



Journal of

STEPS

for Humanities and Social Sciences

Volume 1 | Issue 3

Article 58

The aesthetics of semantic displacement at Salah Abdel-Sabour and Naguib Sorour

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Recommended Citation

Al-Mimar, Sura Salim Abdul Shaheed and Al-Tamimi, Etidal Salman Oreibi (2022) "The aesthetics of semantic displacement at Salah Abdel-Sabour and Naguib Sorour," *Journal of STEPS for Humanities and Social Sciences*: Vol. 1 : Iss. 3 , Article 58.

Available at: <https://doi.org/10.55384/2790-4237.1120>

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الانزياح الدلالي في نماذج من شعر صلاح عبد الصبور ونجب سرور

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تاريخ القبول: 2022/08/12

تاريخ الاستلام: 2022/07/04

المخلص

تناولت هذه الدراسة واحد من أهم الظواهر الاسلوبية في الشعر الحديث ، وهي ظاهرة الانزياح الدلالي بوصفها أحد اشكال الانزياح بعامة ، وتعرف الدراسة مصطلح الانزياح ومعناه ثم تعطي الدراسة نبذة عن الشعارين ، محل الدراسة ، وهما صلاح عبد الصبور ونجيب سرور ، وهما النموذجان اللذان طبقت الدراسة عليهما ظاهرة الانزياح ويعود اختيار الشعارين الى كونهما يتمتعان بفرادة اسلوبية تجعلهما النموذج الأمثل لتطبيق ظاهرة الانزياح الدلالي وتقوم الدراسة بتناول ظاهرة الانزياح الدلالي في شعر كل من صلاح عبد الصبور ونجيب سرور في المبحثين الثالث والرابع في الدراسة ثم يلي كل ذلك خاتمة تلخص أهم النتائج التي توصلت اليها الدراسة ثم قائمة المصادر والمراجع .

الكلمات المفتاحية: الانزياح الدلالي ، صلاح عبد الصبور ، نجيب سرور .

The aesthetics of semantic displacement at Salah Abdel-Sabour and Naguib Sorour

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Received: 04/07/2022

Accepted: 12/08/2022

Abstract

This study deals with one of the most important stylistic phenomena in modern poetry; it is the phenomenon of semantic deviation, as a form of deviation in general. The study defines the term semantic deviation, and its meaning, then the study gives an overview of the two poets - the subject of the study - namely "Salah applied Abdel-Sabour" and "Naguib Sorour", the two models on which the study The phenomenon of semantic deviation, and the choice of the two poets is due to the fact that they have a stylistic uniqueness that makes them the ideal model for applying the phenomenon of semantic deviation. The study deals with the phenomenon of semantic deviation in the poetry of Salah Abdel-Sabour and Naguib Sorour in the third and fourth sections of the study, followed by a summarizing the most important findings of the study, then a list of sources and references.

Keywords: Semantic Deviation, Salah Abdel-Sabour, Naguib Sorour.

1. Introduction

The term displacement is one of the most prominent stylistic terms, as this term expresses the literary character of poetic language in particular and literary creativity in general. There is also a great impact of the idea of displacement in the production of the aesthetic of the poetic text, and the semantic Deviation in particular is one of the most prominent forms of displacement in the poetic text that distinguishes it from other literary texts; Where the poet manipulates the semantics and meanings of the words to get them out of their stereotypical connotations to new semantic horizons created by the poetic text.

The poets Salah Abdel-Sabour and Naguib Sorour constitute a special case in Arabic poetry. Their poetry constituted a stylistic turning point in Arabic poetry, and represented a different case from other Arab poets; Which represents an indication of the appropriateness of studying the semantic displacement of the nature of their poetic production.

2. Objectives of the study:

The study seeks to achieve the following objectives:

- Describe the concept of “semantic displacement” in terms of language and terminology.
- Standing on the aesthetics of semantic displacement in Salah Abdel-Sabour's poetry.
- Shedding light on the most important semantic displacement in Naguib Sorour's poetry.

3. The study Problem:

The problem of the study is the lack of studies and scientific research dealing with the poets Salah Abdel-Sabour and Naguib Sorour in general, in addition to the lack of studies devoted to dealing with the phenomenon of semantic displacement of each of the poets. Therefore, the researchers saw the need to delve into the study of the literary efforts that they presented and the aesthetics of the phenomenon of semantic displacement, so that this study would be useful for subsequent studies.

4. Study questions:

This study seeks to answer the following questions:

- What is meant by semantic displacement, linguistically and idiomatically?
- To what extent was the semantic Deviation reflected on the aesthetics of Salah Abdel-Sabour's poetry?
- To what extent was the semantic Deviation reflected on the aesthetics of Naguib Sorour's poetry?

5. Study Methodology:

The methodology in the literary study is of great importance in reaching objective results for the study, and the stylistic methodology is the most appropriate to study the subject of semantic displacement in the poetry of Salah Abdel-Sabour and Naguib Sorour, especially since displacement is a concept that appeared in stylistics.

6. Previous studies:

- The study of “Nadia Hafeez” entitled “Displacement in Contemporary Arabic Poetry - Ahmed Abdel Muti Hijazi as a Model” Ph.D. thesis in 2007/2008ⁱ, the study aimed to change the view of modern poetry by choosing Hijazi poetry, and extracting the displaced image, and the study concluded with the results The following: The virtue of the poem according to Hijazi is that it has taken a path that is renewed without interruption to reach art for art, that is, the Hijazi poem has become a painting or a piece of music that is unique and moves away from the poet to revive in its own language. The issue of displacement, by applying it to Hijazi poetry, opened doors that were closed with regard to the modern Arabic poetic language, which employed displacement to keep pace with the renewal trend and avoid stagnation, as the field is new, and the possibilities for probing the language are wide and varied.
- The study of “Ali Nikaa”, entitled “Stylistics of Deviation - Examples of Sidi Lakhdar Ibn Khalouf’s Poetry” in the Journal of Problematics in Language and Literature at Tamangest University in 2021ⁱⁱ, and the study aimed to address the phenomenon of deviation in the poetic texts of Lakhdar Ibn Khalouf, and the study concluded that deviation With all its phonetic, morphological, syntactic and semantic forms, the poetic text of Lakhdar's text has matured and draped itself in a dress of aesthetics and quality in construction and semantics.
- The study of “Wahiba Foghali” entitled “Displacement in Samih Al-Qasim’s Poetry - The New Qana Wonders Poem as a Model”, a master’s thesis in 2012/2013ⁱⁱⁱ. The study aimed at examining the stylistic deviation structures in Al-Qasim’s text to reveal the treasures of the text and the poet’s visions. The study concluded at the semantic level, the addressing strategy played a prominent role in the denominator’s poetic Deviation, as well as on the syntactic level, it presented a standardized Deviation that works on using available displacement capabilities that vary between the structure of nouns and verbs, as well as the duality of the declarative and constructional styles. Presentations through the inflection, rhyme and pause.
- The study of “Khatwa Al-Ayfa”, entitled “The Aesthetic of Semantic Deviation in Ali Fouda's Poetry”, a study published in the Journal of Linguistic Practices in June 2020^{iv}, the study aimed to shed light on the phenomenon of deviation in Ali Fouda's poetry, and the study concluded that the Palestinian poet Ali Fouda was able to employ metaphor in the

construction of most of his poetic poems, as he was able to get rid of the poem's fixed framework and its specific written structure and openness to written forms and renewed suggestive spaces.

Our current study differs from previous studies in its dealing with the lives of the poets Salah Abdel-Sabour and Naguib Sorour and their literary output in general, and the phenomenon of semantic displacement in their poetry and its analysis, including its semantics and aesthetics in particular, which was not highlighted by previous scholars and researchers.

Study plan:

The study includes the following investigations:

The first section discusses the topic of “the concept of semantic displacement, both linguistically and idiomatically”, where the study deals with clarifying the concept of “semantic Deviation” in stylistics as a concept and terminology, and what are the manifestations of this semantic Deviation.

The second section deals with the topic “About Salah Abdel-Sabour and Naguib Sorour”, and in this topic we give a brief overview of the two poets under study.

The third section deals with the topic of “Manifestations of Semantic Deviation in Salah Abdel-Sabour's Poetry”: Here we aim to reveal the manifestations of semantic deviation in Salah Abdel-Sabour's poetry.

The fourth section is entitled: “Manifestations of Semantic Deviation in Naguib Sorour's Poetry”: In this topic, we reveal the manifestations of semantic deviation in Naguib Sorour's poetry.

Then we come to the conclusion that includes the results of the study with regard to the topic of “Semantic displacement in the poetry of Salah Abdel-Sabour and Naguib Sorour”. This is followed by a list of sources and references.

Section (1): The concept of semantic displacement, linguistically and idiomatically:

It came in Lisan Al Arab, "Displaced": Displace something: made something far away: Tha'lab said:

Humiliation is a home that is displaced from ... the house of your people, so stop insulting me.

The house is displaced, if it was far away, and people are displaced, Ibn Sayed and Abu Dhu'ayb said:

Death declared that they were defeated, as if they were scabby ... who was pushed by the bartender, to drive them away.

Rather, it is a plural of displacement, which who comes to the water from a distance, and displaced it, and a displaced country, and a displaced person

arrived: means far away, and in Satih saying: Abd Al Masih came from a displaced country; i.e. distant country.

Displaced the well, i.e. drained it, if what is in it is drained until it runs out, it also was said: Until its water decreases, the well is drained, i.e. its water ran out, Al Layth said: The correct opinion in our view is that the well is displaced if its water is drawn.

in the hadith: He came down to Hudaybiyah while it was displaced, and from it also the saying of Ibn Al Musayyib to Qatada: Leave me, as you have displaced me, i.e. I ran out of what I had, and in a narration, you bled me.

Al Jawahiri: A displacement well, i.e. with little water, and displacing is moving the well that has drained most of its water.

Al Rajiz said: it does not draw water during the streamlined stream.... Except the hollow sunset orbits.

The plural of displacement is displacements, and water that does not displaced, that is, does not run out.

The people were displaced: the waters of their wells were displaced, and displacing is the turbid water.

Someone was displaced, if he was far away from his home in a distant absence^v.

Al Asma'i said: And whoever is displaced ... will surely one day be informed by an obituary or a tidings.

When you are displaced from something, i.e. distance from it, Ibn Harima was mourning his son and said: You are one of the brave ones, when you throw... and those who slander men are displaced.

This is what came in the concept of displacement in language in Ibn Manzur's Lisan Al Arab lexicon, and we can note that the linguistic concept of displacement included a semantic shift in itself, it denotes the meaning of "distance" and the meaning of "running out" i.e. a well whose water runs out or decreases, and the meaning of "disturbed water" in the word "displacement".

In the lexicon of contemporary Arabic language, "the verb displaced, and the object displaced, mean drain the well: empty it, if its water is decreased or ran out, displace a person from his home: remove him from it by force.

The person was displaced from his land: the inhabitants were removed from it, he was displaced to the capital: he moved, or traveled, as he was displaced from the countryside to the city"^{vi}.

Here, we find that the meaning of displacement in the contemporary Arabic lexicon has also shifted to express different meanings, including what it shared with the tongue of the Arabs, and what it differed in, so another meaning was added if they shared the meaning of (The dimension) and the meaning of the

empty well whose water ran out. But it included an additional meaning, which is to move, for displacement is a movement from one place to another, and in language it is a transfer from one meaning to another. The ancient Arabs used the term “transition” instead of the word “Deviation” most in the linguistic field, but despite that, we also do not deny their use of the term “Deviation”, but that was somewhat rare.

L'ecart is a difficult term to translate; Because it is unstable in its perception, so many pioneers of linguistics and stylistics were not satisfied with it, so they put alternative terms for it, and the phrase “displacement” is a literal translation of the word (Ecart) that the concept itself may be termed by the phrase transcendence. In practice, stylists consider that whenever the user of a language acts in the structures of its semantics or the forms of its structures; In a way that is out of the ordinary, his words moved from the news feature to the construction feature, so to say “you lied the people and killed the group” you do not intend any stylistic feature, as for our saying “a group you lie and a group you kill” it contains a shift or a departure from the original structural pattern by introducing the object first, reducing the second pronoun to "a group that you have lied"; This is a displacement related to the distribution, i.e. to the angular relations, meaning that the same linguistic tools used can be re-paved in a way that eliminates the displacement and thus the stylistic feature^{vii}.

It is almost unanimously agreed that deviation is a departure from the norm or what is required by the apparent, or deviation from the norm for a purpose intended by the speaker, and it may be unintentionally, except that in both cases it serves the text in one way or another and to varying degrees. In addition, deviation is nothing but the creator’s use of the language of vocabulary, structures and images, using it to deviate from the usual and familiar so that it performs what it should be characterized by of uniqueness, creativity, attractiveness and captivating power; It allows this creator to evade the language and deviate from its normative laws that try to control the departure from the ordinary and the usual from the language itself^{viii}.

Hence, displacement is a Western term that has come to Arabic studies from contemporary Western stylistic studies, and it means “departing from the language system from the usual use, and deviating from the discourse style from the common rhetorical norms, so that a divergence or displacement occurs in the discourse that allows the poet to be able to contain the content of his experience and formulate it in the way he sees it.” It also brings pleasure and benefit to the recipient, which indicates that the deviation came as a use to break the usual speech pattern, thus giving the poet the freedom to rebel against what is customarily used to make this speech a discourse open to interpretation rich in endless connotations, thus becoming a renewed text that does not reach Its secrets, and its essence at first glance, make the writer create, soar, and express in a new way that opens the way for linguistic transcendence, indifferent to the laws and rules that restrict the poet’s creativity and freedom^{ix}.

The displacement has levels, and they are many; There is a displacement in the expressive process in general, and there is a displacement in meter and rhyme, whereby the poet's commitment to these violations is compelled to resort to them in his poetic text. Based on this, we find that there are three main types of displacement. As for the first type, it is what is related to the essence of the linguistic material; What John Cohen called "substitutional or semantic displacement", while the other type is what is related to the shift in the structure of words with their neighbors in the context in which they are mentioned, which is called "synthetic displacement". As for the poet's departure from poetic rules related to weight and rhyme. Rhythm in general gives us what is called "acoustic or rhythmic displacement", but many researchers have talked about the types of displacement until he brought them to fifteen shifts, but the most famous of them are these three types^x.

Semantic displacement are achieved through the poet's attempt to adapt the language to fit the meaning he wants; Because language is a human creativity and a product of the soul and thought, and it is a connection, a system and symbols that carry ideas, and it shows the aesthetics of the text and the poet's ability by presenting these products in a creative style that contradicts the normal expression that does not carry any literary craft, and this means that reaching the desired meaning was done by way of violation and different from the usual. This is a stylistic feature that relies on breaking the expectation; Because the lack of expectation increases the attention of the recipient and surprises him, and here the stylistic effect appears, which inevitably leads to the compatibility of the intensity of the reader with the intensity of the transmission^{xi}.

Section (2): A glimpse of Salah Abdel-Sabour and Naguib Sorour:

Before addressing the manifestations of semantic displacement in the poetry of Salah Abdel-Sabour and Naguib Sorour, we should give a brief overview of the two poets; as follows:

Theme (1): A glimpse of Salah Abdel-Sabour (1931- 1981)^{xii}:

Salah Abdel-Sabour was born on the 3rd of May 1931 in the city of Zagazig in Sharkia Governorate. He was educated in government schools, and studied Arabic at the Faculty of Arts at Fouad I University (currently Cairo University), where he was a student of Sheikh "Amin El-Khouly" who included Abdel-Sabour to the "El Omana" group that he formed, then to the "Literary Association" that inherited the tasks of the first group and the two groups had a great influence on the literary and critical creativity movement in Egypt. After graduating, Salah Abdel-Sabour was appointed as a teacher at the Ministry of Education, but he resigned from it to work in the press, where he worked as an editor in "Rosa Al-Youssef" magazine and then "Al-Ahram" newspaper. In 1961, Salah Abdel-Sabour was appointed to the board of directors of the Egyptian House of Writing, Translation and Publishing, and held several positions in the house, then worked as a cultural advisor to the Egyptian Embassy in India, then was chosen as head

of the Book Authority. Salah Abdel-Sabour began writing poetry at an early age, and that was in his secondary school stage, and he began publishing his poems in the Cairo Journal of Culture and Beirut Literature. Abdel-Sabour was interested in philosophy and history, and was particularly fond of myths, and at the same time he loved reading in modern human sciences such as psychology, sociology and anthropology^{xiii}.

The sources from which Salah Abdel-Sabour drew his poetry varied; He drew his poetic sources from the poetry of the tramps to the poetry of Arab wisdom, passing through the biographies of some of the notable Arab mystics and their ideas; Such as: "Al-Hallaj" and "Bishr Al-Hafi", which he used in his poetry and plays as masks for his ideas and perceptions. The poet also benefited from the achievements of the French and German symbolic poetry of Baudelaire and Rilke, and the English philosophical poetry of John Donne Yeats, Keats and T.S. Eliot in particular, Abdul Sabour did not miss the opportunity to stay in India as a cultural advisor to his country's embassy; but he benefited in that period from the treasures of Indian philosophies and from India's multiple cultures. and He died on the fifteenth of August 1981^{xiv}.

As for his literary production, The Diwan of "People in My Country" (issued in 1957) was the first of Salah Abdel-Sabour's poetry collections. It was also the first collection of modern poetry, free poetry, or activating poetry that shook the Egyptian literary life at that time. He drew the attention of readers and critics, especially the uniqueness of his images, his use of common everyday vocabulary, the duality of irony and tragedy, and the blending of political and philosophical sense with a clear critical social stance^{xv}.

Salah Abdel-Sabour also published several collections, the most important of which are: "I tell you" (released in 1961), "Dreams of the Old Knight" (issued in 1964), "Reflections in a Wounded Time" (released in 1970), and "Shajar al-Nil" (released in 1973), and "Sailing in Memory" (issued in 1977). The poet also wrote a number of poetic plays: "Laila and Majnun" (issued in 1971), "The Tragedy of Al-Hallaj" (issued in 1964), "The Night Traveler" (issued in 1968), and "The Princess Waits" (issued in 1969), and "After the King Dies" (issued in 1975). Due to his unparalleled creative contributions, Salah Abdel-Sabour received many honors, including: the State Encouragement Award in 1965, the Medal of Science and Arts of the first class in 1965, the State Appreciation Award in Literature in 1981, the Order of Merit of the first degree, and he received an honorary doctorate in literature From Minya University in 1982, and Alexandria named him in honor of its International Poetry Festival^{xvi}.

Theme (2): A glimpse of "Naguib Sorour" (1932- 1978):

His full name: “Mohammed Naguib Muhammad Hegras” was born on June 1, 1932 in the village of Khattab, in the Aja district, in Dakahlia Governorate. He is an Egyptian poet, nicknamed “the poet of the mind”. He married the Egyptian artist, Samira Mohsen. The village of Ikhtab was a small agricultural village that subsisted on what its people grow and what they raise from poultry and livestock away from any government care and sends its children with little enthusiasm to free government schools overcrowded with students, learning according to miserable conditions where little knowledge and science, but the opposite was the schools of the big cities or the private schools that are expensive^{xvii}.

But what a sensitive boy, big-hearted, and humane with attitudes of literature, poetry, language, history and philosophy learns during high school, such as Naguib Sorour, is sufficient to create the poet and artist who challenges injustice and oppression while seeing it with his wide eyes and warm heart in words that incite his colleagues to his side against injustice, oppression and exploitation. The birth of the young struggling poet, whose other artistic talents quickly appeared. Poetry is an easy-to-compose and quick-to-reach word, and theater is the most spacious and influential space in people's lives. He introduces them to it to show them what they do not see in their usual lives^{xviii}.

Realizing the importance of the theater world in relation to his first cause, the struggle to reveal the truth in pursuit of freedom and justice, Naguib Sorour left his university studies at the Faculty of Law shortly before graduating and joined the Higher Institute of Dramatic Arts from which he obtained his diploma in 1956 at the age of twenty-four. The life of misery, deprivation, and persecution of the remnants of feudalism from the landowners and oppressors of the simple peasants in Dakahlia, where Naguib Sorour grew up, left the seeds of a revolution in the same boy whose heart was filled with grudge against the feudal lords and their inhuman behavior towards the peasants. And “The Shoe Poem” he wrote in 1956 in a story where his father was humiliated and beaten in front of him as a child by the mayor of the village, whom he named Naguib al-Rab. he was greedy, arrogant, unjust, and hard-hearted, who controlled the livelihood of the peasants and their lives^{xix}.

By leaving the Faculty of Law and studying and graduating from the Higher Institute of Dramatic Arts, Naguib's distinguished relations with writers, writers, thinkers, militants and artists begin through popular theatrical works in which he emerged as an author, actor and director, drawing attention to a rare genius.

Naguib hid the beginning of his affiliation with the communist Hadto group before traveling on a government mission to the Soviet Union to study theater directing from 1958 to 1973, where he gradually announced his inclination to Marxism, which had a negative impact on the group of delegate students who incited the Egyptian embassy and fabricated reports against him at the same time. The question of the Arab communists about his carrying the Marxist ideology while he was on a government mission turned into doubts that worried him and caused depression in himself.

This suffering made him exaggerate his assertion of his sincerity and his aversion to the group of delegates and his lack of association with any non-communist party by forming the Egyptian Democrats Group in the second academic year in 1958 and deliberately participating in student life and giving enthusiastic speeches and statements against the dictatorial regime and the policy of repression in Egypt and Jordan, for which prisons were filled. The two countries have thousands of honorable sons of the homeland, including workers, peasants and intellectuals. Only then ended the doubts about Naguib, who was quickly surrounded by communists from the countries of the Middle East with love and support and helped him in cooperation with the university administration to solve the problem of the government grant withdrawn and keep him in Morocco with an international partisan grant^{xx}.

In Morocco, Naguib wrote critical studies, articles, letters, and poems, some of which were published in Lebanese magazines. As for what was not published when it was written, some of it was collected later and published through him or on the initiative of his friends after his death, leaving the other as it is in his home library. Such as: "A Journey in the Naguib Mahfouz Trilogy" - a long study he wrote in 1958 and published chapters of it in the Lebanese magazine (National Culture) 1958, then collected it, rose and presented it to Muhammad Dakrub and was published in the "New Book" series - Dar Al-Fikr Al-Jadeed, Beirut 1989 and then republished Complete on Dar Al-Farabi in 1991 Poetic works on the homeland and exile - a diwan that wrote his poems in Moscow and Budapest between 1959 and 1963 and was not published^{xxi}.

Naguib's fondness for literature and philosophy and his passion for reading and writing poetry in classical Arabic did not suppress his constant desire to address people through the theater. For him, representation was the most effective tool of expression. His friends say that he did not recite his poems to them, but rather acted on them. He had the skill of performing and controlling facial expressions and the movement of the hands, which drew people to him, and they sought in their entirety to the subject of the poem or hadith, arousing their emotions, feelings of love or hate, laughter or frown, and the flow of tears according to the situation.

Any topic according to Naguib Sorour is a material he harnesses to connect matters and shed light on the causes of people's suffering, injustice, exploitation and backwardness. This skill according to Naguib Sorour is based on his study of the art of acting at the Higher Institute of Dramatic Arts in Cairo. He was keen to get acquainted in Morocco with the different schools in theatrical arts and select from them what he wants freely, courageously and without restrictions. Struggle for the longevity of Egypt and the happiness of its people.

In the fifties, Egypt was pregnant with the revolution, and Naguib Sorour witnessed the start of the July 23 revolution, and after graduation, he accompanied the tripartite aggression against Egypt, which deepened his strong hatred for imperialism, colonialism and capitalism. He was shocked - as others

were - by the improvised union with Syria, then by the secession plot. He closely watched the Egyptian intelligence's brutality with the students, so he turned into a political (opposition) abroad and withdrew the mission and citizenship from him, so he became closer and closer to his internationalism and became red in color from (right and truth) and not from luxury^{xxii}.

- His literary productions:

With Naguib Sorour's return to Egypt in 1964, his artistic, literary and political life began, which lasted nearly fourteen years until his death, oscillating between success and severe suffering, by writing and presenting dramatic texts and plays.

Then he wrote the play “Ya Bahiya and Khabrini” in 1967 directed by Karam Mutawa, then “Allo Ya Masr”, a prose play, written in Cairo in 1968, and “Miramar”, a prose drama adapted from the well-known novel by Naguib Mahfouz, directed by him in 1968. Naguib's brilliance continued Sorour with these works, most of which were published books on the boom of the seventies^{xxiii}.

In 1969, Naguib Sorour wrote and directed the prose play Crosswords, which later turned into a television work directed by Jalal Al-Sharqawi and then re-directed it to the theater by Shaker Abdel Latif ten years later, and the brilliance of this artwork continued until 1996. In 1969, he presented the prose play The Judgment before deliberation, which was investigated and published in full by the serious researcher Muhammad Al-Sayyid Eid. He wrote the prose play Al-Bairaq Al-Abyad. In 1970, Malak Al-Shahatin presented a lyrical comedy based on the opera of the three sharks by Brecht and “The Beggar” by John Jay directed by Jalal Sharkawy. Then, Naguib Sorour's suffering was renewed severely in 1971 when he wrote and directed the work devoted to the Black September massacres in Jordan, entitled Blue Flies in the Form of Black Comedy, as this play was banned by the censors in Cairo. Then, in 1974, he wrote the poetic play “Minin I Answer People” which was shown in the same year, followed by a prose play that was not shown and titled “The Star or Dell”, and then with the poetic drama adapted from Shakespeare's play Hamlet, titled “Crazy Ideas in Hamlet's Notebook”. Most of Naguib's dramatic works were printed and published individually as well as within a group of complete works that were issued in 1997^{xxiv}.

Most of his poetic works were written individually during separate periods, and then collected in collections or collections. The poetic group “Human Tragedy” wrote some of its poems in Egypt since 1952, including other poems he wrote in Moscow before he traveled to Budapest, and they were issued by the “Egyptian for Authoring, Publishing and Translation” in 1967. The poetic group “Needs What It Takes” wrote its poems in Hungary in 1964 and was published in 1975. As for his poetic works in Moscow and Budapest (1959 - 1963), which are collectively named for the homeland and exile, they were not published. Naguib

sorour wrote Rubaiyat and satirical poems in the Egyptian popular language, including his anger and hatred for the lies, hypocrisy and deception that characterized Arab politics after the June war of the year sixty-seven, and his disapproval of Arab intellectuals who remained silent about telling the truth or sold themselves to political circles, as well as his rejection of societal transformations he saw spreading around^{xxv}.

During the seventies, Naguib Sorour faced very harsh conditions in which his persecution and dismissal from his work as a teacher at the Academy of Arts in Cairo led to tragic displacement, which motivated him, a person who hates silence, subservience and surrender, to write hot poems in which he sharply criticized the policy of the Anwar Sadat government towards the homeland and the people Especially the suppression of public liberties and freedom of expression, the domination of intellectuals and the abuse of citizens. The authorities at the time were prejudiced against the poet, so they fabricated various charges against him and took him to a mental hospital. This was repeated in an attempt by the authorities to destroy the psyche of Naguib Sorour. Naguib Sorour wrote between 1969 and 1974 satirical poems in the form of quatrains, in which he recorded what he saw as a change in conditions, the rule of hypocrisy and artificiality, and the control of the frivolous by the living conditions and creativity of talented people, in a language considered obscene and pornographic, with many sexual statements and insulting words. It was known collectively as the illiterate pussy, but those who see it as an embarrassing title prefer to avoid embarrassment when they talk about Sorour's works referring to them as the illiterate, but despite their fame, they are considered the least artistic value of Naguib Sorour's work, and the closest to the nervous screaming that Naguib afflicted after psychological frustration and material bankruptcy. The poems were not published during his life, but an audio recording of him giving him in a private session was copied and spread. Until his son, Shahdi Naguib Sorour, published parts of it on the Web in 1998, which led to his legal prosecution and his flight to Russia, where he lives now.

In 1978, he published "Protocols of the Rich People", which are poems and theatrical scenes, and "Rubaiyat Naguib sorour", which he wrote between 1974 and 1975. Naguib Sorour's production continued until his death. He wrote the Diwan of the Great Flood and the Diwan of Fares Last Time in 1978, but they were not published until his complete works were published in 1997^{xxvi}.

Section (3): The manifestations of semantic displacement in the poetry of Salah Abdel-Sabour:

We can refer to some manifestations of semantic deviation in the poetry of Salah Abdel-Sabour, and to begin with, we must know how to identify semantic deviation; Where the semantic Deviation is embodied in the following points:

- 1- Deviation from the familiar meaning to the unfamiliar one.
- 2- Deviation from the obvious to the ambiguous.

- 3- Deviation from the familiar poetic image to the unfamiliar poetic image.
- 4- Deviation from using the word in a familiar way to using it in an unfamiliar way; That is, the deviation of the word from its known meaning, that is, its unknown meaning^{xxvii}.

Among the manifestations of semantic displacement of the poet Salah Abdel-Sabour:

- Deviation on level of Vocabulary:

The poet Salah Abdel-Sabour was one of the pioneers of renewal in contemporary Arab poetry, especially renewal and the use of unfamiliar words in poetry. Which means its semantic capillary displacement at the singular level; Poetry in itself is a “disturbance of the dominant language”; If we want to know the poetic language consisting of the same words and words found in ordinary language; It is one of the poet's tools that transmits his intellectual experience and the inner emotional movement of his soul to others. It is a living language that inspires life and movement in all things, creates them anew, reads its effect on the soul, and embraces this effect between its letters and in the intertwined relationships between its vocabulary. In order for the language to be transformed from an ordinary language to a poetic language, it is subject to a state of artistic formation, which takes place through some transformations that the poet makes on the language and artistic methods that he invests to turn his word towards poetic; The poetic word does not express a direct expression of its dry, abstract lexical meaning, but it changes and turns from its previous path to a new path that generates a new moral state, and this transformation is known as semantic deviation^{xxviii}, such as:

Salah Abdel-Sabour's use of the language of daily life, which was out of the ordinary at that time in the eyes of many critics and raised their astonishment; And from that he said at the beginning of his poem entitled “Sadness”:

“Oh, my friend, I’m sad

Morning came, I did not smile, and my face did not shine in the morning

I got out of the city, asking for the available livelihood

I dipped in the water of contentment the bread of my subsistence days

And I came back in the afternoon in my pocket of piasters

I drank tea on the way

I rose my sandal

I played with the dice distributed between my palm and my friend

Say an hour or two

say ten or two”^{xxix}.

After Abd al-Sabour began his poem with a poetic initiation characterized by metaphorical language: “I came out of the city” and “I dipped in the water of contentment the bread of my days.” Immediately after that, the poet moved to the setting of ordinary words that we circulate on our tongues in our daily lives; Such as: “drinking tea”, “slippery”, “playing dice”, and moreover the expressions for this play; Such as: “ten or two”, and since avant-garde experiences are always shocking in their beginnings, these regular expressions that the poet introduced into literature in order to simulate daily life as much as^{xxx}, and represent a clear semantic Deviation.

There is no doubt that Abdel-Sabour's tendency to make use of the colloquial lexicon is a reflection of the nature of the topics dealt with in his poetry. His poetry featured contemporary human issues, problems, and the details of his daily life, including feelings of alienation, loss, complexity, and intellectual and spiritual turmoil. It was not appropriate for the poet to express these themes in a rhetorical language in the manner of classical realism, nor in a subjective language that preserves the method and symbols of Romanticism; Rather, it was necessary to express these themes in the framework of a new realism, and in the light of all this, it was natural for the modern poet to search for a new language - moving away from the ordinary - that could refine his modern themes and formulate his new life themes^{xxx1}.

And as our poet used the word in love and joy, which confirms that the poetic language that consists of words and sentences are present in the ordinary language, and it is the tool that the poet uses to convey his idea and inner feelings to others. It embraces this effect between its letters and in the intertwined relationships between its vocabulary^{xxxii}, so he says:

“My neighbor threw from the balcony a string of melody
monotonous harsh melody. bleed of resolution
A melody that takes peace from my heart
A melody leaves in my soul sad jungles”^{xxxiii}.

The poetics of the word full of happiness and love of life depicted the voice of the neighbor, which reached the poet's ears from the adjacent balcony with the rope on which, in this case, sweet melodies are spread. Despite this joyful emotional atmosphere, the poet does not forget his sadness and pain, because this melody is similar to the fire that burns him and takes away peace from his heart, and plants large trees of sadness in it. Perhaps this explains the inability of the poet and young people like him to love, perhaps for social reasons, economic reasons, or psychological reasons. This gap between the poet and the beloved “neighbor” is manifested in images that embody this inability, and this distance between the two sides says:

“Between us, my neighbor, there is a deep sea

There is a sea of helplessness between us, terrible and deep
And I'm not a pirate... I've never been on a ship
Between us, my neighbor, there are seven deserts
And I haven't left the village since I was a boy"^{xxxiv}.

Among the manifestations of semantic displacement in Salah Abdel-Sabour's poetry are Deviation in his poetic image; where he turns to unfamiliar poetic images; We also find in the following models:

- Deviation on poetic metaphor:

The poetic metaphor of Salah Abdel-Sabour is not a familiar one that can be found in any poetic production; He says, for example, in the diwan "I tell you":

"If you dive into the burials of the seas
To gather your palms from its oysters...
souvenir
Perhaps regret
If you bury a corpse in the ground,
To take root and bear fruit
heavy foot
May it be sad
The night when I fall on the city streets
And drowned the shores with tranquility
The crossings of pleasure and skin were destroyed
Nothing stops the wrath. No one"^{xxxv}.

In the previous text we find more than one unfamiliar metaphor; When the poet says: "If you bury a corpse in the ground, its roots would have sprouted and heavy-footed fruits would blossom"; Here, the poet borrows for the human corpse an adjective that characterizes the plant that is planted anywhere, so that its roots and fruits sprout; Here we find the human corpse has leafed roots and sprouted fruits. The poet also portrayed in another metaphor the night as he fell in the bosom of the city's streets, where he borrowed what is human for the night in describing the spread of the darkness of the night in the streets, then we find another third metaphor describing the beaches that sink but do not sink in water; Rather, it is in the serenity that is a moral matter that the poet brings in a tangible form. The poet also put for pleasure and patience (skin) (which are moral things) crossings (material things) that he could not pass because they were destroyed in front of the poet.

And the poet Salah Abdel-Sabour says in the poem “Bayader Al-Assy”:

“don’t ask Sad thing that passes everyday

on ports of eyes

do not ask sad thing that shows

to be shown

because it innermost

do not ask the sad thing to acknowledge

For it is like a bird of the seas... has no abode”^{xxxvi}.

In this poem, the poet makes the eyes harbors, and merges the bird with the seas, the opposite with each other, which constitutes a semantic Deviation of the word eyes thanks to the metaphor employed by the poet, in addition to the semantic Deviation caused by the merger between the words: “bird” and “seas”.

Abdel Sabour says in another poem:

“Oh my friend, I'm sad

Morning came and I didn't smile and my face didn't shine in the morning

And the evening came

In my room the evening has come

Sadness is born in the evening because it is blind sadness

Long sadness as the road from hell to hell

Sad silence.

And silence does not mean consent that a wish die

And that days are missed

And that our attachments are

And that a wind of musty

Touch life, and everything in it becomes disgusting”^{xxxvii}.

The poet confirms his sadness and repeats “I am sad” in more than one place, and this indicates his deep feeling; Because sadness is within itself. The feeling of sadness is a daily feeling that is born in the evening. Sadness is blind and has no limits, and its sadness is long and transcends a person’s sense of time. Because the poet's psychological time is longer than the real time, and this is due to sadness and the resulting pain. Salah Abdel-Sabour’s sadness is characterized by silence, and silence in him causes a semantic Deviation in it as it departs from the common connotation of him as a “sign of contentment” for others, but for Abdel-Sabour it is a sign of non-acceptance, and a sign of the psychological state that the poet has

reached, which is the height of frustration and pain to Someone who is silent about talking, declaring surrender and helplessness^{xxxviii}.

Section (4): The manifestations of semantic displacement in Naguib Sorour's poetry:

As for the poet Naguib Sorour, his poetry was generally characterized by the phenomenon of deviation in general. semantic Deviation in particular; Perhaps one of the most prominent semantic Deviation is his use of words that come from a poor social level. to express protest and refusal; An example of this is his saying in the book “Needing What Is Necessary”:

Present them the card!

- no card any?

Give them the marriage!

- no a marriage ?

No tattoo even above ulna or arm!

- O lost!

And monsters keep devouring you,

these eyes devoid of eyelashes!

If was these people known by hearts, would not always slap you with the question.

- Every son of a dog -

“Who are you?”. Like a glove in your eyes throwing by knife a heart!

And you see the dogs get lost like as knights... and knights are more lost than dogs

- O, dogs.

My liver. take it.

O you who are snapping liver, come here and smash it.

let God have mercy on the victims. God have mercy on the victims!!

- No.. do not exaggerate.. Not to this extent, you a victim

You were wrong they as well as were wrong.

Or secretly a third secret behind the error!

that this life makes us incapable ..

We blame her, not our inability,

And we go mourn our luck,

And we say: This era was not created for us!

- it's our era!

But we are not knights in it.

We are a blind herd searching in the void for heroism.

And the earth is full of heroes around us!

- filled.. but with thieves!

The glass is half really empty, so what if you see the full half ?!

If there were no opposites in the world, we would not have said: "great or wretched"!

- I do not know. Except that falsehood assassinates the truth!

are you once read in old tales

About a delicate pretty girl in fangs of an ogre? !

I once saw a frog...

What is between the jaws of a snake?!

from here the story begins

O My village, my world...

O my world.. my village..!!^{xxxix}

The poet in the previous poem uses vulgar words; Including the word "son of a dog" with which he insults those who ask him about his identity, and a sense of emptiness and absurdity prevails in the poem, and the person who accuses the whole world of injustice against him and he is the unjust to himself; He says: (life is incapable of us/ So we blame it... not our inability,/ And we go lamenting our luck,/ We say: This era was not created for us!/ It is our age!/ But we are not the knights in it).

In another poem by the poet Naguib Sorour, the semantic displacement that intertextuality highlights; Where the poet said:

"Water, I interpreted it with water after exertion, so do not despair and try again.

Quixote don't be silent .. Is not silence? - I said - is Hell!

"No..Rather let say that silence is death, Or not the death is silence?"

letter is like plant .. did without the earth the plants can live? !

And every plant has its own generous land, and it does not live in any other land.

the Letter wither, O my princesses of Hassan.

and He dies if he is denied, and forget don't pass on tongue!

I made you swear dearly,

Do you still?.

Can anyone of you guess who I am?!^{x1}”

In the previous text, the poet employs through intertextuality the famous Arabic proverb: “Explain water after an effort with water.” While the proverb is applied to someone who exerts effort in something that is useless or has different and new results, the poet, so using this proverb, sees that this effort is his Benefit is an attempt among many attempts to succeed, and here the poet makes the proverb another sign; Where he transformed the proverb from a negative connotation to a positive connotation.

“O Ladies, O my princesses El Hassan ...

And I memorized in the book the verses of the book

By heart.

and I forgot it by the back of heart!

Except for the beating marks on my body

By blind Wand- Like the rest of the old tattoo.

And Abel and Cain's raven. and the ax of Hebron,

And the verb - verb command – “Read!”

So I read what the days threw into my hands: Adham.

Al-Zir Salem and Al-Hilali Ibn Dhi Yazan and Antar.

O Ladies. Then from the depths a voice called me

“They Make the stall of the ostrich close to me.

I was not from her paradise, God's knowledge, and I her sea today, praying”

Conclusion:

Based on the foregoing in this study, we reached the following results:

- 1- The Deviation in stylistic studies is the most prominent phenomenon that expresses the uniqueness of the poet or writer in general. Because it is the thing that distinguishes him from others, which represents the standard or basis that the writer deviates from, or the rules that the writer deviates from.

- 2- The semantic Deviation is one of the most important forms of displacement in poetry, and it is one of the most common forms. Because it is attached to the semantic level that represents the core and core of poetry.
- 3- The selection of the two poets “Salah Abdel-Sabour” and “Naguib Sorour” in particular as an application of the phenomenon of semantic displacement is due to their distinction between the sons of their generation; Because they represent an extraordinary case among the poets of their generations.
- 4- Explanation of an aspect of the semantic displacement of Salah Abdel-Sabour, which is the side that is represented by the Deviation at the level of vocabulary that the poet has used from the language of the street and the language of everyday speech, or by deviating from the level of poetic metaphor that he employs in his poems.
- 5- As for Naguib Sorour, the most prominent semantic deviation from him is his departure from the norm at the level of using words; He never refrains from using words that can be described as vulgar and hardly any poet would dare to employ in his poetry.

The researchers recommend:

- 1- The necessity for researchers to pay attention to studying the stylistics and aesthetics of the poetic works of the poets Salah Abdel-Sabour and Naguib Sorour due to the scarcity of research that focused on their studies.
- 2- The interest of researchers and scholars in studying the phenomenon of semantic displacement according to the poets Salah Abdel-Sabour and Naguib Sorour.

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