

Article

The Aesthetics of Displacement in Fatima Damq's Drawings

Bashar Jawad Noumi^{1*}

1. Place of Work, Al-Qasim Green University, Babil Governorate, Iraq
- * Correspondence: bashar.nomy@uoqasim.edu.iq

Abstract: This study explores the aesthetics of displacement in the artwork of Tunisian artist Fatima Damq, focusing on the concept of "displacement" (écart), originally rooted in literary studies and later applied to aesthetics. Despite its significance, limited research addresses this concept in contemporary visual art, particularly in Damq's work. The study aims to analyze her artistic expressions within the context of displacement in form and color. Using a descriptive-analytical method, the research examines three selected artworks, highlighting the interplay of color, space, and structural vocabulary. Results reveal that Damq's works embody aesthetic displacement, characterized by dialogical spaces and stylistic innovation. This research contributes to the academic discourse by providing insights into how displacement as a concept enriches the interpretation of contemporary art and informs future studies in aesthetics.

Keywords: Displacement, Tunisian formation, Plastic art

1. Introduction

After contemporary art penetrated the framework of the painting to create a relationship between the components of the artwork on the one hand and the memory that stems from it on the other hand, the artist discovered that the latter could be transformed into a digital achievement with advanced techniques far from the familiar and common. With the beginning of the sixties of the twentieth century, the openness of the plastic art to memory deepened and became linked to it and worked on it, which completely broke with the realistic model and direct transmission to transform into extracting what lies in his memory of events, images and sounds in an effort to summon what was absent from him and reformulate it plastically. These artistic approaches paved the way for the innovation of new methods that keep pace with the times and imitate reality in light of not being satisfied with what is common. The contemporary artist has become concerned with the sophistication of the sensory aspect such as memories, from personal events - that are only related to that person - to artistic works with plastic value.

This trend goes beyond the academic boundaries and the purely formative dimensions of art after the contemporary artist has absorbed the lessons learned from the decisive episodes in the history of modern and contemporary art and combined them to open up to the sociological and intimate, to deduce the communicative and to involve the viewer, not only through the mechanisms of active reception and inviting him to contribute to the completion of the visual work, but also through entering into his inner feelings and activating his memory visually and audibly. This has contributed to the creation of an aesthetic memory in which artists have deposited their creations in order for them to be a subject of inspiration and to think about them first and in the artistic materials that form their engineering and aesthetic composition and their interpretive horizons.

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Reading this artistic memory rich in achievement, icons, and aesthetic thought has inspired the contemporary visual artist to employ a relatively new concept in aesthetics, which is the concept of displacement, which was born in the embrace of literary and poetic studies.

Still, its procedural influence extended to aesthetics in general. The development of arts, the multiplicity of their styles, their diversity, and the multiplicity of visions in various human topics, especially with regard to intellectual and aesthetic production, has led to the emergence of many proposals that have unleashed the individual freedoms of the artist, which has produced many intellectual, political, social and other influences, which has caused a difference in vision towards semantic forms, and displacement is one of those terms used by the contemporary artist in form and colour, so the experience of the Tunisian artist Fatima Damq seems to be outside the contexts adopted by Tunisian artists. Critics and historians have described her as an abstract expressionist artist from the contemporary generation who added a qualitative touch of dazzling brilliance to Tunisian formation. The research problem is summarized in the following question: What are the aesthetics of displacement in the drawings of the artist Fatima Damq?

Research objective:

To identify the aesthetics of displacement in the works of the artist Fatima Damq.

Importance of the research:

The current research shows a set of foundations and mechanisms adopted by the artist in the topics of her works and the extent of openness that characterizes the plastic axis on other axes by employing linguistic concepts such as displacement to benefit from them in decoding symbols and artistic connotations.

Research limits:

The current research is determined by studying the aesthetics of displacement in the drawings of the artist Fatima Damq in Tunisia for the period 2019-2023. The current research is determined by studying the works of the artist Fatima Damq (drawing) executed in oil and acrylic colours, which the researcher obtained through meetings with the artist and attending most of her art exhibitions.

Defining the terms:

1 Displacement in language:

It is stated in *Lisan al-Arab* (A thing is displaced, it is displaced, and it is displaced, and it is displaced, and it is displaced: it is gone and separated, and it is displaced and is displaced by something else.) (Ibn Manzur, -, p. 86)

The word was mentioned by Ibn Faris, who says Displacement, which is the disappearance of a thing and its removal. It is said: A thing is removed, it is removed: when it is gone, and its cause has been removed, then it is removed, and it is removed) (Faris and Harun, 2002, p. 39).

2 Displacement as a term

Everything that has been displaced and moved away from its place according to the linguists' assessment, i.e. it has deviated from its rule, is therefore a displacement, and displacement. (deviation from the standard for a purpose intended by the speaker (Al-Adous, 2007, p. 7)

Through it, the creator and writer are allowed to deviate from the original linguistic and artistic law, or in other words, break the textual rule that grammarians have determined, and it is of two types (Al-Adous, 2007, p. 8) either a departure from the familiar use of the creative text, or a departure from the textual system itself) (The pinnacle of creativity in the artistic work is in displacement, and we almost assert that no text is devoid of it, and no artistic work or literary study, stylistic, grammatical or rhetorical, can be devoid of it except that it must be studied, and because artistic language has an agreed-upon system, and has its fixed standards, therefore violating it generates a deviation

(displacement) in the text, This is what gives it beauty and creativity. (Fugali, p. 8) And through what the creator employs of shifts in the text, the extent of the recipient's influence is determined by it, and what it generates in the reader's psyche because it is an element that distinguishes the artistic language and gives it its specificity and direction (Cohen, 1986, p. 15).

3 Procedural displacement:

The researcher believes that displacement means the artist's use of certain mechanisms and means, such as images, artistic texts and overlapping vocabulary, in a way that takes them out of what is usual and familiar to uniqueness, creativity, and a force of attraction and captivity in the artwork. Therefore, the artist Fatima Damq used all the mechanisms and artistic means in creative ways to produce unfamiliar plastic works with distinctive uniqueness and creativity.

Theoretical Framework

The first: The concept of displacement:

The word displacement is a translation of the French term (Ecart), which in the language means (distance), and the difference between them is that what the first carries of a stronger concept than what its word carries distance. (Weiss, 2005, p. 7) Rashid Al-Dada mentioned: Penetrating the idealism of language and abstracting from it in creative performance such that this difference leads to violating the formulation on which the familiar and ideal system is based or to deviating at the level of artistic language and meaning from what this system is based on (Al-Dada, 2009, p. 15), and Youssef and Ghalisi counted approximately sixty terms that correspond to the foreign concept (Ecart) including (displacement, displacement, deviation, distortion, difference, paradox, difference, letter, penetration, gap, distance, distancing, separator, anomaly, discord, scandal, exit, non-compliance, expansion, contrast, deviation, transgression, courage Arabic: (Arabic, transgression...)) (Ghlissi, 2008, p. 217) and Ghlissi believes that we can dispense with most of these terms because they are limited in terminology and rarely used, or some of them are used for non-literary topics (Ghlissi, 2008, p. 217).

And this difference in terminology among Westerners before Arabs, was the displacement and transgression according to Valery, deviation according to Lisbiter, disorder according to Wellek and Warren, overthrow according to Patière, disobedience according to Lettieri, atrocity according to Barthes, violation according to Cohen, breach of traditions and tune according to Todorov, disobedience according to Laragon, and distortion according to the group of Mo (Al-Masdi, 2006, p. 79), and we find that the multiplicity of terms is not only among critics, but it reaches the same critic, and among grammarians and rhetoricians alike because it represents a departure from the original, so among grammarians Ibn Jinni says in this area. (A chapter on deviating from a heavy word to something heavier than it for a kind of belittlement (Harun, 1992, p. 383) and the ancient grammarians interpreted it, and the modern ones also addressed it, including Tamam Hassan, where he says: (The grammarians formed an abstract mental structure that is different from usage, and they called it "the origins" so they made for each group of elements an origin to which their vocabulary is returned, so whatever of them agreed with the origin was called "Accompanied", and whatever was different from its origin was said to have been deviated from the origin) (Hassan, 2006, p. 102).

Such an opinion was not held by (Abdul Rajhi). We find that grammarians see every violation of the rule as a deviation or displacement in itself. At the same time, rhetoricians have always drawn attention to what is the origin of speech, the lexical origin of the word, so whatever differs from it is also a displacement, which requires that the recipient be familiar with the rules in order to know Displacements and their definition in terms of being structural or semantic displacements (Al-Rajhi, 2004, p. 209).

Scientists have looked at the displacement method at two levels: the first is its ideal level in normal performance, and the second is its creative level, which depends on penetrating and violating this ideal (Al-Matalib, 1994, p. 286). The creator is not determined by fixed rules in his choice of ideas but rather follows his creative abilities in forming an artistic text that arouses astonishment and motivates the recipient to think about linking the lexical meaning of the idea and the meaning he seeks, as the creator shifts from direct expression to a style that makes you feel the sweetness of the text, the pleasure of the rhythm, and the achievement of pleasure. (Bodrbala, 2009, p. 66) Therefore, displacement is widely used in most artistic studies, considering it a departure from the norm. Since ancient times, it has come to take the creative text out of the narrow and specific circle of meanings into the wide circle of living human activity (Al-Adous, 2007, p. 148).

This breaking of the rule and the displacement of the artistic form or text from its position is what gives the text beauty. It is a violation of the rules sometimes and a resort to rare forms at other times. As for its first case, it is within the scope of the science of rhetoric, so it requires an evaluation based on standard judgments. As for its second form, the research is within the requirements of linguistics in general and stylistics in particular (Al-Saidi, pp. 74-75). It occurs among creators in artistic work and literary speech, whether poetry or prose. When the creator uses it, it must be intentional either to attract attention. The recipient interprets his psychological state for him so that he presents what requires delaying or delays what requires presenting or according to the subject that he presents and deals with, and the artist must be familiar with the techniques of this method to create another world in the recipient's imagination, despite the multiplicity of terms as we explained earlier (Cohen, 1986, p. 182).

There is no doubt that the concept of displacement is not only a common concept in contemporary artistic stylistic studies, but also occupies a central position in contemporary literary and aesthetic studies, both Western and Arab. Indeed, Hamadi Samoud He argued that the idea of displacement/exit is the link between Arab creative thinking and contemporary stylistic concerns. Interest in the concept of transformation is primarily due to exploring the unique characteristics of literary language, especially artistic language. It is a concept that attracts many terms, and many terms are associated with its circles, hence its various names. Abdul Salam Al-Masdi stressed that the perception associated with this concept is relative. Therefore, there are fluctuations in linguistic thought in defining it and formulating its terms, so each deals with it from his perspective, treating it as a "relative concept. Fluctuations in linguistics" in defining it and formulating its terms. Thought has been put into terms, so each person names it from a special perspective.

Youssef and Al-Jalazy counted nearly sixty Arabic terms to confront these Western terms, including: (transformation, displacement, deviation, distortion, variation, contradiction, discrepancy, inconsistency, penetration, destruction, abnormality, scandal, departure, opposition, defect, evil, violation), disobedience, madness, dissonance, linguistic audacity, stupidity, contradiction, strangeness, strangeness, destruction, demolition, bending, slipping, linguistic irrationality...). A number of terms that, despite their multiplicity, sometimes express similar and sometimes overlapping concepts. This conceptual overabundance may be due to the fact that the term "displacement" has not yet reached the stage of maturity, which gives the term its full validity in Arabic criticism. Although this transformation is premature, it finds consistency in terms of the semantic field it includes because it indicates opposition to systematic meanings and a departure from the standard linguistic pattern, i.e. normal, common, popular or familiar usage.

That displacement is: "neither common nor ordinary, nor cast in a consumer mould. "It is a departure from the normal level." A kind of departure from the boundaries. "So it is a mistake, but... a deliberate mistake." (Al-Masdi, 1993, p. 103) Since the concept of transformation is a floating concept, from Cohen's point of view, we must clearly

distinguish between aesthetic transformation and non-aesthetic transformation. He emphasizes that "poems take "a place in the basic and necessary condition for transformation to occur because the basic condition for poetry to occur is transformation." It violates the usual linguistic system and aesthetic practice.

This transformation is then "the creative use of language, vocabulary, structures and images in a way that departs from the usual and familiar, and thus highlights its necessary characteristics, which are uniqueness, creativity and power." John DuBois's dictionary states that displacement is "a stylistic event of aesthetic value resulting from the speaker's decision to perform a speech act that appears to violate what is known as the norm of usage, which is determined by the general rules of language use, which are all recipients share (Al-Masdi, 1993, 4th ed., p. 100)

Despite the conceptual fluidity of the concept of transformation, there is almost a consensus that it deviates from what is apparently standard or required, or "deviates from the standard of the speaker's intended purpose", and that it may be unintended on his part, but in both cases it serves the text in one way or another and to varying degrees. Hence, this transformation allows this creator to escape from the language and deviate from the standard laws that seek to control deviations from the usual and usual parts of the language itself.

Therefore, the word "displacement (écart, diviation) forms a solid stylistic foundation. It is the basic foundation of a large body of work and has attracted the attention of stylisticians such as Leo Spitzer, who considered style "personal deviations from the rules". Or a deviation from normal speech, unless there is a text that modifies it, or a standard that can invalidate it, then this is the meaning. This is what Youssef Abu Al-Adous also mentioned, who considered the style a transformation in the rules of language use, which makes the style a phenomenon that does not go beyond the concept of transformation.

Munther Ayyash explains his concept of transformation through the relationship between standard language and transcendent styles, basing this transformation on two aspects: "Either a departure from normal usage, or a departure from the system itself." Violation of some standards of aesthetic value. In this way, displacement achieves the basic function of art, (Glisi, -, p. 219) as defined by Michel Foucault: "One of the principles of art is that it is not subject to any authority and that it does not conform to any influence. One of its characteristics is this: it clearly demonstrates the absolute events of normal experience. "It is the last resort to avoid claims of knowledge. (Sonia, - p. 29)

Mohammed El Hadi Boutern explains that the term "transformation" used in linguistics has two meanings:

The first meaning: "indicates the gap between the use of the ancient and modern languages, or between the colloquial and the classical. For example, in French, there is a difference in the word "re" in old French, which means "he" "Le roi" in Arabic for the king, and "Le roi" in modern French.

The second meaning: As for the second meaning of the term, it is related to stylistics and means, departing from the origins of the language and giving words an unexpected semantic dimension.

It is clear that art, and especially pictorial art, has undergone so many transformations, especially after the two world wars, that it has become a very complex phenomenon that appears for different reasons in manifestations quite different from the common classifications. The changes in concepts, the intersection of styles and the emergence of new styles make it seem that we are witnessing a break between the art of painting and history today. Its theme is: "The best of what represents this is the coming twentieth century". New attempts, radical revisions of established values and efforts to ground artistic creation in revolutionary principles have continued over the years to show

an increasing resistance not only to old ideas but also to old forms. A bold position. Given these variables in contemporary artistic production, in addition to artistic production itself, it is also necessary to redefine artistic methods, especially introducing huge technical variables that give the art an unprecedented life and blood, as art has a history, experience and reputation these days.

It seems that traditional artistic research tools have become limited to decoding the aesthetic code of art or have become unable to capture the reality of the continuous transformation movement that art is witnessing today and its characteristics with traditional tools, which places it in geographical scope. The area that has not yet been discovered. (Rabaa, 2003, pp. 46-47) Given the momentum witnessed by the phenomenon of transformation in the field of language, it has penetrated the visual arts and other artistic fields until the transformation has become a common phenomenon in contemporary art research and has attracted the attention of artists and researchers in recent years.

Today in particular, we can no longer understand modernity in art in general and visual art, except through the concept of displacement because it leads to profound transformations manifested in the stylistic revolutions that have occurred. If the artistic style is affected by some usual stereotypes or "conformity that refuses all penetration", it will lose its vitality. This transformation is related to breaking the habit, undermining the standard axioms, giving them freshness, declaring rebellion against the familiar norms, and practising various types of violations and violations of ideal control. This means that displacement is a phenomenon that art uses to serve as the basis of its creation, especially since displacement has rich potential that allows it to invest in other areas and thus may adopt new and different approaches to explore new horizons. (Al-Masdi, 1993, 4th ed., p. 101).



Figure 1

Second: Displacement in plastic art.

When talking about displacement in plastic art, we can look directly at Picasso's works for their characteristics of complete displacement: Cubism embodies the desire to reconstruct the image space on a new basis and allows the image composition to be seen in the vision. This issue. The process also allows for a very precise definition of the artistic image. In this way, it is a composite image that combines the distorted shape elements of the absorbed image and the distorted shape elements of the remembered image, so they deliberately built the painting so that its surface becomes coherent and harmonious. The geometry of natural images. These principles are based on the idea of looking at existing objects and things from multiple points of view instead of the traditional approach of

taking a single perspective. Damak deliberately deconstructs the model into local components, then uses more lines to analyze, reorganize, abstract and reduce so that the final result of the model is qualitatively different from what it was before deconstruction and fragmentation and has continuity in the process.

The additions include dissonance and artistic metaphor between the compositional and alternative levels, flattening the shapes, rethinking the dimensions of geometric patterns, and dividing the structural space according to the Cubist philosophy that built modern art. The physical perspective and the overlapping of adjacent and distant forms are eliminated by moving against each other, changing the light cast inside the painting, reducing the third dimension, and employing the principle of "penetration" dating back to Cezanne. Thus, Cubism played the role of condensing moving scenes and psychological displacement to unify the image, and this displacement seems to have succeeded.

In Cubism, there is an imaginative psychological tendency to try to establish a real suggestive image of things that appear in the mind, and the effect of this transformation on language is the transformation from semantic features to suggestive features, that is, the transformation from zero degree. It is here. At a unique level of aesthetic discourse, it goes beyond the surface structure and enters into the deep structure, thus forming a new structure. From an abstract, formless relationship... The masses and shapes in Picasso's paintings abandon the density and weight of reality (Al-Taie, -, 1st ed., pp. 18, 19).

And transforming it through the artist's deconstruction into purely solid geological rock surfaces, with multi-shaped centres as dimensional surfaces, as a means of penetration and escape from the limits of dimensions. In this way, the recipient can awaken his mind. The usual pragmatism is when the viewer moves through space. The paintings are characterized by multiple perspectives, wandering points of view, and shapes that change according to a dialectical structural relationship with the recipient, through which he relies on other dualities (analytical and synthetic) to reconsider the scene (static and moving) and (closer) and far (far). In addition to deletion and addition, as well as displaying parts of the shape. Or delaying them over each other or against the background of compositional changes.

Thus, texts can be found whose poetics reveal the layers and points of view that govern the production of meaning through the representation of metaphorical forms. Picasso adopted the principle of continuous reduction and deletion, with the aim of removing similarities and embodying the factors that distort and distort the problem in order to achieve the purpose of solving the problem. Picasso adopted the form of metaphor, moving away from the emotional fascination with cruelty that is evident in the cruelty of Van Gogh, Kokamp, and Matisse and deliberately breaking the context. Previous methods attempted to abstract from formal meaning and exclude the individual integration of simultaneously growing forms in order to work according to the rules of possibility and probability. (Bouhlassa, 2012, p. 156) Thus, the Cubists, including Picasso, found pictorial means in deleting and adding perceptual forms, revealing the suggestive and expressive power of imagination, an energy activated by the accumulated perceptual experience that leads to the formation or composition of formal expressions and ways of transforming them.

The different aesthetic structure that targets the absolute rather than the relative confirms their adoption of this approach. Geometric psychology refers to the visual perception of geometric surfaces and spaces in contact with the surrounding space, and by breaking and reorganizing the formal structure of reality, its main feature is the continuous reduction and deletion of elements and textual structures, thus creating a need for textual excitement, displacement becomes a statement that goes beyond itself. Cognitive background For the recipient. (Al-Jahiz: Harun, 1998, p. 70)



Figure 2

Progress and delay can be applied to the Cubist genre because Cubism did not arise from anything but emerged, according to most critics, as a reflection of a reality that was changing at an alarming speed and in inconsistent ways. The image of the world that the artist accepts has become complex, and this complexity is transferred to the canvas to display multiple phenomena of adjacent objects. So, if we put them side by side on the same level, the eye can't see things at once, but the mind can bring them together and reassemble them in advance and slowly. As Maurice Serola said: "The senses absorb the ephemeral, the mind absorbs the eternal."

The goal of Cubism was to depict what is happening in life and nature, not what the eye sees. What you see, because what you see is what you see. It is digested and reflected by the heart, and vision does not begin with insight. A single centre of vision rather than multiple centres of vision requires that the recipient be aware and prepared. Understand this change and transformation spiritually, whether it is a sensory transformation like the Impressionists or a primal, instinctive transformation like the painters. (Al-Saheb, 2012, pp. 78-80) Cubist artwork became disturbing. That is, it forces the viewer to think and contemplate new centres and edges through the tensions between the direct and the real.



Figure 3

Cubism was based on the fluctuations of the senses, the separation of mental models from superficial facts, the suspension of judgment, and the mind to draw inspiration from certain forms. Similar and identical to Plato's ideal vision. The result in the Cubist form is clear in its original aesthetic and compositional significance. In thought, not through sensory perception, Barak explains: "When a thought arises, the senses are distorted," in a state of continuous interaction between the senses and imagination, that is, it is a

continuous process of breaking down existing structures, and it does not end there but rather transforms them into recipes that are grammatically translated into letters. Natural. Another aspect is the sudden transition from one style to another, with the aim of creating an artistic effect, just as the Surrealists used independent photographic methods to create sudden creations. The transformation and movement of real elements, the so-called blending of space and time.

All of these things and more fall within the scope of compositional transformation. This happens within a single text, while the text as a whole can be seen as a single text and a moving structure that changes in meaning in terms of its ability to carry multiple meanings so that the process oscillates in meaning. Transition. Loss occurs, meaning moves back and forth, and interpretations become right and wrong at the same time: while what is right from a material point of view is a conversation, art tries to be contemporary and catch up. By introducing form, they lose meaning and, at the same time, find it. (Majid, 2015, No. 3). Therefore, the Cubists did not deal with reality as a solid material structure. Still, as a transformable and movable structure, and through the manipulation of form, they created a world different from the previous modern world, and this is the sexual revolution of modernity. The desire to rebuild the pictorial space on a new basis made it possible to see the image as it was created. It gave the artistic image a very precise definition so that it is a composite image.

As a result of combining the deformable elements of the form in the absorbed image with the deformable elements of the form in the preserved image. In order to give the surface of the painting a coherent and solid feeling, they deliberately designed images of nature based on the principle that Cubism was based on the idea of seeing things and existence from multiple points of view, in contrast to the traditional approach of taking a single point of view. Based on this diversity of material points of view, the Cubists decomposed the form into its partially constituent parts. They then analyzed and reconstructed it along more abstract and concise lines so that the formal result was finally qualitatively different from what it was before deconstruction and fragmentation. Adding dissonance and artistic metaphor between compositional layers and artistic metaphors. Alternative hierarchies in the production of modern art compatible with Cubist philosophy include flattening forms, reconsidering their dimensions into geometric patterns, dividing structural space, eliminating physical perspective, and defining adjacent and distant forms with their overlap.

Displacements that combine to change their shape. Cubist art sheds light on the painting, which leads to a reduction in three-dimensional space and uses Cezanne's principle (penetration) in an attempt to enhance the moving scene and spirit. The image is unified by displacement that seems to cooperate with Cubism in the psychological direction of imagination in an attempt to construct reality. Suggestive images of things appear in mind, and the transformation here is similar to the transition of language from semantic features to suggestive features, that is, from zero to abstract aesthetic discourse, transcending the surface structure to the deep structure, thus creating something new. , the invisible arrangement of things. Abstract relationship. (Ismail, 2011, p. 184) Because of the act of displacement, Cubist artworks depend on the continuous creation of meaning, where each layer of meaning always refers to another layer of meaning, so their purpose is not to copy and depict reality but the meaning of the work.

Not on the basis of subjective meaning but on an implicit meaning, that is, one meaning moves to another until the image of meaning revealed by the transfer is determined endlessly, as if the recipient is facing opposite mirrors, each of which continues to reflect endlessly. The image to the other side. The other side. Its effect does not come from the fact that it has one meaning. In multiple recipients, but because it suggests different meanings for the person, leading to expressions that reveal both the intention and the hidden content. This is the transition to synthetic Cubism, and it is evident in the fusion

of reality and unreality in "We Are Together". A way to open up meaning is by referring to one signifier to another and deliberately obscuring that meaning and removing it from existence through continuous insertion, delay, deletion, addition and modification at the level of the artwork. On the principles of suggestion and suggestion, Picasso was allowed to take a new step in artistic creation (1912). (Weiss, p. 65)



Figure 4

The development of Cubism reached Lecourage's conclusion: in addition to the illustrated letters, the appearance of printed letters, including printing paper, was followed by the technology of stickers, which gave painting a new character, linking it to reality, which was replaced by Cubism. The paradox associated with the sticker technique lies in the abstract environment to which it is associated, which confirms the possibility of transforming reality into art. Modern texts are no longer innocent. Rather, as Barthes says, they are a structure of quotations, quotes, echoes and "complete penetration" of ancient and contemporary language. (Ismail, 2011, p. 175) According to Picasso: (There is no abstract art. You have to start with something, and then you can remove the imprint of reality.

No matter what mistakes happen, because the idea of the thing left an imprint that cannot be removed.) Here, Bartonski considers the highest point that can be reached or the point of contact between the reader and the text, which lies between reality (the things perceived in literal reality) and non-reality (these things move to a different reality, which is reality). When discussing the role of paper pulp in Cubist painting, Picasso interpreted the word "relation" as "an effect between", thus emphasizing the essential relationship and discontinuity between them. Newspapers are never used to make newspapers. They are used to become art. They are never used in a literary way but always as an element, stripped of their natural meaning and placed in another in order to present a shock of a specific meaning in the artistic process. (Loucif, -, p. 29)

The masses and shapes in Picasso's paintings give up their density and the weight of their reality; the artist dismantles them and transforms them into purely solid geological rocky surfaces, the centre of the multiplicity of shapes being the surface of the penetrated dimensions and the escape from its means. Something that goes beyond the limits of dimensions. Through this, he awakens the recipient. His mentality is generally pragmatic. The viewer moves within the space of the painting through a wandering perspective and multiple dynamics and moves the perspective of the shapes according to a constructive dialectical relationship with the recipient, through which he relies on other elements. The dualities (analysis and synthesis) and (composition and movement) monitor the scene anew. Likewise (near and far), in addition to deletion and addition, it is also possible to present parts of the figure in compositional transitions, delaying them from each other or blending them with the background. Thus, the poetics of the text can be discovered,

revealing the layers and points of view that govern the production of meaning. Picasso adopted the principles of reduction and deletion, the continuous elimination of similarities, and the embodiment of distorted and distorted elements of the problem to present them in a metaphorical form devoid of emotional fascination (admiration). Therefore, Van Gogh, Cao Jin and Matisse devoted themselves to their brutality, deliberately breaking the previous stylistic context, trying to strip the figure of its meaning and preventing the simultaneous growth of the figure.

Individual integration is carried out according to the rules of possibility and probability. The goal is to create an art based on compositional transformation, simplifying the human structure into diamonds and triangles, abandoning anatomical features, moving away from the literary meaning that European painting has long been accustomed to, and turning to the figurative meaning through the language of elements, abstract colours, limited to two or three colours, with multi-directional lines, through deconstruction, analysis and deliberate destruction of the form, it is a deliberate breaking of the context, going beyond the geometric shapes of the system, and presenting it in the form of a new way. Rather, it seeks to deny the gradual displacement of their world by excluding things from reality and introducing them into an unusual expression. The ordinary, and merging them into the surrounding space to create an intertwined space within the character (Dubois, 1973, p115).

Third: The contemporary Tunisian formation:

Tunisian artists have played a pioneering role in the visual arts, including the artist Habib Beida, Figure (5), Samir Triki, Figure (6), the Tunisian aesthetic researcher Khalil Qawi'a, Fatima Damq, and others, as they observe the sources of beauty in...The drawn experiences are like those they monitor in their written blogs through their huge aesthetic project of books and publications in the field of artistic theorizing and excavation readings in rugged areas over long years of hard and continuous work in the darkest conditions that the region is going through, dozens of books and studies and many exhibitions and participations with his artistic works since the middle of the last century until now in which they monitor the aesthetics of geography and history of human nature with the logic of the artist who is knowledgeable and informed about the joints of the modern and ancient art journey through aesthetic excavations of a deep cognitive nature, relying on multiple materials in many cases and resorting to coloured inks and drawings on paper at other times with almost the same results with the difference that the first resounds loudly. The second is a delicate whisper of the same drawn visual texts. (Maiteeq, 2022, p. 102)

Their artistic experiences are like a process of stripping sedimentary paintings, deep folds of the soul, the result of the fragmentation, sedimentation and mixing of what was captured from daily life over long years of coexistence with people's lives and scientific, artistic and academic attainment that monitors in their artistic works the places of beauty in areas of extreme privacy latent in the world of the geography of the human psyche aware of all the major cultural, economic and historical transformations of Arab societies that are still suffering under the weight of the major changes of a dream that has not yet been completed. (Maiteeq, 2022, p. 103) The experience of the artist Khalil Qawi'a is like a search for a state of stillness and preserving the most beautiful memories and dreams as cognitive excavations in his paintings with treatments with pastes and textures of sand and pebbles, the mood of which is the blood of the heart, the sediments of the days and years of a stormy life, so it was formed and preserved the ideas inside it that remain fresh always and become accessible to everyone who loves art and visual knowledge in terms of near and distant interpretation, each according to his taste and culture, as in Figure No. (7) (8)..



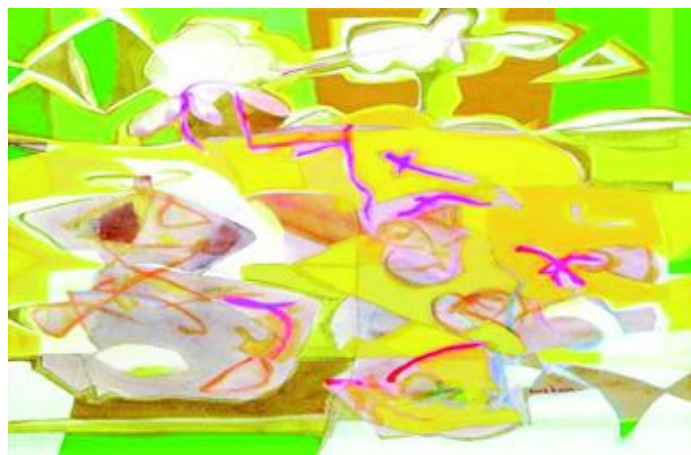


Figure 6

Sand, pebbles and colourful areas, distant cities, seashells and fossilized fish and signs in one direction with arrows that are often forward circles and squares, remains of love poems and others that are like heroic epics of the peoples of the Mediterranean, miniatures of the soul and internal scenes of human nature crowded with noble human feelings in the love of the homeland and singing of its virtues. Deep red clay spaces share familiarity with other blue ones that draw a wide space for birds to fly in their eternal migration towards freedom. The artist Khalil takes from its beautiful, praiseworthy forms produced by the memory of peoples as a theme for emancipation and liberation. (Maiteeq, 2022, p. 104).

Digging deep and studying the archaeological aesthetics of the northern Mediterranean regions and the successive civilizations that passed through them, that aesthetic researcher wandering in the halls of history, his visual texts are a translation of the breaths of those peoples and their aspirations and what was marked in their popular memory, which the artist researcher monitors through heritage blogs and stories of spoken and photographed memory in publications that had spread in our Arab societies in general and Tunisian societies in particular, and his great knowledge of what was produced in the West from avant-garde movements and schools and the studies and theories that followed them by artists and critics, so all this knowledge turned into a formative understanding and a perceptive taste reflected in these artistic works with contemporary features, authentic in their local vocabulary and modern in their artistic discourse and treatment and the method of performance with him that adds another beauty to these works, in the

artist focuses on the aesthetics agreed upon in an undeclared manner between all abstractionists and other forms approaching the narration of other stories from the depths of human memory in a personal style of the artist. (Maitiq, 2022, p. 105)

This transformation is done by linking functions together within a single phrase, structure or paragraph. This type is related to the structure of the linguistic material and the linguistic material adjacent to it in the context in which it occurs, and it can be long or short. In general, the composition of literary phrases and poems determines their structure to be different from that found in ordinary speeches or academic prose. The true creator is the one who can aesthetically transcend the familiar framework of language, leaving the recipient of the poem in constant anticipation of a new form that carries value in all its relationships. The aesthetics of continuous emergence referred to by Jean Cohen (the modern poet is "the poet who relies on words and not on ideas and feelings, and he is the creator of words and not the creator of ideas, and this does not mean that poetry lacks ideas, but on the contrary, the poet's thought enables the poet to use linguistic structures different from those we mentioned previously.



Figure 7 and Figure 8

Grammatical transformations in poetry are mostly expressed through the occurrence of (deletion), but this does not apply to every deletion, as ordinary speech contains deletion. Unless it reaches the point of strangeness and surprise and deletion is an old rhetorical tool, the poet exploits this possibility. Suggestion. Suggestions are more convincing than statements. Silence can sometimes be more eloquent than words. Therefore, we find that most modern poets have adopted this point of view. In addition to deleting artworks in modernist paintings, we find that artists have also reduced and deleted many aspects of the form and added others in a way that differs from the actual aspect. (Bouhlassa, 2012, p. 29)

Symbolism in modern literature is based on the principle of suggestion and not a statement, Because in their view, this spoils literature with the statement. At the same time, creative artists resort to this principle because a single text has multiple possible interpretations and connotations. Modern poetry and painting require that everything be self-explanatory, leaving room for objection by the recipient. Presence and absence, speech and silence. Comparing two works invites people who are not present, allowing the recipient to gain a new vision and understanding. Creativity based on the recipient's

culture is multiplied by the multiple meanings and connotations of a single text. (Boutajin, 2009, p. 135) This makes the recipient think and look at art from multiple angles, create new things in paintings, deviate from the traditional essence of art, and even exaggerate deconstruction and distortion at the level of colours to create the concept of colour transformation. Colour has witnessed a tremendous revolution in painting.

The artist Fatima Damq was born in the Tunisian Republic in 1980. She is a creative Tunisian artist who has worked in the field of art for decades. Her style is bold and strong, whether in using colours or dealing with paint. She explores the atmosphere through light and colour. She has obtained a professorship in artistic engraving since 2006, as well as a master's degree since 2009. She has worked in teaching at the Higher Institute of Arts and Crafts in Sfax since 2009. Damq was appointed as a higher education assistant in 2012. After that, she obtained a doctorate in art sciences and techniques in 2016 and was appointed as an assistant professor in 2017. She supervised master's theses in the field of fine arts. She has participated in many group exhibitions and festivals inside and outside Tunisia, including a solo exhibition in the art of engraving entitled "Fantasia" in November 2019, held in the Arts Hall at the Higher Institute of Arts and Crafts in Sfax, and was titled with six articles by a group of artists.

Critics inside and outside Tunisia. A personal exhibition 2 in the art of engraving entitled "Metaphantasia" in February 2023, held in the Arts Hall at the Higher Institute of Arts and Crafts in Sfax. Participation in many international scientific seminars inside and outside Tunisia (Sfax-Tunis-Siliana-Kasserine-Algeria-Egypt-Qatar) and has many publications in many refereed journals and books in collective authorship. She has been the Secretary-General of the "Bridge of Arts" Association at the Higher Institute of Arts and Crafts in Sfax since 2020 and a member of the Reading and Judging Committee for texts published in "Semiotics Magazine", a refereed academic periodical journal issued by the Laboratory of Semiotics and Discourse Analysis, University of Oran 1, Algeria since 2021.

Damq is the general coordinator of the gallery of the Higher Institute of Arts and Crafts in Sfax since 2020 and a member of the "Interpretive Methods" laboratory (Labométint), Faculty of Arts in Sfax since 2019 and the general coordinator of an international scientific symposium organized at the Higher Institute of Arts and Crafts in Sfax on March 8-9-10, 2022 under the title "Creativity in the Orbits of Pleasure" in partnership with the Laboratory of Semiotics and Discourse Analysis, Faculty of Arts and Letters, University of Oran 1, Algeria.

Member of the selection committee for the best three artworks for the "This is Life" event sponsored by the Office of University Services for the South and the University Center for Cultural and Sports Activities in October 2022. Winner of the first prize (Wilaya Prize Sfax) On the occasion of the 27th session of the Sfax Annual Arts Salon for the year 2022, the winning work in the Lino engraving technique entitled "Flowers of Goodness" measuring 110 cm / 85 cm. And on the first prize of the Monastir International Festival of Fine Arts, session of September 18, 2022, the winning work in the Lino engraving technique entitled "Continuous Journey" measuring 108 cm / 80 cm.©).

2. Materials and Methods

1. Research Community: The research community included (30) artworks by the artist Fatima Damq. The researcher sought to describe the framework of the research community based on the images found in the available channels.
2. Research Sample: The researcher decided to extract a sample of (3) artworks. They were chosen intentionally(**).
3. Research Methodology: The researcher followed the descriptive method, using the content analysis method. The sample is described and analyzed according to the structural and formative aspects. Relying on the theoretical framework and

reaching a summary of the analysis of each work to identify the aesthetics of displacement in the works of the artist Fatima Damq, as follows:

Model No. (1)



Figure 9

The critical reading of the artist's work (Fatima Damq) poses many challenges, as it is an attempt to analyze constructive data in order to collect knowledge that requires its analysis and investigation of its aesthetics and reveals the cognitive potential of the experience of pioneering mechanisms. The final formation of the artwork and the mechanisms of creative thought that preceded it require an analysis of the phenomena of buildings. Achieving meaning through the analysis of systems, displacement, structural displacement and chromatic displacement. It is worth noting that displacement has other meanings that give the same meaning, such as transgression, imbalance, melody, disobedience, violation, ugliness, overthrow, distortion, deviation, and violation.

Speaking of displacement in the visual arts, we can go directly to Picasso's works, because of the characteristics of complete displacement: Cubism embodies the desire to rebuild the pictorial space on a new basis and allows for viewing the formation of the image in this process, and also allows for a very precise definition of the artistic image, and in this way the composite image is formed that integrates the distorted elements of the form in the image of absorption with the distorted elements of the form in the image of memory, so they deliberately built the painting so that its surface becomes coherent and consistent; by forming the geometry of natural images, and the artist's principle (Fatima Damq) is based on the idea of looking at things and objects from multiple angles of view, unlike traditional methods that relied on a single angle of view, and according to this multiplicity in the physical perspective, the artist deliberately dismantled the form into partial components and then analyzed and reassembled them with more abstract and reduced lines so that the final result of the form in question is qualitatively different from what it was before the dismantling and fragmentation, in a continuous addition between the dissonance and artistic metaphor between the compositional level and the substitutional level, and this confirms that Damq was influenced by several factors:

- **Environmental factors:** The environment provides the artist with many options of form and colour that effectively help in determining the nature of early awareness and the path of the artist's growth and development. The artist's psycho-cultural series of origins all move within a natural framework of anxiety under a great deal of stimulation, pressure, and absolute divine control, pushing her to search for an authority that transcends the disturbing transformations that her environment suffers from, within which she creates an imaginary place outside nature and its continuous seasonal changes.

- **Social factors:** The social structure constitutes a primary incubator of knowledge that helps raise the awareness of the artist (Fatima Damq) with a large number of different ideas, beliefs, rituals, celebrations, customs and traditions, which helps create cognitive and aesthetic network ideas and choices that in turn affect the activation of ideas of belonging and focus, and lead to an exacerbation of the state of conflict between the self and the surrounding environment, as well as his efforts to express collective awareness, and his tendency to describe the formation of pictorial surfaces in their form, based on creating an imaginary aesthetic model that contradicts the model of nature and frees it from the framework of sensory space-time, through which she can achieve a balance between belonging to collective awareness and self-awareness.

- **Intellectual factors:** An intelligent approach can be seen reflected in his stylistic vision by looking at the experiences of the artist (Fatima Damq). Intellectual approaches can be indicated that are evident in his stylistic vision, as the experience includes intuitive paths for the transformations of the idea to be expressed, which gave the shapes and colours the systems that distinguish them from the rest of the creative experiences in the contemporary Tunisian art scene, as the shapes transform according to the ideas, according to the claim of the international artist (Pablo Picasso).

Model No. (2)



Figure 10

Many of Fatima Damq's works are characterized by a sharp sensitivity and poetic sensuality that relies on decorations and symbols from within the traditions of Middle Eastern art so that the recipient does not find any white space within them separating their vocabulary. The painting is crowded with shapes, colours and symbols, some of which take on each other with a strange character that cross-pollinates the artist's desire for poetic

narration and storytelling. About the perception of colours and their effects of convergence and contrast or mixing and mingling, she was creative in adapting these characteristics and employing them with craftsmanship and precision to enrich her works with diverse, distributed and consistent connotations to be keys and a visual reading alphabet for the recipient. Therefore, the main characteristics of her works turn into multiple approaches, which can be explained through the following points:

1. The ideal approach: It is one of the main intellectual references for establishing worlds beyond the control of the senses, worlds formed in the spirit and contemplation through the perception of the basic fixed elements in all scattered and transient vocabulary, the Creator who controls the movement of galaxies and atoms.

2. Pragmatic approach: This continuous work between subjective and environmental data and collective thought sanctifies the artist's experience, forms the character of the mechanisms of analysis and synthesis, and accumulates over time and years of research and experimentation, the artist's awareness of his problems and themes at the level of emotional expression, and in the additional awareness of his means and communication techniques at the level of artistic expression, to show the aesthetic results that can appear here in the field of experimental reality. Especially through the artist's tendency to solve the problem of visual pollution and improve the urban space, through her environmental interest, as in the adjacent figure, the artist refers to the environmental term in the cycle as the symbolic term of the aesthetic cycle, especially since the artist perceives reality with great sensitivity, finds its flaws and tries to fill its gaps.

3. Existential approach: On the other hand, the work represents a free and imaginative reconstruction of rejected facts, anxiety and ambiguity, through which the artist's sense of his (the other's) existence is achieved. As a means of building an existential reality on the ruins of actual reality, the tendency to reject utopia is not a tendency to monitor aesthetic flaws and design solutions.



Figure 12

Model No. (3)

The artist relied on making her work layers of overlapping signs, some of which rise above others. She considered these layers an artistic and aesthetic element that overlaps with the rest of the other elements, so that the movement is renewed without stopping at a known limit. This made Damq's works like an endless maze and a large festival of colours and shapes that never stop and challenge the void and escape the end. One of the most important characteristics of Damq's works is her cheerful, paradisiacal colours, which are

colours inspired by ancient miniatures and their heritage references pouring down from an unknown place, addressing the eyes and the conscience together.

Methods of modernity and beyond modernity:

An analysis of the artist (Fatima Damq)'s experience reminds us of some points of contact with modern art styles such as impressionism, expressionism, abstraction, and postmodernism, such as pop art, space installation art, and land art. Stagnation and increasing its richness, the diversity of colours turns into the characteristics of impressionistic colour and its ability to enrich and integrate the form. In contrast, lines and colours are restored from their references, representative qualities, flat features, colour transfer, lack of shadows, linearity and perspective colour, as well as emphasizing the emotional perspective to confirm the mysterious nature of the work, to create an abstract visual model, and give priority to the self over objective expression, not to mention trying to create a network of relationships between form and space, which reminds us of Bay's three-dimensional claims in his artworks.

The aesthetic features in the works of the artist (Fatima Damq) are a set of aesthetic features that determine the general foundations of his artistic experience, perhaps the most important of which are:

1. Striving to invent a visual language by employing the aesthetic energies of the line to invent forms outside the boundaries of the icon.
2. Translating the continuous accumulation of aesthetic experience through systematic transformations of style.
3. Neutralizing the sensory reference disrupts the relationship with the forms. It pushes the mental image to an imaginary distance towards the desired example to devote the creation of a paradoxical world.
4. Emphasizing the colourful richness of the shapes by eliminating the features of embodiment, conformity with nature, and the distribution of shadows.
5. Going beyond anatomy, linear and colour perspective, and emphasizing the emotional perspective and magical depth of the idea.
6. Leaving the time of the pictorial event as an attempt to liberate the shapes from their frameworks and limitations and placing them within a Sufi contemplative space in which the laws change and, consequently, the existences change.
7. Creating a suitable spatial range for the positioning of the shapes and colours in a way that achieves their balance as effective compositional forces in the visual result and their role in crystallizing the expressive discourse of the works.
8. Priority of the subjective over the objective in determining artistic topics and inventing appropriate formal formulations for them.
9. Integrating the vital with the aesthetic and the Sufi with the sensual and attacking the environmental defect with innovative solutions through which awareness merges with performance.

In short, the conceptual map of the artist (Fatima Damq) for public discourse appears to us as a serious visual attempt based on a solid foundation for the interaction of two levels: The first level is the dialectical level, in which the constant psychological and cultural structure meets all her ideological heritage, contemplative tendencies and intellectual interests, with the major questions that affect the unity of human and cosmic existence, creation, and existence, with various assumptions and intellectual approaches that vary between certainty and uncertainty, and repetitive ideas that are unclear, distorted or framed in narrow frameworks.

The second level: a continuous experimental interactive level with the surroundings and environment and the movement of collective thought and a tireless effort to activate the societal role of art and the artist. These two dialectical limits on which the experiment is based help empty the artist's mind through awareness of comprehensive and specialized cultural patterns and studying the potential of media and mechanisms to provide

innovative aesthetic solutions and opportunities for unprecedented expression patterns in the visual form to confirm the aesthetics behind the surface and the media character of expressive discourse that seeks to remind the being of what it is and who it is? What is its function?

3. Results and Discussion

1. The reading process in the works of the artist Damq was subject to the assumptions of the recipient and often goes to his efforts. Here, constructivism became conditional, and with knowledge of the displacement of the presentation and how to dig within the structure of the artwork and reveal its different patterns. This matter announced the recipient's investment in all reading procedures and the direction towards the meaning hidden in them, and this is what the works gave in form (1).

2. The works formed an aesthetic displacement based on a structural position of the vocabulary, which expressed a dialogical space based on the interaction between colour and space, which showed readings of multiple patterns of vocabulary, which tried to link its displacements and indicate its stylistic characteristics and aesthetic dominance, and this is what the sample (2) revealed.

3. In sample (2), there are openings to tools with free imagination, which created astonishment and absolute vocabulary in the workspace and openness outside the traditional language. The formation became a comprehensive harmonic rhythm, and its vocabulary works according to displacement energy, different from other means of expression, linked to changing forms that differed in expressing the same idea. This synonym became the face of communication and triumphant with the pleasure of the text.

4. The aesthetics of the works of the artist Damq were linked to returning to his structural formations, which were not the result of it being a solidarity procedure, i.e. preferring one word over another or giving priority to one meaning over another, as there were existing possibilities discovered in sample 3, which came with a structural colour meaning different from its apparent meaning, it is a recurring meaning that calls for the previous vocabulary included in the workspace, through which the logic of reading the artwork is determined. 5. In sample (3), there is no centre of agreement on the classical rules of vocabulary, but rather, the rules of displacement were the ones that determined the reading and reached the controls of reception. This could not help but stop the traditional reading of the work since there are hidden meanings that displacement revealed and carried the work with falsehood and alienated from it new meanings, which contributed to establishing a new reading that is not limited to its apparent shell but rather is able to penetrate the inner workings of the works. It generated all the vocabulary, put it in motion, and removed it from stillness.

4. Conclusion

1. Reading the cognitive aspect represented by the displacements of the sensory and the imaginary - formal and colour through the artist's visual works.
2. The duality of form and content is associated as a feature represented by contemporary Tunisian art and loading the form with an imaginary dimension that arouses exaggeration and alienation.

Recommendations:

1. The interest of students of the faculties of fine arts in activating the role of the cognitive powers of the displacement of the sensory and the imaginary in reading artistic visual texts.

2. Enriching theoretical curricula alongside the practical curriculum in the faculties of fine arts, such as aesthetics, philosophy of art and art criticism, in a way that consolidates the expansion of the proposals that are concerned with clarifying artistic displacements.

Proposals:

Studying the composition of displacement (colour and form) between Western art and contemporary Tunisian art.

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