

The Phenomenon of Objection in the Poetry of Omar Hazaa

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Abstract: The research addresses the phenomenon of grammatical objection, and reveals its images, functions, and rhetorical purposes in Omar Hazaa's poetry, where objection is one of the stylistic phenomena affecting the formation of literary semantic meaning through its suggestiveness and its ability to form the recipient's awareness of the poet's particular intention.

The research reviewed applied models of this phenomenon in Hazaa's poetry, whose reading is an addition to the old critical lesson according to a new vision that emerges from a new body, using theoretical fundamentals and analytical skill through which the researcher has learned about the beauty of the poet's order and the fertility of his style.

1. OVERVIEW

One of the most important features of literary writing, especially poetry, is creativity and innovation in the methods of linguistic expressions in order to achieve the elements of enjoyment and inspiration, in addition to the element of persuasion. This is evidenced by highlighting the linguistic ability that reflects the inimitable artistic vision of the writer. Among these influential methods within the art of language is Objection, which is "one of the tools of periphrasis, which is to come up with a sentence in words that are connected to each other." ⁽¹⁾, where the writer contravenes the expectations of the recipient or listener, while the latter is preoccupied with a certain idea, another idea stands out to pull him/her into another whirlpool, representing an unusual attention gesture with a realization force that catches up with the first meaning, yet in a more powerful and prominent sense floating on the surface. Such objectionable idea tells the reader, "Pay close attention, I am stronger than my predecessor and deeper than my successor", thus, the preceding linguistic context is not integrated with the succeeding linguistic context except in the presence of this objectionable idea whose linguistic structure cannot be neglected; due to its influence and addition to the meaning. Therefore, if creative literary writing kept the original linguistic and grammatical order unchanged, the creative artistic linguistic ability would not have been formed, and the creative methods of their texts would not be distinguished, because they then did not bring the stimulus, nor the novelty of the language in expression.

Since this phenomenon was prominent in *Omar Hazaa's poetry*, the researcher preferred to delve into the research of its purposes and semantic manifestations, evoking a set of questions, which are embodied in the following main question:

What are the functions of objection and its semantic manifestations in the poetry of Omar Hazaa?

The research aimed to identify the forms of objection in *Hazza's poetry*, and to clarify its rhetorical purposes through technical analysis of the texts related to this phenomenon in *Hazza's poetry*.

The researcher used the stylistic approach, as it is the most appropriate critical method to reach results related to answering the research questions.

2. PREAMBLE

Objection in Arabic Language is derived from the article: object, i.e. objection, which means: "erected and prevented, and it became an object like a tree trunk standing in the river and the like, preventing smooth sailing" ⁽²⁾ and it was defined in the *Sehah lexicon* as: "objected as obstructed something as in preventing it." ⁽³⁾

Also, it came in the language standards: “*So-and-so objected to the matter or inserted himself into it*”⁽⁴⁾, and in the lexicon of grammatical and morphological terms it is defined as “*to come during speech, or between two related words meaning one or more irreplaceable phrases of parsing, to insult and humiliate it, Let us separate the predicate from the subject and the subject from its verb, the answer from its condition, and the adjective from its description.*”⁽⁵⁾

And the objection, as in *Al-Askari*, “*Interrupting a speech in a speech that has not been completed, then he returns to it and completes it*”⁽⁶⁾, and *Al-Qazwini* defined it as, “*to give during speech or between two connected words the meaning of a sentence or more that has no place in the parsing, for emphasis*”⁽⁷⁾ and Ibn Jinni emphasized the importance of objection in the Arabic language, and its frequent presence in the speech of the Arabs, as it fulfills the condition of eloquence in their poems and speech, as this kind of expression appeared in the Holy Quran and eloquent poem as a form of confirmation. In their view (the classical Arabs), it is not frowned upon to insert an objection between the verb and its subject, the subject, the subject and its predicate, and other things that it is not permissible to separate in by something else, except for an odd or an interpretation. The almighty Allah said, {*I do not swear by the locations of the stars, and it is an oath – if you know – great, as it is a noble Quran*}, and here we have two objections, one of which is, {*And it is a great oath if you know*} as the almighty used such objection between the oath itself {*I do not swear by the locations of the stars*} and his answer, {*it is a noble Quran*}, and another objection is made within the first objection which is, {*if you know*} is made between the object {*oath*} and its adjective {*great*}. These are two objections, as you can see. Therefore, if the speech came without objection to it, it would have to be: “*I do not swear by the positions of the stars, it is a Noble Qur’an and this oath is a great, if you know*”⁽⁸⁾. From the previous, the term {*if you know*} is called an objection within an objection. An objection plays key role in maintaining the structural integrity of the creative text, and the interconnectedness of its parts so that it is clear from the deconstruction of language and meaning if objections are abounded in the text as a whole. In addition, it adds to the poetic construct vitality and unique indications penetrating the construct of literary work overall, as it represents a psychological and linguistic rhythm in itself that is consistent and integrated with the internal and external rhythm that composed such artistic formation.

Ibn Munqith defines the objection with emphasis on the necessity of its presence in the linguistic context with a benefit saying, “*it is to mention in the poetic line an objectionable sentence, which is not redundant, but rather has a benefit, as in Al-Mutanabbi’s saying:*

***And you despise life expertly ...in seeing everything in it – god forbids you – perishable*”⁽⁹⁾**

He then requires “*that the benefit be obtained in what he considers an objection, and it is the aspect that achieves poeticism and the phenomenon is based on*”⁽¹⁰⁾, since the phrase “*wa hashak*” meaning “*God forbids you*” in *Al-Mutanabbi’s* line is the objectionable sentence, and it achieves a great benefit through its presence in the syntactic linguistic context with a purpose: supplication to the almighty for long life, and the apparent conjunctive “*wa*” is called the “*waw of objection*”, and it is different than that of conjunction or adverbial purpose. It is stipulated in the objectionable composition that it shall be consistent with the context so that it is essential and not redundant, that is to be consistent both physically and the psychologically that is embracing the purpose for which it was created for, and not be too long that can diminish the idea or scatter the artistic performance and dismantle the phrase, but rather it must be spontaneous without pretension so as not to be considered unnecessarily redundant filling. That it forms partial harmony that contributes to the foundation of the overall harmony of the text, and that it achieves an element of brevity that dispenses with many words. Objection has many purposes, as indicated by the rhetoricians, including “*glorification: as in Allah the almighty saying, {and they appoint girls to Allah while they have what they desire}*”⁽¹¹⁾.

- **Attention:**

***You shall know - for a person's knowledge will benefit him – ...
that everything that has been decreed will come.***

And in the above case, the purpose is to highlight, so the conjunctive “*Fa*” is for the objection phrase to highlight “*a person’s knowledge*”, similarly in the Allah almighty saying, {*And We enjoined*

upon man concerning his parents - his mother bore him in weakness upon weakness; and his weaning is in two years - be thou grateful to me, and to thy parents; unto me is the journey's end}(¹²). Also, as in *Al-Mutanabbi's* line for the purpose of contrast and self-pettiness:

And the fainting of the heart, if you saw its flame –...

O my Paradise - you would see Hell in it (¹³)

- **Sadness:**

Like the saying of Ibrahim bin Al-Mahdi in lamenting his son:

And I, even if you come before me, know that ...

even if I slow down, I am close to you

- **Exaltation:**

similar to Allah the almighty saying,

{I do not swear by the positions of the stars, and it is a great oath, if you know} – Surat Al-Waqi'a 75-76 (¹⁴).

There are other purposes that may be included in the linguistic context and psychological status in modernist poetry with its linguistic developmental character, and rhetorical connotations. The objection varies according to the context in which it is mentioned, including confirmation, determination, veneration, supplication, specification, specification, clarification, spatial identification, and interpretation.” (¹⁵)

Through the researcher's review of *Omar Hazaa's* poetry, he found an active presence of the objection, and the researcher thought that he should search in its images, and build through critical analysis the functions performed by the linguistic structure, revealing its rhetorical purposes, and its semantic manifestations.

First: Objection between the Elements of the Verbal Sentence

1. The objection between the verb and the subject

It is no longer useful - O son of my mother - ...

that you make me a victim (¹⁶)

The sentence of the call (O son of my mother) interrupted between the verb (benefit) and the subject: (to introduce me), with the purpose of admonition, as the poet admonishes the sons of the one nation, exalting them, and addresses them with affection and kindness to the effect that they are the sons of one mother, which is the land that gather them, in order to make them end the difference and the internal strife that tore the heart of the homeland, and opened deep wounds in it.

2. The objection between the verb and its object on one hand and the subject on the other

The semi-sentence may be interrupted between the verb to which the pronoun and the subject are connected, such as his saying:

I am still organizing your eyes as a poem and

dragging me - in the gaze - strength (¹⁷)

The semi-sentence of (in the gaze) between the verb that connects with the object pronoun (dragging me) and the late subject (al-iqwa' = strength), for looking into a woman's eyes is the instance where the poet weakness is revealed, so his words crumble and his psychological strength collapses:

Words that memories crossed my mind ...

biting my chest – with his canine tooth - sighing(¹⁸)

The pseudo-sentence of the subjunctive, and the genitive (with his canine tooth) interrupted between the verb (biting) and its object (chest) on the one hand, and the delayed subject (sighing) on the other hand, and the purpose is to show savagery by identifying the tool of predation and its machine, which is the canine, since the sigh provoked by memories has strength violating the chest, as the snake devours its prey.

3. The objection is between the verb and the subject on the one hand, and the object on the other

- **Objection with a call sentence (appeal sentence):**

**The wall must be pierced because
you have not emptied – O Companions - the drops⁽¹⁹⁾**

The call (O Companions) interrupted between the verb and its relative subject (empty), and the object (the drop), with the aim of glorifying the people of his countrymen.

- **Objection with a verbal sentence:**

**You went too far to wave at me,
so have mercy - I beg of you - I follow you...⁽²⁰⁾**

The phrasal verb and its subject (I beg of) and the object (you) objected between the verb (have mercy) and its estimated hidden subject (you) on the one hand, and the object (follow you) on the other hand, in order to emphasize the sympathy of the beloved, and to request kindness to her lover And to give him the attention and tenderness that he deserves, with the sincerity of his love and sincerity.

- **Objection with a semi-sentence:**

**How you were deceiving your spikes when you
decided - from the beginning - to go into fanfare⁽²¹⁾**

The adverb of time and the genitive (from the beginning) are intertwined between the verb and its relative subject (you decided) on the one hand, and the object (going) on the other, and the purpose is: temporal specification. With the launch of their roaring slogans, which did not present any national achievement, the scene only increased dark and tragic.

4. The objection between the two objects

- **Objection with a Conditional Sentence:**

**I would give him - if he wills - all the poems,
and in addition: my wounds and the eyeball tears⁽²²⁾**

The conditional sentence (if he wills) interrupts the first object, which is the pronoun connected to the verb (give), and the second object (poems), to emphasize sacrifice and loyalty to loved ones, and that the speaker is at their disposal to offer them what he cherishes, and is fully compatible with their will and desire.

- **Objection with a Semi-sentence:**

**Endow the soul - from the cups of its unwillingness –
with notes of ginger⁽²³⁾**

The semi-sentence (from the cups of its unwillingness) interrupted between the first object (the soul) and the second object (notes) to form the duality of spatio-temporal allocation at the same time. It is represented in the times of the night when there is complete calm, and nothing ignites during it except the memories of the heart, and therefore the purpose of this presentation is to expedite the prize, and to anticipate obtaining the gifted thing to ensure that its effect occurs after that represented by the pungent notes such as the taste of ginger, and that allotment is in the place And time highlights the importance of memories for the poet, and suggests the necessity of turning to alcohol and dreams in sleep or wakefulness to obtain the desired pleasure by forgetting the pain, that is, by trying to prove its absence and the presence of absent loved ones, at the level of the dream because this is cherished at the level of truth and reality.

Second: The objection between the elements of the nominal sentence and its corners (the subject and the predicate):

- **Objection by an Appeal (call) Sentence:**

**I am in love with the clouds, my age is thirsty,
and my obsessions - oh my cloud - are desert ⁽²⁴⁾**

The objection to the appeal sentence (Oh my cloud) between the subject (my obsession) and his experience (desert) benefits exaltation. The poet expresses his need for his lover's embrace, and his impatience to stay for a moment without quenching from the sweetness of her breath.

- **Objection by a Verbal Sentence:**

**Every love - you gave me - resides in my being,
and dwells in my bleeding...⁽²⁵⁾**

The verbal sentence (you gave me) is inserted with the aim of confirming the truth manifested in the love that she gave him is still igniting the fire that within his ribs, tempting blood to bleed due to the excessive memories that overwhelms the poet and longings for the embrace of those who were immersed in him, thanks to her generosity and the kindness of her love.

Likewise, he said:

**All women - as my notebooks say - fall short of the poem,
and you alone are the exception... ⁽²⁶⁾**

Where the actual sentence (as my notebooks say) interrupted between the subject (all) and his experience (fall short), with the aim of confirming and deciding his love to his lover, as he considered it the summary of his things, and the elite of his poems, with the testimony of all his poetry notebooks that declared her love, and danced to the echo of the whispers of her perfume.

- **Objection with an Oath Sentence:**

**By God, I am a murderer against my will,
and I – by God –am a missing person ..⁽²⁷⁾**

The sentence of the oath (by God) twice interrupted between the subject (I) and his experience in the first sentence (murderer), and between the second subject (I) and his experience (lost), with the aim of emphasizing the truth of his words, and determining the truth of his words in the speech absent from life, which is His mother, to whom he addresses in the context of his speech, where he admits to her that he was not a murderer of her will, as he has lost himself since losing her, so he lived a harsh spiritual alienation in addition to his spatial alienation represented by his distance from his homeland, and the habitat of his memories.

- **Semi-sentence Objection:**

**The blood of love - with skepticism - is wasted,
and the traitor of the covenant - before treachery - is betrayed ⁽²⁸⁾**

This line contained two types of semi-sentence objection:

- A. Objecting by the prepositional semi-sentence (with skepticism) between the subject (blood) and his experience (wasted), to benefit from the specification of the situation.
- B. The objection to the adverb (before treachery), to benefit the specification and the temporal limitation, as a person will not betray him in all cases and times, but when he is concerned with an act that indicates his desire to betray and treachery of those who sincerely love him.

Third: The Objection between the Elements of the Copied Sentence:

- **Objection to the Sentence of the Appeal:**

**I wanted to be - oh my God - the captive
of her perfume or the braid...⁽²⁹⁾**

The call (oh my God) was interrupted between the noun (to be), for the purpose of supplication, as the speaker is supplicating and begging God to make him associated with what his heart desires, and to grant them a permanent meeting. , so that they are not separated forever.

- **Objection by Call Sentence for Veneration, as He Says:**

You will remain their master despite their noses
– as it was said: (They became - O King - kings)..⁽³⁰⁾

Where the call (O King) interrupted between the name (became) and the (kings) with the purpose of glorifying the addressee and raising his status, as the poet demands in the context of the poem his countrymen to remain adhering to their rights and principles despite the plot haters.

- **Objection by Noun Sentence:**

It's as if I - and the memories you bought me in you
- have succumbed to the snares ..⁽³¹⁾

The noun sentence from the beginner noun “mubtada” (memories) and its object news “khabar” (you bought me) and what completes it from the prepositions (me, you) interrupted between (I) a noun as if it is a connected pronoun, and its verbal sentence (I have submitted) to benefit the universality of the participation of all memories with the poet in the love of the beloved (mother), and talk about her good memoire, which perfumes his life with the nectar of her smile and the fragrance of her heart poured out with love, tenderness and kindness.

- **Objection with Conditional Sentence:**

Bleeding threatens me that I am his victim,
and I wish – if it threatened – it is doing so

The conditional sentence (if it threatened) is interrupted between the scribe (wish) and its noun (the bleeding), and therefore it has preceded the scribe’s name and told him at the same time (it is doing so) in order to draw attention to the specificity of the situation that the poet does not fear despite its severity and severity, which is the state of threat that precedes The complete collapse through the appearance of signs of illness and a feeling of depression, slackening and lack of desire for anything, and the original: (I wish bleeding would be effective if it threatened) and that the context of this house indicates the exacerbation of the situation that the poet reached in grief and grief over the death of his mother (the beloved of his heart), as he became because of her Always melancholy, little joyful, not afraid of death, which may be dragged to him by his continuous grief for the mother.

- **Objection with semi-Sentence:**

And that my flesh - in the dungeon - from which
came swarms of nightshades around..⁽³³⁾

The prepositional semi-sentence (in the cell) objected between the name that (my flesh) and its actual sentence (from which came swarms of nightshades) to benefit from the spatial assignment. To the poet , the cell fertile for his hopes, which gave birth to dreams of rising and brilliance, to be able to carry the banner of his homeland, and raise his stature among all the countries of the world

Fourth: The Objection between the Adjective and the Adjective:

I am the lover.. and what is destined for love
– other than my heart – is known and famous ⁽³⁴⁾

The prepositional semi-sentence (other than my heart) and the genitive that completes it (my heart), between the posterior subject (destined) and its epithet (known) to indicate specificity or shortness and limitation. Only he (the poet), without anyone else, and what strengthened and confirmed this indication was the inclusion in the composition of negating and excluding any short style, and every short style has the purpose of specification and emphasis.

**A memory and a cemetery - there - are far away...
and cannons resounded on its walls...(35)**

The adverb (there) is intercepted between the noun (cemetery) and its epithet (far) in order to benefit from the spatial allocation, where the poet heads with the look of his heart from the place of his spatial alienation to his spiritual person represented in his distant homeland, which includes in the hands of his tenderness and care the grave of his dear mother on The heart, as memories erupt in his conscience, is swept away by waves of nostalgia to visit the grave of his beloved mother, which was often crushed by the strikes of cannons in continuous fierce wars that did not spare the living or the dead.

Fifth: The Objection between the Complements of the Sentence

1. Objection between the verb and its Meaning Supplement:

**I do not mean you - O haven of my letters - with my words,
you are the sweetest of my deeds...(36)**

Interrupted the call (O my refuge of letters) between the verb to which the object called (I mean you) on the one hand, and the neighbor and the accusative that complements its meaning on the other hand (with my words), to benefit the glorification, for the poet glorifies his beloved and raises her status, to the extent that he is careful that any word is issued by him. It could touch her or hurt her feelings, and he emphasizes this glorification with his words when he ends the linguistic structure by saying (You are the sweetest of his deeds), meaning the sweetest of his states and circumstances that are governed by the hand of time by the will of the Creator.

2. Objection between the Kind and the Favored:

**I have no affliction but you and my passion,
as if you were a resident - of me - and a companion...(37)**

The prepositional semi-sentence (of me) between the sympathetic (companion) and the one favored by a narrator as if (resident), to benefit the specification. About the world of humans, and the torment of the anguish of love caused by his beloved who does not reciprocate the sincerity of his feelings.

**You are my life and my joy - let them say what they say –
and the unique tenderness (38)**

The verbal sentence (let them say what they say) between the sympathetic (the tenderness) and the sympathetic (my joy) to indicate his strong love for his mother, and not to pay attention to what others say about him, such as their saying that he has reached the point of delirium, or that he will kill himself in grief and toil. From the intensity of his longing for the absent, but despite these sayings, he confirms his great love for his mother that she is not only his age and passion, but that she is unique in the great tenderness that he will not find like no matter how long he lives on this earth, and until the end of his life his heart will continue to cheer her name and love, which his love for any girl does not match. Whatever the descriptions of her kindness, and whatever the degree of her tenderness.

3. Objection between the Relative Noun and the Relative Clause:

**And I whispered, and the longing preceded my tears:
No one lived who - my sweet - who hurt you...(39)**

The sentence of the call (my sweet) is interrupted between the relative noun (who) and its link (the one who harms you), to indicate veneration. She scrambled to his mother, urging his tears to fall as rains of torment that demanded death for those who tried to harm the mother with anything. The word (sweet) made the mother occupy a prominent place in his heart. When addressing the corrupt group, the herald chooses a word that suggests contempt and contempt. He says:

Where is the beauty that - oh ugliness - you claim?!

And what is perfection when poverty has expanded us!?(⁴⁰)

The appeal sentence (O ugliness) interrupted between the relative noun (which) and its relation to it (leading it), and it came in a ridiculous scathing context, so the calling poet chose an unpleasant word (ugliness), to benefit the contempt, because he addresses the corrupt who cling to their chairs and positions. And they do not give any weight to their people, even if hunger devours the bodies of young children, leaving only their inner bones.

4. The objection between the Interrogative and the Adverb that Completes it:

What is the meaning of our mind - trust my words –

and metaphors are the front of the ignorant !?(⁴¹)

The ordering phrasal verb that begins with the command verb (trust what I say) is interposed between the parts of the interrogative sentence, as it interrupts between the interrogative (i.e. meaning to our mind) and the adverbial sentence that completes its meaning (and metaphors are before the ignorant) in order to draw attention to the speaker's report of his desire to sincerely advise the addressee to guide him. To sound thinking, and accordingly, looking at the context in general, it becomes clear to deny the existence of any correct thinking as long as the myth of imagination controls people's thinking, leading them to the paths of ignorance and misguidance. Based on the context, the poet accordingly urges people to focus thinking and tighten the mind to take goals that can be Achieving them on the ground is not to be misleading imaginary goals, and then he invites them to stir vigor and determination to start with all strength and hope in a first step towards success to achieve great achievements.

5. The Objection between the Request and its Response:

She said: The night has come, its darkness for lovers is a spark of flame.

We release longings as a storm like a wave in a vortex of flirting(⁴²)

The noun sentence (its darkness to the lovers is a spark of the flame), which is formed from the subject (my darkness) and its predicate (spark) between the request represented in the noun of the command verb (has come) meaning (to bring) and came to denote the merger in the sense (embrace or hug), and between the request's answer is not present in the verb (we are firing), and the purpose of this objection is: to draw attention to the importance of the night as being the starting spark for merging into the waves of longing that are ablaze with the sweeping flames of flirting.

Sixth: The Objection between the Saying and the Saying of the Saying:

The objection between what is said and what is said is divided into five types according to the purpose of this objection:

1. Glorification:

Let the poets and lovers witness - Deir ez-Zor - (Verily,

poetry after you is a scribble, and love is a quill... (⁴³)

The phrase of the call, omitted, the tool to express the attachment to the heart (Deir ez-Zor) intercepted between the sentence of the saying (let him testify) and the sentence of the saying (that poetry after you is scribbles...) for the purpose of glorification, as the poet glorifies the affair of his city, and acknowledges that it is the master of poetry, and without her she would not have deepened poetry. It was written in the runways of eternity, as it was (according to his opinion) that it was the one who gave poetry its meaning, its truth and the splendor of its existence.

2. Specifying and Generalizing the Case:

He repeated a riddle - in a wounded voice:

(If you can sew me, you will win my solution...(⁴⁴)

The objection with the semi-sentence of the neighbor and the accusative and the adjective that followed them (with a wounded voice) between the word (he repeated) and the sentence of the saying

(if you can frown at me..) to show a specific case of sadness that bleeds wounds that no one can heal, and therefore the puzzle will remain confused looking for a solution to be unraveled His symbols, as well as the wound, is looking for a caring hand that can understand pain and treat the heart, and so the poet will remain captive in the place of abandonment that he suffered from others, until the moment of manifestation and awareness of conscience comes, so people treat each other's surgeries out of humanity, not out of personal interests, and it is clear through The synthetic context, on the other hand, is the objection to the generalization of the wound to the whole soul of the recipient and all parts of his soul, and to the inclusion of this wound to every human being who is tormented and suffers the bitterness of persecution by the oppressors, as long as the mystery is general and unspecified, the wound resulting from it is also general and unspecified.

3. Case Exception:

So say anything – other than:

(Patience, for our appointment on the Day of Resurrection is patience) ... ⁽⁴⁵⁾

The singular word (other than) is interrupted as an adjective for any meaning (otherwise) / or instead of (any) between the verb of saying (say it) and the saying of the saying (patience, ...) to indicate that the words after it are excluded from the sentence of saying that the speaker requests from the addressee. This suggests a practical desire to change reality by descending on the ground and fighting the forces of corruption and injustice, instead of frivolous wailing, empty fanfare and empty slogans that will not be able to wipe a tear of pain from a tormented, grieving heart, and will not return any right to a rightful owner.

4. Confirm the Contradiction:

Say - if you wish; a poet philosophizes...

or - if you wish; a rebel sighs ... ⁽⁴⁶⁾

The conditional phrasal verb (if you want) is interrupted twice between the common saying (say) in both sayings, and the first saying (a poet philosophizing), and the second (a rebel sighing), to confirm the state of contradiction and separation between the poet and the addressee, where the poet laments advocate of frustration and sabotage. And he gives them the option to say whatever they want, for reality does not take place according to the mood of what they say or the fluctuations of their opinions. Reality is feathered by the philosopher, optimistic about changing it for the better, with a special vision that differs from the moods of the ignorant, and does not shriek with depression and hatred for others, but rather with annoyance from hearts whose consciences have died and ignited with grudges, and souls that do not utter feelings of loyalty and affection, and do not chant pulsating with glowing human values, and pure feelings.

5. Narrative Detail:

He said one day a match - and a shooting star passed -:

(He is my grandfather...but I am more beautiful.

Its light is very reduced, and its radiance is longer ... ⁽⁴⁷⁾

The current sentence (and Shihab passed) interrupted between the sentence of the saying (he said) and the sentence of the saying (he is serious) and what follows, for the purpose of the detail that came in the context of the narration for clarification, as the narrative place requires that, by talking about the story of the arrogant, unjust ruler, who sees It possesses the piercing light that covers the vastness of the horizons, so that the light of the meteor cannot be matched by it, and that it is greater in impact and more durable than a small meteor that reduces the light, its radiance only lasts for a short period, and the hidden paradox becomes clear between (and the meteor has passed) and his saying (but I am more beautiful), meaning that he describes the meteor with ugliness. And himself with beauty, and when the ruler issued his words by saying (He is my grandfather), he describes himself as eternal youth, and describes the meteor as old and old, and the inability to light as it was, that is, with gradual weakness and dwindling with the passage of time, while the apparent paradox becomes clear through the two sentences on the tongue of the arrogant tyrant: (His light is shortened) (longer radiant), and needs no explanation.

The narration may be longer, according to what the psychological setting requires from an explanatory and detailed context:

She said - I realized her puff as if I had been paralyzed by magic.

You deserve it... and you have had it... so blame you... the excuse has appeared...⁽⁴⁸⁾

As the psychological position that was dominated by tension and astonishment by the overwhelming magic contained in the charms of the female body, to further clarification to detail and represent the state of fascination in front of the angelic female, to depict the greatness of the magic-like effect that she left, which she transmitted through her hot breaths and her thunderbolt glances in the heart of the lover who stood faintly.

The concept of narrative detail may seem broader and deeper in structure and more effective in meaning, when *Omar Hazaa* says in another poem:

(Do not abuse him) - say those who are distressed by him-

(Rather, pardon him) - and do not blame him if they are tired - (let him pardon him)...

And if you did not do justice, the quarries would subside in the quarries ⁽⁴⁹⁾

The context was preceded by the phrase “Do not excuse it” to draw attention to the falsehood of the claim, and to focus on a vile conspiracy carried out by some mean envious, and the comment in narrative detail is often in poems that include stories or dialogue or combine the two styles. This narration detail came in sentences that objected to the saying twice, and in the third and last time the narration in the last line included an important comment from within the poet on all the structural context that preceded it. The narrative detail in the first time was limited to intercepting between the voice of the envious (Do not excuse him) and the voice of the sincere advisors (Rather, pardon him). These three voices are the narrative detail, which is an inner voice emanating from the poet’s inner self, in response to the words of the corrupt haters that came to the fore in the first line, and the words of the good advisors that came to the fore in the second line. Patience for the one who has fallen in love with him when he sees his beloved frankly and cares about him; Because if the beloved does not blame her lover with warm, tender whispers, he will die by force and toil from a lover who neglected his feelings, and did not look forward to the true love in his heart that foretells of the greatness of the lover.

(Do not excuse him) - they say - (attachment) they lied...⁽⁵⁰⁾

The objection of the sentence (they say) between two sayings on the tongue of the envious haters is intended to be skeptical. The restriction of the word of the saying between them indicates that their statements are surrounded by many doubts and lack sincerity of intention and sincerity of advice, as they say with their mouths what is not in their hearts, and here comes the narrative comment from the poet with his approval Their lies when they said contrary to what they pretend, they asked the woman not to humiliate her devotee lover, wanting to neglect him and forget him over time, and not out of compassion for his bad condition when love exhausted his heart, as they declared at the top of the poetic composition, and thus they oppress him and increase his death without the slightest or pity.

3. CONCLUSION

The researcher, after he landed at the conclusion of an analytical tour of the phenomenon of objection in the texts of the poet *Omar Hazaa*, revealed the following results:

- The objection was a prominent stylistic phenomenon in Omar Hazaa’s poetry, and it produced multiple semantic structures, through which many purposes emerged, including: highlighting the poetic self, and expressing the special psychological state.
- The poet did not adhere to the rules governing this synthetic phenomenon, but rather transcended it to others, adding to it his own style, and his unique method, linked to communicative rhetorical goals and purposes.
- The multiplicity of rhetorical purposes of the objection phenomenon, with the multiplicity of ways and paths of saying; It stated veneration, individualization of the situation, the desire to change reality, emphasizing contradiction, and narration detail by observing what is required by the psychological position, which may be based on structures of astonishment, tension, or wonderment...

The objection in Hazaa's poetry was not an indispensable filler. Rather, it fell in its appropriate position, and it was one of the requirements of the system, and the requirements of the place, as it carries, besides being part of the original meaning, other sub-meanings, all of which coalesce to form a comprehensive meaning.

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