

The Aesthetic Of The Title In The Poetry Of Omar Al-Nass(1928 - 2013) (Applied analytical study)

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Abstract

This paper aims to show the aesthetic of the title in the experience of the Syrian poet Omar Sharif, of the importance of its title. It is one of the most important textual topics that wildly contribute to highlighting the sings of the text and its clarity, as they are important tools in drawing its geographical space internally and externally, with what it is characterized by its suggestion and the advantage of engaging the sense of sight in constructing meaning and its visual dominance over the reader, the bright thresholds In poetry, it carries us to its broad spaces, and the textual thresholds represent a type of textual terrain that requires standing there to clarify the poetic space concepts, and the reader may not understand the text except through them, as they illuminate the text for the reader and direct his understanding to reach poetic aims.

Keywords: title, dialectic, semiotic, aesthetic, functions.

INTRODUCTION:

The first step that the reader treads towards the text is its title, for it is the gateway that gives its reader the task of uncovering the book or text and exploring its depths. The title fascinates its recipient in the sense that causes the reader to drive behind the maze of heading - this ambiguous demarcation whose semantic dimensions are only realized at the end of the book, or the end of the poem, whose title returns to us, provoking our reference memory of the effects of the first sedition that made us engage in exploring the meaning behind the words of the title threshold.

This study is located in: an introduction and explanation to the science of addressing, two topics, and a conclusion. In the production of poetic texts, we will rely on a book: The Complete Poetry Collection "Omar Muhammad Sharif Al-Nass (1928-2013)", presented to him by Professor Muhammad Al-Ahmad, publications of the Syrian General Book Authority, Ministry of Culture, Damascus, 2018.

- Methodology

This study is based on an inductive analytical method that reveals the aesthetics of the title in Omar's poetry, given the remarkable presence of the title in the levels of this experience, and a wide presence in recent studies.

- Importance of studying

The importance of the research and its objectives come in the context of looking at modern poetic experiences, and their richness and diversity of topics. Whereas textual thresholds constitute the most prominent manifestation of that distinction; This research looks forward to monitoring one of the most important of these thresholds in Omar's poetry, focusing on the acceptability of this threshold to the reader and the extent to which he is affected by it, and stating the aesthetic and artistic values in his titles as they appeared in his poetry.

- Previous Studies

Only very few writers, scholars, and critics have read the text of Dr. Omar, or those who were lucky enough to read his books and knew its value. Among these studies: a doctoral thesis submitted by Nawaf Quqouza at the University of Mosul in (1994 AD) entitled (allegorical formation in rhetoric and criticism, with an analytical and applied study in the poetry of Omar), and a research by Dr. Abdel-Hassan Khudair Ubaid in the Journal of Education for Girls 18/1/2007 AD) under the title (Aesthetic Values in Omar's Poetry of the Text), and a reading in his life and poetry by Dr. Ismail Marwah in his book (From the Syrian Court) in 2018 CE, and what was mentioned in the book (Encyclopedia of Damascene Families) by Dr. Muhammad Sharif Al-Sawaf in his discussion of the family (Text).

Accordingly, the previous studies - despite their importance - did not address the topic of the aesthetic of the title in Omar's poetry. Therefore, the most important thing that drew me to write this research is: The lack of an independent study on the aesthetic of the title in the poetry of the text - as far as I know - with the richness of the aesthetic effect, and its prominence in the titles of his poetic poems; In addition to the lack of literary and critical studies in general dealing with the production of this poet.

- Introduction to Science of Addressing.

The title is a central text and a means to reveal the buried depths, insides and contents of the text, and it is a fundamental pillar in the construction of the poem. It is "the first meeting between the reader and the text, and it is the head of the steps and on it the focus of analysis, as there is no access to the text except through it"¹

The title is a necessity, as it is an alternative to the absence of context for the situation between the two parties to the sender and the addressee, and the linguistic sign forms a focus around which most of the definitions have turned in their definition of the title. Therefore, the title is one of the basic textual thresholds that cannot be dispensed with, especially in the modern era, because most of the contemporary poets were influenced by Western poetry, which tended to put titles for texts.

If the title is the first thing the reader objects to, then it is the last thing that the creator makes and writes, which makes it a linguistic message that has distinct functions that differ from the functions of the text in itself, and this is what Abdullah Al-Ghadhami confirms in his book (The Culture of Questions): "If the poet has finished He will search for a title for her. This title will be a semantic summary of what the poet thinks is the content of his poem, or the obsession that hovers around him."² "because of the importance and presence of the title for the reader who accesses the text or is the identity of the poem because of its aesthetics Worth exploring its depths

So the title is the first thing that confronts the reader, and from here it is the beginning of the text, but for the poet it is the last thing he wrote. Hence, the end of the poet is the beginning of the reader, and thus the title is a beginning and an end at the same time."

the production of the meaning of the title is an opposite process, if it is true that the reader begins from where the creator of the poetic text ended by deconstructing what he built From a title to perform his semantic function³ and if the recipient is the most important element in the communicative process, especially literary works, and as a result of his judgment on the text, the degree of acceptance or not, then the first thing he encounters in the literary achievement in general is the title.

¹ The title in the creative text, its importance and types, Abd al-Qadir Rahim, Journal of the College of Arts, Humanities and Social Sciences, University of Muhammad Khudair Biskra, Issues (3,4), 2008, 7.

² The culture of questions, articles on criticism and theory, d. Abdullah Muhammad Al-Ghadhami, Dar Suad Al-Sabah, Kuwait, 2nd floor, 48.

³ Attendance and Absence Relationships in the Poetry of Literary Text, Dr. Samir Al-Khalil, House of General Cultural Affairs, Baghdad, 1st Edition, 2008, 106.

The title "As a communicative and phenomenon ¹ is presented mainly to the recipient, and is loaded with various functions that work together to attract the recipient and implicate him in it to acquire a book or read a poet's poem or poem, and it may also constitute a state of repulsion and aversion and the prohibition of reading or possession². From here comes our interest in titling *Titrologie*, a systematic tributary of the receptive vision itself, which tries to approach the written from its various structural components that make up it - including the aesthetic structure of the title - and for this we care about the aesthetics of the title and its reading in light of the "reader's waiting horizon" and the set of expectations that the title may The most recent of them in the recipient, or even according to what he creates in terms of a gap that needs a semantic depth that interprets its meaning by searching beyond the text, because the poem's title is a naturalistic key or a stylistic indicator with a semantic dimension that stops the recipient to charge his imagination with what is expected from the read texts and may disappoint his hopes sometimes By breaking the expectation or (disappointment of waiting)³ for the titles of the poems and titles of the collections of our poet Omar of the text, what can they add to the texture and texture of the poetic text? What are the aesthetics of its textual and non-textual composition? Then how is the literary horizon of this formulation determined the title Intent through the horizon waiting for the reader? Reading the titles of our poet's textbooks and poems is a clear indication of the beautiful romantic nature of his poetry, just like the poets of the Romantic School, who used to vary in their titles between the occasion and the emotional sense that prevails in the atmosphere of the poem, and we find in that typical titles such as: nostalgia / Misery / abandonment / self-talk / wounded bird / exaggeration ... etc, which is prevalent among the romantics⁴ The poet was keen to pay attention to this threshold, which is the keys to the doors of his collections and poems. The researcher decided to start with the titles of the collections because they are the semantic gateway to the poems.

- First Section

- Dialectic Of The Title And The Text:

The title as the intent of the sender establishes, firstly, the relationship of the address outside it, whether this external reality is a general social or psychological reality, secondly the relationship of the title to the intentions of the sender in his work, and thirdly the relationship of the title to the text. And there are relationships linking titles with the text that may be a direct, opposite, or interdependent relationship. "In the context of this relationship, reading tends to float the verbal and semantic presence of the title in the text, and the text in the title. The title was originally set up to indicate the text and the text passes from it to the world and attracts the reader."⁵ And the title, in its solidarity and the text, may form a kind of internal intersexuality when it collects the texts of the text or its intellectual and expressive speeches, then squeezes the connotations in it in order to form them according to a vision that aims to intensify and focus to carry them to the top of the text, announcing it⁶ in saying Omar of his poem (left memories for me ...):

I sacrificed you! The autumn of my life has come, so where did you escape from it and after me?

Call me memories! How can I live if the youth fail and I am alone !?⁷.

¹ In the book *The Simia of the Title* by Dr. Bassam Al-Qutus, TayebBouDerbala, The Second National Forum on the Semiotics and Literary Text, Algeria, 29.

² The title and the semiotic literary communication, Mohamed Fikry El-Jazzar, The Egyptian Book Authority, Cairo, 1998, 10.

³ See: *Presence and Absence Relationships in Poetics of the Literary Text*, 106.

⁴ See: *The Culture of Questions*, Abdullah Al-Ghadhami, 50.

⁵ *Signs Affairs from Encoding to Interpretation*, Dr. Khaled Hussein, Training for Printing and Publishing, 1st Edition, Damascus, 2008, 106.

⁶ See: *Researches in the Poetic Text*: Prof. Dr. Mustafa Sajid Mustafa, Al-Asami Press, 2019 A.D. 66.

⁷ *The Complete Poetic Works*: 7.

In this poem we find that the title corresponds to the content of the body, so there is no opposition or expressive or moral paradox, for the relationship between the title and the text is a solidarity relationship, so in the title when the poet asked his girlfriend to leave his memories, he repeated the same request in the text, he evokes memories because in the autumn of life And he sacrificed alone because of his distance from him, leaving nothing but memories to live for. So from the foregoing, it becomes clear to us that there are three levels in the approach to address analysis, including: language, text, and discourse, and the relationship between them is a solidarity relationship.

The heading level - the syntactic structure - behind which stands the intentions of the sender, while the meaning structure forms the textual level and its main actor is the interpretation of the receiver¹.

The title as a term "is not limited to its superficial structure, for there is a deep structure that is not unique to the effectiveness of the title functions and what it calls (interferes with it), but rather contributes to it - as well - the structural base according to which these functions are organized²."

So the presence of the title in the text takes place through an interactive series of relationships between the text's structures with each other and their relationship to the title, because the creator (the poet) carves out the structure of the title of his poem or his intention he extracts from Relationships of his completed text, and the composition of that title itself means its interpretation by what the poetic body suggests, i.e. what he deems appropriate for address³. Thus calling the title in a poetic text became: Summons the whole text with all its connotations.

First: Semioticism of the titles of the collections: Most of the recent semiotic studies that dealt with literary works "clearly highlight the importance of the title in the study of the literary text⁴ which depends in its analysis on the rules of the semiotic method; Therefore, the process of analyzing the poem requires the reader to stand at him at length, and be careful not to go over the title so as not to lose many bets in the reading process. Thus, the title turns into an interpreting factor whose task is to place the meaning in front of the reader into a project of interpretation⁵

The follower of the poet's collections notices the extent of the interest that the age of the text pays in forming the title, whether it is aesthetic or complex structure that goes beyond the singular form. Perhaps the most important thing that stops the researcher in the issue of the title is its unilateralism or its pronounced pluralism, for individuals can reveal to us the uniqueness of the dominant who wears the text, while the verbal plurality in the structure of the title confirms the multiplicity of the dominions that direct the text and promote it, along with what individuals store of clarity of significance,⁶ And it should be noted here, that (the dominant) is a guide who has a great influence in the writer's choice of his title, and in this case he must be fully aware of the significance that is the brightest and strongest in response to addressing.⁷

The titles are as they appeared (We had days), (The night in the paths), (The harbors of silence), (The absent time) and (Where does the sea travel?). We note that these titles carry natural expressions (night, paths, harbors, the sea), and expressions related to thought, the soul and its concerns (time, days, silence, absenteeism, and travel), and these expressions were prominent in Omar's poetic lexicon.

If we look at these titles, we find that symbolism reveals to us deep psychological connotations hidden under the shades of silent nature and its elements. So between man and

¹ See: Title and the Semiotics of Literary Communication, 38.

² Ibid, 36

³ See: The Relationships of Presence and Absence in the Poetics of the Literary Text, 107.

⁴ Semiotics and Addressing, Jamil Hamdaoui, The World of Thought Magazine, Issue 3, January 1, 1997, 97.

⁵ See: Readings in the Modern Poetic Text, by Bushra Al-Bustani, Dar Al-Kitab Al-Arabi, 2002, 32.

⁶ See: Research in the Poetic Text, 66.

⁷ See: Thuraya text An introduction to the study of the fictional title, Mahmoud Abdel-Wahhab, House of General Cultural Affairs, Baghdad, 49.

nature a clear response, and an existential relationship that binds them, Crouch says: (And nature is mute unless man speaks it). So man looks at nature as the one responding to its magic, contemplating its presence, who obsesses his feelings, because like him is alive, rejoices and despairs, gets angry and satisfied.¹

Therefore, through this nature, the poet expressed himself and his troubled psyche, which ranged between optimism and pessimism. The symbolism clarifies the psyche of the poet that he passed through, which bears two aspects or perhaps two times: one of them is in his first romantic life with all the meanings of love, adoration and love, those moments that Memories later became the second stage.

If we dealt with one of Omar's poems in the text from any collection, we find that it expresses those two stages by using words ranging between natural words and the vocalization of the soul and its concerns. He says in his poem, what was:

We are in the dome of the face, we are taken by us
Spring is Emerald ... we made it our home
Clouds are a resource They defend us above us²

These verses represented the first stage of our poet's life as his life was beautiful. The poet and his sweetheart took their place in the shades of lush nature, and the emerald spring made him their home, and the beautiful clouds flocked over them to shade them, and the birds cheered to hear their voices, and continues to describe his first life until he reaches his other life that represents the stage The second, which is characterized by estrangement and separation, says in the same poem:

We paid attention to the desert ... so I knocked obediently.
Strangers cry n! Come back to us
The east eyelid with blood on so I did not know who I am³

Through this poem, we notice that the poet used in the first phase of his life the vocal nature that expresses beauty, tenderness and sweetness, of hope and optimism, namely (spring, emeralds, clouds, birds, trees ... etc.). In the second stage, use words that indicate worries and sadness, which are words related to the self (separation, estrangement, tears, submission.. etc.) So the symbolism of the words expressed the transformations of the poetic subject that are trapped between two times (love and separation).

Second: the semiotics and repetition of poems' titles:

Repetition is one of the most important aesthetic tools that help the poet in forming his position and depicting it, and the poet must focus on his repetition, so that the repetition does not become a mere filler. The poetic structure, and repetition, like other artistic methods that have expressive and suggestive abilities, can raise the level of the poem if the poet uses it with poetic mastery and awareness, otherwise, "it is not easy for this same repetition in poetry to turn into the vulgar term that those poets can fall into. They lack the linguistic sense and originality"⁴

Repetition is the basis for the characteristic of poetic rotation and round existence - as Bashlar says - spreading his rotation, "spreading with it the calmness of each turn"⁵

So what we mean by poetic rotation is the repetition of a word; In various poems, however, this word may be loaded with new connotations, depending on its contextual position in each title. This repetition creates in the reader a constant feeling of returning to the text while

¹See: Features of the Symbol in the Ancient Arabic Spinning, Dr. Hassan JabbarShamsi, Dar Al-Sayyab, London, 1st Edition, 2008 AD, 93.

²The Complete Poetry Works: 134.

³The Complete Poetic Works: 134.

⁴Issues of Contemporary Poetry: Nazik al-Malaika, House of Knowledge for the Millions, Beirut, 5th Edition, 263-264.

⁵Aesthetic Place: Gaston Bashlar, translated by GhalibHelsa, University Foundation for Printing and Publishing, 2nd Edition, 1984, 212.

preserving his desire to continue the journey of the end, and thus it is more like an endless circular cycle, and this kind of repetition that we describe as (periodic) repetition helps the reproduction and reproduction of texts. There are some titles that top the list of the poet's selections for the demarcation of his poems, bearing the word itself compound or singular, these titles that the poet has always rotated, like many words in his poetic dictionary. It is like the gap that stopped the researcher, and tried to search in its hidden parts. What is the secret of repeating the words of these titles in the text, what is their significance, and what is their relationship to the poetic text? Among the most important words that were repeated in the titles, according to the statistic:

Firstly-The word Sea: The word al-Bahr comes in the headlines of Omar's poems, including the title of his fifth poem (Where does the sea travel?). The image of the sea is almost present in most of the poems written by the poet, so what is its significance, and what is the secret of its repetition, and is it One symbolism or multiple?

Most of the dictionaries confirm that the sea has many meanings, some of which represent amplitude, flatness and depth, sailing and sailing, and many stories refer to horrors and the unknown, and stories of diving and divers, in catching pearls and stories of cruises; Therefore, our poet dives differently in the depths of the sea, in the symbolic connotation, in his linguistic and poetic lexicon, employing its uses according to its context with the text, and the titles of the poems in which the word sea is mentioned are: Knight of the sea / The first sea is the last sea / Lady of the Sea / Notebooks of the sea / And suddenly The seas flee / A port in every sea / utter from the sea ¹.

Therefore, the symbolic uses of the sea varied, and it cannot be limited to this critical reading, but some of them can be caught, to highlight their symbolic implications through the title theme and its relationship to the text, namely:

1. The sea is a symbol of the dream and the permanence of life: as he says in the poem (Notebooks of the Sea):

What ?? Slim again
A wave is lit behind my window
Did you think that I did not see the sea ...? ²

2. The sea is a symbol of youth: it is as if our poet says that the sea does not age and does not get old, because its youth is always day and night, and winter and summer continue, and the return of migratory birds is evidence of the return of youth.

We find his saying in the poem (Notebooks of the Sea):

Did you say that the sea has aged?
These water birds have come back
Let the summer that was defeated return³

3. The sea is a symbol of migration and the return from the unknown: He says in the poem The First Sea is the Last Sea:

We returned from the sea, so let us cross. The ark is narrow for us, and then we sail?

Let us forget what was ... this is a ghost that passed by and almost bloomed⁴

Omar believes the text with his passionate weapon, capable of confrontation, confrontation and resistance, to break the rocks of reality on the waves of the sea, so he is embarking on that marine adventure, to come out of it like wine that is emancipated in the meaning of the lover and the adored:

Let's follow the sun ... Let's follow its shade and let the grass shine on it

¹See: The Complete Poetry Works, pages: 171, 251, 267, 274, 287, 323, 375, 379.

²The Complete Poetry Works, Page: 274.

³The Complete Poetry Works, page: 275.

⁴The Complete Poetry Works, page: 251.

Let us carve the rocks ... Let us hewn peaks that generate pearls in their womb ¹
 As deep as the sea, Omar of the text dives into the depths to emerge from it its poetic pearls, with luminous pearls and glowing in its bright and revealing light, for its poetic material expands all rhetorical and poetic fields, in aesthetic employment of the symbolism of the sea, which goes beyond the ordinary.

4. The sea is a symbol of loyalty. The poet believed in those promises made by the sea in an attempt to recover his beautiful past, because he made the sea a symbol of fulfillment. He says in the poem "Notebooks of the Sea":

You forgot that the sea promised me
 That the harbors its keeper slept
 That thunderbolts burned my ships? ²

5. The sea is the symbol of the unknown:

No star stare ... no light
 No shadows migrate in the dark
 Dark wicker night
 And the village is dreaming in a vain
 By the sea ... By white sails³

Through the foregoing, we find that the sea has many connotations, but every occasion has a meaning, that is, according to the employment that the poet employs. Hence, the poet, in his poetic experience, creates from the singular (the sea) various expressive and symbolic connotations in various forms and creative images, in its broad horizons, it is a singularity that has different and contradictory uses in oppositional synonyms, but it performs a function in the symbolic poetic image in revelation and significance.

Secondly: The Mirage: The poems' titles are: Remnants of a Mirage / Mirage / Mirage Again / For a Mirage to Remain / The Mirage River.

A mirage: what has no reality, an illusion or a seductive and deceptive appearance, waste⁴ and the word mirage is derived from the word (mirage) meaning flowed and with the meaning of escaping as well, and since water is flowing, whoever sees a mirage from a distance thinks it is running water. The lonely dry bottoms in the depths of the deadly desert, what the grief of the thirsty if he reached him and he thought that it was water that would save him and quench his thirst.

The mirage is one of the desert phenomena known to the Arabs since ancient times. The word mirage was mentioned in the poetry of the ancient Arabs, their speeches, and their proverbs, and the poets employed the (mirage phenomenon) to denote fraud and deception, or bereavement in a matter that was thought beautiful, so it was ugly, and a symbol of a disappointed hope .. to the last of what poets and writers have mastered in it from the chapter (metaphor) that is open to several Symbols, especially since the word "mirage" is highly symbolic and suggestive .. The poet says in his poem "The Mirage":

Nothing in my path is a mirage
 Nothing but silence and dust
 Oh a wasteland that was long in emotions
 This is my breast. I hunt behind my door.⁵

Our poet's life has become a mirage in a mirage because of grief and torment from the separation of his lover, for his land is empty and desolate, with no water, trees, or people. He found nothing but silence and dirt, and his alienation was long, so that until his morrow, which he dreamed of, became a mirage. As for his poem (Remains of a Mirage), the poet has nothing left in this life but a stroke of hope.

All eternity left me nothing but a flutter that I could see on top of the dust.

¹The Complete Poetry Works, page:251

²The Complete Poetry Works, page: 275

³The Complete Poetry Works, page: 171

⁴The Dictionary of Contemporary Arabic Language: Subject (Srb)

⁵The Complete Poetry Works, Page:317

I ran close if my yield could fall to me, but today it is ... the remains of a mirage¹
 As for his poem (The Mirage Once Again), in which Umar asserts that he has no escape from the mirage, for whatever he tries to get away he finds himself in front of the mirage again, and it is an indication of disappointment and loss of hope, he says:

How much I ran to escape from my thirst and saw in front of me my tragedies?

I do not remember how many years have passed, Fleisch the sea, my stories

I am the lord of a destroyed kingdom, so why do I publish my thoughts ...? ²

As for his poem (Let the mirage remain), Umar employed the text (The Mirage) in another way in which he calls for it to be

The beloved is like a mirage or remains a mirage in order to remain attached to it. He says:

Let us ask the dead of passion in the veins? Are you young?

Let us then remain as yesterday as we were ... so what do we fear?

Let us remain on the path joined together and sticky ... to remain a mirage³

As for his poem (River of Mirage), the aesthetic of the image lies in depicting memories as a river of mirages, which may end with the fall of rain. A tired, worn out, quivering, and turbulent river that has no beginning or end, so that the poet wishes that the rain would descend so that his thirst quenched and the mirage would disappear:

The pictures flow in my blood

A flowing river, careful

A exhausted and shivering river

The rock did not cause when it was born

So when will the rain come?⁴

Through these evidences, it is clear that the symbolism of a mirage in the poems of the text ranged from the symbolism of disappointment, gasping for the unknown, loss of love, and the loss of a loved one, until he reached a state of persuasion that his beloved should remain a mirage. To stay attached to it. Thus clinging to the mirage has become a constant feature of the poet because it is a continuation of love and memories that do not leave him until he lives on their ruins.

It is clear to us from the above that the age of the text has repeated expressions of deep and varied connotations, drawing poetic images from his era, and his language from the ages in which the language of poetry has matured. The reader's attention, and his participation in the search for the indications of those words and the secret of repeating them; These words, which were at the forefront of his poetic lexicon, represented for us a semantic aesthetic, and especially symbolic as they are related to the poetry of spinning and the description (eternal romantic tendency) that has been closely associated with the words of nature. There are other titles that shared their vocabulary with other titles in Omar's poetic group, including: Escape, Al Ain, The Way, Return, Night, Love, Paths, Memories.

The second topic: Title Functions:

The importance of the title is reflected in what it "raises from questions that we will not get an answer for except at the end of the work"⁵, due to the accumulation of question marks in the mind of the recipient, which of course is caused by the first title, so the reader is forced to enter the world of the text in search of answers to these questions in order to drop them on the title; Therefore, a very important question had to revolve in our minds: How did Omar use the text title as a service for his text? To what extent can title functions be dropped on text-age headings?

Before answering this question, it is better for us to clarify some of the issues related to the functions of the title, types, aesthetics, and importance.

The title is of great importance in semiotic studies, and it has functions that it performs and the function (((fonction))) a common term in semiotics and used in many meanings. The title as a point of meeting and contact between the reader and the text can be interpreted with its

¹The Complete Poetry Works, Page: 15

²The Complete Poetry Works, Page:343

³The Complete Poetry Works, Page:360

⁴The Complete Poetry Works, Page:2016 , 217, 219, 323, 366.

⁵Narrative semiotics: Rashid bin Malik, Applied Studies, Amman, Jordan, 57.

functions according to its purpose and objectives, including: conveying information and ideas, influencing others, expressing Emotions,¹, these jobs have become the area of concern and interest of scholars and researchers interested in addressing science.

The title as a linguistic message - has functions that transcend the restriction, due to its overlapping and intermingling with the functions assigned to the texts (the functions of Jacobson) ((Jacobson), which made critics _ and the semiotics among them in particular - strive to limit it and give it a specialized quality that distinguishes the title from other forms of discourse.²Most of the title functions are understood through the text, so the text, then it is the one that determines the nature of this function, because the researcher may not realize the role of the title or its function in poetry in particular until after the completion of the reading of the poem, provided that the title has a special function which is - according to Eco. "Confuses thoughts, not fix them" so that he surprises the recipient by breaking his horizon of expectation, as he understands something from the title - and he may not understand anything - until after he understands the text³.

And what we mean by the job is represented by the functions that are produced by the relationship between the title and the content of the text, as well as the semiotic interaction between the sender (the address) and the addressee (the reader)⁴, as long as the recipient's relationship to the address has been manifested, which is a pragmatic relationship in most cases, controlled by many functions. The most important of these are the two functions of "seducing and urging"⁵, and that the title was only designed to entice the reader, it became clear the importance of taking the recipient into consideration during the address analysis process. Therefore, we will focus our attention on the functions that have a clear relationship between the title and the reader, that is, the jobs that result from the reader's contact with the title, and they are called the communicative functions⁶.

Firstly: La function seductive:

There is no doubt that the main function of the title is to "arouse the curiosity of the reader," or, as Barthes⁷ says,

"open the reader's appetite" and this is what we have noticed in many titles of the age of the text, and since the title It carries the function of naming the literary work, and this naming is what "gives the reader the first idea about it, and this first feeling to the extent that it is attractive, tempting or dazzling to the mind and eyes, leaves an effect for a period that may be longer or shorter"⁸, on the one hand and on the other hand the title is It is carried with a seductive / advertising function, which contributes to stimulating the act of reading in the recipient. We can select some titles, to be the sample for this job: the visiting ghost, the ashes also leafs, the winds in my mirror, the migratory oasis, the departure to the winter, the rust, the departure to the beginning, the paths flee sometimes, and so the suns burn, and suddenly the seas flee, the sea notebooks, Notebooks of the Sea, my kingdom is lost.

Through these titles, it becomes clear to us that the poet has taken many means to lure the reader and arouse his curiosity and impulsion to read the poem:

- a) strangeness of the title: a seductive method that the poet takes to lure the reader into the text by bringing out what is uncharacteristic or unfamiliar⁹. The center of sedition and gravity in these titles lies in the ingenuity of displacement and deviation, which

¹See: The Dictionary of Discourse Analysis, Patrick Charodu, Dominic Mengo, translated by Abdul Qadir Al Muhairi, HammadiSamoud, 257.

²See: Addressing Science, 223.

³ Ibid, 53

⁴See: Title and Semiotic Literary Communication, 19.

⁵Reading in the book The Title Symia by Dr. BassamQatous: 29, and see: Labeling Science: 91.

⁶ See: The title functions in the poems of Abd al-Sattar Noor Ali: NawzadShukr Ismael, SarhadHasanNajm, Journal of the University of Kirkuk / Human Studies, Volume: 12, Issue: 4 of 2017, 93.

⁷See: Addressing Science, 232.

⁸Ibid, 58

⁹Address in Arabic Novel. AbdulmalikAshbuhan, Nah printing, Syria, 2011AD, 149 AH.

raises in the recipient a set of questions that he cannot obtain answers to except after reading the diwan or the poem, from these displacements we find that the poet made suns burn, seas and paths escape, and Titles that are characterized by displacement and expansion and multiple readings in Omar's poetry of the text is a poem (Ash Leaves also) by carefully reading the title of the text, which is an elusive and deceptive title. It is not easy for its meaning to be generated from the text by its perversion. The text and finding a context that indicates some strings of meaning, the word (ashes) that includes a semantic load refers to nihilism, death and the end of things because they have turned into ashes, but the poet made them carry new semantic loads when he added the verb to it, so nihilism turned into a new birth, and death turned into life :

You asked when it becomes leafs? The dent of wealth is pronounced
Did you not pray for the sky, and let the peaks be shocked¹.

The poet dreams that the ashes will return leafs; Because he prayed to the sky to light up until the earth was stunned and the ashes sprouted after being watered by rain water, so the poet has a glimmer of hope to return, so the connotation of the surface structure of the ashes in being a symbol of death, nihilism and the end, turned into a deep sign of hope, optimism and a return to life:

The worst and the water flowed, and the water flowed to whom it is pouring?
Perhaps my gland has awakened during the wealth period²

As the reader examines the semantics of the title, he slowly penetrates the inner layers of the text that represent new horizons that reveal philosophical, artistic and semantic dimensions.

Therefore, the recipient may not attain the semantic dimension of the title except by carefully reading the text in depth. Thus, the poet succeeds in the process of luring the reader and attracting him to read his poems through the strangeness of the title that seduces the taste and imagination of the reader, so reading becomes an interesting process.

- b) Choose provocative titles: (rust, wind in my mirror, the visitor ghost)
- c) Choose the names of historical or famous personalities: (Hamlet, Belqis)
- d) By means of techniques aimed at imposing the presence of the title such as: contradiction, and interview (silence and ashes, loss of my kingdom, yesterday remains always)

Secondly: The appointment position(La fonction d'expiation):

This position is remarkably present in the titles of the poems, in contrast to the titles of the poems³ which are dominated by the seductive and descriptive functions. Title: The nature of the designation and naming of the topics of the poems, which is to talk about the past memories that the poet lived in his first life with his lover; Therefore, the poet adopted the appointment function and dispensed with the rest of the functions due to the nature of the poems' subjects, and the nature of the solidarity relationship between the title and the text. The titles that represented this function are: let me memories, waiting, in the flame of memory, in the flame of memory, two eyes from Damascus, memories always, two eyes, her voice, two eyes from Damascus, her hand, I want you, song to her eyes, you are mine.

Each of these titles accurately marks the content of its text, so the possibilities of ambiguity are almost non-existent, as the reader cannot imagine that the content of the poem contradicts contrary to what is mentioned in the title. So the poem of (her hands)

Your little hand in my hand sighs, so I hope ... Is the highest fingertips appointment ?

Is your little hand or a bed of cloudy clouds out of which the dew flowed and the goodness of the mourner⁴.

Thirdly: The implicit Semantic Function: (La fonction connotative)

¹The Complete Poetry Works: 321

²The Complete Poetry Works: 321

³ Addressing. 224

⁴. The Complete Poetical Works: 335

It is called descriptive in terms of being considered a direct tag (description) of the content of the text or part of it, and he calls it "connotation"¹. The most important thing that distinguishes this function from others is its indirect suggestion on the body of the text, as the title becomes a spacious window that overlooks Through it the reader is exposed to the world of the poem², and even before reading the content, he raises a set of meanings and a series of questions that lead him to a journey of research that ends only by reading the poem³ Thus heading towards ambiguity and directness. Possibilities for ambiguity are possible, space for interpretation is present.

The suggestive is a basic feature in the literary and aesthetic use of language, and suggestive is when the sign formed from the relationship between the signifier and the previous signifier becomes a sign of a further meaning, ranging from direct (declarative) and suggestive. Among the titles that perform this function in Omar's poems of the text is the title of his poem (identity). This title is defined by definition. The term identity is characterized by suggestive and dynamic, because it is related to man, belief, culture, homeland, history, philosophy ... etc., especially if we know that it always represents the question about the self (the ego) and the other (the he), "and perhaps it is possible to say that there are many questions. For identity, not a single question. Yet one of the fundamental questions of identity is: What establishes an identity?"⁴.

Identity is defined in language as a term derived from the pronoun is; Its meaning is the characteristics of the human being and his truth, and it is also used to refer to the features and characteristics that characterize the individual personality⁵. As for idiomatically, identity is defined as a set of characteristics that individuals possess, and contributes to making them achieve the characteristic of uniqueness from others, and these characteristics may be common to the same. Within the community, or the state. Another of the definitions of the term identity is that it is everything that is shared between members of a specific group, or a social stratum that contributes to building a general environment for a country, and those individuals are dealt with according to their own identity⁶, and if we read the poem to show that the meaning of the lexical title goes beyond its meaning to become a sign.

Yesterday I returned by sea
The day extends forever
I am tomorrow is still a secret⁷.

The poet derived his identity from the glory of days with its captivating past, its vast present, and its unknown future that is still secret. He also took from the resources of nature his identity from the wind, water, trees, sun, fire.

I am the wind wandering wilderness
So you sow fragrant sand in the sand.
The water flows in the clouds
The water has not forgotten, vowed⁸.

The descriptive suggestive function is also evident in Umar's poems of the text in the following titles: History, Return, Moons in My Heart, Escape, Dead Language, It isin Seventy, Closed Door, Open House, Blue Message.

¹Atabat Gérard Genet from text to mannequin, AbdelhakBelabed, presented by: Said Yakotin, Publications for Difference, Algeria, 1st Edition, 2008 AD, 82

²See: Title Functions in the Poems of Abd al-SattarNur Ali, 97.

³Mara: JaberAsfour, Supreme Council for Culture, Cairo, Edition 1, 2010, 151.

⁴See: <https://mawdoo3.com>, accessed on 2/22/2020, with modify.

⁵Al-Ma'ani website, "The Meaning of Identity", Al-Ma'ani, read it on February 22, 2020 with an disposition. <https://www.almaany.com/en/dict/ar-en/>

⁶See: <https://mawdoo3.com>, accessed on 2/22/2020, with modify.

⁷The Complete Poetic Works: 309.

⁸The Complete Poetical Work: 310

These headings do not define their texts nor describe them completely, but their wording makes the reader feel the type and subject of the text.

Fourthly: The Interpretive Function: we mean that the title bears Many connotations, which makes it insufficient to indicate the content of the poem independently, and thus has an interpretive function that forces the reader to interpret, so that the reader can access the link that links the title to the text, because “interpretation is not It becomes a necessary necessity except when the reader realizes that reading the literary text is a utilitarian reading that does not help; that is, the reader tries to connect the literal connotation of the text with the concrete reality... and when the reader, while adhering to the literal connotation, is unable to adopt the position on the text .. he is composing it .. Until the symbol is removed from its closure ... In this endeavor, the reader and the text cooperate to produce the meaning that implies the situation”¹.

Among the poems that represent this function is a poem of forgiveness, and this title carries more than one connotation in the event of its presence and absence of the body, and interpretation is free and difficult to define and meaning. The first thing that can go into the mind of the recipient is that forgiveness is a feminine name, which is the name of the woman that the poet adored. And another can interpret the meaning as forgiveness in the sense of forgiveness, which is the request for forgiveness from God the Almighty, because forgiveness is mentioned in the dictionaries meaning: Forgiveness is the source of forgiveness² There is another interpretation: That forgiveness is an indication of a request for forgiveness, forgiveness and pardon, that is, a request for forgiveness from a dear person for a sin he committed, and perhaps a request for forgiveness from the woman whom the poet loved. Therefore, the text must be present until the circle of interpretation narrows and moves towards uncovering its contents and potentialities.

In order for the reader to get out of this interpretive game, he resorts to entering the body to interpret the overall text (title + text):

You and the love are full of my Life, so forgive me if my tenderness calls for you
Forgive me if I make you bewildered by the tormented youth³

The poet began his poem by narrowing the circle of interpretation by declaring openly about the request for forgiveness from his beloved, who filled his being with love and love. The interpretive function is evident in Omar's poems of the text in the following headings: Forgiveness, What Remains, The Last Song, Shadows on the Road, A Date from Heaven, the Witness, the Secret, the Afterlife, Prayer, the Maker of Rain.

Conclusion:

According to above expiation, it became clear that Omar's choices for the titles of the collections and poems were not arbitrary, but rather had their own reasons, and we must point out that the functions of the title in the poetry of the age of the text, do not stop at this point, but we confined ourselves to the most prominent functions, especially those related to special communicative functions It is the recipient, which Genet has limited to four functions: prescriptive, descriptive, suggestive, and seductive.

We can summarize the most important findings of this study regarding the aesthetics of the title in Omar Sharif's poetry as follows:

1. The poet Omar Al-Nass showed great interest in the titles of his poems; It carried it with intense connotations and suggestions, which made it an important key loaded with proactive ideas that the reader armed with to understand the body, through the high symbolism, and the frequent rotation of titles that ranged between natural words, vocalization and concerns, which aroused the reader's anger.
2. Omar's delinquency of the text towards the aesthetic of the title; By relying on the accuracy of the delineation of titles that depend on seductive and semantic functions

¹In the Curricula for Literary Studies: Hussein El-Wad, The Tunisian Press, Al-Wehda Press, 1985, P. 110-111.

²The Lisan Al Arab Dictionary

³The Complete Poetical Work: 13.

- implicitly (suggestive), the title is neither attractive nor attractive unless it has a high aesthetic characteristic, nor is it beautiful unless it is suggestive that "awakens curiosity and fuels the desire to reveal" among the audience of recipients¹
3. The poet deliberately ambiguity and impartiality in some of the other titles by repeating some unfamiliar displacements, in order to give the reader the opportunity to participate through reading and interpretation.
 4. The nature of the topics covered by Omar's poems of the text did not deviate from the circle of (romantic poetry) in most of the poems, and this tendency was consistent with the policy of appointment, temptation, suggestion and interpretation through titles, as the nature of the topics was a reason for the domination of the seductive and suggestive functions.
 5. The poet deliberately chose - in most of the poems - the most beautiful titles, the most tempting and seductive titles, and this applies to the titles of the divans (the harbors of silence, the night in the paths, the absent time, to where the sea travels?), So the title like (The Ports of Silence) is heading towards the temptation And suggestive, because silence: a doctrinal ritual, a social ritual, the language of the world and its things, the act of the body, and silence is an individual act par excellence and not collective - the opposite of what is known - because the apparent silence may be similar from one individual to another, but in reality it confirms that each of us has his own silence. Just as each of us has his own death (silence / death)², silence turned connotative into another sign, and was assigned to what is unreasonable, and this explains the predominance of the seductive function at the level of collections and poems.

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¹ The Heading Simia, Bassam Al-Qoutous: 49.

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