

∴  
“ ( ) ”  
\*

.

.

.

( )

“

( )

(1)“

(2)

.

.

—

/

—

(3)

—

—

.

—

—

...

.

.

★

.2005/4/24

2005/1/11

.  
 /  
 /  
 /  
 (5)  
 - ( - )  
 ( - - )  
 -  
 /  
 ( )  
 (4)  
 /  
 ( )  
 /  
 /  
 ( )  
 ( ) ( )  
 ( ) ... ( ) ( )  
 ( )  
 ( )  
 :  
 ( ) :  
 (6)

( )

(8)»

-

( )

-

:

( )  
(7)

.

.

/

/

(9)\_

- "

"

:

( 1917)

( 1956)

( 1947)

(10)

( 1977)

( )

( 1987)

(11)

.

.

.

"

"

.

( )

( )

( )

/

"

.

- - - - )

(12)(

-

-

-

-

(17)

"

(18)

"

/

/

"

.

/

"

"

:"

(13)"

.

.

/

/

/

/"

"

"

( )

( )

:

...

...

(19)!

...

"

( )

(14)( )

(15)"

/

( )

( )

( )

- -

( )

( )

( )

( )

( )

/

.

.

"

(16)"

( )

( )

.

$$\begin{aligned} & / \\ & / \\ & / \\ & / \\ & / \end{aligned} \quad (20)$$

$$\begin{aligned} & / \\ & / \\ & / \\ & / \\ & / \end{aligned} \quad \dots$$

$$\begin{aligned} & : \\ & ( \quad ) \end{aligned} \quad - \quad - \quad -$$

$$\begin{aligned} & / \\ & : \\ & . \end{aligned} \quad ( \quad )$$

$$\begin{aligned} & ( \quad ) \\ & - \end{aligned} \quad - \quad - \quad -$$

$$\begin{aligned} & " \\ & " \end{aligned} \quad (21)$$

$$\begin{aligned} & ( \quad ) \\ & " \end{aligned}$$

$$\begin{aligned} & : \\ & . \\ & " \end{aligned} \quad :$$

$$\begin{aligned} & - \\ & - \\ & - \end{aligned} \quad / \quad / \quad /$$

. : ..  
 / /  
 /  
 /!  
 ..  
 (24)  
 : .  
 / /  
 .. /  
 /  
 ( )  
 / : . "  
 / ..  
 (26) /..  
 : ..  
 / /  
 / /  
 / /  
 ( )  
 " /  
 /  
 ..  
 /  
 /  
 (27)"  
 .  
 :  
 ( )  
 " ( )  
 ( )  
 ( )  
 - -

( )

:

( )

: .

/

(28)

-

-

:

..

.

.

(30)

.

/

.

:"

"

"

"

/

/

!!

/

..

/

-

-

..

!

(31)

.

..

..

(29)

:"

"

..

/

"

"

/

..

/

..

"

"

(32)

" "

(34)

:

-

.

-

-

.

-

-

-

$$\begin{aligned} & \dots / \dots / \dots / \dots \\ & / \dots / \dots / \dots / \\ & \dots / \dots / \dots / \dots \\ (35) & \dots / \dots / \end{aligned}$$

(33)

.

/

... ..

... ..

" "

- - - )

(...

(... - - )

" : .( - )

/

( )

:

:



( )

" ( )

... /

(36)

(40)" ( - )

( ) ( )

( )

(41) ( ) ( )

:

/

( )

/

/

/

( )

(42)

( )

.

:

" "

( ) ( ) ..

.

( ) ..

( ) .. ( ) .

(

..

" "

(37) ...

:

:"

/

(38)

..

/

..

/

"

(43)

..

(39)"

..

..

" "

( ) :

( )

.  
 /  
 .  
 ( ) ( )  
 .  
 ( )  
 " "  
 /  
 ( )  
 " "  
 :  
 " -1 -1  
 ( ) "  
 /  
 " "  
 : .  
 /  
 /  
 ..  
 ..  
 ..  
 ..  
 (44)  
 /  
 " "  
 ( )  
 " " ( )  
 . ...  
 -2  
 .  
 " "  
 .  
 -3  
 ...

-4

" " .

...

.

...

-

-

( )

.

( )

.

(23)

.8 1

.50

(24)

.1

(1)

.24

(25)

(2)

.34

(26)

.76-75

1

.28

(27)

.33

1

(3)

:

(28)

.45

(4)

.75

.7

(5)

.36-35

(29)

. . 3 2

( ) :

(6)

.7

(30)

2

(7)

1

(31)

.67

.33

(8)

.45

(32)

.99 2 15

(9)

.24-23

(33)

:

3

(34)

.32

.

.96

(35)

.21-20

(10)

.59

(36)

.20

(11)

.47

(37)

.17

(12)

" :

(38)

.310

1

(13)

(14)

.22

(15)

.8

(16)

:

.34

1

(17)

.

.14

(18)

.54

1

(39)

.98

(19)

(40)

.33

1

(20)

.12

(21)

:

:

(41)

.75

4

1

.32

(22)

:

.16

.35-34 (42)

.40 (43)

.78 (44)

:

.2

1996

.1

1996

1985

.1

.2 15

"

"

2004

. . .

.1

.

.3

1981

1995

.4 1

.1

1980

1995

.

.1

:

.1

1988

1972

1988

1987

.1

1973

.1

.1

1919

1959

.

.

1992

---

...

---

**Receiving Poetry between the Printed Form and the Linguistic Creation:  
“A Study in [a Home in Autumn’s Tattoo] Anthology By Faisal Karkati”**

*Ibrahim N. Musa\**

**ABSTRACT**

The nonlinguistic signs such as the printing forms, the black and white spaces, have altogether created a very important artistic phenomenon in modern poetry after poets have transformed receiving criteria of poetry from the aural (listening) level to the visual (seeing) level.

In addition, linguistic lexicon and the poetic intertextuality side by side form a linguistic structure and an essential source for recalling the missing text that open up to new and fresh words in the experience of poetry. So it became the responsibility of the critic to decode and figure out its connotations by asking new critical questions that agree with the modern literary methods of expression.

This paper comes as a practical response aiming at exploring the world of the poetic text together with its structural elements and dramatic interaction.

---

\* Birzeit University, Palestine. Received on 11/1/2005 and Accepted for Publication on 24/4/2005.