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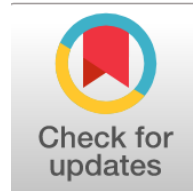
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Structural and Chromatic Displacement in Contemporary Tunisian Painting: Pergeseran Struktural dan Kromatik dalam Lukisan Tunisia Kontemporer

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Abstract

General Background: Stylistics examines linguistic variation and expressive forms in literary and rhetorical discourse. **Specific Background:** Displacement is a central concept in Arabic stylistics, reflecting deviation from conventional language use to create aesthetic and semantic depth. **Knowledge Gap:** Despite extensive theoretical discussions, there is limited integration between classical Arabic rhetoric and modern stylistic analysis in examining displacement. **Aims:** This study aims to analyze the concept of stylistic displacement within Arabic discourse by exploring its linguistic, rhetorical, and critical dimensions. **Results:** The analysis shows that displacement operates as a key mechanism in shaping meaning through deviation, metaphor, and structural variation, supported by examples from classical and modern texts. It also reveals the continuity between traditional rhetorical concepts and contemporary stylistic frameworks. **Novelty:** The study bridges classical Arabic rhetorical theory with modern stylistic approaches, offering a comprehensive perspective on displacement. **Implications:** The findings contribute to a deeper understanding of linguistic creativity and provide a framework for analyzing literary texts within both traditional and modern critical contexts.

Keywords: Stylistic Displacement, Arabic Stylistics, Rhetorical Analysis, Linguistic Deviation, Literary Criticism

Key Findings Highlights

Conceptual link established between classical rhetoric and modern analysis
Deviation mechanisms shape semantic and aesthetic expression
Analytical framework supports interpretation of literary texts

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Chapter One:

First/ Research Problem:

Following the incorporation of contemporary art into the painting's structural framework to establish a connection between the artwork's materials and the artist's memory of them, the artist found that the artist's memory could be turned into a digital accomplishment using sophisticated techniques that were far removed from the ordinary. Beginning in the early 1960s, the plastic act's receptivity to memory expanded, became intertwined with, and worked on by extension. This marked a radical departure from the realistic model and direct transmission, and the focus shifted to retrieving what the subject remembered from his memory—events, images, and sounds—in an attempt to recreate what he had lost. In response to a general dissatisfaction with the status quo, these creative strategies cleared the way for the development of cutting-edge approaches that mimic reality. From singularly personal situations to works of art with aesthetic value, modern artists are increasingly preoccupied with the complexities of the sensory aspects, such as recollections.

As a result of combining lessons learned from pivotal moments in modern and contemporary art history with more personal and social considerations, today's artists are able to delve into the sociological and intimate, uncover the communicative, and engage the audience in a variety of ways—from active reception mechanisms that allow them to contribute to the visual work's completion to visual and auditory activation of memory and inner feelings. Artists have begun to store their works in an aesthetic memory, where they can draw inspiration from them, consider them as building blocks for future works, and use them as a basis for engineering and aesthetic composition as well as their interpretive horizons. The idea of displacement, which originated in the field of literary and poetic studies, has been adopted by modern visual artists as a result of reading this artistic legacy that is abundant in icons, accomplishments, and aesthetic philosophy. Aesthetics were not immune to its procedural impact, though. Many proposals have emerged as a result of the development of arts, the multiplicity of styles, diversity, and visions in various human topics, particularly in relation to intellectual and aesthetic production. This has liberated artists from intellectual, political, social, and other constraints, leading to a shift in perspective towards semantic forms. One term used by contemporary artists to describe this shift is displacement, which refers to both form and color. As a result, Tunisian artist Fatima Damq's experience appears to be outside the contexts adopted by other Tunisian artists. Historians and critics agree that she was a modern abstract expressionist who brought a qualitatively brilliant spark to Tunisian creation. This is the main question that summarizes the research problem: How does displacement appear aesthetically in modern Tunisian art?

Second / Research objective:

To identify the aesthetics of displacement in contemporary Tunisian painting.

Third / Importance of the research:

By using linguistic concepts like displacement to decode symbols and artistic connotations, the artist in this study establishes a framework for understanding her work and the degree to which the plastic axis is open to other axes..

Fourth / Research limits:

This study's methodology is based on an examination of the aesthetics of displacement in modern Tunisian painting from 2019 to 2023.

The researcher met with the artist and saw most of her exhibitions, so she had a good idea of what to look for in terms of modern Tunisian oil and acrylic painting (drawing).

Fifth/Defining the terms:

1. Displacement in language:

It is articulated in Lisan al-Arab that an object is displaced, meaning it is moved away, separated, and subsequently displaced by another entity. [1]

The term was referenced by Ibn Faris, who describes displacement as the disappearance of an object and its subsequent erasure. It is stated: A matter is considered removed when it has been eliminated; once it is gone and its underlying cause has been addressed, it is deemed removed [2].

2. Displacement as a Concept

Any element that has been displaced and removed from its original position, as determined by linguists' evaluation—meaning it has diverged from its normative rule—is therefore classified as a displacement and constitutes a displacement.

Deviation from the standard for a purpose intended by the speaker [3, p. 7]

Through this, the creator and writer are permitted to diverge from the original linguistic and artistic conventions, or in

other words, to violate the textual rules established by grammarians. This deviation occurs in two forms [3, p. 8]: either a departure from the conventional usage within the creative text or a deviation from the textual system itself. The apex of creativity in artistic work resides in displacement, and we assert almost definitively that no text is entirely devoid of it. Likewise, no artistic or literary work—be it stylistic, grammatical, or rhetorical—can be free of displacement without being subject to analysis. Since artistic language operates within an established system with fixed standards, any deviation from these norms results in a form of displacement within the text. It is this very deviation that imparts beauty and fosters creativity. (Fugali, p. 8) And through the shifts employed by the creator in the text, the degree of the recipient's influence is established, along with what it evokes within the reader's psyche, as this element distinguishes the artistic language and endows it with its particularity and direction [4].

3. Procedural Displacement:

The researcher posits that displacement involves the artist's employment of specific mechanisms and methods, such as imagery, artistic texts, and overlapping vocabulary, in a manner that departs from the conventional and familiar, thereby fostering uniqueness, creativity, and a compelling sense of attraction and captivation within the artwork. Therefore, the artist Fatima Damq employed all available mechanisms and artistic techniques innovatively to create novel plastic works characterized by distinctive uniqueness and originality..

Chapter Two: Theoretical Framework

The first: The concept of displacement:

Displacement is a translation of the French word (*Ecart*), which signifies distance. The first conveys a stronger sense than the latter. Rashid Al-Dada stated 2009: Penetrating the idealism of language and abstracting from it in creative performance so that this difference violates the formulation on which the familiar and ideal system is based or deviates at the level of artistic language and meaning from what this system is based on [5]. Youssef and Ghalisi counted approximately sixty terms that correspond to the foreign concept (*Ecart*), including displacement, displacement, displacement Arabic: (transgression...) [6] And this difference in terminology among Westerners before Arabs was displacement and transgression according to Valery, deviation according to Lisbiter, disorder according to Wellek and Warren, overthrow according to Patière, disobedience according to (Harun, 1998) and the ancient grammarians interpreted it, and the modern ones, including Tamam Hassan, addressed it: (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 w Abdul Rajhi disagreed. Grammarians consider any rule breach a deviation or displacement [7]. Rhetoricians have always focused on the lexical origin of words, so anything that differs from it is also a displacement. The recipient must be familiar with the rules to understand displacements and their structural or semantic definitions.

Scientists have examined the displacement method at two levels: its ideal performance and its creative level, which depends on accessing and violating this ideal [8]. The creator uses his creative abilities to create an artistic text that arouses astonishment and motivates the recipient to consider linking the lexical meaning of the idea and the meaning he seeks. He 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. [9]. Thus, displacement is used in most artistic studies as a deviation from the norm. It has long taken creative texts from the tight circle of meanings into the wide circle of living human activity [3, p. 148]. The text's beauty comes from breaking the rule and moving the creative form or text. Sometimes it breaks the rules, sometimes it uses odd forms. Its first case falls within hyperbole, thus conventional judgments apply. The second version of the research meets linguistics and stylistics standards [10]. Artists and writers use it in poetry and prose. The creator must use it intentionally to draw attention. Despite the multiplicity of terms, the recipient interprets his psychological state for him so that he presents what needs delaying or presenting or according to the subject he presents and deals with, and the artist must be familiar with this method to create another world in the recipient's imagination.

Displacement is fundamental to current literary and aesthetic studies, both Western and Arab. Indeed, Hamadi Samoud He claimed that displacement/exist links Arab creative thinking to modern stylistics. Exploring literary language, especially artistic language, is what piques interest in transformation. Due of its many terms and circles, it has multiple names. Abdul Salam Al-Masdi said this concept's perspective is relative [11][12]. Thus, linguistic thought fluctuates in defining and creating its concepts, so each treats it as a "relative concept" from his perspective. Language "fluctuations" in definition and terminology. Since thought is defined, each person names it differently. Youssef and Al-Jalazy listed nearly sixty Arabic terms to counter 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 A multitude of terms that sometimes communicate similar and occasionally overlapping notions [6]. This conceptual oversupply may be because "displacement" has not yet matured enough to warrant complete validity in Arabic critique. This premature transformation is consistent with the semantic field it encompasses since it opposes systematic meanings and deviates from typical, common, popular, or known usage. That displacement is "neither common nor ordinary, nor cast in a consumer mould. A deviation from normal." A break from convention. "So it is a mistake, but... a deliberate mistake." Al-Masdi (1993) Cohen believes we must distinguish between aesthetic and non-aesthetic transition because transformation is a floating idea. Poetry takes "a place in the basic and necessary condition for transformation to occur because the basic condition for poetry to occur is transformation." It breaks language and aesthetic norms. This metamorphosis is "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." [13

,P:103] John DuBois's dictionary defines displacement as "a stylistic event of aesthetic value resulting from the speaker's decision to perform a speech act that appears to violate the norm of usage, which is determined by the general rules of language use that all recipients share." [13 ,P:100]

Despite the conceptual fluidity 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"; it may be unintended on his part, but it serves the text in one way or another and to varying degrees. Thus, this change allows this creator to escape the language and stray from regular laws that limit linguistic variances.

Thus, "displacement (écart, division)" is stylistically sound. Stylists like Leo Spitzer called style "personal deviations from the rules" and it underpins much of his work. The meaning is a divergence from conventional speech until a text modifies it or a standard invalidates it. Youssef Abu Al-Adous also called the style a metamorphosis in language use rules, making it a phenomenon that no longer goes beyond transformation. Munther Ayyash talks on metamorphosis in terms of standard language and transcendent styles: "Either a departure from normal usage, or a departure from the system itself." Breaking aesthetic standards. Displacement fulfills Michel Foucault's definition of art [3,P:217]: "Art is independent of authority and influence. It clearly shows absolute happenings of normal experience." Avoiding knowledge claims is the last resort. [14]

Mohammed El Hadi Boutern says "transformation" in linguistics has two meanings [15]:

The first meaning: "indicates the difference between ancient and modern languages, or colloquial and classical. For example, "re" means "he" in old French, but "Le roi" signifies "the king" in modern French.

The second meaning: The second meaning is stylistics and means, straying from linguistic roots and giving words unexpected semantics.

Art, especially pictorial art, has changed so much, especially following the two world wars, that it has become a multifaceted phenomena that manifests for varied reasons in ways that defy classification. The junction of styles, changes in concepts, and new styles seem to be separating painting from history today. Its title: "The best of what represents this is the coming twentieth century" . The resistance to traditional concepts and forms has grown over time as new endeavors, dramatic modifications of existing ideals, and revolutionary artistic innovation have increased. A risky move. Since art has a history, experience, and reputation, it is necessary to redefine artistic methods, especially by adding huge technical variables that give it a new life and blood. Traditional artistic research tools seem to be limited to decoding the aesthetic code of art or unable to capture the reality of art's continuous transformation movement and its characteristics, which places it geographically. The undiscovered area. (Rabaa, 2003) Given the momentum of language transformation, it has spread to the visual arts and other artistic fields, becoming a common phenomenon in contemporary art research and attracting artists and researchers in recent years. Contemporary art, especially visual art, can only be understood through the lens of displacement, which has led to dramatic style upheavals [16]. The artistic style will wither if stereotypes or "conformity that refuses all penetration" influence it. Breaking habits, undermining normal assumptions, giving them freshness, rebelling against known standards, and violating ideal control are all part of this transition. Artists use displacement as a basis for their work since it has the potential to invest in other areas and explore new frontiers. [13 ,P:101].

Second: Displacement in plastic art.



Figure 1. *Figure No. (1)*

We can examine Picasso's works for the traits of total displacement that are characteristic of displacement in plastic art: For Cubism, seeing the picture arrangement in one's vision encapsulates the ambition to rebuild the image space on a new basis. This problem. Also, the artistic picture can be defined with great precision using this approach. Because the final product is a composite image consisting of both the absorbed and remembered images' distorted shapes, the artists took

great care in constructing the painting such that its surface would appear consistent and balanced. Natural picture geometry. The premise upon which these rules are built is the idea of considering things and objects from several angles rather than the conventional method of viewing them from a single vantage point. Damak purposefully breaks the model down into smaller parts, then utilizes more lines to analyze, reorganize, abstract, and reduce; this approach maintains continuity while producing a qualitatively different end product than the original. Some of the new features include a flattening of shapes and a reevaluation of geometric pattern dimensions, as well as dissonance and artistic metaphor between the compositional and alternate levels, and dividing the structural space according to the Cubist philosophy that built modern art. By contrasting with one another, manipulating the internal lighting, lowering the third dimension, and applying the "penetration" idea that dates back to Cezanne, the physical perspective and the overlapping of near and far shapes are rendered obsolete. In order to create a unified vision, Cubism condensed moving scenes and psychological dislocation, which appeared to be effective. A shift from semantic to suggestive features, or a shift from zero degree, occurs in language as a result of Cubism's attempt to create a realistic depiction of conceptual phenomena in the mind. This is it. It forms a new structure by penetrating deeper beyond the surface structure, which is an exceptional level of aesthetic discourse. In the absence of a concrete, abstract bond... Realistic density and weight are abandoned by Picasso's masses and forms [17].



Figure 2. *Figure No. (2)*

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.[18,P:156]



Figure 3. *Figure No. (3)*

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 [7 ,P:70]

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 [19] . 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. Cubism was based on the fluctuations of the senses, detaching mental models from surface-level facts, refraining from passing judgment, and allowing one's mind to be inspired by specific shapes. Pretty much the same as Plato's ideal vision. The original aesthetic and compositional value of the result in Cubist shape is evident. Without sensory perception, Barak explains: "When a thought arises, the senses are distorted," meaning that the mind is always working to dismantle preexisting structures and replace them with recipes that are grammatically translated into letters. As expected. In the same way that the Surrealists employed their own photographic techniques to produce unexpected works of art, another feature is the abrupt shift from one style to another. The merging of space and time, the actual elements' metamorphosis and movement. The realm of compositional transformation encompasses all of the above and much besides. This occurs inside a single text, which itself can be perceived as both a static and dynamic structure that undergoes changes in its ability to convey various meanings, causing the process of meaning oscillation. Transition. Art strives to be modern and catch up, yet loss happens, meaning shifts, and interpretations become correct and incorrect simultaneously: what is right from a material perspective is a discussion. They both find and lose meaning when they introduce form. [20] . As a result, Cubism avoided discussing reality in terms of its 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.



Figure 4. *Figure (4)*

The formal outcome was ultimately qualitatively distinct from its pre-deconstruction and pre-fragmentation state because of the analysis and reconstruction that followed more abstract and concise lines. Interspersing the many layers of music with creative metaphors and discord. By rethinking their dimensions into geometric patterns, flattening them, dividing structural space, erasing physical perspective, and defining adjacent and distant forms with their overlap, alternative hierarchies in the production of modern art consistent with Cubist philosophy can be observed. Different displacements that, when combined, alter their form. Cubism aims to bring out the scene's dynamic energy and spirit by illuminating the picture, which reduces three-dimensional space and employs Cezanne's idea of penetration. Displacement unites the picture, which appears to work in tandem with Cubism in the psychological realm of fantasy to try to build reality. Contemplative pictures of objects emerge, and this change is analogous to the change in language from semantic to suggestive features; in other words, from zero to abstract aesthetic discourse, which involves going beyond the surface structure to the deep structure and creating something new—the unseen arrangement of things. Link that is not concrete. [21,P :170], The objective of Cubist artworks is not to reproduce or portray reality, but rather the meaning of the work itself, as each layer of meaning always relates to another layer of meaning, made possible by the act of displacement. Rather of depending on subjective interpretation, it relies on implicit interpretation; that is, meaning passes from one source to another until the recipient stands before two mirrors, each of which keeps reflecting an unending stream of information. The opposite side's image. Another perspective. Its impact is unrelated to the fact that it is singularly defined. When directed at more than one individual, it might evoke a range of interpretations, prompting reactions that disclose the speaker's true feelings as well as their concealed meaning. "We Are Together" exemplifies the shift to synthetic Cubism by its merging of truth and fantasy. Referring to one signifier to another and purposefully hiding or eliminating that meaning through continual insertion, delay, deletion, addition, or change at the level of the artwork is one technique to open up meaning. Picasso was given permission to take a new stride in his artistic production based on the concepts of suggestion and suggestion . This is according to Weiss (1912) [22].

Lecourage said that Cubism came to its climax after the following events: illustrated letters, printed letters (including printing paper), stickers (which gave painting a new character and linked it to reality), and finally, Cubism. The paradox of the sticker technique is that it can be used to create abstract environments, which proves that reality can be turned into art. Contemporary literature is no longer untainted. Rather, they are a framework of citations, echoes, and "complete penetration" of both modern and classical language, according to Barthes. [21,P:175], Ismail references There is no abstract art, says Picasso. The only way to erase the trace of reality is to begin with anything. Regardless of the consequences, the concept of the item has left an indelible mark. This is where Bartonski thinks we can reach our zenith, or where the reader and text meet; it's somewhere between the real (what we experience in the physical world) and the fantastic (how these things transform into reality). Picasso redefined "relation" as "an effect between" while he was describing the function of paper pulp in Cubist art, highlighting the interdependence and disjuncture of the two concepts. Never use a newspaper to manufacture another newspaper. They are transformed into works of art. In art, they are never employed literarily but rather as a component, taken from their original context and inserted into another to deliver a literal or figurative shock. On page 29, Loucif states [14]:

The masses and forms in Picasso's paintings lose their substance and weight as the artist breaks them down into solid geological rocky surfaces. At the heart of the multiple shapes is the surface of the penetrated dimensions and the way out of its grasp. It transcends the boundaries of space and time. In doing so, he reawakens the receiver. In general, he thinks pragmatically. The observer navigates the painting's space by means of a roving viewpoint and various dynamics, shifting the shapes' perspectives in accordance with a constructive dialectical interaction with the receiver, who in turn depends on other components. The scenario is being observed once again by the duality of composition and movement, as well as by analysis and synthesis. Compositional transitions, which delay or mix elements of the figure with the background, are another option (both close and far), along with deletion and addition. In this way, the text's poetics may be understood, which in turn reveals the many levels and perspectives that control the meaning-making process. To depict the problem in a metaphorical form free of emotional fascination (admiration), Picasso used the concepts of reduction and deletion, which include continuously removing similarities and embodying deformed and distorted parts of the issue. This is why artists like Van Gogh, Cao Jin, and Matisse were so committed to their harshness; they were breaking with tradition on purpose,

attempting to deconstruct the figure while also stunting its development. The principles of probability and possibility govern the process of individual integration. By reducing human anatomy to a series of geometric shapes and eliminating facial features, this art form seeks to break free of the literary connotations associated with European painting and instead rely on the symbolic language of the elements, muted color palettes (often limited to two or three hues), and multi-directional lines. By deconstructing, analyzing, and purposefully destroying the form, it breaks free of its context and presents the system in a new light. Rather, by bringing things into an atypical expression and isolating them from reality, it tries to reject the increasing displacement of their universe. Dubois (1973) argues that characters can be created by taking the ordinary and fusing it with their outside environment [23].

Third: The contemporary Tunisian formation:

Artists like Habib Beida (Figure 5), Samir Triki (Figure 6), Khalil Qawi'a (a Tunisian aesthetic researcher), Fatima Damq (among others), and others have been trailblazers in the visual arts by investigating what makes something beautiful in The experiences depicted in the drawings are similar to those they cover in their written blogs. They have authored numerous books and articles on artistic theory and excavation readings in rough areas, which they have dug into for years despite the region's worst conditions. Their body of work includes dozens of books and studies, as well as numerous exhibitions and participations showcasing their artistic works. From the mid-last century until now, they have been actively involved in monitoring the aesthetics of geography and human nature through the eyes of an artist who is well-versed in the intersections of modern and ancient art. They employ a wide range of materials, often utilizing colored inks and drawing on various surfaces. In the second, the identical sketched visual phrases are whispered in a more subtle manner. According to Maiteeq (2022,) [24]

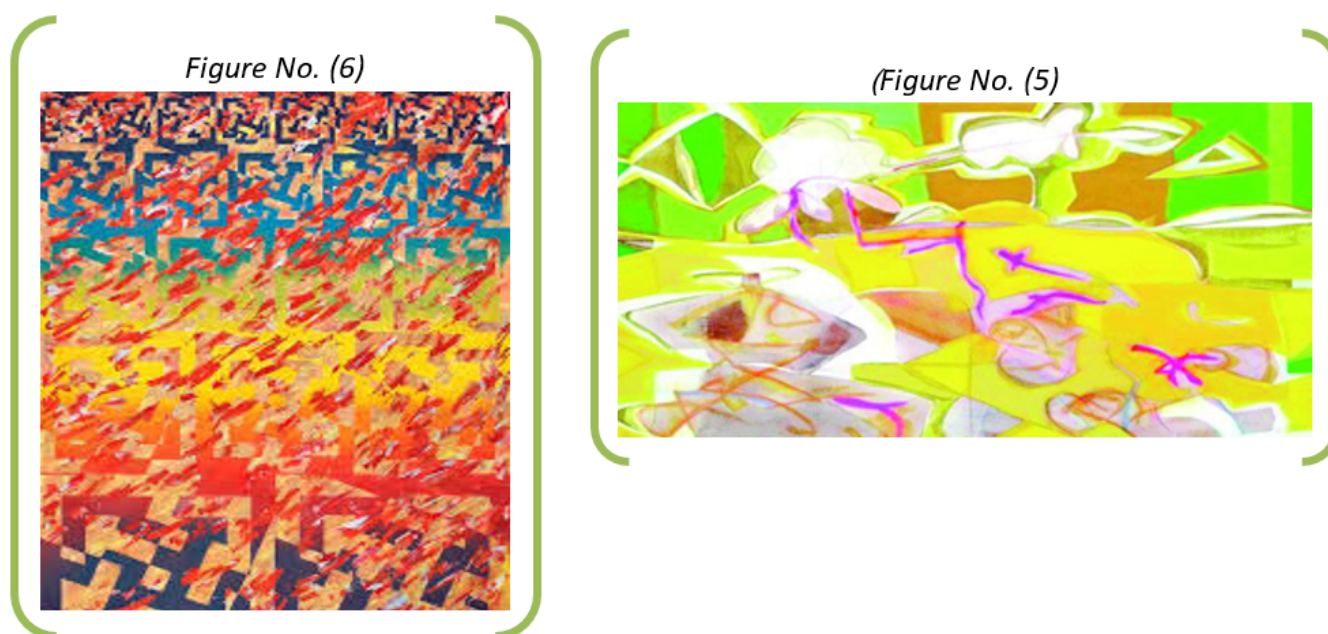


Figure 5.

Artistically, their experiences resemble a process of removing layers of paint from ancient paintings that represent the depths of the human soul. These layers are the product of fragmentation, sedimentation, and mixing of elements gathered from people's lives and scientific, artistic, and academic achievements. Through their works, they observe the locations of beauty within the human mind, where there is extreme privacy, while also being cognizant of the immense cultural, economic, and historical changes that Arab societies have endured and are still enduring. According to Maiteeq (2022) [24], Figure No. (7) (8) depicts the artist Khalil Qawi'a's process, which resembles a quest for tranquility, in which he preserves the most exquisite dreams and memories through cognitive excavations in his paintings. These paintings are influenced by the artist's turbulent life experiences, which have shaped and preserved the artist's ideas, which are accessible to anyone who loves art and visual knowledge, both near and far, according to their own taste and culture.



Figure 6. *Figure (8) Figure (7)*

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. [24]

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. [25].

A single phrase, structure, or paragraph can undergo this metamorphosis via connecting functions. This form, which can be either lengthy or brief, is associated with the structure of the language material and the language material immediately surrounding it in the given context. The structure of literary phrases and poems is typically different from that of everyday talks or academic prose because of the way they are composed. Artistic transcendence of language's conventional framework is a hallmark of great creativity; it keeps the reader of a poem waiting for a new shape that is valuable in all its relationships. "The modern poet relies on words and not on ideas and feelings. He is the creator of words and not the creator of ideas. 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. This is the aesthetics of continuous emergence," Jean Cohen said of contemporary poetry [4].

Poetry often makes use of deletion to convey grammatical changes, although not all deletions are poetic; deletion is also present in everyday speech. Since erasure is a time-honored rhetorical device, the poet takes advantage of it unless it becomes shocking or unusual. Thoughtful proposal. Proposals are more compelling than assertions. There are moments when remaining silent speaks volumes. As a result, this is the viewpoint that the majority of contemporary poets have taken. Modernist painters have done more than only remove artwork from their works; they have also simplified and eliminated several form elements while adding others in a way that is at odds with reality. [14,P:29].

The modernists' guiding philosophy for symbolism is suggestion rather than assertion; they think assertions ruin literature. Also, this principle is used by creative people because there are many ways a sentence can be understood. Everything in contemporary art and poetry must be clear and unambiguous so that the viewer can still raise questions. Being present or not, speaking or remaining silent. By comparing and contrasting two works, one might bring in outside perspectives that help one see things in a different light. The culturally specific creativity of the receiver is amplified by the text's potential for different interpretations. [17, p. 135]. The effect is to make the observer reconsider art from different perspectives, come up with novel ideas in paintings, stray from the conventional definition of art, and even go to extremes in terms of deconstruction and distortion of color to produce the idea of color metamorphosis. A great change has occurred in painting with regard to color. In 1980, the Tunisian Republic welcomed artist Fatima Damq into the world. She has been active in the art world for many years and is a talented Tunisian artist. Whether she's working with paint or colors, her style is forceful and daring. She uses color and light to investigate the environment. In addition to her master's degree, which she earned in 2009, she has held a professorship in artistic engraving since 2006. Since 2009, she has been an instructor at Sfax's Higher Institute of Arts and Crafts. In 2012, Damq was assigned to the position of assistant for higher education. Later on, in 2016, she earned a Ph.D. in art sciences and techniques, and in 2017, she was brought on as an assistant professor. Her area of expertise was overseeing master's theses in the arts. In November 2019, she had a solo exhibition in engraving art titled

"Fantasia" at the Arts Hall at the Higher Institute of Arts and Crafts in Sfax. The show, in which she was included with six articles by other artists, was one of many group shows and festivals in Tunisia and beyond. Satire from inside and outside of Tunisia. February 2023, the Arts Hall at Sfax's Higher Institute of Arts and Crafts hosted a solo exhibition by the artist named "Metaphantasia" showcasing engraving as an art form. Taken part in numerous international scientific seminars both within and outside of Tunisia (Sfax, Tunis, Siliana, Kassrine, Algeria, Egypt, and Qatar), and published extensively in a number of peer-reviewed journals and books. "Semiotics Magazine" is a refereed academic periodical journal published by the Laboratory of Semiotics and Discourse Analysis, University of Oran 1, Algeria. She has been a member of the Reading and Judging Committee for texts published in it since 2021 and has served as Secretary-General of the "Bridge of Arts" Association at the Higher Institute of Arts and Crafts in Sfax since 2020. Damq has been the head of the gallery at Sfax's Higher Institute of Arts and Crafts since 2020, and he has been a member of the "Interpretive Methods" lab at the arts faculty there since 2019. He is also in charge of an international scientific symposium called "Creativity in the Orbits of Pleasure" that will take place at Sfax's HIAS on March 8-10, 2022, in collaboration with the Laboratory of Semiotics and Discourse Analysis at Algeria's University of Oran 1. "This is Life" event, which will take place in October 2022 and is co-sponsored by the University Center for Cultural and Sports Activities and the Office of University Services for the South, will feature three artworks chosen by a committee. The lucky recipient of the first prize (Sfax by Wilaya) This piece, "Flowers of Goodness" (110 cm x 85 cm), was awarded first place in the Lino engraving method at the 27th Sfax Annual Arts Salon in 2022. At the Monastir International Festival of Fine Arts, which took place on September 18, 2022, a 108 cm x 80 cm lino engraving named "Continuous Journey" was awarded first prize.(*).

Chapter Three: Research Procedures and Methodology

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 contemporary Tunisian painting, as follows:

• Model No. (1)



Figure 7.

A critical reading of Fatima Damq's work presents numerous obstacles, since it seeks to gather knowledge through the analysis of constructive data, which necessitates the examination of the work's aesthetics and the disclosure of the cognitive potential of experiencing groundbreaking procedures. An examination of architectural phenomena is necessary for both the ultimate artwork's construction and the processes of creative thinking that came before it. Achieving significance by use of systemic, structural, and chromatic displacement analysis. Notably, displacement can also indicate transgression, discord, harmony, disobedience, violation, ugliness, overthrow, distortion, deviation, or violation, all of which convey the same concept. 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 artist's surroundings offer a plethora of shape and color choices, which have a significant role in shaping the artist's early consciousness and the trajectory of their development. Within a natural framework of anxiety brought on by intense stimulation, pressure, and absolute divine control, the artist's psycho-cultural origins begin. This drives her to seek an authority that can protect her from the disturbing changes happening around her, and in doing so, she imagines a place apart from nature and its ever-changing seasons.
- Social factors: Fatima Damq's social structure serves as a primary knowledge incubator, exposing her to a wide range of ideas, beliefs, rituals, celebrations, customs, and traditions. This, in turn, influences her cognitive and aesthetic network choices, which in turn activate concepts of belonging and focus. This, in turn, intensifies her conflict between herself and her environment, her attempts to express collective awareness, and her tendency to describe the formation of pictorial surfaces in their form. Her work is based on an imaginary aesthetic model that contradicts the model of nature and frees it from the framework of sensory space-time, allowing her to achieve a balance between
- Intellectual considerations: Fatima Damq argues that the artist's life experiences reveal an intelligent approach that shows itself in his aesthetic perspective. Based on the assertion of the renowned international artist Pablo Picasso, his stylistic vision reveals intellectual approaches, as his experience involves intuitive paths for the expression of ideas. This gives his shapes and colors a system that sets them apart from other creative experiences in Tunisian contemporary art

• . **Model No. (2)**



Figure 8.

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.

· Model No. (3)

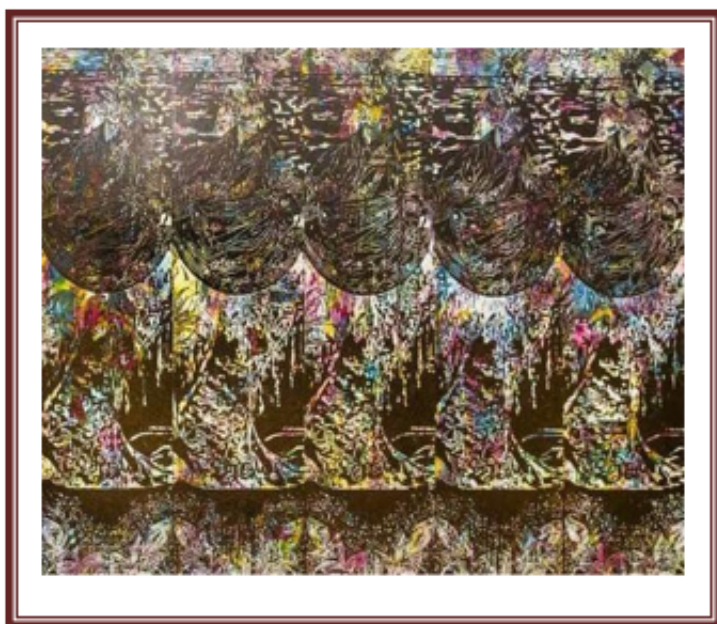


Figure 9.

Layers of overlapping signs, some more prominent than others, were the artist's go-to technique. She thought of these layers as an aesthetic and creative component that, when combined with the others, allows the movement to continue without ever reaching a plateau. Because of this, Damq's works seem like a never-ending labyrinth and a big celebration of shapes and colors that refuse to rest until they have conquered the vacuum and escaped its clutches. The joyful, paradisiacal colors used by Damq are a defining feature of her work. These colors draw inspiration from old miniatures and the references to their ancestry that seem to be floating down from some mysterious source, appealing to both the eyes and the conscience.

Contemporary and postmodern approaches:

Fatima Damq's work draws parallels to a number of modernist movements and schools of thought, including pop art, land art, and space installation art, as well as impressionism, expressionism, abstraction, and postmodernism. Characteristics of impressionistic color include its capacity to enrich and integrate the form, as well as its stagnation and rising richness and diversity of color. By contrast, the colors and lines are brought back to their original forms, while also addressing issues like flatness, lack of shadows, color transfer, linearity, perspective color, and the emotional perspective. This serves to confirm the work's enigmatic nature, create an abstract visual model, prioritize the self over objective expression, and recall Bay's three-dimensional claims in his artworks.

There is a collection of aesthetic qualities in the artist's (Fatima Damq) works that establish the broad basis of his creative experience; among these, the most crucial are:

1. Exploring the aesthetic energy of the line to create forms beyond the icon's limitations in an effort to build a visual

language.

2. Representing the methodical evolution of style as a result of the ever-growing body of aesthetic knowledge.
3. The connection with the shapes is disrupted when the sensory reference is neutralized. It transports the mind to a fantastical faraway place, where it might commit itself to the construction of a contradictory universe, as an example.
4. Removing characteristics of embodiment, compliance with nature, and shadow distribution to highlight the varied and vibrant shapes.
5. Shining a light on the idea's mystical depth and moving beyond anatomical, linear, and color perspectives.
6. Departing from the epoch of the visual event in an effort to free the forms from their confines and confinement into a Sufi contemplative place where the rules alter and, as a result, the existences change.
7. Determining an appropriate spatial range for the placement of shapes and colors in a manner that strikes a balance between their function as expressive discourse crystallizers and their effectiveness as compositional forces in the final visual product.
8. The subjective takes precedence over the objective when it comes to choosing subjects for art and coming up with suitable formal formulations for those subjects.
9. Tackling environmental defects with new solutions that integrate awareness with performance, integrating the artistic with the vital, and fusing the Sufi with the sensual.

To sum up, we see Fatima Damq's conceptual map for public conversation as an earnest visual effort built on a strong basis for the interplay of two levels: On the first, dialectical, level, all of her ideologies, interests, and tendencies come together, as do the big questions about the unity of human and cosmic existence, creation, and existence. Assumptions and intellectual approaches range from certain to uncertain, and there are repetitive ideas that are muddled, distorted, or confined within narrow frameworks. Second level: an experimental, interactive, and ever-changing level in which the environment, collective thought, and the artist's role in society are constantly activated. In order to confirm the aesthetics beneath the surface and the media character of expressive discourse that seeks to remind the being of what it is and who it is, the experiment's two dialectical limits—awareness of comprehensive and specialized cultural patterns and studying the potential of media and mechanisms to provide innovative aesthetic solutions and opportunities for unprecedented visual expression patterns—help to empty the artist's mind. Can you tell me what it does?

Chapter Four: Results, Conclusions , Recommendations and Proposals

First: Results:

1. The viewer's presumptions and the reader's own efforts shape the reading process in Damq's works. With this newfound understanding of the presentation's displacement and how to delve into the artwork's structure to expose its various patterns, constructivism became conditional. This subject revealed the reader's dedication to the reading process and the path to the hidden meaning, which the works provided (1).
2. According to the results of the sample (2), the works created an aesthetic displacement that was rooted in a structural position of the vocabulary. This displacement expressed a dialogical space that was defined by the interaction of color and space. The works displayed readings of multiple patterns of vocabulary and attempted to connect its displacements in order to indicate its stylistic characteristics and aesthetic dominance.
3. In example (2), there are opportunities to access resources that encourage creative thinking, leading to workplace astonishment, an expansive vocabulary, and an absence of constraints imposed by conventional language. The group's language, which evolved into a full-fledged harmonic rhythm, is based on displacement energy and is distinct from other forms of expression since it is associated with evolving shapes that convey the same notion in multiple ways. This word-for-word replacement sprang to prominence as a symbol of communication and textual enjoyment.
4. Artist Damq's aesthetics are connected to his structural formations, which aren't the product of a solidarity procedure (i.e., favoring one word over another or giving priority to one meaning over another)—for example, in sample 3, which had a structural color meaning that contradicted its apparent meaning—but rather, a recurring meaning that requires the prior vocabulary present in the workspace, which determines the logic of reading the artwork. 5. The classical rules of vocabulary did not form a consensus in sample (3); instead, the reading and reception controls were influenced by the rules of displacement. Because of the hidden meanings that displacement uncovered, the traditional reading of the work came to a halt. The work was then carried with falsehood and alienated from its new meanings, and a new reading emerged that could go beyond the surface level and into the works' inner workings. It created every word, set it in motion, and then took it out of its resting state.

Second, last thoughts: One way to interpret an artist's visual works is by analyzing the cognitive aspect, which is symbolized by the displacement of the sensory and the imagined - formal and color.

1. Contemporary Tunisian art embodies the duality of form and content, which creates an exaggerated and alienating effect by imbuing the form with an imaginary dimension.

Finally, Recommendations:

1. The fascination with the role of the cognitive powers of sensory displacement and the imagination in interpreting visual texts created by artists that students of the fine arts have.
2. Furthermore, in order to cement the expansion of suggestions that are concerned with resolving creative displacements, it is necessary to enrich both the practical and theoretical curricula in the fine arts faculties, including aesthetics, philosophy of art, and art criticism.

Section 4: Suggestions: A study of the displacement composition (color and form) in modern Tunisian art and Western art.

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