Trends and developments in the poetic language of Bilād al-Shām, 1967 -1987

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TRENDS
AND
DEVELOPMENTS
IN
THE POETIC LANGUAGE
OF
BILĀD AL-SHĀM, 1967 - 1987

BY

ʻAFĀF MIZEL ABŪ EL-SHĀER/YARDY

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Abstract

This study examines the development of poetic language in modern Arabic poetry through discussion of a selection of twelve poems from Bilād al-Shām (Syria, Lebanon, Jordan and Palestine), applying a method of analysis and evaluation based on a close study of the text itself rather than on critical sources. A practical method of analysis is used to examine elements of poetic language, namely rhythm, theme and structure, the poet's voice, word-association, metaphor and symbol, all of which form the text.

The study is introduced by a brief review of the development of modern Arabic poetry, of previous studies of poetic language in modern Arabic poetry, and an analysis of the poetic language in four outstanding poems of the post-second world war period. The four poems were chosen since they are typical of the changes, renewal or departure from classical poetic language. These poems embody new forms in both expression and ideas, and express the Arab identity by discussing Arab social and political problems. The four poems may not be the best poems of their time but each one clearly exhibits a different use of elements of poetic language current at the time. These poems, which are written before and during 1967, are still effective and influential today. Their poetic language is still the criterion by which to examine and compare the twelve selected poems in part two. The poems were chosen from those composed in Bilād al-Shām after the events of 1967. This choice was made to enable the writer to investigate the effect of the war upon poetry, to illustrate pan-Arabism and nationalism, and to examine the poetic language in these poems.

In both part one and part two my concern is to present facts rather than arguments. My intention is also to make a brief comparison and conclusion. These conclusions - drawn from the discussion - are found in part three.

This study deals with the following: the identification of common factors and differences in the poems discussed; the existence, or lack, of creative trends in the use of language; the degree of influence of the four poems upon the twelve selected poems; and whether the twelve poems imitate ideas, concepts, words and symbols derived from the four poems. It also traces the development of poetic language as it approaches the prose style and as it establishes a different use of metaphors and symbols.
Declaration

The content of this thesis is the original work of the author and has not previously been submitted for a degree at this or any other university. Other people's work is acknowledged by reference.

Áfáf Mizel Abū al-Sha‘er Yardy

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1 - Introduction.

During the nineteenth century, and as a result of social, political and cultural conditions, Arabic poetry suffered from the exaggeration of embellishment, repetition, and the artificial. Its language and meaning became impoverished plagiarism. In the late nineteenth century, a group of writers and poets promoted purposeful experiment with new methods. Such experimentation was vital to a new style of poetry that brought it again into contact with contemporary life and culture after its long degeneration. They were called into being by the renaissance that provided just the conditions in which the poetry could flourish. This renaissance truly began with al-Barūdī's poetry that contains the most significant comments to pursue the reformation. In his poems he calls for poetry to be freed from artificial constraint, in order to serve local needs. At the same time, his poetry looks back to the glory of the Abbasid period and Arab traditions. Al-Barūdī's poems paved the way for Aḥmad Shawqī and other poets. Shawqī was the first to describe contemporary events in a colourful manner in his poems and plays. In his metaphors he promoted real and beautiful images of different societies. His changes in the use of metre, rhyme and rhythm to suit the contemporary situation have had an effect on the present generation especially those who write lyrical and narrative verse, using a free verse or prose poetry. Shawqī and other poets such as Ḥāfiz Ibrāhīm, Jamīl Ṣidqī al-Zāhāwī, Maʿrūf al-Raṣāfī, Muḥammad Mahdī al-Jawāhirī and Bishāra al-Khūrī, used distinctive language in their poetry. Their poetry incorporated a new style and a wilfulness of imagination which many people found curiously effective. This new style is called neo-classical. Poets belonging to this group established a balance between form and content, and between emotion, imagination and idea. Their poetry has a more direct approach without abandoning the oratorical tone of classical rhetoric. But classical rhetoric is characterised by a terseness of expression which proved to be out of step with the times. The neo-classical style had the additional value of authentic expression of
current ideas. It has also retained direct attachment to the vista of past poetic achievement imitating classical techniques, rhythms and syntactical construction. The ability of the neo-classical style to balance the revival with traditional aspirations was highly esteemed by the general public.

The works of the younger generation of poets and critics such as Khalil Muṭrān, ‘Abd al-Rahmān Shukrī and ‘Abbās Maḥmūd al-‘Aqqād were inspired by Western literary influences. Many important concepts were conveyed into Arabic poetry by this route. In this study we are concerned with the concepts of Muṭrān, rather than Shukrī and ‘Aqqād, who paved the way for the establishment of Arab romantic poetry.

1 - 1 The Main Stages In The Development Of Modern Arabic Poetry After The First World War.

(a) The romantic period of modern Arabic poetry exhibits a number of new concepts and attitudes which Khalil Muṭrān, who was well read in French poetry, mentions briefly in the preface of the first volume of his collected works published in 1908. This new development is complex in origin and nature, but broadly speaking it coincides with a new revolutionary fervour, and with a new respect given to ordinary people of the poorer or working class, and to the dignity and freedom of the individual. Muṭrān also mentions a number of important concepts which emphasise the unity of a poem and the primacy of meaning. The ideals of Muṭrān and the Diwān group such as al-Māzinī, Shukrī and al-‘Aqqād, who were all influenced by English criticism, began to take hold of Arab literary society after 1919. New concepts and attitudes also developed among the Mahjar group based in North America. The influence of this group began to be felt in the Middle East from 1920 and included Jibrān, Nuṣayma, Abū Mādī and
others. Their efforts were continued by the Apollo group based in Egypt from 1930 onwards, which included Abū Shādī, Nājī, Ḩāfīz Māḥmūd Tāhā, ʿAbū Shabaka and others.

Arab romantics do not share the same philosophical background as European Romantics. Arab romanticism was born of a deep need for freedom in both art and life. It became a major trend in Arabic poetry. Several romantic poets began to formalise deep dramatic changes in their poetic method, style, mood, tone and imagery. In Muṭrān's poetry, for example, one can discern a romantic feeling for nature with which the solitary figure of the poet enters into communion. A more poignant subjectivity and intensity of feeling can be detected even in his narrative poems, and a greater freedom in handling the stanzaic form.

Jibrān's style was a decisive influence on the creative writings of the new generation of poets. His style was characterised by a rhythm which "fell on the ears like magic, intoxicating in its frequent use of interrogations, repetitions and the evocative; by a language which was at once modern, elegant, and original; and by an imagery that was evocative and imbued with a healthy measure of emotion." Jibrān's style is distinguished by the use of oppositions between ideas; for example, in Mawākib, Jibrān opens with a description of corrupt human society in which injustice reigns and people are divided into master and slave. When Jibrān creates the picture of a new society in Mawākib he highlights the clashes or oppositions between good and evil, love and hatred, soul and body, light and dark etc. This use of oppositions is the major method of linking ideas and metaphors and is a technique that has influenced the poets of Bilād al-Shām (Syria, Lebanon, Jordan and Palestine) who are the subject of this thesis. The Egyptian group, mentioned above, has also influenced the poets of Bilād al-Shām by encouraging ideas and themes on the same lines as the Mahjar group.
Language in romantic Arabic poetry is symbolic and metaphoric, allowing the poets to take refuge from reality. For example, the sea may be a symbol of home, waves may stand for a storm, night may represent a friend. Words are used in the romantic style to explore emotion and natural or seasonal phenomena such as love, loss, sadness, evening, autumn etc. This sensual use of language allows some romantic poets such as Nājī and Ālī Maḥmūd Tāhā to use a rhythmical verse in which strophic form based on the muwashshah is skilfully evolved, and which makes successful use of the quatrain. In the use of quatrain Nājī and Tāhā determined the length and nature of their works, usually short pieces, with the accent on philosophical meditation.

(b) The period of realism appears as a reaction against romanticism. After the end of the Second World War in 1945, romanticism "was criticised on the grounds of being escapist [from reality]." To summarise Badawi's criticism, romanticism was held to be vague, imprecise, sentimental, sugary, verbal and facile. The lingering spirit of romanticism coupled with the situation of Arabs after the Palestinian - Israeli war of 1948 with its political and social suffering, motivated poets to search for solutions to social problems. One possible solution appeared to be Marxism. This new development of realism inspired young poets of the 1950s who had begun as romanticists to embrace social issues or socialist realism in their poetry. Poets with obvious Marxist leanings emerged including al-Bayyātī, al-Sayyāb and Kāẓim Jawād, all from Iraq. The poets of this genre believed that poetry should be written for the people. They expressed social criticism through poems whose main content was superficially historical or narrative. The combination of poetry with history, or with a true story or drama, gave depth to their subjects.

Poetry as an expression of the socialist realist movement first appears in modern Arabic poetry in the work of al-Bayyātī, and is later developed by Maḥmūd Darwīsh, Saʿdī al-Yūsuf, Amal Danqal, Aḥmad ʿĀbd Allāh Ḥijāzī, Samīḥ al-Qāsim, Tawfīq...
Zayyād and others. The Beirut Periodical Al-Ādāb published their works widely after its foundation in 1953. The development into realism, however, did not mean that poets abandoned romanticism or symbolism in their poetry. Traces of these movements can still be found occasionally in their language and style.

The realistic style is characterised by its wide use of suggestion and association. In the realistic style poet uses a word or a sentence to express a distinct single meaning but there is a series of possible variations. Association operates connecting thoughts, feelings, ideas or sensations. It tends to be lyrical in nature. This type of poetry also expresses personal witness and experience effectively. The poet has freedom to choose the ideas which express his own feelings, and to use elegant vocabulary of great simplicity and immediate appeal. Poets expressed their commitment to Marxist expression or searched for a suitable artistic mask in historical symbols or myths. This is seen at its best in al-Bayyāū's and Sa'dī al-Yūsuf's poems. Through such a medium social and economic crises could be expressed most forcefully. It could also be successful in style, rich in imagery and remarkable for its vividness and vitality. Palestinian poets took over the new form of verse developed by Nāzik al-Malā'ika and others, which used irregular numbers of feet. Following the techniques of their contemporaries, they adapted elements of the new style to further its development.

In the period of realism, poets were concerned primarily with their subject, relegating to a secondary position other principles of classical poetry such as metaphors, feelings, rhythms, ideas, and meanings. Poets concentrated on social problems which affected the context of their poetry such as poverty, the exile of the Palestinians and the loss of their land. In their concentration on social problems, some poets later adopted ambiguous expressions borrowed or translated from other cultures. Such expressions, however, were sometimes used without much regard for their original contexts, making the poetry ambiguous and abstruse. Critics such as Nāzik al-Malā'ika, Yūsuf Izz al-Dīn
and others said that reality or socialism killed aestheticism and technique. They
maintained that the poet's commitment to his objective led to his ignoring other
elements of language such as structure, metaphor, rhythm and implicit meaning. Critics
of this type of poem go further and suggest that such poems have neither technique nor
maturity, and are nothing more than chanting or shouted exaggeration. 15

(c) For Jabrā Ḥabīm Jabrā, 16 al-Sayyāb's famous poem "Song of Rain" written
in the mid-1950s is the model for the Tamūzī school. Al-Sayyāb used the Tamūzī
myth that harks back to Babylonian civilisation in its concept of a God of fertility.
Tamūz was a god of the harvest and Ishtar in her youth had loved Tamūz. Al-Sayyāb
expresses the concept of fertility when he employs the image of water as the symbol for
life's renewal. The poem carries the spirit of hope and faith for people feeling trapped in
hopeless situations. 17 In his poem Al-Sayyāb echoes T. S. Eliot's style and technique, his
distinctive use of legend, symbol, metaphor and double meaning. To a lesser extent he
also echoes Edith Sitwell, Pablo Neruda, Lorca, Aragon and Eluard. 18 The Tamūzī
school is found by a group of poets such as Al-Sayyāb, Ḥāwī, Adūnīs and others who
indicate the use of myth in their poetry. For example Al-Sayyāb's use of myth is seen in
a similar technique found in Ḥāwī's Ba'l and Adūnīs's Phoenix. The Tamūzī School
fired the imagination of other poets who saw in it an answer to their own search in
mythology for a new imagery. The Tamūzī movement, historically and ideologically,
used certain ideas drawn from ancient civilisation. "The past which seems at the
moment dead, for ever resting in the tombs of ancient civilisation, becomes the very
heart of the present, and even the holy gate through which we pass to the future." 19
Modern Arab poets not only use the Qur'ānic text as a rich traditional and religious
source of poetic symbols but also borrow heavily from folk tales, philosophical tales and
legends from sources such as Christian, Jewish, Greek and many other cultures. 20
The later Tammūzī style is characterised by its distinctive poetic use of symbols. Symbols that denote myths are used to hide unpleasant truths and to mask politically unacceptable ones so that the poet is not in danger from the oppressive regime in which he lives. The social realist poet dealt in his poem with social, political and religious topics from an intellectual point of view. Fu'ād Sulaymān's writing is a good example. This writing gave great importance to the various pre-Islamic literary traditions. The poets who were influenced by al-Sayyāb and Eliot in their use of legends wanted to revolutionise 20th-century Arabic poetry. At the same time they belonged to, and lived in, a culture shaped by the inspiration of the Qurān. This dictated not only religious thought but also political and social development in the Muslim world. Inherent in the nationalistic revolution is the principle that what suits the West does not necessarily suit the Arab world. Adūnīs recognised that the development of thought in the West began with the enlightenment of the ancient Greeks, who were noted for their intellectual flexibility and willingness to question and test their beliefs.

1 - 2 The Poets' Attitudes

Studies of Adūnīs and others have classified the development of modern Arabic poetry according to its political, social or revolutionary nature, and according to the poet's attitudes and his commitment. These studies have classified poets according to their concepts of commitment to their society. For example, Maḥmūd Darwīsh has been called by some critics the poet of home and the earth; Samīḥ al-Qāsim the poet of revolution, and so on. The basis of such a classification is similar to that of classical Arabic poetry when critics divide the poetry according to its purpose. This classification, however, was thrown into confusion after 1967 when poets developed their feelings of nationalism. As a result of this development, some poets made increased use of colloquial language as we will see in the discussion of al-ʿUdwān's poem in this
study, whilst other poets stressed the Arab yearning for freedom. These additions to the poetry are distinguished by double meanings. Later some poets explore meanings in great depth and derive secrets and prophesies in myth to compare between current circumstances. Out of this emerged a group of outstanding poets including Adunis, al-Ḥāwī, ʿAbdulāh Haydar, Muḥammad ʿAffī Māṭar, Maṃdūḥ al-ʿUdān, Sāmī Mahdī, Ḥamīd Saʿīd, ʿAbdulāh al-Mujaffa, ʿAlī Shams al-Dīn and many others.

1 - 3 The Development of Form.

The works of the following critics and many others have investigated the form of modern Arabic poetry: ʿIzz al-Dīn Ismāʿīl, S. Moreh, Al-ʿAzma, Ḥasan ʿAbd al-Kabīr. They classified the main types of poetry according to their metrical structure as follows:

(a) Al-Shīr al-ʿAmūdī (Classic Poetry) using the traditional metrical structure [16 metres] drawn up by al-Khālid Ibn ʿAbdulāh al-Farāhīdī. Each of these 16 metres dictates a line length that does not vary throughout the poem. Every line (bayt) contains a fixed number of feet and is divided into balanced parts or hemistiches. The first half of the first line (sadr) has the same number of feet (tafīlat) as the second (ʿajz) and the feet are the basis of the musical unity of the traditional poem. This poetic line consists of two hemistiches: "it is really two lines in contrast to the single one line (or verse) in English poems, only the second halves of these lines rhyme with each other". The striking feature of the poetic line is its underlying monotony, caused by repetition of the major units or lines of each metre. To write metrically is to follow the specific rules which form a framework. The choice of a particular metre may be determined by the speed of feet, for example, faṣilūn may suggest a horse galloping, faṣilātūn, singing, dancing or walking, and muṭaṣarilūn war.
(b) Blank Verse (Al-Shi' r al-Mursal) is a poetic form originally based on regular ten syllable lines, with iambic rhythm but without rhyme and used predominantly in the plays of Shakespeare. In the early 1940s 'Ali Aḥmad Bākathīr began to experiment with Arabic poetry based on Shakespearean rhythms. He started his writing career by translating English verse, and realised that blank verse was unknown in Arabic. Bākathīr attempted to use blank verse in the translation of single scenes from Shakespeare’s Romeo and Juliet. Later blank verse became established in modern Arabic poetry by using simple metric forms that repeated the same pattern of a foot, such as fā'ilun repeated four times in each half of the poetic line to obtain mutadārak. Al-kāmil, rajaz, and mutaqārīb metres were also used as simple metric forms, appropriate for the new style in poetry. The farewell scene from Romeo and Juliet was translated in the mutaqārīb metre, but with elements of mutadārak frequently visible. The development of this poetic form can be seen in the use of metres based on a single pattern of taffīla, though the number of feet may vary from line to line. Examples of this appear in the poems of al-Qabbānī, Aduñīs, 'Abd al-Ṣubūr and Sa'd 'Aqall, who tried in his poem Shīrāz to neglect the rhyme and rhythm but order the feet with syllables and their sounds.

(c) Free Verse (Al-Shi' r al-Ḥurr) or (Shi' r al-Taffīla). Between 1938 and 1958 the free verse movement became established as a genre in modern Arabic poetry. In spite of the confusion in Bākathīr’s experiments and theoretical critical statements, he is still regarded as an important pioneer who realised and developed the differences between blank verse and free verse. Al-Sayyāb developed free verse further. But he gave full credit to Bākathīr for his work when he said “'Ali Bākathīr was the first person to employ free verse.” Al-Sayyāb himself, however, is usually regarded as having been the first to create a poem successfully in free verse with his poem Sūq al-Qaryya, dated September 1947. Both Al-Malā'ika with al-Kūlīrā and al-Ḥaydarī in al-Urs can also claim to have created poems in free verse in the same year. Mounah Khouri, indeed,
suggested that free verse developed even earlier in the poems written in 1938, 1939 and 1940 by Lewis 'Awaḍ. 43

At all events, Arabic poets moulded the new form and enabled it to adopt the complicated techniques used by T. S. Eliot and imagist American and English poets. Their poems use one foot (tafelā) only. But later poets used two feet taken from one metre or two feet taken from two metres. This mixture appeared in the work of Abû Shabaka who imitated Jibrān's writing particularly in his book al-Mawākib. This mixture, however, was criticised by al-Malā'ika, who stated that free verse should be based on metres that are built on one foot only. 45

The creation of free verse required the following features, investigated by Mounah Khouri in his study of 'Awaḍ: 46 (1) The creation of poetic language that is not primarily grammatical or intellectual, but psychologically relates to the body of the poem and effectively adapts to the expression of the new sensibility of this genre of poetry. (2) The shift within what is essentially the same pattern from the traditional bayt couplet to the foot (tafelā) as the new basic unit. (3) The emphasis, in the making of the new poem, on its organic structure, achieved through the freedom of the poet to vary the length of his lines and their rhyming schemes. (4) The creation of new feet (tafīlat) and metres. (5) The departure from any formal metrical organisation and the use of polyphonic prose poetry. (6) The use of the vernacular instead of classical Arabic as a poetic medium for the creation of a new vernacular poetry addressed mainly to the elite.

Some poets who wrote in free verse departed from any formal metrical organisation. Their poetry developed towards prose poetry. Al-Malā'ika and others refused to accept the movement towards the prose poem (qaṣīdat al-nathr) and the elimination of two precious features of Arabic poetry: rhyme and metre. Other groups headed in the direction of the prose poem: in a word, they accepted the innovation.
which developed through different rhyme and rhythm occurring in one poem, with a single subject such as in *al-Majdaliyya*, *al-Shāl*, *Ghābat al-Lauz* and other poems by Sa‘īd Aql.48

(d) The prose poem (*Qaṣīdat al-Nathr*). It was only in the 1950s and 1960s that this new trend became established as a genre in modern Arabic poetry. This poem has neither rhyme nor metre. For poetic effect it depends on syllabic rhythm. This caused the critics to compare it to prose (*nathr*), and regard *qāṣīdat al-nathr* as a kind of prose.49 Moreh is one who discusses this matter. He stated that "In Arabic literature there are clear-cut definitions of poetry and prose [and therefore it is necessary to distinguish between the two]."50 Prose can include internal rhythm, *ṣaj*, metaphor, and any poetic techniques except metre. This rhythm in Arabic cannot be confused with poetry.

Historically there are links between the development of poetic prose (*al-shī‘ al-manthūr*) and the prose poem (*qāṣīdat al-nathr*). Poetic prose in modern Arabic poetry originates in the Biblical style of Christian liturgical literature which is characterised by simple, plain, and direct expression; it may be melancholic, imaginative, sentimental and lyrical. Poetic prose also refers to the Qur’ānic style of Islamic rhetoric that became strong in ‘Abbasid prose and "even adapted the rhetorical technique of poetry by introducing *al-bad‘i*, the art of metaphors."51 The two styles of poetic prose are different according to the religious type of writing in Moreh’s opinion.52 The avant-garde of poetic prose that imitated the two styles were Jibrān and al-Riḥānī (1905-1940). Poets such as Rashīd Ayyūb, Ḥābīb Salāmā, Rashīd Nakhla and many others tried to follow Jibrān and al-Riḥānī in their style of *al-shī‘ al-manthūr*.

In his study, Albīr Adīb revealed the departure of *Qaṣīdat al-Nathr* (prose poem) from *al-shī‘ al-manthūr* (poetic prose). He classified the different types of *al-
shīr al-manthūr up to the 1950s. These works were logical, rational and stressed imagination, sentiment and escape to nature. Most expressed pantheistic thoughts. Qaṣīdat al-nathr became recognisable as a form distinct from al-shīr al-manthūr after the 1950s. Ḍabīb's works disregarded all the former conventions of poetry, aspiring to be modern, universal, and to reflect the spirit of the new age. It was a genre that rejected the earlier rationale of logic, ideals and humanistic vision.

Salma Jayyusi compares poetic prose and the prose poem in her book Trends. She states that al-shīr al-manthūr "has the appearance of a poem with short lines at the end of which the reader often pauses." Qaṣīdat al-nathr on the other hand is written on the page like a poem in free verse. Jayyusi had already defined the prose poem in the Princeton Encyclopaedia of Poetry and Poetics as "a composition able to have any or all features of the lyric, except that it is on the page, though not conceived of, as prose. It differs from poetic prose in that it is short and compact, from free verse in that it has no line breaks, from a short prose passage in that it has, usually, more pronounced rhythm, sonorous effects, imagery, and density of expression. It may contain even inner rhyme and metrical runs. Its length, generally, is from half a page (one or two paragraphs) to three or four pages." This can be seen clearly in Muḥammad al-Māghūtī's poems. Qaṣīdat al-Nathr was criticised strongly by al-Malāʾika, al-Nuwayhi, Badawi and many others. Their criticism concentrated on form, rhythm and its verbal expression. In spite of this criticism, Qaṣīdat al-Nathr is still being used and developed by famous poets such as Tawfīq al-Sāyigh, Unṣī al-Hājī, Muḥammad al-Māghūtī, Shawqī Abī Shaqrā, Adūnīs and others.

From the above, it may be seen that free verse is not metrical in the conventional sense and may be rhymed or unrhymed. The main difference between classical poetry and free verse is that free verse is based on one foot. The arrangement into lines divides the metrical unit [foot] into rhythmical unit or cadence. Beyond its line arrangement
there are no necessary differences between classical and contemporary poetry except that contemporary poetry is written in free verse. Later poets who wrote free verse did not follow the metrical unit in their poems. To add one further variation, a number of contemporary poets have begun writing prose poems or poems in prose. It is too early to determine whether this is a passing fashion or will be a lasting development. Finally, the lack of rhythm in free verse or a prose poem allows the poets to concentrate on choice and to develop other elements of poetic language such as metaphors and symbols.

1 - 4 Previous Studies of Poetic Language in Modern Arabic Poetry.

The difference between the definition of a poem according to classical books of criticism which highlight the basis of poetic language and the new direction of development in modern Arabic poetry is the freedom which the modern poet has to vary the rhythm and rhyme. Both the classical and the modern critics believe that poetic language builds on rhythm and rhyme that themselves demand a particular technique of speech. The poet exploits material taken from everyday language, developing poetic language by adding and collating his personal experience, focus and imagination. He extends his experience by borrowing from other sources such as Western and Eastern tradition and poetry.

As a result of the freedom in rhythm and rhyme gained by the poetic language of modern Arabic poetry, it was possible to develop new techniques that in turn led to new methods and trends of analysis. These methods of analysis can be summarised as follows: (1) Studies that assimilated the ideas and theories of poetic language borrowed from the West and translated mostly from French, English, and Russian. These studies analysed texts or verses chosen from a poem to draw parallels in meaning or craft with Western concepts. (2) Studies that revived the dispute or the controversy between
conservative and modernist supporters of modern Arabic poetry especially regarding the composition of free verse. They provided it with a full discussion of the various phenomena of poetic language such as rhythm, words, imagery, metaphors and symbols. (3) Studies that regarded metaphors and symbolism as main elements in the construction of poetic language. Some studies discussed the development of metaphors during particular literary periods and made comparisons between classical and modern construction of metaphors. Some added new genres, names and methods of analysis of the structure of metaphors. The way in which symbols were discussed led to a classification of different types of symbol, though without allocating them into areas such as mythical, allusion or symbols. (4) Studies that used the classical disputes of words and meanings but these studies see the word in classical Arabic poetry as equal to form in modern Arabic poetry since the rhythm (metre and rhyme) never changed in classical poetry. These studies discussed the development of form and rhythm in modern Arabic poetry. They were concerned with form and produced highly descriptive standards compared to those for meaning. (5) Studies that analyse the text. Textual analysis allows an understanding of the ideology of the development of modern Arabic poetry revealing and relying mainly on poetic language. Poetic language itself contains various elements that complement each other and construct the context of the poem, for example rhythm, symbols, metaphors and word-association on the one hand and the implicit relationship between these elements on the other. Revealing the implicit relationship between the various elements of poetic language helps not only to understand the structure of language but also to approach both the structure and style.

The studies of Yumnā al-Īd, Ilyās Khuṭrī and Mālik al-Muṭlabī follow this principle. Yumnā al-Īd states that rhythm in the text is not only created by the foot but also by "dynamism or association" (takhthīf al-mūsiqā aw shaḏn juzʿ min ajzāʾ al-ṣunṣur bi mā yaḏal al-mūsiqā kaʿannahā muwallada bihi). Poetic rhythm is created by the structure of language; by parallels, by scansion and by repetition. Poetic rhythm may
also be organised by the sound or the pronunciation of the letters and the use of onomatopoeia. The internal relationship between the various elements of poetic language may create rhythm. This rhythm can be seen in parallels and comparison of the metaphor that contains two parts.

Ilyās Khūrī states that modern poetry represents a new form of language or expression that rejects classical rules. In his study of the following poems: Unshūdat al-Maṭar by Al-Sayyāb, Mufrad bi Şīghat al-Jami' by Adūnīs, Muhāwala Raqīm Sab‘a and Sirhān Yashrub al-Qahwa fī al-Kafīrīyā by Darwīsh, al-Khūrī selects one element of poetic language in order to discuss the poem as a text. For example; in Unshūdat al-Maṭar, Khūrī assumes that this poem is built on the Tammūzī symbol (see above). This symbol has the ability to change into another symbol such as Ishtar who becomes a mother, who in turn becomes Iraq and so on. Khūrī drew upon the well-known idea of the Tammūzī symbol as a source of rejuvenation, rebirth and fertility. Khūrī explored rhythm and chose other elements of poetic language such as voices in the poem that accord with his assumption. In Khūrī’s discussion of Adūnīs’s poem, he assumed that the poem was founded on three ideas, namely the earth, women and language. Through his assumption, Khūrī discussed the verbs and tenses used in the poem, the development of the poem and its structure. In the discussion of Darwīsh’s poem, Sirhān..., Khūrī relies on the tense of the verb "to kill" which is built into the Sirhān poem as a general action. Khūrī did not follow this action through poetic language. He simply discussed Darwīsh’s rejection of rhetorical language and Darwīsh’s aim to make his language political. It is by the dramatic structure of this poem that the hero, Sirhān, is defined as the power of the past evoking three heroes. But Khūrī forgot to mention or discuss the different symbols that are used in this poem.

Both al-Ṭīd and al-Khūrī were influenced by modern critical theories, such as structuralism and post-structuralism. The study by Mālik Yūsuf al-Muṭlabī discussed
the structure of language through an analysis of the grammatical uses of conditional sentences and their relation with time. In al-īd, Khūrī and Muṭlabī's studies, they attempted to reach a conclusion by reading the text in a poetic way, searching for growth in language, and building relationships to link the poem with reality.

The studies that are concerned with the textual attempt to assimilate different elements of language express human action, movement, experiences, feelings, imagery and ideas in the poems. Some of these studies, however, can also be interpreted through the analysis of tone, rhythm, words, structure of sentences, metaphors, symbols, choice of language and the ways these elements are linked. The basis that modifies the elements of poetic language, the connection between these elements and the poet's attitudes provide the basis of the present study.

1 - 5 The Basis Of The Present Study.

This study aims to analyse the structure of poetic language in twelve poems written in Bilād al-Shām (Syria, Lebanon, Jordan and Palestine) between 1967 and 1987. During these twenty years different attitudes and reactions were expressed towards successive events in Bilād al-Shām. The two generations of poets of the 1970s and 1980s reflect these reactions in their works. As a consequence of the Arab defeat in the 1967 war with Israel, for example, different reactions demanded change not only in the political or social arenas, but also in the use of language. I have chosen poems from different parts of the areas - Syria, Lebanon, Jordan and Palestine - which exhibit different features in their use of language, with the aim of comparing them both with each other and with classic poems of modern Arabic verse.
To discuss a poem is to begin with its language operating at various levels e.g. grammatical, rhetorical, etc. The discussion of poetic language in each poem seeks to evaluate the use of every element of poetic language in the text. If the text concentrates more on one element in its language than another, this does not mean that the poem is necessarily weak or vague in construction. The poet may choose to express his explicit and implicit meanings mainly through one element e.g. rhythm, whilst largely (though not completely) avoiding other elements. The construction of poetic language in each poem will be analysed. The aim is to explore all the components of the poem, showing the degree or method of their use. The analysis in this present study is intended to discuss the relationships between various elements of poetic language as follows:

(1) Tone and rhythm. In general, tone is defined as the attitude of a writer or speaker toward his subject, his audience or himself. It provides the emotional colouring or meaning. The poet's choice of words, connotation, imagery, metaphor, irony and understatement - as well as rhythm, sentence construction, and formal pattern - may all be used to reinforce the poet's presentation of his attitudes directly or indirectly. This attitude must relate directly to the poet's concern, which may be social, political or personal, reflecting or embodying a sad, humorous, cynical or satirical tone.

Tone expresses the poet's attitude, whilst rhythm, which includes grammatical structure, logical sequence, pattern and associated uses, dominates the imagery. In this study most of the poems selected can be classified as free verse, depending upon one foot that is a metric unit consisting of a regular pattern of syllables. In some cases the foot is absent from the poem. Poetry is essentially a rhythmic art. If there is no metre or foot, there is no fixed basis by which to follow the rhythm. Rhythm can be created through the use of different grammatical structures, or drawn from the poet's vision and experience. It may be created through the use of particular tenses or persons of
verbs. The movement therefore comes from parts that work together to form complex interactions which create the dynamic nature of the rhythm in the poem.

(2) Theme and structure. In general, text is shaped by the relationship between the quality of individual syllables, words, sentences and verses on the one hand, and parallels or oppositions in meaning expressing feeling, attitudes and focus on the other. In this study, I will follow the creation of the poet’s own or private world (imagery). The poet’s world and his vision are based on themes that build on one or two concepts which the poet borrows or creates. These concepts conceal mixed feelings: sadness, anger, hope, etc. The above will be achieved by analysing the use of words, phrases, and sentences, or by the harmony or opposition between words, expressions and themes. The combination of words has a spiritual implication that expresses the sense of the concept. Each sentence has its own implicit meaning that adds balance and builds up by a cumulative process the comprehensive picture embodied in the poem.

(3) The poet’s voice. In this study I consider that there is a voice that introduces, provides, speaks, relates or describes in the poem. This voice can perhaps be most obviously recognised through the use of verbs. Groups of verbs accumulate around one subject which becomes the main one and the centre of the actions in the poem. The voice expresses feelings, inspires attitudes and suggests vision. The poet uses his voice or adopts a public persona to utter the message. Moreover, poets may shift from past to present, conversation to description, from one character (subject) to another, from external action to internal feelings, slow the poem down, inviting the reader to pause and reflect as the poets highlight action and time when something important is being said.

(4) Word-associations. The use of association was mentioned earlier in this study and I will explore its relationship with the word by which it is conveyed. "A word appears to have a distinct single meaning and a series of possible variations and
associations, and must be used in such a way that only one or two of these possibilities are evoked." In the poems selected, poets have chosen words carefully to produce a series of possible variations and associations. To study word-association is to select the contexts that include the same word, and compare the first use of this word, as a specific or literal meaning, and the associated implicit meaning sequentially with the repeated use of the word. This method of analysis of word-association reveals the implicit meanings of the poem. A word and its root may be used as a verb, a noun or derivatives of either. Word-association helps one to interpret the structure of metaphors and symbols. The number of times a word is used may also help the reader to reach the fundamental ideas of the poem.

(5) Metaphors and symbols. The analysis of metaphors in this study will be based on definitions taken from different sources. The analysis looks at the metaphor from different points of view and can be subdivided according to four categories: (1) emphasis of comparison and imagery; (2) expression of the implicit meanings; (3) discussion of the emotional effect; (4) the relationships between grammar and meaning that are created through sequential relationships. These metaphors give vitality and colour to the poem but are easy to confuse with other figures of speech such as metonymy, synecdoche, simile.

Symbols in this study can be classified into the three following groups: (1) Allusion is something which evokes a well-known story, poem or proverb. Under this type, I will discuss allusions to famous Arabic poetry, superstition, proverb, religious stories, folklore and traditional customs. (2) A comprehensive symbol is that which captures all the poet's experience and focus. This kind of symbol seems to grow effortlessly out of the poems, showing that the poet has usually found, whether by conscious intention, instinct or inspiration, a context within which the action or process is enabled to develop. (3) A partial symbol is a word or words that suggest different
meanings and in so doing enable the poet to express a certain feeling. Such a word will be unlikely to communicate the poet's purpose in its dictionary definition. In fact the word only partially expresses the focus of the poet and when it is first used it may therefore be puzzling; only as it recurs does it become balanced and acceptable in meaning. The associations of the partial symbol and its meaning may extend throughout one poem or all the Diwāns of one poet.

To analyse metaphor and symbol is to search for a relationship between the elements of language and their meanings. Every poem has its own method of use of metaphor or symbol. New and classical types of metaphor or symbol will be categorised in part three following the analysis of sixteen poems.

The above principles will apply to the analysis of four outstanding poems in part one and twelve poems in part two.

1 - 6 Poetic Language In Four Outstanding Poems in Modern Arabic Poetry.

It is my intention to explore the development of poetic language in modern Arabic poetry by analysing the structure of the language. There are a number of poems which can be regarded as epitomising the changes taking place in the renewal or departure from classical poetic language after the 1950s. These poems embody new forms of expression, contemporary or traditional, and ideas borrowed from Western concepts. New significance and the ability to use new associations are evident. The avant-garde poets attempted to express the Arab identity by discussing Arab problems in social and political situations Their focus, deep feelings and imagination were closely linked to external realities and expressed by verse. Thus these poems became two sided,
like a coin. The imagery of some poems stayed close to the reality of social or political origin whilst others reached out towards the mystical (Sufi). They discussed social and political problems, trying to depict contemporary reality on the one hand and emotion and imagination on the other. The aim is to present problems, search for solutions and highlight the poet's attitude and experience. The poet's achievement can be measured by his ability to analyse the problems he faces and his use of this ability to intensify the focus. Poets are free to employ rhythm, symbols, tradition (East or West), facts or imagination to create the form of the poem.

Four such poems - *Unshudat Al-Maṭār (Song of Rain)* by al-Sayyāb, *Sirḥān Yashrab al-Qahwa fī al-Kafatiryā* (*Sirḥān Drinks Coffee In The Cafe*) by Darwīsh, *Hādhā Huwa Ismī (This Is My Name)* by Adūnis and *al-Jisr (The Bridge)* by al-Ḥāwī - were chosen for analysis so that they may become reference points for the analysis of the work of poets after 1967. These poems have been regarded by critics as among the most outstanding of the period when they were written; moreover, every one of them expresses clearly a different use of the elements of poetic language in modern Arabic poetry.

This poem *Unshūdat al-Maṭār (Song of Rain)* reflected the Iraqi people's wishes and hopes. They are still waiting and dreaming to have freedom. In this poem: (1) The poet "depicts a barren land awaiting the return of the god Tammūz, the agent of long over due and sweeping social change, whose sacrificial death restores the natural order and causes the life-giving rains to fall." 74 Tammūzī fertility myths met with instant acclaim among Arab poets and critics and opened the door for al-Sayyāb to discuss social and political matters. The use of metaphors in al-Sayyāb's poem is easy to approach and is expressed through the symbol changing the format and rules of Arabic poetic development. (2) The *Song of Rain* was used by later poets as a model for discussing political and social problems, through the use of symbolism and mythology.
The poem had a great influence on later poets (more than the poems of al-Bayyātī, al-Malā’ika, al-Yūsuf or al-Ḥaydārī). (3) Combinations of rhythms and symbols are used in a lyrical way in al-Sayyāb’s poem. Al-Sayyāb combines the new use of rhythms and symbols in his poem. For example when al-Sayyāb uses the allusion Thamūd he explores the sound of the wind as a rhythm. Thamūd expresses, initially, a Qur’ānic allusion to the story of the tribe of Thamūdis or Thamūdenese of Ptolomy and Pliny, who were an ancient Arab people who lived in Wādí al-Qurā in Northern Arabia. They worshipped seventy gods. God sent then a prophet called Šāliḥ to show them the right path. The prophet warned them but they did not take him seriously. Then God sent a fire come down from heaven and burnt them. This tribe is compared to contemporary Iraqis, then, drawing attention to the contemporary political and social situation.

While al-Sayyāb successfully combines allusions to the political and social problems of his day with his own personal experience, Darwish summarises the problems of his society. In the poem Sirḥān Yashrab al-Qahwa fi al-Kafitiryā (Sirḥān Drinks Coffee in The Cafe), Darwish’s treatment of his theme reveals the relationship between different political ideologies. Sirḥān Yashrab... is a poem about Sirḥān’s trial. (Sirḥān is a Palestinian who assassinated Robert Kennedy the candidate for Presidency of U.S.A., for political reasons as we will discuss later.) In this poem Darwish changes the tone from that of his previous poems to express the Palestinian voice. Sirḥān is a symbolic character who is the personification of the Palestinian problem. This personification of Sirḥān is the beginning of a change in the poems of Darwish.

Darwish’s style has an immediacy that is quite unlike that of Adūnīs. For Adūnīs, the poem is the basis of "modified" or "converted" writing (al-kitāba al-mutaḥawwila).76 This type of writing is based on a sentence or verse which may have
many suggestions in meaning. Thus, the meaning becomes uncertain. The reader can create his own meanings.

_Hādhā Huwa Ismû (This Is My Name)_ by Adūnīs represents social experiences. Adūnīs is the character who appears in the poem as Adūnīs = ʿAlī = _fiddī_ = "he". This multiplicity of characters enables Adūnīs to adopt different rules and to change his society. In addition to the above, Adūnīs in this poem discusses the concept of modernity in life and poetry.

Ḥāwī sees time as two periods opposing each other: the past and the present. His poem _al-Jisr (The Bridge)_ is an example of the old and the new, where the new opposes the old. This poem reflects the opposition between good and bad. Ḥāwī echoes the answer by making a bridge between these two; the past can stay but is perceived through the eyes of a new generation.

In the following, I will analyse the four poems according to the principle of this study aiming to: (a) explore the new techniques in the use of rhythm and rhyme; (b) look for themes through internal language relationships; (c) explore the poet's world, voice, and attitude; and (d) examine the modern use of metaphors and symbols.

1 - 6 - 1 _Unshūdat al-Maṭar_ by Badr Shāklīr al-Sayyāb

_Unshūdat al-Maṭar_ The (Song of Rain) was first published in the periodical _Al-Ādāb_ in 1954 and reprinted in the _Dīwān_ itself entitled _Unshūdat al-Maṭar_ in 1960.
1 - Introduction

The poem *Song of Rain* reflected the Iraqis' wishes and hopes for freedom. These wishes can be linked with Al-Sayyāb's brief political life. This life "was an agony of incurable disease and slow death in poverty and political exile. He lost his teaching job because of his communist sympathies." Through this poem al-Sayyāb discussed the most significant events in contemporary Arabic poetry. The *Song of Rain* is widely considered to be the most significant poem of the twentieth century in the Arab world for reasons mentioned earlier, namely the use of symbolism derived from the ancient Tammūzī myth, combined with social and political problems as poetic source material. This poem is also considered as a landmark beginning a new period in the development of modern Arabic poetry, in both language and in structure. Studies of it reflect many aspects of al-Sayyāb and his poetry: those revealed in his biography; the basis of technique and aesthetics in language and Western influence on his ideas; his innovation in symbol and lyricism; and the call for critics to relate the traditional symbols that al-Sayyāb used to approach the poem as a dynamic text, for example the link between pre-Islamic *al-nasīb* (al-bukāʿ *ala al-aflāl) and the introduction of this poem. The word *al-maṭar* (rain) is the best point to begin the present analysis of *Song of Rain* employing the various new elements of poetic language. The word "rain" is used in the title and is the main topic in this poem, since firstly, it is the key to the use of rhythm, secondly, it is the key to the various comparisons and oppositions to be found in the poem, and thirdly, it is the key to the symbolism of the poem.

2 - Rhythm

Al-Sayyāb used the word "rain" to echo the Tammūzī myth which forms the background to the rhythm in this poem. At the same time, he shaped his poem as free verse, avoiding any strict pattern of metre, rhyme and foot order. It seems that al-Sayyāb
orders the use of foot and refrain to suit his purposes and feelings. For example, al-Sayyāb employs the foot --0- \( \textit{mustaf\'ilun} \) taken from \textit{rajaz} metre four times in every line \( [1-17] \), as follows; --0-, --0-, --0-, 0- or 0-0-, --0-, --0-, 0-

\begin{align*}
\textit{\'aynākī ghābā batā nakhīlā līn sā\textsuperscript{ā}tālā sa\textsuperscript{ā}hār} \\
\textit{mustaf\'ilun \ mustaf\'ilun \ mustaf\'ilun \ fa\textsuperscript{ā}ū} \\
\textit{ka\textsuperscript{ā}nnamā \ tanbu\textsuperscript{u} fi\ ghawrayhimāā \ nujūm} \\
\textit{mustaf\'ilun \ mustaf\'ilun \ mustaf\'ilun \ fa\textsuperscript{ā}ū}
\end{align*}

He describes his subject, summarises the possibilities and expresses the sad tone easily and smoothly; when he uses refrain \( [18 - 21, 35, 36, 62 - 64, 70 - 72, 75, 76, 82 - 84, 92 - 94, 111 - 113 ] \) and employs one foot 0-, 0-, 0- which is similar to the end of every line in the poem, he switches from one subject to another in the poem but he repeats the refrain for different aspects; and when al-Sayyāb uses short syllables at beginning of the foot [0-0-] from line [11] to the end of the poem, he repeats and emphasises the sadness, sorrow and sense of alienation, but when he prepares the way for anger, storm and revolution, the use of the refrain "rain" captures the tone of anger.

Al-Sayyāb seems to be trying to create a new system of rhyme in Arabic poetry. He uses rhyme in a complicated way. This use of rhyme can be seen in the first letter \( \textit{rā\'} = a \), the second rhyme \( \textit{mīm} = b \) and so on to the end of the poem. For example

\begin{align*}
\textit{\'aynākī ghābatā nakhīlīn sā\textsuperscript{ā}t al-sāhār} \\
\textit{aw shurfatānī rāh yan\textsuperscript{ā} \textit{\'anhumā al-qamar}}
\end{align*}
PART 1

'yannā'ī ḥin tatismān tūriq al-kurūm

wā tarsuç al-adwā' kā al-amār fī nahr

yurjuh al-mijdāf wahna nā'at al-sahār

kāʾannamā tanbad fī ḡyawrayhimā al-najīm

The overall rhyme-scheme of the poem can be summarised follows:

1- aabaabcdcdababa - refrain (aaaa)
2- eeffghghgaa - refrain (aa)
3- aaiiaajkiklmmlllmhehaanon - refrain (aaa)
4- oppaa - refrain (aaa)
5- oa - refrain (aa)
6- ddaoo - refrain (aaa)
7- aaqrrrq - refrain (aaa)
8- almmllmksmsml - refrain (aaa)
9- aaqrrrq - refrain (a)

From the above, it will be seen that al-Sayyāb mixes long sections and short ones. This division into sections depends on the use of the refrain which brings each section to a close. Thus, refrain is employed: to bring each section to a close; to help al-Sayyāb to move from one subject to another in this poem and, to capture the tone of anger. Al-Sayyāb repeating the rhyme rā'(a) in 7 and 9, and at the beginning in 1,3,7,9 to link his poem. The use of rhyme in this poem seems to be similar to the use of rhyme in some English poems (for example, the elaborate rhyme-scheme of Spenser's Prothalamion). This use of rhyme plays a part in the emotional effect, though not generally as great a part as the rhythm.
As I mentioned earlier, al-Sayyāb used the word "rain" to echo the Tammūzī myth from the past which forms the background of this poem. This occurs when al-Sayyāb repeated the word “rain” 13 times for different purposes giving the rhythm the ability to create different effects such as: wailing, emphasising the renewal of life. The word “tears” is also repeated five times to express tremor of tears, fear, tears of hopelessness, tears of loss, tears of yearning and tears of hunger, and the echo of invocation for al-khalīj, al-radā, al-Īrāq, al-atfāl and al-maḥār that is repeated between four and seven times, are used to perform a rite of the “Song of Rain.” Through the repetition of the “Song of Rain” in the poem, the implicit tone evokes sadness, anger and hope. The strong rhythm which pervades the different moods of “Song of Rain” is connected with the strong wind that left no trace of the Thamūd tribe in the valley. It summons up the poet's memory of childhood and his mother's death and it is associated with the symbol of fertility. "Rain" then changes to be a storm, being memories of death and fertility.

3 - Theme and Structure

After al-Sayyāb recalled the memory of his childhood, the memory of his mother's death and the symbol of fertility, he summarised the theme in one line; “like bloodshed, hunger, love, children, and death, it is the rain!”[41]. The words bloodshed, hunger, love, children and death are used to emphasise the theme that al-Sayyāb summarised earlier when he described the sea “like death, life, dark and light” [11]. Al-Sayyāb used two sets of oppositions: life - death; and good - evil.

We generally consider that life is positive, evoking good feelings, and conversely that death is negative, evoking negative feelings. In al-Sayyāb’s mind the concepts of life and death are linked with the rain. In the following verse: "like the bloodshed--it is the rain" the relationship between the "blood" and the "rain" is that both symbolise life,
but does "bloodshed" cause the "rain" or the "rain" cause "bloodshed". Al-Sayyāb wants to say that the "blood" is like the "rain" in that it brings new life. But in the same verse al-Sayyāb continues "like hunger -- it is the rain". The relationship between "rain" and "hunger", rain and other things are very much cause and effect. From the above we find; first that when there is no rain, hunger ensues, second; al-Sayyāb mentions that Iraqis are hungry [81 - 82] to express the political situation in Iraq. They are hungry not for food but for freedom. Al-Sayyāb adds "like dead-- it is the rain" which suggests the lack of rain thus brings death. Al-Sayyāb wants to say that the hunger may be caused by the lack of rain that has come to pass but sadness is evoked by remembering the dead in Iraq. Thus, these two concepts - life and death - become the open door by which the Iraqi situation can be discussed through the poet's or al-Sayyāb's suffering.

In addition to the above in this poem, the use of particular words has a vital role to play in the parallels and contrasts in meaning that emerge. For example, the poet draws parallels between the following: eyes or two balconies [1, 2], rebirth of the vineyard or dance in the light [3, 4], warm in winter = tremor in autumn [9]. The contrasts in meaning can be seen in; death -- rebirth, dark -- light [10], drop of rain -- yellow or red [86], and youth tomorrow -- new life [91, 120]. It seems that al-Sayyāb's purpose in using parallels and contrasts is to present the four major concepts of his belief and it is these concepts upon which the poem is based; death--rebirth and dark--light. These four concepts, however, conceal mixed feelings: - anger, sadness and hope.

4 - The Poet's Voice.

Al-Sayyāb expresses his mixed feelings but through different voices. Al-Sayyāb's voice as a main voice reappears as: the voice of a lover who in the past lived life minute by minute and summons up the joy of that time into the present; the voice of a child who is frightened by the moon, rambling deliriously before he went to sleep.
because he could not find his mother\textsuperscript{82} when he woke a year ago, and kept asking about her; the voice of the speaker (poet) introduces the child's voice through his childhood, imagination, invocation, depression. The speaker/poet tries to escape throughout most of this poem and appears in the voice of the emigrant. The emigrant/poet carries all his people's anxiety. He expresses his pessimism about unity or revolution. Emigrants say this unity will be soon but al-Sayyāb/the emigrant voice feels that this unity will not be achieved in the near future. The fertility for change is not yet ripe. The voice of the emigrant then opposes his people (or the emigrants) with his pessimistic feelings. But the poet/speaker sees that the near future might come with a smile that is waiting for "a new mouth or nipple reddened on the mouth of the newborn, in the young world of tomorrow, Giver of life and the rain falls" \textsuperscript{[88, 91, 118, 120].}\textsuperscript{83}.

The above voices mingle the past and the present. Al-Sayyāb sandwiches the past in between a narrative in the present tense. The present tense is used throughout most of the poem, but in terms of real time is no more than a minute or two as the poet enjoys his beloved's eyes. When her eyes smile and twinkle, the lights dance, the vineyard sprouts leaves. This enjoyment is a moment that occurred in the past but the poet/lover is now hopelessly sundered from his love. The enjoyment, however, has gone in a mist of grief \textsuperscript{[7]}. The poet's soul wakens with tears \textsuperscript{[11]}. This awaking becomes an unconscious state when the poet uses the verb \textit{yahdhi} to summon up a child's memories from the past. This integrates the past with the present tense for example \textit{khāf, bāt, yahdhi, lajja, qāīā, afāq . . .} \textsuperscript{[13, 24, 26, 27, 25]}.

In this poem, there is no dividing line between the past and the present tense. Al-Sayyāb echoes the past and integrates it into the present. It is a time to \textit{ask} God \textsuperscript{[48, 97]} for rain after long waiting. There is rain but the palm tree and the mother's grave drink it \textsuperscript{[58, 31]}. Thus, there is no rain in the present time but the sound of tears being shed evokes "wild elations," memories and dreams.
5 - Word-association.

The use and the repetition of the word "rain" are the key to the ideas throughout this poem. The word "rain" and its associations govern the poem and can be seen in the following:

"Rain" is used in the title of this poem. "Rain" in verse [15] when "the silence of birds on the trees is brushed by the song of the rain, drop by drop of rain, the rainbow drinks the clouds, both melt in rain." The verse suggests a lack of rain when "the rainbow drinks the clouds", while the use of the "rain" in the first and the second verse has a series of suggestions; rain is a device to melt the cloud and the rainbow. The clouds suggest hopes and wishes. Rain also suggests hopes and wishes for people who need to overcome difficult political and social conditions. "Rain" is like desires. These desires [10] change into a traditional "song or hymn" to suggest that the desire for "rain" remains as a desire and does not achieve actuality.

The traditional song or hymn of rain [25] is similar to the poet's childhood wishes. "The child who is yearning for his mother. He was told that she had slept one year in the mound. The sand of the mound drinks rain". The above verses highlight that the rain (symbol for freedom) will never come. It is like the dead mother who will never return. It is like a dream or the wishes of a child who still searches for his mother and hopes to find her. The use of word "rain" in verse [32 - 36] "a sad fisherman gathers the nets and curses the waters and fate. He scatters his songs where the moon sets" suggests that "rain" was prevented from returning, there was no rain, no luck and he is still waiting.

The conversation between the poet and his girlfriend or beloved[37] is used as a way to link "rain" with her tears at the moment of farewell. The sad feelings arise from
the holding back of tears and loneliness, while the holding back of "rain" is similarly followed by a feeling of loneliness and loss. These feelings are like the pure blood of a slave, hunger, love, children or corpses. This use shows two opposing sides of "rain": first is the love that comes with "rain" and gives life and children, and second is the hunger that comes by the withholding of "rain."

The poet uses the word "rain" to express an opposition in meaning when he says [77, 79, 80, 84] "since we were children the sky has been cloudy and the rain falls, but every year Iraq is hungry rain, rain, rain". This use of rain suggests that "rain" is freedom that lives in the memory of children and every year sees them still waiting for "rain" or freedom. The poet speaks of himself and of Iraq to evoke the political events and social conditions. "Rain" becomes the colours of a flower: red suggesting blood; yellow suggesting sadness [85, 86, 88, 89]. It is also the tears of hungry people and the blood of slavery or the smiles and tomorrow. "Rain" is a flower opposing tears. This use, however, suggests that the "rain" is the hope of the people. They are still waiting and planning their "green" future and freedom for themselves in Iraq. Thus, the poem becomes a source of hope and fertility for people suffering both political oppression and hunger. "Rain" becomes an echo. Echoes ring in the Arabian Gulf as a song of "rain" suggesting that the people who are waiting are emigrating to the Gulf, but they still hope and hear the echo of "rain" = freedom. The song of the holding back of rain or the lack of freedom of "rain" is the reason for emigration. This may be taken as a reflection of the poet's own life.

From the above and through the use of the word "rain", in word-association, we can set up the following fundamental ideas of the poem: "rain" is the people's wishes, "rain" evokes a traditional "song or hymn of rain"; because there is no rain, there is no luck; people are still waiting for rain, "rain" is love when it falls; gives life to children, "rain" causes death when it is held back; "rain" is freedom that lives in the memory of
children and every year they wait for rain. "Rain" is the people's hope, they are still waiting and dreaming of their "green" future and freedom.

6 - Metaphors.

Metaphors express the two sides of life: dreams and hopes on the one hand, and reality on the other. They evoke different possibilities, when al-Sayyāb uses a simple style of metaphor with a simile. Al-Sayyāb aims to enrich the association and to combine the metaphor with logic, for example [1 - 7]:

"Your eyes are two palm groves at the hour of dawn
Or two balconies from which the moon recedes.
When your eyes smile vineyards sprout leaves
And lights dance like moons in a river
Which an oar shakes at the hour of dawn."

These opening lines begin with the comparison between two eyes and two balconies and between two eyes and two palm groves. The link between: "your eyes" and "the forest of palm groves" is the colour green; "at the hour of dawn" suggests an unclear vision or focus.

The relationship between "your eyes" and "two balconies" is that both watch as "the moon recedes," which suggests the fading of future hopes and wishes. Al-Zahrānī compares the use of balconies in Shakespeare's Romeo and Juliet with that of al-Sayyāb. He states that Romeo and al-Sayyāb both fled from the lover's balcony but for different reasons: Romeo because he was afraid of Juliet's family, and al-Sayyāb because of the Iraqi situation. Al-Sayyāb asks for another kind of life.

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In the above, silent and sensory metaphors are followed by each other. The relationship between "your eyes" "when they smile," the vineyards "when they sprout leaves," and the lights "when they dance like moons in a river shaken weakly by the oar at the hour of dawn" is the development of the actions (verbs) of the eyes giving or renewing life. This is considered by Kharīf as a mixture of myth and nature, or a link between the invocation of prayer and the supplication to the God of fertility. 85

Al-Sayyāb employs the paradoxical metaphor to evoke two situations of the Iraqis. The first is those Iraqis who must emigrate to the Gulf (the poet himself) because they are looking for freedom and a good life. They have to work hard. They may face death, and their "bones spread on the sand". This death is caused by the sea, that symbolises exile. The second is the exploiters in Iraq who enjoy life in Iraq without work. In the name of authority they exploit the Iraqis' income for themselves [101-108].

The use of similes allows the sound of the characters to be displayed in the poem, such as the voices of the child and the fisherman: "The shiver of weeping awakes in my soul, and a wild elation embraces the skies like the elation of child afraid of the moon" [11 - 13]; "As if a sad fisherman gathers the nets, and curses waters and fate, and scatters his songs where the moon sets" [32 - 34]. 86 The relationship between the "shiver of weeping" and a "wild elation" is fear. The child is employed as a voice. He matures with childhood memories [1 - 23], and like a child is afraid of the moon.

In the following example, a metaphor [22 - 27] leads into a simile. After the poet has introduced the metaphor "evening yawns and the clouds pour down their heavy tears", he uses the simile "like a child who before sleeping raves ..." to remember, question and get an answer. This simile seems to be the link between the situation of the child when he received a false answer and the clouds that pour down their heavy tears instead of pouring rain. For example:
"Evening yawns and the clouds
Pour down their heavy tears
Like a child who before sleeping raves
That his mother -- whom he did not find
On waking up a year ago and was told
After persistent questioning
That she would return the day after tomorrow".

A simile enters, embodies and reflects the metaphor in [40, 41]. "Endless is the rain: like bloodshed, like hunger, love, children and the dead". This example expresses parallels and also opposition or rejection. The real meaning of rain when it falls is that the man feels lost. Parallels appear in metaphors as a type of rhythm [10, 44 - 46] when the poet says: "I can almost hear the palms drink the rain, and hear the villages moaning and the emigrants struggling with oars and sails against the tempests and thunder of the Gulf while they sing rain, rain, rain" [58 - 64]; "I cry to the Gulf Oh Gulf, Oh giver of pearls, shells and death, the echo comes back like sobs" [47 - 52].

7 - Symbolism

Al-Sayyāb is regarded as a leader of the Tammūzī school of modern Arabic poetry. The Tammūzī symbol is evoked in the use of "autumn", the rebirth, awakening and fertility of this season in Iraq. It harks back to the Babylonian civilisation, in its concept of a God of fertility. Al-Sayyāb hears in his own parched cry the voices of all thirsty men of the past. He compares past and present Iraqi inhabitants who suffer from thirst. He evokes T. S. Eliot's use of the same symbol to describe thirsty London. Using Eliot's method, and the concept of fertility in The Waste Land and its associations, al-Sayyāb reveals the Iraqi situation.
The associations of the symbol enable it to be extensive and comprehensive in its meanings as follows: Ishtar, God of fertility. Khūrī sees the beloved whom al-Sayyāb addresses as Ishtar and sees the actions taking place through Ishtar's eyes. Ihsān ʿAbbas sees that al-Sayyāb addresses the mother, his village; al-ʿAzma thinks she is perhaps al-Baṣra, while T. Deyoung sees the poet's address to the beloved as a classical address to women. In this case, Al-Sayyāb employs a nasīb as in the classical qaṣīda. Iraq is a symbol of thirst, hunger, and the real homeland. Iraqis emigrate to the Gulf not because of the lack of rain or resources in Iraq but because of adverse events and politics.

Rain governs the plan of the poem. Its function appears to unify association and comprehensive symbol. This symbol is shown as: no rain = hunger, no rain = dry, no rain = slave / rain = fertility, rain = children, rain = life.

Al-Sayyāb did not only rely on holding back rain or infertility to symbolise the destruction of life in Iraq, but he also employed the destructive theme from the Thamūd storm that will leave no trace of the Thamūd tribe in the valley [56]; the serpent that destroys the life of Adam and Eve; the raven that dig trenches to bury bodies; and the locust whose appetite consumes everything green in the land. All these Biblical, Qur'ānic and folklore allusions are used by al-Sayyāb to put across the message of Iraq's political circumstances in particular and those of the Arab world in general. When Badawi stated that the use of symbol in this poem and other poems of al-Sayyāb is not "more than mere erudite reference for which the poem provides an explanation in a footnote," Badawi meant the use of partial symbols. Partial symbols can be seen only in the use of the main word "rain" and in the word "tears" and its associations such as fear, hopelessness, yearning and hunger.

In the end, al-Sayyāb chooses the word that governs the main sources of his poem as well as the sources of the human life. There is no life without it, and it
symbolises freedom. Through this word "rain" all the poetic language in this poem can be captured and renewed.

1 - 6 - 2 Sirhān Yashrab al-Qahwa fī al-Kafitiryā by Mahmūd Darwīsh

This poem is the twelfth in a series of twenty one poems collected in the Diwan Uḥibbuki aw lā Uḥibbuki published in Beirut in 1972. This Diwan and another twelve were published in Beirut in 1987 in a single volume.

1 - Introduction

The Palestinian poet Darwīsh lived as a refugee in his own country and entered the political struggle early in his life. As a result, he experienced constant harassment and repression at the hand of Israeli authorities including imprisonment and house arrest. Darwīsh picked Sirhān's trial as a symbol of the Palestinian resistance. Bishāra Sirhān was the Palestinian who assassinated Robert Kennedy, the candidate for the Presidency of the U.S.A in 1964. In his election campaign Kennedy declared his support for Israel. Sirhān believes that this assassination may prevent America from supporting Israel on the one hand and may solve the Palestinian problem on the other. Darwīsh exploits Sirhān's psychology, feelings, trial and conviction. Sirhān's trial and conviction are used as a symbol for the Palestinian problem and, in particular, the Palestinians' reasons for revolutionary actions. Darwīsh likens the hopelessness of Sirhān's personal life to the hopelessness of the Palestinian in the struggle against Israel in an attempt to prick the reader's conscience and justify the assassination.
Darwish does not give details of the trial through the lines of his poem. Rather, he uses expressions that arouse tension and anxiety, using an ironical tone to convey the theme of the poem. The general tone can be summed up as a sense of a pain combined with an impression of foreboding. The ironical tone expresses both Sirhan's voice and the Palestinian voice in general. For example, [1, 5] "They are coming, our gate is the sea, the rain surprises us, no God except God, the raining bullets surprise us, the earth here is a carpet and the suitcase is separation"; [8] "They are coming, the stars are improvising, they are coming without appointment. . . What has happened?"; [10] "From this day you will not recognise the colour or sound, you will not have a sense of taste or a shape of things. Sirhan is born and grows up".

The above opening stanzas echo in a real sense the beginning of the Palestinian struggle with Israel (1948 war). This shows in the use of words such as the word "rain" in "raining bullets" and "suitcase," which suggests exile. For a moment a questioning tone intrudes into the poem "what has happened?" This question paves the way for what Darwish wants to express. Through this prevailing tone, the poet continues the theme, presenting it as a series of funeral images "prayer, sky, echo, mat, and lamp of oil" calling for martyrdom. Through these images the poet relates the story of Sirhan, the martyr; the story is composed of only one main action.

2 - Rhythm

Darwish does not follow conventional classical or modern rules of prosodic scansion. A quick look at the prosody of the poem's lines shows that Darwish skips from the use of basi metre, which contains two feet - - 0 - (mustaf'ilun) and - 0- (fa'ilun), to the mutaqārib foot 0 - - (fa'ilun), or the mutadarik foot - 0 - (fa'ilun). For example
Yaji'ūn\ abwābunaa\ bah\r, fā\ ja'anā\ ma'ṭarun\ lā ilā\h\ a illā\h\ Allāh.

fā'īlūn\ musta'īlūn\ fā'īlūn\ fā'īlūn\ fā'īlūn\ fā'īlūn\ fā'īlūn\ fā'īlūn

fā'ja'anā\ ma'ṭarun\ wa raṣā\ sūn huna\l\ ardu si\ jāda wāl\ ḥaqā'ibul\ ghrbah

fā'īlūn\ fā'īlūn\ fā'īlūn\ musta'īlūn\ fā'īlūn\ musta'īlūn

Critics who have studied this poem such as Ilyās Khūrī and Aḥmad Dā‘ūd state that the rhythm in this poem rests not on the use of feet but on action that enriches the movement in the poem. "Sirḥān grows, drinks, becomes drunk, draws, cries, kills and takes" allows the reader to pause and feel the rhythm in addition to its meanings. The rhythm of this poem is expressed through the use of verbs, the conversational tone and the use of brief sentences. Khūrī calls this "dramatic rhythm." The relationship between sentences sets up parallels and a kind of contrast in this poem and also endows it with a kind of rhythm, for example, "nothing will stay, nothing will go, you are not exiled or martyred" [218]. There are more examples of this in the following section.

What Darwīsh achieved with rhyme and rhythm allows the critics to regard him as the creator of a new poetic development. It seems that Darwīsh concentrates on the stanza. He opens the first line and the last line of the stanza by using the same word, for example, yaji'ūn--yaji'ūn, Sirḥān--Sirḥān, qāṭīl--qāṭīl. Stanzas contain a different number of lines which vary between two and nine. The poet repeats the same rhyme as in [20, 21, 22, 23, 24, 26, 27] to link the idea between stanzas.

For the most part, rhyme is created by a repetition of the same word; for example, repetition in [1, 5, 25, 35, 59, 60, 105 - 107, 113, 124] confirms both the particular moment of the Palestinian 1948 war with Israel and Sirḥān's trial. The repetition of
sentences creates refrains in [5 - 18, 20, 21, 25, 26, 35 - 37, 230 - 232] giving this poem lyrical form. Through this sort of repetition [15, 19, 38, 55, 79, 102, 109, 120, 152, 153, 208, 212, 215, 218, 223, 226, 229] Darwish links the story and ideas, and through the use of parallels and contrasts he links sentences. This formalises the relationship between these sentences.

3 - Themes and Structure.

Darwish has a tendency to use short effective sentences of the imperative, exclamatory, interrogative and conversational type. Through these sentences different feelings, positive and negative, can be seen. For example "nothing will stay, nothing will go, you are not exiled or martyred" [218]. Darwish uses the negative (no) to emphasise the positive, for example "no difference between the evening that lives in the memory and the evening that lives in Carmel but this is my home" [145 - 147]. These sentences denote the positive and negative, or life and death.

The use of parallels between both grammatical use and meanings creates a kind of relationship between sentences that develops, complicates or emphasises the themes of the poem. For example, One drop of blood searches for a bleeding face = one drop of blood searches for the forgotten body [105, 106]. The first sentence emphasises the earth and the second emphasises the martyr.

Parallels emphasise tension or feeling by using contradiction. The positive is highlighted through contrast with a negative painful image. This is done by selecting images that are the opposite of reality such as "prisoner of peace" or "dead of peace" to show scorn and bitterness. For example Sirhan is the prisoner of war = prisoner of peace [208], Sirhan is the food of war = the food of peace[212], Sirhan is the war, dead = the
dead of peace[215]. Repetition of words illustrates the Palestinian condition: peace is war and death.

Parallels are used with negatives using lā and mā. For example: the negative suggests the tension of the Palestinian condition in "they did not exile or kill you" [84]; the negative avoids the action in "he did not say my wound is an oil lamp, my chest is a window and my skin is a carpet for home" [200 - 202]; and the negative suggests corresponding meanings in "there is no difference between the evening that lives in the memory and the evening that lives in Carmel" [145, 146].

Darwish also draws parallels between two final results, beginnings and endings, and qualities and conditions. Examples are: "dream old and new" [93], "what is Jerusalem but a bottle of wine and a packet of tobacco? It is my home" [136, 137], "what is the difference between stones and martyrs?" [211], "then we were people now we are stones, then we were a country now we are smoke" [28, 29], "it is difficult to find a difference between a field of corn and the lines on my hand" [141 - 143].

From the above, the parallels in this poem can be summed up as follows: 1- earth equals martyr; 2- peace is war and death; 3 there is no peace, painful submission to occupation; 4- land still in the memory; and 5 the occupation causes the pain. These themes reflect the Palestinian situation on the one hand and the use of complex language on the other. Thus, the fundamental themes of this poem are emphasised and given shape by a complex set of language relationships in which parallels play a leading part.

4 - The Poet's Voice.

The poet's voice develop the fundamental themes of this poem when the poet uses the verb "to kill". This verb is followed by a group of verbs to encompass one
subject that becomes a main voice or subject in the poem. For example: Sirḥān is employed as a subject by eight verbs [39 - 55].

The poet does not use the pronoun "I" as a main voice; rather, he is the narrator. He conceives Sirḥān's emotions and addresses him, but he includes his belief, feelings, and dreams when he identifies with Sirḥān and others by using verbs or pronouns indicating "we" such as nalṭaffū, naʿrif, raʿaynā, saʿalnāḥū, ʿirnā, naqīsu, naqūl, nuqāṭil, namūtu. It seems to be that "we" and "they" are also main voices or subjects. The relationship between the voice "we" and "he" can be described as complementary while the relationship between "we", "he" and "they" can be described as a contradictory. "We" consists of: inhabitants, father, mother, the poet/narrator and Arab culture; "they" are the enemy; and "he" is Sirḥān, who is a single person with no future without unity with "we". "He" and "we" oppose "they" or the enemy that is used without features or details in the poem. These three subjects build on the ideology of this poem. Sirḥān is used as "he", "you" and "I" in the first, second and third person.

The poet/narrator enumerates and measures the actions in the present tense but when he questions and discusses or debates, it is in the past tense. The main action emphasises the effect of the verb "ta kill" in the past while the reason for, and the effect of, this action is still in the present. Sirḥān is dead, but every day the problem between the Palestinians and the Israeli occupation evokes a martyr like Sirḥān. The poet/narrator relates the event in the past "the enemy surprised us" (fājaʿanā) [1 - 5]. The poet/narrator adds stability and indicates what will come to pass in the immediate or near future. But the poet/narrator depicts Sirḥān in the past. The present tense is used 71% of the time and changes from the interrogative [9, 10, 46 - 66, 189 - 191, 207 - 209], to the imperative or to the prohibitive, etc., and the past tense is used 27.5% of the time in conversation which later changes to the present. This helps to give the poem a feeling of immediacy.
There is no specific time, since the past is mixed with the future to convey ambiguous, negative, depressed feelings "you do not know today. . ." [9] These depressed feelings are expressed in negative actions. This action "to kill" in this context is the last gate to pass through after the destruction of history: "we know we were inhabitants and a nation, but we became stones and smoke." [29] The action "to kill" is now. More time will result in more killing. This becomes a belief for those who see there is no future: "how do I hold my shadow and stay?" [123, 124] This is the time to unite with earth, suggesting martyrdom. Words denote times or seasons such as: rain, cloud, age, ancient, new, last night, life, evening, and wind, and express reasons and feelings which symbolise the long, hopeless time of the occupation. Time is summarised through the use of a prediction that does not extend to the future. [1 - 5] "they are coming, our gate is the sea, the rain surprises us, no God except God, the raining bullets surprise us, here the earth is a carpet and the suitcase is exile!"

Sirhan in the present extends to the future when Darwish chooses another martyr in his later poems such as Aḥmad al-Za’tar. 94 Present and future are the time to discuss freedom and occupation, or life and death. Darwish handles these two concepts and continues to build on emotions through his choice of specific words.

5 - Word-association

"Smell of coffee", "blood" and the "far distance" are words used to create, indirectly, the fundamental ideas of this poem. These words run through the context carrying more than one meaning. For example

(1) رِيحانة البُنَم (smell of coffee) means a nice smell. Traditionally, Arab coffee is linked with marriages and funeral ceremonies. In Darwish's poem the "smell of coffee" is a symbol of home. The relationship between "smell of coffee" and
"geography" [96, 97] shows the relationship between Sirhan and home. The next use of the "smell of coffee" [98, 99] is a hand reaching for home, and also a sound when the poet uses it directly: "the smell of coffee is a sound calling" [98]. The poet imagines that the "smell of coffee" becomes a sound and this sound is calling Palestinians to martyrdom to defend their country. In the third use "sound" is still calling but is mixed with the sound of *al-mi'dhana*, the call for prayer from the mosque, to give the call for martyrdom a holy image. Alternatively, the sound becomes the sound of the flute, trilling like water running from the roof, equating to tears and sadness or the Palestinian yearning for a normal life. [108]. "Smell of coffee" still grips Sirhan's mind, evoking memories [109, 153, 192]. He drinks coffee to forget, but how? "Smell of coffee" and "coffee" are traditional for exploring visions and feelings. He drinks and smells the coffee to escape from his reality, yet it calls him home and is the sound of a sad memory.

(2) *Al-dam* (blood). In the first use [61] it suggests the increase of wounded and dead as a consequence of the Palestinian resistance. This blood is diluted with water to indicate that the increase in the number of dead is to continue without end. Alternatively, Arab blood is spilled like water, and this type of metonymy denotes the number of martyrs. The poet expresses the concept of unity with his fatherland when he links or symbolises his blood by the "juice of fruit" that come from his land. This unity with the fatherland is his blood: "it is difficult to separate the fruit and my blood" [139, 140]. At other times, blood is the truth and is also used to represent the earth holding the bodies of the dead. [148]. Sirhan is like one drop of blood searching for its place. Sirhan equates to a drop of blood that is searching for home, thereby representing Palestinians and Palestine. This drop of blood equates to Sirhan's soul and his soul, which is planted in the plain of Marj Ibn ʿAmir as a single grain of wheat.[232]
(3) *Ba'ida* is an adjective. This word repeatedly denotes "far distance". "The road is far away between Jerusalem and al-Nazareth" [78]. This use does not denote the real meaning. It betokens the long time the journey between these two cities takes as a result of Israeli security. *Ba'ida* in general comprehensively embraces all towns and cities in Palestine. The adjective *ba'ida* indicates distance but also emotions when used to describe the evening [126]. Both earth and mother suffer occupation and exile [127]. The evening reminds the poet of his mother who lives in the memory. She lives in Palestine and he lives in exile. Mother is like Carmel: both lived in memory [145]. Another use of "far away" [125] suggests that the distance cannot be measured because it becomes an echo calling from distant memories of evening, linking past and present. This echo occurs when a mother or home calls her sons, but this call can only be returned by soldiers of the occupying enemy[78].

From the above discussion of word-association, we can summarise the following ideas: the yearning for normal life; the cry calling Palestinians to martyrdom; the large number of martyrs; sad memory and tears, soul and death; rebirth as a grain of wheat; and the echo of home, mother and cities calling from the distance. These word-associations also evoke vignettes indicating a comparison or an opposition between life and death. These vignettes can be used as a guide to examine the construction of the metaphors in this poem.

6 - Metaphor

Darwish tends to develop and extend the use of metaphors and other figures of speech by linking them with each other as in a net. His metaphors and other figures of speech can be classified as follows:
(a) Paradoxical metaphor. To understand this type of metaphor one must recognize the functions of symbols. Darwīsh gives metaphors symbolic value, multiple meaning and multiple association while remaining ostensibly tied to the function of comparison. This metaphor therefore can represent not merely separation, in that comparison is involved, but also fusion of the two or more separate matters involved into a unity. For example [123, 124]. "How do I stay, and the line of chalk does not break the coming rain". The word "stay" symbolises life. The words "coming rain" symbolise the continuity of the resistance. The poet uses the verb "stay" to symbolise the unity between death (or martyrdom) and earth. This opposition between life and death is the focus of this metaphor. The function of the symbols of "the line of chalk" and "the coming rain" is to express the continuity of the Palestinian resistance.

(b) Metaphors express implicit feelings. Darwīsh, in his metaphorical use of language, forces the reader to recognise emotion and thus forces him to regard the poem as being the product of the poet himself. The reader is forced to assent to the reality of the poet's experience. This involves not only intellectual but also emotional and intuitive elements, each one of which contributes to, and qualifies, the remainder, so that in order to appreciate any part the reader must accept the whole. For example [38]

"Sirḥān lies when he said he sucks your milk," Sirḥān was born in exile and grew in the ship's galley that does not touch your water". When the poet uses in the Arabic text "your milk", a "memory" and "your water" he describes the life in exile. This is what the poet himself has experienced. Home equates to mother or Palestine. Thus, Sirḥān is a symbol of the condition of Palestinian exile.

(c) The following metaphors also express feelings through the comparison between the two parts. For example [145, 146].

45
"There are no differences between the evening that lives in the memory and between the memory and the evening that lives in Carmel". The relationships between "evening - memory", "evening - Carmel" are similar. The "evening - memory" is metonymy for memory which cannot be recalled. This memory becomes unclear because it is from a distant past. It is dark, and cannot be evoked. This evening is similar to the evening in Carmel that is dark and sad (occupation).

(d) Metonymy. Here in one word a whole meaning is concentrated, for example "the suitcases are exile, let the stars become a man without promise"[3]. Instead of saying directly that the war is the reason for exile, the poet only gives the result as it is a fact. This type of metonymy is also used to build up the construction of ideas gradually in this poem, for example [7]: "the back that stands by the knives will fall," a metonymy for disloyalty, "and today you cannot recognise colour, taste or rest," [9] a metonymy for being lost.

(e) From the use of similes in this poem, the reader can achieve a still closer degree of identity with the words; for example, in the following verse, an initially rather pretty comparison has taken on a good deal of associative power [141 - 143]: "It is difficult to find a difference between the corn field and the lines of my hand". The field of corn is like the lines on the hand. This means that Sirhān's hand is like the field of corn and both are created from the earth.

(f) Darwīsh employs al-majāz al-mursal (hypallage) which is often used to enliven the metaphor and occurs alongside it. Darwīsh deliberately uses one word not in its literal meaning. He aims by the use of al-majāz al-mursal to give the reader the chance to search for this relationship. In the following example, the relationship denotes place or describes condition: "your father supports himself with texts" [85]. Texts mean history, but your father supports Palestine by history but the thieves change this history.
For another example, see "why do you drink oil smuggled from the wound of Jesus?" [54].

Darwish uses words that can be understood by searching for the relationships or the comparison between the implicit and explicit meanings, or by the link between the literary, possible or associated meanings.

7. Symbolism

In this poem, symbolism is not organised by recalling objects which would elicit the feeling itself, but by weaving a pattern of words:

(1) Allusion is a symbol used to enliven the emotional effect. Darwish compresses a large context in association historically and traditionally in one word. For example, he uses the following allusion to compare two conditions in the past and present: the Arab victory at the battle of Ηπιτίτ led by Σαλαχ Αλ-Dīn al-Αyyūbī against the Crusaders (1187). (this victory has become a symbol of glory in the Arab world at the present time); and the Arab revolution in 1916, when the leader Αλί ιβν Αλ-Husayn the king of Hejaz in West Arabia came from Hejaz to fight the French in Syria. In the present the poet expresses these victories as follows [169, 170] "The Arab revolution is observed or heard in song, feast, finance and Parliament," [182, 183] "Ηπιτίτ becomes a frame for hashish."

(2) Darwish uses Sirḥān as a symbol. Sirḥān holds all Darwish's experience and vision and grows without effort through the poem. Darwish uses Sirḥān's personality and feelings successfully to reinforce his argument. A closer look at the verbs, word association and metaphors in this poem may also build up the features of Sirḥān. Sirḥān
is a real person, as I mentioned earlier, but he is also used as symbol in this poem. The features of Sirḥān as a symbol can be seen in the following:

(i) Sirḥān was born and grew with the problem [10]. His accusation and trial show him as a real person. He is also a symbol of Palestinian exile.

(ii) The description of his personality: silent, anxious, travailing, pleading and of refugee status. He wishes to be established in his home and needs sympathy in his loneliness.[79, 110].

(iv) Sirḥān relates to his home through memories, dreams, and traditional songs. [37 - 55, 65, 66]. He rejects the ideology of occupation, searching for freedom. [114, 115, 120, 124, 125, 129, - 135, 151, 152, 154 - 156]

(3) Partial symbol. The possibilities in meaning that Darwīsh uses in this kind of symbol are noticeable. Darwīsh uses words that suggest different possibilities in meanings through the different contexts. These words, or partial symbols, are discussed by Shākir al-Nābulsī in his book Majnūn al-Turāb. He chooses the following as the main symbols in the works of Darwīsh: women, dreams, time, wind, olive trees, earth, autumn and rain. The following list of words and their associations reflect Palestinian life both in the occupied territories and in exile. For example, the word "rain" suggests bullets evil, power, etc. The word "time" suggests the life of Sirḥān in exile, the history of Palestine, etc. More words that emphasis the above ideas can be seen in the following list:

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>rain</td>
<td>power, evil, does not break the chalk line,</td>
</tr>
<tr>
<td>time</td>
<td>day, birth and growth, no appointment, sad memory, age, yesterday, Christmas, measures with handcuffs, history, day to return, stay, evening, children</td>
</tr>
</tbody>
</table>
To sum up, Darwish chooses the character "Sirhān" to express his concern, attitude and aim. Sirhān as a person and martyr is an example of the Palestinians who suffer occupation and exile. The choice of Sirhān as a martyr is responsible for the success of the poem.

1 - 6 - 3 Ḥādhā Huwa Ismī by Adūnīs: (‘Alī Ahmad Sa‘īd)

This poem, Ḥādhā Huwa Ismī (This is My Name), was written in 1969, and first published in 1971. In the last edition published in 1988 this poem occupied twenty pages in a collection itself called Ḥādhā Huwa Ismī. This poem was also once published under the name A Time Between Ashes and Roses (Waqt Bayna al-Ramād wal Ward). Ḥādhā Huwa Ismī was translated into French under the title Ceci Est Mon Nom by Anne Waid Minkufski and published in the periodical Sindibād in 1989. Ḥādhā Huwa Ismī was also translated into English by S. M. Toorawq and published in the periodical Journal of Arabic Literature in March 1993.
PART 1

1 - Introduction

From the discussion of Darwish's poem it can be seen that Darwish seems to be a straightforward poet concerned to make a point. He employs symbols to echo the main ideas and gives the reader a chance to create meanings and images. Darwish is unlike Adunis. Adunis is the opposite of straightforwardness. He is likely to strike the reader as a poet whose works are always obscure and whose meanings are never certain. This should become apparent as the poem This is My Name is analysed.

It is difficult to point to the basic ideas of this poem since the poet employs a complex set of symbols. The reader can see an opposition between the verse of "wisdom" and the verse of blood, "wiping all the wisdom, this is my fire, nothing left - verse - my blood is a verse" [1, 2], but what significance can be read into this contrast?

When Adunis offers us the symbol of "verse", there are no real clues as to what is being implied. There is no explanatory framework within the poem. For example [1-7]

"Wiping all the wisdom
this is my fire
Nothing left - verse - my blood is a verse
This is my starting.
I enter your womb
the earth moves around me, your bones
like the Nile streams, we flow and sink. You cross my blood, my waves cut your chest and you break,
let us begin".
We still do not have a precise meaning. There is, throughout the poem, a sense of a complex and mysterious world. Any established meaning is likely to be very precarious or artificial. More examples [6 - 11]

"love forgot its signal of nights
can I shout that the flow will
come? let us begin;
let this shout go over the city,
and the people are mirrors
walking, if we pass we shall meet; you and I
My love is a wound, my body is a rose on the wound and has nothing except death.
my blood is a branch that gives up its leaves and settles down. Is it you?"

These lines are again hard to understand, both because the pictures are strange and there is no relationship between them. Adūnīs presents many pictures but they come across without references. The above seem to be a number of words that the poet addresses to himself and others. The addressee seems to be a female because he uses کاف al-mukhātab (ki) such as dakhaltuki, یادکی and the words "womb", and "breast". Both the poet "he" and "she" decide to wipe the past with fire and start from a new beginning. These words are combined, seeming to reject the forms of classical poetry. It is difficult to assess this poem. It is wrong to pin down too precise a meaning, for an essential part of the force of Adūnīs's use of symbols is that they are vague, suggesting the strange and unknown. They enact the idea of the mystery of experience, and, in consequence, the reader feels the difficulty of imposing order upon chaos. Adūnīs presents pictures of the world: "It is a world of multiplicity, universal vision and mixture between the general and specific." He rejects his world, the poor [19, 20], the political position [46 - 60, 69 - 75, 81 - 83], and routine life [184 - 186]. Every reader will respond to these words in a different way.
There is something, however, in the notion of the idea that suggests harmony. Adūnīs feels that a simple life is good for men but that civilisation and history complicate life, and change or even destroy that which is best for men. This may be revived by his development of rebirth. He seems to be writing about his desire to develop and impose a rhythmical or poetic pattern [188 - 198]. Excitement in this poem is provided by Adūnīs's feeling that he can just about hold together a vision of rebirth [92]. This rebirth takes account of all the poem's complexity with the idea that civilisation destroys the simple life.

2 - Rhythm.

This poem has seven sections. This first reading of this poem builds up a series of impressions, some of which are in detailed while others seem to resurrect memories or mysterious events, or a question or situation the poet wants the reader to associate with in an earlier part of the poem. For example: [21, 22] "I saw the revolution giving birth to her son and burying a million songs. I come... are you on my grave? Give me or let me touch your hand... follow me." and see also [35, 44, 45, 65].

This poem has a narrative and the theme has a destination. The extent and intensity of these impressions are skilfully organised by the poet. Adūnīs uses a pause or break in the flow of a sentence to affect the meaning and emphasis; it may be signalled by punctuation; questions, brackets and conjunctions. Perhaps the reader's response gives sense to a line by pausing among the details almost as if it is read from the reader's own memory. When al-Khaz'ālī discusses the obscurity and complexity in Adūnīs' poems, al-Khaz'ālī gives examples of the printed page where the line starts at a distance from the margin. He said that Adūnīs "uses the space on the page to specify or clarify points expressed in each line." From the above, Al-Khaz'ālī suggests that Khālida Sa'īd read Adūnīs's poem Ḥādhā Huwa Isnī in five different ways. He said Khālida had
been the first critic to elucidate the omissions of the punctuation which leave the reader with many possibilities and options for reading this poem. The five different ways to read Adūnīs's poem are based on the text as it is given, placing every meaningful phrase in a line by itself.

The other idea al-Khaẓalī added was the concept of total poem and he also considered this to be a turning point in the career of Adūnīs. This concept of total poem means that "the structure of the poem is complex. It consists of metrical lyrical parts on the one hand and very obscure discursive sections on the other." ⁹⁸

All the above does not prevent the reader from classifying the rhythm using one foot (Fa’ulun) taken from the mutadārik meter. To have a complete foot, the reader perhaps has to begin his scanning for the foot from the title of the poem. If we examine the use of rhyme in this poem we will find that Adūnīs chooses the main words that end with "i" which complete the rhyme with just the single final syllable rhyming, e.g. nārī, badī, ya’ūnī, tamshī, yajrī, yaghwī, ‘indy, itba’ni, ismī, tabkī. If we rewrite the poem in the form of a poem rather than prose, the opening verse will be written as follows:

"māhiyan kull ḥikmatin hādhī nārī,
lam tabqa - āyatun - dami
Al-āyah hādhā huwa bidī
dakhaltu ila hawdiki, ardun tadūr ħawli
A’dā’uki Nilun yajrī“

Matching the rhyme of words is followed by the repetition of such words as bāb [81, 82], miḥrāb [78], ghurāb [158], kitāb [160] and turāb [56]. The irregularity of these uses must serve a deliberate purpose for Adūnīs. He has exhibited his skill and
dexterity in employing rhyme throughout the body of the poem. Adûnis uses the consecutive rhyme, yet hides it through the paragraph's lines to vary the predictability of rhyming in this poem, thus approaching the prose style.

As previously stated this poem has a narrative and thematic destination. The poet uses a statement that contains the theme first and follows this statement with a conversation between him and "her." This is quite clear in the first verse: [1-6] "wiping all the wisdom, this is my fire nothing left - verse- my blood is a verse, this is my starting . . .". After a slight line-end pause and the last line [5] "The Nile is running . . .", the reader feels himself being accelerated through the poem. The reader is surprised by the question [8] "Shall we meet?" The effect of the rhythm and pacing of these opening lines is to accentuate the mood the poet wishes to create. If we look to perceive parallels or contrasts and patterns in this poem we will realise the poet's feelings and we will hear that effect in our reading of this poem.

3 - Theme and Structure.

It is difficult to point to the relationships between sentences or within the sentence for two reasons. First, a reading of this poem offers different possibilities; and second, there is no absolute connection between sentences in this poem. Adûnis leaves the sentence incomplete in both structure and meaning. He attempts to present the sentence in a new structure. For the above reasons, this poem is regarded by Khûrî as a different form.99 But in spite of the above, different responses may strike the reader because Adûnis often confronts the seeming disorder of experience and tries to discover or create some sense of order. For example, a number of words have a spiritual implication and when they are combined they offer a sense of dark or light and uncontrollable force, for instance; "womb", "sex", "sink", "cave". There is, however, no justification for these connections because it is not possible to pin down the meaning of
symbols. The force of symbols is that they are vague and they suggest the strange and unknown; they enact the idea of the mystery of experience, and consequently make us feel the difficulty of imposing order upon chaos. These symbols also order the reader's responses. The relationship between symbols develops in the way the poet employs the actions and his voice.

4 - The Poet's Voice.

Adûnis employs one hundred and twenty six verbs. Verbs embody and stress the state of the actions in every stanza of this poem. A close look at the use of verbs for example [1-23], shows they are used to organise and highlight not only the successive actions but also the voice of the poet and others. Verbs concentrate around the main voices (subjects) "I = poet = 'Alî = he = fida'i". This voice occupies 40% of the verbs. This indicates that the poet/speaker, the poet/Alî, and the poet/he are the main voices in this poem. This concentration has been criticised by Aḥmad Dā'ūd when he states that Adûnis exaggerates the use of the pronoun "I", his name 'Alî, and "he." The verbs that Adûnis relates to himself are repeated for emphasis. For example, the verb ra'aytu (I saw), that explains the poet's vision, is repeated six times; the verb aḥbabtu (I love), that explains his wishes, is repeated four times; and a verb qultu (I say), that explains his decision, is also repeated four times. The verbs "I create", "I walk", "I cry", and "I change", that express his movements, are repeated two to three times.

The poet/speaker has the opportunity to change, to wipe, to shout, to give love and to begin the revolution. Unlike al-Sayyāb who shouts, hears, listens and invokes God, Adûnis is ready to begin the change. The poet/speaker asks himself what he wants to do [69]. He then disappears while the poet/Alî who was thrown in a pit appears in the poem. He reveals his sadness but he is the flame [84]. The poet/speaker appears again in the poem. He is full of love and thoughts. But he has a pessimistic vision [152 -
165] that is expressed when he relates a story about the dead body. He cannot say anything, he cannot do anything, he cannot cry for his friend but he will cry for his people. His friend seems to be a poet [194 - 197, 199 - 203]. Historically, we can link this death with the assassination of Anšūn Sa'āda by the Lebanese authorities in 1949 when he called for the unity of Greater Syria (including Syria, Lebanon, Iraq and Palestine). Before his death Sa'āda founded the Syrian Social Nationalist Party in 1932 and he was a contributor to the periodical Shi'r. 102 The poet/speaker continues his narration describing the master who imposes rules which resemble water (that means these rules cannot give a firm support etc.). He sees his people in the master's hand like water; his people become as a windmill turned this way and that as the wind blows. It is the "language of the sword," suggesting the power that is used to kill people [210]. The poet/Alī has crossed through but he has no choice and he cannot do anything about this [281, 282]. The poet/speaker is back again. He sees his friend's soul through his window while the night melts his sadness but his home is a spark of fire [307, 314, 319].

There is another voice, "she," mentioned earlier. The poet does not give any definition or idea of this voice in his poem. He addresses this voice "anti = she = a newborn". The addressee can be called al-qaṣīda al-ḥadīthā (the modern poem) or perhaps new revolution. This voice "she" occupies about 9% of the verbs of the poem. The "she" crosses the breast of the poet/speaker. He asks her to begin the revolution with him, but he is a pessimist when he asks her if she is his grave [4 - 14]. "She" is a desert, or Damascus [128, 130]. The poet/he will fuse with "she" [143]. "She" becomes words that the classical poets own [187, 193], and "she" becomes the power instead of the "language of the sword" [210].

The poet/speaker creates a rebirth or revolution. This creation is in the present tense comprising 82% of the poem; but the use of verbs together with lam, lā and mā occupies 13%. This negative signals the basis of the contrast or rejection of the present
time. The past tense is used 17% of the time in a simple manner, and is followed by the present to change the meaning from past to present. Some use of the past tense emphasises the poet's beliefs [30], decision [46] or fixed condition [65 - 68]. The imperative [309] is used to address "you = rebirth."

The present time is the beginning, or rebirth of the poem or revolution. It is time for changes. The present time is the time to raise the following questions: "Is the rock the answer? Is your sleepy and dead master attractive?" [12], "are you in my grave" [22]," does the light know its way in Ali's land?" [44], "will it meet us? are you the forest, are you the border? are you my sun, are you my voice?" [144 - 147]." do you hear the light of the ages and do you hear our painful steps?" [286]. It is also the time to search for an answer, negative or positive. This searching can be achieved through the study of myth, heritage and history. For Adīnī all these will give a rebirth to the revolution against the new civilisation. Now is the time to wipe out classical wisdom with blood.

5 - Word - association.

Adīnī uses the word "blood" twelve times in this poem to create his ideas. "Blood" is a source of new life. Following this word helps us to understand the contrasts, approach the definition and compare its use in different verses in the poem. The poet experiences this use of blood by linking it to himself. For example:

Al-dam (blood) in the first use [2] is equivalent to "verse". Adīnī believes that his blood is verse. Blood here means a newborn idea. With this blood he will wipe out every wisdom (philosophy). Adīnī wants to say that his new bloody verse or a new poem will "wipe out all wisdom" because it will carry a new revolution in its language and style. In the second use [5], his blood is mixed with her blood - whom the poet
addresses - "you cross my blood and my waves cut your breast." The poet tries to communicate here the idea of unity with her. Blood [10] is a source of life. It is a source for a new revolution, that settles and continues creating ideas to build and to be complete. Revolutionary blood also is still associated with the blood of the poet [40, 42]. This mixture becomes a further type of blood. This latter type links the poet in his prophecy and waves of lasting dreams. This is shown in the beast's blood (human blood of the poet himself). Blood, equivalent to a poem or new revolution [45], listens and suffers. It becomes an answer to the question: will the poet and light meet? This rebirth represents the feelings and suffering in this poem. Blood in the breast of the pregnant fire [65] equates to a rebirth, suggesting that this is burning thirst and heart-felt feelings, whilst blood in the same verse also becomes rebirth itself, sharing the life of the poor and their feelings. This sharing arises from the relationship between blood and the poor. Both share the blood of kings, suggesting history. This sharing however is still not enough to fulfil the hunger of the poor [69]. The rebirth does not eulogise the kings but helps the poor and their suffering. Blood as rebirth is released from its earthly bonds and flies up to the sky. It raises the thoughts of the poet. These thoughts enjoy light, whilst blood in [126] suggests the number of dead in the home of the poet. Their blood becomes like a river and the rebirth is sharing the suffering of the dead, bearing their anxiety and feelings. The last use of blood occurs [143] when the poet's blood melts into his lover's blood, the poet and his new poem. They become like eyelashes to protect each other. This meaning suggests the similarity between blood and the poet.

After Adûnîs creates a rebirth from his blood, he gives this blood a child's features. [134, 167, 176, 182, 189, 201, 285, 290, 291, 309]. The word "child" is used eleven times and continues to highlight the theme of the symbol. The word "death" is used as an opposite to "rebirth" [10, 12, 120, 121, 141, 142, 179, 180, 195, 215, 234, 236, 292] and it is used to suggest that this new-born child faces death through those
who criticise his revolution. Al-

"history" [37, 118, 128, 140, 176, 184, 211, 256, 305, 326] is associated with the repetition of bloody events in Arabic history and poetry.

6 - Metaphor

There are different ways of classifying metaphors in Adūnīs' poems. Classification is determined by the structure of the metaphor or the way in which it is built up. Classification is based on the number and types of relationships that the metaphor contains. Every metaphor Adūnīs uses is related to an image or symbol. According to this classification his metaphors can be seen in the following group:

Paradoxical metaphor. Adūnīs builds up this metaphor in the use of allusions to compare two or more conditions from the past with one condition in the present. For example [187 - 192] "I see words, all of us around it, marriage and clay. Imru' al-Qays does not shake it, and al-Mafarrī her child, and al-Junaidī, al-Ḥallaj and al-Nafīrī bend for her. Al-Mutanabbī relates her words. It is the sound and echo. You are owned and she is the owner. She is the angel that the nation draws into it like a seed. Go back to your cave". "Word" and "she" in the above symbolise the new poem. She is the owner and the poet is the owned. She is an angel and the poet is the seed; all of which are against "they" symbolising the classical poets who are against modernity. For more examples see, [19 - 22, 39 - 41, 43 - 44, 65, 89, 90, 149, 184 - 186, 274, 276, 277 - 280].

Metaphors contain allusions built on the paradox between the past and present time. For example, [35 - 38] "I said now I give myself to the effect of sex and give the fire to be the start of the world. I said oh Nero you're established like a bow on the caliph's face. Rome is in every house both real and imagined. Rome is the city of God and history. I said Oh Nero you are established like a bow." The symbolic expression is
seen in the comparison between "Nero and his behaviour in Rome" and "the caliph and his behaviour". These symbolic expressions are the principles or secret of metaphorical structure that allows some critics to state that this symbolic expression belittles the value of the metaphor.  

The poet uses metonymy in most metaphors to make clear the meaning. This metonymy can be seen in different places: [28] "I see the hundred as two, I see mosque and church as a sword and the earth as a rose". The hundred is metonymy for history - centuries. It is metonymy for war between Christians and Muslims in Lebanon. The poem contains classical similes. Similes can be recognised clearly. See for example; [126, 139, 145, 195, 200, 204, 242, 285 - 287, 290, 292, 316]. These similes, however, build on personifications. For example, [316] "I see history as a black flag walking like a forest" [215]; "liver of war" and [195, 243, 288].

7 - Symbolism

There are different ways to classify symbols in this poem. This classification is determined by the structures or the manner in which the symbols are built up.

(1) Allusion is shown in the use of words that are used in Sufi "sessions" to show the stages he passes through to create his poem, for example, he experiences, worships, and submits. For example: Qarya min mahabba [96] (symbol of the power of God); yā ḳhāliq al-taʿāb (God); ihtadinī, imtaḥinnī, imnahinnī [97] (symbol of entering a new experience); anā sakhrat al-baḥth wa al-suʿāl [98] (symbol of looking for truth); al-shaykh al-rāṣid [98] (worship); shirk al-dawʾ, astaʿ, khāṣīf[99] (symbol of joining soul); damī ṭāj wa fidīda [101] (asceticism); damī hijra [101] (submission). This language is used as a symbol of taking over responsibility for a new movement in poetry by the poet. Allusion can be seen in the use of the character "Joseph" taken from the Old
Testament. They throw ‘Ali in the dark pit.” ‘Ali takes the role that Joseph takes when his brothers try to kill him. This role shows that the poet faces difficulties when he calls for change from his friends. In the line "my name runs after me like a river of blood", the poet alludes to historical events. See also [188 - 190].

(2) Symbols extend throughout the poem appearing in attached and detached pronouns: "new born = she, we = I = poet = ‘Ali = fidā t." Thus the symbol appears also as a single word. It is built up by the poet's experiments in creating a new way of writing, trying to avoid the classical style and invoking a new style. This symbol, "‘Ali" rejects the classical heritage while resurrecting the past in the present, and is preferred in the present. This preference means that history and the poet's lifetime are the symbol of revolution. The extension of this symbol is illustrated by the conversation between poet and symbol. He mixes sex, death, love and revolution in a new form of writing that departs from classical poetry.

3- Partial symbols. Adūnis employs words used as partial symbols. By their associations, these words give new meanings, depending on the context and the reader's impressions. Through the following list of partial symbols and their associations Adūnis expresses his attitude and feelings. He wants to modernise Arabic poetry. This poetry has to be written for people. For Adūnis this modernity will begin by preparing for change. For his modernity he will wipe out all wisdom and start from the beginning.

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>wisdom</td>
<td>forest, sun, pen, sound, cloud, word, angel, phrases, blood, beginning, fire, grave, desert, sand, flag, laugh, child worker, drowsy, dream, hole, pregnant woman, ice, wishes, flower.</td>
</tr>
<tr>
<td>lock</td>
<td>land, Nile, city, sad</td>
</tr>
<tr>
<td>love</td>
<td>signal of night, flood, shout, city, people, salt, wound, fire.</td>
</tr>
<tr>
<td>wound</td>
<td>branch, shine, embargo, complement, fed up.</td>
</tr>
<tr>
<td>my body</td>
<td>flower in the wind.</td>
</tr>
<tr>
<td>face</td>
<td>child, shadow, orbit, light, revolution, grass, fire</td>
</tr>
<tr>
<td>this time</td>
<td>firebrand, resisting, tears, poor, carried, stars.</td>
</tr>
</tbody>
</table>
my time stone, horses, does not come, grave of world, death, old, dream of childhood.
city love, revolution, suns, million of songs,
Adūnīs culture
life book, question, papers, culture, rust,
fire sound, crying, war, church, mosque, two swords, starting, sound of inhabitant, pregnant women, rattle, well of tears, last river, spread, shark, clothes, land, day
trees green branch, love, kept water, old time, rain, song, al-Sham
rock answer, growth, ages
sand food, eyelids
waves my blood, lasting dream.
land flower, hungry, stone, place, statues, 'Ali's ways, helmet, game for horses, child or dream of child, runt, earth, power, revolution, flame, refusing, cave.
sky roast, does not give breath, heavy, immigrating, dull, guillotine, talk to the earth
flower ashes, sad, dry, false, yellow,
grass school, fix, water
home no names, bleeding, separation, river of blood
'Ali home, land, ways, master of sadness, hungry, opening the sadness, flame, charming, lasting fire,
sea dry, speak, peace,
water inhabitant, mill of air, light, child's water
dusty wanton, finger, heritage, place for refugee, revolution,
light strong sound, legs, ages, home, in this time, lamp, utmost part, real, revolution, net, ball of death.
thunder in breast, in my hand, if he knew
ashes words, fire ash
night carpet, time, well, deep black, 'Ali killer, wanted, clothes, hunter, prevent
sun

Finally, in Adūnīs's poem, one cannot feel any sense of stability; he skips from the use of Sufi expressions to symbolism, from lines that rhyme to prose to create his revolution. He utilises most of the possibilities of language to create his mysterious world. The attraction of Adūnīs's poem is that something new is found at each reading.
1 - 6 - 4 Al-Jisr by Khalil Hāwī


1 - Introduction

"They cross the bridge blithely in the morning
My ribs are stretched out as a firm bridge for them
From the caves of the East, from the swamps of the East
To the new East
My ribs are stretched out as a firm bridge for them."¹⁰⁵

These lines introduce the Diwan Nahr al-Ramād and they are repeated in the poem al-Jisr [30 - 34]. These lines focus the poet's belief that a new East will be created from the swamps of the old East. The poet expresses a dimension of the human condition of his society freely and spontaneously. This is a phenomenon of the modern aspirations of Arabs and their deep longing to live the traditional life within the family of mankind.

The poem is divided into four sections. Every section is separated by a double space except the third, which is separated from the fourth by marks. This method of separation has been developed into a phenomenon of its own, and subsequently used by other poets, as we will see later in the present study. Sections do not have new titles, but every section is related to the others in meaning.¹⁰⁶ The decision to divide the poem into sections gives it simplicity and clarity from the beginning.
PART 1

2 - Rhythm

The poet chooses the foot 0 - 0 (faṣlūn) that is taken from ramal metre, not only in this poem but also in all the poems in the Diwan Nahr al-Ramād. This use of one foot allows Fawwāz Ṭūqān to state that Ḥawī only knows or uses this foot from Arabic prosody.

Ḥawī is similar to al-Sayyāb in the way he divides rhyme into sections, but he does not use a refrain. If we follow the division of the four sections the rhyme can be summarised as follows:

1- ababccdeecfcccc [1-18].
2- iklmnoncopc [19-29].
3- qeercestucbbbcvcs [30 - 46].
4- vccwvswababxb [47 - 59].

The first section contains 18 lines, the second 11 lines, the third 17 and the last section contains 13 lines. The poet employs two long sections (1 and 3) and two slightly shorter sections (2 and 4). From the use of the same number of lines in the first and the third sections, Ḥawī aims to create parallels in ideas and meanings. There is a similar ending in the use of rhyme (c) in the first, second and third sections. This rhyme (c) is repeated 19 times in section four. The Sukūn is used in most of the rhyme. This allows the reader to pause at the end of the line. Rhyme is repeated in [10, 14] while the repetition of the verb kafani twice emphasises the meaning of satisfaction in life. Repetition of sentences is used to open or close the stanza [1-4, 54 - 57]. The sentence closing the stanza achieves the result that the poet wants to reach. The repetition of the following stanza does not develop to create a complete refrain, "they cross the bridge.
blithely in the morning . . ." The repetition of the lines [10 - 14, 35 -45, 53 - 59] is to emphasise the situation.

The use of sound in this poem is near to the jars al-sawti (onomatopoeia) that occurs when consonants correspond phonetically, for example, when consecutive words have the same consonants: khalaq - farkh. [15] َٰٰ - wâfâ. [5] tamziq - ٩ق. [22] hâsad - hâqil. [56] kunûz - ﻨژ [8, 9].

The poet echoes the simple life that he experiences in all its happiness and anxieties. He welcomes a new morning or a new change throughout the new generation but he is concerned about the future. The poet's hope and concern form the basis of the poem and at the same time provide the contrasts.

3 - Theme and Structure

In this poem, the construction of the sentences creates parallels between two situations. The use of the negative such as mā, lā, and laysa or the interrogative such as kayfa, matā, ayna, help to express the parallels between two situations. Parallels are also provided by the meanings, for example, ashes of fire, ashes of bread [40], night of snow, horizon of ashes [39], glassy tears sleepless nights [41], their children born in an industrial area full of pollution such as oil, sulphur, stink of pus [9], seas separate us, divided [19 - 22], we remain under one roof, house split in two, descendants of slaves [19 - 22], not bear the slightest resemblance [18], does not recognise [17], I have not carried roses to the dead [7], build our free house with our own hands [27], when we will rise create the offspring of the eagle [15], one who annihilates, revives, restores, to create a new child undertakes [18]. All these sentences express the poet's concern. The poet express a pessimistic vision that is related to the rapid changes in society. At the same time, the poet understands the concept of love; love children, and the simple life, but he
also understands the fact of death that is caused by civilisation. In his view, love will endure under certain conditions, but death can come if these conditions are ignored. The poet is concerned about death. This concern allows him to bear responsibility with anxiety. It allows him to present his yearning for the primitive, natural life, to convey his hatred of mechanised industrialised society and to exploit his beliefs.

4 - The Poet's Voice.

Because the poet believes that the simple life gives satisfaction to the human being, he begins his poem with the verb كفان (be satisfied). He describes why he is satisfied with his life and he gives reasons - the harvest and his love of children [1-2,3,4]. But this description suddenly changes to the negative when the poet denies having love for the dead [7]. The poetic voices are: poet = I, we, he = child. No subject monopolises the verbs more than any other. The balance between actions, verbs and subjects indicates the important parallels in their role that appears in every section in this poem, for example in the first section, the poet = I = speaker satisfies the poet's intention but, after this expression, the action ولاد of the new born [9 - 18] that expresses no feeling is a pronouncement on the new civilisation. This new born is like a machine. The poet/speaker remembers God who perishes, is reborn and recreates the newborn. The poet/speaker continues voicing his concern and hoping that others will be as concerned through section two when the poet indicates "we" in نبقر, ناصفر. This indication expresses the poet/speaker invoking God to keep him and his family safe, to live in one big house and for this home to remain strong [19 - 29]. In section three the poet/speaker expresses his feeling when he describes the new generation. "His ribs stretched out as a firm bridge for them to pass" [30 - 34]. But through this moment of enjoyment, the poet/speaker addresses "you" who will remain as he is- empty handed, in his place, waiting for news in the night of snow and the ashes of the fire and bread [40 - 46]. This description addressed to "you" comes without any definition. The poet/speaker may
address himself as a character who likes to keep tradition and is concerned about changes; he may address the statue that symbolises unchanging power; or he may summon up history, since in the last section he addresses the owl of history to keep silent and not to awaken pessimistic feelings. The poet/speaker jealously presents his concept of history as a treasure with happy hands, faith and memories. These are what give him satisfaction and happiness.

The poet/speaker expresses actions in the present tense eighteen times, while the past tense is used four times. The present tense predominates in describing the new civilisation. This time involves a conflict between harvest, celebration, happiness, freedom and cold, snow and sleeplessness. This is the time for the new generations who have to realise the poet's concern and listen to the echo from the past. They have to link past history and tradition with the present. The poet symbolises the new generation in one word - child.

5 - Word - Association

The poet chooses the word ُطفل (child) to present his theme by association. This word expresses most of the main ideas of the poem. For example:

In the introduction of this poem [1] the poet is satisfied by the love of his children and this is likened to wine and bread, the life of a normal father who loves his children. Opposing this is a child who is born in an industrial area. This child is like a "bat" [7]. These areas are full of "oil" and "sulphur" and "the stink of pus" [9], [13]. This child does not recognise his father or mother and he does not bear any resemblance to them [17]. The word "child" in the above expresses the opposition between satisfaction in a simple life reflecting the life in a village, and the new, forever changing, rootless generation, reflecting the life in a city. "Child" [30 - 31] as a word disappears,
leaving its meaning. The meaning expresses the poet's feelings for children who will cross the bridge of life and build a new East without separation from their history and tradition. The word "child" is repeated as in the introduction of the poem, giving confidence to the poet and removing the fear and uncertainties of civilisation [54]. By a newborn child [10] love and life will continue. The use of the word "child" (with word-associations) expresses the main ideas of this poem, while the use of metaphors helps to illuminate the special comparison.

6 - Metaphors

In this poem, metaphors emphasise and extend the main idea (the comparison between the life in the city and the life in the village). For example

Metaphors are extended to create a complete view. This type of metaphor consists of a series of images that are linked with verbs. For example [10 - 18]

"One who annihilates, revives, restores,
Undertaking to create a new child
To wash him in oil and sulphur,
From the stink of pus.
One who annihilates, revives, restores
Undertakes to create the offspring of the eagle
Is different from the descendants of slaves.
The child does not recognise his father and mother
He does not bear the slightest resemblance to them."

Ḥāwī gives a description of a new child through his image of a "new child washed in oil and sulphur and the stink of pus". This child is similar to "the offspring of the eagle" and is different from "the descendants of slaves". This new child is a child of
"the mechanised age," similar to the child of the prisoner; neither can recognise their history or tradition.

A metaphor builds up short, quick images, creating emotional effects. For example [31, 34] "my ribs are stretched out, a firm bridge for them." The "bridge" is similar to the "ribs". Both are stretched, the ribs are a symbol of love and the bridge a symbol of the continuity of life.

The poet uses *al-jinās al-laf̲ī* that is defined as the use of the same word with different meanings, for example; the use of East [32, 33] "From the caves of the East, from the swamps of the East. To the new East." Here, east is used three times to express ancient time, underdeveloped countries and a new Middle East. The word "ashes" is repeated three times with three different meanings, for example [39 - 41] "In the snowy nights while the horizon is ashes. Of fire, and the bread is dust". The first use, "the horizon is ashes" implies sorrow, the second, "the bread becomes ashes," means that the bread is mix with smoke reflecting the life in a city, and the third, "the ashes of fire," are the real ashes.

Metonymy occurs in this poem [49, 50], expressing the poet's belief in his national history and tradition. In [19 - 29] the poet expresses his belief in large families. Similes are used in this poem in a classical manner. The poet tries to link similes with metaphors, giving the words implicit meanings or using them as symbols[17]. This avoidance of the use of similes shows that "Khalīl Ḥāwī ever conscious of his technique fanatically avoids using similes satisfied with partial description and is always seen to aim at maximum qualification of the object treated."
7 - Symbolism

The poet's use of symbols expresses his concern, gloom and hope. Ḥāwī uses Biblical and traditional themes. These themes can be easily recognised by the use of some words in Ḥāwī's verses. For example when he said [6, 19] "But I have not carried love to the dead, incense, gold, wine and treasure," The words gold, wine and treasure are the same words that are used in the Bible when the three shepherds follow the star to visit Jesus in the cave in Bethlehem.

Partial symbol. The following list of symbols and their associations convey the main ideas in Ḥāwī's poem. These symbols show two parts of life; happy life in the village with the extended family, and distance from the city. This meaning is expressed in the use of the word "bridge" that suggest "love," "harvest," "child," "home" and "children"; sad life is expressed through the poet's concern about the new generation, who have left their homes and their villages to live in a city. This concern is also expressed in the use of the words "ashes" and "grave".

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>bridge</td>
<td>life, pass, ribs, lonely, history</td>
</tr>
<tr>
<td>love</td>
<td>wine, food, roses, gold, treasure, child, contemporaries</td>
</tr>
<tr>
<td>harvest</td>
<td>field, celebration, autumn</td>
</tr>
<tr>
<td>child</td>
<td>love, bat, new, oil, sulphur, stink of pus, history, offspring of eagle, not descendants of slaves, no recognition of father and mother, no resemblance to parents.</td>
</tr>
<tr>
<td>home</td>
<td>two homes, one roof, freedom, new stream, old, new, a cry, wombs torn, veins cut, old, new wall.</td>
</tr>
</tbody>
</table>
From the previous analysis of Hawi's poem, we find that Hawi is concerned to keep the balance between old and new. Hawi adheres to a firm use of rhythm and metaphor. The attraction of Hawi's poem is the straightforward use of language and the choice of subject in addition to optimistic feelings.

1-7 Summary.

In summary, therefore, I will attempt the following comparison of poetic language in the four poems. This comparison will be useful in highlighting the influence of these poems on the poems that are discussed in part two.

1- The earlier four poems are each rhythmically unique, with characteristics which set them apart. The simple use of the foot in al-Sayyab's and Hawi's poems gives a balance between the modern and classical, while the complicated use of the foot in Adunis's poem bears a curious analogy to the best style of modernity. To understand the use of the foot in Adunis's poem, we must begin scanning from the title of the poem. The above techniques in the use of foot are the opposite of that of Darwish. Darwish
ignores and abandons conventional classical or modern rules of prosody in his poem. He concentrates on the shaping of sentences, stanzas and verbs.

Rhythm cannot be described without mentioning the effect of refrain, repetition and rhyme in each of the four poems. Al-Sayyāb, for example, employs refrain as a means of allowing him to switch from one subject to another, to form the transition for the sections in his poem, and to express his general tone. In Darwīsh's poem, refrain gives the poem a lyrical touch. Repetition is employed by al-Sayyāb to create different effects such as wailing and the hymn of rain; Darwīsh uses it to confirm the present or particular moment, and Adūnīs to link the beginning and end of stanzas. When al-Sayyāb employs rhyme he aims to create a new system of rhyme that plays a part in the poem's emotional effect, though not generally as great a part as the rhythm. Adūnīs chooses words that rhyme with the single final syllable of the verses. Ḥāwī is similar to al-Sayyāb in the way he employs rhyme. Darwīsh gives less weight to rhyme; for him, it is a device to open and close the stanza.

2- The poets deal with similar concepts; for instance, both al-Sayyāb and Darwīsh deal with the concepts of life in death and death in life, but the perception of the subject differs with the poets. Death is equated with the absence of rain and freedom in al-Sayyāb; and with the absence of freedom in Darwīsh. In al-Sayyāb, there is no life unless there is freedom and in Darwīsh unless there is unity with the earth. In addition to these two concepts, Darwīsh expresses the concepts of martyrdom, peace, war, occupation and unity with earth. In a different way, Adūnīs uses a number of words that have a spiritual implication when they combine, offering a sense of darkness, light and uncontrollable forces. Ḥāwī seems to be more optimistic when he emphasises the concepts of love, children, and the simple life. He explains his concept of death that occurs when love is missing.
3- To communicate their message to their people, the poets adopt different voices, but, at the same time, these voices are experienced by the poet himself. For example, al-Sayyāb, employs the image of the beloved, a child, and emigrant voices. He is both speaker and narrator. Al-Sayyāb employs all these voices that summon up the time in past and present to communicate his message to the Iraqis. Darwīsh uses the voice of Sirān, his countrymen and his country's enemies to express his feelings. He is the narrator, while Sirān captures the poet's experiences. Adūnīs employs voices that indicate himself only "I", "Ānī", "fida‘ī." He is speaker and narrator. Ḥāwīl balances between the use of all these voices; "I=poet", "he=child" and "we= the poet and the child."

4- The repetition of the same word serves the rhythm. The way this word is employed gives it an important role enabling it to be a source of associations which establish the most fundamental ideas of the four poems. For example, al-Sayyāb repeats the word "rain" to suggest the secret of life and death, hunger and freedom to express the political and social problems of Iraqis, while Darwīsh repeats words to present the Palestinian question. Words such as "smell of coffee, blood and the far distance" evoke painful fundamental ideas such as memories, martyrdom, soul and death, rebirth, home, mother and cities. Adūnīs also repeats the word "blood" to create a new poem. If we compare the use of the word "blood" and its associations in Darwīsh's and Adūnīs's poems we will find that both use the word "blood" as a symbol of birth, unity, and death. Adūnīs and Ḥāwīl repeat the word "child," but the features of the child in Ḥāwīl's poem are different from the features of the child in Adūnīs's poem. Adūnīs's child is reborn from his blood. He gives this blood a child's features, aiming to highlight the theme of his subject as a symbol. Hawi loves his children, who are different from the children who are born in a city; these children do not recognise their parents. Ḥāwīl welcomes the children who will cross the bridges of life and build up a new East.
5- The change in the use of metaphor from a simple comparison between two things in these poems to create more complex oppositions or parallels makes these poems a landmark. At the same time, it gives the verses a unity in meaning. Through this the poet can create a picture of his dreams and hopes. The above methods allow the poet to compare two situations as in al-Sayyāb's poem, or to present the paradox between past and present, as in Adūnīs's poem. The symbolic metaphor is used by poets to express and describe implicit feelings as in Darwish's poem or to convey the metaphor through the associations of symbols as in Adūnīs's poem. The extended metaphor is a series of images that are linked by verbs in al-Hāwī's poem.

6- All the poets use allusion. Allusion is the fruit of a prolonged meditation on the myth, biblical, Qur'ānic and folkloric. Al-Sayyāb evokes the Tammūzīr myth. He uses allusions taken from biblical, Qur'ānic and folklore origins. These allusions are used to communicate the message of Iraqi political circumstances in particular and the Arab in general. Allusion compresses a large context in association historically and traditionally into one word to compare two situations in Darwish. Biblical and traditional themes are employed by Hāwī to express both his topic and his belief.

The poets are all concerned not only to link their poem with the past but also to achieve poetic unity. This unity is achieved when the poet uses the comprehensive symbol. A comprehensive symbol does not hold the poem as one unit only but also holds the poet's experience and vision. This symbol is used as a word by al-Sayyāb, for example, the word "rain" governs the poem and evokes the Tammūzīr myth. The comprehensive symbol as a character is used by Darwish: Sirḥān as a comprehensive symbol embodies all Darwish's experiences and develops without effort as the poem progresses. Darwish chooses Sirḥān's actions and his personality successfully to support his context. Adūnīs chooses himself as a comprehensive symbol. He aims to create a new style of writing.
In addition to what has been said about the role of the word and its repetition, there is another use of this device: a kind of repetition of word and its associations in different contexts can emphasize the main ideas or express secondary ideas in the poem. Each poet chooses his words to suggest different meanings through different contexts. The choice of partial symbols in these poem can be a rough guide to experiences such as suffering, sadness, joyful, oppression and nationalism.

2 Loc. cit.
4 Ibid., p. 8
5 Ibid., p. 5
7 See the analysis of the words night, desert, and moon in Nāji’s love poems in Badawi, op. cit., p. 135
8 Ibid., p 204
9 Ibid., p.209
10 See Adūnīs, (Āli Aḥmad Sa‘īd), Zaman al-Shīr, Beirut, 1978, pp. 5-8
11 See for example al-Qabbānī’s poems. Badawi, op. cit., p. 221
PART 1


17 Jayyusi, op. cit., p. 22.

18 ʿĪzz al-Dīn, op. cit., pp. 170-172.


20 See John Asfur, When The Words Burn, Canada, 1988, p. 45.

21 Jayyusi, op. cit., pp. 22-23


23 See ʿAzma, op. cit., p. 125; "Anṭun Saʿāda calls young poets to use mythology of ancient Syria and Mesopotomia Iraq".

24 Asfur, op. cit., p. 56.

25 Loc. cit.

26 Adīnīs, "Al-Shīr al-ʿArabī wa Thalāthat Mawāqīf Izāʾ al-Adab", Al-Ādāb. no.4.p. 18; Ahmad Muḥammad ʿAṭiyyya, "Naḥwa Adab ʿArabī Multazim", Al-Ādāb, no. 6; Shawqī Ḍayf, Dirāṣāt fi al-Shīr al-ʿArabī al-Muṭāṣir, Cairo, 1985, and others


29 ʿĪzz al-Dīn Ismāʿīl, Al-Shīr ʿArabī al-Muṭāṣir wa Zawāhiruh al-Fanniyya wa al-Maʿnawiyya, Beirut, 1972, p.79

31 ‘Azma, op.cit.,


33 ‘Azma, op.cit., p. 42.


35 Qudama Ibn Ja‘far, Naqd al-Shir, Cairo, 1956, p.2.

36 H.L. Moody, Literary Appreciation, appendix, 11, p. 204.

37 ‘Azma, op. cit., p. 69.


39 Ibid., pp. 4-5.

40 See Al-Makshuf: 1939, p. 10.


42 Interview with al-Sayyab, Ta‘fiq al-‘Adab (1) p. 137.


44 See al-Malakha‘a, op. cit., pp. 20-26 Quoted by Fathi Sa‘id, p. 67, and see Qasim Jawad, al-‘Adab, (17).


48 Sa‘id Āql, Randly, Beirut, 1961, pp. 149-150, Majdliyya, Beirut, 1961 p. 21, and see Daqmüs, Beirut, 1960.

50 See Moreh, op. cit., p. 289.
51 Ibid., 290.
52 Loc. cit.
60 ʿĪlṣān Abbās, "Ittijāḥat al-Shīr al-ʿArabi al-Muʿāṣir," *ʿĀlam al-Maʿrifā*, no. 2, and see Ibn Rashāq, op. cit., pp. 124-128, when he stated that "the poet has to follow fixed rules: harmonises between meanings and words; does not use opposite meanings; and, does not use colloquial words"
61 See the study of Nāzik al-Malāʾīka, op. cit., ʿĪzz al-Dīn Ismāʿīl, op. cit.,
63 Ilyās Khūrī, Dirāsāt fī Naqd al-Shīr, Beirut, 1986.


68 See Ilyās Khūrī, op. cit., p. 151, and see al-Nabulsī, op. cit., p. 646.


72 Banīs, op. cit., p. 140.


74 John Asfur, op. cit., p.54.


77 John Asfur, op. cit., p.55.


79 These are the numbers of lines in the selected poems that I have used in this study. The poems that are numbered will be found in the appendix of Arabic poems.
80 Al-Sayyāb uses this foot at the end of every line with a pause. There is no vowels nor any vowel immediately following (al-Sukūn). This what is called in prosody al-qāfiya al-muqayyada.

81 See Marjorie Boulton, op. cit., p.44

82 See ʿAbbās, op. cit., p.209 and see Khūrī, op. cit., p. 45

83 See Asfur, op. cit., p. 156.


85 Ilyās Khūrī, op. cit., p45, and Jayyusi, op. cit., p695

86 Asfur, op. cit., p. 155.


89 See Badawi, op. cit., p.255 and ʿAzma, op. cit., p.147.

90 See Badawi, op. cit., p.254

91 See Asfur, p. 156.


93 Khūrī, op. cit., p.140.


95 See al-Nābulṣī, op. cit., p. 507.

96 Khāzʿalī, op. cit., p.89.


98 Khāzʿalī, op. cit., pp.108-112

99 See Ilyās Khūrī, op. cit., p.61
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100 See 'Āhmād Dā'rūd, op. cit., pp.64-65

101 The poet sees himself as Joseph who has a dream or vision from God. Joseph's brethren hated him because their father loved Joseph more than all his brethren. Joseph followed his brethren, and found them in Dothan. They saw him from afar, and even after he came near to them, they conspired against him. They threw him into a pit and decided to sell him to the Ishmaelites who later took him to Egypt. After that his brothers killed a kid and dipped Joseph's coat in the blood and sent this coat to their father. See Basut, (Eds) The Bible Designed To Read as Literature, London. n.d.


104 See 'Āhmād Dā'rūd, op. cit., p.222 and see Ilyās Khūrī, op. cit., pp. 107-110.


107 See Al-Ḥaraka al-Shī'īyya fī al-Urdunn, Amman, 1977, p.49

The poems in part one, written before and during the 1960s, are still effective and influential today. They may now be seen to have been central to the exposure of the wrongs with which they deal, and this poetry is still being read, more so than more recent poems in the Middle East. In late 1967 and as a consequence of the Arab defeat in the 1967 war with Israel a new poetic movement was recognised by the media and critics. In the periodical al-Adab, for example, there was a flood of poems which exhibited political frustration and anger at the incompetence of the Arab political leadership. These emotions found expression in what has become known as Adab Hazīrān (the Literature of June). Poets such as Mahmūd Darwīsh, Samīḥ al-Qāsim, and many others are good examples. In 1973, and as a consequence of the victory Syria won in the war with Israel, a similar but less dramatic poetic movement was recognised by the Syrian media and critics. In Tishrīn newspaper and many other periodicals there were poems embodying the glory of victory and giving a new credibility to their leaders. These emotions found expression in what has become known as Adab Tishrīn, Adab Uktūbir (the Literature of October).

The Arabs' suffering in the succession of defeats as a consequence of the 1948, and 1967 wars with Israel shaped a sense of unified "Arab identity which associated itself with a common cultural heritage." At the same time, a sense of nationalism focused on particular states become apparent, particularly following the war between the Jordanian authorities and the Palestinians in 1970. This new sense of nationalism was one of the reasons that caused the civil war to break out in Lebanon in 1975. Arab reaction to the wars can also be seen in a change towards the Marxist idea which considered that poetry, along with everything else, must focus on the people. In the 1970s and 1980s this idea was developed to include the following: a fine analysis of political and social events; criticism of the existing Arab governments; a demand for change; and a demand for both the poet and the government to bear the responsibility
for the political and economic conditions of the people. The effect of the war upon poetry was to concentrate it on the themes of pan-Arabism and nationalism. The poetry which is concerned specifically with nationalism includes poems from Syria, Lebanon, Jordan and Palestine.

The three poems I will discuss from Syria can be considered as a new form of realism, which differs from the concept of realism in poetry in the 1950s in Syria because they criticise the Syrian authority, calling for revolution and change. These poems mix revolutionary ideas with an individual focus. They aim to highlight the treatment meted out by the authority namely, execution and death. In his poem *al-Qaṣaba (The Windpipe)* 'Udāwān deals with contemporary social and political events. Its appearance seemed to inject a fresh energy and enthusiasm into poetry at this time as a direct contemporary form of experience. Nā'im in his poem *Kaš Min al-Ḥuzn fi Ghār al-Shams (A Glass of Sadness on a Blaze of The Sun)* stresses the uniqueness of each experience, no matter how banal, and thus intensifies the sense of loss and defeat in the Arab-Israeli war of 1967. The third poem is *Wa Yanḥāṣir al-Bahr 'an al-Yābisa (The Ebb)* by Khāḍīr. His contemporary theme provides a challenging sense of confronting an enigma and of decoding signs partially recognised and understood.

The three Lebanese poems I will discuss focus upon the Lebanese civil war and the Arab situation. This civil war that broke out in 1975 caused devastation not only on the ground but to Arab culture itself. Images of destruction dominate the poetry written during the time of occupation and war. Poems written by non-Lebanese poets such as Darwīsh, Adūnīs, Qabbānī and al-Yūṣuf, and also by Lebanese poets themselves vividly present the experience of civil war. For instance, Bazīgh, a Lebanese poet, composed an elegy for civilian victims of war. In his poem *Ṣīr (Tyre)* he interpreted contemporary events, and described the destruction of the city. Shams al-Dīn recalled Arab glory in his poem *Al-Baḥth 'An Ghirnāta (Search For Granada)* which made a
paradoxical comparison between the Arabs reminiscing on their past glory and now. This reminiscence is meant to return confidence to the contemporary Arab world, and to convince the Arabs to think that they are capable of getting through this difficult period. The poem *Būṣalat al-Dam* (*The Compass of Blood*) by Shāūl depicts the civil war in Lebanon and pleads for a cease-fire.

The three Jordanian poems agree that change is necessary to solve the social problems associated with the economic constraints suffered by the Jordanians. These problems have different causes and the poets, as we will discuss later, highlight different parts of these problems. The structure of society in Jordan changed because of the influx of Palestinian refugees resulting from the 1948 and 1967 wars with Israel. The new structure of society and the doubling of population resulting from the influx have heightened class differences such as those between the rich and the poor. Economic development has been in the hands of a small rich elite whilst the less fortunate have lived the lives of refugees. The loss of Palestinian land and the agricultural livelihood of the majority of the population, the 1970 war between the authorities and the Palestinians, and the movement from village to cities caused much social disruption, paralysing Jordanian society. Additionally Jordan was, and remains, a poor country in terms of wealth and income. The poems I discuss call for changes to improve the lot of the poor and sick so that they may live a better life. The poem *Maqāṭī Min Sīrat Zaydān al-Muṣathhar* (*Lines From the Biography of Zaydān al-Muṣathhar*) by Fazzā demands changes for the poor through his narrative poem; Zūdī in his poem *Al-Shaykh Yahšīm bi al-Maṭār* (*The Old Man Dreams of Rain*) describes political and social events and demands change; 'Ajlūn in his poem *Taqāṣīm ʿāla al-Jirāh* (*Solo on the Wounds*) adopts a style close to that of al-Sayyab, writing about fertility and change.

Since the 1948 Arab-Israeli war and as a consequence of the Arabs' defeat (*nakba*), Palestinian poetry has mainly been poetry of protest and is known by the term
"resistance poetry." After the 1967 Arab-Israeli war and as consequence of the defeat (naksa), much of the poetry published in Syria, Jordan, Lebanon and other countries has expressed an angry rejection of present Arab society. Palestinian poets, whether living in Palestine or Jordan, have found a great catharsis in the reiteration of resistance themes that expressed a determined belief in the outcome of the struggle and in the necessity of standing up for usurped rights. Most other themes disappeared from Palestinian poetry at this time. In the 1970s poems usually expressed a negative tone as a result of the 1970 civil war in Jordan between the authorities and the Palestinians, and literary output greatly increased (in quantity rather than in quality). In the 1980s, the great spiritual movement had burned out as a result of the resistance (Intifada) in the West Bank, and poetry was quickly able to rid itself of the negative aspects of the 1970s while at the same time retaining its audacity. At this time it made a firm break with a number of traditional features. New poets with a new vision came upon the scene and developed a different kind of poetry, but some poets who had, for better or worse, already made a name for themselves in the 1970s seemed to lose the freshness of their vision. The poems discussed are examples of Palestinian poems of the critical periods of the 1970s and the 1980s. The poems are Al-IFYar al-AkhIr Qabla Maqtal al-‘UsfIr bi-Daq‘iyiq (The Last Words and Moments Before the Death of The Bird) by Nasr Allah who describes the death of the fida’iyin, Daftar al-Ahwal wa al-Maqamat (The Book of Situations) by Abû Shayib who talks about his belief in martyrdom and Tuqūs al-Tīn (The Mud Ritual) by Riyād who creates through his poem a complex vision, describing the different stages through which the spirit of the martyr passes.

As I mentioned in part one of this study, every poem of the selected poems will be discussed as a complete text. Its language will be examined through rhythm, theme and structure, the poet’s voice, word-association, metaphor, and symbolism. Through this examination, I intend to highlight the different types of creative expression that are
used in the text. By analysing all these elements we can recognise the aesthetics, framework, strengths and weaknesses in the language of the poem.

2 - 1 Syria

2 - 1 - 1 Al-Qaṣaba by Mamdūh ʿUdwān

The poem Al-Qaṣaba (The Windpipe) is the sixth in a series of poems in the Diwān Lā Buddha Min al-Tafasīl published in Beirut in 1982.

1 - Introduction

ʿUdwān is a Syrian poet. His poem deals with people who lack respect and honour in his country. In his discussion he criticises the authorities, the Baʿth party, which harbours fraudulent aims for the poor. Reading through this poem for the first time, we can see how the poet recalls the life of the poor. A sense of striving, questing and the urge to discover are strong in this poem. The poet combines an instinctive feeling for the life of poverty. ʿUdwān sets out the life cycle of the poor beginning, with pregnant women and ending with death. But this death is not caused by poverty. It is caused by asking for their civil and political rights. The poet relates the history of faqr (poverty) via a conversation about sickness, and a description of the life of the poor; the circumstances of their childhood and youth, laziness, silence, poverty and famine. The poet believes that conspiracy, deception and tyranny are seen in the failed revolution against authority. The result is the poor have had to submit, praise and glorify authority. The poet gives different descriptions of the poor: their unchanging movement and submission.
2 - Rhythm

‘Udwan conveys a physical sensation by choosing -0- (fä‘īlātun) from the metre ramal which is often used by classical Arabic poets to express wailing. The strength in this poem does not only rely on its division into three sections that highlight particular themes, but also on the use of words and on shorter lines indicating scarcity and reflecting the condition of the poor. ‘Udwan uses sentences, none of which run on into the following line. This means that the poem is read in a measured way. Having said that, there are instances where the line ending is a firm indication of punctuation though none is given [18 - 62]. The reader finds himself pausing for longer after the first sentence than after the remaining three sentences in the other lines. There is a variation in the number of words in the lines, usually on a three - two - three basis. The rhyming sets up a pattern, but it is not regular which would be too reassuring and obvious for the subject matter of "the poor." ‘Udwan varies the rhyme so that the reader feels interested and appreciates the disturbing nature of the poem. For example, the rhyme in the stanzas of the first section may be analysed as follows: [abcbdddbec]. The variation of rhythm is striking. There is a sense in which the middle and end verses settle into a more predictable pattern, but the possibility of this sense is firmly denied by the poet’s use of the ha’ rhyme [63 - 67]. There is also the further complication of the internal rhyme, that is, the rhyming of words at the ends of lines with others in the middle of the lines, for example yadhun [11], yantashirun [12], and yasirun [13, 14]. At the beginning of the two lines, the poet repeats the same word to emphasise the idea, such as yasirun [13, 14], fuqarā’ [16, 18],and faqr [17, 19]. These variations on the standard use of rhyme contribute to the constant unease that the poet maintains within the organising framework of his poem.

As mentioned earlier, ‘Udwan uses sentences, none of which run on into the following line. In these sentences, the short vowels express tension because these vowels
demand a quick breath, suggesting activity, and long vowels express quiet submissive feelings, because these vowels demand a slow breath, suggesting suffering and laziness. The use of the long vowels conveys the suffering of the poor. Sentences that contain long vowels are more frequent. (See for example the use of \textit{alif, wāw} and \textit{ya} [1 - 20]).

The following sentences constructed in two halves in meaning, add a new feature to the rhythm such as:[16, 17] "for the poor die twice, defending two countries poverty and their master's land," [18 - 20] "the poor are crowds marching unguided behind poverty and their master's lies." The poet creates these parallel constructions leaving the reader to imagine the picture of poverty. These parallels can be also seen in sentences [16 - 20] where the poet balances their syllables, grammar and meaning:

3 - Theme and Structure

In his poem \textit{Udwan} controls the structure of the sentences by the juxtaposition of themes, for example, the life cycle from beginning to end gives order. His treatment of the subject of poverty is extensive, encompassing its political and other dimensions rather than the mere lack of food and money. This gives his poem originality and sets up an opposition in his imagery which contributes to his exploration of the subject. The sentences, each with its own implicit meanings, add balance and produce through a cumulative process a comprehensive poetic picture. The poet makes us consider afresh the ghastliness of the loss and the value of life in what is often a cruel world of poverty [1-5]. As part of his intention, the poet achieves a juxtaposition between loss or gain in the life of the poor and the value of their life. \textit{Udwan} uses positive ideas when he said "the children grow up" [4 - 5]. But negative ideas can also be seen; for instance, the action of "the children grow up" [4, 5, 10, 15] is positive but the way in which the children grow up is negative. The protest of the poor against their authority is a positive action but, alas, they go in the wrong direction and are spent and wasted. The rest of this poem expresses even more negative feelings that describe the situation of the poor such
as "tight faces," "harshness," "spilt blood," "dreams dashed," "cruel bread," "women enslaved," "children smoking and picking the pockets of strangers". These examples build up a picture of the reasons for, and way the wrong direction is taken and how the life of the poor is controlled by the masters of their land. At one time the poor rise up in order to achieve change and many times they try to protest about their situation, but, in one fell swoop, the master gains control again. Despite their striving, the only result of the actions of the poor is failure, whilst the one action of their master reasserts control and regains power.

4 - The Poet's Voice.

The actions of the poor are translated to verbs that accumulate to depict the slow movement and dullness within the cycle of the life of poverty. This life begins with pregnant women who give birth to children swelling the ranks of the poor still more [31 - 51]. One action that is expressed by the phrase qāl al-sayyid (the master said) describes the master's power; his word is to be obeyed unquestioningly and immediately and this becomes the main action against the poor. The master slams the door of change in the face of the poor. The master is the main voice; it is the powerful voice against the voice of the poor. The poet is the narrator. He relates the history of the poor, the story of the hero 'Ali, of the revolution, the failure of the revolution and the power of the master. There is no use of the first person singular "I = poet", and there is no sign of its effect. The voice of the poor opposes the voice of the master, but the master has the authority that keeps the voice of the poor silent and submissive.

The poet emphasises the voice of the poor when he uses this voice (subject) before the verb [7, 10, 16, 18]. Subjects such as "women", "children" and "people" also precede the verb [8, 9, 91]. The verbs that follow these subjects express a conventional action. For example, "women remained pregnant, gave birth, remained pregnant." [7 - 9] For
The poet uses 36 verbs in the imperfect tense and 14 in the perfect tense. The poet/narrator relates the story of 'Ali the hero who fights for the rights of the poor and reflects that the poor still live as they did in the past. Time begins with pregnant women who give birth to faqr. The children grow up, and follow the ways of the starving home that is protected by faqr. Through this cycle, the poet relates the history of the poor and their fight for their rights. The reader can make the most of the signals or intentions in the use of words such as faqr. Faqr suggests different meanings in addition to its literal meaning.

5 - Word-association

The poet makes use of the etymology of words in the design of the structure of the poem, for instance the words faqr (poor) and fuqara (poverty) used at the same time, show contrast or parallels in their literal meaning as follows:

The two words "poverty" and "poor" are used in the following line: "poverty has ample place for the poor" [6], suggesting the continual increase in the number of the poor. Poverty becomes wider to contain all the poor. In the second use of the two words "poverty" and "poor," in "for the poor die twice, defending two countries poverty and the master's land" [17], the meaning of the word "poverty" extends to represent the home of the poor, becoming common and acceptable. The poor defend poverty. This protection is contrary to logic; instead of defending themselves from poverty, the poor defend poverty itself. This contrary equation suggests that poverty has come to have a
value like the home [7 - 15]. This meaning represents a natural response. In the third use "the poor are crowds marching unguided behind poverty and their master's lies." [18 - 20], the word "poverty" suggests the fraudulent aims that authority has. Their promises are: to make changes and to improve the condition of the poor who were waiting for these promises to be fulfilled. The word "poor" is used in "the poor become the fence" [34], to suggest that they try to form themselves into a barrier against authority. When they tried this action they "broke the silence of their cells, carried secret weapons, dug up their wrath, discovered their dignity and rushed forth naked into the world" [40]. The above suggests that the poor have collected together to defend their honour. Possibly poverty in this context suggests the condition of the poor who are forced to accept rules without discussion, having no freedom or honour. In the fifth use of the word "poor" the poet describes the poor and their establishment like "a lasting fingerprint" [74]; this use suggests that poverty has become deeply rooted. In the sixth use of the word "poor," the poet describes the poor in their growing and their smells. They are like "stale wine" [78, 79] which suggests also that the poor become more numerous. The poor cannot be eradicated. Finally, the poor are killed defending their honour against authority. The authority then perverts the virtue of their action, extolling them as martyrs of the government's cause; e.g. the master . . . [94, 95]. This manipulation of events demonstrates authority's power against the poor and the fact that the poor cannot win.

The word dam (blood) is used with the words "poverty" and "poor." The word "blood" goes beyond its literal meaning to suggest the following: in the first use [15] a sacrifice, which means that the poor sacrifice their blood to defend their authority. "Blood" is a value or price for a starving home. In the second use [27] it suggests that the river of blood represents a determination to have freedom. The poet uses the verb yataşabbab (perspire) to express the idea that blood is like sweat, evoking the continuation of the killing. This presents the poor with two options: to continue living in poverty or to die for the sake of freedom. Thus the use of "freedom" is ironic. The
determination of the poor was faced by a locked door. The request for freedom was denied. The word "blood" is used [46] to give colour to the earth in "the earth is coloured with their blood." In short, they fight and are killed. "Blood" that was required for freedom is defined by words in the third use to provide the master with garlands [47]. This suggests the difficulties of the poor achieving freedom. The word "blood" is used [70] to make it clear that blood dries over the Qasaba (The Windpipe), suggesting that the revolution of the poor has subsided. The master is still the master, blood is still the price of freedom and the river of blood has dried up at its source.

From the previous discussion of word-associations, we can summarise the fundamental ideas of this poem as follows: (1) the number of the poor has increased; (2) the poor defended their master, and poverty itself, as if it is their home; (3) authority makes promises but these promises hide the authority's fraudulent aims; (4) the poor are poor in respect and honour; (5) poverty becomes deep rooted and society becomes rotten; (6) when they increase in number, the poor are killed defending their honour against authority; (7) their names are glorified by the master; (8) their blood flows like a river, the action of their death is translated by those in power into words which help to uphold the status quo; and their blood dries up at its sources; (9) the master is still the master and the blood is still the price of freedom.

6 - Metaphors.

Udwān enhances the effectiveness of his modes of expressions and makes them more interesting and appropriate by talking about the readers themselves. He uses a group of expressions to embody his imagery and to echo the reality of the poor. For this he uses the following types of metaphors:
(1) The paradoxical metaphor. This metaphor has two parts expressing the paradox between two conditions. For example [1 - 4]

"between the ghetto's slumber,
the silence of its old folks
and the curiosity of tourists
the children grow up."

The first, second and third lines form the first part of the metaphor. The relationship between "slumber", "silence", "curiosity" and "ghetto", "folks" "tourists" is similar. The "slumber" of the "ghetto" implies laziness, the "silent folks" implies suppression and the "curiosity of tourists" implies covetousness, all these describe the life of the poor and their children. It is the life of the old and young, both strangers in their own home.

(2) The extended metaphor built up by verbs. Verbs are the link between the small sketches which eventually make up the whole picture of the metaphor. For example [7 - 9]

"Women remain pregnant
gave birth and remain pregnant."

The relationships between the women who carry unborn children are similar to the women who remained pregnant with anxiety after giving birth. The first part "women gave birth" is realistic and logical, while the other part is the opposite. The actions are similar, but the result is a contrast. The verbs,"gave" and "remain" are the link between the two parts. In the example [10 - 15], the poet uses the same idea, that is, building the metaphor by using verbs:
"children grow up lazy and devilish
become their own hungry homeland
its price dipped in blood."

The relationship between children, described as "lazy and devilish," and the homeland, described as "hungry," is not similar. The children become part of their homeland. The metaphor extends to illustrate the relationship between these two parts: children and homeland." Children are the price dipped in blood." Rhetorically speaking, this kind of extension depends on the action; what will be, will be. The poet means that the blood of children becomes the price of their homeland instead of saying they will die to defend their homeland. The link between the two sides is shown in the use of the verbs: yashubbūn, yudhūn, yasīrūn and yasīrūn.

(3) Metaphors imply metonymy, which in some cases becomes a part of the comparison of the metaphor. For example[31 - 47]

"lives seared with pain,
and the poor become the fence.
they broke the silence of their cells
carried secret weapons
dug up their wrath
discovered their dignity
and rushed forth naked into the world.
indifferent to destruction,
they coloured the earth with their blood.
later they returned
to discover their blood had turned to words,
garlands for tyrants."
"They coloured the earth with their blood" is metonymy for the dead. "Their blood had turned to words, garlands for tyrants" is metonymy for the poor losing their revolution. See for more examples [22, 73, 76, 77, 78].

7 - Symbolism.

In his work the poet evokes a tacit reference to contemporary figures. He exploits Qur’anic verses, poetry and quotations taken from the speeches of those in authority. These allusions are present: (1) the meaning of a verse of the Qur’an that describes the newborn cannot be anti-Islam, but eventually he will only believe if his parents believe. In a similar way, allusion is used when the poet states that the children born grow up lazy and devilish, they will be the price dipped in blood [10 - 11]. (2) to demonstrate the meaning, which is that the poor are determined to have freedom. Their determination was faced by a "locked door," that is their request for freedom was denied. This alludes to Shawqi's more famous and highly evocative verse "the door of red freedom is rapped by bloody hands." (3) The poet quotes the speech of the master as if it is a kind of invocation to God: "God bless the poor, They gave us glory on this earth for theirs is the kingdom of heaven" [98 - 100].

The use of partial symbols depends on the poet's experience. These symbols are associated with other symbols in all the poems of the Diwan Lā Buddha min al-Tafāsīl. These symbols and their associations are linked with the situation of Syrians who have lost their freedom. They have to submit and glorify the authorities. The price of freedom is blood. The word "blood" suggests "homeland," "bread," etc., which symbolise the needs for freedom in their own land. The following partial symbols and their associations are used to draw the life of the poor. Partial symbols and their associations in this poem and other poems in the Diwan can be seen in the following table:
SYMBOLS

al-Qasaba
dream
homeland
martyr
blood
earth
nobility
glory
subdue
smells
folks
bread
anger
tired
poor
children
silence
poverty
words

ASSOCIATIONS

thin body, plant, yellow, neck, die, tune of a song.
crying, grandeur, tears, separating, illustration, drying, hardness
narrowness, excuse, suffocation, body, tears, blood, smooth, sleeper,
desert, brave, poverty, master's land, grave, embrace, hunger, noble
river, reason, unsuccessful, sympathy, meeting, suggestion, burned,
returned, distance, proud
intermediate, prophet's vow, barter, sun, nobility, thief, blood, names,
sword
drying, stench, rising, fugitive, water, fumes, excuse, getting up, horses,
pulses, memory, crying, homeland, ambiguous, stops, frankness, springs,
floods, research, distance, artery, martyrs, words, burned, degree, pains,
homeland, bargaining...
change, emptiness, heritage, charter, love, heart, coloured
roads, martyrs
small piece, earth
storm, henna, enemy, bread, knowledge, emigration, heart, yellow, life
artery, water moss, fine, meat, wine
door, silence
luxuries, sweet, hardness, price, subdue,
human, yards, flood, master,
running after, accumulation,
love, definition, groups, fence
killing, a friend, stone, memory, growing
men, folks, affection,
point, place, earth, behind, following, basis
free, proud, simple, truth
This poem *Kā's Min al-Ḥuzn fī Ghār al-Shams* (A Glass of Sadness on a Blaze of Sun) was written and published in the Dīwān Ḥaṣād al-Shams (The Harvest of the Sun) in 1969.

### 1 - Introduction.

This poem discusses the poet's reaction to the Arab defeat in the 1967 war with Israel. The Syrian poet al-Nā'im analyses this defeat, referring it to different causes, namely the incompetence of Arab political leadership. In the discussion of Ḫudwān's poem, it was pointed out that his poem was concerned with the hardship and misfortunes of the poor. In spite of dwelling on the suffering of the poor, the poet nonetheless suggests positive actions. The opposite approach can be seen in Nā'im's poem. A sad tone and negative feelings of shame are apparent in Nā'im's poems published after 1967 (after the Arab-Israeli war). *A Glass of Sadness on a Blaze of Sun* described the causes and effects of the war, leading to self-criticism and bitter regret. The poet expresses feelings of fear and concern detached from social problems. The defeat allows him to search for truth, evoking the heritage of his society. This truth brings a wisdom. Ability in the use of language enables him to express this truth through the feeling of loss, self-criticism and defeat. This language inspires the reader through the use of simple words that harmonise with the choice of rhythm.

### 2 - Rhythm

In al-Nā'im's poem, rhythm contains complete feet taken from *majzū al-wāfir* 0-00- (*mufā'altun*) and *zahāf* (incomplete foot) 0--- (*mufa'altun*). This foot is often used
for emotional expression or for boasting. The distribution of feet depends on the completion of an idea. This distribution produces different shapes and length of lines in one unit. In unit [1-5] for example the first line contains four feet; the second line contains one foot only; the third line contains two feet; the fourth line contains three feet; the fifth line has five feet and the first syllable of a new foot; and the sixth line the rest of the syllables that are left from line five and another complete foot.

The use of long vowels expresses a long sigh at the end of the stanzas [1 - 7]. This poem seems to be composed of rhyming couplets, where rhymes are irregular and neither masculine nor feminine. Analysing the rhyme of the poem (as set out by the poet, the first section and the second are short compared with the third and the fourth), there is a close use of rhymes that follow each other such as: bb, dd, ff, gg, uu etc. The poet uses pauses and spaces in lines instead of using a regular rhyme not just if the sense requires a terminal point, but when it is a run-on line. For example [1 - 2]

"your song took away the secret
of remaining love.
in my liver
and it took the people and things in my home."

And see [6, 7]

"We love the attraction of shining eyes
close and open."

The pause and the rhyming of words at line endings interweave, yet follow no set pattern. Almost every line is linked by rhyming or repeated words, and this persistent nexus strengthens the rhyme. Repetition is used for different purposes. Repetition of nouns such as *shams*, and verbs such as *udhību* emphasises determination. The
repetition of *li'annī, fa'innī* [10 - 18, 44 - 45], and the repetition of *law ʾannī lam* in every verse [79 - 93], refreshes the rhyme but dilutes the strength of the language of the poem [3, 4, 6 - 11, 16 - 18, 44, 45, 48 - 49, 59, 60, 65, 95 - 100]. Repetition of sentences is used firstly, to express different meanings, for example, [66, 67] "fa'innā lam nazal nakbu 'innā lam nazal nuhzan', (the first sentence means we still fail, while the second means we are still defeated); secondly, to give depth to the meaning, for example, [15 - 16] where *al-gharīd* means bird, *al-gharīd* in its second use means wailing; and thirdly, to express the continuity of tone, for example the repetition of the first sentence in [1, 2] and at the end of [95, 96].

### 3 - Theme and Structure.

Sad feelings dominate the poem. The miserable present contrasts with the sad moment from the past. A "song", then, the poem seems little more than a nostalgic recollection of sad days. If it amounts to more than this it must be because the poet expresses his sad feelings through his memories. The poet feels that the happy days [1 - 7, 10 - 14] are lost and they survive only in the liver and in memory. The present evokes the past and both are paradoxical images about sad events. Sadness wipes out happiness and the poet continues wailing and crying until he melts with his sadness.

The structure and the force of this poem is improved by using words and letters in a different manner, for example:

First, the repetition of the same word to emphasise the meaning [5, 6] "I felt in the deep deep feeling, I loved him deep in my heart".

Second, the use of words derived from the same root; for example, the use of the words "*mashriq, sharaq, al-sharq, nushriq, ishrāq, mashāriq*." *Mashriq* means the east
where the sun rises; sharaq means the first drink; al-sharq means the East. For more examples, see the use of the words al-ḥuzn, al-ḥazān, ḥazāna, naḥzan and the use of the words "tanūḥ nuwāḥ nawāḥu".

Third, exploring the significance of letters that are used to enrich both the implicit and explicit meanings. For example, the letter hāʾ is used at the end of the following words to suggest the meanings of al-intishār, al-imtīdād and al-zuhūr (presence, extension or separation). These meanings are what al-Nā'im wants to express in his poem: "nafraḥ, najrāḥ, nanūḥ, rīḥ, jurūḥ, taṣīḥ". The letter al-ghayn is used at the beginning of the following words to evoke darkness, obscurity and anonymity: ghināʾ, gharīd, ghayāb, ghār, ghādāb.

Many words and sentences are linked by waw [5, 20, 38, 39, 40, 42, 46 - 51, 55, 57, 59, 64, 67]. The use of waw gives a strong flavour of the narrative style to the poem.

4 - The Poet's Voice.

The poet is the speaker, the narrator, and "I" who feels, cries, loves and hopes. The poet/speaker blames himself for submission to actions such as "become," "visit," "prepare," "hear," "went," "dream," "give," "drink," "stand," "support," "agree," and "study." The poet/speaker is represented by "we" rather than "I." We "love," "rise," "enjoy," "cry," "wail," "ignore" etc. From the above, it seems that "we" provides the main actions in this poem. The actions depict a kind of carefree and enjoyable life. The verbs that express the actions are chosen in an emotional way. If there is a comparison between the actions that belong to "we" and the action that belongs to "I," we will find that "I," or the poet/speaker, shows stern self-criticism. The poet/speaker sustains the anxiety of "we." This self-criticism appears with the use of the negative, such as in "I hope I do not," "I hope I do not listen," I hope I do not agree."
The poet harmonises between the use of "I = poet," the poet/speaker, and "we," but he allows the "I" poet/speaker voice to predominate to sustain the anxiety. The poet's voice is the present voice. The responsibility of the poet places him inside the events, as a dispassionate, wry voyeur. He is drawn briefly into important moments, historical events, to discover the reasons for the Arab defeat in the 1967 war. The poet makes up the emotional tone by discovering the truth. The verbs "qāl" and "kān" narrate the events in the past tense. The perfect tense is used 30 times and the imperfect tense 75 times, to provide a comparison between the two times.

The time is the present. It is time to weep over events. This is a time of sadness, crying and remembrance. In the poet's opinion, this time is harvest time when the results of the war of 1967 are reaped. It is also the time to analyse historical events, finding out why the Arabs were defeated in the past and now. It is the time to analyse reasons and results. The experiences that caused the defeat need a re-assessment in the past and present. The present is the time for the sun to rise again and for a song.

5 - Word-association

The words "sun" and "song" provide the fundamental ideas of this poem and allow other words to have their individual roles. They are extended so as to share the poet's ideas. The title indicates the plan of the poem. It indicates both the use of literal words and symbols. For example:

The word shams (sun) is used in the title and described by ghār. Ghār is metonymy for glory. Glory equals the sun and carries a glass of sadness, evoking what has happened. When the "sun" smiles and when it rises we rise [8, 9]. This means that we have freedom and glory. Both freedom and glory are our basis of life. This basis of life grows with "sun" as a word. It also builds on a meaning when the poet emphasises
that "he lives in the country of the "sun" [10]. This word "sun" is a metonymy for the geography of his home; the Middle East. The word "sun" changes to be a place that contains "us" [11], evoking nationalism. The poet still retains his sadness. The word "sun" in the context disappears and leaves behind darkness ("the land that rises in glory becomes dark" [89]) to suggest that the sun of glory is lost.

The word ghinā (song) is the other word which the poet uses in an associative way. The word ghinā is derived from ghinā, denoting a voice that is delightful or enjoyable. In [1], ghinā (song) removes the secret of love that remains in the poet's heart and evokes its effect and influence in the heart. "Song" becomes a sad song [15, 16] to evoke sad feelings. A sad song becomes a crying in the voice, in veins and in bones[19]. This crying is for bodies who were killed in the 1967 war: crying is associated with the voice of the wind that comes from Arab history. It is the wailing of the body of al-Husayn, grandson of Muhammad the Prophet, who was killed in the battle of Karbala (688 AD); and of 'Alā al-Dīn when he lost his treasure. This use is linked with bodies killed in the 1967 war and the loss of land. They are killed without sin or offence. "Song" changes to dancing [34], suggesting that the truth of the defeat is hidden and forgotten. "Song" blames those who support the masters thinking that these masters will stay forever [91, 92]. In their incompetence these masters cause the defeat of the 1967 war in the poet's opinion. This suggests nothing will stay the same; the master who fulfils his promises will change. The last use of the word "song" [95] is a repetition of the first use "your song still removes the secret of love that remains in the poet's heart." This repetition tells the reader there is no change in the situation and sadness is the reason for the defeat.

From the above, we can summarise the following: a sad song represents the killing of the remains of love, familiar items, freedom and happiness in the home. In spite of this love, freedom and the sun which are the poet's home, he feels sad and wounded.
Wounds, pain and sadness are the result of the war. Many people were killed without reason, recalling the death of al-Ḥusayn, Ḥamza and ʿAlāʾ al-Dīn. In the poet's opinion, drinks or alcohol, women, slaves, amusement and idleness caused the defeat.

6 - Metaphors

The poet uses various types of metaphors and figures of speech in combination. This combination does not convey ambiguity but tends to illustrate a sympathetic emotional attitude. For example:

(1) Paradoxical metaphor: the paradox between the past and the present is used by the poet when he creates an opposition between two pictures [47, 47], "he, al-Ḥusayn, said some water for children, for women. I said Oh, the night for joy, money and luck." The first part of the metaphor evokes the suffering and the pain in the past, the second part of the metaphor describes the joy in the present. The poet uses another paradoxical metaphor [28, 29], when he describes the ʿAlāʾ al-Dīn character in the past and in the present.

(2) Classical metaphor (isti'āra makniyya) [6, 7], that consists of two parts, one of which is hidden and has to be understood through the text. "We love the attraction of shining eyes as they close and open." The use of majāmir fitnat al-ahdāq ghayib and ışhrāq means shining eyes. Instead of using the word "eye" as the attractive object, the poet uses the "opening" and "closing." The poet makes this metaphor more interesting when he describes the actions of the eyes" when these eyes set and rise; go or come back; the eyes open and close."
(3) The use of personification gives more colour to the nouns. For example crying
even, crying bone, crying shadow, wounded anxiety, green sighs, remaining love,
remaining anger, face of death, sea of hate, wailing land, black water, land of sun.

(4) The poet uses many metonymies to improve his rhetorical language, and to
conceal a certain simplicity in the use of words. For example:

<table>
<thead>
<tr>
<th>METONYMY</th>
<th>REAL MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>fire</td>
<td>freedom [5]</td>
</tr>
<tr>
<td>country of sun</td>
<td>Middle East [10]</td>
</tr>
<tr>
<td>this head dance</td>
<td>destruction [34]</td>
</tr>
<tr>
<td>night, wishes, money, and luck</td>
<td>rich life [47]</td>
</tr>
<tr>
<td>we bury sadness in khiṣib al-Jawārī</td>
<td>useless or foolish life [48]</td>
</tr>
<tr>
<td>for slaves we prepared the camphor</td>
<td>kill time [52]</td>
</tr>
<tr>
<td>defects of our bodies</td>
<td>defeat [53]</td>
</tr>
<tr>
<td>Plague and fire</td>
<td>sickness and war [64]</td>
</tr>
<tr>
<td>sea of darkness</td>
<td>occupation [89]</td>
</tr>
<tr>
<td>wailing land</td>
<td>occupied land [90]</td>
</tr>
<tr>
<td>face stays or goes</td>
<td>masters [92]</td>
</tr>
<tr>
<td>letters or symbols</td>
<td>truth [93]</td>
</tr>
<tr>
<td>formal legal opinion of religion</td>
<td>changes the truth [98]</td>
</tr>
<tr>
<td>black water</td>
<td>perfume, rich life [83]</td>
</tr>
</tbody>
</table>

7 - Symbolism

In the use of the allusion the poet provokes a reference to the events and
characters that supply an additional significance. These historical characters parody
events and circumstances in the present. For example, the martyr Ḥamza ibn ʿAbd al-
Muṭtalib the Prophet's Muḥammad uncle, who was killed in the battle of Uḥud (625 AD).
Muḥammad the Prophet cries for him. After the battle Muḥammad the Prophet returns
to al-Madīna, he finds the women wailing for the Muslim dead. Each woman cries for
her man. Muḥammad the Prophet asks who then will cry for Ḥamza. From that time
women wail and remember Ḥamza when they weep for anyone. Ḥamza, as a symbol, is
evoked to represent the majority of those who were killed in 1967. They do not find anyone to wail or cry for them.\textsuperscript{128} 'Alāʾ al-Dīn the mythical character who owns treasure and loves adventure is represented in the present time as a shadow. He is sad and his sadness becomes his treasure. The evoking of the 'Alāʾ al-Dīn character illustrates the loss of the treasure, that is, the land of Palestine. As Arabs grieve for their lost land, their sadness becomes their treasure.\textsuperscript{129} After his enemies cut off his water supply, thus, preventing Ḥusayn, his children and women from drinking, al-Ḥusayn was killed by his enemies and died without sin or offence. These events are equivalent to the events of the war of 1967 that killed and separated innocent families, women and children.\textsuperscript{130}

The word \textit{huzn} governs the poem. At the beginning, this word is used to express sad feelings, the crying for death, the weakness and anger. The happy song becomes a sad song to weep for bodies, a sad sound and the crying of bones. In the end this word is expressed by the reaction that shows the behaviour of people who forget the defeat. This word, however, conveys the sequence of events.

The use of the partial symbol expresses contrast in negative feelings. For example, the poet uses the word "sadness" to suggest rich and lucky people. These associations of sadness are contrary to reality. This contradiction expresses the poet's reactions to the rich Arab countries which did not help other Arab countries during the 1967 war with Israel. The people's reaction against the defeat of the 1967 war is also expressed when the poet used the word "lowliness" and its associations such as "shame", "anger" "fire", sick", "crime" etc. These associations (the partial symbols) can be seen in the following table:
This poem *Wa Yanḥāṣir al-Bahr ʿAn al-Yābisa (The Ebb)* was written in 1977 and was published in the *Dīwān Ghubār al-Shitā* in Damascus in 1979.

1 - Introduction

In his poem Khaddur discusses the treatment meted out by the Syrian authorities, namely, execution and exile in his country. Compared to the other Syrian poets; ʿUdwn (discussed before) writes on behalf of the poor, calling for them to try to recover their honour, fight for their rights and to change their circumstances; Naʿīm calls for his people to discover and be conscious of the reasons for the Arab defeat in the 1967 war. ʿUdwn draws out the beneficial and evil results of the revolution and highlights the state's manipulation of events. Naʿīm perceives both the past and present as negative. Khaddūr's poem *Wa Yanḥāṣir al-Bahr ʿAn al-Yābisa* calls for revolution against the
state, justifying it by a full description of destruction, sadness, argument, sex, idleness and executions in his homeland.

Khāḍūr’s poem is a long one divided into six sections. Every section is numbered and the whole poem contains 38 stanzas of a different number of lines. The second line of each stanza is indented and has no more than two words. Each line is marked conventionally, with punctuation: full stop, comma and the omission mark. Despite their length, the lines nevertheless lead the reader into the following stanza. As previously stated this poem is a long one (210 lines), and there are a number of long sentences that run on through lines and from one stanza to another [7 - 11, 12 - 15, 16 - 22]. These long sentences are punctuated by commas but also by an unusual number of exclamation marks, semi-colons and colons. This division of sentences serves to help and to realise the rhythm.

2 - Rhythm.

The poet uses the foot -0- (fa’ilun) taken from the mutadārik metre. The way the poet distributes the foot in lines can be seen, for example, in the first stanza, where the poet uses six feet in the first line; two feet and one separate syllable in the second line; two syllables, two feet, and one syllable in the third line; one syllable and two feet in fourth; one syllable and two feet in the fifth; and, three feet in the sixth. This kind of organisation of feet represents a pattern which helps the reader to pause and the poet to relate his story.

The rhyming of words at line endings or internally does not, however, appear to follow any set pattern. Rhyme cannot be organised as regularly in the whole poem for two reasons. First; the rhyme is used inside sentences marked by commas, and secondly the length of this poem lends itself to the narrative style or to prose. In this way, this
poem is similar to Adūnīs's poems. If the poem was rewritten in prose, we would find that it contained complete paragraphs; these paragraphs begin and end with rhyme. For example see the end of the following words: al-shamitīn, al-sinīn [11, 15, 22, 30, 45]. It is important to note that almost every line is linked by one or more rhymes [6, 23, 28, 29, 43, 54, 56, 74, 75, 121, 123, 125, 126, 147, 172, 182] al-kāfira, al-fājira, al-kāsira, al-‘ithra, al-hājira, ‘ibira, al-ghādira, mukābira, al-yābisa, al-‘asifa, al-nāshifa, khā‘ifa, al-nāzifa, al-dā‘ira, al-nāfira, al-hāriba or repetitions and that this persistence of rhyme strengthens the poem still further. The effect is that of intensifying the insistence and strength of the poet's voice.

Repetition is the basis the poet uses to create rhythm. This repetition is used with letters, words and sentences emphasising different purposes. For example:

(1) Repetition of words can be seen in [131, 132] ān denoting time, [161, 162] hayhat denoting vocative wishes and sight, [118, 119] kull denoting the total, [1, 2], the first repetition of diffatayki is preceded by the preposition min to denote the object and limit the place. In the second use [2] it denotes the object such as islisī, ąśbahā [141, 142] emphasising the present time, [206, 110] hamhimī is repeated four times as an imperative verb to emphasise that this action is important and the repetition of the verb [202] udrik is to emphasise this.

(2) Repeating a sentence; shape or type. The sentence is repeated, changing the action, subject or object. These changes avoid monotony. For examples: [12] "he doesn't ask for forgiveness," [23] "he doesn't need disbelief or pity," [46] "he doesn't desire forgiveness" and [208] "he doesn't want to be forgiven". [93, 103] "how will the sea explode on the shore," "how will the sea ebb," [8, 17, 24, 168] "now he exists from his stony exile," "now he creates the brightness," "now he is less bright," "now he is in the season of grass." Sentences are used to open and develop the actions such as [47, 48]
"He divides waves with a guillotine that rests on his neck. [207] He seeks the guillotine on his neck." The following sentences are repeated to show wishes and reasons. [1] "The sea springs from your shore, lovely and exciting [166, 167]. "The sea of wishes that springs from your shore is no longer attractive". The following sentences are a comparison between past and present. [40] "She shouts to be left alone in defeat.[44] Then he shouts to leave her alone". These two sentences express the action and the reaction. [71 - 74] "He is courageous rather than fearful, he is courageous rather than Samaritan."

3 - Theme and Structure.

Before we discuss the contrast between the feelings expressed through the construction of sentences, we can point to the pattern of sound in this poem. The poet creates a harmony between words by repeating a sound in one or more words. For example, *tadhiṣḥ---ṣhamitīn* [11]. Thus, near symmetry is created by the last letter or letters in one word and the first letter in the following word. It is also sometimes provided by the first letter or letters in two consecutive words being the same, for example as *gallīṣṭ gawṣ*[148] *ṣḥams ṣḥamīṣ*[7, 10] *ḥathiṣḥ ḫrūf* [159], and by the first and last letter or letters in two consecutive words *damiṣṭ al-tawassul ḫwul al-tasawwul* [136, 137], and even by the words' initial letter being in alphabetic order such as *jafūk, hamhama, ḫaṣṣamak, yujāhir, silāḥ, khūkha* and *fajīra* [175, 176]; for more examples see the use of the words, *juṭ ḫudūn, ḥāt ḫfāh* in [126]. The words that are used after each other, start with *jū ḫū kh*. Near symmetry is also created by a letter in the middle of two consecutive *malḥama, al-malḥ* [51], and by the scattering or rearrangement of two words that contain the same letters and follow each other such as *ḥabāl, balāh* [53]

The poet tends to use obsolete words such as in the derivatives of verbs *ḥaṣīṣ - mutawajjis, khawf - mutakhawwif* [70, 71, 74]. The repetition of the long vowels
enriches feeling, meanings and rhythm as in *shabbaba, qayylūla, hayḥāṭ* [41, 43, 54, 161, 162, 195, 210]. Archaic words and words that are not of Arab origin are also used, such as *islisi, ḥanūn, mumāyya, qabbāra, al-walāwūl, al-‘ufan, daghali, al-alawab, al-mullā, sabbāra, al-sammagh, wakfa, al-rutta*. *Ya* is used: to express sighing and regret; to signify relationship and to modify the meaning such as *yā khaliṣ al-dana wa al-dabab, ya ‘ayūn al-turāb, yā ‘īlāl al-ta’ab, ya bilād*. [120, 135, 143, 147]. *Ya* al-nisba is used at the end of the following words to enrich both adjective and rhythm: *nakhīl nuḥāsiyy, Jadal fajiyy, nazaq ġūfīyy, šīr jihannamiyy, maṭar mawsimiyy, tabū ma’daniyy* [52, 57, 63, 85, 113, 204]

The whole poem weaves together a combination of sounds and tricks of language so that the language takes on almost an obsessional nature. It seems that al-Khadḍūr cannot articulate his language without drawing attention to the artifice of language. This observation should take us on to our next point of enquiry which relates to repetitions, harmony and combinations of sound that enable the poet to present his idea of waste and execution, and to hold on in such a disordered world. The skeleton of the martyr will last forever, for even with his death he will continue to be the inspiration for the new generation. Then the happy skeleton = martyr looks to unhappy people who are still alive on the earth. This paradoxical vision is not only evoked through the concepts of life and death, but also through the ideas of ebb and flow, sadness and happiness. The happiness that belongs to the dead body expresses wishes and rejections while the sadness expresses the length of time, challenge and bitter life. The happy or positive is followed by actions and activities showing the happy skeleton looking to the people who are still alive on the earth.
4 - The Poet's Voice.

Between ebb and flow, death and rebirth, the skeleton is evoked. This skeleton looks down on a scene of bitter life on the earth. These events are related by the poet. After the sea evokes memories for the poet/narrator, the poet/narrator expresses his support for the skeleton and calls for revolution. The poet begins the story by giving the descriptions of the skeleton and the reasons for executions. Through telling the story, the poet/narrator addresses his home and his people, without ever using the first person singular "I". The skeleton, however, appears in the pronouns. The skeleton as portrayed by the poet/narrator is the main voice in this poem. He fights for a new way of life, for change, and for a better life for the people. He was executed but nevertheless is now an inspiration for the new generation of the revolution. The imperfect tense is used 57 times and when the skeleton is mentioned, it is always in the present tense while the perfect tense is used 58 times, and is mostly followed by the imperfect tense to emphasise the present moment [47, 55, 81, 1197, 207].

In this poem memory is alive in the present [1 - 6]. Through this memory the poet recalls and meditates on the events before and after death [7 - 24, 30 - 34]. The reasons for death allow the comparison to be made between the sterile time in the present and the enjoyable time in the past. The present is a time for fighting for freedom. This is the time for revolution. The link between memory and meditation gives space to the reader to feel the effect and sense of some words such as "sea," "earth," "home."

5 - Word-association.

The poet chooses his words carefully to suggest different meanings. For example, the meaning of bahr (sea) in the dictionary means any of the following: major river, fast horse, a man of knowledge, benefactor, tuberculosis and the blood in the
womb. If we compare the above literal meanings and the poet's use we realise that the poet suggests the following senses: the sea [1] provokes memory. Its shores help to stimulate this memory. The sea [93 - 99] suggests revolution. The question [103] "how will the sea ebb?" is asking when will the revolution occur. The question [129, 133] "who will attend the suffering of the land in the sea and the sea in the land?" asks how will we support the earth from the blood of those who have died. This blood is the bodies of those executed. The sea [166, 169] becomes gifts of desire when the poet says "sea of desire no longer interest" to suggest the dry and barren land. The sea [175, 176] "ebbs leaving the shore". This suggests that the fighter becomes a martyr. He fights for freedom and his homeland. The sea [183, 187] "returns to be sweet water" suggesting that freedom will return after the revolution.

The poet also explores features of the sea such as waves, the shore, river, the gulf, port, estuary, ebb and flow. These share in the sea's activity and are developed to become major word-associations in the poem. For example: mawj (waves) suggests the following: revolution with confusion, [47], the revolution is deep rooted. It is fertile with green blood [187], waves give help to revolution [88]. Shatt, and tami suggest places far-away [1, 2, 87], helping the waves [90], opposing or supporting the revolution [168]; mawan (ports) are a place of rest after the fight, a haven [ 54, 118]; farewell that suggests death [78]. Nahr (river) is a harsh song of lovers [84 - 87]. Rawafid (springs) are the number of martyrs [84] and khalif (gulf) suggests loss, separation, hope [120], death and horses. The sound of ebb and flow hamhamat al-madd wa al-jazr [201] is the sound of a horse you will not hear on the resurrection day. The poet uses this sound to describe the ebb as death that comes with execution. The sentence suggests the incitement to revolution or defeat, the earth means home and to fight for both is to fight against the revolution. The use of ebb and flow gives the sense that life gives and takes, welcomes and bids farewell.
These words add new images to both the feelings and the meanings in the poem. They establish the fundamental ideas of this poem as follows: (1) The title of Khaddür's poem seems as straightforward as can be. The poem is about the ebb of the sea from the dry land. But it is about the sea that moves and discovers the truth; (2) The sea brings memories. The variety of voices such as nature, life, death, and earth create a human element and the skull prompts memories of the skeleton which in turn recalls the past; (3) Memory is stimulated by an exciting sea, such as when the skeleton leaves his grave, and describes the earth as he sees it from beyond the grave; (4) Earth is his home but it has become a hopeless game, hypocritical, and sad; (5) His death was not followed by wailing or crying. He was executed; (6) The death sentence was given because he was asking for freedom and not showing fear of death; (7) Execution becomes a philosophy for those who follow him to freedom; (8) Earth equals home. It knows that he was martyred for speaking the truth and not fearing treachery or disloyalty; (9) His aims are to change the desert to green, to have freedom rather than isolation. At the moment he is like a spider that builds its solitary web in caves; (10) He lives as a prisoner and he knows the trials of hunger, separation and poverty; (11) In his opinion earth becomes a place for: dry ashes, sex, argument, depression and idleness; (12) The struggle for change is still in the preparatory stage, rather than that of action; those who want change realise that death brings another life but this life has to be free. Thus the reader can imagine and focus his view from the time the skeleton appears as it guides him, helping him to value life and death.

6 - Metaphors.

Metaphors help the reader to organise the comparison in detail. They are built by using similes and symbols.

For example:[3 6]

"he is a martyr now"
he draws coldness
and grows like roses in our memories."

The "martyr" and "draws coldness" are metonymies for death. The relationship between "death" and "writing roses in our memory" is provided by the flower on the grave of a fighter to evoke memories. The relationships between the above words are extended by the use of the verbs "draws" and "grows."

In the following example [7 - 11] the poet builds up the metaphor using more than one metonymy. He hides the meaning and presents his belief as a fact.

"He exists from his stony exile,
appears like a wax mummy to surprise those who
rejoice at his unfortunate death."

"Stony exile" is a metonymy for the grave, and the "wax mummy" is metonymy for a description of paradise. The meaning is that his soul will be in paradise, surprising those who rejoiced at his unfortunate death.

Several types of similes are used in this poem to give a full description of conditions: (1) the simile that contains two parts such as [40 - 43] "reed flute stopped its sad tone which is like a lost step". The "Reed flute" tone is like the sound of naddāba. Both express a sad tone. (2) Implicit similes such as "He knows that the cloud if it is not formed from his blood is not a fertile cloud." The cloud that is formed from the blood of earth means the blood of the martyr who has decayed and become dust in the air. The meaning is implied while the two parts that form the simile are understood through the two parts of the metaphor. For more examples see [113 - 116, 75 - 77].
The use of the classical simile extends to build up a picture. The poet tries to use one part of the simile as a metaphor. For example, [93 - 101] "How the sea explodes on the shore shouting, whinnying like an army of horses, whinny whinny and take rest, leaving slowly like a cloud of winter, trying to light the dark window." This is metonymy for the movement of the revolution. "The sea was breaking, shouting, whinnying like an army". These fighters know the hard truth of the fighting. They know they will die and become "like the cloud in winter". They will live in the heart and minds of the people. The poet here tries to express the value of the martyr. These clouds are "like the pulse that reminds people of the light of freedom". The first part of the simile is omitted while the second part, "cloud in winter" and "the pulse", continue to build up the picture. These two parts, however, light the dark window with the light of freedom.

Metonymy and personification share the same expressions. Each of their uses embodies the human condition; there are 49 expressions which can be classified as metonymy and anthropomorphism in this poem, for example, "draws coldness," "face of memory," "language of fire," "exciting waves," "hopeless game," "submissive of years," "the copper palm tree," "earth blood," "sea of wishes," "green blood," "sword of days," "death of city," "clever seasons," "sense of renewal," "oscillating dream," "the storm face," "tears of question," "quick letters," "station of tiredness."

The symbolic metaphor is linked with the use of the symbol as a word. For example[187 - 189] "Oh palm tree, he returns to the sea (he is dead) with his headstrong beauty and purity, the sea bed is happy without his pure green blood." The sea is a symbol of death, the verse "the sea bed is happy without his pure green blood" means that there are many people who support the revolution who are killed by authority. Waves are a symbol for the revolution and the green blood is a symbol of new death.
7 - Symbolism.

The poet evokes the Samaritan [72] which refers to the Samaritan tribe who lived in Palestine, Syria and Iraq. The Samaritan is known as a man who helps people. He is not afraid. The thieves kidnap and beat him because the Jewish rabbi refused to help him. This description is similar to the man who was executed and who was resurrected as a skeleton after death. This skeleton governed the poem and appeared as follows:

The one who was executed is like a symbol that was used as a pronoun, the third person "he "[3] through the memory. He becomes an attached pronoun in [7]. His features and activities are as follows. He:

- exists from his stony exile.
- is a wax mummy.
- does not ask pardon.
- cries with a loud laugh.
- chews his phlegm.
- says the truth.

In the second section of this poem "he" is the narrator. His words are addressed to the dead but imply the opposite. He is dead but he is alive while the living people, in his opinion, are the dead. He, as a second person, asks the people to leave the woman who grieves for him alone. He goes back with his sympathy.

In section three, this symbol still appears as an implied pronoun. The use of verbs denotes this symbol. His activities are as follows. He:
- does not ask forgiveness.
- lives to die exercising his freedom.
- provokes people to rush into the revolution.
- hides the port (or heaven) for martyrs.
- realises the cloud has to be from the blood of the earth - martyr -.
- no pain, discussion, to be silent means no result.
- He is adventurous and courageous rather than a dream.
- He is more courageous rather than a Samaritan.
- He is haughtiness.

In sections four and five, the fighter continues to appear as an implied pronoun.
The verbs presenting his activities are as follows:

- He knows what is wrong.
- He knows he has to instigate the revolution.
- He lives as a spider in the isolated cave.
- He loves his home.
- He is a prisoner, and lives a life of poverty.

In the last section, this symbol is used as an implied pronoun to symbolise another fighter who continues the fighting. The people know his visions and aims, and they will support him. They believe that life brings death and death brings life. This is like the ebb and flow, welcome and farewell.

The following words, "sea," "earth," "home," "life" and "nature," have been regarded in the previous discussion as the main device to develop the predominant ideas in this poem. These words are rich in their associations. Through the following list of these words the reader will be aware of the feeling of anger. For example, the word
"sea" suggests the life and death of the martyr, the "waves" suggests the revolution and the rest of the words and their associations may suggest the reason for this revolution.

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. sea</td>
<td>lovely exciting, wide, explosive, shouting, slowly, the fogs of winter, pulse, ebb, fighters, painful, far away, beauty, sweet, depth, green blood, rise, death, life. guillotine, fertility, depth.</td>
</tr>
<tr>
<td>waves</td>
<td>place to rest</td>
</tr>
<tr>
<td>port</td>
<td>lean, foggy, remind, night, destruction, prayer, crying</td>
</tr>
<tr>
<td>gulf</td>
<td>place of support, far away, night, palm trees.</td>
</tr>
<tr>
<td>shores</td>
<td>lying foam, bowed legs, thirsty, swing, lewdness, creation, back, mask, passed words, phlegm, ugly, position, sour, corridors, support, sailing, quick letters, honest, tower, run, closed doors, sea of wishes, swelling ball, height, degenerate, ashes, sound of blowing straw, flee, losing a game, separation, ships, minaret</td>
</tr>
<tr>
<td>2. earth = home</td>
<td>shore, wide, dirty, country, icy distance, pain, sea, hell of fatigue, state of glory, tired station</td>
</tr>
<tr>
<td>land</td>
<td>light, lowliness, question, wounded, stone, bitter, dry life, hunger, separation, disintegration, dry food, wisdom of hunger, present, chest, bleeding lioness, death, den, seasons, welcome, ebb, flow, renewal, rebirth, error, player, happiness, scoff, light, shame, biers, dance floor, people, painful, weapons, immorality, peach.</td>
</tr>
<tr>
<td>earth</td>
<td>copper, ripe dates, calling</td>
</tr>
<tr>
<td>eyes of the soul</td>
<td>fire, shooting star, stars, scorn, sun, gluttony, weapon, flood, morning, day.</td>
</tr>
<tr>
<td>palm trees</td>
<td>ports, resting, cave, hate, knifes, red, dark, lost, trouble, lewd, false, city of moss, bottom, grave, skull, wax, waves, guillotine, sword of day,</td>
</tr>
<tr>
<td>3. life</td>
<td>discussion, silence, fire, poetry, expression, back, wailing, painful, artistic, firm, nature</td>
</tr>
<tr>
<td>language</td>
<td>reed flute, lost, discussion, women wailing, colours, dark, red, tears, blood, forgotten.</td>
</tr>
<tr>
<td>sadness</td>
<td>oscillation, adventure, fear, loneliness, height, scorn, light, stab, perfidious</td>
</tr>
<tr>
<td>dream</td>
<td>fire light, coldness, flower, language, memory, face, stone, roast.</td>
</tr>
<tr>
<td>fire</td>
<td>horses whinnying, army, sound of silence, circle, pardon questions, unbelief, pity.</td>
</tr>
<tr>
<td>horses</td>
<td>4. nature = winter season, rain, cloud, blood, earth</td>
</tr>
<tr>
<td>pardon</td>
<td>wind nationalism, consciousness.</td>
</tr>
<tr>
<td>4. nature = winter</td>
<td>storm, spider</td>
</tr>
</tbody>
</table>
2 - 2 - Lebanon

2 - 2 - 1 Qasīdat Ṣūr by Shawqī Bazīgh.132

The poem Qasīdat Ṣūr (Tyre) is one of a group of poems collected in the Diwān Ughniyat Ḥubb ʿalā Nahr al-Līṭānī published in Beirut in 1985.

1 - Introduction

Shawqī Bazīgh lived in Tyre, situated in south Lebanon close to the Israeli and Palestinian border. He witnessed the clashes with Israel in Tyre during six months in 1980-1981. He describes, remembers and bewails his home town. In his poem Bazīgh gives a historical introduction to Tyre that is linked with the present time. This is a long poem, conventionally punctuated and comprising verses with different numbers of lines. The verses may be ended by a comma or may run on into the following verse. From the date noted at the end of this poem "June 1980 and February 1981" the reader can relate the poem to events in Tyre. Tyre was attacked by Israel during the war in Lebanon, and therefore it is assumed that this poem is an elegy for a city. The elegy for a city was developed in the second Abbasid period in al-Andalus (Spain). The Arab Diwān of this genre of poem contains many poems that focus upon historical events, government or society. This poetry is a kind of reproach for the destruction or neglect of cities.133

In Bilād al-Shām (Syria, Lebanon, Jordan and Palestine), because of the succession of wars since the 1960s, this type of poetry, elegy for cities, was reborn. By it, poets found a new way to lament the destruction in the cities. Darwīsh was from
Palestine, al-Qabbānī from Syria, yet both wrote elegies lamenting the events in Beirut in 1982. Bazīgh's elegy, however, was for his home town, Tyre.

Bazīgh's poem is a presentation of the situation within its political and historical context. It seems to be just a poem exploring and recreating the events of the time. But the complexity of experiences and issues that draw the poet to the elegy for his city seem to demonstrate his love for his city. The opening verses are sufficiently descriptive of historical events and the atmosphere of the city to grip the reader. It is about Tyre in both past and present, as follows:

1. Tyre and its relationship with the Mediterranean Sea is defined by the waves, which have pounded the city shore for twenty centuries [1 - 11, 80 - 89, 229 - 234, 378 - 380]. This definition links the present with the ancient history of Tyre. In the beginning, the poet introduces his poem by quotations taken from Genesis to remind the reader of the creation and the long history of Tyre. This quotation is followed by verses which describe the creation of Tyre. The opening verses mirror the overall structure of the poem up to the present time. Tyre began as a small busy city with "fabulous" ideas. Step by step, it became the capital of the Phoenicians. Trading in Tyre began five thousand years BC and thrived due to the strength which came to Tyre from both the East and the West. After this time life in Tyre became more complicated. This historical introduction is linked with the present time.

(2) The poet describes a city of war where people are being killed every day. It has become a wrathful, violent and very fearful place [29 - 31, 36 - 40, 162 - 164, 166 - 176, 354 - 377]. The people of Tyre are now living in tin shacks like refugees. They are very poor and suffering from malnutrition [153 - 155, 183, 184]. The poet expresses the people's hope and determination that Tyre will return to be a strong, peaceful and safe haven against the enemy once more [425 - 434, 435 - 440].
The poet compares Tyre in the past and in the present. He depicts its long past power and the challenge presented by the present war. The enemy is against peace and the strength of Tyre. The war is against the history of Tyre. To help life to survive and keep its history intact are the challenge of the war and the enemy. This challenge sets the main tone in this poem.

2 - Rhythm

The poet uses the foot -0- (fā'ilun) taken from the mutadārik metre. The use of caesurae in the middle of sentence makes the poem much simpler to read. The pause (sukūn) is used with the rhyme to express emotions and to give time to the reader to enumerate the events in Tyre [154, 155, 183, 184, 314, 315, 321, 324]. The pattern of rhyme appears in different ways, for instance following each other such as in [20, 21, 43, 44, 54, 55, 72, 73, 74, 75, 80, 81], or after two lines such as in [17, 18, 67, 69]. It can be seen as [ a-a-b, a-b, b-a-a, b-b-a, a-a, c-c, d-d etc.]. There is a sense in which the middle verses settle into a more predictable pattern of rhyme, but that possibility is firmly denied by the poet's use of half-rhymes such as [46] al-ilinihāyā and [49] al-lāhiba, [98] lashtad and [101] yad. There is also an extension rhyme that can be seen in the first, second and third verses or at the end of each verse. See for examples [14] al-hā'ila, [20] 'āsimma,[21] qārimma, [39], [40] khalida, [52] sākina, [72] dākina, [73] khā'ina, [79] sākhina, [83] bāhita, [120] khasira, [123] al-tā'ira, [137] al-dāriba, [158], al-thālitma, [180] al-hāwiya, [181] al-dāwiya [189] khāwiya, [204] al-hārisa, [211] al-šāliya, [226] al-hādira, [229] al-sāhira, [363] al-fāsila, [425] bārida, [426] 'a'īda and [427] shāhida. There is also the further complication of internal rhyme that is the rhyming of the line-ending word with another in the middle of the line. For example, the words malakā, da'ikā, halakā, istahālā in [138, 139]. For more examples see [82, 83, 84, 89, 90, 99, 100, 101, 102].
Repetition of words is used with pauses to link or continue the meaning. In some places the poet tends to repeat the meaning of the word instead of repeating the word itself. For example, the poet uses "Phoenician flower" instead of repeating "ṣūr" in the following: "I sing for the Phoenician flower which is destroyed" [11], and see [140, 141, 304, 307, 317, 321]

Vowel sounds can evoke peaceful, violent and sad feelings, the repetition of words that express sounds and their echoes giving a sense of the present time. This can be seen in the use of words that contain letters such as tāʾ, tāʾ, qāf, dāl, dhāl, šād, and zāʾ. Moreover, the poet deliberately uses words that highlight the sounds, situations and feelings such as: loneliness to evoke sadness, drumming noise to express shouting, repetition to echo the owls hooting, etc.

All the devices of rhythm represent the poet's personal response to the succession of events. Thus he presents the reader with the events of the war. He still gives the reader the opportunity to compare two different situations of Tyre before and during the war.

3 - Theme and Structure.

This is a poem arising from the experience of war. In the process of decomposition of the lover's body, the lover and the killer commingle. Searching the whole poem, we find that the poet depends on the opposition between concepts: life - death, love - evil and light - darkness to bring his theme to life. The fact of death does not have further development. It is the death of real friends that is caused by the war. Thus, the concept of death is the war itself that ends life. The remainder who survive from death decide to rebuild Tyre. Thus, life as a concept is to challenge and rebuild. For example, "in the entrance of Tyre, we will write this city is destroyed to be rebuilt"
[421, 422], "we are the survivor on the sand of Tyre" [416]. In the use of the above sentences the poet achieves an equilibrium between the use of the concepts. Neither the negative (death) nor the positive (life) predominates. The poet lost his friends and called for the rebuilding of Tyre.

4 - The Poet's Voice.

The poet relates the war's actions. He expresses his feeling during six months in Tyre. These actions employ the following main subjects (voices), that interact or oppose each other in the whole of this poem. "I = poet," first person singular, is expressed through the use of the simple pattern a'far such as asma', adkhul, arfa'. The poet is the speaker and the narrator. He unites with "we" that employs the pattern na'far, but both later separate and unite again. The first use of "I = poet/speaker" conveys the meaning of patience, knowledge and the conclusion. The "I = poet" unites with "we" to challenge or resist against "he = enemy." The use of "I = poet/speaker" separated from the use of "we" gives the idea that the war had left him alone (suggesting the number of people who had been killed in the war). The separation between "I and we" on one side and between "she = Tyre" on the other shows the effects of the war.

This poem depicts acts and events in the present moment. Verbs in the imperfect tense are used 80 times, compared to the perfect tense that is used 33 times and to the imperative that is used only once. The use of the perfect tense is usually followed by the imperfect tense. The present moment predominates in this poem. This time is captured by the events in Tyre between "June 1980 to February 1981" but is extended to call up a picture of both ancient and modern Tyre. This combination between the past and present highlights the comparison between the good time in the past and the present time of destruction.
5 - Word-association

The poet uses the word ughniya (song) to present the object of the elegy. This presentation suggests joy. It is a beautiful Tyre that stays in the poet's mind. He alternates between the two words, song and elegy, suggesting sadness. The first use of the word ughniya [7 - 8] states that the poet will weep for Tyre; all elegies are not enough to mourn for Tyre. This gives the reader a perplexing feeling. The word ughniya in its second use suggests a historical or progressive time of Tyre "I sing for the lonely child in this time, for Tyre; no more a capital, for Tyre no longer a city, I lift my eyes to scratches that had been left by the nails of time over the sand" [10 - 25]. The verse changes from a song to be the sound of a dove cooing, and the bell ringing as the verse takes on a sympathetic tone [191, 191 - 193]. An unpleasant song is associated with the sound of war. It is a "sobbing," "screaming," "destroying," "explosive," "fabulous" "drumming," "thunder," "calling" and "fearful ring" [37, 89, 105, 140, 185, 188, 208, 257, 269, 270,]. It is also the song of girls who sing sad songs, of owls hooting, the original voice, a mother's voice, birds singing, the echo of friendly laughter in an empty city and an arid song [91 - 94, 133, 181]. The last use of ughniya is as a national anthem for Tyre [91 - 94, 105, 111, 435 - 437]. From the above, we can discern that the poet balances between the word "song" as a sound and as a song. This song is no longer a song but a sad tone.

The poet uses the word "sand" to express his convictions. For example, raml (sand) relates the history of the people who live in Tyre. Through its lines [22 - 25], a place where a human being began and ended life, life began from sand and he was buried in sand, [48, 78 - 94, 139], the unknown shadow is read in the lines of sand (geomancy) [236], the beauty of Tyre is seen in the reflected golden sand in the setting sun, [87] war situation [277] and the time that passes on the sand [428]. These associations of the word raml are not in accord with ordinary usage. Arabs use raml to
describe something with a weak structure. The Arab name *ramal* for a metre implies that this metre does not have a strong structure.

From the above we can summarise the following ideas: (1) the poet weeps for Tyre; (2) weeping for Tyre is associated with the sound of war, (3) the fear of the war becomes a sad tone; (4) the poet sings a traditional national anthem for Tyre; and (5) human history in Tyre can be read through its sand.

6 - Metaphors.

By the use of metaphor, the poet balances the two conditions of Tyre, before and during the war. For example:

(1) the extended metaphor, where the extension is achieved by the use of verbs, for example [235 - 238]

"I came near the city stones, then I looked carefully for the flaming sand, I saw men covered with dust, and waves flood over the empty city"

The relationship between "the city stone" and "looked carefully" gives an indication of how understanding occurs by concentrating and staring, "sand and dust" represent the history of Tyre, "waves and the flame" represent the change, and the relationship between men and loneliness is separation. The relationships between the "stones", "sand", "waves" and "men" on the one hand and "dust", "flame" and "lonely" on the other build up a picture of the activity of war. The first group refers to normal life but the second refers to conditions in war-torn Tyre. The verbs "came", "look", "saw", and "flood" allow the reader to follow the image in detail. This type of metaphor is seen when the poet finds parallels between two results, for example [304 - 313]
"Oh, peddler hawker
sell me a stone
to build up this city.
oh, wandering poet
sell me a poem
to elegise these ruins.
oh, roaming lover
sell me tears
to cry for this destruction."

The relationship between "hawker," "wandering poet," "remaining lover" and between "stone," "poetry," and "tears" is a symmetrical one, while the relationship between them and the destroyed ruins of the city provides parallels between reality and the act of war. The verbs "sell to build up, to elegise and to cry for Tyre" provide a chainlike linkage between the parts of the metaphor.

(2) The paradoxical metaphor appears when the poets uses litotes between the action and the result. For example [378, 380] "Nothing left for us except a lover striking the earth to wake up." The relationship between lover and earth is the striking. This word "striking" is used to suggest digging the earth again. "He digs the earth to plant." The poet uses the word "struck" instead of digging, wake up instead of planting.

(3) The symbolic metaphor. In this poem, the theme which is the symbol of the metaphor may not be recognised readily as such, for example [173] "The ribs did not become oranges for our orphans". Here the flame colour of the oranges represents the fire, explosion, grenades of war. At the same time orange symbolises the human heart. Thus the metaphor is extended as the ribs enclose the heart. This heart could not carry sympathy and love for orphans any more. In other words, this use of the symbol
"oranges" suggests different meanings: first, the war left many orphans, and secondly, in the war between the people in Tyre, the capacity to love has been lost. This type of metaphor can be seen also in this verse "the trees go back before the autumn" [289]. The literal meaning for "before the autumn" is the summer. When the poet mentions before autumn he does not express the literal meaning but symbolises the burning of the trees as if in summer. This riddle is an attempt to awake the intellect of the reader.

The symbol is also used in similes to suggest the effect of the war. For example [54, 55, 57] "the mountain of meat (bodies of children) is soft like a fluffy bird," "the purple blood is served to the kings and their dogs," and "when the earth is still formless accused by waves."

Anthropomorphism is used in this poem to give a human sense for things such as the body of the sea, skin of Tyre etc. There are many examples in [2, 3, 23, 34, 58, 61, 64, 66, 87, 80, 109, 113, 114, etc.] The poet enriches the use of anthropomorphism when he employs these human adjectives and creates a conversation between them, for example, in the conversation between the poet and the sea [203 - 234], Tyre the motherland and her inhabitants [370 - 380]. The conversation when Tyre refused to feed its people is similar to the conversation when Bayt Yahūn refused to feed its people in ʿAlī Shams al-Dīn's poem; Qaṣīdat Ayāt Min Kitāb al-Imām al-Muntasār. 137

The poet uses metonymy to describe the effect of the war, for example "the body calls himself, closes his shroud, and returns back to his grave" [265 - 266]. This is metonymy for a body which has been left a long time without being buried. The poet also uses metonymy to describe the creation of Tyre: "there is the day that began to scratch the soft skin of Tyre" [22 - 25], is metonymy for the new beginning of Tyre. For more examples see [14, 28, 44, 53, 75, 100, etc.] It is noticeable that some of this metonymy builds on the allusion as a kind of symbol [407, 408] "until the raven stops
flying in the sky." "Raven" is metonymy for aircraft and rockets or, alternatively for black for mourning. The use of "raven" traditionally symbolises destruction. This is metonymy for the continuity of the war.

7 - Symbolism

Allusion is the major form of symbol in this poem. Allusion is used as a means of evoking historical characters, describing the ruins and exploring the meaning of religious verses. For example:

(1) Historical characters are used to evoke the situation in modern Tyre. These characters enable the reader to create a comparison between the situation of Tyre before and during the war. For example, originally the conquest of Tyre was a great prize for Alexander the Great, but, now he would not even want to invade it. It is now a place for butchery and fearful war [238 - 242].

(2) The historic ruins in Tyre have survived intact until now, but are now being shaken by bombs. Ḥirām's grave is one of these. The poet mentions this grave to evoke the history of Tyre[257].

(3) Linking the events in the Qurʾān and the events in Tyre [218 - 221]. The Tyrian flood and hailstone symbolise the stone that had been carried by the Birds (Abābīl) when the Muslims waged war against the Ethiopians. This story is referred to in the Qurʾān and shows that God defended the Muslims by sending the Birds (Abābīl) to throw stones on the Ethiopians during the battle. The evocation of the conversation in the Bible when God ordered the world to be created in seven days is an allusion to present the creation of Tyre [68, 70]. The life of Tyre that begins with the breath of the sea [361 - 362] is taken from the verse in the Qurʾān where God ordered 128
and gives breath for bodies to return to life. The Christian liturgy is echoed when the poet uses the dialogue between Tyre and her inhabitants. This conversation is typical of conversation between the priest and the people asking God to accept their prayers. Gortaganna (Carthage) was elegised by Arab poets after it was regained by the Spanish. The situation of Carthage at that time is similar to Tyre now.

(4) Folklore words presented in a short and quick manner highlight the heritage of Tyre, for instance, pagan goat means a boat, al-ghazāla (doe) symbolises the afternoon sun. In this poem, these words are used to symbolise the exact meanings as they were used in the past. Thus these words give a feeling of anachronism to what is otherwise a heroic story.

The following list of words and their associations expresses the effect of the war on Tyre. For example, the use of the words "blood," "waves," "wind" etc. Among these words there are other words such as "stone," "time," "olives," "trees," "earth" etc. which symbolise the love for Tyre and its glory. For more suggestions, see the following list of the partial symbols and their associations:

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>earth</td>
<td>power, frame, invention, life, ditch, destruction, place, face, return, silent, direction, shock, smoke, bread, words, colour, focus</td>
</tr>
<tr>
<td>blood</td>
<td>infinite, wine, bright, years, value, tree, stone, fall, wheat, dancer.</td>
</tr>
<tr>
<td>sun</td>
<td>infinite, sons, days, active, river, bleat, heart, warm love, life, suckling, growing.</td>
</tr>
<tr>
<td>stone</td>
<td>opposite, old, history, fearful, support.</td>
</tr>
<tr>
<td>time</td>
<td>owl, closing, history, moment, greedy, simple, ant, beating, power, solemn, flutes.</td>
</tr>
<tr>
<td>Autumn</td>
<td>ruined, grief, with a wall, occupation.</td>
</tr>
<tr>
<td>olives</td>
<td>spreading, care.</td>
</tr>
</tbody>
</table>
mirror  truth, farewell, forgery.
orange  home, ribs, colour, fine, heart.
sea  bodies, killed, master, power, old, meditations, guide, truth, horizon.
Šufṣāfa tree  sympathy, rest.
trees  truth, border, fearful, cutting.
wheat  poor, life, destruction, freedom.
wind  beating, power, breaking, remoteness, shoot.
waves  soul, throwing, madness, hand, sweep.
star  anger

2 - 2 - 2 Al-Baḥth ‘An Ghirnāta by Muḥammad ʿAlī Shams al-Dīn. ¹⁴³

The poem Al-Baḥth ‘An Ghirnāta (Search For Granada) is the second in a series of fifteen poems in the Diwan Qasāʿid Muharraba ila Ḥabībatf Asyā. This Diwan was published in Beirut in 1975 and again in 1983. In the introduction to this Diwan, it is mentioned that this poem was translated in 1976 into Spanish by B.M. Muntafiz who stated that this poem introduced new feelings and winds of change to modern Arabic poetry. It relies upon historical names and Arabic styles of writing, keeping a continuity of rhythm. ¹⁴⁴

1 - Introduction.

Like al-Nāṣîm, Shams al-Dīn discusses Arab problems in general. As I mentioned before, in this poem Shams al-Dīn makes a paradoxical comparison between the Arabs, reminiscing on their past glory, and now. Shams al-Dīn thinks that the Arabs are capable of getting through this difficult period. This difficult period is the present time, which has seen the Arabs suffering from a succession of wars in which they have
lost their land and glory. Shams al-Dīn in this poem searches for Granada. His search has been built up from ambiguities and probabilities of meaning. It needs explanation. This explanation must be parallel to the construction of the poem. It must be deeper, and embody implicit separation, ambiguity of shadow, technical style and the change in meaning. The title is probably questioning and thought-provoking for most readers. Arabs had lived in Spain in their Golden Age at the time of the conflict of the Umayyads against the Šabbasids. But why would Shams al-Dīn search and weep for past Arab glory now and risk confusing his reader? There must be a very compelling reason. If the title can be explained, then the central purpose of this poem will be clear. The poem is built on three levels, beginning with memories, continuing with a description through history, and ending with comparison. These three levels consist of sensory, implicit and consequential events that return the poet and the reader again to reality. The relationship between these levels is strengthened by the circle of significance present in both the structure and the themes of the poem. In these devices, history, the search, and the consequences of war, blend with the belief of the poet.

This is a poem arranged in two sections; the first has five stanzas and the second has one stanza. There is no immediate sense of regular line lengths that would suggest a metrical pattern. In fact, there is considerable variation between lines some being as short as the fourth (see also [30 - 34]). The poet has used different punctuation such as the comma [9,10,23], brackets [10], fullstops [4,6,15,20,36], dash [19], inverted commas [29,31] and the omission mark in [17]. In this poem, the patterns of sound are already clear to the reader.

2 - Rhythm.

The foot 00-0- (mutafa‘īlun), taken from kāmil metre, is arranged in such a way as to express quick and quiet movement at the same time. The quiet movement
expressed through one foot is extended to three feet in one line. This use of feet is linked with the peace of Granada. The quick movement containing four feet in line are linked with the poet's situation. This arrangement also applies to the number of feet in the stanza. For example, the opening stanzas [1, 5, 7, 18, 21, 22] contain four feet. Two or three feet are used in the units that are placed in the body of the poem [6, 8, 14]. In the final stanzas the poet uses one foot [4, 27, 34].

It is important to note that some lines contain one rhyme [15 - 20, 22 - 23], while others repeat the rhyme [5 - 15, 36]. The poet chooses words which form full rhymes with just the single final letter or syllable rhyming, for example, *abrāj* - *burj* [6 - 9], *lār* *abdī* [10 - 11], *bi dhākiratī*, *tūṣīlimī* [2 - 3]. He matches rhyme in the last letter with a sound that is closed such as *atfal* [16], *tanzilīn* [17], *qurṣān* [19], *takburīn* [32]. The poet also takes advantage of the quality of language to express feelings when he uses the *yā*, which gives the sense, when reading this poem, of richness of sound.

3 - Theme and Structure.

This poem builds on a comparison between the past and present. This comparison is based on the contrast between these concepts: life - death and light - dark. For example, the life of Granada grows to the sky "your sky grows" [29 - 31]. The poet contrasts this with his own growth. He concludes that he has become shallow [26, 32]. Time passes for both the poet and Granada. The poet is drowsy, has no power, falls and he is the last death [1 - 2, 5, 26].

From the above, and if we consider the particular images which strive to suggest a complex web of negative aspects of both the poet on the one hand and Granada on the other, it seems that the negative is mostly used for the poet while the positive belongs to Granada. But there is also a deep positive feeling being repressed here, the poet tries to
draw lessons from Arab history in Granada and in so doing, negative feelings arise when the poet laments that loss of glory in the Arabs' present.

4 - The Poet's Voice.

Reading the poem again, it is found that it has a balance between the poet's voice and Granada's voice. This balance is not just between the two voices but also between verbs and other words. The poet uses two verbs at the beginning and at the end of most sentences; the first introducing the subject, and the second closing it. The verbs in columns 1 and 2 below show the order of the verbs in the sentences. The (meanings of) verbs in column 1 are used to open the sentences while those in column 2 close the sentences. For example:

<table>
<thead>
<tr>
<th>Verb 1</th>
<th>Verb 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>ring</td>
<td>drink [2]</td>
</tr>
<tr>
<td>open</td>
<td>sleep [3 - 4]</td>
</tr>
<tr>
<td>throw</td>
<td>repeat [9]</td>
</tr>
<tr>
<td>fell</td>
<td>begin [11]</td>
</tr>
<tr>
<td>bare</td>
<td>wipe [18]</td>
</tr>
<tr>
<td>become shallow</td>
<td>grow [22]</td>
</tr>
<tr>
<td>draw</td>
<td>pave [22]</td>
</tr>
<tr>
<td>rush</td>
<td>link [23]</td>
</tr>
<tr>
<td>die</td>
<td>pass [34]</td>
</tr>
<tr>
<td>run</td>
<td>link [34]</td>
</tr>
<tr>
<td>cry</td>
<td>forgive [36]</td>
</tr>
</tbody>
</table>

Another reading of the above verbs shows the parallels between the two groups. If the verbs of column 1 are read alone the succession of actions can be discerned, if the verbs of column 2 are read alone, the consequences of action can be discerned.

The poet is not a narrator. He is a part of the comparison. "I = poet" is the main subject that conveys the anxiety of this poem. This main subject appears as implicit,
detached and attached pronouns such as the use of *anti, tarsumīn, takbarīn*. This main subject and the other main subject (Granada) from the two parts of the comparison. "She = Granada" is expressed as a second person. The relationship between these two is a paradox. "I = poet" is in an unconscious state compared to "she = Granada" who begins a new shining life. This comparison is achieved through the verbs that express negative and positive sides. The verbs that are used with "I = poet" express four positive ideas: *a'lām, aqrāb, aqdhif, utul,* and four negative ideas: *asquf, abīd, aqūl and abkīt (bakayt).* The verbs that are used with "she = Granada" express two positive: *tabtadīn, ta'fādū* and two negative: *tanzilīn, tanshatirīn.*

Secondary subjects (voices) are divided to support both the poet and Granada, for example your feet *tarsum* (support) Granada, the wind *taghfīr* (supports) the poet etc.

The use of "I = poet" as a centre of the action allowed the critics to link this with the poet's egocentricity. But in this poem, the poet respects himself as a representative of the pain, problems, memories and reality for Arabs at the present time.

The imperfect tense is used 27 times and is the dominant tense in this poem compared to the perfect which is only used twice. The perfect tense expresses the historical influence on the present while the imperative is used once when the poet orders Granada to develop differently because as she exists now, she overwhelms the poet. This is presented now through memory. The poet enters history. He links the history of Arab rule and Arab power in Spain with Granada's history in the present time. Arab historical hints are recognised through the hidden comparison between power in the present and past. This is described as weakness, and lost glory. The poet sometimes points the reader to these hints when he says "The last magic time, In the first drop of
PART 2

water" [13 - 14], and in [33 - 34]. The hidden comparison that grows and builds a new meaning can be seen through the use of some words such as memory and water.

5 - Word-association.

The poet begins with one word to highlight a particular idea but moves on to use several other words to develop the continuity of the idea. For example:

*Dhikra* (memory) evokes ideas in the mind of the poet. "The leaves of the palm trees and sound of the river Barada". *Dhikra* is the first step into the poem [2]. *Dhikra* commands the poet to follow his thoughts. His imagination begins to create. This word *dhikra* is used again to wipe away the poet's memory and bring it back, and bring him back to reality [25]. In this case this word *Dhikra* is used to evoke and wipe out memories. *Nuṭās* means drowsy or the first moments of sleep. *Nuṭās* is a window [23]; through this window the poet will reach his dream. Dream begins with *dhikra* and *nuṭās*. *Nuṭās* when it first appears suggests that the gap between reality and his dream of the world is limited. *Nuṭās* forms the prelude or introduction to the dream. It also suggests the end of this dream. The second time, the word *nuṭās* [35 ] is used to suggest the return from the abstract world of thought to the sensory world of reality. It shows that the dream is finished and that truth is still truth. *Nuṭās* is lost feelings. Between *dhikra* and *nuṭās* the poet achieves expression of his feeling.

Some other words, such as the word *mā* (water), convey feeling, belief and attitude. *Mā* suggests flatness [9-10]. The Arab ruins become like a tower of water in Spain. *Mā* is the first drop (*natfa*). *Natfa* means pure and clear water like a pearl. It also means sperm, as in the verse "lā taj'ulū nutufakum illā fī ṭahāra". Thus water in this poem also represents new life. The first drop of water giving new life becomes the main element of creation in this poem; "Spain starts a new life in Granada". *Mā* is pure and
reflects the shadow of history [21]. Its purity is like a blue mirror reflecting the colour of the sky. *Mā'a* in its final appearance in the poem expresses its characteristics such as flat surface, basis of life, creations and memories. All these come together to suggest the Arab ruins in Spain, and the re-establishment of Spanish nationalism once the Arabs have left.

From the above we can summarise the following fundamental ideas in this poem: The search for Granada begins with memory [1 - 4]. At the first level, this memory comes from unconscious feelings, remembering the Arab rule in Granada [5 - 7]. The second level is the description of ruins, sea, beach and gulf [9 - 20] and the third is a comparison between Granada's growth and the poet's shallowness [20 - 36].

6 - Metaphors.

This poem contains different type of metaphors. For example,

(1) Extended metaphors occupy much of the poem, forming seven stanzas out of nine. The major links between these stanzas are the main subjects "I = poet", and "she = Granada" for example: [1 - 4]

"Palm leaves echo Barada
and the gulf drinks it
and raps a window in my memory.
I am suddenly drowsy."

The connections between the words "leaves", "bell", and "gulf" is the sound. This sound evokes memories that pass through the "window". Memories link the poet with his dream. The main relationships between the sound of "leaves", "bell" and "gulf"
and memories are causal. They are associated with the verbs "echoes," "drinks," and "raps."

(2) The paradoxical metaphor. The comparison between the condition of the poet and Granada provides a paradoxical metaphor, for example, [32] "I become shallow, You grow." The relationships show paradox through the two conditions, that of growth and shallowness.

(3) The symbolic metaphor uses words that symbolise the original meaning, with the picture being drawn by the poet. For example [11 - 19]

"You start with the first drop of water
from behind two windows for the strangers
This is your last magic at the time
the fine joint between the wings of Granada
is like the children's fingers.
In a blue mirror, the deception appears for me
Sea dogs and pirates
You divide in the foam."

The relationship between two windows and the first drop of water is the start of a new life. The explanation is that the Spanish use the south as one window and the sea as a second window to fight the Arabs in Granada. The fighting ends in a new life for the Spanish in Granada and the end of the Arabs in the Spanish Peninsula in 1492. The "children's fingers" symbolise the narrow strait that links the ocean with Granada. The "wings in the gulf" symbolise the highland that looks to the deep water and the "blue mirror" symbolises the pure water of the sea. This use of symbols creates the first part of the metaphor. The second part of this metaphor hides behind the words "the blue
mirror". The reflection of this pure water suggests the hiding place of the sea dogs and pirates who divide Granada. Perhaps the above metaphor relies on that Spanish use of the narrow strait that links the ocean with Granada as a place to hide until the time is right to attack the Arabs in Granada.

Similes build on the symbols used in this poem. In [9-10 and 34] "Your mosque fell down like a tower of water," the mosque is the first part of the simile, the "tower of water" is the second and the "flat surface" is the relationship between the two parts. This metaphor suggests that the Muslim lost their mosque in Granada as a consequence of the Spanish attack.

7 - Symbolism.

The poet's choice of Granada as a symbolic allusion is determined by its history since it was the last Arab stronghold in Spain. By depicting this event as if from human memory, the poet reminds himself of the situation in the present; the lost glory and the fight for rights. The following partial symbols are used in this poem and are also used in other poems in the Diwān. In this poem, for example, "water" suggests "blue, mirror, first drop, tower". "Water" in other poems in the Diwān suggests "ears, pure, fire, princess, holding life, stamp, body, blood". Partial symbols and their associations in this poem and the Diwān are seen in the following table:

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>ASSOCIATION POEM</th>
<th>ASSOCIATION DIWĀN</th>
</tr>
</thead>
<tbody>
<tr>
<td>water</td>
<td>blue, mirror, first drop, tower</td>
<td>ears, pure, fire, princess, holding life, stamp, body, blood,</td>
</tr>
<tr>
<td>birds</td>
<td>dead, time</td>
<td>swaying, coffin, eyes, liver, blood, wings, children, colour</td>
</tr>
<tr>
<td>sky</td>
<td>growth, pure, blue</td>
<td>skin, tower, face, rooms, yellow, stream, first cafe, forest, covered, guillotine</td>
</tr>
</tbody>
</table>
The poem *Būṣalat al-Dam* (*The Compass of Blood*) is the first poem in the *Dīwān Būṣalat al-Dam* published in Beirut in 1977.

### 1 - Introduction.

This is a mysterious, puzzling poem presenting most extraordinary pictures. It is divided into nine stanzas of three to six lines each. The majority of these lines in the poem are run on lines; they vary in length and run into the following verse. There are also a number of long sentences that run on through lines and from verse to verse. These long sentences are not punctuated. Sentences such as the last in stanza one, the fifth in stanzas six, seven, and eight respectively are all in brackets. These sentences in brackets denote the situation of the travellers and fighters. Some sentences are difficult to understand because of the way they are divided. The combination of the pictures presented by the poet is particularly striking in the evocation of actual experience. The presentation arouses the reader's interest so that she or he questions the words. To understand the language of this poem we must look at both the literal and implicit meanings. The literal meaning is used and developed to infer the ideas. Words appear to
be set down with no logical relationship but also appear to act as a "compass," measuring the situation by the time of war. If we bear in mind that the poet is from Lebanon, and the poem was written during the Lebanese war, we can discern in this the basic ideas of this poem. For example, a close look at the first three lines:

"Sail ships established in the sand
simple people,
gives birth to the traveller, words and blood."

It is hard to say with any confidence what significance can be read into the relationship between "ships," "sand," "people," "travellers," "words" and "blood" since Shā‘l is employing symbols. Symbols such as "simple people," "words" and "blood," seem full of meaning, but the poet does not subsequently offer any firm sense of their meaning. To Shā‘l, a symbol seems to be just the same as an image, but an image is either something from normal experience that the writer includes in the poem or links areas of experience. This method is reminiscent of Adūnīs. A symbol can lead to the discovery of the ideas that are hidden in the poem and this sometimes in turn can lead to over-ingenuity on the part of the poet in inverting a meaning. In the case of Shā‘l, it can make the reader feel that everything is so mysterious that we cannot possibly pin down a meaning for the poem. The poet links his experience of war with qualities of sound and imagery and thus draws the reader into the poem. This linking is organised by the use of two feet structures.

2 - Rhythm.

The poet uses two feet --0- (mustaf'ilun) and -0-- (fū'ūlanun) that are taken from basīt metre. Rhyme is missing completely and is replaced by repetition. Repetition appears in the interrogative, relative pronoun [10 - 14], vocatives [19 - 22], words
wāhida, al-wāḥid [22, 23] and al-ṣahrā' [4, 6], verbs tantażir [15, 16 - 18] and the abrupt appearance of unrelated sentences at the beginning and end of units [3, 31 - 33, 38, 39, 44]. To improve the structure of the rhyme, the poet has established the background rhythm. He draws out the rhythm through the different parts of the sentence such as [15 - 18] "you wait for a child to remove the border between chalk and snow, iron and lilac, stone and dove", the explicit opposition, by the repetition of sentences, the sequence of verbs, [24 - 26] and by the limitation of the beginning and the end [19, 30] "from this wall to this wall, from this end to no end". The first reading of these sentences, as they are written, leaves the reader searching for meanings. There is no logical sequence between these sentences. The poet conveys the war situation by creating language that suggests different feelings of more than is being directly stated.

3 - Theme and Structure.

The poet's use of structure is worth looking at more closely. I mentioned earlier that the majority of the lines in this poem are run on lines. Ordered, unstable lines express unstable feeling, according to John Peck who stated that unstable lines "suggest knotted and confused feeling." 147

In the use of the phrases "bleed blood", "from the wall to the wall", "from the end to the end" [30], "the desert is wandering with the black sun" [6], "waiting for a beak to explore the border" [15], the poet exploits the fact that we find the solid and tangible reassuring, whereas the fluid and abstract can prove unnerving. A reassuring sense is also established in some parts of this poem by a specific sense of place: "sail ships established on the sand," whereas in the rest of the poem, it is apparent that the poet is wandering and lost. Between his loss and his security, the poet uses certain words to create one side of a contrast; then he is bound to use the appropriate words that suggest the other side of the contrast. For example, "the chalk and snow" [16], "I move

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with the field of happiness to the field of calcite" [42], "the moment to forget the moment to estimate memory" [45]. Such contrast in this poem not only helps define the subject matter of the work but also adds to its meaning, so that we get a complex sense of the death and unhappiness that are caused by war.

It is noticeable that the poet in this poem orders the sentences in units. The poet aims, as we will see in the following repeating pattern, to emphasise both feelings and rhythm. He uses verbal sentences that express movement and actions. Their subjects and objects yield to the effect of the verbs. The remainder of these sentences consist of prepositional phrases. The nominal sentences use adjectives, prepositional phrases and occasionally verbs to establish a settled quality to the verse. Ordering the sentences in units highlights the parallels clearly. For example, [1 - 3] consists of

noun - adjective - prepositional phrases - noun - adjective.
verbs - prepositions - subject - object - annexation.

[4 - 9] consists of

noun - adjective - prepositional phrases - verb - preposition - subject - adjective.
verb - prepositional phrases - subject - annexation
noun - adjective - prepositional phrases - adjective - verb - annexation.
demonstrative - noun - adjective - prepositional phrase.
demonstrative - noun - adjective - prepositional phrases.

[10 - 14] consists of

hal - man - verb - object - verb - prepositional phrases
hal - man - verb - adjective - annexation - adjective
From the above we can deduce: firstly, the prepositional phrase is used between verb and subject; secondly, the grammatical order of lines gives a complete balance to the sentences; thirdly, the lines above and many others are identical in construction (this enhances the significance of the words); fourthly, parallels are the basis of the rhythm in this poem; and fifth, the use of verbs in the above pattern in particular and in the whole poem in general introduces and limits the actions in the poem, for instance, the use of the verb "open" introduces the verb "disloyal" and "guide," the verb "destroy" raises the poet's voice and introduces the action, while the verb "forget" closes this action.

4 The Poet's Voice.

In this poem the actions are defined by place, the travellers and the poet. The poet uses 43 imperfect verbs, three of them leaving a negative feeling; yahwi, tatađarraj and uhashshim. The poet, "I" and the speaker is the main voice and is used with 21 verbs. He gives a history of a simple people, described as like a "white age" which means that the Arab tribes never married women from other tribes, to keep their blood pure. The poet describes the desert which lived in peace in the past and war in the present, and he wonders "who can stop the wind," "burn," "foam," "black sun," "mill," etc. which reflect the war situation. The poet/speaker and the travellers can do something against the war at this time. The poet uses the present tense throughout. The present time is the war period. This moment is difficult to remember. This moment changes the life of the people. The place where the human begins life, where he lives from his first cry until his death, becomes a place for the dawn of war, black sun, midday, fire, dark, fire of the moment.
5 - Word-association.

The economical use of words evokes an atmosphere of emotional and sentimental self-delusion. The main ideas of this poem are built up gradually from four words, every word is repeated twice or more, and extended by its associations and possibilities. A picture begins to appear as follows:

Ghubār (dust) is used as an adjective to describe the bright glass that becomes dusty [25]. This meaning evokes dreams that are shown through glasses that are covered with dust. Dreams are still bright but also are like a glass. Dreams cannot be true. They may be completely inert as glass. The poet uses the word "calcite" instead of using the word Ghubār. Calcite covers the fields: "hopeless feelings become like storms in the fields of calcite" [42] to emphasise the effect of explosions, of the detritus left by rockets and bombs. Ghubār [48] continues to haunt the poem; it removes the bird of love. This use suggests the events and results of war.

Hajār (stones) [5] suggest houses; "the paper rockets fall on the stone houses." It may suggest that the houses become just stones without inhabitants who emigrate to another safe place. The stone [17] is used as a symbol of a human who has hope; this man is still waiting for the stone to change to a green field. This suggests that the people are still hoping that the war will settle down and they will be able to live a normal peaceful life. In the same unit the word is used to create the effect of hardness opposing peace when the poet compares "stone" and "dove": "You are still waiting for a child who will take away the border between the chalk line and snow, between iron and lilac and between stone and dove". Stones become statues. These statues are the humans who are still waiting for the thunder of the bomb to stop. This use reveals the feelings of the people. The feelings are a mixture of fear and determination. The stone is a piece of flint that is used to create a fire. The poet says "I burst out with the bright flint" [41] to
demonstrate that he walks through the fire that is caused by war. This stone in line [47] is "the root of temples irritates the eyes". This means that the temple is destroyed, and its dust irritates the eyes. The poet does not use the word ḥijāra but he uses the phrase "root of temple" in its place.

Ḥulm (dream) in its first use [2] means that the dream is clear through the wall of glass, suggesting that the hope of peace is still clear. But it is just a dream that dies down. The velvet dream in line [11] symbolises the pleasant dream as the poet sees it. The plural [14] of this word evokes power or the master. The role that the master plays in these dreams and his refusal to make peace means that peace dies. Hope for peace is still a dead dream. The plural of this word is also used in line [33], showing that the ebb and flood both play with the dreams of the traveller. The flock [43] of birds is like dreams for peace; both rise up. It is possible at this time for peace to become reality but it is destroyed by the continuity of war.

Maṭdan (metal) in line [5] suggests the place where the metal falls down. This maṭdan symbolises the rocket, but in line [17] maṭdan is iron compared to snow, suggesting the comparison between Lebanon, purity and iron and war. Metal [24] becomes "miracle of copper," suggesting the burning rocket. The war continues and rockets continue to fall. Metal [32] now is reduced to household knives. Fighters are forced to use pruning knives for lack of proper weapons.

From the above, we can summarise the following fundamental ideas: (1) dreams are still bright; the poet dreams of removing the storm of dust, suggesting war. (2) the war affects the fields so they become fields of calcite. The houses are burned. (3) the people are still hoping to settle down; they are yearning to live a normal life in peace. (4) this peace may become a reality but the continuation of the war destroys it. The above
fundamental ideas show the "compass" between war and peace. This creates a prevailing feeling of bitterness, illustrated by the poet's use of personal animosity against the state.

6 - Metaphors.

Metaphors are created from small components, linked together by verbs. The relationship between the components may not be immediately clear. The reader has to search for a link between them. For example:

"One who is like a bat suddenly swoops down on the head of this city" [37]. The bat is a creature that sucks blood, and it is a metonymy for people who can stop the war that causes the city to bleed to death as a consequence of civil war in Lebanon. The man who can stop the war is similar to the bat. Both stop the bleeding but in different ways. This embodies the meaning that no one can stop the war.

"The errant approach the border of their steps, their shadows are seen in the mill" [38, 39]. The travellers symbolise the fighters who will die supporting the city, "mill" is metonymy for the war, "reach their own steps" means that they cannot move, "their shadow is seen on the mill," is metonymy for "they still fight a strong battle." These metonymies build throughout towards an implicit meaning. The relationship between the travellers and man is similar, neither stay in one place. They will leave, perhaps to death. The relationship between the war and the mill is similar. Both crush, but the mill only crushes wheat whilst the war crushes everything including human beings. The verbs *Yataqaddamin* and *yarsimūn* link the parts of this metaphor.

This poem contains 29 metonymies and 20 anthropomorphisms. The reader has to look for the implicit meaning to understand the real meaning. Virtually every word in this poem is used as a symbol.

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7 - Symbolism

In this poem, the use of symbols can be seen in a number of words. These symbols reveal the situation in Lebanon during the civil war when the poet uses the words "blood," "burn," "metal, etc. The following partial symbols and their associations present the effect of this war:

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>sail ships</td>
<td>established, traveller</td>
</tr>
<tr>
<td>travellers</td>
<td>blood and words, steps, border, imagination, metal rod, internal bleeding,</td>
</tr>
<tr>
<td>desert</td>
<td>painted with silver, stone, surprises</td>
</tr>
<tr>
<td>eyes</td>
<td>sick</td>
</tr>
<tr>
<td>metal</td>
<td>papers, born of garden</td>
</tr>
<tr>
<td>candles</td>
<td>silent</td>
</tr>
<tr>
<td>present</td>
<td>lies, reduce</td>
</tr>
<tr>
<td>mornings</td>
<td>shine, large, endless, protection or fortress, one earth, one death, one time</td>
</tr>
<tr>
<td>foam</td>
<td>branch, stars</td>
</tr>
<tr>
<td>blood</td>
<td>words, large tent, crazy, compass, missing</td>
</tr>
<tr>
<td>burn</td>
<td>wall after wall, no end, paths, root of temple, eyes, dusty, flock of birds, vein</td>
</tr>
<tr>
<td>stars</td>
<td>marks, foam</td>
</tr>
</tbody>
</table>
2 - 3 Jordan

2 - 3 - 1-Maqāṭī Min Sīrat Zaydān al-Muʿaththar by ʿAlī Āḥmad al-Fazzā'.

This poem Maqāṭī Min Sīrat Zaydān al-Muʿaththar (Lines From the Biography of Zaydān al-Muʿaththar) is the third in a series of ten poems from the Dīwān Marthiya li al Maḥaṭṭa al-Thālitha published in Beirut in 1987.

1 - Introduction

Fazzā' is a Jordanian poet who is concerned about the poor in his country. He is yearning for change and demanding to give the poor their rights. In his poem he gives a negative picture of the lives of the poor, with increasing death, starvation and health problems. These problems arose as a consequence of the refugees who flooded to Jordan after the Arab-Israeli wars of 1948 and 1967.

This poem of 216 lines is comprised of 48 verses of 4 lines each. It is a long poem and there are a number of long sentences that run on through lines. These long sentences are punctuated by commas, but also by an unusual number of semi-colons after the verb [76, 78, 98, 213], or end with omission marks [19, 23, 27, 31, 34, 36, 43, 48, 53, 56, 62, 85, 89, 92, 94, 97, 101, 111, 112, 124, 134, 139, 141, 148, 153, 154, 159, 162, 166, 167, 174, 178, 186, 191, 192, 198, 201, 204, 205, 208, 209, 216], and question marks [23, 27, 31, 105, 141, 162, 166, 190]. It could be argued that there is too much punctuation, which makes unreasonable demands upon the reader. Each line and each sentence is copiously punctuated. However, long sentences and the use of semi-
colons, dashes and commas may help to realise the power of the dramatic elements of the poem, establishing the pace and direction of the narrative or the drama.

In this poem the events begin abruptly, and as soon as they begin there is a rapid sequence of images that accumulate so quickly that it is difficult to take them all in. It is also difficult to discern a theme, because these surface details are so bewildering. What must be done, however, is to look beneath the surface in order to establish a sense of the basic theme of the poem. Beginning with the first few lines and realising the events [1 - 15]:

"Two candles on the heart's
battlement die down,
on the glass's edge,
two drops from my blood fell down.
I said, I close my eyes for
what I see, and continue my drink
the blood and the wine
will mix in the moment of love
this wine will warm the heart
or change the feeling of loneliness to safety.
I stretch my hand
it is frozen in the air
and suddenly the glass in
two moments became a column
of smoke."

Phrases such as "two candles on the heart that die down", "drinking wine" to forget, "the two drops fell from the blood of the poet", the ignoring of these drops until
they become a column of smoke, can all be linked with the poet's concern about his society. The title is probably the best way to recognise that this piece of writing is rooted in actuality. These events took place in the society of Jordan. The poet focuses these events through characters like the blind singer and Zaydan al-Mu’aththar, with their misfortune, and their suffering. The title also helps to persuade the reader that both characters are valid. Before analysing events, I will examine the effect of rhythm and rhyme in highlighting the dramatic sound. They are evident even from a first reading.

2 - Rhythm.

The rhythm can be recognised by the use of foot -0- (fa’ilun) taken from the mutadārik metre. The poet uses the rhyme after two lines or more to indicate the end of the idea. For example, these following verses that are rhymed mutfā’atān, qa’ratān, yamtazijān contain a different lines; the first, contains one line, the second, two lines and the third, four lines:

1. Shāmatān alā shurfat al-qalb mutfā’atān.
2. Wa ‘alā taraf al-ka’y hammtu bihā saqatat min dāmī qa’ratān.
3. Qult ughmi’d qaynār ummā arā, wa uwāsil sukri, fa al-dam al-tifl, wa al-khamr fi lahzat al-wajd yamtazijān.

Rhyme is used in different places and at the end of lines, as we see above. The first section has a firm rhyme; every verse is rhymed by a word that ends with ān. In the second section, the poet employs mostly two rhymes that end with rā’ and hamza, while in the third section, rhymes mostly end with ta’ and hamza. The axis of the rhyme begins in the first part with mutfā’atān [2, 5, 9, 11, 15, 19, 23, 27, 31, 34, 36]. In the second part, the poet attempts to link it with the first part when he uses one word hanān
[42], mixing the rhyme between verbs, nouns and adjectives [46, 49, 56, 58, 61, 66, 69, 72, 74]. In the third part, rhyme is used in the broken plural [126, 127, 128], active participle [94, 97, 101, 111, 115, 124, 130, 139, 168, 172, 198], and alif mamduda ending [80, 85, 89, 129, 150, 153, 160, 166, 173, 184, 186, 189, 192, 208, 211]. The use of rhymes that have a similar end creates a link between the first and third parts [117, 169] and between the second and the third parts [153, 166, 208, 211]. The use of the sound ān adds to the drama of Zaydān's suffering. The poet also creates rhyme inside the verses themselves, see for example fātilatī, awridatī [16, 17], banūk, yamtaṭūnak [25, 26], and [29, 30, 45, 50, 59, 87, 88, 107 - 110, etc.]. In this poem, the choice of the words to create rhyme produces a sad sound, as with jāriha, duṭṭa, rajā, hanān and rabābā. This choice creates a dramatic tune that expresses the voices of the characters who appear in this poem.

3 - Theme and Structure

As the poem develops, the poet cannot ignore, as he did before, his feelings about the events occurring in his society. He manages to escape from the present reality once when he finds that wine is a good answer to his feelings of bitterness [1-11]. But nothing changes for the better; the feelings intensify. Sentences change to the interrogative as the poet questions his society [20 - 31]. "Blind", "misfortune", "elegy", and many other words are used in this poem, creating a negative picture; it is a world of tangible contrast. In this world there is loss, patience, anger, determination and poverty on the one hand but on the other, there is wealth in abundance, conspicuous materialism, and privilege [90 - 121]. What is apparent here is that more negative elements are being introduced. There are complaints at the lack of change and there are more deaths, starvation and health problems; see the death of Zaydān's youngest son [197 - 216]. This is a very pessimistic vision. The poet chooses it so as to serve his purpose. He and his
characters in this poem have to face these problems; life is unsatisfactory and disordered. He perceives through his experience the pattern and order in life.

4 - The Poet's Voice.

There are a number of characters employed in this poem. "I=poet" is the speaker and narrator; the blind singer is the second narrator, and Zaydān is the hero of this story in this poem. "I=poet, speaker" discovers his concern and suffering. He is burdened with anxieties and tries to flee from reality by drinking wine. Then, the "poet/narrator" introduces the blind singer; and we experience his feelings, note his behaviour, and his misfortune. For twenty years, the "blind singer/narrator" has never changed his story, but tonight he changes it. Tonight, his story is not about 'Antara, the hero of Arab folk legend. It is a story about Zaydān al-Mu'اثthhar. "Zaydān/he" needs more effort to reconcile himself to: life yataṣālah, yuwā'id, yalūb. These verbs also describe Zaydān. He is hungry, poor and in pain. The use of intensive verbs evokes challenge and the power of the rich. Zaydān's son's suffering ends in death, while Zaydān still suffers both poverty and loss. Zaydān's concern continues into the present time. This is shown by the use of the imperfect tense that predominates in this poem, being used seventy-three times compared to the perfect tense which is only used five times. The present time changes from a single moment as the poem progresses; a moment becomes two moments, then a year, then twenty years. Suffering began twenty years ago. The history of suffering still continues in the present moment and is expressed by the blind singer who plays the major historical part, using words, speech, song, movement and hope, in order to express his pain and anxiety.
5 - Word-association.

The words of the poem effectively convey a sense of pain and depression which culminate in the poor loudly demanding change. They point to a lack of planning or ways for relief or resolution. For example:

The use of the word *dam* (blood) [5] is linked with *yā* al-*mutakallim* to denote "I", the first person; the poet. "Two drops fell from my body". This blood [8, 10 - 13] is the two drops that mixes with wine to warm the heart. It is the way that the poet chooses to flee from his reality and to forget his concern about the poor in his country. This concern becomes the pain that is aroused in his heart. Pain is not easy to heal or to cure and maybe, the poet thinks, the wine can be useful in this situation. Both blood and the wine resemble the situation in society. The word "blood" is used not only to express the pain but also to reject by asking why. The asking begins when the "two drops" of blood fell down to suggest "the beginning of rejection." These "two drops" become "bleeding from the lungs" [114, 115, 148] and the pain increases. The poet's blood and his pain are parallel to the blood of the "bleeding child". This suggests that pain continues without ceasing. In [198] this blood becomes a "bleeding cry." The pain is expressed as a loud cry. This cry is not able to bear pain; in fact, it cannot stand suffering any longer.

The poet uses the words al-*dam* *tifl* (new drops of blood) to say that the newborn rejects his reality. Perhaps the poet wants to suggest revolution against social evils [8]. *Atfāl* (children) [83] suggests a number of delicate, weakly built children. In [106] *atfāl* disappears as a word and is replaced by its synonym *iyāl* to denote that Zaydān has too many children. *Sīghār* is used [132] to emphasise the frailty of young children. They have many needs and require looking after, food, clothes, toys and medical care. The choice of these words suggests degrees in the meaning of the words. For example the words *tifl*, *atfāl*, *iyāl* and *sīghār* have the same general meaning, but the way they are
used in the text shows the difference in meanings. For more examples, compare the use of the words *wajh*, *jabin*, and *jabha* [33, 68, 91, 113, 146, 185].

From the above we can summarise these fundamental ideas: (1) wine warms the heart and is one way to flee from reality and to forget pain; (2) pain cannot be controlled by wine; (3) pain becomes blood, and develops into a bleeding cry and death; (4) the delicate, weakly-built children need care, clothes, toys, and medical resources; (6) anxiety grows into sadness, misfortune and a lack of jobs.

6 - Metaphors.

The metaphors in this poem swing between common and ambiguous meanings. For example, metaphors express attitudes showing two sides of feelings [29 - 34]:

"When our poems read in the morning
by the evening our lips and tongues
are cut
and when one gives his opinion
he is trodden down by the coward's foot."

The relationship between "poems," "morning," "lips" and "tongues" is similar and balances the relationship between "freedom," "faces" and "coward's foot." The poems that shine in the morning are contrasted with the action "cut," freedom's face is contrasted with the action "trodden down." This means that the lips, tongue and the face are cut and are trodden upon. The above metaphor alludes to the famous saying of al-Hajjāj ibn Yūsuf al-Thaqafī in the Umayyad period (661-714 AD) "I saw heads ripped like fruits, it is the time to cut and reap them." The "heads" refer to opinions that oppose those of the government. "Heads" are like the ripe fruit that are ready to be cut.
The poet uses a symbol to create a metaphor. This metaphor is an imitation of a folklore story. For example [155 - 160]

"In a sleep, I saw a bird
which flutters around me holds me in his claws
stabbing like knives in my body and carrying
me again to the sky".

"Bird" is a symbol of death. The relationship between sleep and death and between claws and knives is a symmetrical one. The "claws" are the first part of a simile, knives are the second; the sharpness of these is the link between the two parts. The relationship between "sleep" and "claws" equals the relationship between death and knives. The result is that the body flies to the sky, symbolising the soul. The verbs urafirf, yahwi, taghiy, yahmiluni and uhalliq provide a link between various parts of this metaphor. The dream evokes the vision of God who ordered Abraham to kill his son Isma'il as a blood sacrifice.151

There are no differences between the way of using similes in this poem and in classical poetry. For example[175 - 178] "the day took his walking stick, to pass through the streets like a blind old man". For more examples see [179, 180, 143, 144, 158, 159].

7 - Symbolism

The poet utilises his knowledge of the classical heritage by using some of the methods of the maqāmāt. His evocation of the narrator, the blind singer, is parallel with that of Abū Zaid al-Sarūjī who is the narrator in al-Ḥarīrī's famous maqāmāt.152 The poet insinuates that the blind singer is chosen to express a dramatic story that contains
novelty, characters, place, a definite time, dialogue and aims. The language in this poem consists of short prose sentences [79 - 85]. The poet also tends to use expressions that are taken from the colloquial [77, 79, 95, 101, 105 - 112, 116 - 122, 130, 132, 133, 171, 173, 174, 214 - 216]. This kind of language allows the poem to approach prose style.

Zaydān is a person in his own right, and a symbol of a Jordanian with his hopes, fears, humanity and identity. He is a symbol who is reconciled with his sadness, searches for a living to feed his children, dreams of liberal and hopeful days, and faces unemployment problems. He goes back home to hear his wife's voice and painful words lamenting his dead son.

In this poem, some of the partial symbols rely on opposite meanings. For example, "home is a happiness or sadness," "blood does not die or die." These suggestions express the poet's concern for his country. The partial symbols that relate to the life of the poor and social conditions can be seen in the following table:

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>sun</td>
<td>truth, friendly face, eyes,</td>
</tr>
<tr>
<td>blood</td>
<td>mixed with wine, mixed with soil,</td>
</tr>
<tr>
<td></td>
<td>wine, don't die, salt, child,</td>
</tr>
<tr>
<td></td>
<td>fresh, tune, winded, river, henna,</td>
</tr>
<tr>
<td></td>
<td>die down, patient, flood, tool</td>
</tr>
<tr>
<td></td>
<td>for drawing, freedom, growth,</td>
</tr>
<tr>
<td></td>
<td>flower</td>
</tr>
<tr>
<td>smoke</td>
<td>column, weapon,</td>
</tr>
<tr>
<td>heart</td>
<td>battlement, warm, bored, breaks,</td>
</tr>
<tr>
<td></td>
<td>tired, palm tree, grow, leaves,</td>
</tr>
<tr>
<td></td>
<td>rooms, wheels, river</td>
</tr>
<tr>
<td>bullets</td>
<td>waiting, rain, eyes, war,</td>
</tr>
<tr>
<td>round table</td>
<td>discuss the peace, disloyal,</td>
</tr>
<tr>
<td>reincarnation</td>
<td>chance</td>
</tr>
<tr>
<td>home</td>
<td>death, poor, end</td>
</tr>
<tr>
<td>sky</td>
<td>horse, resting, song, warm,</td>
</tr>
<tr>
<td></td>
<td>happy, forest, sadness,</td>
</tr>
<tr>
<td>morning</td>
<td>farewell, event, happiness,</td>
</tr>
<tr>
<td>anxiety</td>
<td>hospitality, mountains of goats,</td>
</tr>
<tr>
<td></td>
<td>power, flock of birds</td>
</tr>
</tbody>
</table>

156
2 - 3 - 2 Al-Shaykh Yahłum bi al-Matar by Ḥabīb al-Zūdī. 154

This poem Al-Shaykh Yahłum bi al-Matar (The Old Man Dreams of Rain) was written and published in 1981, in Amman, and comprises five pages of the Diwān which is also entitled Al-Shaykh Yahłum bi al-Matar.

1 - Introduction.

This is another poem written by a Jordanian poet about political and economic events that have occurred and that may occur in his country. In his poem Zūdī demands change, not only to give the poor their rights as in al-Fazza’s poem, but also to have freedom in his country. In his opinion, freedom is not only freeing the country from occupation, but also political freedom and freedom of expression. The poet expresses this in the dream of the old man. The dream is synonymous with longing to find a cure for the wounds of society [49].

This is a poem divided into three sections. The majority of lines in the poem are run-on lines. There are a number of long sentences that are run-on lines [3, 4, 22, 23, 25, 26, 30, 31, 35, 36]. If we rewrite these lines in prose or in long sentences that are punctuated with commas and end with a full stop, we will find a complete verse in meaning, for example, "when I saw you bleeding in the night, the stars spread on the mountains, on the shore, and you awake from this destruction like a tall palm tree"[1 - 4]. For more examples, see [9 - 13]. This type of writing can be explained in either of
two ways: the influence of Adûnîs which has prompted Zûdî to adopt a specific prose style; or the contemporary vogue for the narrative style. These long verses and long sentences do not prevent us from looking for the use of the foot.

2 - Rhythm.

The poet uses the feet --0- mustafîlun and -0- fâ’ilun taken from basît metre. In the use of the rhyme, Zûdî applies a similar method as that in Fazzâ’s poem. Both Fazzâ and Zûdî employ one rhyme in the first section, two different rhymes in the other sections of the poem, and internal rhyme throughout the poem.

In this poem, the poet uses the hamza as a rhyme in every verse in section one, but this rhyme is missed in verse six and used again in the middle of verse 30. The distribution of the rhyme that ends with nûn, mûm and râ can be seen in the first section [1-68] while lam as a rhyme is also used in the second [69 - 76], and third sections [77 - 91]. Internal rhyme can be seen in [6, 7] dhawwibi and ‘allimûn and [6, 7, 32].

The poet uses nûn as a rhyme in al-aḥzan [12]. This rhyme is repeated in al-ḥuzn [17] li ḥuznik[18] and taḥzan [19]. This repetition of the rhyme focuses the "sad face", the "sad rites", the "sad desert" and the "sad effects". The repetition of the vocative to express yearning as in ʿAbla, ʿAntara, imraʿa, and anti [9, 12, 45] expresses, firstly, the poet’s ability to face or to feel the difficulties for his people, and secondly, the poet’s capacity to refine his emotions. This capacity and refining of emotions expresses a love for the people, but it is mixed with anxiety.
3 - Theme and Structure.

The theme of this poem can be defined as the rediscovery of emotions. The poet focused his vision purposefully as he "drew" plans for the future for society and hoped his "green dreams" would become true, but now he is asking to learn how to "smile". Such oppositions in the poem not only help to define the subject-matter of this work but also add to its meanings, so that we get a complex sense of happiness that is expressed by the use of words such as "green", "smile", "love", "stars". They also stand in opposition to unhappiness that is expressed by "dark", "night", "sadness", "winter", "distraction" etc.

The poet wants to learn how to smile. He carries all the anxiety, experiences all the "season of sadness" [17], and yearns for love while "his heart is covered by ice" [14]. It is a very familiar theme: we are presented with ideas of waste and destruction, yet love represents something to hold onto in such a disordered world. In this poem, the words reveal the theme, but the poet's management of line structure is also important. As I mentioned previously, the poem is started by a long verse, and introduced by an involved long sentence about the passing of dark time [1]. As against this, there is the simplicity of the "dream of green," love and hopes for change for something better. This simplicity has a value in a complex world. But the poet does not allow us the luxury of complacency. This becomes evident at the end of the first section where he introduces the concept of darkness and death opposing love and freedom in a neat, self-contained line.

The poet starts to pursue the concept, telling us about love. This love is not the love of young lovers but that of the "season of sadness" [17]. This bitter-sweet love theme is soon reinforced with "plant the hopes" [21], but on "the desert of sadness" [18]. The poet seems to turn everything positive in his statements to the negative. As the
The reader reads on, he/she will begin to feel the effect of the poet's intention: a negative reaction diminishing every positive action, for example [21 - 25]

- action - "you will plant hopes, looking for change"
- reaction - "your hope will be destroyed . . ."
- result - "this is the loss."

The poet creates the action and reaction, giving the reason and the result. He is the one who raises his voice.

4 - The Poet's Voices.

The poet is the observer, speaker and narrator. His concern is expressed through the *shaykh* (the poet himself), who dreams about achieving his aims. This ambition allows the poet to face the difficulties of his people. In the poet's opinion, the cure for the ills of society lies in the rebirth of the "active soul," as he calls it. This may explain the use of the title the "Shaykh Dreams of Rain". The *shaykh* is the poet who takes upon himself the cares of his society, for he still has a "dream of rain"; the use of the word "rain" symbolises fertility, as in al-Sayyāb. Zūdi also invites the horseman ʿAntara to fight for freedom and to promote change.

The relationship between the two voices, "poet" and "cloud," is like the relationship between teacher and student, mother and son, lover and beloved. The poet addresses the cloud like a real female. She appears tall like a palm tree, like a dream of mint, like a woman who has a sad face. She knocks on the door of the poet, "passes his heart". She is camping, making a grave for the poet, warning him from the beginning of the poem, then disappears. Her actions show constancy of feeling and emotions. This is
demonstrated in the poem by the use of words which are present in both their positive and negative connotations.

The poet expresses a present moment that reveals pain extended from the past. The imperfect tense is used in 68%, the perfect in 20% and the imperative in 12% of the poem. In the poet's opinion, the present is this moment. It is a time of darkness. It is always night and the depths of winter. Winter is a symbol of Arab history, associated with the enemy, Europe's long occupation of the Arab lands, and the "war of knives" which symbolises the Arabs' wars among themselves, such as the Palestinians with the Jordanians, and the Lebanese civil wars. The poet believes this dark time will disappear with the full moon that will rise tomorrow. The poet's dreams are about clouds full of rain. But even in this "time of dreams" there are difficulties to be faced. These difficulties can be seen in the use of words such as "night," "eye" and their associations.

5 - Word-association.

Throughout the poem, the poet holds to his dreams and the concept of a peaceful revolution that will improve the conditions in society. This can be discerned in the use of the words *layl* (night) and *'ayn* (eye). These two words express different meanings through their repetition. They are used as adjectives, prepositional phrases, in annexation, in the dual, and in the singular and plural. For example:

*Khidam al-layl* [1] suggests a long, endless and tedious night. This word *layl* is not used in [23], but the poet simply indicates its meaning: "I cannot see anything except the conspirators in the cave of the darkness" suggests that the conspirators make their plans against the poet's country during the darkness in caves (i.e. in secret). This darkness is a cave of helplessness. "Dark" as a word then disappears and the word "night" recurs [24], suggesting those who have lost their life and hopes in the dark. They
spend each night irresponsibly wasting time. In the layl [64] the poet is surrounded by loneliness. This loneliness suggests the feeling experienced by those who have lost their freedom. Layl thanāyā (the difficult night) is used to suggest the difficulties that face the poet when he traverses the road to freedom [65]. The use of "layl al-Arab" (Arabs' night) in [84] suggests the Arab condition and situation. Layl al-Arab (Arabs' night) denotes a difficult time and darkness. Arabs need a light that symbolises freedom. In the poet's opinion, the light will come, first by people becoming aware of the problems and secondly, by their working to solve these problems.

'Ayn (eye) is repeated 8 times, each time with different associations. The word 'āynāki when linked with kāf al-mukhātab to address a female is used in [32] to suggest that in these two eyes there is the glow or heat of starvation. If the poet symbolises "the cloud," then the suggestion of this word will be that "the cloud" retains the rain. Both the poet and "the cloud" are afflicted by hunger. "The cloud," however, causes this hunger. This statement presents the same idea as that in al-Sayyāb's poem (see the discussion of the Song of Rain in this study). The use of 'uyūn abi (my father's eyes) [34] suggests that the father represents the poet's people. "These eyes glance at the sky" indicates they are waiting for rain. The use of the verb "to glance" also suggests that this waiting is synonymous with silence and fear. 'Uyūn Don Juan (Don Juan's eyes) is used in [37, 51, 66]. Its first appearance symbolises the rich people who do nothing but sleep and rest. There are no reasons for them to suffer. The poet addresses the cloud and asks her to knock at his door. Both the cloud and the poet can "give 'Antara al-'Absī the sword". This suggests they will work together for change. In the second use, the poet addresses the cloud again: she "can knock at his door when the eyes of the Don Juan go to sleep". This suggests that Don Juan symbolises rich people who spend the oil revenue in enjoying themselves (i.e. rather than using the country's resources to improve the condition of the people). In the third use, the poet uses 'uyūn al-qarasīna (pirates' eyes) instead of 'uyūn Don Juan (Don Juan's eyes): "when the eyes of the pirates of the city
sleep" to suggest that it will then be possible to sow the seeds of peaceful revolution; it will be a time when a liberating storm can blow through the land. The word ʕaynāki [58], suggests that these eyes cannot be reached. To reach them is like reaching death. These two eyes symbolise the cloud which itself symbolises freedom. To reach the cloud is to reach the sky. To reach the cloud is the poet's aim. This means that to reach one's aim is to face death. But in the line [63] the poet declares that the "death in her eyes has a different taste" to suggest that freedom is life itself. The poet uses the word eye [71] to suggest a deep and peaceful condition. This suggestion symbolises also that this eye accepts submission. This eye learns how to conceal this submission. The submission, however, is from these blue eyes [73] "the blue eyes closed the way of the poet." Blue eyes are not pure as a sea or sky. These eyes symbolise English eyes. This colloquial use is intended to suggest that the occupation closed the poet's way to freedom. The poet expresses the idea that these eyes have gone but he still suffers the wound left by them, which has not been healed. This suggests that Arab problems are not yet settled.

From the above, we can summarise the main ideas in this poem: (1) the dream: in its colour and size. It represents a bleeding vision, anxiety and sadness which command the poet to realise the harsh facts of reality; (2) The poet dreams of healing his wound and refreshing the love in his soul; (3) These dreams can be seen in the representations of historical and current events; (4) These dreams mix with hopes to overcome the difficulties and sow the seeds of change.

6 - Metaphors

The symbolic metaphor. For example [1-4]:

"when I saw you in the vast night bleeding
the stars spread over the mountain
and shore, you stand up like a tall
palm tree."

The poet addresses "she" that suggest a cloud. The "cloud" is a symbol of freedom. The relationship between mountains and palm trees is used to express the depth of difference and greatness, i.e. the difference in height and volume between a palm tree and a mountain. "Spread stars" and "bleeding" mean the sacrifice and are used to indicate the extent of the bloodshed. The first part of this simile is you "addressing the cloud," the second part of this simile is the palm tree, whilst at its foundation is the bloodshed, the spreading stars, the mountains and the shore.

The symbolic metaphor can be seen in the following [76 - 84]:

"I give my heart to the flame
Shīḥān (a plant) fills the soul, and calls for tomorrow
and sings to the Arab
but the Shaykh dreams of rain
let him play for the Khawārij's tone
the Shaykh dreams of rain
let his dream become true
to light the Arab's night."

Shīḥān is a kind of plant indigenous to Jordan. The Shaykh is the poet. The Khawārij are a group of people who established an early Islamic religious sect (in about 658 AD). The relationship between the heart and flame is anger; that between "heart" and "Shīḥān" is the love for country. "Heart" and Shīḥān suggest a national anthem for tomorrow. The dream of rain symbolises fertility, the relationship between Khawārij and the shaykh is that both dream of change. The dream adopts an angry tone that is similar
to that of the Khawārij and lights the Arab night with freedom. This is emphasised by the use of "leave him to dream may these dreams become a gun of anger." Through this, the poet tries to build up the paradoxical metaphor by comparing the anger in the past and in the present. The poet also tries to build up the paradoxical metaphor by comparing two characters, Antara and ‘Abla, in the past and present. In the present, Antara has lost his sword.

Metaphors build on symbols as well as similes. For example: "you pass my heart like the cloud that passes over the desert in the dry time" [31]. Notice that the cloud passing over the heart is like the cloud passing over the desert. The first use of the word "cloud" is a symbol, while the second is the real cloud. Metonymy builds on the colloquial: "dream of mint" [5], which is metonymy for a green hope; "time of knives" [48] which is a metonymy for the Arab war. For more examples, see [24, 46, 49, 56, etc.] The use of anthropomorphism enriches the images in the poem. For examples, see [7] smile of lilac [17] season of sadness, and [23] lonely night.

7 Symbolism.

Beside the use of symbolic metaphors, the poem contains the following types of symbols:

Allusion to historical characters. These characters link the present with the past: in particular, Antara al-‘Absi, the man who is known as a shepherd boy, emancipated slave and horseman leading armies to victory for ‘Abs, his mistress' tribe. His love for his cousin's daughter ‘Abla, who ignored him, has entered myth. The poet represents Antara as a horseman in the present time. Antara in the present loses his sword and horse and still shouts in the desert.
The poet addresses a female when he uses a second person denoted by kāf, for example ʿaynāki. The fact that he is addressing a female is also clear from the use of tā al-marbūta, as in nāṭīḥah [1]; by addressing or requesting the female, by the use of the verb ʿullimmīnī and dhawwībīnī”[6, 7]. This addressee appears [11] having a female face and addressed by you [12]. Searching for the significance or meaning of this symbol highlights the fact that the cloud is the comprehensive symbol that equates to freedom. Freedom is the highest aim and both are symbolised by events and fertile life. This title reminds us of the lack of rain in al-Sayyāb’s poem. The comparison between rain in Al-Sayyāb's poem and this poem shows that al-Sayyāb uses the lack of rain to suggest drought or infertility, but for different reasons Zūdi presents rain as a truth, capable of refreshing the love in his soul, while al-Sayyāb sees no rain because there is no change.

Through his use of the partial symbols al-Zūdi expresses his concern about his country. For example, the use of the words "country," "lover," "spy," "Police," "lost," etc. These words are linked with his subject matter, which expresses the Jordanian needs for political freedom of expression. More words and associations that emphasise his subject matter can be seen in the following table.

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>stars</td>
<td>scattered drops, height</td>
</tr>
<tr>
<td>dream</td>
<td>mint, smile, lilac in winter, song, shout, angry tone, light, angry weapon</td>
</tr>
<tr>
<td>women</td>
<td>cloud, you, red</td>
</tr>
<tr>
<td>face</td>
<td>sadness, grave, coffin, heart, ice, tears, full moon, roots, redemption, rose, sand, imagination, eyes</td>
</tr>
<tr>
<td>you and I</td>
<td>love, sympathy, season of sadness, desert, hopes, butterfly</td>
</tr>
<tr>
<td>lost</td>
<td>cave of dark, road of years, never ending, curtain, wound, ribs</td>
</tr>
<tr>
<td>sky</td>
<td>place for immigration, washed,</td>
</tr>
<tr>
<td>my heart</td>
<td>pulse, youth, desert, history, flame</td>
</tr>
<tr>
<td>country</td>
<td>distribute lovers, police, presents, lost,</td>
</tr>
</tbody>
</table>

166
2 - 3 - Taqāsīm ʿAla al-Jirāḥ by Ibrāhīm Khālīd al-ʿAjlūnī.\textsuperscript{157}

This poem Taqāsim ʿAla al-Jirāḥ (Solo on the Wounds) was written and published in Beirut in 1973. It comprises seven pages of the Diwān itself entitled Taqāsim ʿAla al-Jirāḥ.

1 - Introduction.

ʿAjlūnī is a Jordanian poet who looks for real rather than false change. This change cannot be achieved by rhetorical speech unless followed by action. ʿAjlūnī divides his poem into six sections that express the dreams and hopes of his people. Each section has an individual title. In the first section, al-ʿIshq al-ʿAḥmar (The Red Love), the poet expresses his feelings about time, hopes, dreams and aims through his imagination. Hijra Ilā .. (The Emigration to) is the title of the second section. The poet emigrates to flowers and love. These are not new for the poet, but he hopes they may give him a new view to evoke and change his feelings. In Balūnāt (Balloons) the poet illustrates the rhetorical role of words that alter nothing, being no more than decoration. Section four, entitled Law (a conditional clause that is used to express a wish) expresses the poet's wishes. In Al-layla Yāti (To night he will come), the poet continues to express his wishes. In the last section Makhād (Labour Pains) we see the result of all the poet's suffering that is ended by the birth of a child who symbolises fertility. Each section title
PART 2

helps the reader to pause between sections. But the reader has to follow the ideas of these sections. Every section contains ideas linked with the other ideas in another section. For example, the relationship between the first and second sections is the symbol, the poet and the vision that they share. The third section links the vision of the poet with the cause of his sadness. In the fourth, this relationship is extended and continued in the fifth while in the sixth the result of the suffering provides the linkage. His wound is like a solo recital, with a sad tone and rhythm.

2 - Rhythm.

The rhythm begins with the taqāṣīm (the sad tune) that is similar to the beat in a solo recital. This beat is continued and forms the pattern -0- for (fāʿlun), -0 (fīlun) and - (fāṣlu) taken from the mutaqārib metre. Rhythm gives strength to the beat. The poet shows skill by using a different rhyme in every section. This rhyme expresses movements, sounds and actions. For example:

1- aabaceda, eefefe, aghghaia [section 1].
2- jjjkjkkljl [section 2].
3- mnmnnhhmn [section three].
4- eeooppqrrrq [section 4].
5- rrrrstttuvwxq [section 5].
6- ooyycdeda [section 6].

From the above, it would appear that the poet tries to link the last section with the first one by repeating the same rhyme [cdeda]. Repetition is one of the features which the poet uses to improve rhythm. The repetitions can be seen in the opening sentence [10], and the closing sentence [78]. The repetition of words such as "this day," "this night" emphasise the poet's determination. Law (a conditional clause) is repeated in
section four to emphasise that the gratification of the poet's wishes is remote. The repetition of law enriches the rhythm. The poet shows skill also in the use of repetition such as in the sentence where "you wait etc." is repeated in different grammatical contexts: "This night you wait,[67] he will come,[58] he will come this night, you wait,[61] you wait, he will come this night." This construction is used to colour the language, but the changes in the manner of repetition mean that it cannot be regarded as a complete refrain. This repetition can be regarded as a kind of parallel between a number of lines. The poet creates a balance in his use of lines: for example, in section (1), (2), (3) and (6) the poet uses 9 lines. In section (4) and five, he uses 11 to 12 lines. Every line contains one or two sentences. These sentences are short and convey rapid actions.

3 - Theme and Structure.

The tension in the poem is a very familiar one. In general terms we can say that an unhappy vision of the world is being set against a search for happiness. More specifically, we could say that 'Ajlûnî is looking for genuine signs of change rather than the false change that he sees occur, this latter type of change being indicated in the poem by "white eyes and bloody lips" [72, 73]. The poet brings these themes to life when he creates a picture of the disordered world. His vision might strike the reader as odd but an analysis of these lines from the opening paragraph should clarify this [2 - 10]:

"I am only he who owns the night
spreads the sadness, searches for a garden in the valley of affliction
fills the hours of the crucifixion time with screaming
destroys my flowers in the stream.
In this dry time I live
but my branches are green
they grow and climb in silence
the yellow walls of the sun
and fight the snake of the night."

These lines establish the picture of the poet's world that he wants to present to the reader. The poet perceives his world as cruel and bleak, but at the same time he sees that there are many things that can refresh the soul. The poet paints the desired picture by using different images and directing his words in different ways, thus developing the reader's appreciation of the poet's perception of his world. The reader can perceive the picture in contrasting ways such as a picture of a disordered world of darkness, night, and sadness. It is a valley of affliction. In this world the people are suffering a time of crucifixion. Time is hoarse with screaming and flowers are destroyed. But the poet grows with the green branches, climbs the yellow walls of the sun silently. The poet tells the reader that his vision builds a nest in him [2-16], which is intended to indicate to the reader that he feels and sees more than other people.

Analysing the words that express the poet's vision, we find that the poet rejects the dark night, looking instead for the light. The two concepts "night" and "light" form the main theme in this poem. In his vision, light symbolises freedom. This freedom comes with the one who will "fill our jar with love, our graveyard with wine, and gives water in the thirsty time" [58 - 61].

4 - The Poet's Voice.

The poet dreams of changing the darkness to light. The poet is the speaker, who has a positive vision, but this vision will only be established if his dreams come true. "I = poet" also expresses a negative vision. This group of voices is called upon by the poet to change this negative. In the poet's opinion, "people" as a group help to realise wishes
or fulfil dreams. They, "he + you = people," will change all the negative feelings to positive ones. "I + poet, you and we " may be regarded as the main voices in this poem. These voices employ verbs that form a unit, sometimes containing five to six verbs. The poet aims to show that the voices "I = poet" and "you" alone are not positive but the voice of groups of people is positive. The poet cannot do anything except wait. He as a speaker = "I" is the main subject in this poem, and "owns" the sadness while he is alive. His dreams climb the "walls of the sun". He sinks, but he has a vision, he squeezes out the "juices" of the "night's sadness" and "drinks" them "alone". In his dreams he criticises those who sell and buy with words without searching for the truth of history. He waits for a long time, but when his dreams come true, they are "as a child that has white eyes". The suffering of waiting and dreaming for fertility are in the present time and therefore the imperfect tense predominates, being used for 95% of the poem, while the perfect is only used 5%.

Time in this poem is the present. It is also seen as the long hours of the night and a time of barrenness; one day becomes two, one "age" becomes "ages". Time in the present also signifies an impatience to wait any longer. It is the time of labour and therefore represents the pain that gives birth or brings fertility. The words that denote time are expressed with feeling. For example "Today I will tear the cover off tomorrow. The yellow walls of sun fight the snake of night. The angry days. The thirsty and empty time". This strength of feeling is shown in the use of words which express rejection of the hopes for fertility in the present time such as "night".

5 - Word-association.

"Night" is the time when the poet can hide his feeling. "Night" is the only word that is repeated frequently - six times in all. In the first use of the word "night" [2] "I = poet owns the night", the intention is to express the poet's loneliness. This night is a
darkness, that suggests being lost. In [10] the "night" becomes a "snake" that fights the poet, who becomes like a "branch". This use suggests that there is still hope that he will achieve his aims. It may also signify the bad thoughts that grow in the night. In the third use the poet repeats that he owns his night, to suggest the sad and lonely feeling which resembles the melancholy that comes with wine, but there is time for a dream to have freedom that will come with the horseman. "Antara is the horseman who shines through the night. It may suggest that "Antara 's sword shines in the night. This horseman whom the poet dreams about today is "Antara who fights for freedom.[21, 22]. This night will come [58]: the poet asks his people to wait[58]. The poet waits for the dreams of freedom. He hopes these dreams will come true and this night will be related as a story; it is the last night of suffering. The poet means to say that the day of freedom is near.

The poet uses words that have limited associations, such as the word "sadness". It is a shout, a drink, imagination and dreams and these at the same time are the main ideas of the poem [2, 5, 15, 16].

6 - Metaphors.

Metaphors in this poem can be classified under: (1) the extended metaphor that depends on the use of verbs. For example [7 - 10]

"My branches are green
they grow anger and climb
the yellow walls of the sun
and fight the snake of night."

"Green branch" is metonymy for the child of hopes. The relationship between "green branches" and the "snake" is that they are similar in shape but they oppose each other by
fighting. There are two sides: the green opposes night, and life opposes death. Life is represented by the "green branches" while death is represented by "the night snake". This metaphor is extended by the verbs: "grow," "climb" and "fight." There is another example [11 - 16]:

" You are the horse of my pains
you are the master of my dream
in your chest, I become naked, give my secret
and sink in the sea choking the silence
the vision grows in my death, tingles my nerves. "

The relationship between death and vision is one of opposites rather than similarities; death is not like the vision, but the sea is like the chest in keeping secrets. The "chest" is similar to the sea; both have deep, silent secrets. The relationship between the poet's pain and his dream is like that between cause and effect. This metaphor is completed by the verbs "become," "give," "sink" and "grow."

The poet uses metonymy in an innovative way. He uses it to express a feeling in one word, a short phrase or a quick sketch. An example: "destroy the flower," which is a metonymy for anger. An example of the short phrase is "valley of pain and sadness," which is a metonymy for loss etc.

The poet also expresses feelings through anthropomorphism, such "as my sadness spreads, "the cover of death," "walls of delusion," "red love," "cover my tomorrow," "letters shout", and "walls of sun." The poet uses these quick and short anthropomorphic phrases instead of partial symbols.
7 - Symbolism.

The poet is influenced by Al-Sayyāb or Eliot\textsuperscript{158} with their concepts of fertility, but with a few additions. The idea of fertility which governs this poem is presented as a second person singular "you," or as a horseman. In his heart the poet becomes a child. The Horseman as a symbol appears also as a third person singular, "he", who is calling upon 'Antara as a liberator and is able to free the people from sadness. This symbol comes after the pains of childbirth. This child is beaten by his stepfather. He has an unclear vision. The child is a symbol of fertility who suffers since its freedom is incomplete. The child suggests freedom. The allusion is to the character of 'Antara, the famous horseman and liberator. The poet uses one word to express a religious idea, such as \textit{Burāq} the name of the horse of Gabriel that the Prophet Muḥammad rode during the \textit{isrā'} \textit{wa al-mi′rāj} at night when he was ascending to the seven heavens.\textsuperscript{159} This allusion is used to evoke fear of the first step towards freedom.

Compared to other poems in this study, this poem is rather lacking in symbols and their associations. But through the following table we can see that al-‘Ajlūnī is looking for a tomorrow that will heal the wound; but his imagination is limited by "walls" that symbolise the lack of freedom. The following symbols and their associations may serve as a guide to 'Ajlūnī's aims, namely more freedom and action:

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>silent</td>
<td>meaning, sea</td>
</tr>
<tr>
<td>death</td>
<td>nerves, cover, shine</td>
</tr>
<tr>
<td>al- Awsaj</td>
<td>flower for lover, spring of love, dreams stay in the eyes</td>
</tr>
<tr>
<td>tomorrow</td>
<td>cover, bone</td>
</tr>
<tr>
<td>letters</td>
<td>decoration, state, dagger</td>
</tr>
<tr>
<td>imagination</td>
<td>walls</td>
</tr>
<tr>
<td>yesterday</td>
<td>blocked</td>
</tr>
<tr>
<td>wound</td>
<td>choked</td>
</tr>
<tr>
<td>face</td>
<td>plunder</td>
</tr>
<tr>
<td>wind</td>
<td>East</td>
</tr>
</tbody>
</table>
2 - 4 Palestine

2 - 4 - 1 *Daftar al-Aḥwāl wa al-Maqāmāt* by Zuhair Abū Shāyib.\(^{160}\)

The first edition of this poem *Daftar Al-Aḥwāl wa Al-Maqāmāt (The book of Situations)* was published in 1987, and takes the name of the Dīwān itself: *Daftar al Aḥwāl wa al-Maqāmāt*. This Dīwān consists of five parts. Each part consists of a number of short sections, as follows:

Part 1- *Ajrās al-ʾRīḥ* contains 14 sections
Part 2- *Aḥwāl Arḍiyya* contains 10 sections
Part 3- *Maqāmāt Arḍiyya* contains 9 sections
Part 4- *Ṣalsāl al-Qiyāma* contains 5 sections
Part 5- *Daftar al-Aḥwāl wa al-Maqāmāt* contains 10 sections.

Part five is the subject of this study. It contains ten sections. The title may be divided into two: *al-Aḥwāl* and *al-Maqāmāt*. The sections comprise different numbers of lines as follows: (1) *al-Maqāmāt* contains *al-Raḍīd, al-Asila, ʿAlī Ibn ʿAlīm, al-Takwīn, al-Zama*, and *al-Rūḥ al-Mahjūra* (2) *Al-Aḥwāl* contains *Ṣūr al-Ṭīn al-ʿAzīm, Ghabash, Mā Thamm Ghayr al-Jasad, and Ṣafādā*.

1 - Introduction.

Abū Shāyib is a Palestinian poet who lives in Jordan. He demands an answer for his philosophical questions that express his concern about the end of the Palestinian fighters (*fidaʾiyīn*). Through his poem there is a description of martyrdom as a consequence of the Palestinian resistance in the occupied territories. *Al-Aḥwāl wa al-
Maqamāt refer to the spiritual states and stations which denote the degree of ascent reached through certain rites and certain difficulties. This title is a Sufi expression.

The poet utilises the concepts of the circle of substitution and annihilation when he unites the martyr's spirits and the wind on the one hand and himself and the sky on the other. This utilisation allows the poet, through the spiritual states and stations, to describe the Palestinian dead, dealing with them as subject matter for philosophical questions. He builds his theme through questions representing the following: thunder building up to breaking point; spirit; unity between the earth and its values; the abandoned spirit, the revolution of spirit between life and death, darkness, shock, life and death, the situation of the body, and the end of the spirit. These philosophical questions dominate the opposing themes of this poem. He asserts that to have freedom one must fight. The highest spiritual state is attained when your soul leaves the body. This philosophy, derived from Sufi ideals, is the aim in this poem: fight to be a martyr.

When the poet divides the poem into sections, he aims to convey the idea of the circle of a martyr's life which is seen in the thunder, the Maqamāt, the body, the earth, the separation and unity between body and soul.

2 - Rhythm.

This poem contains the foot 00-0- (mutaffilun), taken from the kāmil metre. The poet also uses the zaḥāfāt (incomplete foot) of this foot such as: 00-- (fāgilun), -- (māfīlun), -- (fāʿilun) --(mustaʿfilun), 0-0- (māfīlun), and -00- (mutaffilun). It is noticeable that the poet uses a complete number of feet repeated six times in the opening two verses which are constructed on the same basis as a classical line.
Punctuation allows the reader to follow the use of rhyme in this poem. The poet uses the comma to separate lines. At every verse-end, the poet uses a full stop. The rhyme scheme in the various sections of the poem is as follows:

1 abab [1]
2 cccccceddee [2]
3 fffgffffhj [3]
4 jklkjlllm [4]
5 nnnnnn [5]
6 oollpp [6]
7 lqqrqrlr [7]
8 slls [8]
9 tulhulxxl [9]
10 llyczz. [10]

From the above, we can see that the first section is the shortest and contains four stanzas; the third, seventh, and the tenth sections have nine stanzas each; the second and fourth have ten stanzas each; the fifth and sixth have six; section eight has five stanzas; and section ten has seven stanzas. It is noticeable that the poet uses the same rhyme but ending with different vowels, such as taraq, urūq, shuruq, unnaqqi, taraqi, gharaq. This rhyme scheme is also used to link sections three, seven, eight, and nine. The poet is evidently capable of rhyming whenever he wishes, using full rhyme, consonant rhyme (tafiḍ - yaghṭī [3, 6]), and internal rhyme as in huwa dhā, huwa dhā, kayfa buḥt, buḥt. The fact that he chooses not to match all his line-endings is significant. It is significant, too, that he offers his reader vowel rhymes by using yāʾ al-mutakallim as in mīragī, bi-ittifāhī, shifāhī.
3 - Theme and Structure.

In the opening verses, the poet expresses a kind of ambiguous vision. This vision is not clear, but the reader may assume it is about the second person that comes with the darkness as rain but from a secret place, for example "there he is, pouring down the darkness. The earth becomes wet and his vision becomes blurred and it floods." "There he is, comes near with the sky, . . ." [2 - 6]. This ambiguous vision continues in the same vein through section two, and through the last verse. This verse presents a conversation between the poet and an unknown person: "He said, I will meet you (the poet) when you die, and he went, he does not say when, as he comes he goes" [39 - 43]. From the last verse the poet brings his subject-matter to life: in "as he comes, he goes", the poet uses the verb "to come" to symbolise life and the verb "to go" to symbolise death. Thus he presents the opposition between life and death. The concept of death in this presentation is different from the usual perception of death; God praises the secret of this death [35], and the poet unites with this death [69, 71]. This death, however, is caused by the bleeding of the martyr [45 - 57].

If we link this second person singular who "comes as rain," with the concept of the shahid (martyr), an analogy is being drawn between the aridity of Arab life after the loss of Palestine in 1948, and the aridity of the soil in Near Eastern fertility myths. This soil could be saved from turning into desert by death and by the spilling of blood; it is a kind of rainfall.\(^{162}\) The explanation of this death and why it is different is there in the poem for us to find. The poet also brings the concept of the unity, between himself and the martyr, to life, for example " you are my shadow and I am his shadow," "Oh soil, how the shadow can be separated from his shadow" and "you are my meat, I will ignore the fact that we are separated" [76, 77]. The poet denies death and rejects this life. The poet's subject matter is still his refusal to accept his world, as it is his desire to be united with the martyr.
From the above we can state that the poet lives in two worlds: one which he rejects, and the other of which he wants to be part. It seems as if the poet is employing two separate visions. This enables him to confront the complexity of non-existence, yet also to consider some precarious concepts of order of this non-existence. He confronts a world in which there is no meaning, yet he always pursues the possibility of meaning. It is an ambivalent quality that is present all the time. A lesser poet might offer a more unrelenting picture of gloom or offer a glib solution. There is a trembling instability between the facts of disorder and the dream of order. The difficulty for us as readers is that we are likely to make too much of it. Either Abū Shāyib is a pessimist, or he seeks a Sufi answer, and, in so doing, fails to do justice to the fluctuating quality of the poem. The effect is apparent by virtue of Abū Shāyib's use of imagery. He manages to search for life's complexity through the truth of his experience.

4 - The Poet's Voices.

As stated earlier, the unity of the poet and the martyr is conveyed by the poet and the addressee of the poem. They create a kind of dialogue between them, but the sentences that belong to the poet may belong also to the addressee [13, 23, 69, 81 - 83, 132 - 135]. In other words, feelings, positive or negative, belong to both the poet and the addressee. The action the poet has taken in respect of the body and soul is to unite with them.

The poet is the speaker. Unity with the martyr's spirit is to face death and gain another life hereafter; and to search for the secret of death through the Sufi vision and actions. The main voice of this poem is "he" and the "poet/speaker". "The poet/speaker addresses "he". "He" is used as: second person singular, "martyr;" a "his spirit," is addressed by "she" and "you".

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These voices, the poet and the martyr, exist in the present time. The imperfect tense occupies 74% of the total, the perfect tense 26% and therefore the present tense is the dominant one used in this poem. The martyr is the Palestinian and the Palestinian question is that of the present time.

The poet tells us about this time. Time is this moment when the spirit of the martyr rises from his body. There are moments when the spirit separates from the body and other moments when this spirit unites with thunder to return in rain. This is the time of death: "nothing like the time, this time is a quiet space or time of day that is made from paper" [205 - 209]. This time is a time to unite and support the martyr. This time is a time to know the secret of martyrdom that interferes with the moment of the spirit's states and stations. These states and stations are defined in a specific time: darkness, the first waning of the moon, when the stars disappear, rain, prayers performed during the nights of the month of Ramadān, the dawn, midday, dreams, in the invisible time, in the night of the Prophet Muhammad's ascension to the seven heavens, in the transfiguration of the Sufi. This time is a symbol of a martyr.

5 - Word-association.

Words such as "soil," "spirit," "blood," and "wave" are used in different contexts with different associations in this poem. These words express the poet's belief. For example, the first use of soil [47] is when it mixes with blood: "it is both the clay and the blood that cleans the ways of the poet's heart". This cleaning kills the heart, if we accept that the blood equates to the body then it is created from clay. The veins of the heart are the way of the spirit. The soil when it appears a second time [70] represents wishes. The poet wishes to be wounded, as "the martyr in the well" will become earth. This use suggests that the person in the well is missing and does not live anymore. This unknown person [71 - 75] becomes a second person. The poet addresses him as "you",
and he is equated with the poet's shadow. The poet will be a shadow for him also. In other words, the body is created from the clay that is linked to home. In this case, there is no separation between "I" and "you"; both are created from the soil. The soil [84] is the speaker who lives on the earth now. The soil is the place where father and prophets are buried, namely Palestine's soil [102 - 104]. These uses suggest that humans will have to face death at the end. The soil becomes the unknown person's home. This home is Palestine. The soil becomes sand [127]. This sand was an abandoned spirit. This use suggests that life is clear and free from the requirements of life. But [139] the soil is used again as a wall of clay to suggest the body. Christianity and Islam believe that the human body was created from the soil and will return to the soil after the spirit leaves the body.

The word spirit is used [53] to mean light. It is lit by the poet's oil. This spirit burns in the dark. This use suggests that the spirit has left the body for ever. The poet tells us about the martyr. This spirit [89] is like water and the soil soaks it up. This expresses the unity with the earth. Spirit [113] is like a sign that points the way for the martyr, so that his progress is clearly defined for him. This spirit is abandoned in a cave, suggesting that this spirit could not reach dreams. Dreams of paradise are the poet's home, Palestine. There are questions about the secret of the spirit. Who is keeping the spirit in the body? Who is releasing it? and who is planning for it? [160 - 173]. These philosophical questions focus on the poet's suffering. Is this the end of life? The poet rejects the end of the martyr and believes in a second life. The martyr will be back with rain. His spirit is happy because of the rain [177]. This focuses the reader upon the cycle of life as the poet sees it. The spirit is resurrected: it comes with the rain to unite with earth. It will be created again. The poet reads the fātiha (the opening sura of the Qur'ān, commonly recited by Muslims whenever they pray to the Lord) and asks God to forgive the body [202]. This suggests death.
The word "blood" is used with a variety of meanings. In [20] it suggests a place containing time and this time becomes old. This "blood" suggests, first, the condition of old blood that has become weak and, second, that time has expired. Blood is clay [46]. The heart is cleansed of blood to suggest that the wounded body is still bleeding. "My blood is my camel's harness" [112]. This use suggests that the spread of blood is slow in the poet's body but nevertheless it protects him. It may also suggest that the blood guides the poet. In "I will give him my blood" [216, 226], the poet supports the martyr; he will continue to give himself to the waves symbolising death.

The poet uses words such as "waves" to explain the combination of his own and Sufi concepts about the mysteries of death. This use of the waves evokes spiritual states metaphorically. For example, the waves in "I will read the history of the waves" [115], suggests that the waves are the remaining martyrs in Arab history. "He walks on the waves like someone charmed" [197], suggests that the waves take him and he is written into history as a martyr. In [211] "The waves are his secret to the end", the end is the end of the day or life. The end of the day or martyr both go to the waves or an unknown end. The last use of "waves", "Nothing like the waves taste" [214, 224] suggests that there is nothing like the taste of death.

In the previous analysis of words and their associations, relief is suggested rather than stated: the image of a martyr, for example, has certain implications, but any suggestion of harmony is implicit rather than explicit. The search for meaning appears to be through significant images. The poet is concerned to confront and present a vision of death after life and ask basic questions about the meaning of human experience. But to explain the answer to all these questions in this poem is likely to maintain a tension between both sides, neither giving way to a sense of despair nor opting for glib consolation in too simple an answer.
6 - Metaphors.

The poet employs different types of metaphors. These metaphors are linked with mysteries of death. For example:

1- Extended metaphors are built by the sequence of verbs. For example [1 - 3]

"There he is like a cloud that pours down its rain in the dark.
And his vision becomes blurred
and it floods."

The above verse builds on the idea of "the vision floods." This "flood" causes unclear vision. Unclear vision means "darkness." "Darkness" suggests that the unknown person is dead. The connection between "blurred vision" and "flood" is darkness. Both mean death. The verbs "pour," "become" and "flood" extend the metaphor.

2- Symbolic metaphors build on the association of symbols, for example [14 - 22]

"To the flood I give myself
and sail back towards myself,
My ways are empty and covered with dust,
I am weak,
I wait a long time to be a martyr
Time is like ants crawling
on my lips."
PART 2

The "flood" symbolises death, "sail back" implies changing direction and "dust" implies losing the direction. The relationship between the "flood" and my direction is affected and changed by the poet's waiting. The relationship between "weak" and "dust" is that the direction cannot be clear. The relationship between "ant" and "time" is a slow movement. This means that the poet cannot speak and cannot feel. The poet's blood that suggests his situation of fear is like the ants that "crawl on the poet's lips."

The poet uses similes to give a description of wounds, death, spirit and waves in [124, 197, 214, 224]. These similes are used following the classical style. Anthropomorphism is used in different places, to give more life to the poet's views, for example, the step of wind, and see also [10, 18, 53 ...].

The poet uses the device of the pun, employing one word that has a similar pronunciation but a different meaning from another. For example, khuta and khaṭāya,[86] mean "steps" and "mistakes", respectively; jubba and jubb [51] mean a type of "Sufi headgear" and "pit". This is similar to how these words are used by the Sufis, who use this technique in different orders of their language to support their beliefs. Unlike the Sufis, however, Abū Shāyib uses these words as symbols.

7 - Symbolism.

The poet follows the method of the Sufi in his use of symbols in two ways:

1- He keeps a Qur'ānic verse in his mind, building up his poetic meaning by echoing the language and concept of this verse. For example, in [132 - 135] "fa salām Allāh ʿalayyā hīn anām wa hīn aghīb wa hīn aṭīq nabiyyā" echoes the following Qur'ānic verse "salām ʿalayhī yawm wūlād wa-yawm yamūt wa-yawm ʿubʾath ḥayyā."
2- The poet chooses a topic that evokes philosophical questions about life, death, humanity, spirit and the value of martyrdom. The poet expresses his support for the resistance in the West Bank in Palestine. For example, the use of the words "blood," "shadow," "night," "waves," etc. all reflect the fighter's movement. To achieve his focus, the poet employs the above words and other partial symbols. These symbols and their associations can be seen in the following table:

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>sky</td>
<td>dreams, dark, names, Mohammed's ascent to the seven heavens,</td>
</tr>
<tr>
<td></td>
<td>dark towers, sender, educator</td>
</tr>
<tr>
<td>vision</td>
<td>prisoner, beauty, unconscious, through,</td>
</tr>
<tr>
<td>wind</td>
<td>fresh, steps, sword, place, tent, river, dance, glass,</td>
</tr>
<tr>
<td>blood</td>
<td>time, sweeping, camel's litter, light, paradise, prayer, soft, two</td>
</tr>
<tr>
<td></td>
<td>stars, first circle, narcissus, garden, tool for drawing, peep, army,</td>
</tr>
<tr>
<td></td>
<td>display, science, expression, bells, fire, truth, free, mixed with clay,</td>
</tr>
<tr>
<td></td>
<td>secret, ornamented belt, worn by woman, palm tree,</td>
</tr>
<tr>
<td></td>
<td>caravan, flower, tent, complete, claim, boil, bright, jumping,</td>
</tr>
<tr>
<td></td>
<td>horses, thousands, sun stuck to its throne, sign, treble, path, birds,</td>
</tr>
<tr>
<td></td>
<td>rest, distant, carpet, noon, ants,</td>
</tr>
<tr>
<td>silence</td>
<td>earth, fluctuating, starting, growth, fire, murder,</td>
</tr>
<tr>
<td>death</td>
<td>test, meetings, dry, stand, continuous,</td>
</tr>
<tr>
<td>water</td>
<td>mixture, moon, root, birds, hours, meat, stone, tower,</td>
</tr>
<tr>
<td>spirit</td>
<td>oil, stuck, plant, lamp, cage, immigration, happiness, spaces, white</td>
</tr>
<tr>
<td></td>
<td>paradise, accolade, dark, sign, display, lame</td>
</tr>
<tr>
<td>fire</td>
<td>starting, flee, around, rain, sleeping, light, established</td>
</tr>
<tr>
<td>earth</td>
<td>'Alî 'Abîd al-'Affîn, fleece, steps, aims, shadow, plants, mode, hands,</td>
</tr>
<tr>
<td></td>
<td>chest, root, home of the prophet, interesting, moon, memories, shirt, light,</td>
</tr>
<tr>
<td>shadow</td>
<td>you, me, eternal, concentrate, spark, silence, meet, fixed, exile,</td>
</tr>
<tr>
<td>meat</td>
<td>struck, stained, tent, tribes, things, blood, root,</td>
</tr>
<tr>
<td>wound</td>
<td>you, disappear, fire, milk, cut, earth,</td>
</tr>
<tr>
<td>invisible world</td>
<td>refugee, shack, first drop, hold, star, dust, sand, stone, door, rich,</td>
</tr>
<tr>
<td>night</td>
<td>flee to the sky, sun does not enter it, flesh with light</td>
</tr>
<tr>
<td>space</td>
<td>ways, crack, dreams, silence, nymph, depth of differences</td>
</tr>
<tr>
<td></td>
<td>weeping, six fold colours, dusk, pray for the soil, smoke, growth,</td>
</tr>
<tr>
<td></td>
<td>silence, sign, neat, bird, path, mixed seasons, dances, built for blood,</td>
</tr>
<tr>
<td></td>
<td>in your eyes, green</td>
</tr>
</tbody>
</table>
This poem (The Last Words and Moments Before the Death of The Bird) is the eighth in a series of eleven poems published in the Diwān Al-Fatā al-Nahr wa al-General in Amman in 1987. This poem was published as a separate Diwān in 1984 and again in 1985.

1 - Introduction.

Ibrāhīm Naṣr Allah is a Palestinian poet who was born in al-Wahdāt refugee camp in Jordan and is therefore known as the poet of the Palestinian camps. He published six Diwāns between 1978 and 1987, 80% of which relate to the political situation and life in the Palestinian camps. The poet lived in the camps and fought in Amman, Beirut and on the Israeli border. He wants his poem to be a witness to events and feelings during this time.

This poem describes and emphasises the plight, dilemmas and politics of the Palestinian revolutionaries. The poet expresses these in a straightforward manner,
concerned to make his points directly. He uses simple words in an effort to link the particular problems of Palestine to the problems facing humanity generally. This does not mean that the poet avoids the use of symbolism and other poetic devices. His writing causes the reader to read and meditate rather than read and forget.

The poem is about four *fidāʾīyyīn* belonging to a Palestinian group (*Guevara*) who tried to force Israel to free their friends from prison by kidnapping an Israeli bus between the Palestinian cities of Ḍáshqālān and Rafāḥ. In the introduction to the *Dīwān*, the poet gives the reader certain information about the *fidāʾīyyīn*, for example, that they released a pregnant Israeli woman. The Israeli forces entered the bus, killed two *fidāʾīyyīn* and took the other two prisoners. The Israelis then beat them to death with clubs or sticks. The mother of these *fidāʾīyyīn* said that the Israeli soldiers gouged out the *fidāʾīyyīn*'s eyes before they killed them. This event occurred in April 1984. A year later Israel promoted General Mordechai for the way he handled these events. The Israeli journal *Hidakhut*, in a survey asked: Is the subsequent beating to death of two *fidāʾīyyīn* acceptable? Is it dangerous? or is it a contradiction of law? 84% of those asked answered that it was acceptable.

This poem is an intriguing poem that addresses something elemental and central in the lives of all Palestinians. At first it invites the reader by its conversational tone, then draws us along a journey that becomes more complex and varied as city after city imposes scenes of fighting and then progress together towards a destination. The destination is Gaza, but Gaza is transformed into a harvest field. The whole experience is perceived, and coloured, by the personality of Naṣr Allāh himself. The effect this has on the reader is qualified by the reader's response to the sort of character that Naṣr Allāh is considered to be.
The poet builds this poem on the events following the bus journey. He divides the poem into two sections: 1- The ride on the Arab bus from Gaza to 'Asqalān; 2- The journey on the Israeli bus and the kidnap which took place between 'Asqalān and Rafah.

(1) - The journey in the Arab bus from Gaza to 'Asqalān contains the following:

- description of Gaza city; fields, houses, sea, birds, and memories.[1 - 81]
- The fidāʾiyūn's feelings, ideas, wishes and their reasons for fighting [82 - 107].
- The planning of the fidāʾiyūn [108 - 127]
- Birds, earth, horses, wind, stream and prayer, all of which create the partnership between the above and the fidāʾiyūn [128 - 143].
- Greeting the martyrs or fidāʾiyūn and their dreams [144 - 172].
- Preparation for the journey, mother's advice, the childhood of the fighter, Gaza's value [173 - 228].
- Getting on the Arab bus to 'Asqalān, description of Israeli security [229 - 266].
- 'Asqalān, the long journey there and the description of the passengers [261 - 296].
- The arrival in 'Asqalān, and the beginning of violence.[297 - 312].
- The memories in the "ambiguous" moment [313 - 341].

(2) - The events in the Israeli bus from 'Asqalān to Rafah are as follows:

- Getting on the Israeli bus, description of 'Asqalān the city through the bus's window [342 - 373].
- The events begin when bus's direction is changed to Gaza [374 - 386].
- Presentation of the Palestinian question during the aggressive conversation between an old Israeli woman and one of the fidāʾiyūn [387 - 399].
- The fida'iyyīn's feelings [400 - 415].
- The conversation between a fida'i and the pregnant Israeli woman. They release her as she requests [416 - 440].
- The thirty year long Palestinian problem needs an answer, the fighters ask who can define the Palestinian problem [441 - 474].
- Israeli soldiers search the bus, two of the fida'iyyīn are killed [474 - 512].
- One street to reach Rafah, the Israeli soldiers are spread everywhere [513 - 527].
- The hard moment, the Israelis shoot, beat, gouge eyes and kill [528 - 682].
- Description of the fida'iyyīn's death [683 - 730].

These events, through the two journeys, the description of the cities and the death of the fida'iyyīn, form the sections of this poem, which poem contains in all 729 lines and 19 sections. These sections are separated by stars. Every section has a different number of lines.

2 - Rhythm.

The poet uses two feet 0- (fa‘ūlun) and -0- (fa‘ilun) to suggest different types of sound. Analyzing the use of (fa‘ūlun) and (fa‘ilun), we find that (fa‘ūlun) is used to express the voice of fida'iyyīn and the use of (fa‘ilun) is used to express the voice of Gaza. The poet uses the rhyme hā in [40, 51]. Rhyme links verses together in [17, 21, 29]. A number of rhymes can be seen in every section. For example, in the first section, the words are rhymed by īd [5, 10, 14, 30]. In section two the words are rhymed by āt [41, 43, 45, 46, 62] and āp [49, 54, 57]. In section three, the words are rhymed by bī [85, 88, 99]; in section four, by īr [108, 114], zah [110, 112, 115, 116], nūn and nān [109, 111]. This means that the Naṣr Allāh does not ignore the use of rhyme; he uses the
above method (which is similar to Darwīsh's method discussed earlier in this study), to
the end of his poem. Sometimes the pause (ṣuḳūn) in the rhyme expresses both the
meaning and psychic feeling. It can be seen in [5, 10, 14, 17, 24, 29, 34, 37, 43, 47, 49].
Internal rhyme can be seen in [36, 83]; ʔawmī, ẓamanī, īmsī. For more examples see [24,
25], [613, 614].

Repetition is used to emphasise both the situation of anger and the desire for
peace [60, 63, 67, 74, 79, 104, 105, 106, 107, 189, 190, 375, 378, 400, 404]. Refrains
used at the middle or end of the units or stanzas emphasise feeling. They give a kind of
funeral tone mixed with glorification of the ʾādāʾiyyīn [637 - 641, 658 - 661, 683 - 685].

If one studies the rhythm in this poem one will find logical sequences, parallels,
associations, and imagery. This long poem may be difficult to interpret, but
understanding and following its logic is made easier by knowing the background and
current events through the introduction and footnotes. The logical sequence of the events
of the journey helps the reader to grasp the ideas in this poem. The poet uses the
sequence of verbs to achieve this logic. The opening sentences are used to emphasise the
incident. They are used in an interrogative manner. Sentences that are used in the body
of this poem keep the sequence of ideas moving onwards. The closing sentences give the
poet's opinion, assumptions and support, and develop a kind of "mental" rhythm. There
is a thread running through the poem, contained in certain poetic lines that appear now
and then, and these keep the sequence of the thought moving throughout the whole
poem. For example, the collections of questions that are used in [22, 25, 214, 244, 441,
620] express a sequence of thoughts about the Palestinian problem.

In fact, this rhythm can be recognised by looking at the parallels of feelings in
the sentences through their relationships. The poet chooses a dramatic end. He conveys
this tone through depressed or bitter feelings. It is seen through his description of the
cities, mothers and the Israeli treatment of the *fidā'iyīn*, and the end of the fighters. This tone is depicted through feelings both positive and negative.

3 - Theme and Structure.

As mentioned earlier, the dramatic tone of the poem expresses depressed or bitter feelings. The events related by the poet such as "my neighbour's child was killed by a bullet" [76], "how many times they kill you and kill your hope" [530-531], and, "how many fences are built between you and them" [554] and many other examples throughout this poem bring the subject-matter to life. On the one hand, killing and hate are the main actions the poet and his people have to face, whilst on the other hand, there are the events involved in the kidnapping. His justification is given through the contrast and conflict in the feelings and attitudes of the fighters; for example, the conflict inside the *fidā'ī* himself. He does not want to die. He loves peace, but "death is the step of life," and he detests this fighting [35-37]. The mother does not want her son to die, but Gaza has to be defended [209-212]. Gaza keeps her feelings like a mother to encourage the *fidā'ī* to die. Gaza wants freedom [664-702]. These conflicts enable the reader to unravel the poet's concepts. The poet rejects death, he does not want to fight and die, but he feels impelled to do so. The poet would love to live in peace and freedom. The poet then does not want death, but death is "the value for life." This conflict between life and death reflects the *fidā'ī*'s or the martyr's value. The poet finds a positive reason for death.

The poet balances words and meanings, for example: bullet balances sun [16], flag balances song [17], wedding balances sun [31], and see [334], [358], [664], [86], [335], [446], [22]. He also maintains a balance between single words and phrases to express the numbers of *al-fidā'iyīn* and their feelings. For example, One + one + one + one balance four [375, 578], bullet + bullet + bullet + bullet balance four [576 - 579],

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and see [286, 287], [393, 398, 399], [288, 289], [445], [613], [506], [517, 518], and [661].

The poet uses short phrases to express his feelings and to describe the fidā'īyyīn's situations. For example, the use of annexation that describes the human quality "lover of fruit [208], friend of blossom [209], colour of display" [444]. The poet omits some words or sentences to give the reader a chance to refresh his memory by finding the answers. For example, "Did your mother prepare the food? . . . half a loaf of bread" [175], "I wish to pass . . . tell" [13], "surprise" [27], "the earth said: Oh my horses, wait, she return to trees, . . . stream and pray" [130]. Through the balance between feelings and words the poet displays the fighters' and the Palestinian voices, while his voice merges with the fighters' voices.

4 - The Poet's Voice.

Actions begin with the journey of the fighters in the Arab and Israeli bus. These actions are dependent upon the use of subjects. Actions are expressed by simple and quick verbs. The poet persists in using simple verbs, but they suggest symbolic meanings at the same time. Verbs concentrate around the fighter as the main subject (voice). Fighter is used as "you + I + we + he = al-fidā'ī. This subject is employed in 85% of cases. Another look at the poem's verbs shows that 85% are used to express the positive side of the fidā'. On the other hand "they = the enemy," as the opposite of the fidā', is employed in 10% of verbs. These verbs describe the way that the Israelis express their anger, killing the four fidā'īyyīn.

This long poem tells a well-known story of heroic action and suffering of the Palestinian fighters of the West Bank. It deals with both physical and spiritual conflicts.
Characters are portrayed in great detail. The poet is the narrator but he unites with "we." He himself suffers the life of the camp, the fighting, occupation and the life of the exile. His experience will link with the fida'i's experience. For example, the poet relates details about the fida'i's life, feelings, plans [34, 144, 189 - 190, 223 - 224, 279 - 282]. This poem can be classified as an epic with a narrative structure. This can be seen in the way the incident of the kidnapping is linked with reality. The incident summarises the Palestinian nation, its life and its problems [29 - 32, 68 - 73, 175 - 177, 210 - 211, 448 - 455]. The use of metaphors is substituted for direct language, helping to illustrate the Palestinian problem at an international level [209, 470, 488]. The characters of the fida'iyyin define their aims. They face difficulties in the course of achieving their purposes. They determine their own future. The structure shows the determination for action, namely, kidnapping the Israeli bus. The poet gives legitimacy to their action. Events move slowly, giving time for the reader to meditate upon them. The poet gives details of the event with a justification rather than a straightforward description of events. The poet shares the dogma and trends of Palestinian thinking.

The poet presents these events to the reader. They are events which have occurred in the recent past but still live in the present memory. The imperfect tense is used 160 times, compared to the perfect tense which is used 26 times. Present time is the time when "the bird is killed." The poet presents this through the chronology of human existence: 20, 30, 70 years of age; through the human stages of childhood, youth, motherhood, fatherhood and that of grandfather. These help the poet to express the length of time that the Palestinians have suffered occupation. This time is expressed also by seasons: summer, winter and spring; by parts of the day: morning, evening, night, night stars, morning stars; and by minutes.
5 - Word association.

The poet tries to express the ideas of this poem by using words in different contexts. These point to the implicit opposition of meanings. For example

The poet uses the word "quiet" to describe the "sea of Gaza" [1]. This use in the opening stanza captures the movement of the sea at Gaza, stimulating wishes [6] and memories [38]. "Quiet" [500, 505] suggests long waiting and patience. It is a word inciting freedom [224, 233]. At this stage the reader might have become accustomed to the use of the word "quiet" as an adjective but in [528, 630] it becomes the opposite: it is the waves of anger symbolising revolution. The revolution that changes the quiet sea of Gaza is followed by a question, used to point to the following:

The word "question" is associated with childhood [22], that begins with questions and curiosity. The word "question" here is used by a child who needs to know the reason for fighting [18-22]. The question [24] is complete in the *fidāʾi*’s head and ripens like oranges, suggesting that he decides to go to fight. The word question is used to suggest the lost or missing Palestinians [305]. This is used as a simile. The poet takes the opportunity to express the Palestinian problem: the question has been there 20 or 30 years and there is still no answer [443 - 453].

In this long poem the poet does not use words that extend in their associations to the whole poem. He uses a short or a fleeting association. There are many words highlighting the following basic ideas: home, freedom, the problem of refugees, fighting, martyrdom, occupied territories, ruins, and the peace delegation.
6 - Metaphors.

In every stanza there is a metaphor, simile, metonymy, anthropomorphism and symbol. For example:

1-The extended metaphor is used in this poem. For example [641 - 648],

"From every side they come to you
and divide you like lambs
divide your blood between them
and they will go back to paint their house with blood
God who on high may see them
and take away their fear
of the thunder of this sky
that will come."

The poet builds this metaphor on his knowledge of the Jewish culture and beliefs. He links the story of the events of the Passover and the Palestinian events. The relationship between the two situations is the value of the blood. Blood from a lamb is used to protect Jewish families from being smitten at the hands of the destroyer. The blood of the Palestinian is used by the Jews for the same purpose. Jews paint their houses with Palestinian blood to take "the fear of the thunder of the sky" away. The relationship between both "childhood" and "lamb" implies peace, and "God and thunder" implies anger. The verbs: "come, divide, go back, paint, see, take up" build up the complete metaphor.
2- The paradoxical metaphor: the poet's imagery is divided into two parts, each of which oppose the other, and through this we discern the poet's meaning. For example:

"two sails on the sea bend gently and quietly rise to the sky, two birds on the land trapped by the net, and Gaza plants its trees between the seasons of spring and blood, two sails are here, two birds are here and many killers"

The relationship between the sea, two sailors and the sky can be drawn as follows:

- two sailors and the sea is death
- two birds and the sky are trapped in the net but they are still alive.
- two of the fidā'iyīn go to the sky (their souls) and go to the sea or death.

The relationship between the sky and the sea is one of unity, ordering the end of the two sailors. This image ends in death when the sea and the sky divide the two sailors. But the two birds (two of the fidā'iyīn) who took a prisoner, die after the two sailors who were killed. This phrase might also represent the time when the soul leaves the body. The above forms a paradox. The fidā'iyīn are dead but Gaza "plants its trees," i.e. the seed (of the cause of the fidā'iyīn) is being sown and is growing.

3- The symbolic metaphor: This type of metaphor builds on allusions taken from history and tradition. For example "You are kind and seem to be like the farrī (a sea bird that lives in Palestine); the knives nick his neck for twenty, thirty years, but he did not die." The bird is a symbol for the Palestinians whose country has been occupied for thirty years and who are oppressed by the Israelis; the farrī lives in Palestine and is known for its strong and tough meat. The poet wants to say that the killing did not finish the Palestinians.
The poet uses anthropomorphism to give a human touch [61, 91, 128, 143, 310, 235, 400, 404, 420, 429, 442, 444, 510, 521, 528, 641, 664].

In spite of these symbolic developments in the use of metaphors, the poet does not avoid the classical use of similes. His particular treatment of similes enables them to be profound. For example [499] "Do not turn now fluttering butterfly". However, he fails to build the same simile in [422 - 423]: "She left her finger on the silent embryo and wakes the fear in her womb." The poet creates a new type of composition from his imagery when he uses metonymy in a sketch. For example [493 - 496], "the farmer went to his field not to cut the earth with his axe, but to let the earth become water for his vein and the flower follows him in the evening to his house." The water for the vein means the plant will provide the food and blood to the farmer's vein. The plant will also become flowers, filling the road. This is metonymy for "life will continue". Metonymy in this poem also colours meanings such as [64] "cloud carries the earth to the stars," which is metonymy for the high mountain or trees [210], "from Gaza's clay we paint our faces to be rosy," which is metonymy for Gaza's value [194], "nothing better than you except the flower that decorates your gun," being metonymy for martyr. This flower that decorates the gun, however, is also a symbol for the martyr's flower that is planted on the grave. The poet builds his stanza [97 - 105] on one word: fish, "the fish plays a role." This is a fish but it is also a symbol for the bullet.

7 - Symbolism.

Symbols can be classified in this poem as follows:

1- The word "mother" governs the poem. She is a real mother and she is a symbol at the same time. This mother gives advice and waits for her son to return [173 - 228]. The mother changes to be a symbol for Gaza and Gaza takes a mother's role. She
follows the *fidā*‘ī’s movement and supports him. Gaza is used as the first person singular when she calls the *fidā*‘ī "my son" [651, 682, 700, 719], and he calls her "my mother" [617, 637].

2- The poet employs allusions to both religious and historical events. The religious events are represented by the use of the Passover. The historical [190 - 198] is used when the mother commands or advises her son [22 - 29]. These commands are inspired by the speech of ʿUmar Ibn al-Khaṭṭāb the second of the Caliphs in the period of the Rāshidūn. [22 - 29]. The poet employs the traditions and culture of Palestine as mentioned earlier in the discussion of the *farrī*‘ bird. The poet expresses this tradition through the description of camp life, such as what they eat and the way the mother awaits her son. See [173 - 177] and [214 - 228].

3- The words and their associations express different meanings. These words or partial symbols give the reader the opportunity to build new implicit meanings via the imagery. These partial symbols and their associations can be linked with the situation of the Palestinian resistance. For example, the Palestinian fighter makes plans and thinks. These words also give an idea that peace is requested by the Palestinian. Life in the Palestinian camps, prayer, wishes, dreams and houses, all together with the following list of words and their associations, form Palestine in the poet's images:

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>flower</td>
<td>occupied land, song, martyr, dry, freedom, rise up to be a palm tree, cherry, jasmine</td>
</tr>
<tr>
<td>camps</td>
<td>field, Palestinian, immigration,</td>
</tr>
<tr>
<td>bullets</td>
<td>fish, truth, assassin, birds,</td>
</tr>
<tr>
<td>sun</td>
<td>freedom, song of life, women, light, truth, not a shadow, high hands, life of freedom</td>
</tr>
</tbody>
</table>
storm  secret, revolution, Gaza, bitter pain,
questions  waves, complete, orange, frame, disloyal, construction
song  rising, love, freedom, maturity, waiting, heart,
light  cities, plan,
love  Gaza's moon, your gun,
blood  pulsating, care, sunk, spreading, stars, erase the soldiers step, thirsty, conversation, dark, Spring season, partition, painting, prophet, club, wishes,
trees  events, supporting, plant,
fruit  result, life,
fire  horizon, storm,
prayer  silence, forward, submission, humanity, earth, blessing God,
mainland  green, anger
down  wide, Sindyān tree,
palm tree  follow, high,
wedding  martyr, high, black horses, spreading
spreading  question, shadow, bright star
mountain  traveller, power,
eye  palm tree, gun, dreams
ribs  church, window, place for Palestine to sleep,
windows  Nawāris, hate, shoot, prison, freedom, home
Guevara group  prophet, gazelle, young, submit, decoration, erase the soldiers step, strong, pure star, bird, butchery of heirs, painting the houses, wedding, pleasant, fields, shadow, horses, love, one star, song Spring, butterfly, wings, hawk's cry,
dream  rose, child, partition
old hawk  power, experience,
sound of eagles  high, strong
gazelle  child, wake up, dream,
chest  suck, power, pleasant, milk
houses  service, wandering, lasting glory, stone by stone, child by child, rise up, vein
friend  blossom, fruit, peace, green life
Gaza  sea, earth, plant, cherry, rosy, vein, moon, big value, ambiguous, dangerous, thirsty, blood, high land, unlimited, trees, freedom

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2 - 4 - 3 AINS AS ATIN by TAHIR RIYAD.

This poem Tuqš al-Tin (The Mud Ritual) is the third in a series of five poems in the Dīwān of this name, published in Amman in 1985.

1 - Introduction.

For Riyāḍ the creation of a poem depends entirely on language and rhythm. Both consist of the harmonisation of dreams, focus and reality. Riyāḍ is a Palestinian poet who is concerned about the situation in the West Bank. Martyrdom is his subject. He expresses his philosophical vision about the martyr. This provides the support, and encourages the Palestinians to continue their resistance against Israel.
Like Abū Shāyib, Riyāḍ uses Sufi language to focus upon his topic, but in a different way. He unifies, rejects or harmonises Sufi methods, subsistence and annihilation (baqāʾ and fana'). The ideas of the martyr and his soul are used through this philosophy. The poet searches for an answer to the questions about the secret of the spirit, mind, life and animated being. He searches for a satisfactory answer to the question of beauty in reality. In the poet's opinion, beauty is to be a martyr or a poet. This links the reality of Palestine with poetry. The dualism between things creates human anxiety. Riyāḍ understands that separation between two things is part of human life. The human always wants to free himself from this dualism. Using this logic, we can say that dualism is the main theme that Riyāḍ uses to meditate on life, death, and the martyrdom caused by war. Riyāḍ uses dualism thus: life - death, fighter - enemy, lies - honest, child of sun - weak flies, light - dark, focus - unclear, love - hate, sadness - happiness, freedom - jar and pain - blood.

Riyāḍ does not scrutinise the use of Sufi expressions like both Adūnīs or Abū Shāyib, he borrows ambiguous Sufi expressions or terms such as al-waḥda, al-ṣamt, al-siwāk, al-waja', al-ghabash, al-shahqa, al-madd, al-wahin, al-waḥaj, ṭaryān, su'lāl, al-uhjiyāt, al-zill, al-shwāq, tajalliyāt, al-ru'yā, al-salām and aqhtshat. 172

2 - Rhythm.

Riyāḍ believes that classical rhythm is capable of expressing the anxiety of the present. 173 Both classical and modern rhythms can be used to embody the poet's focus and experience. This means that Riyāḍ does not ignore classical rhythm completely. He selects from both rhythms classical and modern to convey his focus and imagery. This poem is distinguished by the use of six feet -0- (fa'ilātun) in every verse or line from ramal metre. This poem is divided into five sections and every section has a different
number of lines. Every line in Riyāḍ's poem has six feet and is divided in two to present the theme of the poem. Rhyme is also employed at the end of the verses as follows:

1- aaaaaa [section 1]
2- bbbbbaaaaabbb [section 2]
3- dddd [section 3]
4- eeffeefe [section 4]
5- ggg [section 5]

This control of the rhyming sections is not similar to the number of lines in the rhythmic division. In other words, if we divide the poem following the rhyme system we will find that the number of verses in each section is different compared to the number of verses if we follow the rhythmic division. The poet tries to rectify this deficiency between rhyming and rhythmic division by using internal rhyme inside a verse; see, for example, zamān--bardān [18, 19], marra, jarra [58, 59, 64].

The rhythm does not become a ritual as the title of this poem suggests. It enables the poet to have the opportunity to express feelings, philosophy and anxiety through the conversation between himself and the symbol, human or martyr, that allows the poet to become one person.[14, 15] "I do not die after you" [67] "I wait for my wait" [29] "I do not hear except myself". The above are able to change according to the feelings created by different lengths or type of sentences and so express the feeling of pain. Pain is presented through human suffering of both life and death.

3 - Theme and Structure.

Riyāḍ begins this poem with a dialogue. He questions an unidentified addressee in the first section, and the remaining sections seem to provide an answer. This is not a
response to the poet's question, but the introduction of imagery provides indicators of the poet's anxiety. It is a sense of deep foreboding: "the body is associated with death" [6], "the eyes are gouged out" [24]. It is love mingled with exquisite pain and death. Although the second section resists explanation, its mystery underlines the central fascination of the poem's theme. This love between the poet and the dead body is love of the soul. There is an unbridgeable gap between them, providing a yearning for unity where there is no hope of reunion, a pursuit of unachievable bliss. The poem here implies that the reunion is only possible through death, but, until then, the poet is "ready for death" [77] and thus is left with a precious vision, tortured by pain and love. The poet's extraordinary skill is in fusing the mystery of the theme with unobtrusively evocative contrasts in language.

Humanity is created, in the poet's opinion, from love and wind, cloud and sun. This vision is changed by his emotion and these roles of creation are the destiny of martyrs. The poet creates, washes the earth with earth, adds sand to sand or death to death. He raises his voice, calls and searches through the philosophical and logical focus.

4 - The Poet's Voice.

The poet is the speaker and the first person singular "I". The other voices unite with the poet himself. For example, the subject (voice) "you" is acquired by the clay, martyr, poet. "You + I + poet" = "we" and "we" equals the martyr. The poet omits Kāf al-mukhātab that denotes the voice of "the martyr". For example, if the reader follows the verb ji'tu he will be confused because the verb belongs to the voice of the martyr but the poet uses it as his own voice. This can be seen when the poet uses the verb yatadalla which belongs to the voice of the martyr, not the poet. The poet tries to support the martyr's action against what this action "will meet." These are the main voices in this
poem. The poet/speaker is involved with the actions, he questions the moments of creation and death of the martyr. These moments are in the present tense. The imperfect tense is used 40 times, compared with the perfect which is used 20 times. The present is important but the past still occupies a third of the poem. It is the present time that calls up the memory. Time is formed by memory. It has no limited period or season. This period of Palestinian history is the period of history that is called the death of the martyr. It is not any specific event but it is a time that still expresses an anxious or restless memory and hides a philosophical explanation of these historical events. This is the time to wake up, be silent, become and remember. It is also the end, sun, dinner, age, cloud of fear, old, and night. It is the time of bleeding.

5 - Word-association.

"Eyes", "hands", "blood" and "death" are the main word-associations the poet uses to recreate both his ideas and subject. For example

"Eyes" denote the beginning of events and the reason for pain as a general idea. For example in the verse "close your eyes" [3] it is intended to evoke the situation of these eyes that are shown [17] "gouged by strangers" [23]. These eyes rise as the sun. These eyes see and shine and have life. The poet's eyes cannot see clearly. He has become shortsighted. This suggests both sadness, and a focus or future lacking vision.

"Hand" is used as singular and plural. Its synonym al-zind, and rāha, is used to represent the action of life, travelling between life and death. The use of "hand" in "weakness from my hand" [12] suggests the weak hand is extended asking for help. The two hands in [30 - 33] "wash the earth with earth and collect the blood over faces" suggest the rebirth of the martyr's body, returning to the earth to liberate the earth from strangers. The hand of earth is opened in [40] to welcome the martyr. This welcoming
suggests that large numbers of martyrs are welcomed by the earth. "The clay exists from your hands" in unit [45] indicates the creation of both the good and weak man. This man loves the winds, "a man becomes a martyr who loves the wind" [48 -51] to suggest freedom or adventure. The hand evokes the cycle of life and death. This hand is metonymy for the power of God. The cycle of life begins with clay which becomes a cloud of tears. Your hands [61] are camels that travel to God. This suggests the martyr is carried to God by his hands, meaning that his hands are the cause of his death.

The word "death" suggests the end of the cycle of life to begin again, that is, it suggests rebirth (martyr). In [14, 15] "you do not die after me and I do not die after you," the action is death but "we, I and you" are still waiting bodies that will be created again. "Death" in "he creates sand from sand and death" [43, 44], is equivalent to the action of rebirth that evokes life and continues the cycle of this life. Death is caused by killing: "you are killed to make the dry earth the best field" [50]. This shows that the martyr gives his life to free the land and people. "I am prepared for death" [77] suggests that the poet is already bleeding. Bleeding is shown through the use of blood. Bleeding evokes the numbers of martyrs [16]. This bleeding changes to be a question [22] of who causes this action to end with death. Martyr's hands wash the earth and collect blood over the other martyr's faces. This becomes [54] "bleeding blood is blessed once" to evoke the martyr that dies once. Death is only once. "Greeting for bleeding" is a colloquial expression evoking the number of martyrs and the poet's feelings that are involved with the martyr's pain.

From the above the following ideas can be summarised: (1) the eyes are gouged out but they will be replaced by the shining sun; (2) the hands of the martyr are asking for help when they are travelling between life and death; it has to be death or a free life; (3) the martyr is welcomed, and returns to the earth through rain, the cycle of life ends in death, this is the power of God; (4) death is caused by killing. The martyr gives life to
the people and land; (5) the question is who causes the death. Through this philosophical questioning the poet analyses the decay of the martyr's body. These ambiguous visions create the poet's depression through a philosophical outlook which gives value to martyrdom and shows that the martyr is still alive in the world.

6 - Metaphors.

The poet employs one type of metaphor to express the idea of creation. For example [56 - 59]

"He creates the clay from a cloud to form tears,
the trees are sparkling
he is dying, his age is like a jar."

The relationships between "clay" and "sparkling" is like the relationship between "cloud" and "trees". The "sparkling" and "clay" complement each other to mean that the martyr's body becomes clay while the cloud and the rain or tears become trees. This cycle of human life is limited like a "jar," or becomes clay used to "protect the jar". The verbs "create" and "protect" link between the parts of the relationship in the metaphor. The same type of metaphor can be seen in [10, 11, 17, 18, 33, 34].

The poet uses his imagery to express feelings that support the martyr. He expresses this by the rich use of classical similes. For example: "you are thirsty like a deer or you are cold like thunder" [18 - 19], "the distance is tired like me, it empties its hands for those who pass quiet like a prayer" [41].

Metonymy is used to express sadness in a direct way. It is used to express the martyr's features and the Palestinian occupation. For example "the further pain" is
metonymy for death; "mouth of darkness" is metonymy for disloyalty; "strangers" is metonymy for occupiers; "bitter anger or crazy or careful man" is metonymy for the behaviour of the enemy; "washes the earth with earth and collects the blood" is metonymy for the number of martyrs; "naked in cloud" is metonymy for refugees; "take away the shadow from shadow" is metonymy for showing the truth of the occupation.

The poet explores his skills when he changes the vowel in one word each time he uses this word to suggest different meanings. For example the use of siwāya, sawāk, tusawwī and siwa. The first word means "except me"; the second, to "stop thinking"; the third is the verb means "to prepare" and the fourth means "the exception". The poet also uses the word irtikhā meaning the time for rest, and the word urakhī: to lose time. The anthropomorphism used in the construction of the metaphors and metonymy enriches the movement of the poem. There are interesting uses of anthropomorphism such as "the swing of time, wash with thunder and night sun".

7 - Symbolism.

A philosophy that searches for the secret of creation and death is the main subject of this poem. The poet intends to explore "clay or mud" as a symbol. The "rites of the clay" express the cycle of life. In the beginning, the clay is silent. It is dark. The sound of God creates the body that is covered with skin. These bodies decay in death, to be created again. This idea also finds expression in the title of the poem "The Mud Ritual." The poet uses the word "clay" as a second person singular that indicates the martyr. The body of the martyr becomes assimilated into the clay. Thus this "clay" is a symbol for the body of the martyr and a comprehensive symbol for the secret of creation.
The cycle of the clay controls the use of other words and their associations. These words: clay, martyr, sun, and loneliness can be called partial symbols. From clay the martyr is created. The martyr will decay back into clay. The cycle of these and their associations can be seen in the following table:

<table>
<thead>
<tr>
<th>SYMBOLS</th>
<th>ASSOCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>clay</td>
<td>dark, thrown out, silence, sound of God, skin, wake up, meat,</td>
</tr>
<tr>
<td></td>
<td>grave, sadness, levels, hands, death, martyr, flower,</td>
</tr>
<tr>
<td>martyr</td>
<td>lover of God, cloud of tears, spark of light, thunder, thirst, cold,</td>
</tr>
<tr>
<td></td>
<td>naked, dream, prayer, heart, friend of sun,</td>
</tr>
<tr>
<td>sun</td>
<td>eye, light, friend,</td>
</tr>
<tr>
<td>loneliness</td>
<td>sadness, pain, destruction</td>
</tr>
</tbody>
</table>

106 Abd Allāh al-ʿUdhari, op. cit., p.24


108 Ibid., p.25


112 See Hanan Ashrawi, op. cit., p. 4

113 See Jayyusi, Anthology . . . , p.56

114 Syrian poet from Hama, educated in Damascus. He is a journalist and playwright, who published eight collections of poems, seven plays and five books translated from Western literature. Among his collections of poetry are: The Green Shadows (al-Zill al-


116 Translated by Salma Jayyusi, op. cit., pp. 466 - 468.

117 Loc.cit.

118 Loc. cit.

119 Loc.cit.

120 Loc. cit.

121 Sūrat Nūḥ, 71 : 27

122 See Jayyusi *Trends . . .* p.713.


124 See ʿAzma, op. cit., p.80

125 The liver symbolises sadness, loss or grief.


127 The Arabic word jawāriʿ (slaves) includes the meaning of women bought or sold for diversion.

128 See the footnote on the Dīwān p. 148.

129 Loc. cit.

130 Loc. cit.


134 Hisār Li Madāʾih al-Bahr, Tunis: 1984, Qaṣīdat Beirut p. 87.


136 See Lisān al-ʿArab under ramāl

137 See Qaṣīdat Muharraba Ilā Ḥabībat ʿĀṣyā, Beirut: 1983, p.37

138 The Greek king of Macedonia 194-196 B.C.

139 Hirām was a king of the Phoenician Kingdom of Tyre 969-936 B.C.

140 See Sūrat al-Fīl; 105: 3-4

141 See Sūrat ʿUmran; 3: 49

142 Gartagena is a city in Spain ruled by the Arabs.

143 Lebanese poet from Biyāt Yāhūn, South Lebanon, His collections include: Smuggled Poems For My Lover Asia (Qaṣīdat Muharraba Ilā Ḥabībat ʿĀṣyā) 1975 and 1983, Birds For The Bitter Sun (Tūyūr Ilā al-Shams al-Murra) 1984, I Call You My Owner And My Lover (Unāḏikā Yā Malīkī wa Ḥabībī) 1984, Cloudy Dream Of The Wanton King (Ghaym al-Aḥlām lil Malik al-Makhīl) 1984.

144 See Dīwān pp. 5-6

145 Loc.cit.


147 John Peck, How to Study The Poet, Hong Kong: 1988, p. 54

See the same idea in Studies in Modern Arabic Poetry, ed by R.C. Ostle, op. cit., pp.76-78.


See al-Sayyid Qūṭ Tafsīr al-Ruyā, Cairo: 1984, pp.7-9 and see Sūrat Ṣafāt; 37: 102

See Ḥannā Fakhūrī, Tarīkh al-ʿAdab al-ʿArabī, Beirut: n.d, p.731


Jordanian poet from the town Saľt in the west of Jordan, Published one Diwān The Old Man Dreams of Rain (Al-Shaykh Yaḥlum bi al-Maṭar) 1986.

See Fakhūrī, op. cit., p.165

See the analysis of Song of Rain in this thesis.


See Liṣān al-ʿArab Barać.


See Rajaʿ ʿĪd, op. cit., pp.120-121 and see Ḥannā Fakhūrī op. cit., p.703 and see Layla Bakhtiar Sufi, expressions of Mystic Quest, London: 1976, pp. 17-21.

See M. J. L. Young, op. cit., pp. 101-103.

See Rajaʿ ʿĪd, op. cit., p. 121, and see Adīnīs Muqaddima li al-Shiʿr al-ʿArabī, Beirut: 1983, pp.130-139 and see Layla Bakhtiar, op. cit., p. 17-21

All these questions are borrowed from the Sufi expressions, see Ilyās Khūrī p.91
165 See Rajā' ʿīd, op. cit., pp. 120-125, and see Ibn al-ʿArabi, *Fi Ṭurjumān al-ʿAshwāq*, Beirut: n.d., p. 4

166 Sūrat Maryam 15:19


168 *The Bible designed to be read as literature* The book of Exodus, p.94 (Eds) and arranged by Ernest Sutherland Bates, London, n.d.


170 See *The Lame Staff*, Amman: 1988, pp.13-16

171 See Rajā' ʿīd, op. cit., p. 119

172 See Ibn al-ʿArabi, op. cit., p. 40-41

173 Interview with Tāhir Riyāḍ, *al-Anwār*, pp.131, 133
3 - Discussion of The Analysis of Selected Poems.

The analysis in part two presents the way elements of poetic language are integrated in the selected poems. Part three discusses the analysis in part two and follows the same pattern.

3 - 1 Introduction.

As the previous analysis established, every poem selected discusses social, economic or political matters. Poems often adopt a combination of two approaches such as the direct presentation and discussion of social problems together with allusion to other political issues or events within the text. The social and political are often linked as in 'Udwān and Zūdī's poems. Historical elements are often linked with political events, as in the poems of Shams al-Dīn and Bazīgh.

Some of the poets appear reluctant to discuss their subject-matter directly. They allude to political issues, illustrating and analysing them but without giving clear conclusions. The main conclusions can be seen in the poet's personal emotions: self-doubt and anxiety. Al-Nā'īm's poem is a good example. Other poets illustrate and analyse their subject-matter and arrive at clear conclusions through their dreams, imaginations, memories and experiences. The poets' dreams are not difficult to express in the poem. For example, Shāūl asks for peace, Bazīgh decides to rebuild Tyre, Abū Shāyib and Riyāḍ unite with martyrs ready to fight, while Naṣr Allāh himself experiences the fighting. Moreover, in Shams al-Dīn's poem, the conclusions can be understood through comparison between past and present events. Some conclusions can be linked with the way the poet chooses a dramatic end for the characters in his poem, for instance, the death of Zaydān's son in the poem of al-Fazzā'; the master who in power will gain more power in the poem of 'Udwān; and "a child born with cross-eyes" in the poem of 'Ajlūnī. We see in most of these poems, poets choosing a tragic end for certain characters with whom they are most in sympathy and thus we have the
main purpose of such poems. The poet can simulate a world and manipulate events in his poetry to reach the end he desires in his real world.

Consequently, the selected poems, except that of al-Nāţm, draw their conclusions and establish their dreams with emotional effect. These conclusions enable the poems to rise above the more common criticism of modern Arabic poetry after the 1967 war, viz. the negative viewpoint of self-criticism and anxiety, expression of loss and separation.

The analysis of the poems in part two shows different shapes of poems in length and structure. All poems selected are divided into sections. Sections may be titled. They may be separated by spaces, marks, stars or full stops. The titles of the sections are a guide to the main idea of each section that allow the reader to move consecutively from one idea to another. ُAjlūnî's poem is a good example. Every section has a different number of lines and every line has one or two sentences. A group of sentences completes one verse. The reader will recognise the verse or line by the punctuation.

In the selected poems, poets use punctuation in the conventional way, to make the end of a sentence etc. But some poets such as Fazzā and Bazīgh use unnecessary punctuation in the middle of the sentence and before the end of the verse. Fazzā and Bazīgh use unnecessary punctuation because they believe that the overuse of punctuation has a special effect on the reader. The reader can penetrate the poet's feelings. This belief may be one way to except the overuse of punctuation in their poems and counteracts the usual critical statements regarding the overuse of punctuation in modern Arabic poetry which is often ascribed to the poets' lack of knowledge of culture and language.

There is a tendency to use short sentences of equal length. There is also a tendency to use sentences of the same grammatical type in the selected poems. In the poetry of Shāûl and Shams al-Dīn, a sort of parallelism occurs in the use of sentences. The device of running sentences on from one line to another is used often. Sometimes the line runs on from one verse to the next. This helps to create a narrative or prose style in a poem. Critics such as Y. ُIzz al-Dīn refuse to classify this type of writing as either poetry or
In the view of other critics, this tendency to use the prose style in a poem is one adopted by modern poets in a belief that it contains the elements of beauty better than the normal poetic style.

3 - 2 Rhythm.

As stated earlier (part one), most of the twelve poems can be classified as free verse, which is defined as a rhythm that does not follow a conventional metrical or stanza pattern, having either irregular rhyme or none at all. The verses are of irregular length, having no pattern of stress. They are frequently marked by devices such as repetition, parallelism, grammatical structure etc. Cadence is employed rather than formal scanned feet, usually without rhyme.

The earlier analysis in part two demonstrates that every poem has its own rhythm. This rhythm is created through the prominence of the poetic language. This makes it difficult to follow one method to analyse the rhythm of each poem. It can be assumed that rhythm is composed of two elements: First, rhythm both on paper in the design of verse and in sound, thus employing both eyes and ears. Second, the feelings that are revealed in the prosody. Both are effective ways to discuss rhythm in modern Arabic poetry, particularly in the poems selected.

(1) Metre and Foot. In general free verse is based on one foot. Modern poets do not use one foot in its classical form. They do not rigidly adhere to it but depend on the construction of a poem, including their feelings and focus, to dictate their choice of rhythm. In the poems selected the treatment of foot takes different forms, for instance, poets continue using the classical division in the number of feet in the classical line (bayt). Riyaḍ uses 8 feet in the first and second lines. These two lines are equivalent to two hemistiches; sadr and 'ajz in the classical line (bayt).
In the use of metre poets who uses one foot in the first line of their poem follow al-Malā'ika's principle of using "one foot without its zaḥāfāt" but, at the end of their poems, they apply one foot and its zaḥāfāt and this results in long and short verses. In the analysis of part two, we find that pure metres such as ramal, mutadārik, majzū' wāfīr, and, kāmil that repeat one foot predominate. The use of the basīt metre that contains two different types of feet such as in Shāūl and Zūdî's poems is not acceptable to al-Malā'ika because in her view the use of two feet in free verse leads to harshness, error, and disorder in the main structure of the poem. The poets go further, first, when they mix two metres such as in the poetry of Naṣr Allāh. I see the justification of this use in Naṣr Allāh whose choice of the long or epic poem permits him to use this mixture of feet. He expresses different sounds: a mother and Palestinian fighters. Second, when the poets apply zaḥāfāt more than Nāzīk al-Malā'ika suggested in her study. For example: fā'īlun becomes fāʿil and fīlun in Khaḍāqūr, Bazīgh, Fazzā' and Aqlūnī's poems; mufā'ālatun becomes mufāʿālun, mufāʿālun, mufāʿālun, mufāʿālun and mafīl in Shāūl and Zūdî's poems; and fāˈilalun becomes fāˈīlur, fāˈīlatu, and fāˈīlal in 'Udwān and Riyāḍ's poems. In my view, this overuse of zaḥāfāt gives the poet more freedom to express his feelings. It also gives colour to the poem but, at the same time, it is a sign that the poem has lost the irregular beat and the irregular length of verses.

(2) Rhyme. The fact that there are different opinions on the importance of rhyme in free verse allows the poet to adhere to, or neglect the rhyme in his poems at will. From the earlier analysis (part two) it can be said that there is still an adherence to the use of rhyme in the poems selected. In these poems rhyme can be divided into external and internal ones. As we saw in the previous analysis, internal rhyme is used in every poem selected. External rhyme uses different elements of classical rhyme and occurs less often. Poets use rhyme in one section, but to recognise this rhyme in these poems the reader must often search for the lines that are rhymed. As stated in part two, in the poems of 'Ajlūnī, Fazzā', and Abū Shāyib, the use of rhyme is different from rhythmic writing as it is in the poem of Riyāḍ. Other poets adhere to the use of rhyme in some
verses but not in others, as in Nā'im, Zūdī and Bazīgh, while others even neglect the rhyme, for instance Shāul and Khaḍḍūr.

The qāfiya al-muqayyada that ends with sukūn in the last consonant is used in most of the selected poems. This may be due to the influence of al-Sayyāb. The repetition of the rhyme is recognised as a part of rhythm in poetry, but in Zūdī's poem it is used in a new way. This appears when he uses the word ḥuzn many times in different structures (noun, verb etc.) adding pronouns. Zūdī assumes that the sound of this word is enough to echo rhyme.

In four of the selected poems the poets utilise individual letters to signify or express not only the exact meaning but also to create rhythm. The rhythm can be created with the repetition of the same letter in a line or lines in the poem. The poets such as al-Nā'im, Naṣr Allāh and Bazīgh use certain letters in the beginning, middle, or end in words. For example, the use of ḥā', as the last letter in a word denotes separation, extension, and appearance in al-Nā'im's poem. He also uses ghāyn at the beginning of words to evoke darkness, secretiveness or ambiguity about the future: ghādāb, ghār, ghīyāb, ghādir, ghinā' (see the discussion of al-Nā'im's poem in part two). The use of sād in the central position of words denotes action or strong opposition, the use of ṣāyn denotes a strong position or self reliance and qāf denotes accident or anger with a strong voice, see Naṣr Allāh and Bazīgh. Sīn and shin are used at the beginning of words to convey the effect of easy, loose or whistling sound in Riyāḍl's poem. To summarise, the use of such letters helps not only to facilitate pronunciation but also to enable feelings to be recognised and to create the rhythm.

(3) Repetition. Repetition as a phenomenon is within the realm of rhythm in free verse. Repetition as a main technique of free verse is a musical unit, that is, a recurring line or group of lines, phrase, rhyme, idea, alliteration, assonance, or consonance in one poem. The avant-garde poets of the 1950s and 1960s, notably al-Sayyāb and Darwīsh, repeat words, phrases, sentences, lines and refrains. In Unshūdat al-Maṭar, al-Sayyāb for example repeats māṭar (rain) to emphasise the special significance of this
word. *Maṭar* is used as a title, rhyme and refrain. The use of refrain captures the rhythm and enriches the implicit meaning.

Repetition establishes the foundation of the rhythm in the selected poems. There is repetition of letters, words and sentences on paper but the sound also repeats echo and tone. All these are used for different purposes which can be summarised as follows:

(1) Repetition of *adawāt al-nafy* and *al-tamānī*. In the poem of al-Na'im, *law lam* *af'al* are repeated to emphasise his rejection. In the poem of 'Ajlūnī, the repetition of *law* is to express wishes and hope.

(2) Repetition of sentences is used to begin, link and express continuity of tone. For examples see Na'im, Khāḏūr and Riyād. To avoid the monotony of repetitive action the above poets use synonymous words and this shows particularly in Khāḏūr. 'Ajlūnī repeats some sentences in different grammatical orders.

(3) Refrains are sometimes used to suggest circularity in the poem's movement. They thus appear in different places in the poem to give the reader a chance to stop and restart again, as seen in Bazīgh. Sometimes the poet avoids repetition of a refrain by changing words and in doing so, also introduces an element of ambiguity. This ambiguity refers to ambiguous time and events in war. The idea of changing words in refrains not only avoids monotony but also expresses feelings. For example see Bazīgh who use refrains to carry through a philosophical concept, and Naṣr Allāh who uses refrains to express emotions.

In addition to the above, successful use of repetition adds meaning to the rhythm. For example, to improve the rhythm some poets repeat the echo of the sound of long or short vowels to express tension or quiet feelings of submission and to convey suffering. In my view, some unsuccessful repetition is used to emphasise the meaning in different Arabic grammatical structures in order to show the poet's skills but, in the process, rhythm is lost as we see in the analysis of 'Ajlūnī's poem (part two).

In the selected poems rhythm also depends on symmetry between both feeling and association of imagery. Parallelism, synonymy, comparison, correspondence and
opposition all create rhythm. The means of expressing this rhythm are the poetic sentence, line and the balances between them.

(4) Poetic Sentence and Poetic Line. These conventional technical terms are used by modern Arabic critics to explore the symmetrical use of the sound, word, shape and meaning in a sentence, sentences or line to create rhythm. There are no definite rules available for these terms. In fact, in some of the poems selected, some sentences can be described as poetic sentences. In the selected poems, poetic sentences are woven symmetrically between the sound, feet, structure, shape, and meaning to create their own rhythm. In this case a sentence contains a beat of the feet. A sentence may contain the same structure in its words, for example, "fī al-bāl marrat al-suṭūḥ, jurūḥ al-manāzil majdin ghadat khāwiyah", in Naṣr Allāh [223], or "fī haḏīn ṭaṭarr, aqfīth, atahāwā, aghraq fī bahr makhnūq al-samt", ʿAjlūnī [13]. The reader can feel the beat in the use of words that have the same rhyme (in the first example) or the beat of verbs (in the second example). A poetic sentence is extended to correspond with other poetic sentences and is usually seen in the repetition of the same words in such sentences, for example, "law baqiyat min manāzilīna fushatun bārida, law baqiyat min marākibīnā mawjatin ādīda, law baqiyat min maqābirīnā lawḥatin shāhida", Bazīgh [436-438].

Through a poetic sentence, the poetic line (al-saṭr al-shīrī) is achieved. A poetic line is different from the classical bayt. A poetic line is not only used to show how thoughts are established and extended through poetic sentences but also how these thoughts affect the reader and leave him tense or quiet. They can reveal the reaction of the reader.

Essentially, in the selected poems the poet composes poetic sentences not only to be balanced in beat and meaning but also in grammar and syllables as well as rhythm, see the discussion of the poems of Shāũl and Shams al-Dīn in part two. In these two poems the poets try to construct their poems in poetic sentences to include the whole rhythm. When there is a choice of parallels between parts of a sentence such as an explicative
opposition or limitation at the beginning or the end or sentences between brackets, then the poetic sentence resembles the work of Shāūl. The descriptive case limits the length of the poetic sentence.

From the above we can conclude that in the selected poems poets use both the rhythm of free verse, and rhythm with characteristics of prose poems. The characteristics of prose poems can also be seen in the arrangement of the body of the poem such as alternating between sentence and metaphor. For example, Naṣr Allāh uses short and long sentences to alternate between two images that build a complete metaphor [607-615], ṢUdwan separates between two sentences to correspond between two images that build the metaphor [16-20]. The characteristic of the prose poem can be illustrated through the weaving of the elements of poetic language, meanings and associations. This rhythm permits the critics to go further to describe modern Arabic poetry as losing shape and form, suggesting that this type of poetry is neither poetry nor prose.

3 - 3 Theme and Structure.

The previous discussion of the structures of language and theme in part two established that there are four ways of looking at the form of this relationship: first, connections between the elements of language, for instance, the use of words and sentences that enable the poet to bring his subject-matter to life; second, the value of the poet's world; third, how the employment of concepts relates to reality; and, fourth, the connection between the use of the concepts and the poet's feelings.

Parallelism. In the poems selected poets employ different methods to express parallels between words or phrases that reveal the implicit connections in meanings and thoughts. This is illustrated by.
(a) The parallels between words that indicate the general ideas of the poem, for example, the word "dry" is parallel with the word "death", and "green branch" is parallel with "life" in ʿAjlūnī's poem.

(b) Parallels which exhibit coincidence between two images, for example, "child's sun" coincides with "flies" in Riyād denoting the characteristics of human nature.

(c) Words which have more than one meaning, where the meanings are parallel with each other. In this way the concept is conveyed, for example, the concept of the cycle of life in ʿUdwān's poem, when he uses the word "stranger" as a parallel for the old women, meaning that the old women lost concentration and began to act strangely. Parallels also illustrate synonyms in the meaning of words, for example in the use of the word money, money is parallel with wishes in Naʿīm's poem.

Beyond the parallels between words, lie the private worlds of the poets. The private worlds are described by words such as disordered, wasted, destroyed; cruel and bleak; cruel and poverty; murky, shadowy, melancholy, dejected and downcast; sadness and darkness. The private worlds are also described by the hope and happiness that appear only with the poets' dreams. All these descriptions of the private worlds of the poets are, at the same time, the representation of their reality. Most of the poets seek truth and change, and thus, their private worlds are not varied or separated from their social or public worlds. The common reaction of the poets against their private worlds is one of rejection, followed by the creation of an alternative world. This reaction includes unity with martyrs of the past. This reaction is also demand for change and freedom. This can be further evidence to support the view that the poets in the selected poems rise above self-criticism and anxiety.

In each of the selected poems the poet adopts more than one concept depending on his conceived belief and actual experiences. These concepts are the main sources of the poet and serve his various purposes—language (imagery in particular). Through these concepts the reader can judge the value of human and personal problems in the poems. Therefore, from this, and through the analysis in part two, we can conclude that the selected poems build on the following: first, the juxtaposition of concepts that
present the value of life through the paradox between imagination and reality; second, the comparison between the past glory and the present loss, or between the past and the present since the past is similar to the present; third, the comparison between two concepts: life - death, light - dark, love - evil and ebb - flow. In the poems selected many concepts are developed or renewed by the poets, such as: martyr, blood, 'love, light, dark, loss, war, peace, security, sadness, happiness, soul and unity.

The poets try to define the concepts they used through their poems, such as: light means freedom, dark means death, love means children, etc. The comparison between two concepts expresses different feelings. Life as a concept for instance is brought into the poem to add a sense of the positive such as happiness. Death as a concept for instance is brought into the poem to add a sense of the negative such as the wasted world. The work of most poets have much the same implication: "In all poetry, light is positive and dark negative in this kind of way, and there is barely a poem in existence that does not call upon this opposition in some shape or form. There are other equally effective ways of creating a positive or negative impression." The differences between positive and negative build up, adding to the sense of tension in the poem.

In the selected poems all the concepts used serve major concepts such as life and death. The poets epitomise war, poverty, and wasted life but, in the mind of the poet, the concept of life is modified by freedom, peace and security. Death is caused by war and sickness, but, in the mind of the poet, death is escape from pain and sickness, passing to another life. In spite of all, life will continue with rain, through new generations. If we classify the use of concepts in the poems selected according to the above, the concept of life is positive, and death is negative; there are always two groups opposing each other: life always ends with death, while if there is death there is new birth, for example, "Oh soil, you are our lord, ... he (the martyr) will be buried in the earth where the prophets are buried and missed" Abū Shāyib [323], "this can be your death, if you die you will come back with a flower" Naṣr Allāh [245], "all of them fall between my jaw and die, who create the pots from clay, who play with the sword of truth etc." Bazīgh [241-245]. Death will be extended with war, killing, and martyrdom,
for example, "the fighter goes to war not to fight but to stop death spreading to the houses in the dark bloody night" Naṣr Allāh [489-492], "he (the martyr) creates the sand from sand" Riyāḍ [49-50]. The above examples suggest the idea that death is the step to another life (shahāda) but in reality death brings another death. As a result, there are four groups in contrast with four other groups: (1) life gives life; (2) if there is life there is death; (3) death brings another death; and, (4) if there is death then there is life.

The connections between the groups above suggest that in (1) and (2) life is predominant, death follows, in (3) and (4) death predominates but life still endures. In (3) death removes death, thus life remains. In the selected poems, the poets express positive more than negative feelings. This occurs since positive sometimes refers to the poet's attitude when he believes that death is another life (martyrdom). For more examples, see Naṣr Allāh, Abū Shayib and Riyāḍ.

3 - 4 The Poet's Voice.

At the beginning of this section it is useful to illustrate the purpose of the use of particular patterns of verbs in the selected poems. By the use of these verbs, the poet enhances emotional effects creating a relationship, contrast or harmony between the subject of the verb on the one hand and feelings and reality on the other, for example

(1) Augmentative verbs. Al-ʿUdwan uses augmentative verbs based on infaʿal and iṣṭaʿal such as infajr, intalaq, infataḥ, intaqal, intafaʿ, ʿiktashaf, iṭṭaff, ʿistabagh, ijtamaʿ, intashaq to suggest the submission of the poor. These verbs also denote weakness and revolution. Shāl uses augmentative verbs to suggest the power of life such as atamawwaj, atadaffaq, etc. and for the actions of war tataḍarraj, tataqallas, tarmū and yatafaṣṣajjar. Al-Fazzāʿ uses the augmentative verb tafaʿal in an intensive way such as yataṣṣālaḥ, udāhim to express the effort which Zaydān and his son need. Al-Fazzāʿ also uses this type of verb to denote the authority of the rich such as yastall, yajʿar, utawwiḥ. This use of a particular pattern of verbs is not only used to enhance
emotion but it is also used to attract attention. The poet al-Fazzā' can use the root of such verbs without changes in the meanings, for example, he can use yastalih instead of yatasalah, but he uses the long vowel ā to indicate Zaydān's slow movement.

(2) Intensive verbs. Al-Sayyāb is the first poet to use this type of verb to give certainty and to express force and energy. These verbs are used for the same reason, for example, Abī Shāyib uses the following intensive verbs to express the strong emotion of the martyr: qaddas, sabba', shadd, madd, fazz, dakk; Riyāḍ uses the same pattern fa't such as madd, marr, hadd, shadd to express strong emotions towards the martyrs.

(3) Defective verbs are noticeably repeated in the poem of al-‘Udwan to relate history and in the poem of al-Nā‘im to indicate the change in situations such as kān, sār.

(4) Hollow, weak and defective verbs occur in both al-Fazzā' (such as lāb, dā‘ab, suggesting illness and starvation) and al-‘Udwan (such as 'ada, tahāwa, sara, yabqā the starvation of the poor).

(5) Verbs are used to evoke a dramatic force, anger or harsh reality. This is shown in al-Khaḍūr: yashāt, yartāh, yaskhab, yanbu', tusākinu, yantiłu, uqāṣī, yanḥāṣir and yulā'im or in the dāminī, hamhimī and aslisī. See also Shāül and Shams al-Dīn.

To modify the main voice in the selected poems is to classify this main voice through a group of verbs which refer to one subject, for example, in ‘Udwan's poem verbs accumulate to express the cycle of a life of poverty as a significant action. The poor are a main voice. In Khāḍūr, verbs swing between ebb and flow or death and rebirth.

When verbs accumulate around one subject this subject becomes a main subject of the stanza, but if this subject is also used in the other stanzas then it becomes the main voice of the poem. This type can be seen in Naṣr Allāh's poem when he uses "I", "you", "he" to denote we fida'iyyīn (one subject). These types of stanza also occur in Bazīgh's poem, he builds twenty five stanzas, employing Tyre, enemy, I, we, war, and sea as
subjects. The actions have a logical sequence expressing the sounds of war. Abū Shāyib follows the same method; he uses verbs to develop gradually forming stanzas. 'Udwan compiles verbs as thoughts employing certain verbs to describe the situation of al-fuqarā. In the same poem women are represented by verbs denoting their nature and developing actions.

Unstable, unclear, limited or contrasting actions are employed in Riyāḍ, Shāul, Khaddūr, Shams al-Dīn and al-Nāṣim's poems. Riyāḍ uses no more than three sequential verbs to form a stanza. These verbs mainly contrast with each other "born or die" etc. Shāul increases the number of the sequential verbs to six in one stanza. These verbs denote the raḥḥāla actions "life and war". Khaddūr builds up verses using verbs that express or harmonise the movement of the "sea", "waves", "ebb" and "flow". Shams al-Dīn divides verbs into two categories: actions belonging to "you" build up verses against actions belonging to "I". This division shows rejection and contrast between positive and negative, synonyms and action. Al-Nāṣim uses "I" for the poet to represent the mood of rejection after war and thus it intensifies anxiety. He also uses it to indicate that "we" enjoy life and forget the defeats of the 1967 war.

Subjects (voices) when they occur with an accumulation of verbs are the major use in the poem. I call these subjects the primary voice but when some of these voices are used once and then disappear, I call them the secondary voice. For example, the skeleton is the main voice which occupies most of the verbs while al-naddāba as a secondary voice occupies only one stanza [30-45] in the poem of Khaddūr.

In the selected poems, the total number of verbs used is 778. These verbs gather around 40 main subjects. In their use, these subjects can be categorised as follows: "I", "we" - first person singular; "you" - second person (masculine or feminine); "he", "she", "they" - third person. The use of "I" as a first person singular indicates "poet = I" as the main voice and the frequency of its use is 75% when compared to the other main subjects in the poems selected. This means that the use of "I" occupies more space than any other use of main voices. Muḥammad Banī obtained a similar result in the analysis of five poems from Morocco. The explanation given for this was that the
pronoun "I" implies the present (i.e. I am speaking now). Nadyā al-Maqdīsī considers the repeated use of "I" as egocentricity. However an alternative explanation is given - that there is an audience, i.e. "the poet, might as it were, be talking to himself. As in a lyric, in a meditative poem - a poem in which, the poet seems to be talking to himself, thinking out loud - what is of obvious importance is the attitude towards the subject or towards what has provoked the utterance." We are concerned with the fact that the speaker, narrator "when he introduces another narrator or observer of the poem, whether historical or fictional, is expressing an attitude through his particular use of language."

In the selected poems "I" denotes the present or now (I am talking now). Through this use, the poet's attitude can be clarified. Poets such as Naṣr Allāh, ʿAjlūnī, Abū Shāyib, and Riyāḍ use "I," but imply "you = martyr" whereas Bazīgīh's "I" is opposite to "they = enemy". "I" opposes "he = master" in al-Fazzāʿ, and "I" opposes "you = Granada" in Shams al-Dīn. Probably the different use of "I" in Khadžūr gives his poem a new significance: "I" is indefinite in its features and develops in the reader's mind. His voice = the skeleton is unlimited by time and space, it is the voice of revolution and war extending hope and fear at the same time. But the use of "I" predominates, portraying Arab sin in al-Nāʿīm.

Poets adopt a public persona or dramatic character through whom a prophetic or reformative message is uttered. Through the "unknown = he", "shaykh", skeleton", "Zaydān" and many others, poets remind audiences of their spiritual obligations and exhortation.

From the above we can state that the frequency of the use of "I" is 75% compared to other subjects in the poems selected. This cannot be explained as egocentricity or the poet taking refuge in his gloom and sadness. It is not limited to his private world. Poets use "I" to mean the present not only to emphasise "I am speaking now" but also to emphasise the significance of the present time. Thus, present time is the most important use of "I".
The relationship between the tense and the subjects (voices) helps the reader to recognise the development of the concept of time in the poem. In the previous analysis, it is stated that the "I" = poet / narrator / speaker is speaking now. Whilst he is in the present time he may relate a story from the past. The use of the imperfect tense here is denoting a moment or period in time perceptible not only in an inter mediation between past and future, and the use of the perfect tense is not only the time before the imperfect, but it may be a time to denote the future such as the use of law kān.

<table>
<thead>
<tr>
<th>TENSE OF VERBS</th>
<th>Udwān</th>
<th>Nā'im</th>
<th>Khaddūr</th>
<th>Bazīgh</th>
<th>Shams al-Dīn</th>
<th>Shāūl</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMPERFECT</td>
<td>36</td>
<td>75</td>
<td>57</td>
<td>80</td>
<td>27</td>
<td>43</td>
</tr>
<tr>
<td>PERFECT</td>
<td>14</td>
<td>2</td>
<td>58</td>
<td>33</td>
<td>2</td>
<td>--</td>
</tr>
<tr>
<td>IMPERATIVE</td>
<td>--</td>
<td>--</td>
<td>8</td>
<td>--</td>
<td>1</td>
<td>--</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TENSE OF VERBS</th>
<th>Fazzāf</th>
<th>Zūdī</th>
<th>ʿAjlūnī</th>
<th>Abū Shayib</th>
<th>Naṣr Allāh</th>
<th>Riyād</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMPERFECT</td>
<td>73</td>
<td>68</td>
<td>95</td>
<td>74</td>
<td>160</td>
<td>40</td>
</tr>
<tr>
<td>PERFECT</td>
<td>5</td>
<td>20</td>
<td>5</td>
<td>26</td>
<td>26</td>
<td>20</td>
</tr>
<tr>
<td>IMPERATIVE</td>
<td>--</td>
<td>12</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

Table 5 Frequency of Use of Tense of Verbs

Table 5 shows that the imperfect tense is the major tense used compared to the perfect and imperative, except in Khaddūr's poem where there is an equivalence in use between perfect and imperfect. This increased use of the imperfect tense is similar to the findings of Banīs, who analysed the tense of verbs in five poems of Morocco, and of Kubaysi, who analysed the tense of verbs in the poems of Iraq. Different explanations exist for this:

(1) Banīs stated that "the present is the centre of literal time. It is the motive and the axis of present speech. The present function means new, it cannot be in the past or imperative. The present is renewed with speech. It is a new moment that stores the energy of renewed present tense. Present time gives another explanation when the poet links the moment with reality."
(2) Kubaysī sees that use of the present tense refers to the properties of the verb itself. The present tense is distinguished by a strong significance, association with time, movement and changes from time to time and case to case. Both Banīs and Kubaysī recall a remark of Ibn al-Athīr when he mentioned that the present tense as an illustrator of the act. The hearer can visualise the act and the reader looks to this act and its subject.

(3) In the poems selected, the following may sum up why the poets prefer to use the present tense: (a) The verbs in the present tense are more capable of expressing stages of the action. The poet can add one letter at the beginning of these verbs, for example the following verbs apply one subject such as the children to express the different stages that change: yashubbūn, yadhūn, yantashīrūn, yasīrūn, the women as a subject yabqīn, yālidn, yabqīn in 'Udwān's poem, the war as a subject tataqallaṣ, tataqallaṣ, taffaqīr in Shā'īl's poem. In my view, in this use of the present tense, the poets try to keep not only the stages of events but also to express the rhythm of the poetic sentence as we stated earlier; (b) The present tense has a dynamic movement that shows continuity, partnership, and effort of action such as the following stanza: yanfasīl, yaghūd and yasīd, and usallī in Abī Shāyīb. This explains why the poets when they use the past almost always follow it with the present to connect the past with the present. The poet talks about the matter still in the present time.

The use of the past tense does not contradict the use of the present tense. The past tense does not exclude the present tense and is used to narrate a story or historic record. For example - rūhnā, kunnā, hayya'nā, dakhinā, zurnā and qulnā in Nā'im. Nā'im recounts the events before the defeat of the Arabs in 1967. For more examples see the Blind Singer when telling the story of Zaydān in al-Fazzāf.

The frequency of the use of the imperative is low except in some places where it is used to avoid the oratorical style. Some of the poets use the present instead of the imperative linked with sa, sawfa. The present tense means now, linking with sa and sawfa evoking the action before its occurrence. For example sanughaání, sa'aktub in Bazīgh, sawfa ahrub, sa-'al, sawfa ulqī, sa'aḥrub in Abū Shāyīb and see also the
poems of Naṣr Allāh. Other poets prefer to use the present to denote actions in the present and the future in the present tense.

Time can also be designated through the use of adverbs. Adverbs denote and interpret time through their function and their effect in both direct and indirect expressions. For example, employment of time in ʿAjlūnī's poem expresses anxiety. It is a time of drought, one day becomes two, and an age becomes ages. Bazīgh follows events during the six months of war in Tyre. Naṣr Allāh draws time from reality and the events of the fiddīyyīn's journey. Riyāḍ expresses the time of the cycle of human life and death. In Khaḍḍūr's poem time is the meditation of memories after death. It is the time to search for events in the past, not for them to recur but to merge this past into the present. This merging registers the comparison between the times, whilst the past is always preferred. This shows in Shams al-Dīn's poem when comparing Granada in the past and present as being equivalent to the situation of Arabic history ancient and modern. In the following table there is a summary of the concept of time in the poems selected.

**TABLE 6**

<table>
<thead>
<tr>
<th>SYRIA</th>
<th>ʿUdwān</th>
<th>cycle of a life of poverty.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Naʿīm</td>
<td>harvest time as a result of the past.</td>
</tr>
<tr>
<td></td>
<td>Khaḍḍūr</td>
<td>memory and meditation after death. It is a comparison between past or present life or death.</td>
</tr>
<tr>
<td>LEBANON</td>
<td>Bazīgh</td>
<td>observation of events and feelings of war over six months.</td>
</tr>
<tr>
<td></td>
<td>Shams al-Dīn</td>
<td>discusses history through memories, comparison between past and present.</td>
</tr>
<tr>
<td></td>
<td>Shā-ul</td>
<td>the age of humanity in the city is the age of war.</td>
</tr>
<tr>
<td>JORDAN</td>
<td>Fazzāt</td>
<td>direct sequence time passes quickly causing disruption in life.</td>
</tr>
<tr>
<td></td>
<td>Zūdīf</td>
<td>night, winter, ice, freezing time, lost history and time of knives.</td>
</tr>
<tr>
<td></td>
<td>ʿAjlūnīn</td>
<td>drought, day becomes days and age becomes ages.</td>
</tr>
<tr>
<td>PALESTINE</td>
<td>Abū Shāyib</td>
<td>time when the soul forsakes the body of a martyr, and the body decays.</td>
</tr>
<tr>
<td></td>
<td>Naṣr Allāh</td>
<td>the journey between life and death - fiddīyyīn's life.</td>
</tr>
<tr>
<td></td>
<td>Riyāḍ</td>
<td>the cycle of human life and death</td>
</tr>
</tbody>
</table>

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Thus, the present time in these poems is used to reach the objective points of reality, observation of past events and personal experience towards the ideas shown in table 6. This present time hints at unpleasant feelings. Most poets express their pessimism in the present time. This negative attitude to time accounts for ten out of twelve poems while positive attitudes account for two out of twelve of the poems selected.

3 - 5 Word-Association.

The definition and method of the analysis of word-association is stated in part one. As discussed in part one word-association is used here to mean a word that appears to have a distinct single meaning, a series of possible variations, and associations. The selected poets have chosen words carefully to produce a series of possible variations and associations. By following the pattern of the preceding analysis of word-association, in part two it can be classified by its purpose, form, and use.

(1) Purpose

In the selected poems word-association can be considered as a device to combine implicit and explicit meanings. It denotes the implicit meaning through a series of possible variations, and gives a direction for its association. The relationship between explicit and implicit meanings represents impressions of the poet's imagination and emotion. As Heinz Werner signified in his article "Change the Meaning" the relationship between these two meanings may show the differences between semantically stable and unstable words. Werner wrote that the semantically stable word is clearly identifiable in varying contexts due to four characteristics: specificity of expression; semantic constancy; certainty of meaning; and articulation of meaning. Werner mentioned the unstable word when he stated that "a word is the less stable in its meaning and therefore, the more susceptible to change, the less specific the content expressed by it, the more numerous the shades of its meaning, the more diffuse and
wider its associative fringe and the more it is fused with or embedded in the context within which it stands." In this connection Arab critics have mentioned that a word can have two meanings: a literal one which signifies the single word, and a technical one which changes meanings through the context. Skelton explains the change in the meaning of words thus "almost all words alter the nature of their associated surround as time proceeds. The exceptions are those words coined entirely for purposes of definition, even those words once they have become part of the general vocabulary and have been used figuratively or associated with important events, can develop powerful association."

From the foregoing, it is apparent that to identify word-association a critic must regard its first use as a clear or common meaning. From subsequent uses of the same word, the reader can recognise the addition of the emotional effect of the word that alters the essential meaning significantly in different contexts. For example: in Fazzā's poem, the word Dam (blood) is used for the first time in its common meaning, "two drops falling down" whilst in the second use of this word, the "emotional effect alters the meaning to suggest "the beginning of rejection" which is parallel with the "child's bleeding". In the end, the word "blood" suggests "a bleeding cry". Udwān expects more from the reader in the way of understanding the word faqr (poverty) when he uses it for the first time to represent the number of poor, the value and establishment of poverty. The word shams (sun) in Nā'im's poem indicates glory, home, and freedom. The word ghinā (songs) suggests different things in different poems: in the poem of al-Nā'im the word ghinā (songs) suggests the sadness of memory "your song took away the secret of remaining love in my liver"; and in the poem of Bazīgh this word ughniya (song) helps us to recall history and the national song of Tyre. It is the cooing of a dove, a grave moaning, bells tolling. All express the sound of war.

The repeated use of a word prompts the reader to look for different sides of the meaning and its relationship with emotional effects. This encourages the reader to investigate the meaning through the relationship between the explicit and implicit meanings. For example, the word ranīl (sand) in Bazīgh's poem has a different meaning
PART 3

from the sand of the desert. It is the sand of the seashore, it represents the beauty of Tyre and it is also the history of humanity in Tyre. In the sand of Tyre humanity procreates and expires. The parallels between sand the destruction of Tyre in the past and in the present war are effective. Both history and sand break up and come to an end. History in this context is equivalent to wind eroded lines in the sand. To read the lines of sand means to read the history of Tyre.

The parallelism between the explicit and implicit meanings allows the reader to recognise the overall idea by using word-association. This occurs when the relationship between explicit and implicit meanings evokes a dynamic internal relationship, for instance, in Abū Shāyib’s poem the word *dam* is linked with time, "Time becomes old in my blood" [20], blood suggests home whilst time in this context denotes a long wait. The poet’s "blood is a caravan" [112] evoking the slow journey home. Time and the caravan are the relentless slow movement home.

The contexts where word-associations are used can be regarded as the central idea of the poem. Skelton emphasised that "the context is responsible more for the selection of applicable meaning from a wide range of possibilities than for enriching and overloading one original meaning with other meanings and associations." Skelton sees that the applied meaning on the one hand and the enrichment or overloading of the original meaning with other meanings and associations on the other are due to the context. Word-association in this context indicates the meaning. The sequence of words and association constitute the major idea of the poem. For example the word *faqr* in ‘Udwan’s poem is used as the basis for word-association and as the main idea of the poem. The word *khidamm* is used to designate the main idea in Zūdí’s poem. Zūdí employs the word *layl* (night) to designate the dark time, symbolising political and social problems. The reader in this situation might agree with Skelton that "may be (the reader) habitually creates meanings for a given word according to its context, he may in reading or writing a word, use the general import of a sentence in which that word appears and also the associative power of adjacent words." [216]
In this study the main ideas arise through word-associations. These ideas will be revealed and proved through the analysis of other elements of poetic language such as Ḥilūnī's use of "night" through the main subjects, verbs, and parallelism. This word "night" enters into most of the structure or meaning of figures of speech and partial symbols. The sad tone creates an emotional effect, and the reader is forced to accept the reality of the poet's experience. This experience is complete, involving not only intellectual but also emotional and intuitive elements.

(2) Form

The way nouns, adjectives and verbs are used involve word-associations to indicate colour, time, state, sound, place and belief. Most word-associations in the selected poems can be categorised as romantic not only to reflect the poet's feeling but also to arouse feelings and emotions. This use empowers word-association in meaning. For example the use of a sad song, memory, quiet, sea, soul, death and night.

(3) Use

As I mentioned earlier, the poets have chosen a word carefully to produce a series of possible variations and associations. This series of associations of a particular word should be read through the contexts. The choice of association for a particular word requires two types of readings the comprehensive reading of the poem that gives the reader a general idea of the use of a particular words, and the sequential reading that allows the reader to comprehend the literal meaning of a word. Knowing the literal meaning of such a word is the way to recognise or compare the other series of the possible variations of the use of the same word in different contexts in a poem.

Sometimes instead of using the word itself, the poet uses its effect. The poet leaves a sign to denote and refer to the meaning of the word. For example instead of using the word māţ (water) in Shams al-Dīn's poem he uses the phrase "blue mirror is the sea.
reflecting the sky". In Bazīgh's poem the words "skin of Tyre" are used instead of sandy shore.

The collection of contexts that repeat word-association helps to make the comparison between their meanings. This comparison as a second stage may allow the reader to approach the principal uses of word-association. In the poems selected the contrasts evoke more than two meanings, for example the use of the word bahār (sea) "springs from your banks in lovely excitement", "sea of desire is no longer lovely excitement" in Khādēr's poem. Another principal of word association is the expression of the properties of something chosen analogous to word-association, for example the coincident relationship between the following:

"Blood" equivalent to "wine" or a "new born child" in Fazzā's poem;
"Blood" equivalent to "soil" or "clay" in Abū Shāyib's poem; and
"Blood" equivalent to poverty in ʿUdwān's poem.

Some coincidences go further, such as the use of the word maʿdan (metal) in Shāūl's poem. This becomes a paper that rings on a stone in the desert; iron is compared with snow, copper as burning, rockets as a knife in the civil war. Analogies may become more ambiguous when the poet produces coincidences of word-association with contrasting characteristics. For example, in Riyād's poem, "eyes" are associated with "sunrise," "sea shine" or "life". See also the use of the word Ḥulm in Shāūl's poem. The possible variation in some uses of a word can confuse the reader. For example: the potential of the word dam (blood) in Abū Shāyib's poem gives two options: "old or weak", "wounded or bleeding", "guide or home" and "life or death".

Thus, through the differences in the chosen process and methods of word-association there is a common point which is that word-association establishes the main ideas of the poem.

The employment of word-association differs from poem to poem depending on the poet's method. This method may provide the differences in technical use of word-association from poem to poem. For example ʿAjlūnī uses one word "night", Shams al-Dīn uses several words depending upon the length of the poem or the diversity of ideas:
memories, drowsy, water, and dust, Shāūl uses stone, dream and metal as word-associations. The diversity in the use of word-associations often depends on their function or purpose in the poems, for example in Bazīgh’s poems, the contexts that contain the word-association "song" suggest many of the main ideas while the contexts that contain the word-association "sand" suggest a limited number of ideas. Some poems use the same word-association, but this use does not mean repetition or elaboration on an already exhausted theme. For example the word "night" is used by ʻAjlūnī and Zūdī, "blood" is used by Bazīgh and Na‘īm. "Blood" corresponds to "wine" when used in Fazzā’s poem, to "poverty" in ʻUdwān’s poem, and to "clay" or "soil" in Abū Shāyib’s poem.

To summarise, word-association is established in the selected poems as a major element in their poetic language. It weaves the relationship between imagination, feelings and emotional effects in meanings. The possibilities for change in meanings, according to the reader's feelings and imagination, may extend the meaning of word-associations. The reader becomes a creator and influences the main meaning. The ideas of the poem cannot be complete through this extension until other major factors of poetic language are identified and analysed. Word-association can be a successful step to note the ideas in the poem. It is a register of the emotional impressions.

3 - 6 Metaphors and Other Figures of Speech.

The analysis of metaphors in the selected poems illustrates the interrelationship between metaphors and other figures of speech. In their form, some uses of metaphors are similar to the classical, for example "the names of martyrs are taken from the poor place to glorify the master" ʻUdwān [93-95]." After life gave him a lesson, the wisdom of hunger had left him to live in a fearful prison" Khadījūr [126-127], and "the day took his stick and walked on the street" Fazzā [175-177].

There is also a particular use or type of metaphor which has not only a new form but also a new function and significance. Such metaphors cannot be classified or treated as
classical since they are different in their use of images. In such metaphors, poets apply
a different type of comparison which allows me, with help from Jayyusi and
Nābulṣī's general discussion about the new types of metaphors, to define these
metaphors according to their form, function and significance.

(1) The Extended Metaphor. This metaphor is formed by a group of images which
are related in terms of other images. Every one of these images forms one or two verses
linked by verbs. This type of metaphor is known as īhāyya (imaginative), qiyyāsyya
(analogous), ẓilāliyya (shadow). There are other terms in modern Arabic studies
referring to this type of metaphor, such as that of Nābulṣī. In the poems selected, this
metaphor builds on a group of sentences. This group of sentences may contrast with
each other. These sentences may be short or long but one of these sentence has no
complete image without interrelationships with other sentences. Verbs which are
regarded as one of these interrelationships are the link between sentences. For example
"from every side they come to you, and divide the childhood of your lamb, divide your
blood between them, and they will go back to paint their house with blood" Naṣr Allāh
[643-647]. Naṣr Allāh also creates images using verbs to illuminate other images. These
images are linked by verbs and created a whole metaphor whilst the meaning is
forwarded. The relationship between images develops to complete the metaphor. The
poet balances the action and imagery using the relationship presenting the metaphor as
events that convey the reality of death [122-125], [157-158], [400-404].

This type of metaphor may be created by groups of images and, in so doing, the
effect is one of a veil over the picture. This effect conveys the meaning using imagery.
Shadows move from space to space using one rhythm to suggest and reveal the truth.
The truth appears through the whole view. For example Abū Shāyib creates a
relationship between the vision of death and darkness. Both are pouring and flooding.
This relationship develops as transmitter and receiver [13,14,15]. The associative
power of this type of metaphor arises from comparing conscious and unconscious
imagery. ʿAjlūnī tries to build associative power "a green branch growing and climbing
secretly the yellow wall of the sun to fight the snake of night" [7-10]. This form of
association develops the comparison between sun and night, life and death. This type of metaphor is like a sound ringing an alarm in the mind of Shams al-Dīn [1-4]. This sound involves a dream with a speaker and a listener, both separating and associating in action, for instance see the Fazzā's metaphor in part two (the sick child's dream) [155-160]. This type of metaphor summarises the contrast between vision and darkness, life and death, dream and memories.

(2) Symbolic Metaphors. This type is an abstract metaphor containing partial symbols. Compound references relate to reality creating intellectual interrelationship through their properties. The sensory feelings enter and fuse within the dream to form this metaphor. Naṣr Allah's poem is a good example when he not only symbolises the Palestinian as the bird farrī "for twenty or thirty years knives have notched his neck but he has not died yet" [467-470], but he also presents the two images one after the other and directly linked so that the reader can imagine the knife cutting into the neck of the bird and the neck of the Palestinian. The choice of the bird denotes Palestine. This choice of the farrī symbolises Palestine since it originates from that place. See also this type of metaphor in Bazīgh's poem [173].

This type of metaphor departs completely from reality to fuse and unite dreams. It becomes ambiguous. This can be seen in Abū Shāyib's poem [18 - 20].

(3) The Paradoxical Metaphor. This technical term is used by modern Arab critics to present the contradictions between two opposite parts. These two parts may either contrast or be similar to each other. The paradoxical metaphor takes over the contradictions or similarities between the two parts. The modern Arab poets explore this process in some situations to highlight differences, for example, al-Sayyāb evokes the two situations of the Iraqis. The first one: Iraqis who must emigrate to the Gulf to work and face death, their bones spread on the sand; and the second, the exploiters who enjoy the Iraq's income without work, [101-108]. This kind of paradox presents the comparison between two parts but there are others which can be seen in the selected poems:
(a) The paradox is based on two parts taken from the present to highlight the contrast of two situations. The poet presents each part in detail. The first part is contrasted with the second part. But both parts face the same end. For example, Naṣr Allāh chooses two sailors and two birds to highlight two situations of four fighters. Two sailors as the first part of the comparison are contrasted with two birds as the second part of the comparison while both (two parts) face the same end (the death) [608-615]. See also 'Udwan's poem [16 - 20].

(b) The paradox is based on two parts, one taken from tradition and the other from the present to highlight the contrast of two situations. This type of paradox has been previously discussed at a greater length in the discussion of Naṣim's poem when he evokes the characters of 'Alā al-Dīn and al-Ḥusayn and in Bazīgh's poem when he discusses the situation of Tyre by evoking the situation of Carthage. The poet above evokes one part - Carthage - without details. He conceals the features of Carthage but gives it a negative feature to equate with the present situation of Tyre. It is noticeable that the three poems from Jordan (Fazzi, Zūdi and Ajlūnī) all evoke the character 'Antara but to give paradoxical images. 'Antara in the poem of Fazzi is a boring story [73-74]; in the poem of Zūdi 'Antara is a horseman who is still called upon to help the Arabs now [36-45]; and in the poem of Ajlūnī, 'Antara is the horseman who lost his horse and sword [22-24]. None of the above representations of 'Antara actually govern the poem in which they appear, as in al-Sayyāb's use of Tammūzī myth or the use of al-Ḥallāj in al-Bayyāfī's poem and the use of Miḥyār al-Dimashqī in Adūnīs's poem. The place and function of the myth in the selected poems will be discussed in greater detail later.

(c) The paradoxical metaphor may govern the whole poem, comparing two situations. This shows clearly in the poem of Shams al-Dīn when he compares himself with Granada.
Other Figures of speech.

Besides the vitality of metaphors and the fact that they demand much attention in the selected poems, other figures of speech such as *tashbīḥ* (similes), *majāz al mursal* (hypallage), *al-kināya* (metonymy) and *tashkīf* (personification or anthropomorphism) are also frequently found. They illustrate the quality of relationships in the context.

(1) *Tashbīḥ* (Similes). Similes are defined as a comparison of one thing with another explicitly announced by words "like" or "as". Ḥāwī and Darwish avoid using similes since the use of similes can arguably be seen as the lowest or most simple use of imagery. This does not apply to the remainder of the poems selected. Most of the poets use classical similes but in an innovative way as follows:

(a) The first part of the simile is a metaphor that opposes the second part of the simile. This type is nearly similar to the use of *al-tashbīḥ al-tamthīlī*, Zūdī [1-4]:

"When I see you in the midnight bleeding
The stars spread over the mountain
And shore, you stand up
Like a tall palm tree"

and Fazzār [175-180]:

"Day took his walking stick
And walked in the street like a blind man
And the dark slipped away like a thief between alley ways and paths"

(b) The second part of the simile builds a metaphor in opposition to the first part, for example Khaddīr [105-109]:

"How does the ebb of the sea settle down
like a doe who has befriended you
Who is touched by warmth
but continually frightened."

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(c) Announcing words "like" and "as" are omitted, giving the statement more effect, similar to the work of *tashbīh bālīgh*, for example, Naṣr Allāh [499]:

"Do not turn now my son, wavering butterfly"

Bāzīgh [66]:

"When the earth is still formless accused by waves."

(d) The use of two parts of a simile as metonymy. For example Bāzīgh [55-57]:

"The mountain of meat (bodies of children) is soft like a fluffy bird"

"Pure blood like a pearl is served to the king and his dogs."

(e) A set of similes, the first one built upon and expanded by subsequent similes. For example Riyāḍ [18-19]:

"You became like a thirsty moon

and like a cold tremor"

and also [45-47]:

"The distance becomes tired like me

She empties her hands for those who

Pass quietly

As a prayer"

(f) The first part of the simile divides, and every part builds new similes. For example Shams al-Dīn [28-29]:

"Your sky grows a different way, dividing, one half as the waves good for exile and one half as a child good for worship."

(2) *Majāz al-mursal* (Hypallage): A figure of speech which is often used to enliven the metaphor and occurs alongside it. It is the fusion of their meanings. This *Majāz* is used in only three of the selected poems where it denotes what is expected in the near future.

For example Naṣr Allāh [57]:

"Fields come to the market ripe with song."

And also [493-495]:

"The farmer going to the field"
Not to kill the earth by an axe
But to be water to his veins
and to follow him in the evening
to his home."
and Riyāḍ 62-64:

"He makes from clay, clouds from tears
Trees from sparks."

(3) *Kināya (Metonymy)*: The use of metonymy in the selected poems can be seen in the following: (a) Metonymy is part of metaphorical structure, for example, "Cloud carries the earth to the stars" is metonymy for a high mountain. "Nothing better than you except the flower that decorates your gun" is metonymy for martyrs. "From Gaza's clay we paint our face to become rosy", metonymy for Gaza's value; (b) Metonymy occurs approximately the same number of times as metaphors in Shāūl's poem; (c) Various uses of metonyms, particularly in Bazīgh, contain allusions taken from tradition. Allusion is found under symbolism in this study; (d) Metonymy shares elements of anthropomorphism or personification, for example, Khaddūr's expression "the language of fire" carries metonymy and personification simultaneously. This metonymy gives the fire a human sense. The language is the language of war. This type appears in most of the poems selected, particularly al-'Ajlūnī and Shāūl.

(4) *Tashkhiṣ (Anthropomorphism)*: This appears through the construction of metonymy, and other figures of speech such as metaphors and similes. The use of anthropomorphism in the selected poems follows the method of English rhetoric. As a figure of speech this depends upon the process of making the meaning clear and more dramatic. For example see Shāūl "black sun, the head of the city, crazy blood, the hanging stars, death guides, the free season." See al-'Ajlūnī "cover of death, walls of sun, angry days, snake of night, etc." Some poets go further in using anthropomorphism. They try to ascribe human characteristics or qualities to the things
and create a conversation. For example the conversation between the poet, the sea and Tyre in Bāzīgh [203-234], and between Gaza and the martyr in Nasr Allāh [131-143, 651-683, 683-728].

3 - 7 Symbolism.

From the earlier analysis in part two, symbolism can be discussed in this part, firstly, by searching for allusion, folklore, myth and archetype and, secondly, by highlighting the interpretation of the poet's focus, feelings and experience.

1 - The search for allusion, folklore, myth and archetypes.

(1) Allusion.

Allusion in the selected poems can be divided into two types. The first is topical allusion referring to recent events and the second is metaphorical allusion which uses echoing elements that influence the new context. Both types of allusion may be seen in the following:

(a) Allusion to previous authors. For example, 'Udwan uses the meaning of the following verse: "the poor's blood spilt behind the unlocked door". This allusion evokes an echo of Shawqī's more famous and highly exciting verse: "The door of red freedom is rapped by bloody hands." Similar allusion is used by Zūdi: "Your face is red, mixed with sadness. It is a grave that holds me". Ri'yād evokes the allusion taken from Bishāra al-Khūrī: "You do not die after me, and I do not die after you," "you live and I will die after you". Ri'yād also evokes Jibrān Khalīl Jibrān in his famous poem that eventually became a song: "Did you wash as you said with thunder...", "do you wash with my aroma, do you dry yourself with my light". The above is also used by Abū Shāyib: "He performs with thunder before he dwindles away," "Alī al-Fazzāʾ evokes a famous speech by al-Hajjāj ibn Yūsuf al-Thaqafī: "I see heads grow and ripen. It is the time to be cut. I am the master of this cutting."
(b) Allusion evoked in one or a minimum of words. Poets able to compress a large context in association in one word or a minimum number of words. The poets add their expression to create new associations that symbolise the new meaning for this use. This compression shows in the following:

(I) Bazīgh picks word such as al-ghazāla (doe) to symbolise the ancient culture of Tyre. Ghazāla suggests the ancient use of this word such as "sun," "goat" or a "sailing boat".

(2) The word "raven" is used to conjure up a bad omen and imply an allusion. It is directly connected with the hopelessness of parting, destruction or death. It has a sinister implication because it is an archetypal image. Bazīgh uses the "raven" to denote the enemy aircraft that causes destruction and death.

(3) The word "owl" alludes generally to the strong master who fears his people or a strong proud thief. It also denotes the loss of a job, dishonesty, death, separation and destruction. Bazīgh uses the phrase "the owl of time" containing allusion to describe the time of war.

(4) The word "dove" in general, denotes honesty, messenger, friend or lover. It keeps the secret. In Shāül the word dove is used as an allusion associated with peace. The poet asks who can reveal the line between dove and a stone.

(c) Biblical and Qur'ānic allusions. The use of Biblical and Qur'ānic allusion is frequent in the selected poems, as are other references. Thus the selected poems contain a collection of allusions from Christian, Muslim and Arab sources. This type of allusion is used by Fazzāc when eliciting the meaning of the Biblical phrase: "The wine warms the heart." As I mention in the analysis of Bazīgh's poem, Bazīgh evokes both Christian and Islamic phrases: (1) The story of creation taken from the Bible when God created the world in seven days; (2) Christian rituals are represented by the conversation between Tyre and its people; (3) The meaning of the verse "the sea gives Tyre the breath of life" refers to the Biblical and Qur'ānic allusion to represent the deluge that drowns Tyre.
(d) Sufi allusion. Some Sufi concepts are raised by Abū Shayib. Abū Shayib attempts to go beyond these Sufi concepts to stimulate philosophical questions, especially about life, death, the soul and body.

(e) Historical and geographical allusions are evoked by characters and places to reinforce present events. The purpose of these allusions is to take events into account and to be parallel with the events in present circumstances. For example, an allegory is used by Naṣīm to present a parallel with the dead bodies in the 1967 war with Israel when he introduces characters from the past. These characters contrast with the present time. The historical event alludes to parallel the events and the starvation during the 1967 war. In Bazīgh’s poem, Alexander, the Greek king, desired Tyre. Now he has lost interest and leaves because Tyre has become a place of war; Shams al-Dīn evokes Granada and its past in the present to show the present Arab situation.

(2) Folklore.

The poems selected incorporate elements of folklore. This is not a new poetic phenomenon but an extension of that of the avant-garde poets of the 1950s. The poetry of the avant-garde forged spontaneous links with folklore and their poetry contained many expressions, attitudes and traditions from that source. In the poems selected the poets intend to reflect tradition and their experience. For example, Naṣīm reflects his sadness, imitating the traditional habit of lamenting and grieving at the grave; Khaḍḍīr revives traditional habits with the character of the naddāba (a woman who was paid to cry over the corpse) whose purpose is to weep for the dead.

The poets employ elements of folklore to express their situation. Some use terms in specific forms called tadmīn or implication in Arab rhetoric. For example the quotation from the speech that is used in Ī′udwān: "God bless the poor, They give us glory on this earth, For theirs is the kingdom of heaven". The poets also makes use of traditional songs, for example the use of the song of Tyre in Bazīgh and Ī′udwān. Some poets use colloquial dialects directly and unchanged so as to identify more with the subject, as in Fazza'.
(3) Myth and Archetype.

As I mentioned earlier, the only use of myth is in the use of ʿAntara by Fazzāʿ, Zūdī ʿAjlūnī. This myth, however, is used directly forming one part of a comparison between present and past. The myths consist of narrative passages attempting to give a more coherent image to the whole view. This device uses myths but the myth does not frame the structure of the poem as that of the Tammūzī school. Analysis of the remainder of the selected poems does not reveal any further use of myths. This disinclination may be due to the influence of critical opinions in the 1960/70s. These opinions can be summarised as follows: firstly, readers are not interested in poems that use myths, not through lack of understanding of myths or historical symbols but because they have become commonplace in the reader's experience and thereby have lost their significance; secondly, the reader regards the inclusion of myths in a poem as a kind of literary or cultural theft or plagiarism; thirdly, readers disapprove of the misuse of a conceptual myth when the poet uses it as a comprehensive, physical and intellectual concept. Fourth; poets who depend upon the use of myth tend to repeat the critical ideas of Western critics such as Eliot and Yeats. Poems of this type are regarded as an equation that the reader already knows: myths refer to the experiences of human or social life but the poet's experiments refer only to his poetic experiments. The above may explain the poet's disinclination to use myths and preference for the comprehensive symbols in selected poems.

2 - The interpretation of the poet's focus, feelings and experience:

(1) The comprehensive symbol. As I stated in part one, this type of symbol is defined in part one and two as a symbol which captures all the poet's experience and focus. From the previous analysis of the selected poems in part two and the discussion of the use of myth in this part, I can say that this symbol is used as a substitute for the myth which is absent in the poetry of the 1960s and 1970s in general and the selected poems in particular.
This symbol is not synonymous with mythopoetic mood or experience but is rather connected with story telling as myth that is deeply rooted in the human experience. This symbol expresses the poet's experience and vision. Closer inspection may show that the successful symbol depends very much on its supporting context. In Riyaḍ's poem, the use of the word "clay" is a good example of a comprehensive symbol. The word "clay" as a comprehensive symbol governs the poem. It presents the cycle of life in three stages of decay in the body of the martyr.

If we compare the use of the word "clay" as a comprehensive symbol in the poem of Riyaḍ and the use of the word "rain" in the poem of al-Sayyāb, we will find that al-Sayyāb uses "rain" to express the Tammūzī myth while Riyaḍ uses "clay" to express his vision and experience, but it has no mythical root.

In some of the poems selected, a comprehensive symbol developed human characteristics. For example, Zūdī uses the word "cloud" to describe a woman. This word "cloud" suggests freedom. In Ājlinī, the comprehensive symbol develops to contrast nature and truth. This symbol alters to break the bridge and grows as a child of freedom who is still capable of development.

A poet such as Naṣr Allāh applies the comprehensive symbol in a way that allows him to use a word that denotes the real meaning and the symbol at the same time. He uses one word and replaces it with the symbol so that it seems to the reader that the word and the symbol have the same value and play the same role in the poem. For example, the mother in Naṣr Allāh is a mother who gives advice, waiting for her son. Gaza uses the maternal aspect of the mother in relation to his country: following her son the fidā'īs movement, calling him my son while he calls her my mother. The realistic significance of mother develops a symbolic significance. Comprehensive symbols sometimes hint at imaginary features to create a real person. This is shown when Khaddūr describes the martyr in heaven. This martyr is happy regarding the living people as dead.

Sometimes the comprehensive symbol is built up gradually from partial symbols. One word and its association form part of a comprehensive symbol. The reader has to
locate, carefully select, puzzle over and eventually replace the word to complete the features of the comprehensive symbol (see the discussion in the poem of Khaḍḍūr; the sea and its features).

(2) Partial Symbols. Partial symbols are defined in part one as words expressing partially the focus of the poet. The analysis of partial symbols in the poems selected in part two presents many instances of the use of partial symbols, some of which are common to many of the poets, for example the word "blood" is used by seven poets. However, the poets use the word for different meanings. The reader can recognise a number of different associations of the word "blood" through the contexts of the different poems. The use of partial symbols can be seen in table 8.

Table 8 The Use of The Same Partial Symbols

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<th>Râfiq</th>
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<th>Shîjîb</th>
<th>Fârûz</th>
<th>Zûlîf</th>
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Table 8 shows that the words "blood", "death" and "home" are the most frequently used partial symbols, compared to the use of other symbols. The frequent use of such symbols, in particular these above, indicate the significance of the symbols and their associations in the poems under discussion and allows the reader to link them with the main themes of these seven poems. For example, if we collect the various instances when the word "blood" appears, with its various associations, from the tables of the

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partial symbols in part two, we will find in all seven poems that the word "blood" conveys four different meanings, as follows: first, "blood" is linked with home, earth and country. When the poets use the word "blood" and its associations (such as price, trees, flower), then the blood equates with the land. Second, "blood" is linked with a time of revolution when the poets use the word "blood" in the context of blood stirring in one's veins, (and crying, dancing, boiling, years, seasons etc.). Third, blood is linked with emotion and pain (when the poets use blood in the contexts of brightness, wishes, pain etc.); and fourth, blood is linked with the concept of death (when the poets use blood to indicate martyrdom, execution, mixing with clay etc.).

It is noticeable that four of the selected poems (those of 'Udwa'n, Fazzâ'î, Abû Shâyib, and Riyâd) use the symbol "blood" to present the main ideas of their poems and to present their partial focus through their use of the word "blood". It seems that the use of the word "blood" in these four poems imitates the method of Darwîsh and Adûnîs when both use the word "blood." If we remember the methods of Darwîsh and Adûnîs in the use of the word "blood," some degree of imitation can be seen. In part 1, the analysis of poems of Darwîsh and Adûnîs, the word "blood" is linked with home, earth, and fatherland, with truth or death, with time of revolutions, with the newborn (when Darwîsh and Adûnîs use the word "blood" in the contexts suggesting price, Arab blood, martyr, water, unity with earth, truth, fire, waves, rebirth, history, beast, etc.). This imitation is not only seen in the use of the same word, the same partial symbolism, the same ideas, but is also extended to the same associations (see discussion earlier).

This imitation is extended also to the use of other symbols such as the use of the words "death" and "home". In the selected poems the symbol "death" does not remain static; it develops through words such as "dark", "grave", "waves", "wax", "cave" and "skull". The partial symbol, however, goes on to develop the theme of the end of life further: it becomes a never ending death in life with the association of the colour red (i.e. spilt blood), and then explores pain and hate (taste, dry, nerves, etc.), and the concepts of martyrdom (salt, bleeding, sick, sun, prophet's vow). The development of
the symbol contained in the words "home", "country", and "earth" is seen as the associations' move from the value of the home into contexts that contain the words: glory, focus, wishes, horses, heart, etc.; and, then begins to represent the problems of trying to bring about change (police, lost, sadness, pain, war, hungry).

Most of the selected poets do not only copy the principles of word-association from the outstanding poets of the time but also from each other. The poets often use the same symbols and associations, for example (1) "blood" suggests wine in Fazzā's and Shāuli's poems, earth in Abū Shāyib and ʿUdwān's poems; (2) "Death" suggests first and last in Zūdī and Bazīgh's poems; (3) In Zūdī and Khaḍdūr's poems earth suggests loss, and light in Abū Shāyib and Khaḍdūr's poems. Thus, some words and their associations become common use for the poets of this time.

This group of symbols (blood, death, and home) are used in combination to indicate harsh events in reality. "Blood" and "death" are caused by war. Both are sacrificed for "home". The association of the three symbols denotes the harshness of the reality experienced by the poets. If we remember the political and social problems in every country of Bilād al-Shām we can appreciate why the use of these particular symbols has increased and been developed.

As seen in table 8, the use of other partial symbols helps to emphasise the major group of blood, earth and home. For example, the use of the word "bird" (used five times) is developed and consequently suggests death. The word "sky" is used four times and eventually develops to suggest death by means of the wishful dreams of the poet for the war (and death) to end. The other partial symbols such as "wind", "shadow", "heart", "sun", "waves", "sea", and "water" are used once or twice. All of their associations are linked with death: optimistic future, life and freedom, changes and unstable life, revolutions, glory, submission, dreams and the situation of war.
There is also a special use of partial symbols when the poet uses these symbols and association to add emphasis to the human experience. For example (1) the human body: eyes, ribs, hands, feet etc.; (2) imagination: focus, smoke, emotion etc.; (3) nature: grass, stone, life, trees, mountain, flowers, dust, night, season and many others; (4) state or condition: sad, poor, question, song, language, anxiety and others.

Some associations of partial symbols indicate the poet's feelings of unease, for example, Fazzā uses the symbol "home" to suggest "sad" and "happy", "die" or not "die". This situation depends on his feelings of unease that he tends to express indirectly.

The poet may collect a partial symbol and associations to form an idea or thought which is opposite in the same symbol. For example: "money" suggests "good luck," "green morning" and "life" but also suggests "poverty," "low status," "disease," powerlessness and the oppression of the master's voice in Nām.

From the above we can conclude that the symbolism in the poems selected plays a major role in developing the concepts that build up the poems' themes, poet's focus, feelings and experience in relation to reality.

3 - 8 General Conclusion.

The analysis of the poems selected identified the following general characteristics:

(1) There is a tendency towards the use of the prose poem. This is accompanied by the use of the pause, punctuation and short sentences of equal length. A sort of parallelism often occurs in the use of sentences. The tendency towards the use of the prose poem is seen also in the use of rhythm which has the main characteristic of the prose poem such as the beat of verbs and rhyme in one sentence or group of sentences; in the balance between two parts of the metaphor; and in the repetition. Another
tendency is seen in the use of the narrative style when the narrator relates the events of
the past in the present.

(2) In each poem selected, parallelism between words is used to coincide with
general concepts. The poets use general concepts taken from different sources to serve
their various purposes and language (imagery in particular). Through the use of
concepts, a private world belonging to the poet is revealed. Through his world the poet
seeks for the truth and change.

(3) Through the poet's world the poet enhances emotional effect, uses his voice. The
poet may adopt the public persona or dramatic character to describe, observe, relate or
reject. The poet uses "I" to imply "you", "we" or "he" etc. He intends to be talking now
in the present time to reach the objective points of reality.

(4) The use of word-association is a fundamental feature of the poems. This method
of using words allows the reader to imagine not only what he sees in the context but
also what these words may suggest to create his own meanings.

(5) There is a new approach to the metaphor. The metaphor does not only make a
comparison between the two parts but is extended to a series of images. Through such
images, the metaphor is extended and may occupy a large proportion of a poem. This
extension gives a poem a kind of unity. The poets try to build up their metaphors from
material taken from their own experience.

(6) The use of symbols is clearly established in three groups: allusions which link
the poem with history, reality and the poet's society; the comprehensive symbol which
captures all the poet's experience and focus; and, the partial symbol which is used as a
word that is associated with the subject of part or whole of the stanza or verse. The
partial symbol enriches the meaning and indicates the poet's attitudes, beliefs, imagery
and feelings. Some symbols and their associations are used by a number of different
poets and have passed into common usage. Nevertheless, the differences in associations
between the poets help to create a special dictionary for every poet. If there is a
comparison between partial symbols and associations in different poems and poets for
the same period, social and political situations can be recognised and gain a common usage.

(7) The poet’s commitment to the social and political problems of his country dominates the poems. The explanation of the nature of the conflicts dealt with by each poet strictly establishes the voice of the poet. In the poems selected, poets deal with those conflicts which form moral and emotional dilemmas. The 1967 war became a spur to the poets, prompting them to search for both the reasons and consequences of the Arab defeat. This sparked off the exploration of different reactions to the war. This situation was highlighted by the 1970 civil war in Jordan and the 1975 civil war in Lebanon. The civil war in Jordan began when Jordanians and Palestinians, who had previously lived harmoniously together, both wanted to be in sole power. War resulted with both Jordanian and Palestinian trying to strengthen their particular power and searching for their national identity. The Lebanese civil war produced a similar effect; poets who lived in Lebanon at the time of the war were very concerned about their state and tried to stop the war. Their poetry blames the Arab world for the protraction of the war and in particular is bitter about the intervention of Palestinians and Syrians which lengthened the war. An awakening consciousness of national identity is also found in Syria after the 1973 war when the Syrians expressed this war as a victory. This is particularly seen in Adab Tishrīn. I believe that the poets of the time reflect the feelings of the people. They reveal a trend towards national identity, a readiness of states to face their problems and to try to resolve them but, at the same time, they also reveal Arab separatism and weakness.

Finally, the poems selected seek not merely to entertain us but to bring us to pure truth, giving fresh or renewed insights and important aspects of the nature of the conflicts that are dealt with by the poets. Some of these poems act as an eyewitness to these conflicts and historical events. Part of their success is that the poems deal with the poet’s own experience of events. This gives credence to the poets’ claim to be telling the truth and convey a sense of the reality of the situation. The major value of their poetry, therefore, is the direct experience of the poets.
PART 3

181 Ibid., p.194.
182 Ibid., p.254.
185 See the glossary of terms, Moreh, op. cit., p.320.
186 See Boulton, op. cit., p.7
187 See al-Nābulṣī, op. cit., p.645
188 See al-Mala"ika, op. cit., p.91
189 Ibid., p.86.
190 Ibid., p.91. and see Moreh, op. cit., p.325 the glossary.
191 Ibid., p.190, Malā'ika emphasises the importance of rhyme especially in free verse. Missing the rhyme will cause an ambiguity and impair recognition of rhythm. The opinion of al-Malā'ika depends on the function of rhyme. The rhyme does not influence the correspondence of syllables in free verse. Muhammad Banīs, op. cit., p.66, discusses Malā'ika’s opinion. Zayyāt, "al-Shīr al-Jadīd," al-Bīda No.1034, p.3, agrees with Malā'ika when emphasising the importance of rhyme. "To eliminate rhyme and metre from free verse is to extinguish the intellect and make imagination barren". Adūnīs, Muqaddima šr al-Shīr al-ʿArabī p.114, sees that the rhyme is known by rhythmic signs and the sound designating the pause after every poetic line. This rhyme looses its significance giving itself more importance in its individual form. Subsequently the poem misses the choice of words, meaning, metaphor and correspondences. Rhyme then becomes extra use. ʿIzz al-Dīn Ismāʿīl, al-Shīr al-ʿArabī al-Muʿāṣir p.114, sees that the rhyme in modern Arabic poetry gives the reader a chance to pause.
193 See al-Ṭīd, op. cit., p.98
194 See Ṭāzma, op. cit., p.322.
196 See Yusuf ʿIzz al-Dīn, op. cit., p. 194.
197 See John Peck, op. cit., p.60
198 Ibid., p. 53
199 Ibid., p.102
200 See R. C. Ostle, Studies in Modern Arabic Literature, London, 1975, pp.75-77
201 Banīs, op. cit., pp.126-127
202 See the introduction of the Dīwān Shams al-Dīn, Ghiyam Ahlam al-Malīk al-Makhlūf, Beirut, 1983, pp. 5-12
PART 3

203 C. Brook and others, ed., *Understanding Poetry*, United States, 1976, p.113
204 Ibid., p.114
205 Banīs, op. cit., p.122
207 Banīs, op. cit., p.123
208 Ibid., p.51
214 Robin Skelton, op. cit., p.11
215 See analysis of the significance of the word blood, Skelton, op. cit., p.13
216 Loc. cit.
217 See the analysis of night, sea, & soul, Duṭāybis, op. cit., pp.82-86, and see Badawi, op. cit., p.135.
218 Some poems demand three types of reading: comprehensive, sequential, and detailed (opposite). See Ḥilyās Khūrī, op. cit., pp.68, 82, 94.
219 See Jayyusi *Trends* ... p. 706, Nābulṣī, op. cit., p. 645.
220 Nābulṣī, op. cit., p.645
221 Skelton, op. cit., p.39.
222 See ‘Alī Ḥishrī Zayyid, op. cit., pp120.
223 Skelton, op. cit., p.35.
224 See Magdi Wahba *Dictionary of Literary Terms*, Beirut, 1974, under metaphor.
225 See Jayyusi op. cit., p.713.
226 Jayyusi discusses the same allusion by Yūṣuf al-Khaṭīb "leave the house, it belongs to its owners. It is time to knock at the door. Here our arms, like red flags, raised up, youth pulsing in them". Ibid., p.716.
231 See the discussion of Rashīd Nakhla's poem, Jayyusi., op. cit, p.717.
233 See the analysis of the poem *Tyre* in part two in this work.
234 Jayyusi, op. cit., p.718.
Al-Tadmīn is when the poet uses a famous poem and if not well known refers to the source. See al-Hāshimi, op. cit., p. 418.

See part one of this study


C. Brook and others, op. cit, Appendix C.

Nābulsi, Majnūn al-Turāb, p.284, presents these symbols in Darwīsh's poems. Nābulsi assumes these symbols to have new meanings. A partial symbol express the poet's feelings and do not occur in the dictionary. Muḥīf Mūṣā, al-Shīr al-ʿArabī al-Ḥadīth fi Lubnān, regards the partial symbol as an axis to express the poet's attitude. In the same book it states that this type of symbol is a word that forms a personal unit and signifies the poet's feelings. Khālid Sulaymān, op. cit., regards the partial symbol as a vocabulary that expresses frustration, bitterness, suffering and self-condemnation. ʿAlī Ishrī Zāyid, op. cit., defined symbols as a comprehensive and partial symbol.
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Glossary of Technical Terms and Literary Expressions.

Allusion: a symbol to enliven the emotional effect and to evoke a certain atmosphere. It compresses a large context in an association historically and traditionally in a word or a few words. It is often a kind of appeal to a reader to share the same experience with the writer.

Association: in general, a mental connection or relationship between thoughts, feelings, ideas or sensations. It is a trend that does not express explicit meanings but suggests or evokes feelings and ideas without specifying them. The thoughts and meanings of the poem acquire depth and variety requiring time and effort from the reader to create the meaning. Coleridge spoke of it in *Biographia Literaria* "Ideas by having been together acquire a power of recalling each other; or every representation awakes the total representation of which it had been a part".

Attitude: a writer's attitude to his subject determines the tone of his writing. Poets are categorised according to their concepts of commitments to their society.

Caesura: a pause or break in the metrical line, which divides it into two equal or almost equal parts.

Comprehensive symbol: a symbol governs the poem, expresses the poet's experience and vision. It is not synonymous with mythopoetic mood or experiences. Story telling is used to depict present day events so as to give a feeling of such events being almost from myth and suggests that the events are thus deeply rooted in the human experience. The symbol may develop human characteristics, hints and imaginary features to create a real person.

Explicit meaning: to make clear the meaning by explanation; open, direct unambiguous in message.

Extended metaphor: or allegory metaphor, is a metaphor in which events are related in terms of other events, real or fictitious, frequently at length. It is often a group of interwoven units. This group of units may contrast with each other. To understand this metaphor one has to follow the "weave" of contrary elements. The units do not give up their meaning in isolation but in the action of their inter-relationships.

Feminine Rhyme: when the rhymed accented syllables are followed by identical unaccented syllables (for ever - never)

Foot: a syllable or a group of them constitutes a metrical unit in verse. The equivalent term in modern Arabic is *taf'ila*.

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1 This glossary is composed with the help of (1) *The American Heritage Dictionary of The English Language*; (2) S. Moreh Glossary pp. 319-339; (3) *Trends and Movements in Modern Poetry* by S. K. Jayyusi; (4) *Encyclopaedia of Poetry and Poetics* (5) J. A. Cuddon, A dictionary of Literary Terms (6) A.F. Scott *Current Literary Terms a Concise Dictionary of Their Origin and Use*; (7) Stephen Spender and Donald Hall, *The Concise Encyclopaedia of English and American Poets and Poetry*. 
Hidden meaning: see "implicit meaning" below.

Implicit meaning: a meaning which is understood rather than directly stated; to hide and conceal, refers both to putting physical things out of sight and withholding information or disguising things, feelings or thoughts.

Internal Rhyme: occurs when, instead of rhymes appearing only at the end of lines, a word within a line rhymes with a word at the end; ("the splendour falls on castle walls") or ("so Lord Howard passed away with five ships of war that day.")

Masculine Rhyme: when the rhymed accented syllables conclude the word (rebound—astound).

Metaphor: a kind of image in which the qualities of one object are suggested by direct association with another. It is often helpful to consider a metaphor as a compressed simile and to explain it by converting into a simile.

Metaphorical rhythm: the balance or the comparison of the two parts of a metaphor create physical correspondence between the metaphor and reality through the musical rhythm.

Metonymy (Kināya): A figure of speech in which the name of an attribute or a thing is substituted for the thing itself. Common examples are "The Stage" for the theatrical profession. In Arabic metonymy or kināya is the use of a word not in its original or literary meaning but to refer or indicate this literal meaning. It is possible to use this literal meaning in the same context. The relationship between the original meaning and the new meaning can be organised by describing somebody by, for example: "kāthīr al-ramād": metonymy for generous.

Narrative style: a story or description of actual or fictional events; a narrated account. The act, technique or process of narrating consisting of, or characterised by the telling of a story.

Negative feeling: the use of a word or words to indicate the negative response, for example, the word death, grief, hate or the verse "the sea brings death".

Onomatopoeia (at-Jars al-Sawāt): the sound of the word that gives support to the sense; as the rhythm gives support to the meaning of the words of a poem. Onomatopoeia is the tendency in words to echo the meaning by the actual sound in an approximate form such as "buzz", "quick" etc.

Paradoxical metaphor: this technical term is used by modern Arab critics to present the contradictions between two opposite parts of metaphor. These two parts may either contrast or be similar to each other.

Parallelism: consists of phrases or sentences of similar construction and meaning placed side by side balancing each other.

Partial symbol: a device that suggests different meanings, expresses partially the focus, feelings and attitudes of the poem. In this study it is the term used for association
which gives different meanings in different contexts in the poem or poems belonging to one poet.

Poetic language: in modern use, extends to any writing that has the qualities of feeling, imagination and language expected in poetry. Poetic language in this study is the language that contains its elements in poetic form: rhythm, theme and structure, word-association, the poet's voices, metaphor, and symbols.

Poetic line \((\text{al-Satr al-Shi'ri})\) is different from the classical \((\text{bayt})\). It is a guide to follow the thoughts that are established and extended through the poetic sentences.

Poetic language in this study is the language that contains its elements in poetic form: rhythm, theme and structure, word-association, the poet's voices, metaphor, and symbols.

Poetic line \((\text{al-Satr al-Shi'ri})\) is different from the classical \((\text{bayt})\). It is a guide to follow the thoughts that are established and extended through the poetic sentences.

Poetic sentence: This conventional technical term is used by modern Arab critics as a base for rhythm in free verse. There are no definite rules for a poetic sentence. In fact, in the poems selected poetic sentences are woven symmetrically between sound, feet, structure, shape and meaning to create their own rhythm.

Positive feeling: the use of a word, words, a verse or verses to indicate a positive response, for example the use of life, light, joy or "the sea brings happiness".

Refrain: A phrase or verse recurring at intervals, especially at the end of successive stanzas. It helps to organise the poem, emphasises the main theme to reintroduce a certain tone, and to establish metre and mood. It is used as blank, free verse and prose. Sometimes it changes its form or meaning and grows with the poem. The Arabic term is \textit{lazima} or \textit{qarar}. It is the feeling of a recurring beat or accent.

Repetition: the main technique in free verse, in modern Arabic poetry. It is a recurrence of the same line or group of lines, phrase, word, rhyme, idea, alliteration, assonance, consonance or a whole stanza.

Rhythm is a constant factor in all uses of language and its use in verse is a special adaptation. There are other factors that tend to shape and bind poetry, factors that are not usually present in the use of language. The prosodic foot, that is a metrical unit consisting of syllable, means and structure, logical sequence, pattern and associated uses.

Rhyme: is the repetition of a sound at the end of two or more lines, or within lines. It is the occurrence of identical vowel sounds or final consonants in two or more syllables.

Run on line: carries the thought on to the next line without an expected pause or stop at the end of the line.

Simile: a comparison intended to bring out the qualities of something by reference to something else, but, unlike the metaphor, made explicitly. Similes are introduced by "like" or "as".

Stanza: a group of lines of verse arranged in a regular and recurring pattern, which fixes the number of lines, (usually not less than four), the metre and rhyme scheme. It is a repeated pattern of lines with a rhyme scheme.
Surrealism: French Surrealisme, beyond realism. A recent movement among certain writers and painters, which originated in France. Paul Harvey says, in The Oxford Companion to English Literature "The former attempt expression by means of words set down without logical sequence". The surrealists were less dedicated to seeking visible evidence of the spiritual world than to creating the marvellous. Their aim was to change the world, partly through social revolution but more centrally through a revolution in consciousness. They delighted in paradoxical images which mocked the process of rational thought and perception. The juxtaposed unrelated words and objects, thereby creating tantalising images and iridescent variable effects.

Symbol: an object or a conventional figure suggesting wide associations of meaning, often of an abstract character.

Symbolic metaphor: An abstract metaphor containing partial symbols and allusions. Compound references relate to reality creating intellectual interrogation through their properties. The sensory feelings enter and fuse in the "dream" to form this metaphor. The power of symbolic value multiplies meaning, gives multiple associations and foci while remaining ostensibly tied to the function of comparison.

Symbolism: the use of something to represent something else, especially the use of some material object to represent an abstract idea. This term is used to describe a whole tendency or movement towards emotive suggestion rather than a precise statement and images used as symbols of the poet's own inner state rather than as representations of the external world. It is a method of using objects or figures to create structures of meaning beyond the literal or physical presentation of unique personal feelings. The symbolic meaning in any symbol is created from the intersection between two objects of significance.

Tone: the prevailing feeling of any work of literature. Tone can be humorous, satirical, cynical etc. In this study tone links with the poet's attitude and voice relating to the political and social developments with which he is concerned. The tone of a poem indicates the speaker's attitude to his subject, audience, and sometimes toward himself.

Unit: is a group of words regarded as a distinct entity within a larger group. In this study it is a sentence which contains a series of actions.

Unity: is the link between the elements of language and feeling. The harmony or opposition between elements and feelings is as one unit. This unity is used by the poet as a Sufi term in poetic language in selected poems, which means the unity with spirit, with earth etc.

Word-association: A word that appears to have a distinct single meaning when it is first used and a series of possible variations and associations in the subsequent uses in the poem. It can be considered as a device to combine implicit and explicit meanings. It denotes the implicit meaning through a series of possible variations and gives a
direction for its associations. It presents the poet's imagination and his emotion. It also presents the main ideas of the poem.

Ziḥāf: licence of metrical variation permissible within the asbāb (sing sabab, two vowelled consonants or a single vowel on one part and no vowel on the other).
وعبر أمواج الخليج تسحب البروق،
سواحل العراق بالجمر والحبار،
كاهنها تحل بالشرق,
فيسحب الليل عليها من دم دمّ.
أصبح في الخليج: "يا خليج،
يا وابي الليل، والحار والردي!
فربع المدى
كأنه الشّنَّج:
"يا خليج،
يا وابي الحار والردي.
أمّا أسمع العراق يذهب الزمرود;
ويختُّن البروق في السهول والجبال;
حتى إذا ما فضّ عنها خُفنها الرجال
لم تترك البراق من شوره.
ففي الوق من آثر.
أمّا أسمع التخيل يشبه المطر،
ولعس النوى تنّى، والهاجرین
يضروون بالفايديف، والقلع،
ومعاصف الخليج، والرعد من مشدين:
مطر...
مطر...
مطر...
وفي العراق جوعٌ
يثير الغفل في موسم الحصاد،
لكنّ الغربان والأغبار،
وتتمحز السُّن، والحجر.
رحى تدور في الحقول... حولها شفر.
مطر...
مطر...
مطر...
ركن ذرفنا ليلة الرجول، من دموع،
ثمّ أطلنا - خوف أن نلم بالقطر...
مطر...
مطر...
مطر...
ومنذ أنّ كنا صغارًا، كانت السماء
تغيب في الشتاء،
وتحطّل المطر،
وكأنّ عالم - حين يصبّ الدري - نجوع.
ما مرّ عام والعراق ليس في جوع.
مطر...
مطر...
مطر...
في كلّ قطعة من المطر،
حمرة أو صفاء من أجنة الرخّ،
وكأنّ دمّ من الجياح والعراة.
ولكل قطرة طريق من ذم العيد
فهي إسحاما في انطواء مسم جديد
وحلفة تورثت على ثم الوليد
في عالم العدل الشقي، وأهب الحياة!
103 متر ...
104 متر ...
105 متر ...
106 متر ...
107 أصبه بالخليج: "يا خليج ..
108 يا وأهب الزول، واللحر، والردي?
109 فين الجدディ؟
110 كأن النشج:
111 "يا خليج
112 باراح البحر والردي.
113 وينتر الخليج من هياة الله،
114 على الرمال، رغوة الأنج، والحر،
115 وما يبقى من نظام باشي غير
116 من الهاجرين جل يشرب الردى;
117 من لجة الخليج والقرز.
118 وفي العراق أغلى تشوب الزحيم
119 من زهرة بريتها الفرات بالندى.
120 رأسخ الصدي
121 بيرن في الخليج
122 متر ...
123 متر ...
124 متر ...
125 في كل قطرة من الفطر،
126 حواء، أو صفاء من أجل الزهر.
127 وكل دمعة من الجباع والمراة
128 وكل قطرة طرد من ذم الحب
129 في اسحاما في انطوان مسم جديد.
130 أو حلفة تورثت على ثم الوليد.
131 في عالم العدل الشقي، وأهب الحياة.
132 ريعطل الفطر ...

٢٠١١-٢-١
سراحن يشرب القهوة في الكافيريا

١
يجينون
٢
أبوها البحر، فاجأنا مطر، لا اله سوى الله، فاجأنا
٣
مطر ورصاص، هنا الأرض سجادة، والحقائب
٤
غيرة
٥
يجينون
٦
فلترجل كوكب تأتي بد موعد، والظهير التي
استندت للاختيار منظوراً للسقوط.

وماذا حدث؟

أنت لا تعرف اليوم. لا بلون. لا صوت. لا طعم.

لا شك، يولد سرحان، يكبر سرحان.

يشرب خمراً ويسكنر. يرسم قلته ويرتبط

صبره. ثم يقلله حين يأخذ شكلك أخيراً.

ويبرح سرحان.

سرحان! هل أنت قاتل؟

ويكتب سرحان شيئاً على كم معطاه، ثم تهرب

ذكرة من مملة الجريمة. تهرب. تأخذ

منقار طائر.

وتتلقح حية فتح برج بن عام.

وسرحان متمس بالسوكت، وسرحان قاتل.

ما كان حباً.

يدان توحلان شيئاً، وتنطفئ.

فترة تلة.

سجون تلة.

مناف تلة.

وتلطف بمسك،

ما كان حباً.

يدان توحلان شيئاً، وتنطفئ.

وعبر، كم شعراً، وصربنا حجاره

وعبر، كنت بلادا، وصرب دخان

وعبر أشياء أكبر

عنف، لكن كل القيود القديمة

تصير أسوار ورد

تصير بكراه

في النافذة الجديدة.

وتلطف بمسك

ما كان حباً.

يدان توحلان شيئاً، وتنطفئ.

وسرحان يكتب حين يقول رضعت حلياند، سرحان

من نسل الأناقة، وترني ببطيخ بالهرة لم تلامس

مااهد. ما اسم؟

تبت.

وما اسم أبيداً؟

تبت.

وأليك؟

تبت.

وهل تست ليلة أم؟

الله ستُنت دهراً.

حلت؟

كثيراً.

بذا ما؟
بِشَيْتِيِّي لَأِرْهَبِيِّي فِي حَيَاتِيِّ

- لَمَا أَكْلَمْ خَيْرًا مَهْرًا مِنْ حَقِيلِ أرْهَبِيِّ؟

- لَمَا شَرَّمْ ذِيْوًا مَهْرًا مِنْ جُرَاهِ السَّجِيِّ?

- وسَرْحَانُ مَتِعَشْنِيِّ الْخَيْرِ مِنْ الْفَعاَدِ.

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- رَأِيْتِي أَصَابُتُهُ تَسْتَنْفِئُثُ وَكَانَ يَقْسِمُ السَّمَاءِ بَالْيَدِ.

- زِرْقَةُ الْبَحْرِ يَرْجِعُهَا الْشَّرْيُ، يَعْلَوْنَهُ خَادِمُ آسِيوِيِّ.

- يَحْلِيُّ نِسَاطِيُّهَا، وَيَحْجُمُ حَصُمُ. 

- وَكَانَ يَفْتِيُ: مَسْنِيِّ جِبِلَا وَاَنْقُضُيِّ.

- مَسْنِيِّ جِبِلَا وَاَنْقُضُيِّ.

- وَتَتَاسِعُ فِيَا الْرَّفَاءُ تَكَاثُرُ فِيَنَا، دَمْ كَلِيَاءٌ،

- وَلَيسْ تَحْقُفُهُ عِبَرَةً عِمْرَةُ الْشَّرْيُ،

- وَخَادِمُهُ الأَسِيْوُيُّ، وَكَانَ يَقْسِمُ الزَّمَانَ بَالْيَدِ.

- سَلاَتُهُ: سَرْحَانُ مَمْ تمَاءُت.

- قَالَ: أَذْهَبُوا، فَذُهِبُوا.

- إِلَى الْأَهْلِ اللُّؤْلِوْيَاتِ تُرَزُّونِ أَمَامًا.

- وَكَانَ يَتَهَيَّأُ شَيْئُهَا بَأَسْئَاوِ.

- قَبْلِيُّ الصَّدِّيِّ خَزَى.

- يَتَهَيَّأُ فَقَحَا.

- قَبْلِيُّ الصَّدِّيِّ خَزَى.

- يَتَهَيَّأُ مَدَلًا.

- قَبْلِيُّ الصَّدِّيِّ خَزَى.

- يَتَهَيَّأُ يَافَا.

- قَبْلِيُّ الصَّدِّيِّ خَزَى.

- مِنْ بَيْنِهَا، كُفَّتُ الْأَهْلِ عَنِ الْصَّلَوَاتِ، وَصَرْناً

- نَقِيَ السَّمَاءِ بَالْيَدِ عِنْدَالله.

- سَرْحَانَ يَنَحَكُفُ فِي مَطْيِ الْبَخْرَةِ.

- يَعْلِقُ سَلَحَةً، وَالْيَطَرِيقُ بَعْدُ عِنْدَ عُيْدَةَ الْقُدَّيِّ وَالْعَاصِرَهِ.

- وَسَرْحَانُ مَتِعَشْنِيِّ الْخَيْرِ وَالْعَذْبِيِّ.

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- وَكُلُّ الْبَلَدَ بَعْدَه.

- شَرْوَاغُ أَخْتَفَنَ مِنْ مَدِيَّتِهِ إِخْبِرْتِهِ إِدْكَانِ.

- وَرَكَّذَ لَيْلَةُ الْعَيدَ أَنْ لَهُ غَرَفَةٌ فِي مِكَانٍ؟

- وَرَكَّذَ لَيْلَةُ جِنَّاتِي.

- وَمَا شَرْكُوُكٌ... وَمَا تَلْكُوكٌ.

- أَبُوك احْمَعَ بَلْجَوَر، وَخَوَاءُ الْلَّصِّمَ.

- وَلَصَلَّ رَسُوَدًا... وَلَصَلَّ شَهْرًا... وَلَصَلَّ بَعْمَ.

- ضَفَافُهَا لِلسَّنَابِيلَ وَالْأَمْنِيَّاتِ، وَقَوْفُ سَرَابَانِ

- فَارِسُ لَا يَبْسُلُ (وَسَمَّى عَمْيَ). وَقَوْفُ أَصْبَانِ

- كَرَمَةُ لَا تَهَاجِرُ (وَسَمَّى عَمْيَ).

- خَلَقُ الْأَشْهَرِ، ثُقُبْ الْغَرَّاءِ.

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- نَشَيدُ قَدِيمٌ

- وَفَاغْتَذُونَ عَلَى الْبَحْرِ يَا وَوْتُنَّ تَحَذَّرُانَ النَّهُيُّ. وَأَرْجَعُ

- (حَلَمُ قَدِيمٌ - جَدِيدٌ).
شوارع أخرى اكتشفت من مدينته (أخيرته الأغناط)...
وعرته ليلة البعيد أن له شرف في مكان.
وراحة البنين جغرافيا.
وراحة البنين يد.
وراحة البن صوت ينادي ... وأخذ ...
وراحة البن صوت متز🌇 (ذات يوم تعود).
وراحة البن تأتي تزهيد في مياه الزرقاء. يتكشف...
الله يوماً يبقي الصدى.
سرحان يحمل أرقصة ونواحي ومكنين جزء التذاكر.
سرحان يعرف أكثر من له ز فتاه ... وحيل تأشيرة ... فيدخل للحرب وتأشيرة للخروج ... ولكن سرحان...
فترة دم ت êسق عن جبهة توقعها ... وسرحان...
فترة دم ت êسق عن جبهة توقعها ... وأين؟...
ولست شريداً ... وست شهداء...
وراحة البن جغرافيا.
وراحة البن يسي طه. ...
ويضع ...

هنا القدس ...
يا امرأة من حليب البلبل، كيف أعلقت ظلٍّ ...
أيُّ؟ ...
خُلت هنا ... وتانتاء هئال ...
مدينة لا تبان ... وأسواها لا تدوم ... بيوت تغير ...
سكنها ... والجثوم حمص ...
وجس نوازد آخر ... وعرش نوازد آخر تفادر ...
حائط ...
ويسكن ذاكء ... والسفينة تضفي ...
سرحان يرسم شكله ... وحدها ... طائرات ورب قديم ...
وائح يجري وجهها ونافذة ... وينفّذ دواه ...
هنا القدس ...
يا امرأة من حليب البلبل، كيف أعلقت ظلٍّ ...
أيُّ؟ ...
ولا نظ الأفراح ...
مساء يراقهم ... ومساء بعيد عن الأمهات قريب من ...
الذكريات ... سرحان لا يقرأ الحروف المحبة ...
لا يعرف الهجرات والتوصيات ... كيف ذٍّ ...
جاهد الحزن ... كيف تفت؟ ...
وما القدس والدناء الشعع ...
سوى نثأة نضحكها البداية ...
إلى السلسلة الجبهة ...
وما القدس والدناء الشعع ...
سوى شبر للخطاب ...
ومستوع للكاب ...
وما القدس إلا زجاجة خير وصدوق تبغ ...
... ولنها وطني ...
من الصعب أن تعلموا.
مسير الطريق من كريات دم .
ولكنها وطني.
من الصعب أن تجدوا فارقاً واحداً.
بين حلول الذهب.
وسيع شعار كفي.
ولكنها وطني.
لا فوقي بين النساء، الذين يسكن الذاكره.
بين النساء، الذين يسكن الكرم.
ولكنها وطني.
في الحقيقة والقدم متبوع للجميع.
وخط السباحة لا يكسر المطر القبلاً.
هنا القدس.
كيف تعاني حريتي - في الأباطيل عبودتي.
وسرجان يرسم صدرأ ويسكن,
وسرجان يبني بل شن ووسام
ويشرب قهوة... وينسي.

يرفع غيماً، ويرسله في اتجاه الرفاه. وماذا؟ هنالك
غيم شديد الخشب. لا بد من ترقية صالحة.
تذبح صيحاتنا عيباً.
أكثراً، تطير، رمت، حلحت كثيرة، أفلت.
تهدم تصرف فعل جديد، هل الفعل معني بأنية الصوت . أم حركة؟
وكتب ض. ف. ص. ع. ورهب منها، لأن
هدير المحيطات فيها ولا شيء، فيها خضيع الفرن.
حروف تتبذ لنا عن سوانا - طعناً عليهم طاري.
الحين- كنوا هيا، وكنا سدي، سدي، نحن.
هم يحرثون طفولتنا ويسكنن أسلاحة من أساطير
أفعالهم لا تنتهي، وأفعالنا تجهش الرعد.
تقتسم بالأحرف السبعة: ض، ص، ع.
في ، ثم تقول انتموا، وما الأرض؟ ما قيمة
الأرض؟ أثرية وروجيو، تقف أو لا تقف؟
ليس مهما ذلك ما دامت الثورة العربية محفوفة.
في الأساطير، ولفتن، وليبرلمان.
تعرف أن الغزاة عصي، بادي الاليل، تكتب
ض، ض، ص، ع.
تميز غيماً، وترسله في اتجاه الرفاه، وماذا؟ هنالك.
عِم شديد الخشب، لا بد من ترقية صالحة.
وتمحي السفينة، تقفي غريباً، جراحه طبية.
للمئات.
والتوصيات، ويساعد نتني الإبداع، ويساعد
يجلس غيماً إلى مكتب ويوثق صفقة خمر وأقمشة
يربح المسكر، يساعد يساعد تخفق في خيمة.
ويتعلم في خيمة. لا هوية إلا الخفم. إذا
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
هل كنت؟
وسرحان لا يتكلم . يرسم صورة قاتل من جديد ،
يضحك ، ثم يبتغالي حين تأخذ شكل أخرى .
هل كنت؟
ويكتب سرحان شيئا على كم معطفه ، ثم تهب
ذائرة من ملء الحريمة . تهب . تأخذ منقار
طائر .
وترعر قطوة دم برج بن عامر .

أدوينس

هذا هو اسمي

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لا تسمى كل حكمة
لم تبنى . ـ في الأرث
هذا بدني
دخلت إلى حوضه
أرض تدور حوليَّ أملاك
نيل جري ، طفوا ترسناً ، تقاتلنا في دمي شجاعة
ملحق أمولاني ائتمرت لثباتي ، نسي الحب شغرة الليل هل
صرخ أن الطريقان يفتح؟ لثبات: صرخة تمر الدين !
والناس مرايا تمشي
إذا عبر اللوف النفيق هل أنت؟
حتى جريه
جرسي وردة على الجرح لا يخفك الأموت ، دمي قُصُم
أسلم أروأك أستقر ... ـ
هل الصغر جالس؟ هل موثود السيد التائم يغفو؟ عندي
لنديدك ، حالات ورود لوجهك الطويل رواية مثله ... ـ أنت؟ لم
أجدك.
وقد هذا لهي ملحا
دخلت إلى حوضه
عندى مدينة تحت أحرائي
عندى ما يجعل الفصن الأخضر ليلًا والسحان مشاءة سوداء
عندى ... ـ

تقدروا ظريفة الأرض غطرا هذا الزمان بلأسأل ودمع
معلوم بالجسد البائس عن دفته ... ـ المدينة أقولُ جَوْن
رأيت أن تلم الثورة أبناءها ، كبرت مالين الأغاني وجعلت
هل أنتم في قبري؟؟ هل أعني بديل التبعيتي .
زمني لم يجي ، ومفكرة العالم جاءت عندي لكل
السلاطين رماها بديل التبعيتي ... ـ
ققدر أن أشعر للم الحضارة ... هذا هو اسمي
( لاكثة )

وقنعت خروبة الحياة على ياب كتاب مهووته بسواقي
ماذا أرى؟ أرى وقت قليل استراحتي في الحضارات ... ـ هل
تعرف نارا نابي؟ أرى القمة التي النصرة الكنيسة
سيأتيان والرضي وردة.

30

طار في وجهي نثر، قدست رائحة العرضي

31

ليأت الوقت الحزين تستَسْطَع شعوب الله، ورقص

32

صخواناً: ننمو، أحبس مسعفته تحترم برقة بيتة منذة

33

تتهمّ أحبيبّ شأنا صفت لبنان عليه أمناء في رسوم ونوايا

34

و，在 شتاء

35

فلت الأن عملي نمضي لياحلة الجنس وأعطي للترار فاتحة

36

العالم قاتل كررمع بابور في جهة الخليفة روما كل

37

بيتا روما تخيل والراكض روما مدينة الله والتاريخ قلت استقر

38

كذرمع بابورين... 

39

إذا كل المشاعر غير الرمل، جوعي يدور كالأرض لحجر

40

قصوره معاي مراداً أنهجاها كخزير رأيت في دمي الثلاث عيني

41

مُسِّرَت من الناس بِمُواجَلةَ خُلد الأيدي

42

حديثا شكل الناس في عقل ين في دم رشتي.

43

وعلي يدّ عضو في الجَبّ غلظة يخيُّر السَّحَبَ حمل

44

قتلاها ورضعي هُلر عرفة المُوَّدَّة في أرض عن

45

تية؟ هل كللناها؟ سمعننا ما رأينا أنياً.

46

سنتقول الحقَّة: هذي بلا،

47

رفعت فخذها

48

راية...

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سنتقول الحقَّة: ليست بلا،

50

هي اصطنبل القيروي

51

هي إكرار السلامة سجادةlatin

52

سنتقول السَّبَلَة: في الكون شني، يسي الحضور زمن؟

53

نبي

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الغاب تقول الحقَّة:

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نحن الغاب

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لم يلدنا ساء ميلدنا تراب

57

انا زمان يبجر من نهر الكلمات

58

صدا في السماء، فثقافةها

59

صدا في الحياة!

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( منشور سري )

61

وطني في لامى،

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ولكن وجهي فيما

63

دهر من الحجر الماشي يتشي حالي أنا الماشي الأول

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للتار

65

تجلّى النار، اسمي نار أشي دم تحت نيدي صليّ

66

والنار لـأُبَرَى دمع هبر تأثت وتشتت الشمس عليها كالثوب

67

تترك جرح أوزة وشمَّتته بباء يهار هذا جنّيت؟ 

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أجري وزة ...

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دلت هده حرية الماشي مُشْقِقّ رقمي بحل سلطاته:

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سأتي ما فعل؟ هل أحرز الدنيا بالخير؟ تتأثرت في

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رواق من التار، اقتسما ذمن المركَّ وغتنا

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نحل الأزمنة

73

مزلجين الحمى بالجمود.
لا أحد يقرأ في الجبل
لا أحد يسأل أين اللباب
لا أحد يعرف أين اللباب
(منشور سري)

على رؤية في الجبل كان الجمر ثوبًا له استعان
تمكنا بذلك أن تحلت مساة الخبر يا وردة الراحم
علي وطن ليس لنا له أن يترفع تعبا ويبقى العمق والماء
علي مهجر.

أين يغفر الجرح كيف يحمل عينيه ساني مختوبة
كيف تتهبط والأرض مرتلت مرلا؟ قفًا هبت اركض
غامضي سلوتة هبت لها تهيبًا تهيبًا تلحم شياكا:
حتل خضرًا أنا الفالح الآخر والأرض لبي فرس تدخل في
الجم

ينجح الشجر الماسي فصين ينير انسج الناس لاعتي
زمن الناس القديم أبداتِ وجهي مدارسُ في الضوء ثورة
ليظني بحري في مهد

احتمشي باخلال النع انسجي لواحدك انسجي أنا
الصخرة والبحث والسؤال ولا يعيد ولا موقعة أنا الشجر الرأص
في فوجة المدينة والواس نائم
دخت في شرك الضوء
ثني كالمُشَف أسلسه كأنه خليفة أطرافاً مطرافاً يرافق
منحوله ليس عصي طعم تاج أو فأرة لست مكلفة مهجة
المساء وعندى طيور يقأل حذاءه لنت تلمن ولتن
سأتي من جلاد صفراء قبل جلاد دهر راسً في قرة

الحلم
وترود حرب الوقفة الأبدية
بين حفرة انتظام صوري
هذين الغفير يكسر عازر الأغاثي يوقع الأباجي

النساءً لامز ان في مقصورة

متجزم في الكتب المستورة

ويحول السماء
دمة أو مفحلة
وعلي فاتح أرحاله
لهال اللقاء

للذين استنسوا واكتروا...
وعلي لهيب
ساهر مشعل في كل ما
عاصمًا يرتج العلم وفأرًا أو كتاب
كس التاريخ غلف
بجناحه النهار
لا أستطيع قراءة النص العربي من الصورة. megetum
أغتي 209

لغة النصل

اتمّت انفقت الدهر وطاحت جدراً
بين أحساني 

تابياً لم يعد لِ تاريخ ولا حاضر.

انا الأرق السمي وقوته الخليفة وال풀 احتفظ به 

راكب الفيم اشبطي تنو وشفت خطط أطرافنا 

السماكن الدجل والرازيم أنا القسم لا حب加热 : أعم هل تسمع هذا 

النداد في كبد العالم؟ 

أصل الموت بين 

تجمعدي هذينا 

هنبات كي أحسد الموت اشفي النهدين بين تقاليدي 

هل جلك دموق على الفخان جرح ثلاثة الفما 

هل أتت مكافئ الليل في جدي؟ فاسي مسونية 

صبتها وأنا أمال في تسيل درامات افكار قوس حملتك 

هجي ضحكت تلمع كعصفة الصوت اساليني أجيب 

تكمِّل جعر ر hud Truyềnة انطفاء الهمس (أمددي اعداد الآن 

ما يمس؟) نازر مسُرع بين جرح موتضن 

فط النورس عيني أغلقني نسي الفتحة في 

ريخ المدح ماما ورافئ لا كان لمعرف الرعد لیر 

الزهد في يدي 

هدأنا هذه فتى وسكتنا في فوهة نهجهم أظلّ مافر ل

شّبت لغاب الغاب مدارنا لآثر همره . . .

ذيّ في جدي مادي لا حدود ولا سيف تلاحث شي 

تلميذته وحيدة تلمت لمتّوقي تلفت وأنا جبكة نحن 

حفر وصابات والشم ثورس أضجعجي جيني من ذلك 

الحرف الامتحن هذا قطاقيا جسيانا زراع طاهد 

وحيدة أضحاني جيني من ذلك المألّف 

موتي وسكتني ملكنا جنّة الوقت والحنين الملكا رغم الكون 

وهو يتحف الناس اهدينا . . . 

وارت في وري من أتمر أي أموت فلا تointed المحارب 

شيء يضط . . . ذهبتا كلات دفينة طمعا طعم 

المحارب . دعّي دخل في نوي خوفاً حبا خالت 

أlestي يتفجر . . .

لغة جلدك خلي شهاب أمهروا بين أستاني أنا الليل 

والنهار أنا الوقت انضمها تأيمي في متأتي . . .

هكذا أحبب خيما 

وجعلت الزمان في أهدابها 

شجراً يطر والمجراء عينه 

وأتّ لله كالحاج في أرض علي 

وأتّ لله السما في أرض علي 

وجبتت المدح 

وأتّ للبحم يتأي في ضباب الدخنة 

هانجا ينمس : 

من كونا 

لم يكن تكويه إلا سفقة 

وجهاء الإسحاء فانطرت 

خشيّاً يهاع في دار خليفة .

15
لا ينجز أن يтекلّ البحر، ولكن
نطق البحر: بسنا
ببس التأريخ من تكراره
في طواحين الهماء:
سقط الخلق في تأريخه...
سقط الخلق في تأريخه...
والناس أرحبل في مقسمة
يتثنئون الليل من أبار
ويختين السماء
ويغثن: عليّ ليه
ساحرون مشتعل في كل ماء
ويستلت السما:
ثنيّة أو مومياء
هذه الأرض؟
ويستلت السماء
وبمغمس السماء
ققرر الدجال في عينه شعبا
نبنى الدجال من عينه شعبا
وسمهاه يملي فوقه
ورأينا يحييه ويجهو
ورأينا
كيف صار الشعب في كفه ماء
ورأينا
كيف صار الشعب طاحون هؤلاء
جزى للهيب تصدع فيها آسيا.. يصعد الغد
انفلات
شنت حلتنا غير ما هيجز الليل: نهاري يقاس
بالله، استصرخا صوت الشعب يفتحُ الكون
وينغوي
لست الرماد ل لا يرخ
سيري أشهب وأبداء
 أفاصٍ دروب مهجورة
مارس اللامدي رمان وصبية الله لفون آخر
لا يد على
على أباد الغد والطوفة.
تمعس أهات خلاؤها؟ هل الطريق كتاب أو يد؟
اصبع الغبار كدرويش يغثي تلك الأساطير
هانوا وطناً قربوا
المدائن هزها شجر الحلم غغوا شجر النوم كلام السماء
الرض
طفل تائه تحت سيّرة امرأة سوداء ببكا
طفل يبكي
والرض الله أسمٍ يبّوت...
سلام
لوجودَ تسير في وحدّة الصحاوة للشرق يلبش العشب
والنار
سلام للرض بسعىها البحر سلام لحيّتها...
عُريد الصاعق أصلى أطرافه يبطاني رعد في نهدي
اختبر الوقت تقدم هذا دمي ألق الرشد اغتريفي وغب
15
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
ما له يشوق فينا البيت بينّين
و يجري البحر ما بين جديد وعين
مشرقة، تقفم أرمان
وتبرق عرقو.
كيف تبقى تحت ستغن واحد
وبحاح بيننا.. سوف...
وحفاء رسام بارد.
وجبلاء.
ومني نظف من قبر وسحن
ومني، راغب، نشيد وتنوي
بدنيا بيننا الحر الجديد.

يعمرون الجسر في الصبح خفافة.
أضمي استدّت لهما جسرًا وطبق.
من كهف الشرق، من مستنقع الشرق
إلى الشرق الجديد.
أضمي استدّت لهما جسرًا وطبق.
سوق يضحو وثقي.
صباحًا تلهم الريح.
والتي توسّة جلّدا وحراقا.
فارغ الكفّين، مصليا.. وحيد.
في لابي للبخ والبانغ راما.
ورماة النار، وانسيب راما.
جامعة العدّة في كل السهاد
ومنازل مع البحر البيضاء.
...صفحة الأحجار.. كم تجشر ما فيها...
.. تثلّها .. تعدّ.. إ.
.. سوف يضحو وثقي.
فارغ الكفّين، مصليا.. وحيد.

إن فسي باحومة تقع صدي.
بومة التاريخ متي ما تزيد؟
في صناديق كنوز لا تبين.
فرحي في كل ما ألمست.
من جوهر شرقي.
فرح الأثري الذي أطلت إيسان وذكري،
إن لي حبيب جنّا وحنّا.
إن لي أطفال أدراي
ولي في حبيب حنز ونزا.
من حداد الحفل عيندي ما كفاني.
وكفاني أن لي عيد الحسان.
يا علاج النقع لن أشاد.
لي حنّي وحنّ للتعاد.
القصبة

نصوص الحبيوب.
وصفت عجزته.
وفضول الغرباء.
كان الأطفال يشملون.
بحكم المادة.
في الفقر مكان كاف للقراة.
النسوة يبقين جبال
فندن.
توقع حبائل.
والاطفال يشملون شياطين
وينحن كسام
يتمرون.
يصيرون الوطن الجان.
وينصرون لتنا
مهما بدم.
فالقراة بطمن دفاعا عن وطنين.
القرون وأرض البائدين.
والقراة يصيرون خميرا تانا.
خلف القرو.
وكذب القادة.

في النحو العربي.
كانت وجههم مغفلة.
والنصوص القاسية.
تثبت سكان.
على المدن المحلة.
في النحو العربي.
كان دم يتصبب.
من أرباب دون رتاج.
حين اصطلح أمام قاسية.
بالخبر القاسي.
فانفجار من الزمن القاسي.
الألم الرهاج.
صار القراة سباح.
فتحوا صف مخالبهم.
واستشقو الأسلحة السرية.
نُشوا الفوه.
اكتشفوا في كرامتهم.
راضوا الأرض بآرجلهم
أطلقوا في الأرض عرآة
لم يفتحوا لحتم الدور
وأرسلوا الأموات
كانت بحم ووجه الأرض
عادوا
فاستيقروا دمهم كلات
وأكايلل طلغ
والحرب المتراكٌ بين مقاصهم
قد أصح علّة
عادوا كي يضخمو
بين حمل الدور
ولكن
وجدوا دورهم محلة
وجدوا جندا
وابطا
زناة
والعمري مذكورين
فما فهموا العربية
كان "علي لا بوات"
ممنوحا من رؤية أجواء بلادة
فغزاها باللرباع الغاز
حتى افتتحت بابا، بابا
من ضيوات عامة
وصاري حين أتى الطمعة
من كف أخذ عاصر
كان "علي لا بوات"
يتشب في الع onCreateOptionsMenu
مكرور الخاطر
على جهته استدعا رق شبهة
في "عطبة" كان الدنم
ينسكة فوق الدرجات المحتورة
وعلى ركبه ملء دور
لم تتفق جهنتها للإضواء
وعليها بمساء الفجر الدفعت
والحل العائز
كان الليل بمغش
والحي بين ليس ترجع رمقة
روالله فرح عزيق
وتحول خيرا عبقة
عاد النثائب للنقيب
وثب الله
عاد العامل للمرفة
كان من الحزن في غار الشمس

عبد الكريم الناعم

2-10

1. غناكَم الذي يستَل من رتَن آسَرَ
   الهوى الباقي
2. في بذيبَ حشاحة الكبد
3. نحن نحب ذكر النار إذ تحرق
   كما نرى مجامِر فتنة الأحادي حين تسخ
4. لاَمَ ما الشمس التي نجي إشامتها
   إذا ما أُشرقت نشرق
5. لاَنَمْ في رحاب الشمس
6. لاَمَا حزاني يا حزاني
7. نحنُ نبتان نج 붌
8. لأن الحزن أسى الطائر الذي نهرى
9. سُاعَ نواهَ الدُر
10. لأن مرارة الأحزان، وشم تزامتُ الأروى
11. في دوامة الأبد

(1)

(2)
أليس لحمرة العربي من يبيكه ۴؟
وانسحت الخناجر،
بكت أصاببا فينا,
بكي المعلم،
وكتا كم أنت؟
فتي ما نوح، نقل: يحمى,
نعيين الريح أصواتا,
تنور بها، وترجل مثلنا،
يظل بوضة جرختنا الهم.
يميز نينا "عله الدين" طيفا بكي الفسات.
أمسي حزنة كلها('

(۲)

"ألا يا قوم بعض الماء للأطفال، والنساء،
أنا لم آصعد الإسلام،
أما "شرك"،
وكتا فتئاه.
قصص ولأسما كنت مشرعة على حرب،
تحاكلنا، نفاغنا، تصامئنا،
وكتا حسن في أسواق أسنا،
بأني الطاعن المروم،
والوجه الذي يستقبل الضربة.
وكتا أبيه من كل أصامي،
ولاكتا جيما،
من مسبي معا،
و من عادي.
خذئابنا،
لانا ما تزالن نقول: يا من يحمل الحطبا,
لانا نعيب الذهبا.
وكانت يقول: "بعض الناس للأطفال، والنساء،
وكتا أقول: يا ليل النبي، والملكي، والحطوبه.
ورحنا ندنف الأحرز في حسب الجواري،
أن لا يعيب.
وكتا نهول الاقدام من أهالتنا الخطاء.
إذ تنحر.
وأخصىها هؤلاء من الكافور تيجانا،
ضحكنا حينما ظهرت لن سوات قبلنا،
حملنا الذبل، والعرا،
وأشعرنا بارق أمة العرب على خجان بحذ الروم السد،
وزرونا قبر "황شي" الذي لم تقبل منه الكأس.
غبر عصارة الغضب.
وقلبنا يا الله النسوب، والأشياء،
قلنا يباسي النور، والهدى."
تغفَق جبال الهزوم، وتغطى يني، وهماء، والتيون، والغبار، ورمل، وحراً، والطامرون، والتاراً، ويفتقى بسوسن المضرد، فإنما لنزل بكرب، وانا لنزل تَهْرَم.

ما أبتِ في الأيام من لوح سوء حلم يبرز على بحار النار، والغبار حلت، لو أتى عشب تجدد، فلا ينحذ لو ان ذَبَاح الأثوان في ركه الردي، صنق، أفراوي، تسامتنا، فما نُجَب.

لو أتى لم أكن متنتحل من دماء، مرسى الرسول، التام والوزرا، لو أتى مور، وحشي، لأمرُ له التفهيل، والذكري، لو أتى لم منى رمي عليه يقدم الخلافة، والأمراء، والخبيبان، والشعراء، لو أتى لم أصب الماء سرداً على عشات مخصي، وأجحذ بتزوير فصله فوق رأس جائ، من آفاق مجهولة، لو استكب خَتَّار الديبن في قرب من الطاعون، مبدولة

لو أتى لم أقف خلف المنامات التي انصببت، شط الصوت من بحر الظلم إلى مشرق أرضنا الكلي، لو أتى لم أصق للذين ظننت أن وجوههم تبقى، فما تبقى.

لو أتى ما كفكت الحرف والروح، ولا تَقَبَ أباص الترميح التي تنعى، إذا، ما زال صوت شفعه يمشل من ركني، أسرار الهوى الباني، يوشي أدمعي بالآلام، بالنفخات، بالعنبر، بعيدي دوناً معيد.

براع نجم البحار، والابنام، والمرح، يمثلي، يبِّسق ضحلوي الجزماء، إذ يُولِّى.
٢-١٠ - وينحصر البحر عن اليابسة

١ - يتبع البحر من ضفتيه، حون الهاج
٢ - أسلي ضفتيك.
٣ - هو الآن في لغة التارم.
٤ - يرسم برداً،
٥ - وكتب ورداً.
٦ - على جبهة الذاكر،
٧ - إنه الآن يخرج من نفق الحجري.
٨ - إلى الشمس.
٩ - ذروة،
١٠ - موياً من الشمع.
١١ - تدعى جمعة الشامين.
١٢ - لا يكلّف الغفر.
١٣ - عندما سرجة إلى ظهر الساورة.
١٤ - صيدنياً الواليين.
١٥ - والجفت الغفيرة من خنوع السنين.
١٦ - إنه الآن يبتكر الصحر.
١٧ - يزور الفرحة السحرية.
١٨ - يبكي بقهرة الهوى.
١٩ - حين يصادف حزري الجبال.
٢٠ - يقبر:
٢١ - إن البحر ما زال في حلبة الرقص.
٢٢ - والناس مسكونة بالآبن.
٢٣ - لا يبتغي الرحمة الكافيه.
٢٤ - إنه الآن يبتكر الصحر.
٢٥ - يضغ في وجه بلغها.
٢٦ - ويجاهر:
٢٧ - هذا سلامي.
٢٨ - وهذى هي الخوخة الفاجره!!
٢٩ - آم ياوطن اللغة الخاسرة !!

٣٠ - أيها الميتون المذروحة، إذا قال: "يا أيها الميتون".
٣١ - لم تجي بعد نبأ البحر ...!!
٣٢ - إنه الآن، تعيص ضفائرها بالقلم.
٣٣ - وتضع، بالدم قارورتي صدرها.
٣٤ - إنه الآن تستأجر الحزن،
٣٥ - من سيد أدم المنفلت.
٣٦ - تطويه تعودتيم.
٣٧ - تواليها.
٣٨ - في دمي دقلتي إيطها،
٣٩ - وتتصبح: أتركوني مع القهوة،

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من ترى يفتحي الحضن بالمشقة 
من ترى يفتحي وجد الأرض في البحر 
و البحر في الأرض 
أن الهدير هلاق 
وأن العير اعتراب 
و لا أملًا في الأيتاب ٢٤!

باعين التراب 
ضائق شرع الروح 
ما عاد يغم دم السبل 
ما عاد يغص ذل الوداع 
هذا هو الجرح يسع الأذن 
يا من الرعدة السفنهية بالجرح 
يا جرح 
أصبح مرفأ مذوق الساحة 
أصبح قافلة غرفه للحب ٢٥!

باتئل العذاب 
وقفة اللمع، كنت له 
يا محلة أنعابه 
كابري 
يا بلادا تعيش على الرغوة الكاذبة 

قلمي قوس غفظ وكذب عن ثورة البحر 
وحداد تبقيان مسنة 
أت باتئل عرفة الشق - الخلق 
أرخص طهور 
بين الخصبة والعاقرين من الحب 
وهجاد صار قائما 
وصوت اهتزاء الأحاسيس 
شكته 
هذا سريرك أدمن قيث الامارات 
فقيح الشعارات 
خض الأرتة 
كم كان سقاند وكذا حديث الحروف 
نيلما 
رههات 
هبات 
يبرد أضم حضنها 
وأباد ما عاد يغص ذل الوداع ٢٦

قلمي قوس غفظ وكذب 
بحر الرغاب، ما عاد يغص ذل ضفتيك 
حون الاغان 

إنه الآن في موسم المُشب 
يبعد كأمأ 
يشق فيضا 
وينهى، مع الصبح، تجويفة الدائره ٢٧!!
أه أنها الكورة النافرة...
...
ألفتي... ألقى ضحكة على الطبي...
والأسد المتفنن...
كاهنًا حكمة الله...
خاصم الله...
كيف تدورين؟!
ساطلًا، فشل...
وردتُك رمل طحيب...
وهددت صارع نثراً
أما زحل يبتز خليجك...
و(th) الندرات للفين الناريه؟!
هاء البحرُ أضحك بعيداً، عن الشط...
يا أنها النخل...
عاد إلى البحر، رويق الجامع، العذب،
وقاع يخرج في دمه الأخضر المفتق:
موجاً عميق الفرار...
باسيون النهاز...
لا يمكن داعلاً...
يوم قيل في خندق الموت...
علق خوذته...
ومعنا الخلاص، حسراً...
في عمة النبي...
يوم نشا عمه أمام هذا الشقاء...
وهدهة تهزُ الدن المطبعي...
لم يبدغ...
كان يحمل وشي الغضول...
ويعرف أن القاع الحسيم، فران...
هو، والجزر...
يُدرك حسن التجد...
في المر والعب...
يُدرك... يدرك...
لكنها، الفراغة تمشى...
بباثة المد»، إلى آخر القبرة...!!
باختيَر الدورا...
حسن حسن حسن...
كان يشده، مقصة، تشير إلى عنقه...
لم يكن يشده، الغرفة...!!
باختيَر الدورا...
حسن حسن حسن...
أيار: 1977
قصيدة صور
شوق بن عي畸形

أي مدينة كسور، كالمستكملة في قلب البحر
حتى نحور، وترد، وأيديها ساطعة في جسد البحر
والمستكملة، وال 얘기 بل الزور، بين آلة الزمان الجاهزة
آن الآلAirport الذي كتب إلهان، مستقيمًا، جميع المراثي التي كتب فيها رواية
الأgni لزهرة فينيقا، الترقيق التي زينت شاطئ المتوسط ذات
كماء، وأنقيها، طائر العمة الهائجة
منذ ألسن أول ميلاتها طائرة، وأذى أنه الأرض، حتى نهاية هذي القصيدة
أغني للفترة هذا الزمن الوحيدة
لصور التي لم تغمي عليها
لصور التي لم تغمي قانية
أول قناتي نحور الخدود التي تركنها
وأول قناتي نحور الخدود التي تركنها
أول قناتي
قوقي، فوق
قلد الرمال

أننا اللحاش، الهائمون
والأعلى،
أني تورث من الجزر
ل�خشوا من جديد على صورة البحر،
أن المدينة والقرى ليسا تضئين،
أن الحبيبين لا يدخلان إلى الحب
لا يهتما
طلقة واحدة
لذلك كنا نغاؤن أرواحنا كالشياب
على
الأصداء
ونصرع

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في جمعها بحراً جنحة هامدة
لذلك، يصدرنا، كنا نحن قد في شمسك الخالد
وندل أعيننا بالدموع.
لكي لا ينقط العطار بنا تراك وبنكي.
أنت صور
التي تتحدى ضدها الزمان.
التي استثناها القبضان.
التي أكرس الجبانين على رمالها الاقتراض.
وشمر البحر.
وارتقت فوق زمن الدنيا.
أتواها اللاه.
كانت في العاص.
لا يتردد كان دليلًا على السعدان.
ولا للها تفضي إلى الفتح الساكن.
كان لحرم الجبال طريباً كرُفَع الصغير.
والرجوان دم ينذر بين المكوا.
وبين كاب المزك
حين لم يكن البحر شيئاً.
ولم تكون الأرض أكثر من لوجة يتفاقدوها الروح.
منذ الصباح بدأه إلى الأرض.
والتبت المهرجان بأغنية أسمها.
صور
من الحجر المقدم في السن جايات.
من اتصال الجن في عتبة الليل قدنت مراكبها.
وكان يسوعها الله نحو أيام.
فيسج للمرح في شاطئها دوي.
كما لم يد وافطر على الأرض.
من ذلك الزبد ابتداة آسيا بالفأ,
وقام على حدب الدمع عين السكينة.
وقال له الله:
فكات...
يا صير كوني مدنيه.
و若您 لذا بهؤلاء ليئبة ونساء.
وزينة داكنه.
لا حسم كان بعداً لكي نرمج الزوجة الخانط.
ولا شوك كيف تبرى من وحرة البحر.
كنا نرى العمرة الوثنية تكسر سلسلة الظهر.
ثم تعود إلى قرة الأرض.
كما تستريح.
هناك كان النهار يحد حلق صور الطري.
فعتني على الرجل أحلامها الساخن.
على الرجل فقت صواريك.
على الرجل فقت أتفاك.
على الرجل كان العروسان يبتسمان أمام الصورة.
ثم يفيتان في ضحكة باهتة
على الرمل كانان يرقصان يقتلان
إلى أن تنمو الفرحة
في البحر,
على الرمل كنتا نعمرا في الليل أسوار صور
لكي تختفي في النهار,
وهما أطرافها كأنهم لم يردو صوت الغزاة
على الرمل أشدت الفتيات
جدالٌ قاسية
ضاغطٌ عُرقتها
جواهرٌ قد بعتها
من أجلك يا صور
وصور الدروع
وصور الهواء الكسيح وقد خنثته الحقيقة
في الوجه.
والروح لا تفقدت إلا ايرتدت
والصرخة لا تلمحت إلا انغذت
صور الرعد.
صور الحنين الذي يُطلع الشمس من قبضة اليد.
صور هي الحجر الصبغي
في قلب هذا الزمن البخيل...
وصفه المبتعد.
صور هي الحنكة المستحيلة
في اللا أبداً.
الى رجل ضاعد جبل الشعر،
من نبع ما يغور.
الى خالص صادم في يد البحر,
من قدم تسقق شمس الظدهرة.
حتى تُبضع الأبدية
في بلع هذا الدواء الذي صدع صور,
مرهول الزمان.
في جنوب الأم البدوى الذي حملت الأروى بمستقلاها
وشرت على ذلك الشط.
كاتا نجي إلى السكاط الطويل وتركت حسكا
تغم الجروح فوق شفاه النساء.
وتترك ملكا.
وكنا دجي إلى نم السحيل
لتنويع الأرض من فكرة خسره
وتأتي إلى انقطاع عن جاذبية طائر في الجبال.
إلى الطائرة
ـ صور الزمان القديم عن الله
في اللحظة الحرجة.
وأعداؤه إلكانه على نفسه
وتحبب الرمان على أسسه.
وتناول تعبر عن تحتها تفتيات المدينة
نحو غروب مافتهن
وصور أرامل تهادي على صفحة الذكريات
وقد أطلقت كثا فرق قارئية منها
فناة تغنى بصوت قريبين
وتفطر من جسماه الهندية
ولبدهة رفعتها القذيفة من صفا
باجهة الساساء

هنا صور
هنا سكنت قوة الزمن الضاربة
هنا ملكوا، ضحكوا، هلكوا
واستحالة إلى أثره

هنا اجتهرت نجمة غاضبة
هنا صور:
أكثر من قرية
وأقل من البحر
أكثر من رجل عام
وأقل من الدهر
أبسط من شارع مردم
وأصعب من طفلا مذكرو

有兴趣 عام من الانزلاق على زمن أملس
والبدع غرب المكثفة، أو شرقها
وتدعنا دائماً للسقوط إلى السلم
قبل المطر على ريشة واحدة

صور:
زوجة القرى التي هبطت من أعالي القرى
تتبادل بألوز قبع يديها الحزين
بويت من القش مسلوة، أجين
شجرات ثلاث وقفن على الأفق عند حدود فلسطين
واحتقت الأثناين
لذي تصد الثعالب
صور أمي التي خرجت في الزقان
تودعتي بالوصايا:
"ليلاً إنتبه"
وماتبع بعد ذلك إلا على شوكة الرجاء

قلعة هذا الزمن التي سقطت في

الموج
(جبته الاعترابية)

الركض على شاطئ البحر عند الغروب
التي في، الغيب.
التي بدأ الشعر، منه.
الذين ينزغ البحر عنة،
الذي لن يعود...

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لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
والدأ
والدأ
وأمرت النّياح بأن تنزّى بريّة الطّير
الأبيض،
لطمّ المدينة
حتى تدامت على ساكنيها
أنّ البحر.
أمر يدي للشمس وأتّوّى عليها اللّّوك
ولعّفّ كفي وأصغيت أفقية الأيام.
أنا البحر سيد هذا الفرع العميم
ومفتشة الهادئ.
أنا المنجل بين الهواء وبين حطام الهواء،
السّبيل مدع النساء
على الشرفة الساحرة.
كلّهم سقطوا بين كفيّ واتٍّ ضرواً:
صانع خزف المقولات وخلاها،
الليمون سبف الحقيقة،
والجارسون على مدرّج الأرض،
والناجون على مدخل الأجداد.
•••
وتقدّمت من حجر المدينة،
ثم تفرّت في رثلها الهادئ.
رآيت رجلك بُن البار.
ومبايَّل على عرّة جلالة
وقتني بحترق في رأس إسكندر أشعّ النّار
في رحّاه
ومنه هارياً في السهول.
ظلّت تذرف على الأق جبهته البزاف.
رآيت ناساً بولولَن خلف صغير قطاراتهم
التي ذهبت مسرّة.
رآيت بيوتًا تصبح وتستحلاً كالديكّة
وأسّالد قرش خرافية.
تتقدم مسرّة وتعضّّ المدينة.
تسيعّ تحرف بين الأقية بحثًا
عن دمع جديد.
عوّاب خضار تُتحّاج سراً من الفتيات.
وتقدمّ تفتح أصاباهن
فيم قد خذّت النّبّوتً.
وأخير النّهر أمانة لنقاه.
والفّرف الداخلية،
لاح النّفث في الأق.
وبدأت في ساء المدينة: أول علامات:
نعم على قبر حرم،
باب تحرك نسمة السمّ.
عندّ حصار على قم الأرض،
عين تطفو على سهل صور 

وعنفمته

tرفّ مجزرة فوق صاف أمّأة

tفّة تتبّل الماء من أنها فتّاحلاها

ملة في الوريد:

حدي القليل على نفسه ثم بلغ تابوته

وبدع إلى قبره من جديد:

حيى تأذى القذيفة الأدي إلى جدنا

وحدث في المصم:

ولم يخرج من نقته في الحدود

t إلى نفته في الجسد:

السادة أن تبدأ الغد:

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t هذه الأبد للحب:

لكنها الآن مقطوعة 

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لاستهدفي الدنيا
أيها الشاعر المجنول
فبأذا تقتذى
لأبي خراني
أيها المتألق المجنول
فبأذا دوماً
تناسب هذا الحلم

فحي السراي
تمر وجنوب
قلت تأي
wagoni تقوب

فحي القراب
قلعت من سفينته
وWidgetItem مدته
أخلاق في الحساب

هاني سوير
التي هدتها نفسها كي ترى البحر
درس في الناف أنسلم السابعه
اعد الغنيات تهدى تحت أولته

ومثى لم تعد تتمشى على شارع الاستراحة

عدت الماء
بأتها الراوي
ولن لا أعد أنتظر
هربها يدتها على شرف الذكريات
مضي أمجل الأسفاء
وإي مركوا غير ضحكاتهم في فراق المدينة

زاهي الذي خارذ الثائرة ذات صباح
تاركا خلفه جملة ناقصة
وعيد الطيف الذي ألطفها رواحة
نسمة من حنين
وكسرت الأفعى نظرت
فظل يعوم خلف سواها كيف ولا يجد الأرض
ورودة رؤى عطشة فوق سطح المياه
صماع موجا لذي

ساعدو على شاطئ البحر وحدي
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أمسى يا صور
حتى يرد الصدى موجةٌ أو صديقٌ
سألتُ رمائيُّ قلبي إلى رمائيُّ الذهبي
وأمضى كالنجم
على سطح المدنى
لا أريد المنام الذي انطلقت
والبيوت التي أصبحت أثرا بِأيدي
لا أريد استعادة رجلٍ مسي
التي علقت بين زرني
مجتززة مسحور
أريد فقط هذين
اللهما زينتُ قلبي عن الرمل،
احمي حظام الأرض والاستفادة.
سلتُ إلى البحر،
لوقتها أُوقلُ لِ: أها البحر،
هذي الدنيا أنت نفحُ بها ذات يوم
وسبيئها صور،
ثم لا استعده لبلدتها القاحلة
نبتي لها قوس نصر،
وهدمتها تحته،
أها البحر مدنتها تحته,
منذ عشرين قرنا ونحن نعي، رملاً
فيجوة الوغ
حَاقت فتحة نملة الرحل.
وقتنا لها: بامديتنا هذه الأنتظار
وقتنا لها: أنت صور
ونحن نتموك,
فلم تستجب
وقتنا لها: أليسنا
فلم تستجب
وقتنا لها: أطلسنا
فلم تستجب
ولين ما سوا عاشق يطمِّ الأرض
كي تستقي.
وعاقبة تتنجب:

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هاتوا بديكم وأصواتكم
لترفع كلامكم
ستغني نبض أعضاءه
لأمراً لا تنتم
تغب
إلى أن يصلى الدّاء بالسّلم
لم تزل في العالم فابناء
لم تزل في الحلال مزايا
ففي خندق اسم الأرض مرسى
أو في مدى أضر يصنع البرتقالية والبضائع
نصب
تحت المدينة
أو
فوق سطح الخريف التي انتلها
ونجعل أموالي كطين خرافية
ثم نطلقها عبر هذا الخراب
وتصب
حتى يفك من الركض في حذق الشمس
القريب
وتصب في ملتها الروح
أو في بير الأنداد
والتي شياطين على الطائرات
وتصبحها كالسثن
ونصر أرحاماً فوق شاطئ صور
الذي غريت شمساً
ثم تنشرها فوق قمة هذا الفلك
نحن الذين نتبع على رمل صور
الذين استطاعوا الدناء من الرمال
سنصم من نسائل التنين نشيداً
الأمانا القبلة
على مدخل البحر تكبي أن الدينة لا تحتني
على مدخل البحر تكبي أن الدينة لا تتهدم
إلا التي تغبني
ونتظر هذا المجوز الذي اسم الانتصار
على قدم واحد
ولو يفيت من منزلتنا فسّحة يارده
ولو يفيت من مراكبنا موجة عائدة
ولو يفيت من مقابرنا لوحه شاهدة
تشيّد الرمال وتدبّ
والله
يضرب
سقط
الكره
يشقّ الطلب ويستقع في حصن إبنه
الشجر

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2-2 بوصلة الدم

- الإشرعة ساكنة في الرمل
  - عرض أبيض
  - يطلع منها رؤية الدم والكلمات

- الصحراوة اللؤلؤية بالفيسة تفتح عليها عيون مقرحة
- ترن على حجازتها أوراق المدن
- الصحراوة المهرة بالسوم سوداء كاذبة
  - أن ننتظر

هذا السكن الشعبي على الرؤوس

هذة الجدران البحرية في الحلم

- هل من يرفع بوتة يلمع في الظهيرة
  - هل من يظلم بعد غ zale مخيلية

- هل من يسبح خيطاً بعد الرياح والحراش
- هل من حضور ينتشر بين الأزورات والكتوز
  - البحر تلعب بالاحلام وتتقيض

- وتنطر متقاراً يفرش الصحراء
  - وتنطر طفلاً يرسل الحدود بين الديكور والثلج بين

- الحديد والملبض بين الحجر والكاسمة
  - وتنطر فصولاً تنشر حرائاتها في النواحي الأمطار والهواء

- يا صاحتين مشيرة من الآدم إلى الآدم على
  - مشاكر الدم والكلمات

- بالإصحاحات الحمصة الطائرة من الشراين
  - بإصحاحات الأرض الواحدة والزن不甘 الواحد والموت
  - لربطه لحظة وتناثش في موكب النحاس

- يلمع البحور الغفر
  - تتضرع نعامة بغيثها

- الزيد يزحف إلى الأفاس والنجوم

- التماثيل تتنطر سقوط الصاعقة
  - الدم يلتف مجنوناً

- الحرائق تفطر من جذور إلى جذور من لا نهاية إلى لا نهاية
  - يلومون صرائحهم

- الرحلات بلون الفضبان وبدقات إلى داخلها
  - البحر تلعب بالاحلام وتتقيض

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الشعراء ساكنة في الراك
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على جسدي
لم صرت الجواد الذي
يستطيع عند كل رمان؟
لم يا وطني ترضي ،
أنت لا تكون بولك ،
لم تعمروك ،
ما ازدهرت في المباح تسندت إلى
قُطعت في الساها ، لنا
شقة ولسان؟
و إذا شنخت
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و هو يأتي لي حينا ...
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والشروط لا تعرف الطبيب هدا.
ولذا عندما انتبه طبي.
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أو رفع هذا الرسام.
تحتوي الشروط الأميرة.
يقطع.
وتعزف على مزقة التائه.
ويظن
يول
يول.
سدي: هل لديك عمل؟
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وتظل الشتائم حارسة في الغداء
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النهار ينامَ أشلاء
يشتليل عكازه ،
و يذهب على الطرقات ،
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يشمل كالضفبين الأرض والشرفات،
والرعد في الأرض " يهدان "
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ات الآن يرجع للكراع ،
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عندما ثقت قلبي ..
صِيَاحَةٌ حَيَّةٌ كَلَّ جَدْرَانِهِ
إِنِّي صُوُتُ زُوْجَتِهِ
وَدَنَا،
وَأَبِلَّ مِن رَسَالِ العَوْلَى يَحَاضَرُهُ،
وَبِرَيْ حُولُ كَنُوحٍ المَسْرَكِ،
جِمَاعًا غَفِيرًا،
يا لَطِيفًَّا
وَسُرَّتْ رُسُدَةٌ فِي مَفَاصلِهِ،
غَرِّقَ بَارِدًا، يَفْقَدُ مِن رُوحِهِ،
تُبِّي وَهَايَةً،
يَالَطِيفًَّا
وُهُوَ مَثَلًا خَيْبَةً
فِي الْعَرَاءِ
بَرَأَةً وَتَنَافَتْ إِلَى سَعْبَةٍ،
كَلِفَةً مَوْجِعَةً،
"عَوْضَ الَّذِي عَلِيْكَ
الصَّيْرُ آتِهِ
عَوْضَ الَّذِي عَلِيْكَ.
1987

حبيب الزيدى

2-23
الشَّيْخُ يَلْحَمُ بِالْمَطْر

لَمْ رَأَ أَنْتَ بِفَضْلِ اللّهِ نَازِفًا
تِنَافَتْ الْفَجْرُ عَلَى الجِبَالِ،
عَلَى الْبّرَائِيِّ، وَأَتَصَبَّتْ مِنَ الْحَظَامِ
كَنِبَّةً قُرْنَاءً;
حِلَّمَ مِنَ الْجِنْعَاتِ
ذِرَانِي عَلَى الْبَقَاءِ الْعَمِيِّ،
عَلِيْكَ كَيْفُ تَتَبْسُمُ الزِّنَبُ قَبْلَ الشَّيْءِ
فِي الْمَطْرِ;
يا أَنتَ،
يا اِمْرَأَةٌ تَخْتَمُّ تَأْرِيَةٌ فِي الْأَرْضِ
ثُمَّ تُتْهَى خَيْمَتَهَا وَتَرَجَّلُ لِلْسَمَاءِ
حَمْرَاءٌ أَنْتَ وَوَهْجُ الْجِبَالِ بِالْإِلْهَانِ
قَبْرُ حُشْرُوْنِي
كَفَتَ قُلُوبُ الْجِلِّدِ
رِقَائِتُ دُعُوَّةٌ مِنَ الْهَيْرِ
وَمِنَ الْحَيْدَيْنِ
مَارِسُ طَقْوَسُ الْحَزَنِ
فَالْصَّحَرَاءُ فَاتِحَةُ ذَرَاعِيُّ إِلَى حَرْكٍ
أَنتَ تَلَّوَّاَ حَيْنَ تَحْزَنُ.

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حَتَّى تَنتَظِر التَّغيِّر في الخِراطِيْط
تَزَعَ الأَنَامَ تَبُّحُ مَن يُعْلَم
سِجَّبُ عَلَكَ لَا أُرَى إِلَّا الْبِضْحَاء
بِيْنِي كَعْوَنَةِ الْفَلَامِ
هَذَيُ بُلاَّةٌ رُؤُبَت عَشَاقُهَا لِيَلُّا عَلَى حَرْسِ الخَيْرَاء
هَذَا الْبِضْحَاء
يُبْدِى الْمَلاَة نَهَائِيْةً فِي طِرُيقَكُ مِن سَيْنِ
يَرْجَى عَلَى حُزْجِكِ بِصَدْرُكِ الدَّامِي سِنَائِرُ

وَجِرِّتُ مِن ضَلَعِي
تَشَكِّلُ ثَنَائِكَ كَكِلِّيْلٍ مِن الْرَخَام
وَمَرَّتُ فِي قَلِيًّا كَمَا مَرَّتَ عَلَى الْصَحْرَاء
فِي فَتْحِ سَبْحَتِي
أَدْمِتْ بِيْنَكَ حَيْىُ الجُرِّعِ تَلَفْحَيْي
وَتَتَلَفْحَيْيُ بِنَعْرِ الْحَرَبِ
مَا زَالَ عِبْرَ بَيْنِي اِحْتِدَّ بِيِّ السَّمَاءِ المَوْصَدَة
وَأَنَا أَحْتِدَّ بِذِرْعُ الْفَزْلاَةُ
وَالرَّجُوَةُ الْجِيْهَدُ

dقُي عَلَى بَابِيْ أَذَا نَامَ عِنْوُنُ "الْدُّجُوْانِ"

dقُي لِلْعَيْنِ عَمْرُ الْعَمْمِي
سَيْفٌ أَو حَصَانٍ
مَا زَالُ بِصُبْرِيْ بِالْبَارِيْ
يَا عِبْرَ أَمْدُتُ الْتَشَرِّد
مَا اَحْتَوِيَ جَرَحِي مِكَانٌ
يَا عِبْرَا،
أَدْمِتْ العَذَابَ وَمَهْتَيْ صَارَتُ دَخَانٌ
"يَا عِبْرَا رَسَ الْداَرِ لَيْتَلْكَ
حَتَّى تَكْلَمَ الْأَضْمُّ الْأَحْمِيْي
وَأَنَا أَرْبَدَ بَلْسًا لِلْحَرِّي فِيْ
زَمْنَ السَّكَاكَينَ الَّتِي شَرِيْتُ دَمِي
فَتَلَّامِي رُجُوِيْ صَبَا
وَلِلَّدْوَكَاتِ نَمَذْجَةً عَفْوًانُ
دَقُي عَلَى بَابِيْ أَذَا نَامَ عِنْوُنُ "الْدُّجُوْانِ"
وَأَنَا أَنْبِيَيْ لِلْجَمِيْهِ
مَثِلُ الْفَرْيَةُ
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فاَلْوَرِيَّلِلْكَفْحَمِ عِنْدَهَا
مَثِلُ الْوَرِيَّلِلْكَفْحَمِ
الْمَرْتُ فِي بَيْنِيْدَ ذَوْ عَطْمٍ لِذِيْدُ
وَأَنَا أَمْحُ الْكَفْحَمُ
مَا أَشِيْخُ الْخَنازِرُ
حَيْنَ يَرَيُهَا الْذِينَ يَنْيِظُهُمْ حَيِّيُ
الْخَنْجِرُ الْبَسَمِيُّ فِي لَحْيِي عَلَى شَفَتِيْ نَبِيْ
الْخَنْجِرُ الْبَسَمِيُّ فِي لَحْيِي عَلَى شَفَتِيْ نَبِيْ
الليل حاسر وفجائي
فأطل قلبي من ثناها الليل بدراً
بينما غشي قوس النجوم المدينة
نور الضوء يضيء البدر
نتدور رمي القائمة
في عمق القشاق السريني 

يا شوق
أطلقت الأعيان الزرق دربي
و خطف جوهر الأنجليز
رجلت ولم تهدأ جراح
أطلعت قلبي للهرب
شجاعاً مل، الروح يهفو للهد الآتي
و ينعش للعرب
الشئ يأمل بالطفر
فهد على، يعفو للخوارج
لحناً على وتر الغضب
الشئ يأمل بالطفر
فهد يكلم حله
لبي، في ليل العرب
ودعه يحلم
رب، أحلام تصير بنادقاً فضي

إبراهيم خليل المجارتي

تقسيم على الجراح

1. الشعاع الأحمر

1.1 حديث أتملك الليل
أفتتح الوعي وأبحث عن روض في وادي الريان
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و أفتتح ذهابي في مجري السيل
في زمن الجذب أنا أحب
علي، نسيم معمرة
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سيد ألماني أنب
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فيها امتص فرسانه
فيها تراها لي عثر
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لا شيء يرحب هذا السد

5 - الليلة يأتي

انتظروا الليلة يأتينا
بِيْلَاءَ البَحْبَاءَ خَوْابًا
يسكب من شعر دواليتنا
الليلة فانتظروا يأتي
من عمق الجرح العميق
من خِدَّ الوجه النهيب
من بطن الريح الهادية
وعلى تورم ريش أسى
يحكى عن ليل الأبدى

الليلة يأتي فانتظروا
ولسوف نهد السد

6 - مخاض

في كل حقول العالم غام
لا يَوْمَ يُخْصِبُ هنا طَفْلَ مُبِيضَ العينين
يجلد الزَوْجَ الأَخَامِ بِخَيْرَ مدِيَّ الظَّغَيْنِ
في زمن الجدب أنا أحبب
لكن غصوني مخروم
طبر على تسلق في حتى
جدار الشمس الضاغة
وتضاع قمص الليل

2-4-1 دفتر الأحوال والظلام

اللهامات

1 - مقال البرع

هُوَذَا يَبَشَّرُ الظَّلامَ وَيَبَتْثَلَّ
و يَغُمي عَلَى الرُّؤْيَٰى .٠ وَتَغْيِضَ
هُوَ الَّذِي نَظَرَ،
في طَيِّبِ جَرَبٍ يُنَزَّلِي،
وَيَنْقِي سَيْلَ الْقُلْبِ مِنَ الطَّينِ،
يَنْقِي سَيْلَ الْقُلْبِ مِنَ الطَّينِ.

فَارَ زَيْتُ الْرُوحِ فِي النَّارِ،
وَانْشُقَّ الأَبْدَ،
دَلَّ النَّارُ عَلَى النَّارِ،
عَلَى طَيِّبِ جَرَبٍ يُنَزَّلِي،
وَيَنْقِي سَيْلَ الْقُلْبِ مِنَ الطَّينِ.

سَأَحَ لِفِي قَارِهَةِ الْجَبَّةِ،
مَدَدَ،
يَا عَلِيَّ بِنَ عَلِيٍّ،
وَسَجَّدَ,
لِيَتَّهَا كَانَ تَرَابًا،
لِيَتَّهَا كَانَ تَرَابًا,
زَ،
ا،
بَ،
ا.

مَقَامُ الْكِوْمِ

أَنتَ مَلِكُ الَّذِي أَنَا طَلَّ لَهُ،
كَيْفُ يَغْنِيُ الْطَلَّ عَلَى طَلَّ،
كَيْفُ يَغْنِيُ الْطَلَّ عَلَى طَلَّ،
فَإِنَّهُ هُوَ يَنْقِي سَيْلَ الْقُلْبِ مِنَ الطَّينِ،
كَيْفُ يَغْنِيُ الْطَلَّ عَلَى طَلَّ،
يُنَظِّرُ فِي الْحُبِّ حَتَّى يُنَظِّرُ فِي الْحُبِّ حَتَّى،
وَيَنْقِي سَيْلَ الْقُلْبِ مِنَ الطَّينِ،
أَنتَ لَحَيُّ،
وَأَجَهَلَ كَيْفَ افْتَرَقَ،
وَكَيْفَ يَنْقِي سَيْلَ الْقُلْبِ مِنَ الطَّينِ،
وَسَحَرَكَ.
مَثَلَ الْغَرَقِ،
أَنتَ لَحَيُّ الَّذِي لَا أَرَاهُ،
وَأَنَا نَارَةً،
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ما الذي يسل بالروح
ولا يكلها؟
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سطخ الركاب ويرفر الأفق.
هؤلاء أجبر المطر؟
ما الذي يحبه؟
ما الذي ي싶د بالروح؟
ولا يفيقها؟

مأتم غير الجسد

ما مدى ما يقبض السرية عن حِيلا؟
الحَدِيس: سُنُب؟
ما مدى ما السماحة تفضَّن من روحها،
في المطر
وتَضَمِّن إلى فسح كالتراب،
بيضاء من غير نوى.
إلى جَنا لَكَ الصاقي.
بيافَتْهُ حُزْنَا ونبه،
بيافِتْهُ تحَبٌ حاسُسَ،
و بياسُ حَمٌّ؟

وما ثم غير الجسد.
وما يُبسَّد الطين عند انكفاَبِه،
رَيَّيْمَ الأُود.
وما ثم غير الحَجَر،
يشد به عَرَبِه وَبِعُه،
وما ثم بَيِّن،
كان لِمْ يَكَن،
كَان لِمْ يَخَن،
كان لم يَنقَض رُوحه،
مَّرَة في النَّحَشِ.

ما مَنَد،

لا يَبز في غيبَتِه يشهد أنه
يَشي على الأمراح سحورا،
ولا يَتَنَجَّل فاه،
ولا يَخَشى الغَزَّ.

لا يَحِزن في غيبَتِه
يُشهد أن نارا سُجَّرت في النَّبَر،
سَنَحَّر روحه،
في ما لها الدهر،
لكن ما احترق.

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ونكاذب تعرفنا فنصحو.
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أمد ذي إليه،
وفي أمحر.
الرصيف 6-1986-1987

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4. ونافذة للنارس
5. أو جدول في الوريد.
6. هادي: بحر غزبة
7. في رغبة: أن أرى وجه أمي
8. ومدرستي
9. ولن أقع الآن في الصف طفلاً
10. وأطلق في المَرَّ خيل التشييدا.
11. وبي رغبة
12. أن أمر عند وردة في الجوال.
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لا أقولُ مَعَ القاتِلِينَ إِذَا ما أَنْتَيُ الصَّرَصَةُ
وأتّجّرتُ في الصباحِ شظاياً
وفي بنيّ ؛
ليسَ هذا الذي يعبرّ الدربّ
بُونَيّ، لا زُمّيّ
ولكنّي
ربما كنتُ أحلّ كَتَي
وأمضي إلى الدرسّ
وأنتظرو الابسّ
في ضحكة نارَة الشتاء
ربما كنتُ أمضي إلى البحر
أخلي هذه البُيّبّ
وأمضي إلى الماءّ طفلاً
على كَتّي تضاءّلّ
أو تصرّغ البابّة
ربما كنتُ أصطَلّ بعض السلمّ
وأمسك إلى الْبَرّ
ثم أقولُ قلّتُما هنا النصّي
وقلّي حارسّ أّ
ثم أرجم ثانيةً للبيّة
فتصبّختي من بدي سكة
وتحلّي عنوة وهي تضحكّ

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لا أستطيع قراءة النص العربية.

يرجى تقديم النص باللغة العربية الصحيحة للإجابة بشكل صحيح.
صباحاً لأمي الشاب
لَفَرَّ حَاشمٍ
للحرج يأتى عريعاً
وكيَّر كاليتادة، بهذا التراب
صباه لأميناً بالفخار
كَفَّر الحمان
صباه لمصرعه دُرَّجت
- قَبَل أن يُشرِق الشمس - فَوَق القيامة
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لَحَقَّاً
لثَمَّ يبلَى أباً في عيون الصباياً
وَسَتَسْلَا لَغْنَاء البلبل
مُحَتْفَلاً يَنْجَم الدُّماء;
وَلَا يَبْلَى في الشوارع يِبْحِي غزالةً
ويَحَمَّر حَظى الجند، بالله - فوَق الرمال
يَبايِّر إلى البحر كلّ مَسَاء نباً
قَاهَّمَة السَّرُّ - والخَنَافِل;
غَمَّانُا كَبَّاساء طَلْق
فَسَبِّا كَبَّاراً وَسَؤْل
وَمَثُل أَفَّ رَعَاهُ الجَباب
كَلّ ذَهِي النُّقِادِ تُحْرِر خَلِّى;
وَهَذَا القُصْرُ تَمْتَقُّ في الْبَيْانِ وَالْمُنْسٍ؟
تَكُن المُحْمِسُ ظَلَاً
لَأَضُو هَاذِهِ بَيْن النَّفْل.
مَجِدَّاً اَنْتَا حَيْن نَضْحَى إِلَى الْبَحْرٍ
تَتَبَعَت الْبَيْلَاء
والطَّرْقَاتٍ وَأَلْحَيْلُ الرَّجَالِ
- يَصْبِحُ حَجْرٌ
هَادِيِّ، بِحَرَّ ظَرَّة
حَلَّ جُهَّزَت أَلْدَ الرَّد
نَصْف رَيْشَةٍ وَشَرَّفَت زِينْتَةٍ
بِرَتِاقِّةٍ فَالطَّرْقِيْطُ طَوْلِيْلٌ إِلَى "عَسْقَانِ"
رَكْشَتُ تَحَت سَقْفِين
دَارَت هَالَكِ في الْحَرْش
سَبْعَةً عَامَاً
وَلا تَزْلَ طَلْقَة كَغزالةٍ !!
قَلْتُ يا أَمْ، هَـا عَسْقَانُ هَـا
وَهِيْ أَقْرِبْ مِن بَيْنَا
- لا عِلْيَكَ إِذْن لا عِلْيَكُ
وَلَسْعَ الْآنِ مَا سَأْتَيْلِيّ.
إذا كثر الجذع فإن ي نصير قبياً
وكن مثل هذي الذي أرضع
والحليلي الذي جف من زمن... طبياً
ولا ترتد
 إن قلي معل
وشي سالح
لا شيء أجمل مثل سوي وردة زينت مدعوك
لا تخلق النار يا ولدي
باجهة الجذع
فهي أشجارنا
وإذا تطلق النار حاضر إذا أن تصيب صغيراً
فان ما رأيت في عين أملد
تعد على طرق المغرز
ربما تثيرك الحرب
أجل
ولكنني أذكر أن اللد
لم تلب يوما تحت الدماء
وكترب مدفوت الخشي مراها هنا... أو هنالك
وربى هذا الحجر
وكترب صديق الأقم
حتى إذا ما أتي الصف صرت حبيب الشر
إرض غزاء يا ولدي وجهتنا
رمن طبيتها ندهن الخد كي يتورث يا ولدي
وباهي القمر
هل تجهزت؟
أو...
تقول تأخرت
لا تأخروا على
ساجن... أغلب صحن العجين
بعض الباب
- شبايك -
أحبك...
يا ولدي...
مثل كل نهار
وجين يجيء المساء
سأترك قلي على عيني الدار عينا
وابنية تنتظر
فقد مثل هذي الذي أرضع
ومثل الحليلي الذي جف من زمن... طبياً
ولا ترتد
إن قلي معك
- • -
هادي؟ بحير غرة
مستسلم للسهم... ولا بك
الراكب

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مستسلم لأيادي الصفار وأقدامهم
شاسع ليغول لنا
ان لم يكن لسائر
ساحة رحم، هي البيت
وموقعه، ساخ، كل الرجال
ذين يشيطون ليل الأزفة في الشمجة
أح في البريج
وينضرون على موته.

كان الجنود يدورون في البحر والطرق.
- إلى أمين يتحين؟
أجبي
وماذا هنا تحت ثوب؟
هيا أجبي
سلام
رسائل
أم ملصقات؟
رأحت البندقية تبحث عن طائر الرحمة
هيا أجبي
سلام
رسائل
أم ملصقات؟
• إنني أجمل الآن كل الحياة.
• كله مافيك معي، إنك
• غامضة مثل غزاة في الليل
• مزروعة بالخناجر
• عشانة للدامي
تراه الخربش هذا الذي تحت ثوبك
• لا بقل فداي.

بسطلاً بعيدة!
صدقت أنا
كيف صارت بعيدة
وفي يبدا
في الباس شيخان
عمال مرزعة
بتعون
ولفاحة ساعدت في الطريق
أخيري تهدد طلالا
وطالبة.. ربما
عبرها ليس أبعد من عربهم
- إنها تنظر، لن تحوي أنتيه
- ليس تحول
- لماذا.
أنت تكتب في مقدمة خلفهم!!
لكن ما قصر الدين آهن أربعة
إثنان منهم على البحر
والآخران على البر
والوزر البحر
والأخضر البحر
أغنياء الوطن الرائعة
- هل جفت
- لا
- خذ كسرة...
ذلك فلم
كي تطمئن المآل بأن هذا هادئين
وتحضر أمّاسها الأشرعة
- - -
إنه تخرج الآن
هذا عطيل
إلهية جيدة
وكثير يقتله دنا كجزالت
فجأة من خلفنا صمدت
لأعلى النخيل تتبعنا
والنخيل استطال
- - -
رابعة: خمسين الأدب ومسدس يا صاحبي
بعد ذلك فتيان كمال
نلتقي في المحلة
- لا ترغب
وكن واثق الخطط يا صاحبي
- كيف يريتك الآن من تحت أقدامه أرضه؟
وتحسر في السير الجبال؟
- إذا نلتقي
- نلتقي
- - -
- - -
.. في اللحظة الثانية
ماطلل أطرافه الغامضة
مستغرق نفاذة في الطابع
وتوقع أمينة سلبية
أن يكون الهواء: هواء
البحرُ بهِحَوَقُ
والشَّاعِرُ الوُلَّدُ أمِتدادًا
وَقَدْ تَحَلَّمَ أَنَّ
أَكْرَمَ
أَكْرَمَ
فِيلِكَ الْوَرُوبُ مَوَكَّدَ
وَالشَّمْسُ سَقُفَلَ
وَالشَّمْسُ يَنْفَضُ المَالِيَةَ
فِي هُذِهِ الْحَجَّةِ النَّائِبَةِ
سَوِفْ تَدْعَوُ الْتَّوْرِسَ وَالْهِيَلَا
وَتَفْرِقُ فِي نَجَّامٍ صَافِيَاءٍ
أَهْرَمْ الْلَّزَرُ
وَيَبْعَثُ خَطَّوَاتٍ سَعِيدَاتٍ
وَأَطْلَقَ نَسْرُ الْهُضَابِ البَعْدَاءِ
صَرْخَةَ نَحْلَةٍ عَالِيَةٍ
وَفِي الْبَالِ مَرْتَ سَلَوَاحٌ ۱۰۰ جُرُوحٍ مَنْتِلٍ مَجِيدٍ غَدَتْ خَابِيَهُ
سَتِمْعُهَا حْجَرًا حَجْرًا
مَلَّةٌ مَلَّةٌ
وَنَسْبِيْدَا
وَهِراً
وَأَنْفِيْيَةْ تَانِ السَّلَاةِ
إِسْهَدَيْنَ دَرْجَ الْبَيْتِ بِسَبِيدَةٍ
وَإِنْ عَطَشَ الرَّجُلُ فِي شَرْفَاتِهِ
ثَلَاثَةُ سَّنَةَ لِكَ الأَرْوَةِ
مَسْقَانُ الْشَّوَازِ نَافِيُّ
عِمْلَةٌ
وَالْإِرْضُ تَدْنِوُ كَثِيرًا مِنَ الْخَطَّاَتِ
الْقَتْرِ
رَكِنُ مَلَتِنَا كَحُفُوفِ
وَأَصْدَعُ إِلَىِّ الْحَافِظِ
وَرَاحَدًا
وَرَاحَدًا
وَرَاحَدًا
أَرْبَعَةَ
وَأَخْبِرُ
مُقَدَّمًا يُبْنِجُ الْقَلْبُ يَاسَاحِي
فِي ثَقَافَةٍ هَادِئَةٍ
انْتَخِبِ ماٌ تَشْبَعُ
رُوْدَةُ فِي الْحَافِزِ
حَقْوَالْسَعْمَيْنِ غَيْبَ السَّلَاةِ
بَيْنَ الْحَوَارِ وَبَيْنَ الدِّمَاءِ
نَؤْذِيَ
فَرْشَا
حَسَسَاءنَٰ
فلتنبئ ما تشاء
سوف تمضي في عجّة الآن
فانثر
طالما يا صاحبي كلاسان
نُقيب عينك في قصبات الوجه الغربية
هذا الذي يحتوي للحريدة
يقرأ في صفحتها فرحًا
إن أربعًا وثمانين من بين مائة مستوطن يكرهون
العرب
والذي يبتقي جناً قريبة
يتصفع وجهك يبحث عن صفة تستغر النجاح
كي يقوم بيشم كل العرب
فما تقول
واحدا
واحدا
واحدا
أربعًا
هبت النذر ورتفعت في المدي زاوية
فلتندب مسار الدفاتر ما بيننا
رحلة الحافلة
سوف نمضي لفترة
أمي على مثبة الدار تنغي نجحتها
إن تأثرت
تذيل ورثتها
وأنا لا أحب الترباوت والرودة الدلاله
صرخت قرب باب الخروج مجرين
ماذا تريدون ؟
• زهراء لنافذة مقغة
• وطيرا
• ويتنا ألفناء
• شمسا
• لدينا الرصاصة والفصل
• فتنبئ ما تشاء
• ذلك سيديتي جوز السالة
• تريدون دما
• أنا لا أريد سوى سيلة
• سديتي
• أقبلت بيننا ساحة الأسئلة
•
• دانيًا يحولونك للموت
• هم يشورون الدخاء
• هم يزعون السجون
• وهم يرفعون الطاقة
• وهم يقرون الفصور
• ووجهك اليوم بحر

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يضة
وعد على صدر غرة
لا يختفي... لا يخون
فلا تبتغي
أنت ما كنت إلا لتبغي النقيض
لهذا السكون
فأبهزه
وانتجز
مكن في صنع التمثيل
عاصفة وجنون

- - - -
- ماما!!
- هل تودين أن تنزلي هننا
كانت أمرأة
ترددنا ثوبها المتورة
مخدت الدقائق
أرخت أصابها فوق مست الجنين
فيتقطت الحر في رحمها
- تنزلين هنا
- تخافي أهقوي
أمي قالت صباها
ليس الصباح بعدا
- لا تطاق الليل يا ولدي
- باتجاه الشجر
فهي أشجارنا
إذ أدرك الناز حائر إذ ان تصب صغيرا
فاقت ملائت في عين أمك
تعود على طرق الكفر
- تنزلين هنا
- إن أردت...
- إنلي...
إذا الموت في خارج الحافلة
وجينيك ما بنيت في أمان
لكنه ميت... ميت
إذا ترجعين إلى القتلة

- - - -
من يحدد
إذن... شكل هذا الحوار
من يحدد
إذن... لون هذي الخديعة
وجه الناقض بين حبال الفصل و بين حبال الشاقتي
متعلقة في عربقي الجلابة والاستالة
ومتعلقة هذي السائقة
دانأ كنت طيبًا مما أردت
كمصورة وورث مجزرة
كنت على منزل يظلون في الديناميت
كفرت أتفرعت عليه العاصم
أو رتب طحنة الفداء وثورة
من يجد:
إذن، سلأ هذا الحوار
لما أحاول منذ ثمانين عاما
تحال
لا تكون فتى طيبا
ثم تخفف يا صاحب أن تكون
كل المصادر
والعند في أهل السفح
فجل الصحاب
هدوء الحقيقة والشهداء
وقس قرف
كلما سكتت وشكلت الروح فيذ
لقت طفولة هذي الدان
من وقائع إلى نقل غزاة حتى مشارف أرض فتح
طيب أن
حتى لاتلكد فازه - فز
تحز السكان قفزة منذ عشرين عاما
ثلاثين عاما، ولقد ما أذني
هل نفس في هذه اللحظة النائمة
من خذة لثبيت المندب
وعن طلة لم تحالف صليب
انتبه
كل من حولك امشوا حقدهم
لن تكون الضحية
لا لن تكون
انتبه جيداً أيها الفتي
إنه دفعك إلى بلاد حائرة
ليس تحمل الصدأ الكراهية الفج
حين استباحوا مدى والمعين
كن دائماً متلماً كنت يا أيها الفتي
لا تست
ودر دورتمن
واصفي الآن غزاة ـ ماذا تقولن
حين تأتي البقية ممكن
يا هوا، أفراد
ياسلم الهدوء
المخرب إلى الحروب لا الحروب
ولكن ليبعد ضياء اللموت
عن عتبات المنازل
في ليلة من دم حلاكة
والزروع يضيء إلى حقه
لا يوجد أي نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
جبل
كن في ابتسامه فرقة
وسج سطحه
نافذة البيت
أو مخذ
يشمل
كن فارس الأغوشة العصبة الذي يجد
هم يخلقون الطريق إلى صدر ألف
هم يعبرون نافذتهم
وجوائزهم
والكباب التي جذبت من مدارسهم
وقت في الحبار مجررة تترقص
إيذ الخب
عين التخيل
عين سلام
وهل تكتمل الآن
نعم
كم حارب سوف يرفع هذا الدمع بالحقد
عبر الطريق
وسمك صدعه هذا الليالي
وكيف لا يزال يتردد
إن الحقد أسود
إن الحقد أسود
منذ ثلاثة أيام تحب اخبار إسهيل
يذهب البيت
ازرق الليل
أحمر الكر
ومدة ثلاثين عاما نتناول
لن تن熵 في لحمة
أو لن تنحد
كن يثق كالمغرب
أنتهى
يطلقون الرصاص 90 الهواجز
فاطم طيور سلاح
إبدا
ولا تردد
كلهم يطلقون الرصاص علايد
من الخارج الكافرج
من داخل يوغل
رصاص رصاص
رصاص رصاص
رصاص
لا تتردد
هالم هنا تحت هذا القاعد ينتشرون
وفى بيت جدك يغتصبون "العلي" مساً
وأنت تجذب في الأرض عن مقدّم تسيّب
وكلهم يطالعون الرصاص، رصاص، رصاص
فلا تتردد
دائمًا كنت أطيب ما ارتدت
إذًا مرة قالتا يا صديقي
فلا تتردد
فانّك تفضل كل فصول
فليكون المهدّئ أنّ مهدّئ
فانتزاع هذي الواقف حوالك
هذا الحديث الذي يصرّ الآن
أنا أتتّقد
مهمّ بصدّور السلاح بالموت للخاطئة
وجدت الآن
لقدّ أنّ
مثل جناح على سطح غرة
ليس يـَّحـَّد ولا يحتمـَّد
إذّ شاع الدين
عين النخيل
وعين سلاحت
فـَّـا أتـَّت تـَّكـَّمـَّل الآن
تـَّعـَبـَّد
زورقان على البحر
ملا تقيّلا
وفي هذه صدا للسما
طانرون على البحر بين الشباك
رفرفة تثور السجائر
بين حلّ الريح وحلّ الدماء
زورقان هنا
طانرون هنا
قاطرون كثرؤون
من أيّن يا أنتّ يخرجون؟
من سوف ينذر
من شملة النار في كفّ ينورون
من أيّن يا أنتّ يخرجون؟
لم تكن تفقى القتال
فلترف
ثم فلتغدر
إنا طيبون
والحب يدخلها عاشقين
فيتيمك الحلم والمآشفون
فلترعر اتنا طيبون
فلتعطّر اتنا طيبون!

فلتبس بحر غزوة
أجحبة الطائر السباحة
فلتبس كل هذا الدمار
مستعمرة

و ليكون في البداية سعادة لحوق بلادي
ولعشق طلا ولعشق دار
فلتبس كل هذا الدمار
قاطرون كثيرون

من أين يا أنت ما بخرجون؟
- من سوف التفتاز
و من شلة النار في كف نورون
الحقد أسر

من كل ناحية مخرجون عليك
و يقتلون طوفا لحكهك
يقتصرون دماؤك ما بينهم ويعودون
لبطوا مبارزتهم بالدماء
المٌل الأمل الذي في الأمام
يراهم فيرفيع عن خلفهك
رعد هذي الساء

اللهاروة تهوي على الرأس
لا يأس
- ارفع جبينك يا ولدي
وأختص عاليا
في كل زهرة فلّ هنا أرتغفت نحلة
وأستخلطت حضن
دماء على الجبهة البعيدة
عاصفة الأطم العنيف في الصحراء
تحت السراح التي تنهمش
- ارفع جبينك يا ولدي
وأختص عاليا

في كل زهرة فلّ هنا أرتغفت نحلة
وأستخلطت حضن
ما أنت تتقلّب بالمطامع
وشهوة هذه الهاروة للدم
لا فرق بين الهاروة واليد؟
- فارغ جبينك يا ولدي
وأختص عاليا

في كل زهرة فلّ هنا أرتغفت نحلة
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واستطالت حسون
ها أنت تهوي أنت
أنت تهوي
ومن كل صوب تحيٍّ لتزرف وجهذ للسمس كل الصصون
- فارفع جبينك يا ولدي
- وانتصب عائلياً
في كل زهرة كلها ارفعت نخلة
- وأستطالت حسون
هم يخطو قدم لا يهم
هذي الأيدي - الخالب أين تراها تعليز
"عامة
"عامة

إنهم، إنهم يقفون العيون
- فارفع جبينك يا ولدي
- وانتصب عائلياً
في كل زهرة كلها ارفعت نخلة
- وأستطالت حسون
حين تغلب العيون
أين تضهي البحار - اللواني رتبت
النافذة اللواني عشقت
الجناح الة التي جاء موسيمها
والحساسين
والغز
والشرفات اللواني رتبت
أين تضهي
تراها مستصعلاً للقلب
أم للجسدين
إنسي أشعر يا ولدي
فلتنت
في أغ سهل ونيل هنا في ضيوع سوف تتم فلسطين
عيناك يا ولدي كانتا دامًا تحظان
فكيف هما الآن يا ولدي
فكيف هما الآن
أنت جيداً
أنت تستطيع أذن نحو وقوتك
لا أعد بيننا غير هذي الدفائن
فيها هراوهم
نار جاد جاد
مكشوف
بضع دفائن
واسع
إذا عدت واقع نحو صدر
ذن دازا
معذا كنت يا ولدي
طبى وشجاعة كأمور غزّة
وتدلّى واهتنا من وجهها المفقَأ
من تجاربها الكبيرة
إباءء السماة:
كنت عرياناً ومطوقاً بقلامي
لم أبَّأء فقعة ، خلماً ،
وم ابيض سواي 00
- وبداك 00
ما الذي تصنع في السر يدال؟
- تنسان الأرض بالرعي
تلمان الدماء:
عن وجهي تحنني 00 تضحي 00 تتحلى
تعدى المشاه:
لوفّد الغريبات
(2)
أبدت الظل عن الظل 00 وأبهى
خُفَّر النار 00 رماد الأحباش
تبتعت مثل السمات ، وأخلت
رحبتها الذي مزه الفينا
مطمنا كاملاً
لذي - أو باخت الأرض - هوى
وأبد الرمل من الرمل
ومات ؟
(3)
يرجع الطين من يديك ، فأتيت
شقي المسن 00
أو ذباب الخوار ؟
يرجع الطين من يديك يسوّي
جسَد الشوق بالرياح ، يسوّي
رُشَّ الورد براحه الصحاري
لم أُحج بعده
يرجع الطين مرة
واصطباب الدم الملبار مره
1  هل تحست مثلما قلت بالرعد 00
ولهل 00
يقنع الطين غيّة من بقاء
شجراً من تجلبات الشوار
ويجعل العمر جزء
لم أُحج بعده
عاشق أنت ؟
أم يذكى إلى الله
(4)
نكتك أسفار ؟
ذائع لللباب أحل مراءك
ومااعدت صحبة الشمس ليلًا...
أنت مائعتد قيل سكني الدوار
لم أ حين بعذ
ما أنا بانتظاري...  
(6)
دافعا لرحلة الوقت
آمني... وأشد
هرما، دضتنا، أحم في الفجر
إلى الحشر... 
إلى الفصل... 
وفي الليل أردد
أغطشت لوبي الوي البيض
وعزاني الحوار
فعل النزف السلام
أنا موت مستعد...  
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