

Durham E-Theses

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

Afaf Mizel Abu El-Shaer Yardy

How to cite:

Abu El-Shaer Yardy, Afaf Mizel (1995) Trends and developments in the poetic language of Bilād al-Shām, 1967 -1987. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/5117/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

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

BY

ŞAFĀF MIZEL ABŪ EL-SHĀER/YARDY

The copyright of this thesis rests with the author.
No quotation from it should be published without
his prior written consent and information derived
from it should be acknowledged.

PhD. Thesis

**UNIVERSITY OF DURHAM
Centre for Middle Eastern & Islamic Studies**

1995



21 FEB 1996

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.

Áfāf Mizel Abū al-Shaʿer Yardy

.....

Centre For Middle Eastern & Islamic Studies
University of Durham.

Copyright.

The copyright of this thesis rests with the author. No quotation from it should be published without his prior written consent and information derived from it should be acknowledged.

Contents

	Page
Abstract	
Contents	
Acknowledgements	iii
Part 1	
1 - Introduction.	1
1 - 1 The Main Stages In The Development Of Modern Arabic Poetry After The First World War.	2
1 - 2 The Poets' Attitudes.	7
1 - 3 The Development of Form.	8
1 - 4 Previous Studies of Poetic Language in Modern Arabic Poetry.	13
1 - 5 The Basis of This Study.	16
1 - 6 Poetic Language in Four Outstanding Poems in Modern Arabic Poetry.	20
1 - 6 - 1 <i>Unshūdat al-Maṭar</i> by Badr Shākir al-Sayyāb.	23
1 - 6 - 2 <i>Sirḥān Yashrab al-Qahwa fī al-Kafitiryā</i> by Maḥmūd Darwīsh.	36
1 - 6 - 3 <i>Hādhā Huwa Ismī</i> by Adūnīs: ʿAlī Aḥmad Saʿīd.	49
1 - 6 - 4 <i>Al-Jisr</i> by Khalīl Hāwī.	63
1-7 Summary.	77
Notes	75
Part 2	
2 - The Poems Selected From Bilād al-Shām After 1967.	82
2 - 1 Syria.	86
2 - 1 - 1 <i>Al-Qaṣaba</i> by Mamdūh ʿUdwān.	86
2 - 1 - 2 <i>Ka's Min al-Huzn fī Ghār al-Shams</i> by ʿAbd al-Karīm al-Nāʿīm.	97

2 - 1 - 3 <i>Wa Yanḥaṣir al-Bahr ‘An al-Yābisa</i> by Fā’iz Khaḍḍūr.	106
2 - 2 - Lebanon	119
2 - 2 - 1 <i>Qaṣīdat Ṣūr</i> by Shawqī Bazīgh.	119
2 - 2 - 2 <i>Al-Baḥth ‘An Ghirnāta</i> . by Muḥammad ‘Ali Shams al-Dīn.	130
2 - 2 - 3 <i>Būṣalat al-Dam</i> by Paul Shāūl.	139
2 - 3 Jordan.	148
2 - 3 - 1- <i>Maqāṭi‘Min Sīrat Zaydān al-Mu‘aththar</i> by ‘Alī Aḥmad al-Fazzā‘.	148
2 - 3 - 2 <i>Al-Shaykh Yaḥlum bi al-Maṭar</i> by Ḥabīb al-Zūdī.	157
2 - 3 - 3- <i>Taqāsīm ‘Ala al-Jirāḥ</i> by Ibrāhīm Khālīd al-‘Ajlūnī.	167
2 - 4 Palestine.	175
2 - 4 - 1 <i>Daftar al-Aḥwāl wa al-Maqāmāt</i> by Zuhair Abū Shāyib.	175
2 - 4 - 2 <i>Al-Ḥiwār Al-Akhīr Qabla Maqatal Al-‘Uṣfūr Bi Daqā’iq</i> by Ibrāhīm Naṣr Allāh.	185
2 - 4 - 3 <i>Tuqūṣ al-Tīn</i> by Tāhir Riyād.	200
Notes	208

Part 3

3 - Discussion of The Analysis of Selected Poems.	213
3 - 1 Introduction.	213
3 - 2 Rhythm.	215
3 - 3 Theme and Structure.	220
3 - 4 The poet's voice.	223
3 - 5 Word-Association.	230
3 - 6 Metaphors and Other Figures of Speech.	235
3 - 7 Symbolism.	242
3 - 8 General Conclusion.	250
Notes	253

Bibliography	256
Glossary of Technical Terms and Literary Expressions	279
Appendix of Arabic Poems	

Acknowledgement

My first acknowledgement goes to Dr. Paul Starkey for his supervision, advice and help which brought my efforts to a fruitful ending. To Dr Khālid Karakī for his constant care and help and numerous stylistic suggestions and to Dr ‘Umar al-As‘ad for his comments and opinions.

I must mention with gratitude Dr Philip Sadgrove and Dr James Dickins who agreed to be examiners offering their most invaluable help.

My gratitude must go to the poets ‘Alī al-Fazzā‘, Ibrāhīm Naṣr Allāh, Tāhir Riyād, Zuhair Abū Shāyib, Ṣālīh Zūdī, Ḥabīb Zūdī, ‘Abd Allāh Ḥijāzī and the others who kindly permitted me to use their poems and I also thank the chairman of Dār al-Shurūq in Amman for his help and interest. I would like to express thanks and appreciation to Jeanne Whitehead for help in proof reading and to the secretaries of the CMEIS for their kindness and support.

Finally I must thank R. W. Yardy for his constant support and encouragement before and during this work without which it would not have been possible for me to undertake and complete this thesis.

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 Ḥāfiẓ Ibrāhīm, Jamīl Ṣidqī al-Zahāwī, Ma'rūf 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 Khalīl Muṭrān, ‘Abd al-Raḥmān 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 Khalīl Muṭrān, who was well read in French poetry, mentions briefly in the preface of the first volume of his collected works published in 1908.¹ 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.² The ideals of Muṭrān and the Dīwān 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, Nu‘ayma, Abū Mādī and

others. Their efforts were continued by the Apollo group based in Egypt from 1930 onwards, which included Abū Shādī, Nājī, Ālī Maḥmūd Ṭāhā, Ābū Shabaka and others.

Arab romantics do not share the same philosophical background as European Romantics.³ 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.⁴ 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."⁵ 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.⁶ 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.⁷ 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 ʿAlī Maḥmūd Ṭāhā 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 Ṭāhā 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]."⁸ 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.⁹ Poets with obvious Marxist leanings emerged including al-Bayyātī, al-Sayyāb and Kāzīm 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.¹⁰ 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 ʿAbd Allāh Hijāzī, 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.¹¹ 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-Bayyātī'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.¹²

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.¹³ 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.¹⁴ 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 Ibrāhīm Jabrā,¹⁶ al-Sayyāb's famous poem "Song of Rain" written in the mid-1950s is the model for the Tammūzī school. Al-Sayyāb used the Tammūzī myth that harks back to Babylonian civilisation in its concept of a God of fertility. Tammūz was a god of the harvest and Ishtar in her youth had loved Tammūz. 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 Tammūzī 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 Tammūzī School fired the imagination of other poets who saw in it an answer to their own search in mythology for a new imagery. The Tammūzī 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.²¹ 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.²² This writing gave great importance to the various pre-Islamic literary traditions.²³ 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 Qur'ān. This dictated not only religious thought but also political and social development in the Muslim world.²⁴ 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.²⁵

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,²⁶ and according to the poet's attitudes and his commitment.²⁷ 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-'Udwān'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.²⁸ Out of this emerged a group of outstanding poets including Adūnīs, al-Ḥāwī, Aḥmad Ḥaydar, Muḥammad ‘Afīfī Maṭar, Mamdūh al-‘Udwān, Sāmī Mahdī, Ḥamīd Sa‘īd, Aḥmad al-Mujāfī, ‘Alī 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: ‘Izz al-Dīn Ismā‘īl,²⁹ S. Moreh,³⁰ Al-‘Azma,³¹ Ḥasan Aḥmad al-Kabīr.³² They classified the main types of poetry according to their metrical structure as follows:

(a) *Al-Shi‘r al-‘Āmūdī* (Classic Poetry) using the traditional metrical structure [16 metres] drawn up by al-Khalīl Ibn Aḥmad 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 (*ṣadr*) has the same number of feet (*taf‘īlat*) as the second (*‘ajz*) 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".³³ The striking feature of the poetic line is its underlying monotony, caused by repetition of the major units or lines of each metre.³⁴ 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, *fā‘ilun* may suggest a horse galloping, *fā‘ilātun*, singing, dancing or walking, and *mutafā‘ilun* war.³⁵

(b) Blank Verse (*Al-Shiʿr 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.³⁶ In the early 1940s ʿAlī 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*.³⁷ Later blank verse became established in modern Arabic poetry by using simple metric forms that repeated the same pattern of a foot, such as *fāʿilun* repeated four times in each half of the poetic line to obtain *mutadāarak*. *Al-kāmil*, *rajaz*, and *mutaqārib* metres were also used as simple metric forms, appropriate for the new style in poetry.³⁸ The farewell scene from *Romeo and Juliet* was translated in the *mutaqārib* metre, but with elements of *mutadāarak* frequently visible.³⁹ The development of this poetic form can be seen in the use of metres based on a single pattern of *tafʿila*, though the number of feet may vary from line to line. Examples of this appear in the poems of al-Qabbānī, Adūnīs, ʿAbd al-Ṣabūr and Saʿīd ʿAqall, who tried in his poem *Shīrāz* to neglect the rhyme and rhythm but order the feet with syllables and their sounds.⁴⁰

(c) Free Verse (*Al-Shiʿr al-Ḥurr*) or (*Shiʿr al-Tafʿila*). 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.⁴¹ Al-Sayyāb developed free verse further. But he gave full credit to Bākathīr for his work when he said "ʿAlī Bākathīr was the first person to employ free verse."⁴² 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-Qarya*, dated September 1947. Both Al-Malāʾika with *al-Kūlirā* 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 Lewīs ʿAwad.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.⁴⁴ Their poems use one foot (*tafīla*) 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 Abū Shabaka who imitated Jibrān's writing particularly in his book *al-Mawāḳib*. This mixture, however, was criticised by al-Malāʾika, 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 ʿAwad: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 (*tafīla*) 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-Malāʾika 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 innovation⁴⁷

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 Saʿīd ʿAql.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 *qaṣīdat 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, *sajʿ*, 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-shiʿr al-manthūr*) and the prose poem (*qaṣīdat 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 Qurʾānic style of Islamic rhetoric that became strong in ʿAbbasid prose and "even adapted the rhetorical technique of poetry by introducing *al-badiʿ*, 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, Ḥabīb Salāmā, Rashīd Nakhla and many others tried to follow Jibrān and al-Riḥānī in their style of *al-shiʿr al-manthūr*.

In his study, Albīr Adīb revealed the departure of *Qaṣīdat al-Nathr* (prose poem) from *al-shiʿr al-manthūr* (poetic prose). He classified the different types of *al-*

shiʿr 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-shiʿr al-manthūr* after the 1950s. Adīb'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-shiʿr al-manthūr* "has the appearance of a poem with short lines at the end of which the reader often pauses."⁵³ *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."⁵⁴ This can be seen clearly in Muḥammad al-Māghūt's poems. *Qaṣīdat al-Nathr* was criticised strongly by al-Malāʾika, al-Nuwayhī, 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, Unsī al-Hāj, Muḥammad al-Māghūt, 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 criticism⁵⁵ 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 studies⁵⁶ 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

conservative⁵⁷ 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.⁵⁸ 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.⁵⁹ (4) Studies that used the classical disputes of words and meanings but these studies see the word in classical⁶⁰ Arabic poetry as equal to form in modern Arabic poetry since the rhythm (metre and rhyme) never changed in classical poetry. These studies⁶¹ 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 Khūrī and Mālik al-Muṭlabī follow this principle. Yumnā al-Īd⁶² states that rhythm in the text is not only created by the foot but also by "dynamism or association" (*takthīf al-mūsīqā aw shaḥn juzʿ min ajzāʿ al-ʿunṣur bi mā yajʿal al-mūsīqā 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 Khūrī⁶³ 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 Ṣīghat al-Jami'* by Adūnīs, *Muḥāwala Raqm Sab'a* and *Sirḥān Yashrab al-Qahwa fī al-Kafitiryā* 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, *Sirḥān...*, Khūrī relies on the tense of the verb "to kill" which is built into the *Sirḥān* 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, *Sirḥān*, 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-ʿĪd and al-Khūrī were influenced by modern critical theories, such as structuralism and post-structuralism. The study by Mālik Yūsuf al-Muṭlabī⁶⁴ discussed

the structure of language through an analysis of the grammatical uses of conditional sentences and their relation with time. In al-ʿĪd, 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.⁶⁵ 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,⁶⁶ or drawn from the poet's vision and experience.⁶⁷ It may be created through the use of particular tenses or persons of

verbs.⁶⁸ The movement therefore comes from parts that work together to form complex interactions⁶⁹ 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."⁷⁰ 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.⁷¹ 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.⁷² These metaphors give vitality and colour to the poem but are easy to confuse with other figures of speech such as metonymy, synecdoche, simile.⁷³

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 *Dīwāns* 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-Maṭar (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 Adūnīs 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 *Unshūdāt al-Maṭar (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-Sayyab 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-Ḥaydarī). (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 Thamūdīs or Thamūdenese of Ptolomy and Pliny, who were an ancient Arab people who lived in Wādī al-Qurā in Northern Arabia. They worshipped seventy gods. God sent then a prophet called Ṣāliḥ 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 contemporary⁷⁵ 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, Darwīsh summarises the problems of his society. In the poem *Sirḥān Yashrab al-Qahwa fī al-Kafitiryā* (*Sirḥān Drinks Coffee in The Cafe*), Darwīsh'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 Darwīsh 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 Darwīsh.

Darwīsh'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 Ismī (This Is My Name) by Adūnīs represents social experiences. Adūnīs is the character who appears in the poem as Adūnīs = 'Alī = *fidā'i* = "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 Shākīr 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."⁷⁷ 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. Studies⁷⁸ 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 ʿala al-aṭlāl*) 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- (*mustaf'ilun*) taken from *rajaz* metre four times in every line [1-17⁷⁹], as follows; --0-, --0-, --0-, 0-⁸⁰ or 0-0-, --0-, --0-, 0-

ʿaynāki ghā\ batā nakhī\ līn sāʿatal saḥar

mustaf'ilun\ mustaf'ilun\ mustaf'ilun\ fa'ū

ka'annamā\ tanbuḍu fī\ ghawrayhimāal\ nujūm

mutaf'ilun\ mustaf'ilun\ mustaf'ilun\ fa'ū

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 *rāʿ* = a, the second rhyme *mīm* = b and so on to the end of the poem. For example

ʿaynāki ghābatā nakhīlīn sāʿat al-saḥar

aw shurfatāni rāḥ yanʿā ʿanhumā al-qamar

‘aynākī hīn tatsimān tūriq al-kurūm

wa tarquṣ al-adwā’ ka al-aqmār fī nahr

yurjjuh al-mijdhāf wahnān sā‘at al-sahar

ka‘annamā tanbuḍ fī ghawrayhimā al-nujūm

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

- 1- aabaabcdcdababa - refrain (aaaa)
- 2- eeffghhghagaa - refrain (aa)
- 3- aaiiaajklmmlmheehaanon - refrain (aaa)
- 4- oppaa - refrain (aaa)
- 5- oa - refrain. (aa)
- 6- ddaoo - refrain (aaa)
- 7- aaqrrrq - refrain (aaa)
- 8- almmllmkksmksmml - 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 repeats 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.⁸¹

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 [56]. 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 mother⁸² 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" [88, 91, 118, 120]."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 [7]. The poet's soul wakens with tears [11]. This awaking becomes an unconscious state when the poet uses the verb *yahdhī* to summon up a child's memories from the past. This integrates the past with the present tense for example *khāf, bāt, yahdhī, lajja, qālū, afāq* . . . [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 ask God [48, 97] for rain after long waiting. There is rain but the palm tree and the mother's grave drink it [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-Zahrānī⁸⁴ 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.

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 Khūrī 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.⁸⁷ 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 'Abbās 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 *qasīda*.⁸⁸ 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.⁸⁹

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, Qurʾānic 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,"⁹⁰ 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 *Sirḥān Yashrab al-Qahwa fī al-Kafitiryā* by Maḥmūd Darwīsh

Sirḥān Yashrab al-Qahwa fī al-Kafitiryā (*Sirḥān Drinks Coffee in The Cafe*).

This poem is the twelfth in a series of twenty one poems collected in the *Dīwān Uḥibbuki aw lā Uḥibbuki* published in Beirut in 1972. This *Dīwān* 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.⁹¹ Darwīsh picked Sirḥān's trial as a symbol of the Palestinian resistance. Bishāra Sirḥān 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. Sirḥān 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 Sirḥān's psychology, feelings, trial and conviction. Sirḥān'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 Sirḥān'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.

Darwīsh 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. Sirhān 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 Darwīsh 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 Sirhān, the martyr; the story is composed of only one main action.

2 - Rhythm

Darwīsh does not follow conventional classical or modern rules of prosodic scansion. A quick look at the prosody of the poem's lines shows that Darwīsh skips from the use of *basīfī* metre, which contains two feet - - 0 - (*mustafīlun*) and - 0- (*fāīlun*), to the *mutaqārib* foot 0 - - (*faīlun*), or the *mutadārik* foot - 0 - (*fāīlun*). For example

Yaji'ūn\ abwābunaa\ baḥr, fā\ ja'anā\ mātarun\ lā ilāh\ a illāal A\ llāh.

fā'ūlun\ mustaf'ilun\ fā'ilun\ f'ilun\ f'ilun\ f'ilun\ fā'ilun\ fa'ūlun\ f'ilun\ f'ilun

fāja'anā\ mātarun\ wa raṣā\ ṣun hunaa\ arḍu sij\ jāda wa\ ḥaqā'ibu\ ghrbah

f'ilun\ f'ilun\ fā'ilun\ fā'ilun\ mustaf'ilun\ fā'u\ mustaf'ilun

Critics who have studied this poem such as Ilyās Khūrī and Aḥmad Dā'ūd⁹² 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."⁹³ 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*, *qātil---qātil*. 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] Darwīsh 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.

Darwīsh 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]. Darwīsh 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 Sirhān is the prisoner of war = prisoner of peace [208], Sirhān is the food of war = the food of peace[212], Sirhān 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].

Darwīsh 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: Sirhān 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 Sirhān's emotions and addresses him, but he includes his belief, feelings, and dreams when he identifies with Sirhān and others by using verbs or pronouns indicating "we" such as *naltaffu*, *na'rif*, *ra'aynā*, *sa'alnāhū*, *ṣirnā*, *naqīsu*, *naqūl*, *nuqātil*, *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 Sirhān, 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. Sirhān 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 "to kill" in the past while the reason for, and the effect of, this action is still in the present. Sirhān is dead, but every day the problem between the Palestinians and the Israeli occupation evokes a martyr like Sirhān. The poet/narrator relates the event in the past "the enemy surprised us" (*fāja'anā*) [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 Sirhān 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 Darwīsh chooses another martyr in his later poems such as Aḥmad al-Zaʿtar.⁹⁴ Present and future are the time to discuss freedom and occupation, or life and death. Darwīsh 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) *Rāʾiḥat al-bunn* (smell of coffee) means a nice smell. Traditionally, Arab coffee is linked with marriages and funeral ceremonies. In Darwīsh'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 Sirḥān 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-mi³dhana*, 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]. Sirḥān is like one drop of blood searching for its place. Sirḥān equates to a drop of blood that is searching for home, thereby representing Palestinians and Palestine. This drop of blood equates to Sirḥān's soul and his soul, which is planted in the plain of Marj Ibn ʿĀmir as a single grain of wheat.[232]

(3) *Baʿīda* 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. *Baʿīda* in general comprehensively embraces all towns and cities in Palestine. The adjective *baʿīda* 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

Darwīsh 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 recognise 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]

"Sirhān lies when he said he sucks your milk," Sirhān 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, Sirhān 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].

"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 Ḥiṭṭīn led by Ṣalāḥ al-Dīn al-Ayyūbī 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 ʿAlī ibn al-Ḥusayn 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] "Ḥiṭṭīn 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 Sirhān as a symbol can be seen in the following:

(i) Sirhān 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) Sirhān 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 Shākīr al-Nābulī 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.⁹⁵ 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 Sirhān in exile, the history of Palestine, etc. More words that emphasis the above ideas can be seen in the following list:

SYMBOLS

rain
time

ASSOCIATION

power, evil, does not break the chalk line,
day, birth and growth, no appointment, sad memory, age,
yesterday, Christmas, measures with handcuffs, history, day to
return, stay, evening, children

wind	direction, flower for tent, holding your flying tent
women	mother, earth, stop praying, call names, waiting, country, justice, occupied, sell their wheat and wishes
dream	memory, loss, wasting time, history, wishes, suffer
song	relater, action
knives	disloyalty
starve	bullets
carpet	praying, skin, cover of home
suitcase	exile
bird song	memory
wheat	life, Sirḥān
storm	destruction, rain
smoke	mote
old guide	tradition, bracelet of flowers, new
milk	growth, white, rich, giving
cloud	dark, fertile

To sum up, Darwīsh chooses the character "Sirḥān" to express his concern, attitude and aim. Sirḥān as a person and martyr is an example of the Palestinians who suffer occupation and exile. The choice of Sirḥān as a martyr is responsible for the success of the poem.

1 - 6 - 3 *Hādhā Huwa Ismī* by Adūnīs: (ʿAlī Ahmad Saʿīd)

This poem, *Hādhā 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 *Hādhā Huwa Ismī*. This poem was also once published under the name *A Time Between Ashes and Roses* (*Waqt Bayna al-Ramād wal Ward*). *Hādhā 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. *Hādhā Huwa Ismī* was also translated into English by S. M. Toorawq and published in the periodical *Journal of Arabic Literature* in March 1993.

1 - Introduction

From the discussion of Darwīsh's poem it can be seen that Darwīsh 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. Darwīsh is unlike Adūnīs. Adūnīs 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 Adūnīs 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 *kāf al-mukhāṭab (ki)* such as *dakhaltuki*, *yadāki* 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."⁹⁶ 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'alī discusses the obscurity and complexity in Adūnīs' poems, al-Khaz'alī 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."⁹⁷ From the above, Al-Khaz'alī suggests that Khālida Sa'id read Adūnīs's poem *Hādhā Huwa Ismī* 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-Khaz'alī 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 0 - - (*f'a'ūlun*) 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*, *bad'ī*, *ya'tī*, *tamshī*, *yajrī*, *yaghwī*, *īndī*, *itba'nī*, *ismī*, *tabkī*. If we rewrite the poem in the form of a poem rather than prose, the opening verse will be written as follows:

" *māḥiyan kull ḥikmatin hādhi nārī*
lam tabqa - āyatun - damī
Al-āyah hādihā huwa bid'ī
dakhaltu ila hawḍiki, arḍun tadūr hawlī
A'dā'uki Nīlun yajrī "

Matching the rhyme of words is followed by the repetition of such words as *bāb* [81, 82], *mīhrāb* [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. Adūnīs 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. Adūnīs 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 Khūrī as a different form.⁹⁹ But in spite of the above, different responses may strike the reader because Adūnīs 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.

Adūnīs 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 = 'Alī = he = *fidā'i*". This voice occupies 40% of the verbs. This indicates that the poet/speaker, the poet/'Alī, and the poet/he are the main voices in this poem. This concentration has been criticised by Aḥmad Dā'ūd¹⁰⁰ when he states that Adūnīs exaggerates the use of the pronoun "I", his name 'Alī, and "he." The verbs that Adūnīs 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 *aḥbābtu* (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, Adūnīs is ready to begin the change. The poet/speaker asks himself what he wants to do [69]. He then disappears while the poet/'Alī¹⁰¹ 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 Antūn Saʿāda by the Lebanese authorities in 1949 when he called for the unity of Greater Syria (including Syria, Lebanon, Iraq and Palestine). Before his death Saʿāda founded the Syrian Social Nationalist Party in 1932 and he was a contributor to the periodical *Shiʿr*.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/ʿAlī 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-ḥadītha* (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 'Alī'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 Adūnīs 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.

Adūnīs 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.¹⁰³ 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". Adūnīs believes that his blood is verse. Blood here means a newborn idea. With this blood he will wipe out every wisdom (philosophy). Adūnīs 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 Adūnīs 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-tārīkh* "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-Ma'arri her child, and al-Junaidī, al-Ḥallāj and al-Nafri 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.¹⁰⁴

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 khāliq al-ta'ab* (God); *ihtadinnī, imtahinnī, imnahinī* [97] (symbol of entering a new experience); *anā sakhrat al-baḥth wa al-su'āl* [98] (symbol of looking for truth); *al-shaykh al-rāsīd* [98] (worship); *shirk al-daw', aṣṭa', khafif* [99] (symbol of joining soul); *damī tāj wa fidda* [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.[84]." They throw "Alī in the dark pit." "Alī 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 = "Alī = *fidā`i*." 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, "Alī" 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. Adūnīs 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 Adūnīs expresses his attitude and feelings. He wants to modernise Arabic poetry. This poetry has to be written for people. For Adūnīs this modernity will begin by preparing for change. For his modernity he will wipe out all wisdom and start from the beginning.

SYMBOLS

wisdom

lock
love
wound
my body
face
this time

ASSOCIATIONS

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.
land, Nile, city, sad
signal of night, flood, shout, city, people, salt, wound, fire.
branch, shine, embargo, complement, fed up.
flower in the wind.
child, shadow, orbit, light, revolution, grass, fire
firebrand, resisting, tears, poor, carried, stars.

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 trees, sad birds, flowers, branch, refugee, sleeping,
rock	answer, growth, ages
sand	food, eyelids
waves	my blood, lasting dream.
land	flower, hungry, stone, place, statues, 'Alī'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
'Alī	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, 'Alī
sun	killer, wanted, clothes, hunter, prevent

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 Khaṣṣm Hāwī

The poem *Al-Jisr* (*The Bridge*) is the fifteenth and last poem in the *Dīwān Nahr al-Ramād* dated 1961 and published in Beirut in 1972 and 1979.

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 *Dīwān 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.

2 - Rhythm

The poet chooses the foot - 0 - - (*fā'īlātun*) that is taken from *ramal* metre, not only in this poem but also in all the poems in the *Diwān Nahr al-Ramād*. This use of one foot allows Fawwāz Tūqān¹⁰⁷ 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- ababccdeeccfccgchc | [1-18]. |
| 2- iklmnoncopc | [19-29]. |
| 3- qcrccstucbbbcvcsc | [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 *kafānī* 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] *‘id - wa‘id*, [5] *tamziq - ‘ruq*, [22] *hāsad - hāqil*, [56] *kunūz - ‘uz* [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 *Kafānī* (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 *ūlad* 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 *nabqī, nazfar*. 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 *tifl* (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."

Hāwī 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-lafzī* 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."¹⁰⁸

7 - Symbolism

The poet's use of symbols expresses his concern, gloom and hope. Hāwī uses Biblical and traditional themes. These themes can be easily recognised by the use of some words in Hāwī'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 Hāwī'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".

SYMBOLS	ASSOCIATION
bridge	life, pass, ribs, lonely, history
love	wine, food, roses, gold, treasure, child, contemporaries
harvest	field, celebration, autumn
child	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.
home	two homes, one roof, freedom, new stream, old, new, a cry, wombs torn, veins cut, old, new wall.

ashes	desert, cold, ice, horizon, fire, bread.
East	caves, swamps, new.
a grave stone	stone in the wind, empty handed, crucified, lonely, you, skin,
history	treasure, boxes, do not die, my age, feed, happiness, hand, faith, memories, wine, food, children, bridge.
snow	not fearful, nights, cold, ashes, ice.

From the previous analysis of Ḥāwī's poem, we find that Ḥāwī is concerned to keep the balance between old and new. Ḥāwī adheres to a firm use of rhythm and metaphor. The attraction of Ḥāwī'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-Sayyāb's and Ḥāwī's poems gives a balance between the modern and classical, while the complicated use of the foot in Adūnīs's poem bears a curious analogy to the best style of modernity. To understand the use of the foot in Adūnīs'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 Darwīsh. Darwīsh

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 Sirhān, his countrymen and his country's enemies to express his feelings. He is the narrator, while Sirhān captures the poet's experiences. Adūnīs employs voices that indicate himself only "I", "Ālī", "*fidā'i*." He is speaker and narrator. Ḥawī 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 Ḥawī repeat the word "child," but the features of the child in Ḥawī'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. Ḥawī 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 Darwīsh'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 Tammūzī 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 Darwīsh. 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 Tammūzī myth. The comprehensive symbol as a character is used by Darwīsh: Sirhān as a comprehensive symbol embodies all Darwīsh's experiences and develops without effort as the poem progresses. Darwīsh chooses Sirhān'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.

¹ See Y. 'Izz al-Dīn, *al-Tajdīd fī al-Shi'r al-Ḥadīth: Bawā'ithuhu al-Nafsiyya wa Judhūruhu al-Fikriyya*, Jeddah, 1986, p37

² Loc. cit.

³ Salma K. Jayyusi, *Modern Arabic Poetry An Anthology*, New York, 1987, p.5

⁴ Ibid., p. 8

⁵ Ibid., p. 5

⁶ See M. M Badawi, *A Critical Introduction To Modern Arabic Poetry*, London, 1987, p. 184

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-Shi'r*, Beirut, 1978, pp. 5-8

¹¹ See for example al-Qabbānī's poems. Badawi, op. cit., p. 221

¹² See Hanan M. 'Ashrawi, *The Contemporary Literature of Palestine; Poetry and Fiction*, Michigan, 1984, pp. 21, 56.

¹³ See Sa'd Du'aybis, *Hiwār 'An Qadāyā al-Shi'r al-Mu'āsir*, Cairo, 1984, p. 119.

- ¹⁴ See Aḥmad Farah al-Qulayān, *Jināyat al-Shi'r al-Hurr*, Abha, 1982, p. 54 and Ḥusayn Muruwwa, *al-Ādāb*, April 1953, p. 87.
- ¹⁵ *Qaḍāyā al-Shi'r al-Mu'āṣir*, Beirut, 1983, pp. 62, 295-299, 300-302, Y. 'Izz al-Dīn, op. cit., pp. 161-162, and see Badawi, op.cit., p. 207.
- ¹⁶ Khalīl A. Sulaymān. *Palestine And Modern Arabic Poetry*, London, 1984, p.171.
- ¹⁷ Jayyusi, op. cit., p. 22.
- ¹⁸ Y. 'Izz al-Dīn, op. cit., pp. 170-172.
- ¹⁹ "The Tammūzī Movement and the Influence of T. S. Eliot on Badr Shākir al-Sāyyāb" By Al-'Azma , published in *Critical Perspectives on Modern Arabic Literature 1945-1980*, Ed. by Issa G. Boullata, p. 215.
- ²⁰ See John Asfur, *When The Words Burn*, Canada, 1988, p. 45.
- ²¹ Jayyusi, op. cit., pp. 22-23
- ²² Nazeer al-'Azma, *Free Verse In Modern Arabic Literature*, Indiana, 1969, p. 125.
- ²³ See 'Azma, op. cit., p. 125; "Anṭun Sa'āda calls young poets to use mythology of ancient Syria and Mesopotomia Iraq".
- ²⁴ Asfur, op. cit., p. 56.
- ²⁵ Loc. cit.
- ²⁶ Adūnīs, "Al-Shi'r al-'Arabī wa Thalāthat Mawāqif Izā' al-Adab", *Al-Ādāb*. no.4.p. 18; Aḥmad Muhammad 'Aṭiyya, "Naḥwa Adab 'Arabī Multazim", *Al-Ādāb*, no. 6; Shawqī Dayf, *Dirāsāt fī al-Shi'r al-'Arabī al-Mu'āṣir*, Cairo, 1985, and others
- ²⁷ Jayyusi, "Contemporary Arabic Poetry Vision and Attitudes", pp. 46-65, published in *Studies of Modern Arabic Literature*. Ed. R. C. Ostle.
- ²⁸ Jayyusi, "Al-Shi'r al-'Arabī al-Mu'āṣir Taṭawwuruh wa Mustaqbaluh," *'Ālam al-Fikr* (4) pp. 43-48
- ²⁹ 'Izz al-Dīn Ismā'īl, *Al-Shi'r al-'Arabī al-Mu'āṣir wa Zawāhiruh al-Fanniyya wa al-Ma'nawiyya*, Beirut, 1972, p.79
- ³⁰ Moreh, *Modern Arabic Poetry 1800 - 1970*, Leiden, 1976.

- ³¹ 'Azma, op.cit.,
- ³² Ḥasan Ahmad al-Kabīr, *Tatawwur al-Qaṣīda al-Ghinā'iyya fī al-Shi'r al-ʿArabī al-Ḥadīth*, Beirut, n.d.
- ³³ 'Azma, op.cit., p. 42.
- ³⁴ Bū Qādir Mutawallī Ḥamīd, *Mizān al-Shi'r*, Cairo, 1961, pp. 13-14.
- ³⁵ Qudāma Ibn Ja'far, *Naqd al-Shi'r*, Cairo, 1956, p.2.
- ³⁶ H.L. Moody, *Literary Appreciation*, appendix, 11, p. 204.
- ³⁷ 'Azma, op. cit., p. 69.
- ³⁸ See 'Alī Ahmad Bākathīr, *Fann al-Masrahiyya*, Cairo, 1962, pp. 2-3.
- ³⁹ Ibid., pp. 4-5.
- ⁴⁰ See *Al-Makshūf*. 1939, p. 10.
- ⁴¹ Bākathīr, op. cit., pp. 12-14.
- ⁴² Interview with al-Sayyāb, *Ta'liq al-Ādāb* (1) p. 137.
- ⁴³ Mounah Khouri, "Lewis 'Awad, A Forgotten Pioneer of The Free Verse Movement." *Journal of Arabic Literature* (1) p. 137.
- ⁴⁴ See al-Malā'ika, op. cit., pp. 20-26 Quoted by Fathī Sa'īd, p. 67, and see Qāsim Jawād, *al-Ādāb*, (17).
- ⁴⁵ See al-Malā'ika, op.cit., pp. 79-92, Munīf Mūsā, *Al-Shi'r al-ʿArabī al-Ḥadīth fī Lubnān*, Baghdad, 1986, p. 231, and see Mikhā'il Nu'ayma, *Jibrān Khalīl Jibrān*, Cairo, 1962, pp. 102, 104, 112.
- ⁴⁶ Mounah Khouri, op. cit., pp. 206-207.
- ⁴⁷ See al-Malā'ika op. cit., pp. 213-218.
- ⁴⁸ Sa'īd 'Aql, *Randy*, Beirut, 1961, pp. 149-150, *Majdiliyya*, Beirut, 1961 p. 21, and see *Daqmūs*, Beirut, 1960.
- ⁴⁹ See al-Malā'ika, op.cit., pp. 212, 218.

⁵⁰ See Moreh, op. cit., p. 289.

⁵¹ Ibid., 290.

⁵² Loc. cit.

⁵³ See Jayyusi, *Trends and Movements of Modern Arabic Poetry*, Leiden, 1977, pp. 629-640, and see 'Ālam al-Fikr, pp. 43-48.

⁵⁴ Jayyusi, op. cit., p.629, and see Muḥammad al-Māghūṭ, *Huẓn fī Daw' al-Qamar*, Beirut, 1959, pp. 22-25.

⁵⁵ See Ibn Rashīq al-Qaiyawānī, *al-'Umda*, Beirut, 1981 vol 1 p. 119, al-Jurjānī, *Dalā'il al-Ijāz*, Beirut, 1969, p. 132, al-Āmidī, *al-Muwāzana*, n.p, 1944 p. 380.

⁵⁶ See 'Izz al-Dīn al-Amīn, *Nazariyyat al-Fann al-Mutajaddid wa Taṭbīqātuhā Ala al-Shi'r*, Cairo, 1971, 'Alī 'Ashrī Zāyid, *'An Binā' al-Qaṣīda al-'Arabiyya al-Ḥadītha*, Kuwait, 1978, and see Muḥammad al-Khaz'alī, *Modernity: A Study of Adūnīs Theory and Poetry*, Texas, 1983, pp. 43-48.

⁵⁷ See Ibrāhīm al-Samirrā'ī, *fī Lughat al-Shi'r*, Amman, 1984, Badawi, op. cit., p. 237, 'Abd al-'Azīz Maqālīh, *Azmat al-Qaṣīda al-'Arabiyya: Mashrū' Tasā'ul*, Beirut, 1985, and see Muḥammad al-Nuwayhī, "Ma'akat al-Shi'r al-Ḥadīth." *al-Ādāb* Vol 4, pp. 155-256.

⁵⁸ See 'Alī 'Ashrī Zāyid, op. cit., Jayyusi, *Trends and Movements . . .* Shākir al-Nābulṣī, *Majnūn al-Turāb*, Beirut, 1987, Iḥsān 'Abbās, *Fann al-Shi'r*, Amman, 1987, pp. 193-210, and "al-Ṣūra al-Ukhrā fī Shi'r al-Bayyātī," *al-Ādāb*, (2) Boullata, "al-Ṣūra wa al-Fikrā fī Shi'r Adūnīs," *al-'Arabiyya*, no. 2 pp. 1-2, Bushrā Mūsā Ṣāliḥ, *Al-Ṣūra al-Shi'riyyah fī al-Naqd al-'Arabī al-Ḥadīth*, Beirut, 1994.

⁵⁹ See Muḥammad Fattūḥ Aḥmad, *Al-Ramziyya fī al-Shi'r al-Mu'āsir*, Cairo, 1977, Rajā' 'Īd, *Dirāsāt fī Lughat al-Shi'r*, Cairo, 1979, Iliyā Ḥāwī, *al-Ramziyya wa al-Siryāliyya*, Beirut, n.d.

⁶⁰ Iḥsān 'Abbās, "Ittijahāt al-Shi'r al-'Arabī al-Mu'āsir," *'Ālam al-Ma'rifa*, no. 2, and see Ibn Rashīq, 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-Malā'ika, op. cit., 'Izz al-Dīn Ismā'īl, op. cit.,

⁶² Yumnā al-'Īd, *Fī Ma'rifat al-Naṣṣ*, Beirut, 1985.

- ⁶³ Ilyās Khūrī, *Dirāsāt fī Naqd al-Shiʿr*, Beirut, 1986.
- ⁶⁴ Mālik Yūsuf al-Muṭlabī, *Fī al-Tarkīb al-Lughawī li al-Shiʿr al-Muʿāṣir: Dirāsa Lughawiyya fī Shiʿr al-Sayyāb, wa al-Malāʾika, wa al-Bayyātī*, Baghdad, 1981.
- ⁶⁵ Marjorie. Boulton, *The Anatomy of Poetry*, Great Britain, 1988, p. 7
- ⁶⁶ Muḥammad Banīs, *Zāhirat al-Shiʿr al-Muʿāṣir fī al-Maghrib: Muqārana Bunyawīyya Takwīniyya*, Beirut, 1985, p. 54, Ḥasan Sharīf, "al-Shiʿr al-Ḥurr Mirʾā Ukhrā." *al-Ādāb*, March 1962, p. 24, and see Yumnā al-ʿId, op. cit., p. 98.
- ⁶⁷ See Tāhir Riyād, "Muhimmat al-Qaṣīda Hiya An Takūn Faqat," *al-Yawm al-Thaqāfī al-Raʿy*, 1989, and see Shākīr al-Nābulṣī, op. cit., p. 645.
- ⁶⁸ See Ilyās Khūrī, op. cit., p. 151, and see al-Nābulṣī, op. cit., p. 646.
- ⁶⁹ Kamāl Abū Dīb, *Jadaliyyat al-Khaṣāʾ wa al-Tajllī*, Beirut, 1984, p. 104.
- ⁷⁰ Robin Skelton, *Poetic Truth*, 1978, p. 1.
- ⁷¹ *American Heritage Dictionary*, *Princeton Encyclopaedia of Poetry and Poetics*, and R. Skelton, *The Poetic Pattern*, Routledge and Paul, 1956, pp. 93, 102.
- ⁷² Banīs, op. cit., p. 140.
- ⁷³ See J. Tambling, *What Is The Literary Language?*, 1988, p. 53, and see R. Skelton, op. cit., p. 39.
- ⁷⁴ John Asfur, op. cit., p.54.
- ⁷⁵ See T. Deyoung, "A New Reading of Badr Shakir Al-Sayyāb Hymn Of Rain," *Journal Of Arabic Literature*, (1) March 1993 p. 42.
- ⁷⁶ See Adūnīs, *Zaman al-Shiʿr*. pp. 130-132, Aḥmad Dāūd, *Lughat al-Shiʿr*, Damascus, 1980, p. 232, and see Muḥammad Banīs, *Hadāth al-Suʿāl*, Beirut, 1980, p. 150.
- ⁷⁷ John Asfur, op. cit., p.55.
- ⁷⁸ See Iḥsān ʿAbbās *Badr Shākīr al-Sayyāb: Ḥayātuhu wa Shiʿruhu*, Beirut, 1980, and see Khalīl Kamāl al-Dīn *al-Shiʿr al-ʿArabī al-Ḥadīth wa Ruḥ al-ʿAsr*, Beirut, 1964, p. 177
- 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.

⁸⁴ Zahrānī, *Al-Qaṣīda al-Ḥadītha wa Aʿbāʾ al-Tajāwuz*, Riyadh, 1987, p.28-29.

⁸⁵ Ilyās Khūrī, op. cit., p.45, and Jayyusi, op. cit., p.695

⁸⁶ Asfur, op. cit., p. 155.

⁸⁷ Eliot, *The Critical Heritage*, 1963, vol 1 p.141.

⁸⁸ See Ihsān ʿAbbās, op. cit., p.209, T. Deyoung, op. cit., p.42, ʿAzma, op. cit., p.167, and Khūrī, op. cit., p.45

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.

⁹² See Khūrī, op. cit., pp. 140 - 142, and Dāʿūd, op. cit., pp 203 - 205.

⁹³ Khūrī, op. cit., p.140.

⁹⁴ See the poem ʿAwdat Al-Asīr, *Al-Khurūj Min Sāhil al-Mutawassit*, Beirut, 1987.

⁹⁵ See al-Nābulṣī, op. cit., p. 507.

⁹⁶ Khazʿalī, op. cit., p.89.

⁹⁷ Ibid., pp. 108-112, and Khālida Saʿīd, "Ḥawl Hādihā Huwa Ismī", *Mawāqif* No 7 1970.

⁹⁸ Khazʿalī, op. cit., pp.108-112

⁹⁹ See Ilyās Khūrī, op. cit., p.61

¹⁰⁰ See Aḥmad Dāʿūd, 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.

¹⁰² See ʿAbd Allāh al-ʿUdhari, (Eds) *Modern Poetry of the Arab World*, New York, 1986, p.22.

¹⁰³ See the general analysis of the word "Blood" in Haza Samuel, *The Blood of Adūnīs*, Pittsburgh, 1971.

¹⁰⁴ See Aḥmad Dāʿūd, op. cit., p.222 and see Ilyās Khūrī, op. cit., pp. 107-110.

¹⁰⁵ Issa Boullata, *An Anthology of Modern Arabic Poetry*, Oxford, 1970.

¹⁰⁶ See ʿAlī ʿAshrī Zāyid, op. cit., p.32, and see *al-Nāy wa al-Riḥ*, Beirut, 1972, pp. 167-189.

¹⁰⁷ See *Al-Haraka al-Shiʿiyya fī al-Urdunn*, Amman, 1977, p.49

¹⁰⁸ Jayyusi, op. cit., p.707.

2 - The Poems Selected From Bilad al-Sham After 1967.

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-Ādāb*, 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).¹⁰⁶ Poets such as Maḥmūd 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).¹⁰⁷

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."¹⁰⁸ 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.¹⁰⁹ 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)* ‘Udwān 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‘īm in his poem *Ka’r Min al-Ḥuzn fī 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 Yanḥasir al-Baḥr ‘an al-Yābisa (The Ebb)* by Khaḍḍūr. 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 1975¹¹⁰ 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-Yūsuf, 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 *Ṣūr (Tyre)* he interpreted contemporary events, and described the destruction of the city. Shams al-Dīn recalled Arab glory in his poem *Al-Baḥth ‘An Ghirnāṭa (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.¹¹¹ 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 *Maqāṭi‘ Min Sīrat Zaydān al-Mu‘aththar (Lines From the Biography of Zaydān al-Mu‘aththar)* by Fazzā‘ demands changes for the poor through his narrative poem; Zūdī in his poem *Al-Shaykh Yaḥlum bi al-Matar (The Old Man Dreams of Rain)* describes political and social events and demands change; ‘Ajlūnī in his poem *Taqāsīm ‘ala al-Jirāḥ (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."¹¹² 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 (*Intifāda*) 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 1970s¹¹³ 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-Hiwār al-Akhīr Qabla Maqtal al-‘Uṣfūr bi-Daqā’iq* (*The Last Words and Moments Before the Death of The Bird*) by Naṣr Allāh who describes the death of the *fidā’iyyīn*, *Daftar al-Ahwāl wa al-Maqāmāt* (*The Book of Situations*) by Abū Shāyib 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 ‘Udwān ¹¹⁴

The poem *Al-Qaṣaba* (*The Windpipe*) is the sixth in a series of poems in the *Dīwān Lā Budda Min al-Tafāsīl* published in Beirut in 1982.

1 - Introduction

‘Udwān 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 Ba‘th 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. ‘Udwān 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

‘Udwān conveys a physical sensation by choosing -0-- (*fā’ilātun*) from the metre *ramal* which is often used by classical Arabic poets to express wailing.¹¹⁵ 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. ‘Udwān 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." ‘Udwān 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: [abcbdddbebcc]. 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 *hā'* 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 *yadhūn* [11], *yantashirūn* [12], and *yasīrūn* [13, 14]. At the beginning of the two lines, the poet repeats the same word to emphasise the idea, such as *yasīrūn* [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, ‘Udwān 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 *alif*, *wāw* and *yā* [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."¹¹⁶ 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 *Udwān* 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. *Udwān* 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 'Alī, 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

more examples see [24 - 44] [26, 45] [49, 50] [53 - 57] [73] [76 - 84] and [86 - 89]. The poet also uses the incomplete verbs *kān* and *ṣār* to describe the situation. This use of this kind of verb opens the way for the narrative style. For example, "the poor become the fence" [33]. For more examples see [4, 22, 59, 66, 76, 86].

The poet uses 36 verbs in the imperfect tense and 14 in the perfect tense. The poet/narrator relates the story of 'Alī 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 *fuqarā'* (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 *Qaşaba (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. "¹¹⁷

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."¹¹⁸

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."¹¹⁹

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."¹²⁰

"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 Qurʾānic verses, poetry and quotations taken from the speeches of those in authority. These allusions are present: (1) the meaning of a verse of the Qurʾān¹²¹ 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."¹²² (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 *Dīwān Lā Budda 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 *Dīwān* can be seen in the following table:

SYMBOLS

ASSOCIATIONS

al-Qaşaba	thin body, plant, yellow, neck, die, tune of a song.
dream	crying, grandeur, tears, separating, illustration, drying, hardness
homeland	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
martyr	intermediate, prophet's vow, barter, sun, nobility, thief, blood, names, sword
blood	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 ...
earth	change, emptiness, heritage, charter, love, heart, coloured
nobility	roads, martyrs
glory	small piece, earth
subdue	storm, <i>henna</i> , enemy, bread, knowledge, emigration, heart, yellow, life
smells	artery, water moss, fine, meat, wine
folks	door, silence
bread	luxuries, sweet, hardness, price, subdue,
anger	human, yards, flood, master,
tired	running after, accumulation,
poor	love, definition, groups, fence
children	killing, a friend, stone, memory, growing
silence	men, folks, affection,
poverty	point, place, earth, behind, following, basis
words	free, proud, simple, truth

2 - 1 - 2 *Ka's Min al-Ḥuzn fī Ghār al-Shams* by 'Abd al-Karīm al-Nā'im.¹²³

This poem *Ka'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 'Udwān'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- (*mufa'alatun*) and *zahāf* (incomplete foot) 0--- (*mufa'altun*). This foot is often used

for emotional expression or for boasting.¹²⁴ 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 *liʿannī, faʿinnī* [10 - 18, 44 - 45], and the repetition of *law ʿannī 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] "*faʿinnā lam nazal nakbu ʿinnā lam nazal nuhzam*", (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 liver¹²⁵ 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-aḥzān*, *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-imtidād* and *al-ḡuhūr* (presence, extension or separation).¹²⁶ These meanings are what al-Nāʿim wants to express in his poem: "*nafraḥ, najrāḥ, nanūḥ, rīḥ, jurūḥ, tasīḥ*". The letter *al-ghayn* is used at the beginning of the following words to evoke darkness, obscurity and anonymity: *ghināʾ, gharīd, ghayāb, ghār, ghaḍab*.

Many words and sentences are linked by *waw* [5, 20, 38, 39, 40, 42, 46 - 51, 55, 57, 59, 64, 67]. The use of *wāw* 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 Karbalā' (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 'Alā' al-Dīn. In the poet's opinion, drinks or alcohol, women, slaves,¹²⁷ 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 'Alā' 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 *ishrāq* 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 vein, 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:

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

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-Muttalib 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.¹²⁸ "Alā' 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 'Alā' 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.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.¹³⁰

The word *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:

SYMBOL	ASSOCIATION
decision	throw, whirlpool, whirlwind
crying	vein, bone, death, youth, wind, Ḥamza's wound, shadow of ʿAlī al-Dīn's face, sadness
wishes	money, luck, gold, cold drink, kafur, shame, children, women, grass renews promises, morning, song, life
fire	motion, incense, light
bird	song, wailing
dream	revenge, hate
water	children, women, perfume
ribs	sick, parts
lowliness	shame, anger, defeat, fire, sand, sick, loss, death, blood, sins, crime, lamplight, turban crown, formal legal opinion of religion, possession of power, master's voice, letters, symbols, history

2 - 1 - 3 *Wa-Yanḥaṣīr al-Baḥr ʿAn al-Yābisa* by Fāʾiz Khaddūr.¹³¹

This poem *Wa Yanḥaṣīr al-Baḥr 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 Khaddūr discusses the treatment meted out by the Syrian authorities, namely, execution and exile in his country. Compared to the other Syrian poets; ʿUdwān (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; Nāʾim calls for his people to discover and be conscious of the reasons for the Arab defeat in the 1967 war. ʿUdwān draws out the beneficial and evil results of the revolution and highlights the state's manipulation of events. Nāʾim perceives both the past and present as negative. Khaddūr's poem *Wa Yanḥaṣīr al-Baḥr 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.

Khaddūr'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- (*fā'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-āthra*, *al-hājira*, *ābira*, *al-ghādira*, *mukābira*, *al-yābisa*, *al-āsifa*, *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] *hayhāt* 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*, *aṣṣabaḥa* [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, *tadhish*---*shamitīn* [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 *gallisī qaws*, [148] *shams shami*' [7, 10] *ḥathūth ḥrūf* [159], and by the first and last letter or letters in two consecutive words *ḍami*' *al-tawassul dhul al-tasawwul* [136, 137], and even by the words' initial letter being in alphabetic order such as *jafāk*, *ḥamhama*, *khāṣamak*, *yujāhir*, *silāḥ*, *khūkha* and *fājira* [175, 176]; for more examples see the use of the words, *ju*' *ḥudun*, *khā*' *ifah* in [126]. The words that are used after each other, start with *j*, *h*, *kh*. Near symmetry is also created by a letter in the middle of two consecutive *malhama*, *al-malh* [51], and by the scattering or rearrangement of two words that contain the same letters and follow each other such as *ḥabal*, *ḥalah* [53]

The poet tends to use obsolete words such as in the derivatives of verbs *hājis* - *mutawajjis*, *khawf* - *mutakhawwif* [70, 71, 74]. The repetition of the long vowels

enriches feeling, meanings and rhythm as in *shabbāba*, *qayylūla*, *hayhāt* [41, 43, 54, 161, 162, 195, 210]. Archaic words and words that are not of Arab origin are also used, such as *islisī*, *hanūn*, *mumāyya*, *‘abbāra*, *al-walāwīl*, *al-‘afan*, *daghālī*, *alalwwab*, *al-mullā*, *ṣabbāra*, *al-sammagh*, *wakfa*, *al-ruttāj* [2, 10, 13, 14, 14, 29, 109, 110, 111, 159, 164]. *Yā*’ is used: to express sighing and regret; to signify relationship and to modify the meaning such as *yā khalīj al-dana wa al-dabāb*, *ya ‘uyūn al-turāb*, *yā tilāl al-ta‘ab*, *ya bilād*. [120, 135, 143, 147]. *Yā’ al-nisba* is used at the end of the following words to enrich both adjective and rhythm: *nakhīl nuhāsiyy*, *Jadal fāji‘iyy*, *nazaq ‘āṭifiyy*, *sh‘r jihannamiyy*, *maṭar mawsimiyy*, *tābūt 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-Khaddūr 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 *ṭamī* suggest places far-away [1, 2, 87], helping the waves [90], opposing or supporting the revolution [168]; *mawānī* (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]. *Rawāfid* (springs) are the number of martyrs [84] and *khaliḥ* (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 Khaddūr'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.

SYMBOLS**1. sea**

waves

port

gulf

shores

2. earth = home

land

earth

eyes of the soul

palm trees

3. life

light,

death

language

sadness

dream

fire

horses

pardon

4. nature = winter

season

wind

ASSOCIATIONS

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.

place to rest

lean, foggy, remind, night, destruction, prayer, crying

place of support, far away, night, palm trees.

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

shore, wide, dirty, country, icy distance,

pain, sea, hell of fatigue, state of glory, tired station

light, lowliness, question, wounded, stone, bitter, dry life,

copper, ripe dates, calling

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.

fire, shooting star, stars, scorn, sun, gluttony, weapon, flood, morning, day.

ports, resting, cave, hate, knives, red, dark, lost, trouble, lewd, false, city of moss, bottom, grave, skull, wax, waves, guillotine, sword of day,

discussion, silence, fire, poetry, expression, back, wailing, painful, artistic, firm, nature

reed flute, lost, discussion, women wailing, colours, dark, red, tears, blood, forgotten.

oscillation, adventure, fear, loneliness, height, scorn, light, stab, perfidious

light, coldness, flower, language, memory, face, stone, roast.

whinnying, army, sound of silence, circle,

questions, unbelief, pity.

season, rain, cloud, blood, earth

nationalism, consciousness.

storm, spider

2 - 2 - Lebanon

2 - 2 - 1 *Qasīdat Šūr* by Shawqī Bazīgh.¹³²

The poem *Qasīdat Šūr* (Tyre) is one of a group of poems collected in the *Dīwān Ughniyāt Hubb ʿalā Nahr al-Litānī* 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 *Dīwān* 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,¹³⁴ al-Qabbānī from Syria,¹³⁵ 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-lānihāyā* 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 in the middle or at the end of each verse. See for examples [14] *al-hā'ila*, [20] *'āšima*, [21] *qā'ima*, [39], [40] *khālida*, [52] *sākina*, [72] *dākina*, [73] *khā'ina*, [79] *sākhina*, [83] *bāhita*, [120] *khāsira*, [123] *al-tā'ira*, [137] *al-dāriba*, [158], *al-thālitha*, [180] *al-hāwiya*, [181] *al-dāwiya* [189] *khāwiya*, [204] *al-hārisa*, [211] *al-āliya*, [226] *al-hādira*, [229] *al-sāhira*, [363] *al-fāšila*, [425] *bārida*, [426] *'ā'ida* 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 *malakū*, *ḍahikū*, *halakū*, *istahālū* 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*, *ṭāʾ*, *qāf*, *dāl*, *dhāl*, *ṣād*, 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 *af'al* such as *asma'*, *adkhul*, *arfa'*. The poet is the speaker and the narrator. He unites with "we" that employs the pattern *naf'al*, 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.¹³⁶

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 'Alī Shams al-Dīn's poem; *Qasīdat Ayāt Min Kitāb al-Imām al-Muntaẓar*.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,¹³⁸ 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. Hirām's grave¹³⁹ 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*)¹⁴⁰ 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

and gives breath for bodies to return to life.¹⁴¹ 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)¹⁴² was elegised by Arab poets after it was regained by the Spanish. The situation of Carthage at that time is similar to Tyre now [131].

(4) Folklore words presented in a short and quick manner highlight the heritage of Tyre, for instance, pagan goat means a boat [75], *al-ghazāla* (doe) symbolises the afternoon sun [85]. 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:

SYMBOL	ASSOCIATION
earth	power, frame, invention, life, ditch, destruction, place, face, return, silent, direction, shock, smoke, bread, words, colour, focus
blood	infinite, wine, bright, years, value, tree, stone, fall, wheat, dancer.
sun	infinite, sons, days, active, river, bleat, heart, warm love, life, suckling, growing.
stone	opposite, old, history, fearful, support.
time	owl, closing, history, moment, greedy, simple, ant, beating, power, solemn, flutes.
Autumn	ruined, grief, with a wall, occupation.
olives	spreading, care.

mirror	truth, farewell, forgery.
orange	home, ribs, colour, fine, heart.
sea	bodies, killed, master, power, old, meditations, guide, truth, horizon.
Şufşāfa 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-Baḥṯ ‘An Ghirnāta* by Muḥammad ‘Alī Shams al-Dīn.¹⁴³

The poem *Al-Baḥṯ ‘An Ghirnāta* (*Search For Granada*) is the second in a series of fifteen poems in the *Dīwān Qasā'id Muharraba Ila Ḥabībatī Asyā*. This *Dīwān* was published in Beirut in 1975 and again in 1983. In the introduction to this *Dīwān*, 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-Nā'im, 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 Abbasids. 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- (*mutafāʿilun*), 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], *lā abkī*, *ibtadi*' [10 - 11], *bi dhākiratī*, *tūsilunī* [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*^ʔ, 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:

Verb 1

ring
open
throw
fell
bare
become shallow
draw
rush
die
run
cry

Verb 2

drink [2]
sleep [3 - 4]
repeat [9]
begin [11]
wipe [18]
grow [22]
pave [22]
link[23]
pass [34]
link [34]
forgive [36]

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'lam*, *aqraʿ*, *aqdhif*, *u'īd*, and four negative ideas: *asqut*, *abīd*, *aqūl* and *abkī* (*bakayt*). The verbs that are used with "she = Granada" express two positive: *tabtad'īn*, *ta'adū* 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.¹⁴⁵ 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

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:

Dhikrā (memory) evokes ideas in the mind of the poet. "The leaves of the palm trees and sound of the river Barada". *Dhikrā* is the first step into the poem [2]. *Dhikrā* commands the poet to follow his thoughts. His imagination begins to create. This word *dhikrā* 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 *Dhikrā* is used to evoke and wipe out memories. *Nu'ās* means drowsy or the first moments of sleep. *Nu'ās* is a window [23]; through this window the poet will reach his dream. Dream begins with *dhikrā* and *nu'ās*. *Nu'ās* when it first appears suggests that the gap between reality and his dream of the world is limited. *Nu'ās* forms the prelude or introduction to the dream. It also suggests the end of this dream. The second time, the word *nu'ās* [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. *Nu'ās* is lost feelings. Between *dhikrā* and *nu'ās* 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 (*naṭfa*). *Naṭfa* means pure and clear water like a pearl. It also means sperm, as in the verse "*lā taj'alū 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'* 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 *Dīwān*. In this poem, for example, "water" suggests "blue, mirror, first drop, tower". "Water" in other poems in the *Dīwān* suggests "ears, pure, fire, princess, holding life, stamp, body, blood". Partial symbols and their associations in this poem and the *Dīwān* are seen in the following table:

SYMBOL	ASSOCIATION POEM	ASSOCIATION DĪWĀN
water	blue, mirror, first drop, tower	ears, pure, fire, princess, holding life, stamp, body, blood,
birds	dead, time	swaying, coffin, eyes, liver, blood, wings, children, colour
sky	growth, pure, blue	skin, tower, face, rooms, yellow, stream, first cafe, forest, covered, guillotine

wind	power	friend, stamp, gap, cloud, doors, parts, God, nails, glory, cool, gate, press, body, evil, wisdom
palm	bells, memory	feet, sweet, slap
dying	stopping, first, last-time	role, opposite, glass, real, fire, light, tower, secret, wonder, valley, beach, wishes, rhythm, reason
shadow	drowning, God	circle, extend, Queen, convention

2 - 2 - 3 *Būṣalat al-Dam* by Paul Shāūl¹⁴⁶

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:[1 - 3]

"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 Shāūl 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 Shāūl, 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 Shāūl, 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- (*mustafīlun*) and -0-- (*fā'ilārun*) 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-wāhid* [22, 23] and *al-ṣahrā'* [4, 6], verbs *tantazir* [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

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

hal - man - verb - object - adverb - annexation - explicative apposition.

hal - man - verbal - verb - adverb - annexation - explicative apposition

noun - verb - prepositional phrases - verb.

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; *yahwī*, *tataḍarraj* 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.

Hajar (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 *hijāra* but he uses the phrase "root of temple" in its place.

Hulm (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.

Ma'dan (metal) in line [5] suggests the place where the metal falls down. This *ma'dan* symbolises the rocket, but in line [17] *ma'dan* 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 *Yataqaddamūn* 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.

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:

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

2 - 3 Jordan

2 - 3 - 1-*Maqāṭi' Min Sīrat Zaydān al-Mu'aththar* by 'Alī Aḥmad al-Fazzā'.¹⁴⁸

This poem *Maqāṭi' Min Sīrat Zaydān al-Mu'aththar* (*Lines From the Biography of Zaydān al-Mu'aththar*) 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 Zaydān 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 *mutfa‘atān*, *qaṭratān*, *yamtazijān* contain a different ^{number of} lines; the first, contains one line, the second, two lines and the third, four lines:

1 *Sham‘atān ‘alā shurfat al-qalb mutfa‘atān.*

2 *wa ‘alā ṭaraf al-ka’s hīn hammtu bihā saqatāt min damī qaṭratān.*

3 *qult ughmiḍ ‘aynāi ‘ammā arā, wa uwāsil sukri, fa al-dam al-tiṣl, wa al-khamr fī laḥzat 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 *tā’* and *hamza*. The axis of the rhyme begins in the first part with *mutfa‘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 mamdūda* 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 *fātiḥatī*, *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 *jāriḥa*, *du'ā*, *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'aththar. "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.¹⁴⁹ 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 ṭifl* (new drops of blood) to say that the newborn rejects his reality. Perhaps the poet wants to suggest revolution against social evils [8]. *Aṭfāl* (children) [83] suggests a number of delicate, weakly built children. In [106] *aṭfāl* disappears as a word and is replaced by its synonym *‘iyāl* to denote that Zaydān has too many children. *Ṣighār* 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 *ṭifl*, *aṭfāl*, *‘iyāl* and *ṣighār* 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*, *jabīn*, 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.¹⁵⁰

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 *urafriḥ*, *yahwī*, *taghūṣ*, *yahmilunī* and *uḥalliḡ* provide a link between the 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.¹⁵³

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:

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

moment of love	divulgence, orphan, mixture
fig-leafs	no change,
Autumn	sad, dry, yellow
birds	death

2 - 3 - 2 Al-Shaykh Yaḥlum bi al-Maṭar by Ḥabīb al-Zūdī.¹⁵⁴

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

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-Fazzā'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 Adūnīs which has prompted Zūdī 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- *mustaf'ilun* and -0- *fā'ilun* taken from *basīt* metre. In the use of the rhyme, Zūdī applies a similar method as that in Fazzā's poem. Both Fazzā and Zūdī 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 *nūn*, *mīm* and *rā'* 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] *dhawwibīnī* and *ʿallimīnī* and [6, 7, 32].

The poet uses *nūn* 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*, *imra'a*, 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

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. Zūdī also invites the horseman Antara 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 '*aynāki* when linked with *kāf al-mukhāṭab* 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 abī* (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-qarāṣina* (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 *ʿaynāki* [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
Shīhān (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."

Shīhān 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 "Shīhān" is the love for country. "Heart" and Shīhān 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, ʿAntara and ʿAbla, in the past and present. In the present, ʿAntara 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, ʿAntara al-ʿAbsī, the man who is known as a shepherd boy, emancipated slave and horseman leading armies to victory for ʿAbs, his mistress' tribe. His love for his cousin's daughter ʿAbla, who ignored him, has entered myth. The poet represents ʿAntara as a horseman in the present time. ʿAntara in the present loses his sword and horse and still shouts in the desert.¹⁵⁵

The poet addresses a female when he uses a second person denoted by *kāf*, for example *‘aynāki*. The fact that he is addressing a female is also clear from the use of *tā’ al-marbūṭa*, as in *nāzifah* [1]; by addressing or requesting the female, by the use of the verb *‘allimīnī* and *dhawwibīnī* [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.¹⁵⁶ 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 Zūdī 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-Zūdī 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.

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

‘Antara	sword, hours, refugee, desert, wound, pain, smoke, war, time of the knife, blood
spirit	youth, Shīhan.
death	coming, hell, reaching, starting, dagger, wine

2 - 3 - 3- *Taqāsīm ‘Ala al-Jirāh* by Ibrāhīm Khālid al-‘Ajlūnī.¹⁵⁷

This poem *Taqāsīm ‘Ala al-Jirāh* (*Solo on the Wounds*) was written and published in Beirut in 1973. It comprises seven pages of the *Dīwān* itself entitled *Taqāsīm ‘Ala al-Jirāh*.

1 - Introduction.

‘Ajlūnī is a Jordanian poet who looks for real rather than false change. This change cannot be achieved by rhetorical speech unless followed by action. ‘Ajlūnī 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-‘Ishq al-Aḥmar* (*The Red Love*), the poet expresses his feelings about time, hopes, dreams and aims through his imagination. *Hijra Ila . . .* (*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 Ya’tī* (*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

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 *taqāsīm* (the sad tune) that is similar to the beat in a solo recital. This beat is continued and forms the pattern -0- for (*fā'ilun*), -0 (*fā'lun*) and - (*fā'lu*) 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- aabacdeda, eefefe, aghghaia [section 1].

2- jjjkjklj! [section 2].

3- mnmnnhhnn [section three].

4- eeooppqrrq [section 4].

5- rrrrsttuvwxyz [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 'Ajlūnī 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 Eliot¹⁵⁸ 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 ʿAntara 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 ʿAntara, the famous horseman and liberator. The poet uses one word to express a religious idea, such as *Burāq* the name of the horse of Gabriel that the Prophet Muḥammad rode during the *isrāʾ wa al-miʿrāj* at night when he was ascending to the seven heavens.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-ʿAjlūnī 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 ʿAjlūnī's aims, namely more freedom and action:

SYMBOLS	ASSOCIATIONS
silent	meaning, sea
death	nerves, cover, shine
al-ʿAwsaj	flower for lover, spring of love, dreams stay in the eyes
tomorrow	cover, bone
letters	decoration, state, dagger
imagination	walls
yesterday	blocked
wound	choked
face	plunder
wind	East

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-Riḥ* 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-Raʿid*, *al-Asila*, *ʿAlī Ibn ʿAlīm*, *al-Takwīn*, *al-Zamaʿ*, and *al-Rūḥ al-Mahjūra* (2) *Al-Aḥwāl* contains *Ṣūr al-Tīn al-ʿAzīm*, *Ghabash*, *Mā Thamm Ghayr al-Jasad*, and *Saʿadāʿ*.

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 (*fidāʿiyyīn*). Through his poem there is a description of martyrdom as a consequence of the Palestinian resistance in the occupied territories. *Al-Aḥwāl wa al-*

Maqāmāt refer to the spiritual states and stations which denote the degree of ascent reached through certain rites and certain difficulties.¹⁶¹ 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 *Maqāmāt*, the body, the earth, the separation and unity between body and soul.

2 - Rhythm.

This poem contains the foot 00-0- (*mutafā'ilun*), taken from the *kāmil* metre. The poet also uses the *zahāfāt* (incomplete foot) of this foot such as: 00-- (*fā'ilātun*), --- (*maf'ūlun*), -- (*fa'alun*), -0- (*fā'ilun*), --0- (*mustaf'ilun*), 0-0- (*mafā'ilun*), and -00- (*mutfā'ilun*). 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 ccccccdddeee [2]

3 ffggfhhj [3]

4 jklkjlllm [4]

5 nnnnnn [5]

6 oollpp [6]

7 lqqrqrrl [7]

8 sslls [8]

9 tulhulxxl [9]

10 lllycz. [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 *‘uraq, ‘urūq, shurūq, unnaqqī, taraqī, 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 (*tafīd - yaghīd* [3, 6]), and internal rhyme as in *huwa dhā, huwa dhā, kayfa buht, buht*. 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 *yā’ al-mutakallim* as in *mi’rāgī, bi-ittijāhī, 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 *shahīd* (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".

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.¹⁶³ 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 Ramaḍān, 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 focus¹⁶⁴ 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 *fātiḥa* (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 type of metaphors. These metaphors are linked with a myteries 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."

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*² and *khatāyā*, [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,¹⁶⁵ 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 Qurʾānic 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 ḥīn anām wa ḥīn aghīb wa ḥīn afīq nabiyyā*" echoes the following Qurʾānic verse "*salām ʿalayhī yawm wūlad wa-yawm yamūt wa-yawm ubʿath ḥayyā*."¹⁶⁶

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:

SYMBOLS	ASSOCIATIONS
sky	dreams, dark, names, Mohammed's ascent to the seven heavens, dark towers, sender, educator
vision	prisoner, beauty, unconscious, through,
wind	fresh, steps, sword, place, tent, river, dance, glass,
blood	time, sweeping, camel's litter, light, paradise, prayer, soft, two stars, first circle, narcissus, garden, tool for drawing, peep, army, display, science, expression, bells, fire, truth, free, mixed with clay, secret, ornamented belt, worn by woman, palm tree, caravan, flower, tent, complete, claim, boil, bright, jumping, horses, thousands, sun stuck to its throne, sign, treble, path, birds, rest, distant, carpet, noon, ants,
silence	earth, fluctuating, starting, growth, fire, murder,
death	test, meetings, dry, stand, continuous,
water	mixture, moon, root, birds, hours, meat, stone, tower,
spirit	oil, stuck, plant, lamp, cage, immigration, happiness, spaces, white, paradise, accolade, dark, sign, display, lame
fire	starting, flee, around, rain, sleeping, light, established
earth	‘Alī ‘Abd al-‘Alfīn, flee, steps, aims, shadow, plants, mode, hands, chest, root, home of the prophet, interesting, moon, memories, shirt, light,
shadow	you, me, eternal, concentrate, spark, silence, meet, fixed, exile, struck, stained, tent, tribes, things, blood, root
meat	you, disappear, fire, milk, cut, earth
wound	refugee, shack, first drop, hold, star, dust, sand, stone, door, rich, flee to the sky, sun does not enter it, flesh with light
invisible world	ways, crack, dreams, silence, nymph, depth of differences
night	weeping, six fold colours, dusk, pray for the soil, smoke, growth,
space	silence, sign, neat, bird, path, mixed seasons, dances, built for blood, in your eyes, green,

tired	focus, silence, attacked, sour, last, shut, first wound, vein,
clay	wall, bland, supporter, stone, provide, form,
steps	braid, wind, mistakes, display
horizon	scrotum, knocked, names, refugees, body,
body	scoop, shouting, horseman, evening, bleeding, sky, smoke, moment, sitting on the sea
waves	street, secret, test, blood, knowledge, flee, direction, yellow lips, awakening, nothing, weeping, painting, covered with shame, hours, taking a tower, desert, camel

2 - 4 - 2 Al-Ḥiwār Al-Akhīr Qabla Maqtal Al-'Uṣfūr Bi Daqā'iq by Ibrāhīm Naṣr Allāh.¹⁶⁷

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 *Dīwān Al-Fatā al-Nahr wa al-General* in Amman in 1987. This poem was published as a separate *Dīwān* in 1984 and again in 1985.

1 - Introduction.

Ibrāhīm Naṣr Allāh is a Palestinian poet who was born in al-Waḥdāt refugee camp in Jordan and is therefore known as the poet of the Palestinian camps. He published six *Dīwāns* 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 *fidā'iyyīn* 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 ʿAsqalān and Rafah. In the introduction to the *Dīwān*, the poet gives the reader certain information about the *fidā'iyyīn*, for example, that they released a pregnant Israeli woman. The Israeli forces entered the bus, killed two *fidā'iyyīn* and took the other two prisoners. The Israelis then beat them to death with clubs or sticks. The mother of these *fidā'iyyīn* said that the Israeli soldiers gouged out the *fidā'iyyīn*'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 *fidā'iyyīn* 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 *fidā’iyyīns*’ feelings, ideas, wishes and their reasons for fighting [82 - 107].
- The planning of the *fidā’iyyīn* [108 - 127]
- Birds, earth, horses, wind, stream and prayer, all of which create the partnership between the above and the *fidā’iyyīn* [128 - 143].
- Greeting the martyrs or *fidā’iyyīn* 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 *fidā’iyyīn* [387 - 399].

- The *fidā'iyyīns'* feelings [400 - 415].
- The conversation between a *fidā'ī* 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 *fidā'iyyīn* are killed [474 - 512].
- One street to reach Rafah, the Israeli soldiers are spread every where [513 - 527].
- The hard moment, the Israelis shoot, beat, gouge eyes and kill [528 - 682].
- Description of the *fidā'iyyīns'* death [683 - 730].

These events, through the two journeys, the description of the cities and the death of the *fidā'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- (*fā'ilun*) to suggest different types of sound. Analysing the use of (*fa'ūlun*) and (*fā'ilun*), we find that (*fā'ūlun*) is used to express the voice of *fidā'iyyīn* and the use of (*fā'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 *ā'* [49, 54, 57]. In section three, the words are rhymed by *bī* [85, 88, 99]; in section four, by *lī* [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 (*sukūn*) 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]; *yawmī, zamanī, imsī*. 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 *fidā'iyyīn* [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'iyyīn*, 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'i* 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'i* 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'i'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'iyyīn* and their feelings. For example, One + one + one + one balance four [375, 578], bullet + bullet + bullet + bullet balance four [576 - 579],

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'iyyīn'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'i*". 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'i*. On the other hand "they = the enemy," as the opposite of the *fidā'i*, is employed in 10% of verbs. These verbs describe the way that the Israelis express their anger, killing the four *fidā'iyyīn*.

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 *fidā'i*'s experience. For example, the poet relates details about the *fidā'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 *fidā'iyyīn* 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 *fidā'i'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.¹⁶⁸ 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 [608 - 620]:

"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'iyyīn* 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'iyyīn*) 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'iyyīn* are dead but Gaza "plants its trees," i.e. the seed (of the cause of the *fidā'iyyīn*) is being sown and is growing.

3- The symbolic metaphor: This type of metaphor builds on allusions taken from history and tradition. For example [468 - 470] "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 *fidāʿī*'s movement and supports him. Gaza is used as the first person singular when she calls the *fidāʿī* "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 *Rāshidīn*. [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:

SYMBOLS	ASSOCIATION
flower	occupied land, song, martyr, dry, freedom, rise up to be a palm tree, cherry, jasmine
camps	field, Palestinian, immigration,
bullets	fish, truth, assassin, birds,
sun	freedom, song of life, women, light, truth, not a shadow, high hands, life of freedom

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
<i>Guevara</i> 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

heart	eyes, waiting song, place to hold Palestine
'Asqalān	street, branches, on our hand, quiet horizon, flower, empty land, horses, butterfly,
soldiers	enemy, hatred, many, shadow, dogs, death, spreading, gun's eye, deprivation, force, raise, death, partition, blood, goggling eyes, Tatar's sword, Nero's hand
air	freedom
sea	water, sail, quiet, morning, stream in the vein, old, sound of joy, waiting, submit, glory, blue, yours, place for enemy, face, light, shaking, vein,
waves	revolution, question, pleasant, loyal and unbending, power, honest, yard for martyrs
beach	womb of houses, horses,
stream	vein, memories, friend, helper
horses	freedom, song, bullet, supporter, <i>fidā'ī</i> ,
birds	prisoner, few, far, fire, define the way, nature

2 - 4 - 3 *Tūquṣ al-Tīn* by Tāhir Riyād.¹⁶⁹

This poem *Tūquṣ al-Tīn* (*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 Riyād the creation of a poem depends entirely on language and rhythm. Both consist of the harmonisation of dreams, focus and reality.¹⁷⁰ Riyād 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 *fanāʾ*). 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.¹⁷¹ 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-wajaʿ*, *al-ghabash*, *al-shahqa*, *al-madd*, *al-wahin*, *al-wahaj*, *ʿaryān*, *suʿāl*, *al-uhjiyāt*, *al-zill*, *al-shwāq*, *tajalliyāt*, *al-ruʿyā*, *al-salām* and *aghtshat*.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-- (*fāʿlātun*) 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 Riyād'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- aaaaaaa [section 1]
- 2- bbbbaaaabbb [section 2]
- 3- dddd [section 3]
- 4- eeffefeee [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, *zam'ān--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.

Riyād 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 *siwā*. 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*² meaning the time for rest, and the word *urakhi* 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:

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

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

¹⁰⁷ See *Die Darstellung de Oktoberkrieges Von 1973 in de Syrischen Erzahlliteratur*, reviewed by M. J. Young, *Journal of Arab Literature*, 1993, p.101

¹⁰⁸ Ibid., p.25

¹⁰⁹ See Mahmūd al-Atrash *Ittijāhāt al-Qissa fī Sūriya Ba'd al-Ḥarb al-Ālamiyya*, Damascus:1892, pp .70-71 and 202-207, and see Mamdūh al-Udwān, *La Budda Min al-Tafāsīl*, Beirut: 1982, pp. 5-19.

¹¹⁰ See Fred. J. Khuri, *The Arab-Israeli Dilemma*, New York: 1976 pp. 375-445, and 515.

¹¹¹ See Fawwāz Tūqān, op. cit., pp. 15-19.

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-*

Akhḍar) 1962, *The Impossible Time Has Come* (*Jā'a Zaman al-Mustaḥīl*) 1982, *My Mother Chases Her Murderer* (*Ummī Tuṭārid Qātilahā*) 1982 and several others.

¹¹⁵ See 'Azma, op.cit., p. 80 and Qudāma Ibn Ja'far, op. cit., p.2.

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.

¹²³ Syrian poet and journalist. Among his collections are *The Departure and the Bedouin's Voice* (*al-Raḥīl wa Sawt al-Badawī*) 1970, *Music Over the String Wounded* (*Tanwī'āt 'alā Watar al-jirāḥ*) 1969, *My Lover's Eyes and the Separation* (*'Uyūn Habībaty wa al-Ghurba*) 1976, *The Flower of Fire* (*Wardat al-Nār*) 1965 and *the Harvest of Sun* (*Haṣād al-Shams*) 1972.

¹²⁴ See 'Azma, op. cit., p.80

¹²⁵ The liver symbolises sadness, loss or grief.

¹²⁶ See Aḥmad Fāris, *al-Kitāba wa-al-Ta'bir*, Beirut: 1979, p. 21.

¹²⁷ The Arabic word *jawārī* (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.

¹³¹ Syrian poet from Damascus. He developed his poetic language after he published the first collection *Rain Over the Burnt City* (*Maṭar Fawqa al-Madīna al-Muḥtariqa*). He published another four collections *Shadow and the Watchman of the grave* (*al-Zill wa Hāris al-Maqbara*) 1966, *Whinneying of the dumb wind* (*Ṣaḥīl al-Riyāḥ al-Kharsā*) 1970, *When the Swallow Migrates* (*'Indamā Yuhājir al-Sanū*) 1972, and *the Dust of Rain* (*Ghubār al-Shitā*) 1979.

¹³² Lebanese poet from Zabgīn village in the south of Lebanon, educated in Tyre. He is a journalist. His poem and articles illustrate the war in Lebanon. His collections include: *Emigration to the Sun of Yathrib (al-Raḥīl Ilā Shams Yathrib)* 1981, *Songs Over The Litani River (Ughniyāt Hubb ʿalā Nahr al-Litānī)* 1985, *The Remorseful flower, (Wardat al-Nadam)* 1990), and *The Elegy of Dust, (Marthiyat al-Ghubār)* 1992.

¹³³ See Shākir al-Nābulṣī, op. cit, p.400 and see Muṣṭafā al-Shakʿa, *Al-Adab al-Andalusī*, Beirut: 1983, p.437

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

¹³⁵ *Ilā Beirut al-Unthā MaʿḤubbī*, Beirut: n.d, pp. 35-37.

¹³⁶ See *Lisān al-ʿArab* under *ramal*

¹³⁷ See *Qaṣāʾid Muharraba ilā Ḥabībatī ʿĀsyā*, Beirut: 1983, p.37

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

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

¹⁴⁰ See *Sūrat al-Fīl*; 105: 3-4

¹⁴¹ See *Sūrat ʿUmrān*; 3: 49

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

¹⁴³ Lebanese poet from Biyat Yahūn, South Lebanon, His collections include: *Smuggled Poems For My Lover Asia (Qaṣāʾid Muharraba ilā Ḥabībatī ʿĀsyā)* 1975 and 1983, *Birds For The Bitter Sun (Ṭuyūr ilā al-Shams al-Murra)* 1984, *I Call You My Owner And My Lover (Unādīka Yā Malīkī wa Ḥabībī)* 1984, *Cloudy Dream Of The Wanton King (Ghaym al-Ahlām lil Malik al-Makhlūʿ)* 1984.

¹⁴⁴ See *Dīwān* pp. 5-6

¹⁴⁵ Loc.cit.

¹⁴⁶ Lebanese poet from Sin al-Fīl, Beirut. His collections include: *For the One Who Is Advanced In Death (Yā Ayuhā al-Taʿīn fī Mawt al-Mawt)* 1973, *Compass Of Blood (Buṣālat al-Dam)* 1977 and *Face Falls Down But Does Not Reach (Wajh Yaṣqūṭ wa lā Yaṣīl)* 1981.

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

- ¹⁴⁸ Jordanian poet from Za'y village in west of Jordan. His collections include: *Prophecy of The Last Night (Nubū'at al-layl al-Akhīr)* 1982, *Salvation From A Misty Island (al-Khurūj Min Jazīrat al-Dabāb)* 1986, and *Elegy to The Third Phase (Marthiya lil Mahatta al-Thālitha)* 1987.
- ¹⁴⁹ See the same idea in *Studies in Modern Arabic Poetry*, ed by R.C. Ostle, op. cit., pp.76-78.
- ¹⁵⁰ See Aḥmad al-Hāshimī, *Jawāhir al-Balāgha*, Beirut: 1978, pp. 307-331, 'Alī al-Jārim, *Min al-Balāgha al-Wāḍiḥa*, n.p, 1986, p. 35.
- ¹⁵¹ See al-Sayyid Qutb *Tafsīr al-Rūyā*, Cairo: 1984, pp.7-9 and see Sūrāṭ Ṣafāt; 37: 102
- ¹⁵² See Hannā Fākhūrī, *Tārīkh al-Adab al-ʿArabī*, Beirut: n.d, p.731
- ¹⁵³ See Khālīd Karakī "Qirā'āt Naqdiyya Fī Dīwān 'Alī al-Fazzā' Marthiya lil Mahatta al-Thālith" -Al-Ra'y al-Thaqāfi- *Jarīdat al-Ra'y*, Amman: 1989.
- ¹⁵⁴ Jordanian poet from the town Saḷṭ in the west of Jordan, Published one Diwān *The Old Man Dreams of Rain (Al-Shaykh Yaḥlum bi al-Matar)* 1986.
- ¹⁵⁵ See Fakhūrī, op. cit., p.165
- ¹⁵⁶ See the analysis of *Song of Rain* in this thesis.
- ¹⁵⁷ Jordanian poet from Ṣarīḥ town in the north of Jordan, published *Solo on the Wounds (Taqaṣīm 'Alā al-Jirāh)* 1973 and *When We Meet (ʿIndamā Naltaqī)* 1980.
- ¹⁵⁸ See *The Waste Land*, T. S Eliot, op. cit., pp. 136-141 and see the analysis of *the Song of Rain* poem in part one of this thesis.
- ¹⁵⁹ See *Lisān al-ʿArab* Baraq.
- ¹⁶⁰ Palestinian poet from Dayr al-Ghusūn village in Palestine, living in Jordan. His collection *The Book of Situations (Daftar al-Aḥwāl wa al-Maqāmāt)* 1987.
- ¹⁶¹ See Rajā' ʿĪd, op. cit., pp.120-121 and see Hannā Fākhūrī op. cit., p.703 and see Layla Bakhtiar *Sufi, expressions of Mystic Quest*, London: 1976, pp. 17-21.
- ¹⁶² See M. J. L. Young, op. cit., pp. 101-103.
- ¹⁶³ See Rajā' ʿĪd, op. cit., p. 121, and see Adūnīs *Muqaddima li al-Shi'r al-ʿArabī*, Beirut: 1983, pp.130-139.and see Layla Bakhtiar, op. cit., p. 17-21
- ¹⁶⁴ 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-ʿArabī, *Fī Turjumān al-Ashwāq*, Beirut: n.d, p. 4

¹⁶⁶ *Sūrat Maryam* 15:19

¹⁶⁷ Palestinian poet was born in the al-Wihdāt camp in Amman, Jordan. His collections include: *The Horses on The Elevation Of The City* (*al-Khuyūl ʿalā Mafārif al-Madīna*) 1980, *The Rain Inside* (*al-Maṭar fi al-Dākhīl*) 1982, *Morning Songs* (*Anāshīd al-Ṣabāḥ*) 1982, *The River Boy and The General* (*al-Fatā al-Nahr wa al-General*) 1987 and others.

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.

¹⁶⁹ Palestinian poet, living in Amman and Damascus. His collections include: *The Desire of The Wind* (*Shahwat al-Rīḥ*) 1983, *The Mud Ritual* (*Tuqus al-Tīn*) 1985 and *The Lame Staff* (*al-ʿAṣā al-ʿArjāʿ*) 1988.

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 Riyād , *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'im'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, Shā'ul asks for peace, Bazīgh decides to rebuild Tyre, Abū Shāyib and Riyād 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-Nā'im, 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.¹⁸⁰

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. 'Ajlūnī'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.¹⁸¹

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 Shā'ul 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

prose.¹⁸² 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.¹⁸³

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.¹⁸⁴ 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.¹⁸⁵

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.¹⁸⁶ 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.¹⁸⁷ 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*). *Riyāḍ* uses 8 feet in the first and second lines. These two lines are equivalent to two hemistiches; *ṣadr* and *ʿajz* 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 *zahāfāt*"¹⁸⁸ but, at the end of their poems, they apply one foot and its *zahāfāt* and this results in long and short verses. In the analysis of part two, we find that pure metres such as *ramal*, *mutadārik*, *majzū' wāfir*, and, *kāmil* that repeat one foot predominate. The use of the *basit* metre that contains two different types of feet such as in Shā'ul and Zūdī'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.¹⁸⁹ 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 *zahāfāt* more than Nāzik al-Malā'ika suggested in her study.¹⁹⁰ For example: *fā'ilun* becomes *fā'il* and *fi'un* in Khaddūr, Bazīgh, Fazzā' and Ajlūnī's poems; *mufa'alatun* becomes *mufa'ilun*, *mufa'ltun*, *mafa'alun*, *mafa'ilun* and *maf'il* in Shā'ul and Zūdī's poems; and *fā'ilātun* becomes *fā'iltun*, *fā'ilatu*, and *fāfilal* in 'Udwān and Riyād's poems. In my view, this overuse of *zahāfāt* 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 verse¹⁹¹ 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 Riyād. Other poets adhere to the use of rhyme in some

verses but not in others, as in Nāʿim, Zūdī and Bazīgh, while others even neglect the rhyme, for instance Shāūl and Khaddūr.

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-Nāʿim, Naṣr Allāh and Bazīgh use certain letters in the beginning, middle, or end in words.¹⁹² For example, the use of *hāʾ*, as the last letter in a word denotes separation, extension, and appearance in al-Nāʿim's poem. He also uses *ghayn* at the beginning of words to evoke darkness, secretiveness or ambiguity about the future: *ghaḍab*, *ghār*, *ghiyāb*, *ghadir*, *ghināʾ* (see the discussion of al-Nāʿim's poem in part two). The use of *sād* in the central position of words denotes action or strong opposition, the use of *ʿayn* denotes a strong position or self reliance and *qāf* denotes accident or anger with a strong voice, see Naṣr Allāh and Bazīgh. *Sīn* and *shūn* are used at the beginning of words to convey the effect of easy, loose or whistling sound in Riyāḍ'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.¹⁹³

(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.¹⁹⁴ 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 *maṭar* (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-tamannī*. In the poem of al-Nāʿim, *law lam afʿal* are repeated to emphasise his rejection. In the poem of ʿAjlūnī, 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 Nāʿim, Khaddūr and Riyād. To avoid the monotony of repetitive action the above poets use synonymous words and this shows particularly in Khaddūr. ʿAjlūnī 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 ʿAjlūnī'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 khāwiya*", in Naṣr Allāh [223], or "*fī huḍnik ata'arra, aghfū, atahāwā, aghraq fī baḥr makhnūq al-samt*", 'Ajlūnī [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).¹⁹⁵ 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 manāzilina fuṣḥatun bārida, law baqiyat min marākibinā mawjātun 'ā'ida, law baqiyat min maqābirinā lawḥatun shāhida*", Bazīgh [436-438].

Through a poetic sentence, the poetic line (*al-saṭr al-shi'rī*) 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 Shāūl 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], ‘Udwān 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.¹⁹⁶

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 'Ajlūnī'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 'Udwān'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 Nā'im'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 and 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.¹⁹⁷ 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."¹⁹⁸ The differences between positive and negative build up, adding to the sense of tension in the poem.¹⁹⁹

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" Riyād [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 Shāyib and Riyād.

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-ʿUdwān uses augmentative verbs based on *infāʿal* and *iftāʿal* such as *infajar*, *inṭalaq*, *infataḥ*, *intaqal*, *inṭafaʿ*, *iktashaf*, *iltaff*, *iṣṭabagh*, *ijtamaʿ*, *imtashaq* to suggest the submission of the poor. These verbs also denote weakness and revolution. Shāʿul uses augmentative verbs to suggest the power of life such as *atamawwaj*, *atadaffaq*, etc. and for the actions of war *tataḍarraj*, *tataqallas*, *tarnnū* and *yatafajjar*. Al-Fazzāʿ uses the augmentative verb *tafāʿal* in an intensive way such as *yataṣālah*, *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*, *uṭawwiḥ*. 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-Fazzā⁶ can use the root of such verbs without changes in the meanings, for example, he can use *yaṣṭaliḥ* instead of *yataṣālah*, 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.²⁰⁰ These verbs are used for the same reason, for example, Abū Shāyib uses the following intensive verbs to express the strong emotion of the martyr: *qaddas*, *sabba*⁶, *shadd*, *madd*, *fazz*, *dakk*; Riyād uses the same pattern *fa*⁶ such as *madd*, *marr*, *hadd*, *shadd* to express strong emotions towards the martyrs.

(3) Defective verbs are noticeably repeated in the poem of al-ʿUdwān to relate history and in the poem of al-Nāʿim to indicate the change in situations such as *kān*, *ṣār*.

(4) Hollow, weak and defective verbs occur in both al-Fazzā⁶ (such as *lāb*, *dāʿab*, suggesting illness and starvation) and al-ʿUdwān (such as *ʿada*, *tahāwa*, *ṣara*, *yabqā* the starvation of the poor).

(5) Verbs are used to evoke a dramatic force, anger or harsh reality. This is shown in al-Khaddūr: *yaṣhal*, *yartāḥ*, *yaṣkhab*, *yanbu*⁶, *tusākinu*, *yantābu*, *uqāssi*, *yanḥaṣir* and *yulāʿim* or in the *ḍāmini*, *hamhimi* and *aslisi*. See also Shāūl 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 ʿUdwān's poem verbs accumulate to express the cycle of a life of poverty as a significant action. The poor are a main voice. In Khaddūr, 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 fidāʿiyyīn* (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. ⁴Udwan compiles verbs as thoughts employing certain verbs to describe the situation of *al-fuqarā*⁵. In the same poem women are represented by verbs denoting their nature and developing actions.

Unstable, unclear, limited or contrasting actions are employed in Riyād, Shāul, Khaddūr, Shams al-Dīn and al-Nā'im's poems. Riyād 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 *raḥhāla* 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-Nā'im 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 Banīs²⁰¹ 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-Maqdisī²⁰² 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."²⁰³ 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."²⁰⁴

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, 'Ajlūnī, Abū Shāyib, and Riyād use "I," but imply "you = martyr" whereas Bazīgh's "I" is opposite to "they = enemy". "I" opposes "he = master" in al-Fazzā', and "I" opposes "you = Granada" in Shams al-Dīn. Probably the different use of "I" in Khaḍḍūr 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-Nā'īm.

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*.

TENSE OF VERBS	Udwān	Nā'im	Khaddūr	Bazīgh	Shams al-Dīn	Shā'ul
IMPERFECT	36	75	57	80	27	43
PERFECT	14	2	58	33	2	--
IMPERATIVE	--	--	8	--	1	--

TENSE OF VERBS	Fazzāf	Zūdī	'Ajlūnī	Abū Shāyib	Naṣr Allāh	Riyād
IMPERFECT	73	68	95	74	160	40
PERFECT	5	20	5	26	26	20
IMPERATIVE	--	12	--	--	--	--

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,²⁰⁵ who analysed the tense of verbs in five poems of Morocco, and of Kubaysī,²⁰⁶ 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."²⁰⁷

(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.²⁰⁸ 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.²⁰⁹

(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*, *yantashirūn*, *yasīrūn*, the women as a subject *yabqin*, *yalidn*, *yabqin* in 'Udwān's poem, the war as a subject *tataḍarraj*, *tataqallaṣ*, *taftaqir* in Shāūl'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: *yanfaṣil*, *yaghūḍ* and *yaṣḍ*, and *usallī* in Abū Shāyib. 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 - *ruhnā*, *kunnā*, *hayya'nā*, *dahkinā*, *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-Fazzā'.

The frequency of the use of the imperative is low except in some places where it is used to avoid the oratorical style.²¹⁰ 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 *sanughannī*, *sa'aktub* in Bazīgh, *sawfa ahrub*, *sa-aj'al*, *sawfa ulqī*, *sa'ahrub* in Abū Shāyib 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.²¹¹

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 'Ajlūnī'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 *fidā'iyyīn'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

SYRIA	'Udwān	cycle of a life of poverty.
	Nā'im	harvest time as a result of the past.
	Khaḍḍūr	memory and meditation after death. It is a comparison between past or present life or death.
LEBANON	Bazīgh	observation of events and feelings of war over six months.
	Shams al-Dīn	discusses history through memories; comparison between past and present.
	Shā'ul	the age of humanity in the city is the age of war.
JORDAN	Fazzā ^c	direct sequence time passes quickly causing disruption in life.
	Zūdī	night, winter, ice, freezing time, lost history and time of knives.
	'Ajlūnī	drought, day becomes days and age becomes ages.
PALESTINE	Abū Shāyib	time when the soul forsakes the body of a martyr, and the body decays.
	Naṣr Allāh	the journey between life and death - <i>fidā'iyyīn's</i> life.
	Riyāḍ	the cycle of human life and death

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."²¹² 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.²¹³ 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."²¹⁴

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 *raml* (sand) in Bazīgh's poem has a different meaning

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."²¹⁵ 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 ʿUdwān's poem is used as the basis for word-association and as the main idea of the poem. The word *khiḍamm* is used to designate the main idea in Zūdī's poem. Zūdī 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 'Ajlūnī'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.²¹⁷

(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 reading²¹⁸ 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 *mā'* (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 *baḥr* (sea) "springs from your banks in lovely excitement", "sea of desire is no longer lovely excitement" in Khaddūr'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 'Udwān's poem.

Some coincidences go further, such as the use of the word *ma'dan* (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 'Ajlūnī 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, Shā'ul 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 'Aj'lūnī and Zūdī, "blood" is used by Bazīgh and Na'im. "Blood" corresponds to "wine" when used in Fazzā's poem, to "poverty" in 'Udwān'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" 'Udwān [93-95], "After life gave him a lesson, the wisdom of hunger had left him to live in a fearful prison" Khaḍḍūr [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's²¹⁹ 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 *iḥāiyya* (imaginative), *qiyāsiyya* (analogous), *zilāliyya* (shadow). There are other terms in modern Arabic studies referring to this type of metaphor, such as that of Nābulṣī.²²⁰ 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. 'Ajlūnī 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.²²¹ Naṣr Allāh'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.²²² 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 ‘Udwān’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 Nā‘īm’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 (Fazzā‘, Zūdī and ‘Ajlūnī) all evoke the character ‘Antara but to give paradoxical images. ‘Antara in the poem of Fazzā‘ is a boring story [73-74]; in the poem of Zūdī ‘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-Bayyāfi’s poem and the use of Mihyār 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 *tashbīh* (similes), *majāz al mursal* (hypallage), *al-kināya*, (metonymy) and *tashkhiṣ* (personification or anthropomorphism) are also frequently found. They illustrate the quality of relationships in the context.

(1) *Tashbīh* (Similes). Similes are defined as a comparison of one thing with another explicitly announced by words "like" or "as". Hāwī and Darwīsh avoid using similes since the use of similes can arguably be seen as the lowest or most simple use of imagery.²²³ 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-tashbīh 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 Fazzā [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 Khaddūr [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."

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

"Do not turn now my son, wavering butterfly"

Bazīgh [66]:

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

(d) The use of two parts of a simile as metonymy. For example Bazīgh [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 Riyād [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 these 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 Riyād 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 Shāul's poem; (c) Various uses of metonymies, 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-ʿAjlūnī and Shāul.

(4) *Tashkhīs* (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.²²⁴ As a figure of speech this depends upon the process of making the meaning clear and more dramatic. For example see Shāul "black sun, the head of the city, crazy blood, the hanging stars, death guides, the free season." See al-ʿAjlūnī "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 Bazīgh [203-234], and between Gaza and the martyr in Naṣr 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.²²⁵ 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, 'Udwān 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."²²⁶ Similar allusion is used by Zūdī: "Your face is red, mixed with sadness. It is a grave that holds me". Riyāḍ 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". Riyāḍ 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-Fazzā' 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.²²⁷ The poets add their expression to create new associations that symbolise the new meaning for this use. This compression shows in the following:

(1) 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.²²⁸ It is directly connected with the hopelessness of parting, destruction or death. It has a sinister implication because it is an archetypal image.²²⁹ 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.²³⁰ 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 Shāūl the word dove is used as an allusion associated with peace. The poet asks who can reveal the line between dove and a stone.²³¹

(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.²³² This type of allusion is used by Fazzā' 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.²³³

(d) **Sufi allusion.** Some Sufi concepts are raised by Abū Shāyib. Abū Shāyib 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 Nā'im 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.²³⁴ In the poems selected the poets intend to reflect tradition and their experience. For example, Nā'im reflects his sadness, imitating the traditional habit of lamenting and grieving at the grave; Khaddūr 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*²³⁵ or implication in Arab rhetoric. For example the quotation from the speech that is used in '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 'Udwān. Some poets use colloquial dialects directly and unchanged so as to identify more with the subject, as in Fazzā.

(3) Myth and Archetype.

As I mentioned earlier, the only use of myth is in the use of 'Antara by Fazzā', Zūdī 'Ajlūnī. 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.²³⁶ 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;²³⁷ thirdly, readers disapprove of the misuse of a conceptual myth when the poet uses it as a comprehensive, physical and intellectual concept.²³⁸ 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:²³⁹ 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

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.²⁴⁰ 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 Riyāḍ'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 Riyāḍ 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 Riyāḍ 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 'Ajlūnī, 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 Khaddūr; the sea and its features).

(2) **Partial Symbols.** Partial symbols are defined in part one as words expressing partially the focus of the poet.²⁴¹ 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

SYMBOL	Udwan	Naim	Khaddūr	Bazigh	Al-Dīn	Shāul	Fazza'	Zādf	'Alīn	Shayb	Nagratāb	Riyād	USED
BLOOD	*			*		*	*			*	*	*	7
SUN				*			*				*		3
WAVES			*							*	*		3
HOME	*		*	*			*			*	*	*	7
SKY					*		*			*			4
BIRD		*			*		*			*	*		5
SILENCE	*									*	*		3
DEATH			*		*	*		*	*	*	*		7
WIND			*		*				*				3
SEA			*								*		2
WATER					*					*			2
PALM					*						*		2
SHADOW	*				*					*			3
FIRE	*									*	*		3
DREAM	*	*											2
HEART							*	*		*			3
LIGHT		*								*	*		3

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

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 'Udwān, Fazzāf, Abū Shāyib, and Riyād) 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 Darwīsh and Adūnīs when both use the word "blood." If we remember the methods of Darwīsh and Adūnīs in the use of the word "blood," some degree of imitation can be seen. In part 1, the analysis of poems of Darwīsh and Adūnīs, the word "blood" is linked with home, earth, and fatherland, with truth or death, with time of revolutions, with the newborn (when Darwīsh and Adūnīs 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 Fazzā⁴ and Shāūl'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 Khaḍḍūr's poems earth suggests loss, and light in Abū Shāyib and Khaḍḍūr'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 Nā'im.

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.

- ¹⁸⁰ See Y'azz al-Dīn, op. cit., pp. 193, 194.
- ¹⁸¹ Ibid., p.194.
- ¹⁸² Ibid., p.254.
- ¹⁸³ See the interview with Mahmūd Darwīsh in *Bayān* 20/5/1986, and al-Nābulī, op. cit., p.241.
- ¹⁸⁴ See Morris, William. *American Heritage Dictionary*, Boston, 1979.
- ¹⁸⁵ See the glossary of terms, Moreh, op. cit., p.320.
- ¹⁸⁶ See Boulton, op. cit., p.7
- ¹⁸⁷ See al-Nābulī, op. cit., p.645
- ¹⁸⁸ See al-Malā'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. Muḥammad Banīs, op. cit., p.66, discusses Malā'ika's opinion. Zayyāt, "al-Shi'r al-Jadīd," *al-Bida'* 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 fī al-Shi'r al-'Arabī* p.114, sees that the rhyme is known by rhythmic signs and the sound designating the pause after every poetic line. This rhyme loses 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. 'Izz al-Dīn Ismā'īl, *al-Shi'r al-'Arabī al-Mu'āsir* p.114, sees that the rhyme in modern Arabic poetry gives the reader a chance to pause.
- ¹⁹² Ibn Jinnī, *al-Khaṣā'is*, Beirut, 1952, Vol 2 p.168, and *Ṣinā'at al-I'ṣrāb*, Cairo, 1952, pp.6-50.
- ¹⁹³ See al-'ūd, op. cit., p.98
- ¹⁹⁴ See 'Azma, op. cit., p.322.
- ¹⁹⁵ Ilyās Khūrī, op. cit., p.99.
- ¹⁹⁶ See Yūsuf 'Izz 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, *Ghiym Aḥlam al-Malik al-Makhlū'*, Beirut, 1983, pp. 5-12

- ²⁰³ C. Brook and others, ed., *Understanding Poetry*, United States, 1976, p.113
- ²⁰⁴ Ibid., p.114
- ²⁰⁵ Banīṣ, op. cit., p.122
- ²⁰⁶ ʿUmrān. al-Kubaysī, *Lughat al-Shiʿr al-ʿIrāqī al-Muʿāsir*, Kuwait, 1982, pp.50-51
- ²⁰⁷ Banīṣ, op. cit., p.123
- ²⁰⁸ Ibid., p.51
- ²⁰⁹ Ibn al-Athīr, *Al-Mathal al-Sāʿir*, Cairo, 1939, Vol2 , pp 16-17
- ²¹⁰ See ʿAlī ʿIshrī Zāyid, op. cit., pp.108-109
- ²¹¹ Nimir Sirhān *Muʿjam Qawāʿid al-Lugha al-ʿArabiyya*, Amman, 1984, p.104
- ²¹² See Werner, "Change The Meaning: A study of Semantic Processes Through The Experimental Method." *Journal of General Psychology*, pp. 181-182.
- ²¹³ See Ibn al-Athīr, op. cit., p.116, and Qudāma ibn Jaʿfar, op. cit., p.90.
- 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, Duʿaybis, 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 Ilyās 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 ʿAlī ʿIshrī Zāyid, 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 Yūsuf 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.
- ²²⁷ See I. M. W. Tillyard *Poetry Direct and Oblique*, London, 1959, p.71.
- ²²⁸ Āmidī, op. cit., vol2 p.261.
- ²²⁹ Jayyusi, op. citi, pp.716-717.
- ²³⁰ Muḥammad ʿAlī Qutb *Tafsīr Al-Ruʿyā*, Cairo, 1984, p.51.
- ²³¹ See the discussion of Rashīd Nakhla's poem, Jayyusi., op. cit, p.717.
- ²³² See Sulaymān, op. cit., p.153.
- ²³³ See the analysis of the poem *Tyre* in part two in this work.
- ²³⁴ Jayyusi, op. cit., p.718.

²³⁵ *Al-Tadmīn* is when the poet uses a famous poem and if not well known refers to the source. See al-Hāshimī, op. cit., p. 418.

²³⁶ See part one of this study

²³⁷ Anwar ʿAbd al-Mālik *Al-Fikr al-ʿArabī fī Maʿrakat al-Nahḍa*, Beirut, 1974, p.37.

²³⁸ See Yūsuf al-Khāl *al-Ḥadātha fī al-Shiʿr*, Beirut, 1978, p.24.

²³⁹ Muḥammad al-Asʿad *Baḥthan ʿan al-Ḥadātha*, Beirut, 1986, pp.75-77.

²⁴⁰ C. Brook and others, op. cit, Appendix C.

²⁴¹ Nābulṣī, *Majnūn al-Turāb*, p.284, presents these symbols in Darwīsh's poems. Nābulṣi assumes these symbols to have new meanings. A partial symbol express the poet's feelings and do not occur in the dictionary. Muṇīf Mūsā, *al-Shiʿr al-ʿArabī al-Ḥadīth fī 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. Khālīd Sulaymān, op. cit., regards the partial symbol as a vocabulary that expresses frustration, bitterness, suffering and self-condemnation. ʿAlī ʿIshrī Zāyid, op. cit., defined symbols as a comprehensive and partial symbol.

Bibliography

Books in Arabic

Amīn, Izz al-Dīn, *Nazariyyat al-Fann al-Mutajaddid wa Taṭbīqātuh Āla al-Shiʿr*, Cairo: Dār al-Maʿārif, 1971.

ʿAbbādī, Muḥammad, *Thaqāfatunā fī Khamsīn ʿĀm*, Amman: Jamʿiyyat ʿUmmāl al-Maṭābiʿ al-Taʿāwuniyya, 1985.

ʿAbbās, Iḥsān, *ʿAbd al-Wahhāb al-Bayyātī wa al-Shiʿr al-ʿIrāqī al-Ḥadīth*, Beirut: Dār Bayrūt, 1955.

_____ *Al-Shiʿr al-ʿArabī fī al-Mahjar-Amrīkā al-Shamāliyya*, Beirut: Dār Ṣādir, 1982.

_____ *Badr Shākīr al-Sayyāb; Ḥayātuhu wa-Shiʿruhu*, Beirut: Dār al-Thaqāfa 1980.

_____ *Ittijāhāt al-Shiʿr al-ʿArabī al-Muʿāṣir*, Kuwait: Al-Majlis al-Waṭanī lil-Thaqāfa wa al-Funūn wa al-Adab (Silsilat ʿĀlam al-Maʿārif), 1978.

_____ *Fann al-Shiʿr*, Amman: Dār al-Shurūq, 1987.

ʿAbd Allāh, ʿAdnān, *Al-Naqd al-Taṭbīqī al-Tahlīlī*, Baghdad: Dār al-Shuʿūn al-Thaqāfiyya, 1986.

ʿAbd Allāh, Muḥammad Ḥasan, *Al-Sūra wa al-Bināʾ al-shiʿrī*, Kuwait: 1979.

ʿAbd al-Ṣabūr, Ṣālah, *Qirāʾa Jadīda li-Shiʿrinā al-Qadīm*, Beirut: Dār al-Najāh, 1973.

ʿAbd al-Badīʿ, Luṭfī. *al-Tarkīb al-Lughawī lil-Adab*, Cairo: Maktabat al-Nahḍa al-Miṣriyya, 1970.

ʿAbd al-Ghanī, Muḥammad Ḥasan, *Al-Shiʿr al-ʿArabī fī al-Mahjar*, Cairo: Maktabat al-Khānjī, 1962

ʿAbd al-Mālik, Anwar, *Al-Fikr al-ʿArabī fī Maʿrakat al-Nahḍa*, Beirut: 1974.

Abū Dīb, Kamāl, *Jadaliyyat al-Khafāʾ wa al-Tajallī*, Beirut: Dār al-ʿIlm lil-Malāyīn, 1984

Abū Iṣḥāq, Ṣāliḥ Khalīl, *Dirāsāt Naqdiyya lil-Shiʿr fī Filastīn al-Muḥtalla*, Cairo: Dār al-ʿUlūm (Ph.D Thesis), 1977.

Abū Shādī, Aḥmad Zakī, *Qaḍāyā al-Shiʿr al-Muʿāṣir*, Cairo: Al-Sharika al-ʿArabīyya lil-Tibāʿa wa al-Nashr, 1959.

Abū Ḥāqa, Aḥmad, *Al-Balāgha wa al-Taḥlīl al-Adabī*, Beirut: Dār al-ʿIlm lil-Malāyīn, 1988.

Aḥmad, Aḥmad Sulaymān, *Al-Shiʿr al-ʿArabī wa al-Qaḍiyya al-Filastīniyya Min al-Nakba ilā al-Naksa*, Damascus: Dār Dimashq lil-Tibāʿa wa al-Nashr, 1973.

ʿAlī ʿAbta, Maḥmūd, *Badr Shākīr al-Sayyāb wa al-Ḥaraka al-Shiʿriyya al-Jadīda fī al-ʿIrāq*, Baghdad: Maktabat al-Maʿārif, 1965.

Aḥmad, Muḥammad Fattūh, *Al-Ramz wa al-Ramziyya*, Cairo: Dār al-Maʿārif, 1977.

Akhras, Maḥmūd, *Al-Bibyogrāfiya al-Filastīniyya al-Urdunniyya*, Amman: 1977.

ʿAkīr, Ḥātim, *Al-Jurm Wa al-Majarra; Ḥawl al-Taḥdīth fī al-Shiʿr al-Urdunnī al-Muʿāṣir*, Beirut: al-Muassasa al-ʿArabiyya lil-Dirāsāt wa al-Nashr, 1994.

ʿAmīdī, Ḥassān ibn Bashīr, *al-Muwāzana*, ed., ʿAbd al-Ḥamīd, n.p: 1944.

Aʿrajī, Muḥammad Ḥusayn, *Al-Shiʿr Bayna al-Qadīm wa al-Ḥadīth fī al-Shiʿr al-ʿArabī*, Baghdad: Wizārat al-Thaqāfa, 1978.

Asad, Nāṣir Al-Dīn, *Al-Shiʿr al-ʿArabī al-Ḥadīth fī Filastīn wa al-Urdunn*, Cairo: Jāmiʿat al-Duwal al-ʿArabiyya, 1961.

ʿAllūsh, Nāji, *Min Qaḍāyā al-Tajdīd wa al-Iltizām fī al-Adab al-ʿArabi*, Tunis: Dār al-Qawmiyya, 1978.

Anīs, Ibrāhīm, *Musīqā al-Shiʿr*, Cairo: Makabat al-Anjlū al-Miṣriyya, 1952.

_____ *Al-Lugha Bayna al-Qawmiyya wa al-ʿĀlamiyya*, Cairo: Maktabat al-Anjlū al-Miṣriyya, 1970.

_____ *Dalālāt al-Alfāz*, Cairo: Maktabat al-Anjlū al-Miṣriyya, 1963.

Anṣārī, Abū Zayd, *Al-Nawādir fī al-Lugha*, Beirut: 1967.

Anṣārī, Muḥammad Jābir, *Taḥawwulāt al-Fikr al-Siyāsī fī al-Sharq al-ʿArabī 1939-1970*, Kuwait: Al-Majlis al-Waṭanī lil-Thaqāfa, 1980.

ʿAqqād, ʿAbbās Maḥmūd, *Al-Lugha al-Shāʿira*, Cairo: Dār al-ʿĀlim, 1960.

Asʿad, ʿUmar, *Maʿālim al-ʿArūd wa al-Qāfiya*, Amman: al-Wikāla al-ʿArabiyya lil-Tawzīʿ wa al-Nashr, 1984.

Asʿad, Muḥammad, *Baḥthan ʿan al-Ḥadātha*, Beirut: Dār al-ʿIlm lil-Malāyīn, 1986.

ʿAsfūr, Jābir. *Mafḥūm al-Shiʿr*. Beirut: Dār al-Tanwīr, 1955.

_____ *Al-Ṣūra al-Fanniyya fī al-Turāth al-Naqdī wa al-Balāghī*. Beirut: Dār al-Tanwīr, 1983.

Atrash, Mahmūd, *Ittijahāt al-Qiṣṣa fī Sūriyya Ba'd al-Ḥarb al-Ālamiyya al-Thāniya*, Damascus: Dār al-Su'āl, 1982.

ʿAtīq, al-ʿAzīz ʿAbd, *ʿIlm al-ʿArūd wa al-Qāfiya*, Beirut: Maktabat Manām, 1964.

ʿAwad, Ritā, *Uṣṭūrat al-Mawt wa al-Inbiʿāth fī al-Shiʿ al-ʿArabī al-Muʿāṣir*, Beirut: al-Muʿassasa al-ʿArabiyya lil-Dirāsāt wa al-Nashr, 1978.

_____, *Fī al-Shiʿ al-Muʿāṣir Dirāsāt wa Shahādād*, Tunis: Al-Munazzama al-ʿArabiyya lil-Tarbiya wa al-Thaqāfa wa al-Funūn, 1988.

ʿAzab, Muḥammad Aḥmad, *Zawāhir al-Tamarrud al-Fannī fī al-Shiʿ al-ʿArabī*, Cairo: Dār al-Maʿārif, 1978.

_____, *ʿAn al-Lugha wa al-Adab wa al-Naqd*, Beirut: al-Markaz al-ʿArabī lil-Ṣihāfa, n.d.

ʿAzma, Nazīr, *Badr Shākir al-Sayyāb wa Edith Sitwell*, Kuwait: Dār al-Maʿrifa, 1984.

Badawī, Aḥmad, *Usus al-Naqd al-ʿArabī*, Cairo: Maktabat al-Nahda, 1969.

Badawī, ʿAbd al-Raḥmān, *Fann al-Shiʿ*, Cairo: Muʿassasat ʿAbd al-Raḥmān Badawī, 1953.

Badawī, Thābit Muḥammad, *Al-Ittijāh al-Wāqīʿ fī al-Shiʿ al-Ḥadīth*, Cairo: Dār al-ʿUlūm (Ph.D Thesis), 1971.

Bahrāwī, Saʿīd, *Mūsīqā al-Shiʿ ʿInd Shuʿāra ʿApollo*, Cairo: Dār al-Maʿārif, n.d.

Bākathīr, ʿAlī Aḥmad, *Fann al-Masrahiyya Min Tajāribī al-Shakhsiyya*, Cairo: Dār al-Maʿrifa, 1962.

Banīs, Muḥammad, *Zāhirat al-Shiʿ al-Muʿāṣir fī al-Maghrib: Muqārana Bunyawīyya, Takwīniyya*, Beirut: Dār al-Tanwīr li al-Ṭibāʿa wa al-Nashr, 1985.

_____, *Hadāth al-Suʿāl*, Beirut: al-Markaz al-Thaqāfī al-ʿArabī, 1980.

Bayyātī, ʿAbd al-Waḥhāb, *Al-Tajriba al-Shiʿiyya*, Beirut: Manshūrāt Nizār Qabbānī, 1968.

Bayyātī, ʿĀdil, *Fī Lughat al-Shiʿ al-Ghināʿiyya*, Baghdad: 1946.

Bustānī, Fuʿād Ifrām, *Lughat al-Taʿbīr ʿan al-Rūḥ al-Lubnāniyya*, Sidon: al-Muʿtamar al-Thaqāfī al-Thānī li-Rābitat al-Taʿlīm al-Ḥurr fī Lubnān, Maṭbaʿat al-Mukhlisiyya, 1947.

Dahhān, Sāmī, *Al-Shiʿ al-Ḥadīth fī al-Iqlīm al-Sūrī*, Cairo: Jāmiʿat al-Duwal al-ʿArabiyya, 1960.

Dāʿūd, Aḥmad Yūsuf, *Lughat al-Shiʿ: Baḥth fī al-Manhaj wa al-Tatbiq*, Damascus: Manshūrāt Wizārat al-Thaqāfa wa al-Irshād al-Qawmī, 1980.

Dā'ūd, Anīs, *Al-Ustūra fī al-Shi'r al-'Arabī al-Ḥadīth*, Cairo: Maktabat 'Ayn Shams, 1975.

_____, *Al-Tajdīd fī Shi'r al-Mahjar*, Cairo: Dār al-Kitāb al-'Arabī, 1967.

Dasūqī, 'Abd al-'Azīz, *Jamā'at Apollo wa Atharuhā fī al-Shi'r al-Ḥadīth*, Cairo: 1971.

Du'aybis, Sa'ad, *Hiwār ma' Qadāyā al-Shi'r al-Mu'āsir*, Cairo: Dār al-Fikr al-'Arabī, 1984.

_____, *Al-Tayyār al-Turāthi fī al-Shi'r al-'Arabī al-Ḥadīth*, Cairo: Dār al-Fikr, 1983.

Dayf, Shawqī, *Dirāsāt fī al-Shi'r al-'Arabī al-Mu'āsir*, Cairo: Dār al-Ma'ārif, 1985.

_____, *Al-Fann wa Madhāhibuh fī al-Nathr al-'Arabī*, Cairo: Dār al-Ma'ārif, n.d.

Fahmī, Māhir Hasan, *Ḥarakat al-Ba'th fī al-Shi'r al-'Arabī al-Ḥadīth*, Cairo: 1961.

Fakhr al-Dīn, Jawdat, *Shakl al-Qaṣīda fī al-Naqd Hatta al-Qarn al-Thānī al-Hijrī*, Beirut: Dar al-Adab, 1984.

Fakhūrī, Hanna, *Tārīkh al-Adab al-'Arabī*, Beirut: al-Maṭba'a al-Būliṣiyya, n.d.

Fāris, Aḥmad Muḥammad, *Al-Kitāba wa al-Ta'bīr*, Beirut: Dār al-Fikr, 1979.

Farrā', 'Alī, *Kitāb al-Maqṣūr wa al-Mamdūd: wa min Dimnih Kitāb al-Tanbīhāt li-'Alī ibn Ḥamza*, ed., 'Abd al-'Azīz al-Mamānī, Cairo: Dār al-Ma'ārif, 1967.

Fu'ād, Shawqī, *Khaṣā'is al-Shi'r al-Ḥadīth*, Cairo: Dār al-Fikr al-'Arabī, n.d.

Ghadhamī, 'Abd Allāh, *Al-Qaṣīda wa al-Naṣṣ al-Mudādd*, Beirut: al-Markaz al-Thaqāfī al-'Arabī, 1994.

Ḥaddād, Nabīl, *Al-Ḥaraka al-Shi'riyya fī al-Urdunn Min 1921-1948*, Amman (M.A. Thesis, Jordan University), 1976.

Haddāra, Muḥammad Muṣṭafā, *Al-Tajdīd fī Shi'r al-Mahjar*, Cairo: Dār al-Fikr al-'Arabī, 1957.

Hājj, Kamāl Yūsuf, *Fī Falsafat al-Lugha*, Beirut: Dār al-Nashr, 1967.

Hajājī, Aḥmad, *Al-Uṣṭūra fī al-Adab al-'Arabī*, Cairo: Dār al-Hilāl, 1983.

Ḥamīd, Bū Qādir Mutawallī, *Mizān al-Shi'r*, Cairo: 1961.

Ḥanafī, Hasan, *Al-Turāth wa al-Tajdīd*, Cairo: al-Markaz al-'Arabī lil-Baḥth wa al-Nashr, 1980.

Hāshimī, Aḥmad, *Jawāhir al-Balāgha fī al-Ma'ānī wa al-Bayān wa-al-Badī'*, Beirut: Dār al-Fikr lil-Nashr wa al-Tawzī', 1978.

Hassān, Tammām, *Al-Lughā al-‘Arabiyya: Mabnāhā wa Ma‘nāhā*, Cairo: al-Hay‘a al-Miṣriyya al-‘Āmma lil-Kitāb, 1973.

Hāwī, Iliyyā, *Al-Ramziyya wa al-Siryāliyya*, Beirut: Dār al-Thaqāfa, 1980.

Hāwī, Ibrāhīm, *Harakat al-Naqd al-Qadīm wa al-Mu‘āṣir fī al-Shi‘r al-‘Arabī*, Beirut: Dār al-Risāla, 1984.

Husayn, Qaṣī, *Al-Mawt wa al-Ḥayāt fī Shi‘r al-Muqāwama*, Beirut: Dār al-Rā‘id al-‘Arabī, 1985.

‘Irānī, Sharīf al-Dīn, *Alwān Min al-Shi‘r al-Urdunnī*, Amman: Manshūrāt Dā‘irat al-Thaqāfa, 1973.

Ibn al-Athīr, Diyā‘ al-Dīn. *Al-Mathal al-Sā‘ir fī Adab al-Kātib wa al-Shi‘r*, eds., Al-Ḥufī & Ṭabāna, Cairo: Dār al-Nahḍa, 1939.

Ibn al-‘Arabī, *Turjumān al-Ashwāq*, Beirut, n.d.

Ibn Jinnī, Abū al-Fātih ‘Uthmān, *al-Khaṣā‘is*, ed., Muḥammad ‘Alī Najjār, Vol1-3, Beirut: Dār al-Kitāb al-‘Arabī, 1952.

_____ *Sirr Ṣinā‘at al-‘Irāb*, Cairo, eds., Muṣṭafā al-Saqqā and others, Maktabat al-Bābi al-Halabī, 1954.

‘Id, Rajā‘, *Dirāsāt fī Lughat al-Shi‘r: Ru‘yā Naqdiyyā*, Alexandria: Al-Ma‘ārif, 1979.

‘Id, Yumnā, *Fī Ma‘rifat al-Naṣṣ*, Beirut: Dār al-Āfāq al-Jadīda, 1985.

_____ *Mumārasāt fī al-Naqd al-Adabī*, Beirut: Dār al-Fārābī, 1975.

Ismā‘īl, ‘Izz al-Dīn, *Al-Shi‘r al-‘Arabī al-Mu‘āṣir: Qadāyāhu wa Zawāhiruhu al-Fanniyya wa al-Ma‘nawiyya*, Cairo: 1967 & Beirut: 1972.

_____ *Al-Usus al-Jamāliyya fī al-Naqd al-‘Arabī: ‘Arḍ wa Tafsi‘r wa Muqārana*, Cairo: Dār al-Fikr al-‘Arabī 1955.

‘Izz al-Dīn, Yūsuf, *al-Tajdīd fī al-Shi‘r al-Ḥadīth: Bawā‘ithuhu al-Nafsiyya wa Judhūruhu al-Fikriyya*, Jeddah: Jeddah Literary Cultural Club 1986.

Imhadāt, Maḥmūd Muḥsin Fālih, *Ittijāhāt Shu‘arā’ Shamāl al-Urdunn 1920-1980*, Amman: Dār ibn Rushd, 1985.

Ja‘far, Qudāma ibn, *Naqd al-Shi‘r*, Cairo: n.d., ed., Muḥammad ‘Abd al-Raḥīm Khafāja, Nashr Maktabat al-Kulliyā al-Azhariyya, 1956.

Ja‘far, Muḥammad Ḥamāl Ibrāhīm, *Al-Taṣawwuf*, Alexandria: Dār al-Jam‘iyya, 1970.

Jārim, ‘Alī and Amīn, Muṣṭafā, *Min al-Balāgha al-Wādiḥa*, n.p: al-Sharika al-Duwaliyya lil Ṭibā‘a wa al-Nashr, 1986.

Jibrān, Khalīl Jibrān, *al-Mawākib*, Beirut: n.d.

Jurjānī, ʿAbd al-Qāhir, *Dalāʾil al-Iʿjāz*, Cairo: Maktabat al-Saʿāda, 1920.

_____ *Asrār al-Balāgh*, Cairo: Dār al-Maʿārif, 1980.

Jundī, Darwīsh, *Al-Ramziyya fī al-Adab al-ʿArabī*, Cairo: Maktabat al-Nahda, 1958.

Kabīr, Ḥasan Aḥmad, *Tatawwur al-Qaṣīda al-Ghināʾiyya fī al-Shiʿr al-Ḥadīth: 1881-1938*, Beirut: Dār al-Fikr al-ʿArabī, n d.

Kamāl al-Dīn, Jalāl, *Al-Shiʿr al-ʿArabī al-Ḥadīth wa Rūḥ al-ʿAsr*, Beirut: Dār al-ʿIlm lil Malāyīn, 1964.

Kayyālī, ʿAbd al-Wahhāb, *Al-Mūjaz fī Tārīkh Filasṭīn al-Ḥadīth*, Beirut: Al-Muʿassasa al-ʿArabiyya lil-Dirāsāt wa al-Nashr, 1971.

al-Khāl, Yūsuf, *Al-Ḥadātha fī al-Shiʿr*, Beirut: Dār Talīʿa, 1978.

Khafīl, Ibrāhīm, *Al-Shiʿr al-Muʿāṣir fī al-Urdunn*, Amman: Jamʿiyyat ʿUmmāl al-Maṭbāʿa al-Taʿāwuniyya, 1975.

_____ *Al-Shiʿr al-ʿArabī fī al-Urdunn*, Amman: (Mukhtārāt) Dār al-Bayrūtī, 1983.

_____ *Aḥādīth fī al-Shiʿr al-Urdunnī wa al-Filasṭīnī al-Ḥadīth*, Amman: Dār al-Yanābīʿ lil Nashr wa al-Tawzīʿ, 1991.

Khulūṣī, Ṣafāʿ, *Fann al-Taḳfīʿ al-Shiʿrī wa al-Qāfiya*, Beirut: 1963.

Khanāsa, Wafīq, *Dirāsāt fī al-Shiʿr al-Ḥadīth*, Damascus: Dār al-Ḥaqāʾiq, 1980.

Khatibī, ʿAbd al-Kabīr, *Fī al-Kitāba wa al-Tajriba*, Beirut: Dār al-ʿAwda, 1980.

Kubaysī, ʿImrān Khudayr, *Lughat al-Shiʿr al-ʿIraqī al-Muʿāṣir*, Kuwait: Wikālat al-Maṭbūʿāt, 1982.

Kulāb, Saʿd al-Dīn, *Al-Uṣṭūra wa al-Ramz fī al-Shiʿr al-Muʿāṣir fī Sūriyya 1960-1980* (University Thesis), Aleppo, 1980.

Khulī, Amīn, *Manhaj al-Tajdīd fī al-Naqd wa al-Balāgha wa al-Tafsīr al-Adabī*, Cairo: Dār al-Maʿrifa, 1961.

Khūrī, Ilyās, *Dirāsāt fī Naqd al-Shiʿr*, Beirut: Muʿassasat al-Buhūth al-ʿArabiyya, 1986.

Khūṣ, Aḥmad, *Nazrāt fī al-Adab al-ʿArabī*, Damascus: 1983.

al-Malāʾika, Nāzik, *Qaḍayā al-Shiʿr al-Muʿāṣir*, Beirut: Dār al-ʿIlm lil-Malāyīn, 1983.

_____ *Muqaddimat Shazāyā wa Ramād*, Beirut: al-Maktab al-Tijārī lil-Tibāʿa wa al-Tawzīʿ wa al-Nashr, 1959.

Malḥas, Thurayyā, *al-Qiyam al-Rūhiyya fī al-Shiʿr al-ʿArabī: Qadīmuhu wa Ḥadīthuhu*, Beirut: Dār al-Kitāb al-Lubnāniyya, 1950.

Mandūr, Muḥammad, *Qaḍāyā Jadīda fī Adabina al-Ḥadīth*, Beirut: Dār al-Ādāb, 1958.

_____ *Fi al-Mizān al-Jadīd*, Cairo: Maktabat Nahḍa, n.d.

Manṣūr, ʿIzz al-Dīn, *Dirāsa Naqdiyya wa Namādhij Ḥawl Baʿd Qaḍāyā al-Shiʿr al-Muʿāṣir*, Beirut: Muʿassasat al-Maʿārif, 1985.

Miftāḥ, Muḥammad, *Tahlīl al-Khiṭāb al-Shiʿrī*, Beirut: Al-Markaz al-Thaqāfi al-ʿArabī, 1985.

Muḥammad, al-Sayyid Ibrahim, *Al-Darūra al-Shiʿriyya: Dirāsa Uslūbiyya*, n.p: Dār al-Andalus lil-Ṭibāʿa wa al-Nashr wa al-Tawzīʿ, 1979.

Munīr, Sāmī, *Malāmih al-Qaṣīda fī al-Shiʿr Bayna al-Qadīm wa al-Ḥadīth*, Alexandria: 1979.

_____ *Min Asrār al-Ibdāʿ al-Naqdī fī al-Shiʿr wa al-Masraḥ*, Alexandria: 1987.

Muqālīh, ʿAbd al-ʿAzīz, *Min al-Bayt ilā al-Qaṣīda*, Beirut: Dār al-ʿArab 1983.

_____ *Azmat al-Qaṣīda al-ʿArabiyya: Mashrūʿ Tasāʿul*, Beirut: Dār al-ʿArab, 1985.

_____ *Al-Shiʿr al-Muʿāṣir: Abʿāduhu al-Mawḍūʿiyya wa al-Fanniyya*, Beirut: Dār al-ʿAwda, 1978.

Mūsā, Khalīl, *Mafhūm al-Waḥda fī al-Qaṣīda al-ʿArabiyya al-Ḥadītha*, Damascus: 1981.

Mūsā, Munīf, *Al-Shiʿr al-ʿArabī al-Ḥadīth fī Lubnān: Baḥth fī Shuʿarāʾ Lubnān al-Judud Marḥalat Mā Bayna al-Ḥarbayn al-ʿAlamiyyatayn*, Baghdad: Dār al-Shuʿūn al-Thaqāfiyya al-ʿĀmma Āfāq ʿArabiyya, 1986.

Muṣṭafā, Qayṣar, *Al-Shiʿr al-ʿĀmmī al-Ḥadīth fī Janūb Lubnān 1906-1981*, Beirut: al-Andalus, 1981.

Muṣṭafā, Shākīr, *Al-Qissa fī Sūriyya Ḥattā al-Ḥarb al-ʿĀlamiyya al-Thāniya*, n.p: Manshūrāt Maḥad al-Dirāsāt al-ʿArabiyya al-ʿĀliya, 1957.

Muṭlabī, Mālik Yūsuf, *Fī al-Tarkīb al-Lughawī lil-Shiʿr al-Muʿāṣir: Dirāsa Lughawiyya fī Shiʿr al-Sayyāb, wa Nāzik al-Malāʾika, wa al-Bayyātī*. Baghdad: Dār al-Rashīd lil-Nashr, 1981.

Nābulṣī, Shākīr, *Majnūn al-Turāb: Dirāsa fī Shiʿr wa Fikr Maḥmūd Darwīsh*, Beirut: Al-Muʿassasa al-ʿArabiyya lil-Dirāsāt wa al-Nashr, 1987.

_____ *Raghīf al-Nār wa al-Ḥinta: Dirāsa Naqdiyya li-ʿAshar Shuʿarāʾ Muḥdathīn*, Beirut: Muʿassasa al-ʿArabiyya lil-Dirāsa wa al-Nashr, 1986.

Najjār, ʿAbd al-Fattāḥ, *Al-Tajdīd fī al-Shiʿr al-Urdunnī 1950-1978*, Irbid: Dār ibn Rushd lil-Nashr wa al-Tawzīʿ, 1990.

Naqqāsh, Rajā', *Mahmūd Darwīsh Shā'ir al-Ard al-Muhtalla*, Beirut: Al-Mu'assasa al-'Arabiyya, 1972.

Nā'ūrī, 'Īsā, *Al-Haraka al-Shi'riyya fī al-Diffa al-Sharqiyya al-Urduniyya al-Hāshimiyya*, Amman: Matba'at Dār Al-Shā'b, 1970.

Nūr al-Dīn, Isām, *Al-Fīl wa al-Zamān*, Beirut: Al-Mu'assasa al-Jami'iyya, 1984.

Nu'ayma, Mikhā'il, *Jibrān Khalīl Jibrān*, Cairo, 1962.

Nuwayhī, Muḥammad, *Qadiyyat al-Shi'r al-Jadīd*, Cairo: Ma'had al-Dirāsāt al-'Ālamiyya Jāmi'at al-Duwal al-'Arabiyya, 1964.

Qabbānī, Nizār, *Qiṣṣati Ma' al-Shi'r*, Beirut: Mu'assasat Nizār Qabbānī, 1973.

Qādī, Muḥammad, *Al-Ard fī Shi'r al-Muqāwama al-Filastīniyya*, Tunis: al-Dār al-'Arabiyya lil-Kitāba, 1982.

Qādī, Al-Nu'mān & Al-Jamāl Wāhid, *Mūsīqā al-Shi'r al-'Arabī*, Cairo: Dār al-Thaqāfa lil-Tibā'a wa al-Nashr, 1980.

Qaṭāmī, Samīr, *Al-Haraka al-Adabiyya fī al-Urdunn Mundhu Qiyām al-Imāra ila 1948*, Amman: 1980.

Qayrawānī, 'Alī al-Ḥasan ibn Rashīq, *Al-'Umda fī Maḥāsin al-Shi'r*, ed., Muḥammad Muḥī al-Dīn 'Abd al-Ḥamīd, Beirut: Dār al-Jīl lil-Nashr al-Tawzī' wa al-Tibā'a, 1981.

Qulayyān, Aḥmad Farāh, *Jināyat al-Shi'r al-Ḥurr*, Abha: Nādī Abha, 1982.

Qutb, Muḥammad, *Tafsīr al-Ru'ya*, Cairo: Maktabat al-Qur'ān, 1984.

Qutb, Sayyid, *Al-Naqd al-Adabī Uṣūluh wa Manāhijuh*, Cairo: Dār al-Fikr al-'Arabī, 1959.

Rāghib, Nabīl, *Al-Ishirākiyya wa al-Ḥubb*, Beirut: Al-Markaz al-'Arabī lil-Ṣiḥāfa, n.d.

Razzūq, As'ad, *Al-Uṣṭūra fī al-Shi'r al-Mu'āsir: Shu'arā' Tammūziyyīn*, Beirut: 1959.

Rifā'i, Muṣṭafā. *Funūn Ṣinā'at al-Kitāba*. Beirut: Dār al-Jīl, 1986.

Rubay'i, Maḥmūd, *Fī Naqd al-Shi'r*, Cairo: Dār al-Ma'ārif, 1977.

_____ *Qirā'at al-Shi'r*, Cairo: Dār al-Nasr, 1980.

Ṣāliḥ, Aḥmad Al-Bassām, *Ḥarakat al-Shi'r al-Ḥadīth fī Sūriyya Min Khilāl A'lāmihā*, Damascus: Dār al-Mā'mūn Lil-Turāth, 1978.

Ṣāliḥ, Bushrā Mūsā, *Al-Ṣūra al-Shi'riyya fī al-Naqd al-'Arabī al-Ḥadīth*, Morocco: al-Markaz al-Thāqafī al-'Arabī, 1994.

Ṣāliḥ, Madanī, *Hādihā Huwa al-Sayyāb*, Baghdad: Dār al-Rashīd lil-Nashr, Silsilat Dirāsāt, 1985.

- Ṣawafirī, Kāmil, *Al-Shi'r al-Mu'āṣir*, Cairo: Dār al-Ma'ārif, 1979.
- Sa'īd, 'Alī Aḥmad (Adūnīs), *Zaman al-Shi'r*, Beirut: Dār al-Ādāb, 1978.
- _____ *Muqaddima lil al-Shi'r al-Ārabī*, Beirut: Dār al-Āwda, 1983.
- Sa'īd, Khālida, *Ḥarakat al-Ibdā'*, Beirut: Dār al-Āwda, 1979.
- _____ *Baḥthan 'an al-Judhūr*, Beirut: Dār Majallat Shi'r, 1960.
- Sa'īd, Shāfī, *Al-Ittijāh al-Uslūbī fī al-Naqd al-Adabī*, Cairo: Dār al-Fikr al-Ārabī, n.d.
- Sallūm, Tāmīr, *Nazariyyat al-Lugha wa al-Jamāl fī al-Naqd al-Ārabī*, Damascus: 1983.
- Samirrā'ī, Ibrāhīm, *Lughat al-Shi'r Bayna Jīlayn*, Beirut: Dār al-Thaqāfa, 1955.
- _____ *Fī Lughat al-Shi'r*, Amman: Dār al-Fikr lil-Nashr wa al-Tawzī', 1984.
- Shawqī, Muḥammad Aḥmad & Hijāzī, Muṣṭafā, ed., *Kitāb al-Alfāz wa al-Asālib*, Cairo: al-Hay'a al-Miṣriyya li Shu'ūn al-Matābī' al-Ārabiyya, 1977.
- _____ *Fī Uṣūl al-Lugha*, Cairo: Al-Matbā'a al-Miṣriyya, 1975.
- Shablī, Muḥammad, *Al-Kawn al-Shi'rī 'Ind Nizār*, Beirut: Dār al-Talī'a, 1977.
- Shak'a, Muṣṭafā, *Al-Adab al-Andalusī*, Beirut: Dār al-Īlm lil Malāyīn, 1983.
- Shukrī, 'Abd al-Raḥmān, *'Ayyād Yathūr 'ala al-Qāfiya: al-Qasīda al-Ārabiyya al-Jadīda*, Alexandria: Dār al-Ma'ārif, 1960.
- Shukrī, Ghālī, *Shi'rūnā al-Ḥadīth ila Ayn*, Beirut: Dār al-Āfaq, 1978.
- Shāyib, Aḥmad, *Uṣūl al-Naqd al-Adabī*, Cairo: Maktabat al-Nahḍa al-Miṣriyya, 1973.
- Taḥḥān, Rimun, *Usus al-Buhūth al-Jamī'iyya al-Lughawiyya wa al-Adabiyya*, Beirut: Dār al-Kitāb al-Lubnānī, 1985.
- Tāhir, 'Alī, *Muqaddima fī al-Naqd al-Ārabī*, Beirut: al-Mu'assasa al-Ārabiyya lil-Dirāsāt, 1987.
- Talīma, 'Abd al-Mun'īm, *Madkhal ilā 'Ilm al-Jamāl al-Adabī*, Beirut: Dār al-Thaqāfa al-Jadīda, 1978.
- Tantāwī, 'Abd Allāh, *Dirāsa fī Adab Bākathīr*, Beirut: 1977.
- Tawfīq, Ḥasan, *Shi'r Badr Shākīr al-Sayyāb*, Beirut: al-Mu'assasa al-Ārabiyya, 1978.
- Tūqān, Fawwāz, *Al-Ḥaraka al-Shi'riyya fī al-Urdunn Ḥattā 'Ām 1977*, Amman: Manshūrāt Shuqayr wa 'Ukāsha, 1985.

ʿUda, ʿUda Butrus, *Al-Qaḍiyya al-Filasṭīniyya fī al-Wāqīʿ al-ʿArabī*, Cairo: Al-Matbaʿa al-Fanniyya al-Ḥadītha, 1970.

ʿUdwān, Amīna, *Dirāsāt fī al-Adab al-Urdunnī al-Muʿāṣir*, n.p: 1987.

ʿUrayyid, Ibrāhīm, *Al-Shiʿr wa al-Funūn al-Jamīla*, Cairo: Dār al-Maʿārif, 1952.

Wazānī, Saʿīd, *Fī al-Adab al-ʿArabī al-Muʿāṣir*, Beirut: Dār al-Nahḍa al-ʿArabiyya, 1978.

Waraqī, Saʿīd, *Lughat al-Shiʿr al-ʿArabī al-Ḥadīth: Maqawwimātuhu al-Fanniyya wa Tāqānuhu al-Ibdāʿiyya*, Alexandria: al-Hayʿa al-Miṣriyya lil-Kitāb, 1979.

Yāfī, ʿAbd al-Karīm, *Dirāsāt Fanniyya fī al-Adab al-ʿArabī*, Damascus: Matbaʿat Jāmiʿat Dimashq, 1963.

Yāghī, ʿAbd al-Raḥmān, *Shuʿarāʿ al-Ard al-Muḥtalla fī al-Sittīnāt*, n.p: Sharikat Kāzima, n.d.

_____ *Fī al-Adab al-Filasṭīnī al-Ḥadīth*, n.p: Sharikat Kāzima, 1983.

Yāghī, Hāshim, *Malāmih al-Mujtamaʿ al-Lubnānī al-Ḥadīth*. Beirut: Dār Bayrūt, 1964.

_____ *Al-Naqd al-Adabī al-Ḥadīth fī Lubnān*, Cairo: Dār al-Maʿārif, 1968.

Yūsuf, ʿUsāma Fawzī, *Arāʾ Naqdiyya*, Amman: Maktabat al-Iqtisādiyya, 1975.

Yūsuf, ʿAlī, *Al-Naqd al-ʿArabī wa Qaḍāyā al-Shakl al-Mūsīqī*, Cairo: al-Hayʿa al-Miṣriyya al-ʿĀmma, 1984.

Zaydān, Jurjī, *Al-Falsafa al-Lughawiyya wa al-Alfāz al-ʿArabiyya*, Cairo: Dār al-Hilāl, 1904.

Zahrānī, ʿAbū ʿAbd al-Raḥmān ibn ʿAqīl, *Al-Qaṣīda al-Ḥadītha wa Aʿabāʿ al-Tajāwuz: Dirāsa Taḥqīqiyya li-Uṣūl al-Iltizām wa al-Sharḥ al-Jamālī*, Riyadh: Matābīʿ al-Farazdaq al-Tijāriyya, 1987.

Zāyid, ʿAlī ʿAshrī, *ʿAn Bināʿ al-Qaṣīda al-ʿArabiyya al-Ḥadītha*, Kuwait: Maktabat Dār al-ʿUrūba, 1978.

Books in English

Asfur, John, *When the Words Burn: An Anthology of Modern Arabic Poetry 1945-1987*, Canada: Cormorant Books, 1988.

ʿAshrawi-Mikhail, Hanan, *The Contemporary Literature of Palestine: Poetry and Fiction*, Michigan (Ph.D Thesis), Michigan University, 1984.

Austin, J. L., *How To Do Things With Words*, Harvard University Press, 1962.

ʿAzma, Nazeer Fawzi, *Free Verse in Modern Arabic Literature* (Indiana University, Ph.D Thesis), 1969.

Badawi, M. M. *A Critical Introduction to Modern Arabic Poetry*, London: Cambridge University Press, 1987.

Bakhtair, Layla. *Sufi, Expressions of Mystic Quest*, London: Thames and Hudson, 1976.

Boullata, Issa, ed., *Critical Perspectives on Modern Arabic Literature 1945-1980*, Washington D.C. 1980.

_____ *An Anthology of Modern Arabic Verse*, Oxford: 1970.

Boulton, Marjorie, *The Anatomy of Poetry*, London: Routledge, 1988.

Bowra, Cecil Maurice, *Poetry and Politics*, London: Cambridge University Press, 1966.

Brooke Rose, Christine, *A Rhetoric of the Unreal: Study In Narrative and Structure, Especially of the Fantastic*, New York: Cambridge University Press, 1981.

_____ *A Grammar of Metaphor*, London: Mercury Books, 1965.

Brook, Clenth & Warren, Robert Penn & others. *Understanding Poetry*, New York, 1976.

Brook, Clenth, *Modern Poetry and Tradition*, Chapel Hill, The University of North Carolina Press, 1939.

Bruns, Gerald.F. *Modern Poetry and The Idea of Language: A Critical and Historical Study*, New Haven: Yale University Press, 1974.

Cornell, K. *The Post-Symbolism Period: French Poetic Currents 1900-1920*, New Haven: Yale University Press, 1958.

Crane, R.S. *The Language of Criticism and the Structure of Poetry*, Toronto Press, 1953.

Drew, Elizabeth, *Poetry: A Modern Guide to Its Understanding and Enjoyment*, New York, 1962.

Eliot, T.S. *Collected Poems 1909-1962*, Faber and Faber, 1963.

_____ *The Critical Heritage*, ed., London: 1982 and 1963.

_____ *The Use of Poetry and the Use of Criticism*, London: Faber & Faber, 1933&1964.

Ferguson, Pamela, *The Palestine Problem*, London: Martin Brian, 1973.

Fisher, M & Bassiuni, M Cherif. *Storm Over the Arab World People in Revolution*, Follett Publishing Company, 1972.

Hamourger, Michael, *The Truth of Poetry: Tension in Modern Poetry From Baudelaire to the 1960s*, New York: Harcourt Brace & Wood, 1970.

- Haza, Samuel, *The Blood of Adūnīs*, Pittsburgh: University of Pittsburgh Press, 1971.
- Haywood, John.A. *Modern Arabic Literature 1800-1970: An Introduction in Translation*, London: Lund Humphries, 1971.
- Hick, Malcolm & Hutchings, Bill, *Literary Criticism: A Practical Guide for Students*, London: Edward Arnold, 1989.
- Hourani, Albert, *Arabic Thought in the Liberal Age 1798-1939*, London, 1962.
- Ingle, Stephen, *Socialist Thought in Imaginative Literature*, London: Macmillan Press, 1979.
- Janseri, Michael, *The Battle of Beirut*, London: Zed Press, 1982.
- Jayyusi, S.K. *Trends And Movements in Modern Arabic Poetry*, Vol 1 & 2, Leiden: E.J Brill, 1977.
- _____ *Modern Poetry: An Anthology*, New York: Columbia University Press, 1987.
- _____ *Anthology of Modern Palestinian Literature*, New York: Columbia University Press, 1992.
- Kayyali, Abd al-Wahab, *Palestine; A Modern History*, London: Croom Helm, 1978.
- Kerr, Malcolm, *The Arab Cold War 1958-1964*, London: Oxford University Press, 1965.
- Khazali, Mahmud Muhammad, *Modernity A Study of Adunis: Theory and Poetry*, (The University of Texas of Austin Ph.D Thesis), 1983.
- Khemiri, Tahir & G. Kampffmeyer, *Leaders in Contemporary Arabic Literature*, Hamburg, 1930.
- Khuri, Fred. J. *The Arab-Israeli Dilemma*, New York: Syracuse University Press, 1976.
- Khoury, Mounah, & Hamid, Algar, eds, *An Anthology of Modern Arabic Poetry*, London: University of California Press, 1975.
- Laroui, Abd Allah, *The Crisis of the Arab Intellectual*, Berkeley: University of California Press, 1976.
- Lodge, David, *The Modes of Modern Writing: Metaphor, Metonymy, and Typology of Modern Literature*, New York: Cornell University Press, 1977.
- Lukacs, George, *The Meaning of Contemporary Realism*, London: Merlin Press, 1963.
- Macleish, Archibald, *Poetry and Experience*, Harmondsworth, 1965.
- Moreh, S. *Modern Arabic Poetry 1800-1970*, Leiden: E J Brill, 1976.

- Moody, H. L. B. *Literary Appreciation: A Practical Guide to the Understanding and Enjoyment of Literature in English*, Longman, 1968.
- Murphy, Francis, ed., *Discussions of Poetry, Form, and Structure*, Boston, 1964.
- Ostle, R.C. *The Rise and Development of Lyrical Poetry in Modern Arabic* (D.Phil Thesis) University of Oxford, 1969.
- Peck, John, *How To Study A Poet?* Hong Kong: Macmillan, 1988.
- Roland, Barthes. *To Write: An Intransitive Verb In the Structuralist Controversy: The Language of Criticism and the Sciences of Man*, eds., Richard Macksey & Eugenio Donato, Baltimore: Johns Hopkins University Press, 1972.
- Sapir, David & Crocher, Christopher ed., *The Anatomy of Metaphor in the Social Use of Metaphor: Essays on the Anthropology of Rhetoric*, Pennsylvania: University of Pennsylvania Press, 1977.
- Said, Edward, *The Question of Palestine*, London: Routledge and Kegan Paul, 1980.
- Scholes, Robert, *Structuralism in Literature: An Introduction*, New Haven: Yale University Press, 1974.
- Semah, D. *Four Egyptian Literary Critics Al-'Aqqad, Haykal, Taha Husayn, and Mandur*, Leiden: E.J.Brill, 1974.
- Skelton, Robin, *Poetic Truth*, Heineman Educational Books, 1978.
- _____ *The Poetic Pattern*, Routledge & Kegean Paul, 1956.
- Sulayman, Khalil, *Palestine and Modern Arabic Poetry*, Ph.D thesis University of London, 1984.
- Tambling, Jeremy, *What Is Literary Language?* Open University Press, 1988.
- Tibawi, Ali, *A Modern History of Syria Including Lebanon and Palestine*, Martin's Press, 1969.
- Tompkins, P, ed., *Reader-Response Criticism From Formalism To Post-Structuralism*, John Hopkins University Press, 1980.
- Udhari, Abd Allah, ed., *Modern Poetry of the Arab Word*, New York: Penguin Books, 1986.
- Williamson, George, *A Reader's Guide To T.S.Eliot*, London: Thames & Hudson, 1976.
- Williams, Raymond, *Marxism and Literature*, Oxford: Oxford University Press, 1977.
- _____ *Key Words: A Vocabulary of Culture and Society*, London: Fontana Croom, 1976.

Articles

ʿAbbās, ʿAbd al-Jabbār, "Al-Ḥubb wa al-Marʿa fī Shiʿr al-Sayyāb," *Al-Ādāb* Vol.2, Feb. 1966, pp.5-7,78-79.

_____ "Al-Ṣūra al-Ukhrā fī Shiʿr al-Bayyātī," *Al-Ādāb*, 2, 1966.

ʿAbd al-ʿAzīz, Mālak, "Qaḍiyat Al-Shiʿr al-Jadīd," *Al-Ādāb*, Vol.5, May 1957, pp.68-70.

_____ "Ḥawl Awzān al-Shiʿr al-Ḥurr," *Al-Ādāb*, Vol.8, August 1959 pp.14-49.

ʿAbd al-Raḥmān, Jalīl. "Maḥūm al-Mawt wa al-Hurriyya," *Al-Ādāb*, Vol.1, Jan.1965, pp.34-48.

Abū-Dīb, Kamāl, "Adūnīs and New Poetry," *Gazelle*, no.3, 1977.

Abū Ghazāl al-Dīn, Muḥammad, "The Impact of 1984 on Palestinian Writers of the First Decade," *Middle East Forum*, Vol nos. 2-3, 1970.

ʿĀlim, Maḥmūd Amīn, "Al-Shiʿr al-Miṣrī al-Muʿāṣir," *Al-Ādāb*, Jan. 1955, p.17.

_____ "Lughat al-Shiʿr al-Ḥadīth wa Qadrātuhā ʿala al-Tawṣīl," *al-Barq*, no.5, Oct. 1981.

ʿAlawī, Hādī, "Al-Thābit wa al-Mutaḥawwil li-Adūnīs," *Dirāsāt ʿArabiyya*, no.7, May 1975.

ʿAllūsh, Najī. "Badr Shākir al-Sayyāb," *Al-Ādāb*, May 1966, pp. 88-92, 121-123.

Asʿad, Muḥammad Ismāʿīl, "Al-Sayyāb wa Sirāʿ al-Zamān," *Al-Qalam*, Jan. 1966, pp.65-78.

ʿAzma Nazeer Fawzī, "The Tammūzī Movement and The Influence of T.S.Eliot On Badr Shākir al-Sayyāb," *Critical Perspectives on Modern Arabic Literature (1945-1985)*.

ʿAtiyya, Aḥmad Muḥammad, "Naḥwa Adab ʿArabī Multazim," *Al-Ādāb*, no.6.

ʿAzam, Ṣādiq Jalāl, "Adūnīs wa Naqd al-Munfalit," *Dirāsāt ʿArabiyya*, no. 4, 1982.

Babānā, Jaʿfar, "Ṭūl al-Ṣawt al-Lughawī," *al-Majalla al-Thaqāfiyya*, Vol.14-15, 1988, pp.180-182.

Baṣrī, ʿAbd al-Jabbār Dāūd, "Al-Tahlīl al-Nafsī wa ʿArūd al-Sayyāb," *Ṣawt al-Jamāhīr* Jan. 1963.

_____ "Dirāsāt fī Iqāʿ al-Shiʿr," *Al-Kitāb*, no.1, April 1962.

_____ "Mūsīqā al-Shi'r al-'Irāqī al-Mu'āṣir," *Al-Ādāb*, Sep. 1957, pp. 28-31, 77-79.

Boullata, Issa, "Al-Sūra wa al-Fikr fī Shi'r Adūnīs," *al-'Arabiyya*, nos.1-2, 1975.

Deyoung, Terri, "A New Reading of Badr Shākīr al-Sayyāb's, Hymn of Rain," *Journal of Arabic Literature*, no.1, March 1993.

Fādīl, Jihād, "Maḥmūd Darwīsh Amīr Shu'arā' Zamānih," *al-Ḥawādith*, 24 Jan. 1987.

_____ "Ṣadmat al-Ḥadātha li-Adūnīs Ṣadama li-'Uṣūl al-Baḥth al-'Ilmī wa li-Rūḥ al-Ḥadātha," *al-Fikr al-'Arabī*, no.6, 1978.

Fazzā', 'Alī Aḥmad, "Al-Alfāz al-Badhi'ah fī al-Shi'r al-Maḥallī," *Al-Ra'y al-Thaqāfi*, 20 May 1977.

_____ "Al-Ru'yā al-Tammūziyya fī Dīwān -Limādhā al-khawf li-Khālīd al-Sākit," *Al-Ra'y al-Naqdī*, 1983, p.11.

Gabay, Z. "Nizār Qabbānī: The Poet and His Poetry," *Middle Eastern Studies*, Vol.9, Oct. 1973.

Ḥāfiẓ, Ṣabrī, "Gharīd 'alā al-Khalīj Ughannī lil-Maṭar," *Al-Ādāb*, Feb. 1960, pp.18-22.

al-Ḥājj, Unsi, "Al-Shi'r al-'Arabī al-Jadīd fī Jasad Badr Shākīr al-Sayyāb," *Mulḥaq al-Nahār*, Feb. 1963, p.19.

Ḥāwī, Khalīl, "Ind Sarīr al-Sayyāb," *Al-Ādāb*, Feb. 1965, pp.1-2.

Ḥāwī, Iliyyā, "Dirāsa Naqdiyya li-Dīwān Badr Shākīr al-Sayyāb Unshūdat Maṭar," *Al-Ādāb*, May 1961, pp.18-21, 57-60.

Ḥaydarī, Būland, "Badr Shākīr al-Sayyāb al-Dhahab Kal-Maṭar," *al-Ādāb*, Feb. 1965, pp.56-57.

_____ "Khawātir fī al-Shi'r al-'Irāqī al-Ḥadīth," *al-Adīb al-'Irāqī*, no.1, 1962 pp.42-46.

Ḥusayn, 'Ādil Majdī, "al-Iltizām al-Thawrī fī Shi'r al-Sayyāb," *al-Kitāb*, June 1965, p.222-225.

Ismā'īl, Muḥiyy al-Dīn, "Malāmiḥ Min al-Shi'r al-'Irāqī al-Ḥadīth," *al-Ādāb*, Jan. 1955, pp.49-57.

Jābir, Yaḥyā, "'Alī Al-Fazzā' Yakhruj Min Jazīrat al-Dabāb," *al-Dustūr*, 28 March 1986.

Jabrā, Jabrā Ibrāhīm, "Badr Shākīr al-Sayyāb al-Uṣūra wa Sayf al-Kāmila," *al-'Āmilūn fī al-Naft*, April 1965, pp.12-15.

_____ "Modern Arabic Literature and The West," *Journal of Arabic Literature*, Vol 3, Leiden, 1971.

_____ "Shi'r Tajdīd al-Ḥayāt Lam Tarfī Bihī al-Ḥayāt," *al-Ḥiwār*, 1965, pp.11 - 12.

Jayyusi, S, K, "Contemporary Arabic Poetry: Visions and Attitudes," in *Studies of Modern Arabic Literature*, ed R.C.Ostle, London, 1975.

_____ "Rihlat Qasīra fī Dahlīz al-Wa'id al-ʿArabī al-Muʿāṣir," *al-Ādāb*, May 1966, pp.7-9.

_____ "Al-Shi'r al-ʿArabī al-Muʿāṣir Taṭawwuruh wa Mustaqbaluh," *ʿĀlam al-Fikr*, Vol.4, 1977.

Jiyād, Amīn, "al-Khurūj Min Jazīrat al-Ḍabāb," *al-Qādisiyya al-ʿIrāqīyya*, 1988.

Karakī, Khālīd, "Humūm al-Fatā al-Fazzāʿ," *Muḥādarāt al-Jāmiʿa al-Urdunniyya*, 13 April 1987.

_____ "ʿAlī al-Fazzāʿ Yarthī Maḥattatahu al-Thālitha," *al-Raʿy*, 2 Dec. 1989.

_____ "ʿAlī al-Fazzāʿ fī Dīwān: al-Khurūj Min Jazīrat al-Ḍabāb," *al-Raʿy* 18 April 1986.

_____ "Iqra' ū Hādhihi al-Qaṣā'id wa Raḥhibū bi-Hādhihi al-Riwāya," *al-Raʿy* 28 Sep. 1984.

Karam, Antūn Ghattās, "Bi Mawtihi Wulid Shāʿir Kabīr," *al-Ḥiwār*, March & April 1965, pp.120-124.

Khalīl, Ibrāhīm, "Qaṣīdat ʿAlī al-Fazzāʿ Lawḥa lil-fatā al-Filastīnī," *Ṣawt al-Shaʿb* 9 Sep. 1988.

_____ "Marthiya lil-Maḥatta al-Thālitha wa Abʿād al-Tashkīl al-Fannī," *Ṣawt al-Shaʿb*, 2 Feb. 1989.

_____ "Nubūʿat al-Layl al-Akhīr Bayna al-Qaṣīda wa al-Uṣṭūra," *Ṣawt al-Shaʿb Al-Adabī*, 2 Feb. 1984, p.3.

Khayyāt, Jalāl, "Fī Dhikrā al-Sayyāb al-Thāniya: al-Uṣṭūra wa al-Kāʿin al-Khurāfī," *al-Ādāb*, Jan. 1967, pp.10-11.

Khourī, Mounah, "Lewis 'Awad: a Forgotten Pioneer of the Free Verse Movement," *Journal of Arabic Literature*, Vol.1, 1970.

Lughawī, Abū al-Ṭayyib, "Al-Muthannā," *Majallat al-Majmaʿ al-ʿilmī al-ʿIrāqī*, Vol.3&4, no.1960.

Māghūt, Muḥammad, "Māt al-Ṭāʿir wa Baqiyat al-Ughniya," *al-Ḥiwār*, March & April 1965, pp.129-131.

al-Malāʾika, Nāzik, "Al-Qaṣīda al-Mudawwara fī al-Shi'r al-ʿArabī al-Ḥadīth," *al-Qalam Al-ʿIrāqī* April 1978, p.108.

Majāfī, Aḥmad, "Wujhāt Naẓar fī Mūsīqā al-Shi'r al-Hadīth," *al-Qalam*, May 1972, no.1 al-Silsila al-Jadīda.

Mandas, Hānī, "Qasīdat al-Nathr fī Lubnān," *al-Shi'r*, 1964, no.3.

Manṣūr, 'Abd Allāh, "Al-Shāfir 'Alī al-Fazzā' wa Nubū'at al-Layl al-Akhīr," *al-Ra'y al-Thaqāfi*, 12 July. 1985, p.10.

Mar'ī, Rātib Sulaymān, "Qirā'a fī Dīwān 'Alī Al-Fazzā' al-Khurūj Min Jazīrat al-Dabāb," *Al-Ba'ṭh*, 30, May 1986.

_____ "Qirā'a fī Dīwān Nubū'at al-Layl al-Akhīr," *al-Ra'y al-Thaqāfi*, 14 Nov. 1983, p.10.

Muruwwa, Husayn, "Zāhirat Khaṭīra fī al-Shi'r al-'Arabī," *al-Ādāb*, March, 1966, p.60 and Sep. 1953, April p.78.

Minwir, al-Māllitī, "Ard li-Dīwān Al-Fatā al-Nahr Wa al-General li-Ibrāhīm Naṣr Allāh," *Maktabat al-Ḥurriyya*, 20 May 1987, p 34.

Mustafā, Shākīr, "Al-Shi'r fī Sūriyya," *al-Ādāb*, Jan. 1955, p. 81.

Mūsā, Hasan, "al-Sayyāb wa Tajribat al-Shirā' Bayna al-Ya's wa al-Amal," *al-'Ulūm*, Oct. 1965, pp.65-67 & Nov. 1965, pp.68-74.

Nābulsi, Shākīr, "Handasat al-Ma'ānī: Min Ṭīn al-Waṭan Nādhān al-Khad Kay Yatawarrad," *al-Sharq al-Awsat*, 19 May 1985.

_____ "Handasat al-Ma'ānī: Al-Ḥiwār al-Akhīr Qabla Maqtal al-'Uṣfūr," *al-Sharq al-Awsat* 12 May 1985.

_____ "Handasat al-Ma'ānī: Azhār 'Adan wa Ḥuzn al-Rahīl al-Mubakkir," *al-Sharq al-Awsat*, 28 April 1985.

Naqqāsh, Rajā', "Hal lil-Shi'r al-'Arabī al-Jadīd Falsafa?" *al-Ādāb*, May 1962, pp. 35-41

Al-Nuwayhī, Muḥammad, "Ḥarakat al-Shi'r al-Jadīd fī Daw' al-Hazīma," *al-Ādāb*, June 1,4, 1969.

_____ "Ma'rakat al-Shi'r al-Hadīth," *al-Ādāb*, Vol 4.

Qazum, Yūsuf, "Qirā'a fī Dīwān wa Muqābala ma' al-Shāfir 'Alī al-Fazzā' Ṣawt Shi'rī Urdunnī Mu'āṣir," *Thaqāfa wa Fikr*, 21 Nov. 1982, p. 4.

Rakhāwī, Yahyā, "Jamāliyyat al-Junūn Wa al-Ibdā'," *Fuṣūl: al-Naqd al-'Arabī*, Vol.2,5 no 4, Aug & Sep. 1986, pp.30-58.

Raḍwān, 'Abd Allāh, "Al-Ḥiwār al-Akhīr Qabla Maqtal al-'Uṣfūr bi-Daqā'iq," *al-Mahd*, nos. 3, 4, 1984, pp.04-211.

Rayyis, Riyād Najīb, "Intiṣār wa Hazīmat al-Fāris al-Muq'ad," *al-Jarīda*, 7 Feb. 1965, p.8.

_____ "Al-Dīwān al-Akhīr," *al-Anwār*, March & April 1965, pp. 131-133.

Riyād, Ṭāhir, "Muhimmat al-Qaṣīda Hiya An Takūn Faqat," *al-Yawm Al-Thaqāfī*, 1982.

Saʿīd, ʿAlī Ahmad (Adūnīs), "Al-Shiʿr al-ʿArabī Thalāthat Mawāqif Izāʾ al-Adab wa al-Ḥurriyya," *al-Ādāb*, no.4, 1967.

_____ "Zamān al-Shiʿr," *al-Ādāb*, May 1967, pp.2-5

_____ "Muqaddimat Qaṣāʾid Badr Shākīr al-Sayyāb," *Dār al-Ādāb*, May 1967, pp.5-17.

Saʿīd, ʿAbd al-Raḥmān, "Al-Lugha al-Insāniyya," *al-Lisān al-ʿArabī*, Dec. 1972.

Saʿīd, Faṭḥī, "Badr Shākīr al-Sayyāb Shāʿir al-Mawt," *al-Qalam*, Feb. 1966, pp.79-93.

Saʿīd, Khālida. "Al-Sayyāb fī al-Shiʿr al-Ḥadīth," *Muḥādarāt al-Nadwa*; no.19-2, 1965, pp.12-19.

_____ "Ḥawl Hādhā Huwa Ismī," *Mawāqif*, no 7, 1970.

Sakākīnī, Khalīl, "al-Tashwīsh fī al-Lugha," *al-Majmaʿ al-Lughawī*, Vol.8, 1955, p.117.

Ṣāliḥ, Fakhrī, "Qaṣīdat ʿAlī Al-Fazzāʿ Jadāl Wāḥid Bayna Qutbayn," *Mulḥaq al-Dustūr*, 16 Sep. 1988.

Ṣāliḥ, Madanī, "Al-Fikra al-Muwallada fī Bawākīr Shiʿr al-Sayyāb," *al-Ādāb*, Nov. 1967, pp.36 - 40.

Sāmarrāʾī, Majīd Ṣāliḥ, "Manākh Al-Qabr fī Shiʿr al-Sayyāb," *al-Aqlām*, Jan. 1966, pp. 94-100.

Shalabī, Maḥmūd, "Nubūʾat al-Layl al-Akhīr," *al-Raʾy*, 4 Feb. 1983.

Shams al-Dīn, Mūsā, "Tajdīd al-Fikr al-ʿArabī," *Qadāyā ʿArabiyya*, no.7, Jan.1974.

_____ "Adūnīs Bayna Mihyār al-Dimashqī wa Qaṣāʾid al-Khams," *al-Shiʿr*, no. 24, Oct. 1981.

Shams al-Dīn, Muḥammad ʿAlī, "Marthiyat al-Maḥatta al-Thālitha," *al-Kifāh Al-ʿArabī*, 1987, p.47.

Shukrī, Ghālī, "Shiʿrunā al-Ḥadīth ilā Ayn?" *Hiwār*, Nov. & Dec. 1965, pp.60-79.

_____ "Sīrāʿ al-Mutanāqidāt fī Ṣufūf al-Shiʿr al-Ḥadīth," *Hiwār*, Feb. & Jan. 1966, pp.74 - 92.

_____ Ittijāhāt al-Sahim li-Ḥarakat al-Shiʿr al-Ḥadīth, *Hiwār*, March & April 1966, pp.58 - 76.

Talḥ, Suhayr, "Ishiq al-Bu'asā': Al-Khurūj Min Jazīrat al-Dabāb," *Mulḥaq Sawt al-Sha'b*, 8 March 1986.

Talah, Shādh, "al-Sayyāb Bayna Tajdīd 'ala Usus Rāsikha fī Fahm al-Turāth," *al-Kalima*, no.1, Jan. 1969, pp.2-3.

'Udah, Ziyād, "Hādihā al-Kitāb: Nubū'at al-Layl al-Akhīr," *al-Ra'y*, 6 April 1982.

Werner, Heinz, "Change of Meaning: A Study of Semantic Processes Through the Experimental Method," *Journal Of General Psychology*, 1954.

Young, M.J.L. Review of "Ulrike Stehli: Die Darstellung de Oktoberkrieges Von 1973," *Journal of Arabic Literature*, March 1993.

Zakī, Aḥmad Kamāl, "Al-Tafsīr al-Uṣṭūrī lil-Shi'r al-Ḥadīth," *Fuṣūl*, no. 4, July 1981.

Zuḥbī, Ziyād Ṣāliḥ, "Wiqfa Ma' Dīwān Nubū'at al-Layl al-Akhīr," *al-Ra'y*, 2 April 1982.

Zeidan, Joseph, "Myth and Symbol, in the Poetry of Adūnīs and Yūsuf al-Khāl," *Journal of Arabic Literature*, x,10, 1979.

Diwans

Abū Shāyib, Zuhair, *Daftar al-Aḥwāl wa al-Maqāmāt*, Beirut: al-Mu'assasa al-ʿArabiyya li al Tibā'a wa al-Nashr, 1987.

Ajlūnī, Ibrāhīm Khalīl, *Taqāsīm 'Alā al-Jirāh*, Beirut: Manshurāt 'Udat, 1973.

'Aql, Sa'īd, *Randy*, Beirut: al-Maktab al-Tijārī, 1961.

_____ *Daqmūs*, Beirut: al-Maktab al-Tijārī, 1961.

_____ *Majdiliyya*, Beirut: al-Maktab al-Tijārī, 1960.

Bazīgh, Shawqī, *Ughniyāt Hubb 'Ala Nahr al-Liṭānī*, Beirut: Dār al-Ādāb, 1985.

_____ *Anāwīn Sarī'a li Waṭan Maqtūl*, Beirut: Dār al-Ādāb, 1985.

_____ *Al-Raḥīl Ilā Shams Yathrib*, Beirut: Dār al-Ādāb, 1992.

_____ *Wardat al-Nadam*, Beirut: Dār al-Ādāb, 1992.

_____ *Marthiyat al-Ghubār*, Beirut: Dār al-Ādāb, 1992.

Darwīsh, Maḥmūd, *Dīwān*, Beirut: Dār al-ʿAwda, 1973.

_____ *Ward Aqall*, Beirut: al-Mu'assasa al-ʿArabiyya lil Dirāsāt wa al-Nashr, 1987.

_____ *al-Khurūj Min Sāhil al-Mutawassit*, Beirut: 1987.

_____ *Dhākira lil-Nisyān*, Beirut: al-Muʿassasa al-ʿArabiyya lil Dirāsāt wa al-Nashr, 1982.

Fazzāʿ, ʿAlī Aḥmad, *Marthiya lil Maḥatta al-Thālitha*, Beirut: al-Muʿassasa al-ʿArabiyya lil-Dirāsāt wa al-Nashr, 1984.

_____ *Nubūʿat al-Layl al-Akhīr*, Amman: Manshūrāt Dāʿirat al-Thaqāfa wa al-Funūn, 1982.

_____ *al-Khurūj Min Jazīrat al-Ḍabāb*, Amman: Shuqayr wa ʿUkāsha, 1986.

Hāwī, Khalīl, *Nahr al-Ramād*, Beirut: Dār al-ʿAwda, 1972.

Khaddūr, Fāʿiz, *Ghubār al-Shitāʿ*, Damascus: Ittihād al-Kuttāb al-ʿArab, 1979.

_____ *ʿIndamā Yuhājir al-Sanu*, Damascus: Ittihād al-Kuttāb al-ʿArab, 1972.

_____ *Al-Zill Wa Hāris al-Maqbara Yā Khulī*, Damascus: Matbaʿat ibn Zaydūn, 1966.

_____ *Ṣahīl al-Riyāḥ al-Kharsāʿ*, Damascus: Dār al-Ajyāl, 1970.

Māghūt, Muḥammad, *Fī Dawʿ al-Qamar*, Beirut: Maṭābiʿ Majallat Shiʿr, 1959.

Nāʿim, ʿAbd al-Karīm, *Ḥaṣād al-Shams*, Damascus: Ittihād al-Kuttāb al-ʿArab, 1972.

_____ *Zahrāt al-Nār*, Damascus: Dār al-Irshād al-Qāwmī, 1965.

Nasr Allāh, Ibrāhīm, *Al-Fatā al-Nahr Wa al-General*, Amman: Dār al-Shurūq, 1987.

_____ *Al-Khuyūl ʿAla Mashārif al-Madīna*, Amman: Dār al-Shurūq, 1980.

_____ *Awraq Min Mufakkirat Shāriʿ al-Intifāda*, Beirut: Al-Markaz al-ʿArabī lil-Tawzīʿ, 1988.

_____ *Al-Maṭar fī Dākhil al-Madīna*, Amman: Dār al-Shurūq, 1984.

_____ *Al-Nuʿmān Yastariddu Lawnah*, Amman: Dār al-Shurūq, 1984.

_____ *Al-Hiwār al-Akhīr Qabla Maqtal al-ʿUṣfūr bi Daqāʿiq*, Amman: Dār al-Shurūq, 1984.

Qabbānī, Nizār, *Ila Bayrūt al-Unthā MaʿHubbī*, n.p., n.d.

Riyād, Tāhir, *Tuqūs al-Tīn*, Amman: Dār Manārāt lil-Nashr, 1985.

_____ *Shahwat al-Rīḥ*, Amman: Dar Manārāt lil-Nashr, 1985.

_____ *Al-ʿAṣā al-ʿArjāʿ*, Amman: Dār Manārāt lil-Nashr, 1988.

Sayyāb, Badr Shākir, *Dīwān*, Beirut: Dār al-ʿAwda, 1971.

Sā'id, 'Alī Aḥmad (Adūnīs), *Dīwān*, Beirut: Dār al-'Awda, 1971.

_____ *Kitāb al-Qaṣā'id al-Ula al-Khams*, Beirut: Dār al-'Awda, 1980.

_____ *Kitāb al-Hisār*, Beirut: Dār al-Ādāb, 1985.

_____ *Hādhā Huwa Ismī*, Beirut: Dār al-Ādāb, 1988.

_____ *Al-Masrah Wa al-Marāyā*, Beirut: Dār al-Ādāb, 1988.

_____ *Ihtifā' Bi al-Ashyā' al-Ghāmiḍa al-Wādiha*, Beirut: Dār al-Ādāb, 1988.

Shams al-Dīn, Muḥammad 'Alī, *Qaṣā'id Muharrabah Ila Ḥabībatī Asyā*, Beirut: Al-Mu'assasa al-'Arabiyya lil-Dirāsāt wa al-Nashr, 1983.

_____ *Ghaym li Aḥlām al-Malik al-Makhlū'*, Beirut: al-Mu'assasa al-'Arabiyya lil-Dirāsāt wa al-Nashr, 1983.

_____ *Tuyūr Ila al-Shams al-Murra*, Beirut: Dār Al-Ādāb, 1984.

_____ *Unādīk Yā Malīkī wa Ḥabībī*, Beirut: Dār al-Ādāb, 1984.

Shā'ul, Paul, *Būṣalat al-Dam*, Beirut: Dār al-Nahār lil-Nashr, 1977.

_____ *Yā ayyuhā al-Tā'in fī Mawt al-Mawt*, Beirut: Dār Nu'ayma, 1984.

_____ *Wajh Yaṣqut wa Lā Yaṣil*, Beirut: Dār al-Nahār lil-Nashr, 1989.

'Udwan, Mamdūh, *Lā Budda Min al-Tafāṣīl*, Beirut: Dār al-'Awda, 1982.

_____ *Lil-Khawf Kull al-Zamān*, Beirut: Dār al-'Awda, 1982.

_____ *Ummī Tutārid Qātilahā*, Beirut: Dār al-'Awda, 1982.

_____ *Al-Dimā' Taduqq al-Nawāfidh*, Beirut: Dār al-'Awda, 1982.

_____ *Ya'lafūnak Fanfur*, Beirut: Dār al-'Awda, 1982.

Zūdī, Ḥabīb, *Al-Shaykh Yaḥlum bi al-Matar*, Amman: 1981.

Interviews With Authors in Periodicals:

Adūnīs, 'Alī Aḥmad Sa'id, *Al-Thaqāfa*, Baghdad, no. 1, 1979.

_____ *al-Kitāb*, Cairo, 1979, pp. 222-223.

Al-Bayyātī, 'Abd al-Wahhāb, *al-Ra'y al-Thaqāfi*, Amman, 1988, p8.

Darwīsh, Mahmūd, *Al-Ādāb*, Beirut, no.488, 20 June 1982.

_____ *'Arab*, Paris, no.23, 28 Jan. 1987.

_____ *Al-Karmil*, no.13, 1984.

_____ *Mosaic Reverie, The Middle East*, July 1985.

_____ *Al-Kuwait*, 23 June 1984.

Fazzā', 'Alī Aḥmad, *al-Sha'b al-Thaqāfī*, 2 March 1985.

_____ *al-Sha'b al-Uṣbūʿī*, 26 July 1986 pp.14-15.

Ghālib, 'Abbas Ma'īn, *Al-Yaman*, 26 Feb. 1988, pp.141-143.

Nasr Allāh, Ibrāhīm, *Al-Bayān al-Thaqāfī*, 26 Oct. 1988, p.10.

_____ *Al-Mustaqbal*, year 12, no.582, 16 April 1988, p.44-45.

Riyād, Ṭāhir, *Al-Ufuq*, no.96, 26 Amman, March & April 1986, p.46.

Al-Sayyāb, Badr Shākīr, *Ta'liq al-Ādāb*, 1,173.

Dictionaries

Asbīr, Muhammad Sa'īd & Bilāl, Jundī, *al-Shāmil fī 'Ulūm al-'Arabiyya wa Muṣṭalahātihā*, Beirut: Dār al-'Awda, n.d.

Bates, Ernest Sutherland, *The Bible Designed to be Read as Literature*, London: William Heinemann Ltd, n.d.

Butrus, George, *Fahras al-Kitāb al-Muqaddas*, Beirut: Majma' al-Kanā'is al-Sharq al-Adnā, 1969.

Cachia, Pierre, *A Dictionary of Arabic Grammatical Terms*, London: University of Edinburgh, Longman Group, 1973.

Al-Dik, J. -*Dalīl al-Adabī*, Beirut: al-Ahliyya lil-Nashr wa al-Tawzī', 1981.

Fowler, Roger, *A Dictionary of Modern Critical Terms*, London: Routledge & Kegan Paul, 1973.

Harūn, 'Abd al-Salām, *Al-Mu'jam al-Wasīl*, Cairo: Maṭb'at Misr, 1961.

Kirkpatrick, Betty, *Roget's Thesaurus of English Words and Phrases*, Longman, new edition, 1987.

Nāji, Ibrāhīm Muḥammad, *al-Mu'jam al-Lughawī*, Cairo: 1966.

Sirḥān, Namīr, *Mu'jam Qawā'id al-Lugha al-'Arabiyya*, Amman: Maṭābi' al-Dustūr al-Tijāriyya, 1984.

Shipley, Joseph.T. ed., with the collaboration of 250 scholars and other authorities, *Dictionary of World Literature, Forms Technique*, new revised edition N.J, 1962.

Wright, W, *A Grammar of the Arabic Language*, Cambridge: 1955.

Wahba, Magdī, *A Dictionary of Literary Terms*, Beirut: Maktabat Lubnān, 1974.

Williams, Morris, ed., *The American Heritage Dictionary*, Boston: Houghton Mifflin, 1979.

Glossary¹ 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 éver. - néver)

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

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: "*kathīr 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 (*al-Jars al-Ṣawṭī*): 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 (*al-Satr al-Shiʿrī*) is different from the classical (*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 *lazima* or *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.

Zihāf: 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).

- ١ عيناك غابتا نخيل ساعة السحر،
أو شرفتان رح يأتني عنهما القمر.
٢ عيناك حين تتبسمان تدرق الكروم
و ترتفع الأضواء ... كالأقمار في نهر
٣ يرجه الجفاف وهنا ساعة السحر
٤ كأننا تبض في غوريهما، النجوم ...
٥ وترقان في ضباب من أسى شفيف
٦ كالبحر سرح اليبدين فوق المساء،
٧ دفء المشاء فيه واتعاشة الخريف،
٨ والوت، والبلاذ، والعلام، والضياء ؛
٩ فتستفيق ملء روعي، رعشة البكاء
١٠ ورشوة وحشية تمناق السماء
١١ كشمسة الطفل إذا خاف من القمر!
١٢ كان أفراس السحاب تشرب النجوم
١٣ وقطرة قفطرة تدرّب في المطر ...
١٤ وكركر الأظفال في عرائش الكروم ،
١٥ وهدغفت صمت المصافير على الشجر
١٦ أنشودة المطر
١٧ مطر
١٨ مطر
١٩ مطر
٢٠ مطر
٢١ تتأرب المساء ، والنجوم ما تزال
٢٢ تسبح ما تسبح من دموعها النقال
٢٣ كان طفلاً بات يهذي قبل أن يتام ؛
٢٤ بأن أنه - التي أفاق منذ عام
٢٥ فلم يجدها ، ثم حين لجّ في السؤال
٢٦ قالوا له : " بعد غد تعود. " -
٢٧ لابد أن تعود
٢٨ وإن تهامس الرفاق أنها هناك
٢٩ في جانب التل تنام نومة اللحود
٣٠ تسفّ من ترابها وتشرب المطر ؛
٣١ كان صيادا حزيننا يجمع الشباك
٣٢ ويلعن المياه والقدر
٣٣ وينثر النناء حيث يأفل القمر .
٣٤ مطر ...
٣٥ مطر ...
٣٦ مطر ...
٣٧ أنلمن أي حزن ييمت المطر؟
٣٨ وكيف تتسبح الزايب إذا انهمر؟
٣٩ وكيف يشعر الوحيد فيه بالضياح ؟
٤٠ بلا انتهاء - كالدّم الراق ، كالجياح ،
٤١ كالحب ، كالأطفال ، كالرتي - هو المطر!
٤٢ ومقتناك مع تطيقان مع المطر

- ٤٢ وعبر أمواج الخليج تمسح البروق
٤٤ سواحل العراق بالنجوم والمحار ،
٤٥ كأنها تهَمَّ بالشروق
٤٦ فيسحب الليل عليها من دم دثار .
٤٧ أصبح بالخليج : "يا خليج
٤٨ يا واهب اللؤلؤ ، والمحار ، والردي !"
٤٩ فيرجع الصدى
٥٠ كأنه الشئخ :
٥١ "يا خليج
٥٢ ياواهب المحار والردي ."
٥٣ أكاد أسمع العراق يذخرُ الرعود
٥٤ ويخزنُ البروق في السهول والجبال ،
٥٥ حتى إذا ما فُض عنها ختمها الرجال
٥٦ لم تترك الرياح من ثمود
٥٧ في الوادِ من أثر
٥٨ أكاد أسمع النخيل يشربُ المطر
٥٩ وأسمع القرى تنن ، والمهاجرين
٦٠ يصارعون بالمجاديف وبالقلوع ،
٦١ عواصف الخليج ، والرعود ، منشدين :
٦٢ "مطر ...
٦٣ مطر ...
٦٤ مطر ...
٦٥ وفي العراق جوع
٦٦ وينثر الغلال فيه موسم الحصاد
٦٧ لتشبع الغريان والجراد
٦٨ وتطحن الشوان والحجر
٦٩ رحي تدور في الحقول ... حولها بشر
٧٠ مطر ...
٧١ مطر ...
٧٢ مطر ...
٧٣ وكم ذرفنا ليلة الرحيل ، من دموع
٧٤ ثم اعتلنا - خوف أن نلام - بالمطر ...
٧٥ مطر ...
٧٦ مطر ...
٧٧ ومنذ أن كنا صغارا ، كانت السماء
٧٨ تغيم في الشتاء
٧٩ ويهطل المطر ،
٨٠ وكل عام - حين يُعشب الثرى - نجوع
٨١ ما مرَّ عامٌ والعراق ليس فيه جوع .
٨٢ مطر ...
٨٣ مطر ...
٨٤ مطر ...
٨٥ في كل قَطْرَةٍ من المَطَر
٨٦ حمراءٌ أو صفراءٌ من أجنة الزهر
٨٧ وكل دَمْعَةٍ من الجياع والعراء

٨٨	وكلّ قطرة تراق من دم العبيد
٨٩	فهي ابتسامٌ في انتظار ميسم جديد
٩٠	و حلمةٌ تورّدت على فم الوليد
٩١	في عالم الغد الفتّي ، واهب الحياة!
٩٢	مطر ...
٩٣	مطر ...
٩٤	مطر ...
٩٥	سيُعشبُ العراق بالمطر ...
٩٦	أصبح بالخليج : "يا خليج . . .
٩٧	يا واهب اللؤلؤ ، والمحار ، والردى!"
٩٨	فيرجع الصدى
٩٩	كأنه النشيج :
١٠٠	"يا خليج
١٠١	يا واهب المحار والردى ."
١٠٢	وينثر الخليج من هباته الكناز ،
١٠٣	على الرمال ، رغبة الأجاج ، والمحار
١٠٤	وما تبقى من عظام بائس غريق
١٠٥	من المهاجرين ظل يشرب الردى
١٠٦	من لجة الخليج والقراز ،
١٠٧	وفي العراق ألف أفعى تشرب الرحيق
١٠٨	من زهرة يربها الفرات بالتدى .
١٠٩	وأسمع الصدى
١١٠	يرن في الخليج
١١١	مطر ...
١١٢	مطر ...
١١٣	مطر ... ٢
١١٤	في كلّ قطرة من المطر
١١٥	حمراء أو صفراء من أجنة الزهر
١١٦	وكلّ دمعة من الجياح والعرأة
١١٧	وكلّ قطرة تراق من دم العبيد
١١٨	فهي ابتسامٌ في انتظار ميسم جديد
١١٩	أو حلمةٌ تورّدت على فم الوليد
١٢٠	في عالم الغد الفتّي ، واهب الحياة ."
١٢١	ويهطل المطر ...

محمود درويش

١-٦-٢ سرحان يشرب القهوة في الكافتيريا

١	يجيئون ،
٢	أبوأبنا البحر ، فاجأنا مطر . لا اله سوى الله . فاجأنا
٣	مطر ورضاص . هنا الأرض سجادة ، والحقائب
٤	غربة!
٥	يجيئون ،
٦	فلتترجل كواكب تأتي بلا موعد . والظهور التي

- ٧ استندت للخناجر مططرة للسقوط .
- ٨ وماذا حدث ؟
- ٩ أنت لا تعرف اليوم . لا لون . لا صوت . لا طعم .
- ١٠ لا شكل . . يولد سرحان ، يكبر سرحان ،
- ١١ يشرب خمراً ويسكر . يرسم قاتله ويمزق
- ١٢ صورته . ثم يقتله حين يأخذ شكلاً آخرًا .
- ١٣ ويرتاح سرحان .
- ١٤ سرحان ! هل أنت قاتل ؟
- ١٥ ويكتب سرحان شيئاً على كُم معطفه ، ثم تهرب
- ١٦ ذاكرة من ملف الجريمة . . تهرب . . تأخذ
- ١٧ منقار طائر .
- ١٨ وتاكل حبة قمح بمرج بن عامر .
- ١٩ وسرحان منهم بالسكوت ، وسرحان قاتل
- ٢٠ ما كان حُبًا
- ٢١ يدان تقولان شيئاً ، وتنطقان .
- ٢٢ قيودٌ تلدُ
- ٢٣ سجون تلد
- ٢٤ مناف تلد .
- ٢٥ وتلتف باسمك ،
- ٢٦ ما كان حُبًا
- ٢٧ يدان تقولان شيئاً . . وتنطقان .
- ٢٨ ونعرف ، كنا شعوباً ، وصرنا حجاره
- ٢٩ ونعرف ، كنت بلاداً وصرت دخان
- ٣٠ ونعرف أشياء أكثر
- ٣١ نعرف ، لكن كل القيود القديمة
- ٣٢ تصير أساور ورد
- ٣٣ تصير بكاره
- ٣٤ في المناقي الجديدة .
- ٣٥ وتلتف باسمك
- ٣٦ ماكان حُبًا
- ٣٧ يدان تقولان شيئاً وتنطقان .
- ٣٨ وسرحان يكذب حين يقول رضعْتُ حليبك ، سرحان
- ٣٩ من نسل الأناكرة ، وترتي بمطبخ باخرة لم تلامس
- ٤٠ مياهك . ما اسمك ؟
- ٤١ - نسيت .
- ٤٢ وما اسم أبيك ؟
- ٤٣ - نسيت .
- ٤٤ وأمك ؟
- ٤٥ - نسيت .
- ٤٦ وهل نمت ليلة أمس ؟
- ٤٧ - لقد نمت دهرًا .
- ٤٨ حلمت ؟
- ٤٩ - كثيراً .
- ٥٠ بماذا ؟

- ٥١ بأشياء لم أرها في حياتي
٥٢ وصاح بهم فجأة :
- ٥٣ - لماذا أكلتم خضاراً مُهرّبة من حقول أريحا ؟
٥٤ - لماذا شربتم زيتاً مُهرّبة من جراح المسيح ؟
٥٥ وسرحانُ مُتهم بالشذوذ عن القاعده .

- * * *
- ٥٦ رأينا أصابعه تستغيث . وكان يقيس السماء بأغلاله .
٥٧ زرقه البحر يزجرها الشرطي ، يعاونه خادم آسيوي .
٥٨ بلاد تغتير سكانها ، والنجوم حصى .
٥٩ وكان يغني : مضي جيلنا وانقضى .
٦٠ مضي جيلنا وانقضى .
٦١ وتناسل فينا العزاة تكاثر فينا الطغاة . دم كالمياه ،
٦٢ وليس تحقّفه غير سورة عم وقبعة الشرطي
٦٣ وخادمه الآسيوي . وكان يقيس الزمان بأغلاله .
٦٤ سألناه : سرحان عمّ تساءلت .
٦٥ قال : اذهبوا . فذهبنا
٦٦ إلى الأمهات اللواتي تزوجن أعداءنا
٦٧ وكنّ ينادين شبيهاً بأسمائنا .
٦٨ فيأتي الصدى حرّساً .
٦٩ ينادين قمحاً .
٧٠ فيأتي الصدى حرّساً .
٧١ ينادين عدلاً
٧٢ فيأتي الصدى حرّساً
٧٣ ينادين يافاً
٧٤ فيأتي الصدى حرّساً
٧٥ ومن يومها ، كفت الأمهات عن الصلوات ، وصرنا
٧٦ نقيس السماء بأغلالنا
٧٧ وسرحان يضحك في مطبخ الباخرة .
٧٨ يعانق سائحة ، والطريق بعيدٌ عن القدس والناصره
٧٩ وسرحان مُتهم بالضياع والعدميّة .

- * * *
- ٨٠ وكلّ البلاد بعيدة .
٨١ شوارعٌ أخرى اختفت من مدينته (أخبرته الأغاني
٨٢ وعزّته ليلة العيد أن له غرفة في مكان) .
٨٣ ورائحة البنّ جغرافياً .
٨٤ وما شرّدوك . . وما قتلوك .
٨٥ أبوك احتمى بالنصوص ، وجاء اللصوص .
٨٦ ولست شريداً . . ولست شهيداً . . وأملك باعت
٨٧ ضفائرها للسنايل والأمنيات : (وفوق سواعدنا
٨٨ فارسٌ لا يسلم (وشم عميق) . وفوق أصابعنا
٨٩ كرمة لا تهاجر (وشم عميق) .
٩٠ خطي الشهداء تُبيدُ العزاة
٩١ نشيد قديم)
٩٢ ونافذتان على البحر يوطنني تحذفان المنافي . وأرجع
٩٣ (حلم قديم - جديد)

- ٩٤ شوارع أخرى اختفت من مدينته (أخبرته الأغاني
٩٥ وعزلة ليلة العيد أن له غرفة في مكان) .
٩٦ ورائحة البن جغرافيا .
٩٧ ورائحة البن يذ
٩٨ ورائحة البن صوت ينادى . . وأخذ . .
٩٩ رائحة البن صوت ومندة (ذات يوم تعود) .
١٠٠ ورائحة البن ناي تزغرد فيه مياه المزاريب . ينكمش
١٠١ الماء يوماً ويبقى الصدى .
١٠٢ وسرحان يحمل أرصفة ونوادي ومكتب حجز التذاكر
١٠٣ سرحان يعرف أكثر من لغة و فتاة . ويحمل تأشيرة
١٠٤ لدخول المحيط وتأشيرة للخروج . . ولكن سرحان
١٠٥ قطرة دم تفتش عن جبهة نزلتها . . وسرحان
١٠٥ قطرة دم تفتش عن جثة نسيته . . وأين؟
١٠٦ ولست شريداً . . ولست شهيداً .
١٠٧ ورائحة البن جغرافيا .
١٠٨ وسرحان يشرب قهوته . .
١٠٩ ويضيع .

- ١١٠ هنا القدس .
١١١ يا امرأة من حليب البلبل ، كيف أعانق ظلي . .
١١٢ وأبقي؟
١١٣ خلقت هنا . وتنام هناك .
١١٤ مدينته لا تنام . وأسامؤها لا تدوم . بيوت تغير
١١٥ سكانها . والنجوم حصى .
١١٦ وخمس نوافذ أخرى ، وعشر نوافذ أخرى تغادر
١١٧ حائط
١١٨ وتسكن ذاكرة . . والسفينة تمضي .
١١٩ وسرحان يرسم شكلاً ويحذفه : طائرات ورب قديم
١٢٠ ونابالم يحرق وجهها ونافذة . . ويولف دوله .
١٢١ هنا القدس .
١٢٢ يا امرأة من حليب البلبل ، كيف أعانق ظلي . .
١٢٣ وأبقي؟
١٢٤ ولا ظل للغرباء .
١٢٥ مساءً يرافقهم ، و المساء بعيد عن الأمهات قريب من
١٢٦ الذكريات . وسرحان لا يقرأ الصحف العربية . .
١٢٧ لا يعرف المهرجانات والتوصيات . فكيف اذن
١٢٨ جاءه الحزن . . كيف تقياً؟
١٢٩ وما القدس والمدن الضائعة
١٣٠ سوى ناقة تمتطئها البداوة
١٣١ الى السلطة الجائعه .
١٣٢ وما القدس والمدن الضائعة
١٣٣ سوى منبر للخطابه .
١٣٤ ومستودع للكآبه .
١٣٥ وما القدس الا زجاجة خمر وصندوق تبغ . . .
١٣٦ . . . ولكنها وطني .

- ١٣٧ من الصعب أن تعزلوا
١٣٨ عصير الفواكه عن كريات دمي . .
١٣٩ ولكنها وطني
١٤٠ من الصعب أن تجدوا فارقاً واحداً
١٤٢ بين حقل الذره
١٤٢ وبين تجاعيد كفي
١٤٢ ولكنها وطني . .
١٤٤ لا فوارق بين المساء الذي يسكن الذاكره
١٤٥ وبين المساء الذي يسكن الكرملا
١٤٦ ولكنها وطني .
١٤٧ في الحقيقة والدم متسع للجميع .
١٤٨ وخط الطباشير لا يكسر المطر المقبل
١٤٩ هنا القدس . .
١٥٠ كيف تعانق حرיתי - في الأغاني عبوديتي
١٥١ وسرحان يرسم صدراً ويسكنه
١٥٢ وسرحان يبكي بلا ثمن ووسام
١٥٣ ويشرب قهوته . . ويضيع
- * * *
- ١٥٤ يمزق غيماً ، ويرسله في اتجاه الرياح . وماذا؟ هنالك
١٥٥ غيم شديد الخصوية . لا بُدَّ من تربة صالحه .
١٥٦ تذهب صيحاتنا عبثاً؟
١٥٧ أكلت . . شريت . . ونمت . حلمت كثيراً . أفقت
١٥٨ تعلمت تصريف فعل جديد . هل الفعل معني بآنية
١٥٩ الصوت . . أم حركة؟
١٦٠ وتكتب ض . ظ . ق . ص . ع . وتهرب منها ، لأن
١٦١ هدير المحيطات فيها ولا شيء فيها ضجيج الفراغ
١٦٢ حروف تميزنا عن سوانا - طلعتنا عليهم طلوع
١٦٣ المنون - فكانوا هباءً وكانوا سدىً . سدىً نحن .
١٦٤ هم يحرثون طفولتنا ويصكون أسلحة من أساطير
١٦٥ أعلامهم لا تغني . وأعلامنا تجهض الرعد .
١٦٦ نقصفهم بالحروف السمينه : ض . ظ . ص .
١٦٧ ق . ع . ثم نقول انتصرنا . وما الأرض؟ ما قيمة
١٦٨ الأرض؟ أتربة ووحول . نقاتل أو لا نقاتل؟
١٦٩ ليس مهماً ذلك ما دامت الثورة العربية محفوظة
١٧٠ في الأناشيد والعيد والبنك والبرلمان .
١٧١ وتعرف أن الغزاة عصي بأيدي الممالك . تكتب
١٧٢ ض . ظ . ق . ص . ع .
١٧٣ تمزق غيماً وترسله في اتجاه الرياح . وماذا؟ هنالك
١٧٤ غيم شديد الخصوية . لا بدَّ من تربة صالحه .
١٧٥ وتمضي السفينة . تنقى غربياً . جراحك مطبعة
١٧٦ للبلاغات
١٧٧ والتوصيات . وباسمك تنتصر الأبجدية ، باسمك
١٧٨ يجلس عيسى إلى مكتب ويوقع صفقة خمر وأقمشة
١٧٩ ويحيي العساكر باسمك . باسمك تحفظ في خيمة
١٨٠ وتُعلب في خيمة . لا هوية الآ الخيام . إذا

- ١٨١ احترقت . . ضاع منك الوطن .
- ١٨٢ وباسمك تأتي وتذهب . باسمك حطّين تصبح مزرعة
- ١٨٢ للحشيش ، وثوارك السابقون سعاة بريد . وباسمك
- ١٨٤ لا شيء . يأتي القضاة ، يقولون للطين كن جبلاً
- ١٨٥ شامخاً فيكون . يقولون للترعة انتفخي أنهرأ فتكون
- ١٨٦ وتكتب ض . ظ . ص . ع . ق .
- ١٨٧ تَمَرَّقَ غَيْماً وترسله في اتجاه الرياح . وماذا؟
- ١٨٨ هنالك غيم شديد الخصوبة . لأبد من تربة صالحه
- ١٨٩ أتذهب صيحاتنا عبثاً؟
- ١٩٠ وليست خيامك ورد الرياح . وليست مظلات شاطيء .
- ١٩١ تَدَجِّجُ بأعمدة الخيمة . احترقي يا هويتنا - صاح
- ١٩٢ لاجيء . وسرحان يشرب قهوته . للجليل مزايا كثيرة .
- ١٩٢ ويحلم ، يحلم ، يحلم . . آه - الجليل!
- ١٩٤ وَمَنْ كَفَّ يوماً عن الاحتراق
- ١٩٥ أعارَ أصابعه للضماد
- ١٩٦ وصرح للصحفي وللعدسات :
- ١٩٧ جريح أنا يارفاق
- ١٩٨ ونال وساماً . . وعاد .
- ١٩٩ وسرحان ،
- ٢٠٠ ما قال جرحي قنديل زيت وما قال . .
- ٢٠١ صدري شبك بيت وما قال . .
- ٢٠٢ جلدي سجادة للوطن .
- ٢٠٣ ومقال شيئاً .
- ٢٠٤ أتذهب صيحاتنا عبثاً؟
- ٢٠٥ كل يوم نموت ، وتحترق الخطوات وتولد عنقاء
- ٢٠٦ ناقصة ، ثم نحيا لنقتل ثانية .
- ٢٠٧ يا بلادي ، نجيتك أسرى وقتلي ،
- ٢٠٨ وسرحان كان أسير الحروب ، وكان أسير السلام .
- ٢٠٩ على حائط السبي يقرأ أبناء ثورته خلف ساق مغنية
- ٢١٠ والحياة طبيعية ، والخضار مهترية من جباه العبيد
- ٢١١ الى الخطباء . وما الفرق بين الحجارة والشهداء؟
- ٢١٢ وسرحان كان طعام الحروب ، وكان طعام السلام .
- ٢١٣ على حائط السبي تعرض جثته للمزاد . وفي المهجر
- ٢١٤ العربي يقولون : ما الفرق بين الغزاة وبين الطغاة؟
- ٢١٥ وسرحان كان قتيل الحروب ، وكان قتيل السلام .
- ٢١٦ على حائط السبي يصطدم العلم الوطني بأحذية الحرس
- ٢١٧ الملكي . وحريك حريان . حريك حريان .
- ٢١٨ سرحان ! لا شيء يبقى ولا شيء يمضي . اغتربت . .
- ٢١٩ لجأت . . عرفت . ولست شريداً ولست شهيداً
- ٢٢٠ خيامك طارت شرارة .
- ٢٢١ وفي الريح متسع
- ٢٢٢ هل قتلت؟
- ٢٢٣ ويسكت سرحان . يشرب قهوته ويضيع . ويرسم
- ٢٢٤ خارطة لا حدود لها . ويقيس الحقول بأغلاله .

- ٢٢٥ - هل قتلت؟
 ٢٢٦ وسرحان لا يتكلم . يرسم صورة قاتله من جديد ،
 ٢٢٧ يمرقها ، ثم يقتلها حين تأخذ شكلاً أخيراً . .
 ٢٢٨ - قتلت؟
 ٢٢٩ ويكتب سرحان شيئاً على كُم معطفه ، ثم تهرب
 ٢٣٠ ذاكرة من ملف الجريمة . تهرب . تأخذ منقار
 ٢٣١ طائر .
 ٢٣٢ وتزرع قطرة دم بمرج بن عامر .

أدونيس

٢-٦-١ هذا هو اسمي

- ١ ماحياً كل حكمة هذه ناري
 ٢ لم تبق - آية - دمي الآية
 ٣ هذا بدتي
 ٤ دخلت الى حوضك أرض تدور حولي أعضاؤك
 ٥ نيل يجري طقونا ترسبتنا تقاطعت في دمي قطعت
 ٦ صدرك أمواجي انهصرت لنبدأ: نسي الحب شفرة الليل هل
 ٧ أصرخ أن الطوفان يأتي؟ لنبدأ: صرخة تعرج المدينة
 ٨ والناس مرايا تمشي إذا عبر الملح الثقينا هل أنت؟
 ٩ - حبي جرح
 ١٠ جسدي وردة على الجرح لا يقطف الا موتا. دمي غصن
 ١١ أسلم أوراقه استقر . . .
 ١٢ هل الصخر جواب؟ هل موتك السيد النائم يُغوي؟ عندي
 ١٣ لشديك هالات ولوع لوجهك الطفل وجه مثله . . . أنت؟ لم
 ١٤ أجدك.
 ١٥ وهذا الهبي ماحياً
 ١٦ دخلت الى حوضك عندي مدينة تحت أحزاني
 ١٧ عندي ما يجعل الغصن الأخضر ليلاً والشمس عاشقة سوداء
 ١٨ عندي . . .
 ١٩ تقدموا فقراء الأرض غطوا هذا الزمان بأسمال ودمع
 ٢٠ غطوه بالجسد الباحث عن دفنه . . . المدينة أقواس جُنون
 ٢١ رأيت أن تلد الثورة أبناءها ، قبرت ملايين الأغاني و جئت
 ٢٢ (هل أنت في قبري)؟ هاتي المسن يديك اتبعيني .
 ٢٣ زمني لم يجيء ومقبرة العالم جاءت عندي لكل
 ٢٤ السلاطين رماذ هاتي يديك اتبعيني . . .
 ٢٥ قادر أن أغتير: لغم الحضارة - هذا هو اسمي
 ٢٦ (لافقة)
 ٢٧ . . . وقتت خطوة الحياة على باب كتاب محوته بسؤالتي
 ٢٨ ماذا أرى؟ أرى ورقاً قيل استراحت فيه الحضارات (هل
 ٢٩ تعرف ناراً تبكي؟) أرى المئة اثنين أرى المسجد الكنيسة

- ٢٠ سيفين والأرض وردة .
- ٢١ طار في وجهي نسرٌ قدسنت رائحة الفوضى
- ٢٢ ليأت الوقت الحزين لتستيقظ شعوب اللهب والرقص
- ٢٣ صخراتي تنمو أحببت صفصافة تحتارُ بُرجاً يتيه مُنذنة
- ٢٤ تهرمُ أحببتُ شاعراً صفَ لبنانُ عليه أمعاءة في رسومٍ ومرايا
- ٢٥ وفي تمائم
- ٢٦ قلتُ الآنُ أعطي نفسي لهاوية الجنس وأعطي للنار فاتحة
- ٢٧ العالم قلتُ استقرَّ كالرمح يانبيرون في جبهة الخليفة روما كل
- ٢٨ بيت روما التخيل والواقع روما مدينة الله والتاريخ قلتُ استقرَّ
- ٢٩ كالرمح يانبيرون . . .
- ٤٠ لم أكل العشيّة غير الرمل ، جوعي يدور كالارض أحجاز
- ٤١ قصورٌ هياكلٌ أتهجأها كخبزٍ رأيت في دمي الثالث عيني
- ٤٢ مسافرٌ مزج الناس بأموج حكمه الأبدي
- ٤٣ حاملاً شعلة المسافات في عقل بني وفي دمٍ وحشي .
- ٤٤ . . . وعلي رموة في الجب غطوه بعش والشمس تحمل
- ٤٥ قتلها وتمضي هل يعرف الضوء في أرض علي
- ٤٦ طريقه؟ هل يلاقينا؟ سمعنا دماً رأينا أنينا .
- ٤٧ سنقول الحقيقة : هذي بلاد
- ٤٨ رفعت فخذها
- ٤٩ راية . . .
- ٥٠ سنقول الحقيقة : ليست بلاد
- ٥١ هي اصطلبنا القمري
- ٥٢ هي عكازة السلاطين سجادة النبي
- ٥٣ سنقول البساطة : في الكون شيءٌ يسمى الحضور وشيءٌ
- ٥٤ يسمى
- ٥٥ الغياب نقول الحقيقة :
- ٥٦ نحن الغياب
- ٥٧ لم يلدنا سماء لم يلدنا تراب
- ٥٨ اننا زبدٌ يتبخّر من نهر الكلمات
- ٥٩ صدأ في السماء وأفلاكها
- ٦٠ صدأ في الحياة!
- ٦١ (منشور سري)
- ٦٢ وطني في لاجيء
- ٦٣ وليكن وجهي فينا!
- ٦٤ دهرٌ من الحجر العاشق يمشي حولي أنا العاشق الأول
- ٦٥ للنار
- ٦٦ تحيلُ النارُ أيامي نازاً أنثي دمٌ تحت نهدية صليل
- ٦٧ والبطُ أبارُ دمع نهرٌ تانة وتلتصق الشمس عليها كالثوب
- ٦٨ تزلقُ جرحُ فرعتة وشعشعته بياه وبهار (هذا جنيتك؟)
- ٦٩ أحزاني ورّد .
- ٧٠ دخلتُ مدرسة العشب جيني مُشققٌ ودمي يخلع سلطانه:
- ٧١ تساءلتُ ما أفعلُ ؟ هل أحزم المدينة بالخبز ؟ تناثرتُ في
- ٧٢ رواق من النار اقتسنا دم الملوكة وجعنا
- ٧٣ نحمل الأزمنة
- ٧٤ مازجين الحصى بالنجوم

- ٧٥ سائقين الغيوم.
- ٧٦ كقطع من الأحصنه.
- ٧٧ قادر أن أغير : لغم الحضارة - هذا هو اسمي
- ٧٨ الأمة استراحت
- ٧٩ في غسل الرياب والمحراب
- ٨٠ حصنها الخالق مثل خندق
- ٨١ وسده.
- ٨٢ لا أخذ يعرف أين الباب
- ٨٣ لا أخذ يسأل أين الباب
- ٨٤ (منشور سري)
- ٨٥ . . . وعلي رموه في الجب كان الجمر ثوباً له اشتعلنا
- ٨٦ تمسكنا بأشلائه اشتعلت مساء الخير يا وردة الرماد
- ٨٧ علي وطن ليس لاسمه لغة ينزف نغياً ويثبت العشب والماء
- ٨٨ علي مهاجر.
- ٨٩ أين يغفو سيد الحزن كيف يحمل عينيه؟ سماني مخنوقة
- ٩٠ كتفي تهبط و الأرض خودة ملئت رملًا و قشاً هلعت أركض
- ٩١ غطتني سنووة نهضت لهيب ناهداها نهضت أفتح شباكاً :
- ٩٢ حقول خضر أنا الفاتح الآخر والأرض لعبة فرس تدخل في
- ٩٣ الغيم
- ٩٤ يخرج الشجر العاشق غصن يهزني انبجس الماء انتهى
- ٩٥ زمن الناس القديم ابتدأت وجهي مدارات وفي الضوء ثورة.
- ٩٦ أيقظتني قرية في مهيه انكسر الصمت
- ٩٧ احتضني ياخالق التعب امنحني أراجيحك امتحني أنا
- ٩٨ الصخرة والبحث والسؤال ولا عيب ولا موقد أنا الشبح الراصد
- ٩٩ في فجوة المدينة والناس نيام دخلت في شرك الضوء
- ١٠٠ نغياً كالمنف أسطع كالبته خفيفاً أطراف البرق أطراف ريح
- ١٠١ منحوتة ليس عظمي طعم تاج أو فضة لست ملكاودمي هجرة
- ١٠٢ السماء وعينا طيور يقال جلدك شوك لتمت ولتكن
- ١٠٢ سماني من جلدك صفراء قيل جلدك دهر راسب في قرارة
- ١٠٤ الحلم
- ١٠٥ ولتولد حراب الوقية الأبدية
- ١٠٦ بيننا حفرة انهدام وصوتي
- ١٠٧ هذيان المغير يكسر عكاز الأغاني ويقلع الأبجديه
- ١٠٨ . . . والنساء ارتحن في مقصورة
- ١٠٩ يستجرن الكتب المستنزلة
- ١١٠ ويحولن السماء
- ١١١ دمية أو مقصلة
- ١١٢ و علي فاتح أحزانه
- ١١٣ لبهليل الشقاء
- ١١٤ للذين استنسروا وانكسروا . . .
- ١١٥ و علي لهب
- ١١٦ ساحر مشتعل في كل ماء
- ١١٧ عاصفا يجتاح - لم يترك تراباً أو كتاباً
- ١١٨ كنس التاريخ غطى
- ١١٩ بجناحيه النهار

- ١٢٠ هذا زمن الموت، ولكن
١٢١ كل موت فيه موت عربي
١٢٢ تسقط الأيام في ساحاته
١٢٣ كجذوع الأرزة المكتهله
١٢٤ انه آخر ما غنى به
١٢٥ طائر في غابة مشتمله
١٢٦ وطني راکض ورائي كنهز من دم
١٢٧ فاع طحلي للمت تاجاً تقمصت سراجاً
١٢٨ دمشق حنت بغداداً سيف التاريخ يكسر في وجه بلادي
١٢٩ من الحريق من الطوفان؟
١٣٠ كنت الصحراء حين أسرت الثلج فيك انشطرت مثلك رملاً
١٣١ وضباباً صرخت أنت الة لارى وجهه لامحاً ما يجمع بيني
١٣٢ وبينه قلت جاسديك أنت الشبح اللقي بأمرجي أنا الليل
١٣٣ حافياً حين أذخلك في سرتي تناسلت في خطوي طريقاً
١٣٤ دخلت في ماني القفل استغيبني تأصلي في مناهي
١٣٥ خذت مشعر يمرتض حول الرأس حلمت تحت الرسادة اليامي
١٣٦ خذت مشعر يمرتض حول الرأس حلمت تحت الرسادة اليامي
١٣٧ ثقبت في جبني امراً العالم حواء حامل في سراويلي
١٣٨ امشي على جليد
١٣٩ مائزاتي امشي بين المحير والمحز امشي في وردة
١٤٠ زهورات الياس تدرى والحرز يصدما جيش من وجوه
١٤١ مسحوقه يعبر التاريخ جيش كالخط اسلم واستسلم ، جيش
١٤٢ كالقفل اركض في صوت الضحايا وحدي على شفة
١٤٣ الموت كغير يسير في كرة الضمير
١٤٤ انصهرونا دم الاحياء كالاهداب يحيى سمعت نبضك في ١٤٥
جليدي (هل أنت غايبة ؟) سقط الحاجر (هل كنت حارجاً ؟)
١٤٦ سال النورس خطا في البحر ينزل الزمان غنى تلج المسافر
١٤٧ شمسا لا يراها (هل أنت شمسي ؟) شمسي ريشة تشرب
١٤٨ اللدى سمع الصائغ صوتاً (هل أنت صوتي ؟) صوتي زمني
١٤٩ نبضك الشهبي ونهداك سوادى وكل ليل يياضي
١٥٠ زحفت غيمة فأسلمت للطوفان وجهي وثبتت في انقاضي . . .
- هكذا أحببت خيمه
وجعلت الرزق في أهدابه
شجراً يطر والصحاء غيبه
قلت : هندي الجرة النكسره
أمة مهزومه ، هذا الفضاء
زمنه . هندي الميون
خفت . قلت الجنون
كوكب منتهي في شجروه .
سارى وجه النورات
في تقاطيع بلادي ، وأسوي
كفنا هذا الكتاب
وأسوي جيفة هندي اللبنيه
واسمي شجر الشام عمالير حزينه

- ١٦٤ (ربما تولدُ بعد التسمية
١٦٥ زهرة أو أغنية)
١٦٦ وأسمي قمر الصحراء نخلة
١٦٧ ربما استيقظت الأرض وعادت
١٦٨ طفلة أو حلم طفلة
١٦٩ لم يعد شيء يغني أغنياتي :
١٧٠ سيجيء الرفضون
١٧١ ويجيء الضوء في ميعاده . . .
١٧٢ لم يعد غير الجنون
١٧٣ هل لتاريخي في ليك طفل
١٧٤ يارماد المدفاه
١٧٥ غضب الثورة جمر عاشق
١٧٦ وأغاني امرأة :
١٧٧ هل لتاريخي في ليك طفل ؟
١٧٨ ألبان التراثي في العظم ألبان ؟ هل يلجئ الغبار ؟
١٧٩ لا مكان ولا ينفع الموت . . . هذا دواز
١٨٠ من يرى جثة العصور على وجهه و يكبو لا حراك
١٨١ يحسن الكهولة
١٨٢ حلمة للطفولة
١٨٣ قادر أن أغير : لغم الحضارة - هذا هو اسمي
١٨٤ عد إلى كهفك التواريخ أسراب جراد ، هذا التاريخ
١٨٥ يسكن في حضن بغي يجتر يشهقه ، في جوف أتان ويشتهي عفن
١٨٦ الأرض ويمشي في دودة عد إلى كهفك و اخفض عينيك
١٨٧ ألمح كلمة
١٨٨ كلنا حولها سراب و طين لا امرؤ القيس هزها و المعري
١٨٩ طفلها و انحنى تحتها الجنيد انحنى الحلاج و النفرى
١٩٠ روى المتنبي أنها الصوت والصددي أنت مملوك
١٩١ هي الملك
١٩٢ وهي الملك ترسم الأجة فيها كبذرة
١٩٣ عد إلى كهفك
١٩٤ ماذا ؟ نفوة أو قتلوه ؟
١٩٥ قتلوه . . . لا لن أحدث عن موت صديقي : زيف من الزهر
١٩٦ الأضفر حولي لكن ساكتب عن آخر غصن في أرزة
١٩٧ البيت عن رف يمام يجر سجادا الليل عن الحلم عالياً
١٩٨ كبروج
١٩٩ قتلوه لا لن أفوه بأسماء شهود أو قاتلين ولن أبكي
٢٠٠ سابكي لامة ولدت خرساء للتم حاضناً زرقة الشيطان يبكي :
٢٠١ لم البكاء على طفل على شاعر ؟ ساكتب عن آخر فنيء
٢٠٢ لأرزة البيت عن رف حمام يجر سجادة الليل عن الحلم عالياً
٢٠٣ كجبال .
٢٠٤ وضع السيد الخليفة قانوناً من الماء شعبه المرق الطين
٢٠٥ سيوف مصهورة وضع السيد تاجاً مرصعاً بعيون الناس
٢٠٦ هل هذه المدينة آتى ؟ هل ثياب النساء من ورق المصحف
٢٠٧ أدخلت محجري
٢٠٨ في مضيق حفرته الساعات ساءلت هل شعبي نهر بلا مصيد ؟

- ٢٠٩ أغنّي
- ٢١٠ لغة النصل أصرخ اثنقب الدهر وطاحت جذرائه
- ٢١١ بين أحشائي تقيأت لم يعد لي تاريخ ولا حاضر
- ٢١٢ أنا الأرق الشمسي و الفوهة الخطينة و الفعل انتظرنّي يا
- ٢١٣ راكب الغيم أشيائي تغوى و الشمس تخبط أطرافي أنا
- ٢١٤ الساكن المدى والمزامير أنا الغصن لاجئاً : أضغ هل تسمع هذا
- ٢١٥ النواح في كبد العالم ؟ أصغي للموت بين
- ٢١٦ تجاعيدي هدينا
- ٢١٧ هذيت كي أحسن الموت اصطفيت النهدين بين تقاليدي
- ٢١٨ هل جلدك السقوط هل الفخذان جرح ملأته التأم
- ٢١٩ العالم هل أنت مقلع الليل في جلدي ؟ فأسي مسنونة
- ٢٢٠ صرت نبعا آخرأ ضيفتي تسيل ذراعاك اغتراف قوس حملتك
- ٢٢١ وجهي ضخب طائر تقاسمه الصوت اسأليني أحب . . .
- ٢٢٢ تكلم جفر رصدتني خيوله انظفا الهمس (أعندي أعندك الآن
- ٢٢٣ ما يهمس ؟) ناز ملجومة سفن تجنح بحر مروص
- ٢٢٤ فتح النورس عينيه أغلقي نسي الفتحة في
- ٢٢٥ ريشه المشعث ماء و شرار لو كان لو عرف الرعد لو
- ٢٢٦ الرعد في يدي
- ٢٢٧ هدوء هذه قبة وسكنائي في فوهة نهد أطل أحفر لو
- ٢٢٨ غيرت لو غير الغبار عذاراه لو النار همزة . . .
- ٢٢٩ ذبت في جنسي جنسي بلا حدود و لا سيف تلاشي لا شي
- ٢٣٠ تلاشيت وجه واحد نحن لا قيصي تفاح و لا أنت جنة نحن
- ٢٣١ حقل و حصاد و الشمس تحرس أنضجتك جيئي من ذلك
- ٢٣٢ الطرف الأخضر هذا قطفنا جسدنا زراع حاصد
- ٢٣٣ وحيدة أعضائي جيئي من ذلك الطرف استحضرت
- ٢٣٤ موتي وستلسليني ملكنا جمرة الوقت والحنين ملكنا رغد الكون
- ٢٣٥ وهو يلتحف الناس اهتدينا . . .
- ٢٣٦ قرأت في ورق أصفر أني أموت نفيأ تنورت الصحارى
- ٢٣٧ شعبي يشط . . . نبشنا كلمات دفينه طعمها طعم
- ٢٣٨ العذاري . دمشق تدخل في ثوبي خوفاً حبا تخالط
- ٢٣٩ أحشائي تلفو . . .
- ٢٤٠ لفظت جلدك خلي شفتيك اصهرهما بين أسناني أنا الليل
- ٢٤١ والنهار أنا الوقت انصهرنا تأصلي في متاهي . . .
- ٢٤٢ هكذا أحببت خيمه
- ٢٤٣ وجعلت الرمل في أهدابها
- ٢٤٤ شجراً يطر والصحراء غيمه
- ٢٤٥ ورأيت الله كالشحاذ في أرض علي
- ٢٤٦ وأكلت الشمس في أرض علي
- ٢٤٧ وخبزت المئذنة
- ٢٤٨ ورأيت البحر يأتي في ضباب المدخنه
- ٢٤٩ هانجاً يهمس :
- ٢٥٠ من كوتنا
- ٢٥١ لم يكن تكوينه الا سقيفة
- ٢٥٢ رجها الاعصار فانهارت وصارت
- ٢٥٣ خشباً يحرق في دار خليفة .

- ٢٥٤ نادرٌ أن ينطقَ البحرُ ولكن
٢٥٥ نطقَ البحرُ : يبسنا
٢٥٦ يبس التاريخ من تكررهِ
٢٥٧ في طواحين الهواءِ
٢٥٨ سقطَ الخالقُ في تابوتهِ
٢٥٩ سقطَ المخلوقُ في تابوتهِ . . .
٢٦٠ والنساء ارتحلن في مقصورةٍ
٢٦١ ينتشلن الليلَ من آبارهِ
٢٦٢ ويخيطنن السماءَ
٢٦٣ ويغنين : عليّ لهبٌ
٢٦٤ ساحرٌ مشتعِلٌ في كلِّ ماءٍ
٢٦٥ ويسائطن السماءَ :
٢٦٦ نجمةٌ أو مومياءُ
٢٦٧ هذه الأرضُ ؟
٢٦٨ ويفتقنن السماءَ
٢٦٩ ويرقعن السماءَ
٢٧٠ قَبْرَ الدِّجَالِ في عينيه شعبا
٢٧١ نَبَسَ الدِّجَالِ من عينيه شعبا
٢٧٢ وسمعناه يصلي فوقه
٢٧٣ ورأيناه يحييه ويجثو
٢٧٤ و رأينا
٢٧٥ كيف صار الشعب في كفيته ماء
٢٧٦ و رأينا
٢٧٧ كيف صار الشعب طاحونَ هواءٍ .
٢٧٨ جِرْزٌ للهيب تصعدُ فيها آسيا يصعدُ الغدُ انطفأت
٢٧٩ شمسٌ حلمنا بغير ما هجسَ الليلَ نهاري يقاسُ
٢٨٠ باللهب استصرختُ صوتَ الشعوب يفتتحُ الكون
٢٨١ ويُغوي
٢٨٢ لست الرمادَ و لا الرياحَ
٢٨٣ سريري أشهى وأبعدُ أقفاصُ دروبٍ مهجورةٍ
٢٨٤ فرسُ الماضي رمادٌ وصبغةُ الله لونٌ آخرُ
٢٨٥ لا يَدُّ عليّ
٢٨٦ عليّ أبدأ النارَ والطفولةَ هل تسمع برق العصور
٢٨٧ تسمع آهاتِ خطاها ؟ هل الطريقُ كتابٌ أو يدٌ ؟ اصبحُ
٢٨٨ الغبار كدرويش يغني ملك الأساطير هاتوا وطناً قربوا
٢٨٩ المدائن هزوا شجر الحلم غيروا شجر النوم كلامَ السماء
٢٩٠ للأرض
٢٩١ طفلٌ تائه تحت سرّة امرأةٍ سوداءٍ بحثاً
٢٩٢ طفلاً يشب
٢٩٣ وللأرض اله أعمى يموت . . .
٢٩٤ سلام
٢٩٥ لوجوه تسير في وحدة الصحراء للشرق يلبس العشب
٢٩٦ والنارَ سلامٌ للأرض يغسلها البحر سلامٌ لحبها . . .
٢٩٧ عُرْبِكَ الضاعقُ أعطى أمطاره يتعاطاني رعدٌ في نهدي
٢٩٨ اختمرَ الوقتُ تقدّمَ هذا دمي ألُقُ الشرق اغترفني وغب

٢٩٩	أضغني لفضحك الدوي البرق اعترفني تبطن جسدي
٣٠٠	ناري التوجه والكوكب جرحي هداية أتهجي . . .
٣٠١	أتهجي نجمة أرسمه
٣٠٢	هاربا من وطني في وطني
٣٠٣	أتهجي نجمة يرسمها
٣٠٤	في خطي أيامه المنهزمه
٣٠٥	يارماد الكلمه
٣٠٦	هل لتاريخي في ليك طفل ؟
٣٠٧	لم يُعدّ غير الجنون
٣٠٨	انني ألمح الآن على شبك بيتي
٣٠٩	سأهراً بين الحجر الساهره
٣١٠	مثل طفل علمته الساحره
٣١١	أن في البحر امراه
٣١٢	حملت تاريخه في خاتم
٣١٣	وسياتي
٣١٤	حينما تخمد نار المدفاه
٣١٥	ويذوب الليل من أحزانه
٣١٦	في رماد المدفاه . . .
٣١٧	. . . ورأيت التاريخ في راية سوداء يمشي كغايه لم
٣١٨	أورخ عائش في الحنين في النار في الثورة في سحر سمة
٣١٩	الخالق
٣٢٠	وطني هذه الشرارة ، هذا البرق في ظلمة الزمان الباقي . . .

٤-٦-١ الجسر خليل حاوي

١	وكفاني أن لي أطفال أترابي
٢	ولي في حبههم خمّر وزاد
٣	من حصاد الحقل عندي ما كفاني
٤	وكفاني أن لي عيد الحصاد ،
٥	أن لي عيداً وعيد
٦	كلما ضوا في القرية مصباح جديد ،
٧	غير أنني ما حملت الحب للموتي
٨	طوبوا ، ذهباً ، خمراً ، كنوز
٩	طفلهم يولد خفاشاً عجوز
١٠	أين من يُفني ويحيي ويعيد
١١	يتولى خلقه طفلاً جديداً
١٢	غسلة بالزيت والكبريت
١٣	من تنن الصديد
١٤	أين من يُفني ويحيي ويعيد
١٥	يتولى خلق فرخ النسر
١٦	من نسل العبيد
١٧	أنكر الطفل أباه ، أمه
١٨	ليس فيه منهما شبه بعيد

١٩ ما لَهُ يَنْشَقُ فِينَا الْبَيْتَ بَيْتَيْنِ
 ٢٠ وَ يَجْرِي الْبَحْرُ مَا بَيْنَ جَدِيدٍ وَعَتِيقٍ
 ٢١ صرخةً ، تقطيعُ أرحامٍ ،
 ٢٢ وتمزيقُ عروقٍ ،
 ٢٣ كيفَ نَبَقَى تحتَ سَقْفِ واحدٍ
 ٢٤ وبحارٍ بيننا . . . سورٍ . . .
 ٢٥ وصحراءَ رَمَادٍ باردٍ
 ٢٦ وجليدٍ .
 ٢٧ ومتى نظفُ من قَبوِ وسجنٍ
 ٢٨ ومتى ، رثاءً ، نشتدُّ ونبني
 ٢٩ يَدَيْنَا بَيْتَنَا الْحَرَ الْجَدِيدَ

٣٠ يَمُورُونَ الْجِسْرَ فِي الصَّبْحِ خِفَافًا
 ٣١ أَضْلَعِي امْتَدَّتْ لَهُمْ جِسْرًا وَطَيْدًا
 ٣٢ مِنْ كَهُوفِ الشَّرْقِ ، مِنْ مُسْتَنْقَعِ الشَّرْقِ
 ٣٣ إِلَى الشَّرْقِ الْجَدِيدِ
 ٣٤ أَضْلَعِي امْتَدَّتْ لَهُمْ جِسْرًا وَطَيْدًا
 ٣٥ " سَوْفَ يَمْضُونَ وَتَبْقَى "
 ٣٦ " صَمْتًا خَلْفَهُ الْكَهَّانُ لِلرِّيحِ "
 ٣٧ " الَّتِي تَوْسِعُهُ جَلْدًا وَحَرْقًا "
 ٣٨ " فَارِغِ الْكَفَّيْنِ ، مَصْلُوبًا ، وَحَيْدًا "
 ٣٩ " فِي لِيَالِي الثَّلْجِ وَالْأَفْقِ رَمَادًا "
 ٤٠ " وَرَمَادِ النَّارِ ، وَالْخَبْزِ رَمَادًا "
 ٤١ " جَامِدِ الدَّمْعَةِ فِي لَيْلِ السَّهَادِ "
 ٤٢ " وَيُؤَافِيكَ مَعَ الصَّبْحِ الْبَرِيدِ : "
 ٤٣ " . . . صَفْحَةَ الْأَخْبَارِ . . . كَمْ تَجْتَرَّ مَا فِيهَا "
 ٤٤ " تُفْلِيهَا . . . تُعِيدُ . . . ! "
 ٤٥ " سَوْفَ يَمْضُونَ وَتَبْقَى "
 ٤٦ " فَارِغِ الْكَفَّيْنِ ، مَصْلُوبًا ، وَحَيْدًا . "

٤٧ إخرسي يا بومة تفرغُ صدري
 ٤٨ بومة التاريخ مني ما تريد؟
 ٤٩ في صناديقي كنوز لا تبعد :
 ٥٠ فرحي في كل ما أطعمت
 ٥١ من جواهر عمري ،
 ٥٢ فرح الأيدي التي أعطت وإيمان وذكري ،
 ٥٣ إن لي حبههم جَمْرًا وخمرا
 ٥٤ إن لي أطفال أترابي
 ٥٥ ولي في حبههم خَمْرٌ و زاد
 ٥٦ من حصاد الحقل عندي ما كفاني
 ٥٧ وكفاني أن لي عيد الحصاد ،
 ٥٨ يا معاد الثلج لن أخشاك
 ٥٩ لي خَمْرٌ وَ جَمْرٌ لِلْمَعَادِ

١-١-٢ القصبه ممدوح العدوان

- ١ بين نعاس الحي
٢ وصمت عجائزه
٣ وفضول الغرياء
٤ كان الأطفال يشبون
٥ بحكم العادة
٦ في الفقر مكان كاف للفقراء
٧ النسوة يبقين حبالى
٨ فيلدن
٩ ويبقى حبالى
١٠ والاطفال يشبون شياطين
١١ ويضحون كسالى
١٢ ينتشرون
١٣ يصيرون الوطن الجائع
١٤ ويصيرون له ثمناً
١٥ مهموراً بدماء
١٦ فالفقراء يموتون دفاعاً عن وطنين
١٧ الفقر وأرض السادم
١٨ والفقراء يسرون جموعاً تائهة
١٩ خلف الفقر
٢٠ وكذب القادة
- ٢١ في الغيتو العربي
٢٢ كانت أوجههم مغلقة
٢٣ والأصوات القاسية
٢٤ تشب سكاكين
٢٥ على المدن المنحلة
٢٦ في الغيتو العربي
٢٧ كان دم يتصبب
٢٨ من أبواب دون رتاج
٢٩ حين اصطكت أحلام قاسية
٣٠ بالخبز القاسي
٣١ فانفجر من الزمن القاسي
٣٢ إلا الوهاج
٣٣ صار الفقراء سياج
٣٤ فتحوا صمت مخابثهم
٣٥ وامتشقوا الأسلحة السرية
٣٦ نبشوا القهر
٣٧ اكتشفوا فيه كرامتهم

٢٨
٢٩
٤٠
٤١
٤٢
٤٣
٤٤
٤٥
٤٦
٤٧
٤٨
٤٩
٥٠
٥١
٥٢
٥٣
٥٤
٥٥
٥٦
٥٧
٥٨
٥٩
٦٠
٦١
٦٢
٦٣
٦٤
٦٥
٦٦
٦٧
٦٨
٦٩
٧٠
٧١
٧٢
٧٣
٧٤
٧٥
٧٦
٧٧
٧٨
٧٩
٨٠
٨١
٨٢

واجتمعوا دون نداء
ضربوا الأرض بأرجلهم
فتساقط فقرهم عنهم
وانطلقوا في الأرض عراة
لم يلتفتوا لحطام الدور
وأشلاء الأموات
فاصطبغ بهم وجه الأرض
عادوا
فاكتشفوا دمهم كلمات
وأكاليل طغاة
والتعب المتراكم بين مفاصلهم
قد أصبح علة
عادوا كي يضطجعوا
بين حطام الدور
ولكن
وجدوا دورهم محتلة
وجدوا جندا
وسباطا
وزناة
والتفتوا مذعورين
فما فهموا العلة
كان " علي لا بوانت "
ممنوعا من رؤية أحياء بلاده
ففرزها بالغضب الفائز
حتى انفتحت بابا ، بابا
من ضربات عنادة
وتهاوى حين أتته الطعنة
من كف أخ غادر
كان " علي لا بوانت "
يتمده في العتمة
مكسور الخاطر
وعلى جثته امتدت رق شبقه
في " القصبة " كان الدم
يتبيس فوق الدرجات المحترقة
وعليه ركام من دور
لم ترفع جبهتها للأضواء
وعليها بصمات الفقر المدقع
والحظ العائز
كان الليل يخيم
والحي يئن ليسترجع رمقه
وروائح فقر عتق
وتحول خمرا عبقة
عاد المثائب للمقهي
ولخب الله
عاد العاطل للسرقة

٨٣	عاد الأطفال إلى التدخين
٨٤	ونشل الغرباء
٨٥	والنسوة . . .
٨٦	(كن قصص جدائهن
٨٧	والقبن قنابلهن على الأعداء)
٨٨	عدن إماء
٨٩	أو عدن إلى الميغى
٩٠	مع زوجات الشهداء
٩١	والناس امتزجوا :
٩٢	طلقات فارغة
٩٣	وملابس خلقة
٩٤	فاتتقلت للأحياء البراقة
٩٥	أسماء الشهداء
٩٦	وانطفأت من دور الفقراء الأسماء
٩٧	قال السادة من بيت الداء :
٩٨	" طوبى للفقراء
٩٩	منحونا مجد الأرض
١٠٠	لهم ملكوت السموات "

٢-١-٢ كأس من الحزن في غار الشمس عبد الكريم الناعم

(١)

١	غناؤكم الذي يستل من رتتي أسرار
٢	الهوى الباقي
٣	يذيب حشاشة الكبد
٤	يذيب الناس ، والأشياء ، في بلدي
٥	ونحن نحب ذكر النار إذ تحرق
٦	كما نهوى مجامر فتنة الأحداق حين تسح
٧	من غيب ، وإشراق
٨	لأننا مثلما الشمس التي نجني ابتسامتها
٩	إذا ما أشرقت تُشرق
١٠	لأننا من بلاد الشمس
١١	لأننا في رحاب الشمس
١٢	ولكننا حزاني يا أحبائي
١٣	وحتى حينما نفرخ
١٤	نحسن بأننا نُجرخ
١٥	لأن الحزن أسمى الطائر الغرد الذي نهوى
١٦	سماع نواحه الغرد
١٧	لأن مرارة الأحزان ، وشمّ قرارنا المرمي
١٨	في دوامة الأبد

(٢)

١٩ " أليس لحمزة العربي من يبيكه " ؟ !
 ٢٠ واتسعت حناجرنا ،
 ٢١ بكت أعصابنا فينا ،
 ٢٢ بكى العظم
 ٢٣ وكنا كلما ماتا
 ٢٤ فتى منا نوح ، نقول : يا حمزه
 ٢٥ نعيمُ الريح أصواتاً
 ٢٦ تنوحُ بها ، وتُعولُ مثلنا ،
 ٢٧ ويظلُّ يوقظُ جرحنا همَّ
 ٢٨ يمرُّ بنا " علاء الدين " طيفاً باكي القسَماتِ
 ٢٩ أمسى حزنُهُ كثره

(٢)

٣٠ " ألا يا قومُ بعضُ الماءِ للأطفالِ ، والنسوةُ
 ٣١ أنا لم أصدع الإسلامَ ،
 ٣٢ لم " اشرك "
 ٣٣ ولكنَّا قتلناه
 ٣٤ رقصتُ ورأسهُ كانتِ مشرعةً على حرته
 ٣٥ تجاهلنا ، تغافلنا ، تصامتنا ،
 ٣٦ وكنتُ أحسُّ في أعماقِ أعماقي ،
 ٣٧ بأني الطاعنُ الملعونُ ،
 ٣٨ والوجهُ الذي يستقبلُ الضربةَ
 ٣٩ وكنتُ أحبُّه من كلِّ أعماقي
 ٤٠ ولكننا جميعاً ،
 ٤١ من مضى معهُ ،
 ٤٢ و من عادى ،
 ٤٣ خذلناه
 ٤٤ لأننا ما نزالُ نقولُ : يا من يحملُ الحطبنا
 ٤٥ لأننا نعبدُ الذهبا .
 ٤٦ وكان يقولُ : " بعضُ الماءِ للأطفالِ ، والنسوةُ "
 ٤٧ وكنتُ أقولُ : يا ليلَ المنى ، والمالِ ، والحظوةُ .
 ٤٨ ورحنا ندفنُ الأحزانَ في خصبِ الجوارِي
 ٤٩ أن لم نَعقبَ
 ٥٠ وكنا تنهلُ الأقداحَ من أهاتينا الخضراءِ
 ٥١ إذ نشربُ
 ٥٢ وللخصيانِ هيئتنا من الكافورِ تيجانا
 ٥٣ ضحكنا حينما ظهرتْ لنِ سوءاتُ قتلانا
 ٥٤ حملنا الذلَّ ، والعارا
 ٥٥ وأشرعنا بيارقَ أمةِ العربِ
 ٥٦ على خلجانِ بحرِ الرومِ والسندِ
 ٥٧ ووزنا قبرَ " وحشي " الذي لم تُبقِ منه الكأسُ
 ٥٨ غيرَ عصارةِ الغضبِ
 ٥٩ وقلنا يا إلهِ الناسِ ، والأشياءِ ،
 ٦٠ قلنا يأسخيَ النورِ ، والمددِ

٦١ تفقد جيلك المهزوم ،
 ٦٢ والزيتون ، والغارا
 ٦٣ ورميل " حراء " ،
 ٦٤ والطاعون ، والنارا
 ٦٥ وسقم يسوعك المضرّم
 ٦٦ فإنا لم نزل نكبو ،
 ٦٧ وإنا لم نزل نُهزّم

(٤)

٦٨ سلّبتُ ،
 ٦٩ قُلتُ ،
 ٧٠ ما أبقتُ لي الأيامُ من أرض
 ٧١ سوى حلم يمرّ على بحار الثّار ، والبغض
 ٧٢ حلمتُ لو أنّي عشبتُ تجددهُ المواعيدُ
 ٧٣ فلا ينزخ
 ٧٤ لو ان ذبالة الأشواق في وجه الردي
 ٧٥ صنيح ، أغاريدُ
 ٧٦ تسامرنا ، فما نُجرحُ .
 ٧٧ لو اني لم أكن ممّن تحمّل من دماء " ابن الرسول "
 ٧٨ الاثم والوزرا
 ٧٩ لو اني لم أزر " وحشي " ،
 ٨٠ لم أسرّج له القنديل ، والذكرى
 ٨١ لو اني لم ممّن مضى زمنٌ عليه ينادمُ الخلفاء
 ٨٢ والأمراء ، و الخصىان ، والشعرا
 ٨٣ لو اني لم أصب الماء مسوداً على عتبات مخصي
 ٨٤ ولم أحلم بتتويج العمامة فوق رأس جاء
 ٨٥ من آفاق مجهوله
 ٨٦ ولم أسكب فتاوى الدين في قُرب من الطاعون
 ٨٧ مبدوله
 ٨٨ لو اني لم أقف خلف المنصات التي انتصبت
 ٨٩ تمطّ الصوت من بحر الظلام إلى مشارق
 ٩٠ أرضنا الثكلي
 ٩١ لو اني لم أصفق للذين ظننت أن وجوههم
 ٩٢ تبقي ، فما تبلى
 ٩٣ لو اني ما فككتُ الحرف والرمزا
 ٩٤ ولا نقبتُ أعماق التواريخ التي تُغزى
 ٩٥ لذا ما زال صوتُ غنائكم يستل من رثتي
 ٩٦ أسرار الهوى الباقي
 ٩٧ يوشي أدمعي بالاه ، بالنغمات ، بالعنبر
 ٩٨ يصلي دونما معبد
 ٩٩ يراوغ أنجم البحار ، والايفال ، والمزهف
 ١٠٠ يمزقني .
 ١٠١ يشق ضلوعي الجزماء إذ يُولدُ

-١-

- ١ يَنبَعُ البحرَ من ضفتيكِ ، حنونَ الهياخِ
٢ أسلسي ضفتيكِ
٣ هو الآنَ في لغة النارِ :
٤ يرسم برداً ،
٥ ويكتب ورداً ،
٦ على جبهة الذاكرة . . .
٧ إنه الآنَ يخرج من نفيه الحجري ،
٨ إلى الشمس :
٩ فزاعةً ،
١٠ مومياءً من الشمع ،
١١ تُدهش جمجمة الشامتين . . .
١٢ لم يكن يطلب المغفرة .
١٣ عندما أسرجوه إلى ظهر عبارة ،
١٤ صدعتها الولابيلُ ،
١٥ والجثثُ العفنت من خنوع السنين .
١٦ إنه الآنَ يبتكرُ الصحورَ ،
١٧ يقترفُ الفرحةَ المسرحيةَ .
١٨ يبكي بقهقهة الهُزءِ .
١٩ حين يُصادف خزي الجنازاتِ
٢٠ يُعلنُ :
٢١ إن المهرجَ ما زال في حلبة الرقصِ
٢٢ والناسُ مسكونةً بالأنينِ
٢٣ لم يكن يبتغي الرحمة الكافره
٢٤ إنه الآنَ ينتهك الصحورَ ،
٢٥ يمضغُ في جوفه بلغمًا ،
٢٦ ويُجاهرُ :
٢٧ هذا سلاحي ،
٢٨ وهذي هي الخوخةُ الفاجره . . .!!
٢٩ آخِ ياوطنَ اللعبةَ الخاسره . . .
- ٢ -
٣٠ أيها الميتون اعذروهُ ، إذا قال : " يا أيها الميتين "
٣١ لم تجيء بعدُ ندابة المجره . . . !!
٣٢ انها الآنَ ، تُعنى بصيغ ضفائرها
٣٣ بالقتام .
٣٤ وتُفعمُ بالدمع قارورتَي صدرها .
٣٥ إنها الآنَ تستأجرُ الحزنَ ،
٣٦ من سيد أدمن السقنك .
٣٧ تطويه تعويدتين
٣٨ تواريهما ،
٣٩ في دجى دغلتَي إبطها .
٤٠ وتصيحُ : اتركوني مع القهر ،

٤١ ، شَبَابَةٌ ،
٤٢ أُرْسِتْ بُوخَهَا
٤٣ هَمَمَاتُ الْخَطَا الْعَاثِرَةِ . .
٤٤ فَيَصِيحُ : اثْرُكُوهَا
٤٥ وَيَعُودُ إِلَى غُورِهِ ، مَثْقَلًا بِالْحَنِينِ .

- ٢ -

٤٦ لم يكن ييرتجي المغفره . .
٤٧ كان يُغوي مع الموج مقصلة ،
٤٨ تستريح إلى عُنُقِهِ ،
٤٩ كي يحرض تلك الشطوط البعيدات
٥٠ والسفن النائمات
٥١ على خوض ملحمة الملح .
٥٢ علّ النخيل النحاسي ،
٥٣ يحبل بالبلح الغض ،
٥٤ . . يفرش للعابرين بهذي الموانيء ، قيلولَةَ الهاجره . .
٥٥ كان يدرك أن الغيوم التي لم تكن من دم الأرض ،
٥٦ ليست سوى عابره . .
٥٧ تعلمين ، ويعلم أنكما جدل فاجعي .
٥٨ ولا لغة للحوار سوى الصمت ،
٥٩ من داهم الصمت ؟ !
٦٠ من فك عروة هذي الجيلة . ؟ !
٦١ هل نيزك راغ عن سزيه . ؟ !
٦٢ كوكب ضل مسراه ،
٦٣ باغته النزق العاصفي تربي . ؟ !
٦٤ أم شعور التوحد في زحمة الجمع . ؟ !
٦٥ كالشعر ، ينفّر من أحبته . . !!
٦٦ آه ، أيتها الأرض ،

٦٧ وحدك تدرين :
٦٨ كم كان أجراً من خطرة الحلم ،
٦٩ - هذا المغامر -
٧٠ أجراً من هاجس
٧١ أرّق المتوجس في وحشة الليل ،
٧٢ أجراً من " ساموراي " سرى ،
٧٣ ساخراً بالتخوف والخوف ،
٧٤ بالضوء ، والطعنة الغادره . .
٧٥ تعرفين ، وينأى بعينيك برق مكابرة
٧٦ تدمغ الجسد المتفصد للعري
٧٧ حين تحنين ملتاعة .
٧٨ إليه ياقصب النهر ،
٧٩ مبحوحة أغنيات المحبين ،
٨٠ والكون جوع وغربة . . !!

- ٤ -

٨١ كان يوقن أن السبيل إلى مشتهاه عسير ،
٨٢ وخط استواء الخليفة ، منكسر
٨٣ قاحل :

- ٨٤ والروافد جفت ،
٨٥ و لا مطرٌ موسمي .
٨٦ و تيارٌ منغاةٌ أو شك يقضي ،
٨٧ على الققد ، نجبة . !!
٨٨ ظامني ضفتيك -
٨٩ إذا شئت خصباً -
٩٠ على الموج ،
٩١ أيتها اليأسه .
٩٢ ظامني مغبر النوم ، هوناً ،
٩٣ ترى كيف ينفجر البحر ،
٩٤ يصخب . .
٩٥ يصهل جيشاً من الخيل .
٩٦ يصخب . . . يصخب . . .
٩٧ يرتاح . . .
٩٨ يسرح هوناً ،
٩٩ كقيم الشتاء ،
١٠٠ كنبض الجنين ،
١٠١ يحاول تذكير نافذة العتم بالومض .
١٠٢ هوناً .
١٠٣ ترى كيف ينحسر البحر ،
١٠٤ يقمي ، كطبي " أليف " ،
١٠٥ خفيت اللهاث ،
١٠٦ يئانبه الدفء ،
١٠٧ والضجر الدائمي .
١٠٨ تساكته غفوة - صدقة -
١٠٩ بعد عمر اللوب في وسخ الأرضفة . . !!
١١٠ " هل يلام المولة بالريح والنزوة الخاطفه . ؟ ! " .
١١١ ياسفوح البلاد التي ، كل صبارة فيك رغبة . .
١١٢ طمئني غدة الصنغ .
١١٣ عاد الشراع الجحيمي سنراً ،
١١٤ إلى عرش فرخيه . .
١١٥ رغم ثلوج المسافات ،
١١٦ بادراً يضحك . . !!
١١٧ ماهم .
١١٨ كل الموانيء مأهولة بالغياب ،
١١٩ وكل الحضورات مندورة للغياب . .
١٢٠ ياخليج الضني والضباب
١٢١ شوهدت وجهك العاصفة .
١٢٢ فاختصر - من بقايا ليليك حلماً ، ورتل صلاة الخراب .
- ٥ -
١٢٣ لم يكن يمقت اللقمة الناشفة .
١٢٤ بعد أن لقنته الحياه ،
١٢٥ حكمة الجوع في حضن زنزاة خائفه . . !!
١٢٦ آه أيتها اللبوة النازفة ،
١٢٧ في العرين الموات ،

- ١٢٨ من تُرى يفتدي الحيز بالمنشفة . ؟ !
- ٦ -
- ١٢٩ من تُرى يفتني وجع الأرض في البحر ،
- ١٣٠ و البحر في الأرض ،
- ١٣١ أن الهدير هلاك
- ١٣٢ وأن المصير اغتراب
- ١٣٣ و لا أملاً في الأياب . ؟ !
- ١٣٤ ياعيون التراب
- ١٣٥ ضائلي شرة الوهج .
- ١٣٦ ما عاد ينفع دمع التسول
- ١٣٧ ما عاد ينفع ذل التوسل ،
- ١٣٨ هذا هو الجرح يتسع الآن ،
- ١٣٩ يازمن الرعشة المستغيثة بالجمر ،
- ١٤٠ ياختر .
- ١٤١ اصبح مرأ مذاق السلافة ،
- ١٤٢ اصبح قتلاً رغيغ المحبه . . !
- ١٤٣ ياتلال العذاب
- ١٤٤ وقفة العز ، كنت له ،
- ١٤٥ يا محطة أتعابه
- ١٤٦ كالبري ،
- ١٤٧ يا بلاداً تعيش على الرغوة الكاذبة
- ١٤٨ قلصي قوس فخذيك عن ثورة البحر .
- ١٤٩ وحدك تبقين عطشانة
- ١٥٠ أنت باطأت أرجوحة الشبق - الخلق .
- ١٥١ أرخصت ظهرك ،
- ١٥٢ بين الخساسة والعاقبين من الحب .
- ١٥٣ - وجهك صار قناعاً -
- ١٥٤ وصرت اهتراء الأحاسيس ،
- ١٥٥ شردت :
- ١٥٦ هذا سريرك أدمن قبج الامارات ،
- ١٥٧ قنح الشعارات ،
- ١٥٨ حمض الأزقة .
- ١٥٩ كم كان سققك وكفا حثيث الحروف ،
- ١٦٠ نبيلاً . . .
- ١٦١ وهيئات ،
- ١٦٢ هيئات ،
- ١٦٣ بُرْجك أضحي حضيضاً .
- ١٦٤ وبابك ما عاد ينفع فيه الرتاخ . . !!
- ١٦٥ قلصي قوس فخذيك ، ماشئت .
- ١٦٦ بحر الرغائب ، ما عاد ينبع من ضفتيك
- ١٦٧ حنون الهياخ . . !!
- ١٦٨ إنه الآن في موسم العشب ،
- ١٦٩ يبدع أرضاً ،
- ١٧٠ ويشرق فيضاً ،
- ١٧١ ويتهي ، مع الصبح ، تجويغة الدائره . . !!

- ١٧٢ آه أيتها الكرة النافره . . .
- ١٧٣ غلّقي . . . غلّقي ضفتيك على الطمي ،
- ١٧٤ والسّمك المتفسّخ .
- ١٧٥ جافّتك حممة المدّ
- ١٧٦ خاصمك المدّ .
- ١٧٧ كيف تدورين . ؟ !
- ١٧٨ ساقاك ، قش ، رماد .
- ١٧٩ وردفاك رمل طمبيّ .
- ١٨٠ ونهدك صاراً نثاراً .
- ١٨١ أما زال بيكي خليجك ،
- ١٨٢ وعدّ المنارات للسفن الهاريه . ؟ !
- ١٨٣ هاهو البحرُ أضحي بعيداً ، عن الشطّ
- ١٨٤ يا أيها النخلُ .
- ١٨٥ عاد إلى البحر ، رونقه الجامح ، العذب ،
- ١٨٦ و القاع يمرح في دمه الأخضر الدفق :
- ١٨٧ موجاً عميق القرار . . .
- ١٨٨ ياسيوفَ النهار .
- ١٨٩ لم يكن ذاهلاً ،
- ١٩٠ يومَ قتل في خندق الموت ،
- ١٩١ علّق خوذته ،
- ١٩٢ ورمى بالخناجر ، حمراء ،
- ١٩٣ في عتمة التيه .
- ١٩٤ يوم نضا عنه أعباء هذا الشقاء ،
- ١٩٥ وهدده بهزج المدن الإطحلية .
- ١٩٦ - لم ينخدع -
- ١٩٧ كان يحمل وعي الفصول ،
- ١٩٨ ويعرف أن اللقاء الحميم ، فراق
- ١٩٩ - هو المدّ والجزر -
- ٢٠٠ يدركُ حسن التجدد .
- ٢٠١ في الموت والبعث
- ٢٠٢ يدركُ . . . يدركُ
- ٢٠٣ لكنه شاء الغواية تمشي ،
- ٢٠٤ بتابوته المعدني إلى آخر المقبرة . . !!
- ٢٠٥ ياخيولَ الدواز .
- ٢٠٦ حمحمي . . . حمحمي
- ٢٠٧ كان ينشدُ مقصلة تستريح إلى عنقه
- ٢٠٨ لم يكن يشهدُ المغفرة . . !!
- ٢٠٩ ياخيولَ الدواز .
- ٢١٠ حمحمي . . . حمحمي . . .

أية مدينة كصور ، كالمسكتة في قلب البحر
 صوت أعودك لن يسمع بعد
 حزقيال
 أشعيا

- ١ والآن يا صور ،
 ٢ أيتها الطعنة الأبدية في جسد البحر
 ٣ والسقطة المستقيمة
 ٤ نحو
 ٥ الفراغ
 ٦ الذي يملا الروح ،
 ٧ أن الألوان لكي أكتب الأغنية
 ٨ مستعيراً جميع المرثي التي كتبت في رثاء
 ٩ المدن
 ١٠ أغني لزهره فينيقيا المطفاه
 ١١ والثريا التي زينت شاطئ المتوسط ذات
 ١٢ مساءً
 ١٣ وأسقطها
 ١٤ طائر العتمة الهائله
 ١٥ منذ أبصر أول أبنائها طائراً
 ١٦ وادعى أنه الأرض
 ١٧ حتى نهاية هذي القصيده
 ١٨ أغني
 ١٩ لطفلة هذا الزمان الوحيده
 ٢٠ لصور التي لم تمد عاصمه
 ٢١ لصور التي لم تعد قائمه
 ٢٢ وأرفع عيني نحو الخدوش التي تركتها
 ٢٣ أظافر كونيّة
 ٢٤ فوق
 ٢٥ جلد الرمال
 ٢٦ أنا الشاعر المتهدم ،
 ٢٧ وأعلن :
 ٢٨ أني نجوت من المجزره
 ٢٩ لأدخلها من جديد على صهوة الحبر ،
 ٣٠ أن المدينة والقبر ليسا نقيضين ،
 ٣١ أن الحبيبين لا يدخلان إلى الحب
 ٣٢ إلا وبينهما
 ٣٣ طلقة واحده
 ٣٤ لذلك كنا نعلق أرواحنا كالثياب
 ٣٥ على
 ٣٦ الأعمده
 ٣٧ ونصرخ :

- صو.....ر.....
- ٢٨
- ٢٩ فِرْجَعْنَا بِحَرْمِهَا جِثْتًا هَامِدَةً
- ٤٠ لذلك ، ياصور ، كنا نحدقُ في شمسكِ الخالده
- ٤١ ونملا أعيننا بالدموع ،
- ٤٢ لكي لا يظنَّ الصغارُ بأننا نراكِ ونبكي . .
- ٤٣ أغني لصور
- ٤٤ التي اتحدتْ ضدَّها الزرقتان
- ٤٥ التي اشتبكتْ عندها القبضتان
- ٤٦ التي انكسر الجانبان على رملها اللانهائي
- ٤٧ واتنصر البحر . . .
- ٤٨ وارتفعت فوق رمل المدينة
- ٤٩ أقواسه اللاهيه
- ٥٠ كان ذلك في الصمت ،
- ٥١ لا الزيتُ كان دليلاً على الشمعدان
- ٥٢ ولا الماءُ يفضي إلى الفضة الساكنه
- ٥٣ كان لحمُ الجبال طرياً كزغبِ العصافير
- ٥٤ والأرجوان دمٌ يتقدم بين الملوكِ
- ٥٥ وبين كلاب الملوكِ
- ٥٦ حين لم يكن البحرُ شيخاً
- ٥٧ ولم تكن الأرضُ أكثرَ من لوحةٍ يتقاذفها الموج
- ٥٨ مدَّ الصباحُ يديه إلى الأرض
- ٥٩ وافتتح المهرجانُ بأغنيةٍ أسماها
- ٦٠ صور
- ٦١ من الحجر المتقدم في السن جاءت
- ٦٢ ومن لفظ الجنِّ في عتمة الليل قُدت مراكبها
- ٦٣ وكان يصوتها الله نحو المياه
- ٦٤ فيسمع للموج في شاطئها دوي
- ٦٥ كما لم يدو انفجارٌ على الأرض
- ٦٦ من ذلك الزيد ابتدأت آسيا بالبكاء
- ٦٧ وقامت على حدقِ الدمع عينُ السكينة
- ٦٨ وقال لها الله :
- ٦٩ ياصور كوني مدينة
- ٧٠ فكانت . . .
- ٧١ وجئنا لها بهواءٍ ملأناه أبنيةً ونساءً
- ٧٢ وأرصفة داكنه
- ٧٣ لا حصيٌ كان بعدُ لكي نرجمَ الزوجةَ الخائنه
- ٧٤ ولا شوكِ كي تتبرأ من وخرة البحر ،
- ٧٥ كنا نرى العنزة الوثنية تكسر سلسلة الظهر
- ٧٦ ثم تعود إلى قرنة الأرض
- ٧٧ كي تستريح ،
- ٧٨ هنالك كان النهارُ يحك جلد صور الطري
- ٧٩ فتبني على الرمل أحلامها الساخنه
- ٨٠ على الرمل قامت صواريكِ
- ٨١ على الرمل قامت أغانيكِ
- ٨٢ على الرمل كان العروسان يبتسمان أمام المصورِ

- ٨٢ ثم يغيبان في ضحكة باهته
- ٨٤ على الرمل كأن الرئيسان يقتتلان
- ٨٥ إلى أن تفوص الغزاة
- ٨٦ في البحر ،
- ٨٧ على الرمل كنا نعمار في الليل أسوار صور
- ٨٨ لكي تختفي في النهار
- ٨٩ ونهدم أطرافها كل يوم لنردم صوت الغزاة
- ٩٠ على الرمل أنشدت الفتيات :
- ٩١ " جدائي قصصه
- ٩٢ ضفائري عفرتها
- ٩٣ جواهري قد بعثها
- ٩٤ من أجلك ياصور "
- ٩٥ وصورُ الجروحُ
- ٩٦ وصورُ الهواءِ الكسيحِ وقد خنقتهُ الحقيقةُ
- ٩٧ في الأوج
- ٩٨ والموجُ لا يتقدمُ الا ليرتدَّ
- ٩٩ والعمرُ لا يتهدمُ الا ليشدَّ
- ١٠٠ صورُ الزيتِ
- ١٠١ وصورُ الحنينِ الذي يُطلعُ الشمسَ من قبضة اليد
- ١٠٢ صورُ هي الحجرُ الضدَّ
- ١٠٣ في قلب هذا الزمانِ البخيلِ
- ١٠٤ . . . ووصفاه المبتعدُ
- ١٠٥ وصورُ هي الصرخةُ المستحيلَةُ
- ١٠٦ في اللا أحدُ
- ١٠٧ إلى رجلِ صاعدِ جبلِ الشعرِ ،
- ١٠٨ من نبعِ ماءٍ يغورُ
- ١٠٩ إلى خاتمِ صامدٍ في يدِ البحرِ ،
- ١١٠ من قدمِ تتسلقُ شمسَ الظهيرةِ
- ١١١ حتى فمُ يرضعُ الأجديةَ
- ١١٢ في بدءِ هذا الخواءِ الذي صنعتُ صورُ
- ١١٣ مريوله الزمني —
- ١١٤ في جنوبِ الدَّمِ الأبدِي الذي حملتهُ القرونُ بمنقارها
- ١١٥ ورمته على ذلك الشط
- ١١٦ كنا نجيء إلى السمكِ العاطفي وتتركه حسكاً
- ١١٧ نلثمُ الجوعِ فوق شفاةِ النساءِ
- ١١٨ وتتركه ملكاً
- ١١٩ وكنا نجيء إليها من المستحيلِ
- ١٢٠ لنخترعُ الأرضَ من فكرةٍ خاسره
- ١٢١ ونأتي إليها لنقفزَ عن جانحي طائرٍ في الجبالِ
- ١٢٢ إلى
- ١٢٣ الطائرة
- ١٢٤ وصورُ انبعاثِ السؤالِ القديمِ عن الله
- ١٢٥ في اللحظة الحرجه
- ١٢٦ وأعمدة لاتكأ المكان على نفسه
- ١٢٧ وانحناءِ الزمانِ على أمسه

١٢٨ وقناطرُ تعبر من تحتها فتيات المدينة
 ١٢٩ نحو غروب مفاتنهن ،
 ١٣٠ وصور امرأه تتهادى على صفحة الذكريات
 ١٣١ وقد أطبقت كفها فوق قرطاجة ميسه
 ١٣٢ فتاة تغني بصوت حزين
 ١٣٣ وتقطر من جسمها الهندباء
 ١٣٤ وتلميذة رفعتها القذيفة من صفه
 ١٣٥ باتجاه السماء

١٣٦ هنا صور
 ١٣٧ هنا سكنت قوة الزمن الضاربه
 ١٣٨ هنا ملكوا ، ضحكوا ، هلكوا
 ١٣٩ واستحالوا إلى أثره

١٤٠ هنا انفجرت نجمة غاضبه
 ١٤١ هنا صور :
 ١٤٢ أكثر من قرية
 ١٤٣ وأقل من البحر ،
 ١٤٤ أكثر من رجل عابر
 ١٤٥ وأقل من الدهر ،
 ١٤٦ أبسط من شارع مزدحم
 ١٤٧ وأصعب من طفلة تتذكر ،
 ١٤٨ خمسة آلاف عام من الانزلاق على زمن أملس
 ١٤٩ والتمدد غرب الحقيقة أو شرقها
 ١٥٠ وتدفعنا دائماً للسقوط إلى السفح
 ١٥١ قبل العثور على ريشة واحدة
 ١٥٢ صور :

١٥٣ زوجة القروي التي هبطت من أعالي القرى
 ١٥٤ لتبادل بالموز قمح يديها الحزين
 ١٥٥ بيوت من القش مملوءة لاجئين
 ١٥٦ شجرات ثلاث وقفن على الأفق عند حدود فلسطين
 ١٥٧ واحترقت اثنتان

١٥٨ لكي تصمد الثالث
 ١٥٩ صوت أمي التي خرجت في الرقاق
 ١٦٠ تودعني بالوصايا :

١٦١ " بُني اتبته "
 ١٦٢ ولم اتبته بعد ذلك إلا على شوكة الموج ،
 ١٦٣ نقطة هذا الزمان التي سقطت في
 ١٦٤ يد

١٦٥ الموج
 ١٦٦ (جملة الاعتراضية)
 ١٦٧ الركض على شاطئ البحر عند الغياب
 ١٦٨ القباب ،
 ١٦٩ المكان الذي يبدأ الشعور منه ،
 ١٧٠ الذي ينزح البحر عنه ،
 ١٧١ الذي لن يعود . . .

- ١٧٢ الدموع التي أصبحت ذات يومَ حدوداً لآيماننا
١٧٣ الضلوعُ التي لم تعد برتقلاً لآيماننا
١٧٤ كل ما لا نراه نسميه صور :
١٧٥ الطيورُ التي لا تطير على هذه الأرض
١٧٦ والرغباتُ الدفينةُ
١٧٧ والفتيات اللواتي نراهن في الحلم
١٧٨ ثم نضيعهن
١٧٩ هنا مدخل واحد
١٨٠ ومخارج تفضي إلى الهاوية
١٨١ وصور هي الأم والصرخة الداوية
١٨٢ وهي الكفُ مرفوعة تستغيثُ ،
١٨٣ الجراد يعيثُ فساداً بحبة قمح يتيمه
١٨٤ وهي الريحُ تضربُ سقف البيوتِ القديمه
١٨٥ وهي الإنقشاعُ الملائمُ للقصف
١٨٦ والدوران على حجر اسمه الخوف ،
١٨٧ صور الفتاة الصغيرةُ اذ تتجمع في الزاوية
١٨٨ وتزيح بإصبعها الإنفجارَ الذي دك غرفة نوم
١٨٩ على رعدة خاويه

* * *

- ١٩٠ أين هم
١٩١ أين هديلُ قراهم
١٩٢ وأين أنينُ بيادرهم
١٩٣ ورنينُ مقابرهم
١٩٤ والشموسُ التي ركضت في دفاترهم
١٩٥ على قمر ساطع في الليالي القصية ،
١٩٦ في وحشة جثمت حول " زيقين "
١٩٧ كانت تلوح مراكبهم من بعيد
١٩٨ وكنا نودعهم بالمرايا
١٩٩ لكي تلمع الأرضُ في دمهم فجأة ،
٢٠٠ غابوا . . .
٢٠١ لم يتركوا ما يدل على روحهم
٢٠٢ غير أغنية يابسه
٢٠٣ أين هم أيها البحرُ
٢٠٤ هل أبصرت جمعهم عينك الحارسة؟
٢٠٥ - أنا البحرُ
٢٠٦ لا أنصتُ إلا لوجة روجي
٢٠٧ ولا أتوقفُ عند التفاصيل ،
٢٠٨ شاهدتهم يهبطون إلى السفح مثل طبول خرافيه
٢٠٩ ويدقون فوق جدار المدينة ،
٢١٠ شاهدتهم يهدمون القرى ليقيموا على الموج
٢١١ أسوارها العاليه
٢١٢ وشاهدتهم يحملون الغرابيل بحثاً عن الذهب
٢١٣ الأزلي الذي طمرته المدينة في الرمل
٢١٤ قبل قرون
٢١٥ فأغرقتهم

٢١٦	واحداً
٢١٧	واحداً
٢١٨	وأمرتُ الرياحُ بأن تترنّياً بزيّ الطير
٢١٩	الأبائيل ،
٢٢٠	لطمتُ المدينةَ
٢٢١	حتى تداعت على ساكنيها
٢٢٢	أنا البحر
٢٢٣	أمدتُ يدي للشموس وأشوي عليها الملوك
٢٢٤	وأرفعُ كفي وأصفعُ أئقفة الأنبياء
٢٢٥	أنا البحرُ سيدُ هذا الفراغ العظيم
٢٢٦	وقبضتُهُ الهادره
٢٢٧	أنا المتجول بين الهواء وبين حطام الهواء ،
٢٢٨	المسيلُ دمع النساءِ
٢٢٩	على الشرفه الساحره
٢٣٠	كلّهم سقطوا بين فكيّ وانقرضوا :
٢٣١	صانعو خرف الطرقات وفخارها ،
٢٣٢	اللاعبون بسيف الحقيقة ،
٢٣٣	والجالسون على مدرج الأرض ،
٢٣٤	والثائمون على مدخل الأجدديات
٢٣٥	وتقدّمتُ من حجر المدينة ،
٢٣٦	ثم تفرّست في رملها الملتهب
٢٣٧	رأيتُ رجالاً بلون الغبار
٢٣٨	وموجاً يسيل على عزلة خانقه
٢٣٩	وقرنين يحترقان على رأس إسكندر أشعل النار
٢٤٠	في روحه
٢٤١	ومضى هارباً في السهول
٢٤٢	ظلت تلوح على الأفق جيّهته النازفه
٢٤٣	رأيتُ نساءً يولولن خلف صغير قطاراتهنّ
٢٤٤	التي ذهبت مسرعه
٢٤٥	رأيتُ بيوتاً تصيح وتسقط كالديكّه
٢٤٦	وأسمك قرش خرافية
٢٤٧	تتقدم مسرعة وتعض المدينة
٢٤٨	تماسيح تزحف بين الأزقة باحثه
٢٤٩	عن دموع جديده
٢٥٠	عربات خضار تهاجم سرباً من الفتيات
٢٥١	وتقضم تفاح أجسادهنّ
٢٥٢	لقد هزمتنا البيوت !
٢٥٣	وأخلى النهار أماكنه للمقاهي
٢٥٤	وللغرف الداخليه ،
٢٥٥	لاح المذنبُ في الأفق
٢٥٦	وابتدأت في سماء المدينة أولى علاماته :
٢٥٧	رعدتُ على قبر حيرام ،
٢٥٨	بابٌ تحركه نسمة الصمت ،
٢٥٩	عدوّ حصان على قمم الأرض ،

- ٢٦٠ عين تطوف على سهل صور
٢٦١ وتغمضه
٢٦٢ نصف مجنزرة فوق نصف امرأه
٢٦٣ طفلة تطلب الماء من أمها فتعاجلها
٢٦٤ نبلة في الوريد
٢٦٥ ينادي القليل على نفسه ثم يعلق تابوته
٢٦٦ ويعود إلى قبره من جديد
٢٦٧ حين تأتي القذيفة تأوي إلى جلدنا
٢٦٨ ونحدق في الصمت ،
٢٦٩ والصوت يخرج من نقطة في الحدود
٢٧٠ إلى نقطة في الجسد
٢٧١ للمدينة أن تبدأ العدة :
٢٧٢ هذه اليد للحب
٢٧٣ لكنها الآن مقطوعة ،
٢٧٤ ذلك الأسود امرأة في الحداد
٢٧٥ وهذا الحطام لتنهيدة مزمنة
٢٧٦ سقطت حرمة الأمكنه
٢٧٧ ودوي على الرمل " علاقة " فارغ
٢٧٨ والعصافير صارت تغني إلى الخلف مثل كلاب
٢٧٩ شتانية
٢٨٠ ثم تسقط في الوحل ،
٢٨١ واحتزت الشمس رأس السنه
٢٨٢ يخيل للمتأمل أن الجدار الذي خلفه
٢٨٣ لم يعد خلفه
٢٨٤ وللمتكلم أن الذي يتكلم فيه هو الموت ،
٢٨٥ ولا يصل الصوت بين الصديقين ،
٢٨٦ لا تصل العين إلا إلى نفسها
٢٨٧ كأن القضاء مرايا الجسد
٢٨٨ تراجمت الخطوات
٢٨٩ تراجمت الشجرات إلى ما وراء الخريف
٢٩٠ الذي احتل هذا المكان
٢٩١ طلقه في الزمان
٢٩٢ وخمسة عشر صبياً يعودون من رحلة الامس
٢٩٣ نحو منازلهم
٢٩٤ تاركين على الرمل مصباح سيارة ميتة
٢٩٥ ومدارس مهجورة يقرع الخوف أجراسها
٢٩٦ بعد ذلك يعلو الذباب
٢٩٧ ويصعد
٢٩٨ في الأرض
٢٩٩ حتى يغطي بياض القمر
٣٠٠ كأن الذين مشوا في النهار استحالوا
٣٠١ ظلالاً
٣٠٢ تحوم على شمعة الروح
٣٠٣ أو حائطاً للصوز
* * *
٣٠٤ أيها البائع المتجول

- ٢٠٥ بعني حجر
- ٢٠٦ لأسندهذي المدينة
- ٢٠٧ أيها الشاعرُ المتجولُ
- ٢٠٨ بعني قصيدة
- ٢٠٩ لأرثي خرائبها
- ٢١٠ أيها العاشقُ المتجولُ
- ٢١١ بعني دموعاً
- ٢١٢ تناسبُ هذا الحطام
- * * *
- ٢١٣ عند مدخل صور
- ٢١٤ موعذٌ منطفيءٌ
- ٢١٥ والهوى لم يجيء
- ٢١٦ عند مدخل صور
- * * *
- ٢١٧ فوق حيّ السراي
- ٢١٨ قمرٌ وجنوب
- ٢١٩ قلتُ قلبي ناي
- ٢٢٠ وحنيني ثقب
- * * *
- ٢٢١ فوق حيّ الخراب
- ٢٢٢ قطعٌ من سفينه
- ٢٢٣ وبقايا مدينة
- ٢٢٤ أخطأت في الحساب
- * * *
- ٢٢٥ هاهي صور ،
- ٢٢٦ التي هدمت نفسها كي ترى البحر ،
- ٢٢٧ ترسبٌ في القاع كالسفن الفارقة
- ٢٢٨ أعذبُ الفتيات تهدمن تحت أنوثتهن
-
- ٢٢٩ ومنى لم تعد تتمشى على شارع الاستراحة
- ٢٣٠ عند المساء
- ٢٣١ بأثوابها الزاهية
- ٢٣٢ وأنا لم أعد أنتظر
- ٢٣٣ هبوب يديها على شرفه الذكريات
- ٢٣٤ مضى أجملُ الأصدقاء
- ٢٣٥ ولم يتركوا غير ضحكاتهم في فراغ المدينة :
- ٢٣٦ زاهي الذي غادر الثانوية ذات صباح
- ٢٣٧ تاركاً خلفه جملةً ناقصة
- ٢٣٨ وعبد اللطيف الذي أطفأت روحه
- ٢٣٩ نسمةً من حنين
- ٢٤٠ وكسرت الرياحُ نظارتيه
- ٢٤١ فظل يهيم خلف سوادٍ كثيفٍ ولا يجدُ الأرض . . .
- ٢٤٢ ووردة رزوق عائمة فوق سطح المياه
- ٢٤٣ تصارع موجاً لثيم
- * * *
- ٢٤٤ ساعدو على شاطئ البحر وحدي

- ٢٤٥ وأصرخ يا صور
 ٢٤٦ حتى يردّ الصدى موجةً أو صديق
 ٢٤٧ ساحلُ رمانٍ قلبي إلى رملها الذهبي
 ٢٤٨ وأسفحة كالنجوم
 ٢٤٩ على صدرها المختنق
 ٢٥٠ لا أريد الشمس التي انطقت
 ٢٥١ والبيوت التي أصبحت أثراً بعد عين
 ٢٥٢ لا أريد استعادة رجل الصبي
 ٢٥٣ التي علقت بين فكّي
 ٢٥٤ مجنزرة مسرعه
 ٢٥٥ أريد فقط هدنة
 ٢٥٦ لاللم زيتون قلبي عن الرمل ،
 ٢٥٧ أحصي حطام الأحياء والأصدقاء
 ٢٥٨ سأطلق سهمي الأخير إلى البحر ،
 ٢٥٩ أوقظه وأقول له :
 ٢٦٠ أيها البحر ،
 ٢٦١ هذي المدينة أنت نفخت بها ذات يوم
 ٢٦٢ وسميتها : صور
 ٢٦٣ ثم لما استعدت لجولتها الفاصله
 ٢٦٤ بنيت لها قوس نصر
 ٢٦٥ وهدمتها تحته ،
 ٢٦٦ أيها البحر هدمتها تحته ،
 ٢٦٧ منذ عشرين قرناً ونحن نعيء رملأ
 ٢٦٨ فيجرفه الموج
 ٢٦٩ حقلاً فتسحبه نملة المرحله
 ٢٧٠ وقتلنا لها : يامدينتنا هدتنا الإنتظار
 ٢٧١ وقتلنا لها : أنت صور
 ٢٧٢ ونحن بنوك ،
 ٢٧٣ فلم تستجب
 ٢٧٤ وقتلنا لها : البسينا
 ٢٧٥ فلم تستجب
 ٢٧٦ وقتلنا لها : أطعمينا
 ٢٧٧ فلم تستجب
 ٢٧٨ ولم يبق منا سوى عاشق يطعن الأرض
 ٢٧٩ كي تستفيق ..
 ٢٨٠ وعاشقة تنتحب
 * * *
 ٢٨١ إنه التية
 ٢٨٢ يكشف الابنُ وجه أبيه فلا يعرف السر ،
 ٢٨٣ يقلب المرء صفحة أيامه
 ٢٨٤ فيفاجئه القبر ،
 ٢٨٥ تعدو النهايات خلف البدايات
 ٢٨٦ والفجر يأتي وما من أحد
 ٢٨٧ كأن الذي خلفته الحياة على الأرض
 ٢٨٨ ليس الجسد
 ٢٨٩ كأننا نهرول في أفق يبتعد

- ٢٩٠ هاتوا يديكم وأصواتكم
٢٩١ لترفعها كالعلم
٢٩٢ سنغني لبحر أضعناه ،
٢٩٣ لامرأة لم تنم
٢٩٤ نغني
٢٩٥ إلى أن يصاب المدى بالسأم
٢٩٦ لم تنزل في العظام بقايا
٢٩٧ لم تنزل في الحطام مرايا لغير الفراغ
٢٩٨ في خندق اسمه الأرض نصمده ،
٢٩٩ أو في مدى أصفر يصنع البرتقالة والتبض
٤٠٠ نصمده ،
٤٠١ تحت المدينة
٤٠٢ أو
٤٠٣ فوق سطح الخريف الذي اغتالها
٤٠٤ ونجمع أوصالها كطيور خرافية
٤٠٥ ثم نطلقها عبر هذا الخراب
٤٠٦ ونصمده
٤٠٧ حتى يكف عن الركض في حدق الشمس
٤٠٨ الغراب
٤٠٩ ونصمده في ملجأ الزوج
٤١٠ أو في بيوت التندك
٤١١ ونلقي شباكاً على الطائرات
٤١٢ ونسحبها .. كالسندك
٤١٣ ونعصر أرواحنا فوق شاطيء صور
٤١٤ الذي غرقت شمسهُ
٤١٥ ثم ننشرها فوق قبة هذا الفلك
٤١٦ نحن الذين تبقوا على رمل صور ،
٤١٧ الذين استطاعوا النجاة من الزلزلة
٤١٨ سنصنع من نبضها المتبقي نشيداً
٤١٩ لآيماننا المقبله
٤٢٠ على مدخل البحر نكتب أن المدينة لا تنحني
٤٢١ على مدخل القبر نكتب أن المدينة لا تتهدم
٤٢٢ إلا لكي تنبني ...
٤٢٣ وسنوقف هذا العجوز الذي اسمه الانتصار
٤٢٤ على قدم واحده
٤٢٥ ولو بقيت من منازلنا فسحة بارده
٤٢٦ ولو بقيت من مراكبنا موجة عانده
٤٢٧ ولو بقيت من مقابرنا لوحة شاهده
٤٢٨ تشيخ الرمال وتذبل
٤٢٩ والماء
٤٣٠ يضرب
٤٣١ سطح
٤٣٢ الكره
٤٣٣ يشيخ التراب ويسقط في حضن ابنته
٤٣٤ الشجره

ونحن نؤلفُ هذا التّشهُدَ الجماعي ،
 ٤٣٥ كي تنتهي فيه صرخاتنا المدلّهمّة
 ٤٣٦ أو روحنا المتقره
 ٤٣٧ ونحدّف في قلبِ هذا الظلامِ العدوّ
 ٤٣٨ إلى آخر البحر
 ٤٣٩ أو آخر الجزره
 ٤٤٠

صور - حزيران ١٩٨٠ - شباط ١٩٨١-١٩٨٠

محمدعلي شمس الدين

٢-٢-٢ البحث عن غرناطة

١ سَعَفُ النخيلِ يرنَ في أجراسه (برّدى)
 ٢ ويشربه الخليج يدقُ نافذةً بذاكرتي
 ٣ و يفتح ثغرة في الرأس توصلني
 ٤ فيفجوني النعاسُ
 ٥ لغتي مدمّرة وأعلم أنني لا ملك لي
 ٦ ما زلت أقرأ طالع الأبراج
 ٧ أقذف نجمة كالنرد فوق رمالك الملكية
 ٨ الصفراء ، ثم أعيدها
 ٩ وتدور بي قدمك ، تسقط مثل برج
 ١٠ الماء قبة نهدك النبوي (لا أبكي)
 ١١ وأسقط حين تنتدنين ، فابتدئي
 ١٢ من خلف نافذتين للغرباء ، مشقّلة
 ١٣ بماء النطفة الأولى
 ١٤ مكثّفة بسحر زمانك المفقود
 ١٥ في غرناطة الجسد .
 ١٦ لا تلتقي في البحر غير أصابع الأطفال
 ١٧ أجنحة يعبئها الخليج ، وتنزّلين
 ١٨ في مرآته الزرقاء تنكشف الخديعة لي
 ١٩ كلاب البحر والقرصان -
 ٢٠ تنشطرين في الزيد .
 ٢١ قدمي بوجه الماء ترسم ظلّ الهة
 ٢٢ مشرّدة على الشيطان أرفضها
 ٢٣ كأنية على قدميك ، ثم أبيدها
 ٢٥ وأبيد ذاكرتي وذاكرة النخيل
 ٢٦ أقول إنني آخر الموتى
 ٢٧ ووجهك أولُ
 ٢٨ لا ملك لي ...
 ٢٩ تنمو سماؤك : نصفها كاللوح
 ٣٠ يصلح للرحيل ونصفها كالطفل يصلح
 ٣١ للعبادة دائماً تنمو سماؤك :
 ٣٢ أضمحّل ، وتكبرين
 ٣٣ كل الطيور تموت وافقةً ويعبرها
 ٣٤ غزال الوقت أنت غزالة تعدو وتوصلني

بول شاؤول

٢-٢-٢ بوصلة الدم

- ١ الأشعة ساكنة في الرمل
٢ عمر أبيض
٣ (يطلع منها رخالة الدم والكلمات)
* * *
٤ الصحراء المطلية بالفضة تنفتح عليها عيون مقروحة
٥ ترن على حجارتها أوراق المعدن
٦ الصحراء المبهورة بشمس سوداء كادت
٧ ان تنتظر
٨ هذا السكون الشمعي على الرؤوس
٩ هذه الجدران البلورية في الحلم
* * *
١٠ هل من يرفع بوقاً يلمع في الظهيرة
١١ هل من يتمطي بعد غفلة مخملية
١٢ هل من يسحب خيطاً بعد الرياح والحرائق
١٣ هل من حضور ينتشر بين الأهراءات والكنوز
١٤ البحار تلعب بالاحلام وتنقبض
* * *
١٥ وتنتظر منقاراً يفجر الصخور
١٦ وتنتظر طفلاً يزيل الحدود بين الطيشور و الثلج بين
١٧ الحديد و اللبلك بين الحجر و الحمامة
١٨ وتنتظر فصولاً تنشر حرياتهما في الينابيع الأمطار و الهواء
* * *
١٩ يا صباحات مشرقة من الأبد الى الأبد على
٢٠ مضارب الدم والكلمات
٢١ ياصباحات الأحصنة الطافرة من الشرايين
٢٢ ياصباحات الأرض الواحدة والزمن الواحد والموت
٢٣ الواحد
٢٤ يرتعش لحظة وتتلاشى في موكب النحاس
٢٥ يلمع البلور المغبر
٢٦ تتضرج نعامةً بغيابها
* * *
٢٧ الزيد يزحف الى الأغصان والنجوم
٢٨ التماثيل تنتظر سقوط الصاعقة
٢٩ الدم بقلت مجنوناً
٣٠ الحرائق تقفز من جذار الى جذار من لا نهاية الى لا نهاية
٣١ (يلوكون صراخاتهم
٣٢ الرحالة يلوون القضببان و يدلفون الى داخلها)
٣٣ البحار تلعب بالاحلام وتنقبض

- ٢٤ الاشربة ساكنة في الرمل
 ٢٥ المعدن بكر الحدائق
 ٢٦ النجوم تشخذ علاماتها
 ٢٧ هل من خفاش يهوي فجأة على رأس المدينة
 ٢٨ (الرحالة يتقدمون في حدود خطاهم
 ٢٩ يرسمهم خيالهم على الطواحين)
- ٤٠ أمد حواسي في اللحظة النارية
 ٤١ أتدفق على بريق الصوان
 ٤٢ أتموج سنابل من الفرخ في حقول الكلس
 ٤٣ طفرة عصافير من الحلم تشرق وتتقلص
 ٤٤ (يهشمون قسامتهم كي ينسوا المرايا)
 ٤٥ لحظة النسيان تفتح الذاكرة
- ٤٦ في الحرائق المرات
 ٤٧ جذور المعابد في العيون
 ٤٨ الغبار يمحو آثار عصفور هوى
 ٤٩ الموت يقود الحصاد من العروق
 ٥٠ لحظة النسيان تخون الذاكره

١-٣-٢ مقاطع من سيرة زيدان المعثر علي الفزاع

- ١ شمعتان على شرفة القلب ،
 ٢ مطفتان
 ٣ وعلى طرف الكأس ،
 ٤ حين هممتُ بها ،
 ٥ سقطت من دمي قطرتان
 ٦ قلت أغمض عيني عما أرى ،
 ٧ و أوصل سكري ،
 ٨ فالدمُ الطفيلُ ، و الخمرُ ،
 ٩ في لحظة الوجد يمتزجان
 ١٠ انها الخمر لا بد أن تدفيء القلب ،
 ١١ أو أن تبدل وحشته بأمان
 ١٢ ومددت يدي ،
 ١٣ جمدت في الهواء ،
 ١٤ و اذا الكأس في لحظتين
 ١٥ تصيرُ عمود دخان ..
 ١٦ قلت أقرأ فاتحتي ،
 ١٧ وأرتل بعض أوردتي ،
 ١٨ وأصلي على وطن ،
 ١٩ في بهاء الصباح يهان ..
 ٢٠ أيها الوطن المستريح ،

- ٢١ على جسدي
٢٢ لم صرت الجواد الذي
٢٣ يُمتطى عند كل رهان ...؟
٢٤ لم يا وطني ترتضي ،
٢٥ أن يكون بنوك ،
٢٦ لمن يمتطونك ،
٢٧ مائدة وخوان ... ؟
٢٨ لم يا وطني
٢٩ كلما أزهرت في الصباح قصائدنا
٣٠ قطعت في المساء لنا
٣١ شفة ولسان ...؟
٣٢ و إذا شمت
٣٣ جبهة حرة فيك يا وطني
٣٤ وطئت فوقها قدم لجبان ..
٣٥ شمعتان على شرفة القلب ،
٣٦ مطفتان ..
٣٧ والمغني الضرير غفا
٣٨ والربابة في حضنه ،
٣٩ همدت
٤٠ مثلما قطرة ،
٤١ مسها الدفء في حجره
٤٢ و استباها الحنان
٤٣ يا لهذا المغني الضرير ..
٤٤ منذ أن صرت أعرف اسمي
٤٥ وهو يأتي ألى حيننا ،
٤٦ كل عام ،
٤٧ مثلما ورق التين يجي ،
٤٨ مع رياح الخريف ..
٤٩ كان حين يجن الظلام ،
٥٠ يتصدر مجلسنا ،
٥١ ويداعب قوس ربابته ،
٥٢ ثم يامرنا بالصلاة على المصطفى ،
٥٣ فنطيع ..
٥٤ والعيون معلقة
٥٥ بين قوس ربابته
٥٦ وديبب الحروف على شفثيه ..
٥٧ كان يمعن في العزف حتى
٥٨ إذا ما توجع صمت الحضور لدية ،
٥٩ مال بالوجه عنا ،
٦٠ ليخبي في كفه دمة
٦١ لم تنزل تتعثر في منحني شاربية
٦٢ يا لهذا المغني الضرير ..
٦٣ لم يزل مثلما كان
٦٤ من قبل عشرين عام
٦٥ الربابة ذات الربابة ،

- ٦٦ لم تتغير
٦٧ والثياب التي سئمت عمرها ،
٦٨ والجبين الذي ببقايا الزمان
٦٩ تعفر ،
٧٠ كل شيء على حاله ،
٧١ غير أن الحكاية هذا المساء
٧٢ وحدها تتغير
٧٣ لم تعد سيرة للهالي ،
٧٤ او لعثر
٧٥ انها سيرة الفتى الأردني الذي
٧٦ كان يدعى : " زيدان المعثر "
٧٧ فلنذكر بالصلاة على المصطفى
٧٨ ذكر هذا الفتى " زيدان المعثر " :
٧٩ في الصباح المعطر ،
٨٠ بالبشر والاحتفاء
٨١ وكان هذا الفتى ،
٨٢ يتصالح مع حزنه ،
٨٣ ويقبل اطفاله ،
٨٤ ويواعدهم بالطعام ،
٨٥ عندما ينشئ راجعا في المساء ..
٨٦ في الصباح يودعهم ،
٨٧ ثم يمضي
٨٨ حاملا بنهار سخي ،
٨٩ ورجاء ..
٩٠ كان يمضي
٩١ وعلى الوجه دقة حب ،
٩٢ وخطى لسهاد البارحة ..
٩٣ ها هو الآن متشحا
٩٤ برؤى جارحة ..
٩٥ والشوارع لا تعرف الطيبين هنا ،
٩٦ ولذا عندما اتياه ظمأ ،
٩٧ عب من دمه أكوسا مالحة ..
٩٨ انه رهن هذا الزحام :
٩٩ تحتويه الشوارع والأرصعة
١٠٠ همه يدفعه ،
١٠١ وتعرفه ساقه التالفة ..
١٠٢ ويظل يلوب ،
١٠٣ يلوب ،
١٠٤ يلوب
١٠٥ - سيدي .. هل لديكم عمل ؟
١٠٦ سيدي .. كومة من عيال ورائي "
١٠٧ = يبعث الله لك
١٠٨ أو لست ترى ،
١٠٩ حالة السوق واقفة ،
١١٠ فتسهل .. يبعث الله لك .

- ثم يستل من كزبه ضحكة ناشقة ..
 - سبدي ..
 111 ويداوية وجه أصغر أبناءه
 112 باكيا والسعال يهدمه ،
 114 وعلى فيه رثة تازقة
 115 فجاة يتبدد كايوسه ،
 116 ويضخ المكان
 117 عندما يجاز التور من فوق مكبه ،
 118 ويطح قنفته في الهواء
 119 = ياأخي لا تقف هنا
 120 قلت لك
 121 يمم الله لك ..
 122 ويتابع زيدان رحلته
 123 بخلتي حافئة ..
 124

ها هو الآن ثانية في الزحام
 يتفحص كل الدكاكين والأرصنة
 كلها ، كلها مثل باقي الدنية متخمة ،
 بالزواك والاطمة

- يا سماء

أنت أيتها الشبيخة العارفة
 أي عدل ترين هنا ؟
 أمن العدل أن صغاري جياغ
 والزواك تدوي على الأرصفة ؟
 يا سماء ..

فجاة يتوقف منبذها ،
 ويسمر عينيه في لافتة ،
 هالة من ضياء تحوطها ،
 والحروف تندبن فيها ،
 فتحرك كل مواجيه الساكنة ..
 يا الهي

صديقه ١٤٠٠

ويسترخ عينيه في أفق من غبار
 الهسوم تمسرة اليه
 كقطع من الماء العز الجلي
 وهو لا ييمسر الآن الا
 وجه أصغر أبناءه ،
 يتروح بين يديه ،
 والدم الطفيل على شفثيه ندني ..
 يا أباي
 اشتتر لي دراء
 يا أباي ، لا أريد الطعام
 لا ولا لبنا مثل أبناء جيرتنا
 يا أباي أنا لا اطلب الآن الا الدواء ..
 يا أباي ..

- 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154

- ١٥٥ في المنام أشاهدُ طيراً ،
 ١٥٦ يرفرف حولي
 ١٥٧ ثم يهوى عليّ
 ١٥٨ فتغوص مخالبه
 ١٥٩ كالسكاكين في جسدي ..
 ١٦٠ ثم يحملني ويحلق ثاني " في السماء
 ١٦١ يا أبي ..
 ١٦٢ أتري ذلك الطيرَ حين يجيء ..؟
 ١٦٣ يا أبي ، عندما سألت والدتي ،
 ١٦٤ عن حكاية طيري العجيب ،
 ١٦٥ لم يا أبي صممت ،
 ١٦٦ ثم نجت بالبكاء .. ؟!
 ١٦٧ يا أبي ..
 ١٦٨ فجأة تتوقفُ حافلةٌ
 ١٦٩ وتمزق صمتَ المكانِ
 ١٧٠ بعواء الاطارات فوق الرصيفِ
 ١٧١ " انتبه يا رجل .. أف .. كِدْتُ أن أدعسك "
 ١٧٢ تختفي الحافلة ،
 ١٧٣ وتظل الشتانم هائمة في الفضاء
 ١٧٤ مثل سربٍ من ذباب ..
 * * *
 ١٧٥ النهارُ يلملمُ أشلاءه
 ١٧٦ يتناولُ عكازه ،
 ١٧٧ و يدبّ على الطرقات ،
 ١٧٨ مثل شيخٍ ضير ..
 ١٧٩ والظلامُ
 ١٨٠ يتسلل كاللص بين الأزقة والشرفات
 ١٨١ والمعدبُ في الأرض " زيدانُ "
 ١٨٢ غسلَ كفيه من إرث هذا النهار
 ١٨٣ انه الآن يرجع للكوخ ،
 ١٨٤ متسجاً بالخواء
 ١٨٥ وعلى وجهه تعبٌ وانكسار
 ١٨٦ - يا سماء ..
 ١٨٧ ما عسى أن يقول الصناز
 ١٨٨ عندما يهرعون الي
 ١٨٩ كفراخ القطا
 ١٩٠ ثم لا يجدون معي
 ١٩١ غير بؤسي وخواءِ يدي ..؟
 ١٩٢ يا سماء ..
 ١٩٣ حاولي مرةً أن تكوني معي
 ١٩٤ مثلما كنت طيلة عمري علي
 * * *
 ١٩٥ في الطريق الى الكوخ ،
 ١٩٦ كان علي بعد مرمي حَجْرَ ،
 ١٩٧ عندما ثَقَبْتُ قلبه ،

١٩٨	صِيحَةٌ نَازِقَةٌ ..
١٩٩	صِيحَةٌ قَوَّضَتْ كُلَّ جَدْرَانِهِ
٢٠٠	إِنَّهُ صَوْتُ زَوْجَتِهِ
٢٠١	وَدَنَا ..
٢٠٢	وَأَيْلٌ مِنْ رِصَاصِ الْعَوِيلِ يَحَاصِرُهُ ،
٢٠٣	وَيَبْرِي حَوْلَ كَوَخِ الْمَسْرَاكِ ،
٢٠٤	جَمْعًا غَفِيرٌ ..
٢٠٥	- يَا لَطِيفُ ..
٢٠٦	وَسَرَّتْ رَعْدَةٌ فِي مَفَاصِلِهِ
٢٠٧	عَرَقٌ بَارِدٌ ، يَتَفَصَّدُ مِنْ رُوحِهِ ،
٢٠٨	تَعَبٌ وَعَيْاءٌ ..
٢٠٩	- يَا لَطِيفُ ..
٢١٠	وَهُوَى مِثْلَمَا خِيَمَةٌ
٢١١	فِي الْعَرَاءِ ..
٢١٢	بُرْهَةٌ وَتَنَاهَتْ إِلَى سَمْعِهِ ،
٢١٣	كَلِمَاتٌ مَوْجِعَةٌ :
٢١٤	" عَوْضَ اللَّهِ عَلَيْكَ
٢١٥	الصَّغِيرُ أَنْتَهِيَ
٢١٦	عَوْضَ اللَّهِ عَلَيْكَ .. "

١٩٨٧

حبيب الزبيدي

٢-٣-٢ الشيخ يحلم بالمطر

١	لَمَّا رَأَيْتَكَ فِي خَضَمِ اللَّيْلِ نَازِقَةٌ
٢	تَنَاطَرَتْ النُّجُومُ عَلَى الْجِبَالِ ،
٣	عَلَى الشَّوْاطِيءِ ، وَاتَّصَبَتْ مِنَ الْحَطَامِ
٤	كَنَخْلَةٍ فِرْعَاءِ
٥	حَلَمٌ مِنَ النَّعْنَاعِ ،
٦	ذَوَيْنِي عَلَى الشَّفَةِ الْكَنْيَبَةِ
٧	عَلِمْنِي كَيْفَ تَبْتَسِمُ الزَّنَابِقُ فِي الشِّتَاءِ
٨	فِي الشِّتَاءِ
٩	يَا أَنْتَ ،
١٠	يَا امْرَأَةَ تَخِيمِ تَارَةَ فِي الْأَرْضِ
١١	ثُمَّ تَهْدُ خَيْمَتَهَا وَتَرْحَلُ لِلسَّمَاءِ
١٢	حَمْرَاءَ أَنْتِ وَوَجْهَكَ الْمَجْبُولُ بِالْأَحْزَانِ
١٣	قَبْرٌ يَحْتَوِينِي
١٤	كَفَنْتِ قَلْبِي بِالْجَلِيدِ
١٥	وَقَلْتِ دَعِكِ مِنَ الْهُوَى
١٦	وَمِنَ الْحَنِينِ
١٧	مَارِسَ طَقُوسِ الْحَزَنِ
١٨	فَالصَّحْرَاءُ فَاتِحَةٌ ذِرَاعِيهَا لِحَزْنِكَ
١٩	أَنْتِ تَوْلِدُ حِينَ تَحْزَنُ

- ٢٠ حتام تنتظر التغير في الخرائط
٢١ تزرع الآمال تبحث عن جديد
٢٢ سيخيب ظنك لا أرى إلا الضياع
٢٣ يبني كهوفاً للظلام
٢٤ هذي بلادٌ وزعت عشاقها ليلاً على حرس المخافر
٢٥ هذا الضياع
٢٦ يمتد للمالا نهاية في طريقك من سنين
٢٧ يرخي على حرّ الجراح بصدرك الدامي ستائر
- ٢٨ وخرجت من ضلعي
٢٩ تشكل ثائراك كبلبلين من الرخام
٣٠ ومررت في قلبي كما مرت على الصحراء
٣١ في قحطٍ سحابه . .
٣٢ أدمنت في عينيك حمى الجوع تلفحني
٣٣ وتاريخي مع المحراث
٣٤ ما زالت عيون أبي تحدق في السماء الموصدة
٣٥ و أنا أهدق بين أوصفة المدينة
٣٦ والوجه المجهد
٣٧ دقي على بابي اذا نامت عيون " الدنجوان "
٣٨ دقي لنعطي عنتر العبسي
٣٩ سيقاً أو حصان
٤٠ ما زال يصرخ في البراري
٤١ يا عبلُ أدمنت التشرّد
٤٢ ما احتوى جرحي مكان
٤٣ يا عبلُ ،
٤٤ أدمنت العذاب ومهجتي صارت دخان
٤٥ " يا عبلُ رسم الدار لم يتكلم
٤٦ حتى تكلم الأصمّ الاعجمي "
٤٧ وأنا أريدك بلسماً للجرح في
٤٨ زمن السكاكين التي شربت دمي
٤٩ فلتملأني روجي صبا
٥٠ و لتملأني نبضات قلبي عنفوان
٥١ دقي على بابي اذا نامت عيون " الدنجوان "
٥٢ وأنا أتيت إلى الجحيم
٥٣ مثل الفراشة
٥٤ تستلذ إذا كوتها النارُ
٥٥ ينعشها التفحم
٥٦ فالوصول إلى التفحم عندها
٥٧ مثل الوصول إلى النجوم
٥٨ الموت في عينيك ذو طعمٍ لذيذ
٥٩ وأنا أحب الموت
٦٠ ما أشهى الخناجر
٦١ حين يزرعها الذين يغيظهم حبي
٦٢ الخنجر المسموم في لحمي على شفتي نبيذ
٦٣ الخنجر المسموم في لحمي على شفتي نبيذ

٦٤ الليلُ حاصر وحدتي
٦٥ فأطلَّ وجهك من ثنايا الليلِ بدرأ
٦٦ حين نامت عين قرصان المدينة
٦٧ يأتي ليمحني البذور
٦٨ تشورُ ،
٦٩ لتثور زوبعة الخلاص
٧٠ تنثر رملها الوردِي
٧١ في عمق العيون المستكينة . . .

٧٢ يا شوقُ
٧٣ أغلقت العيون الزرق دري
٧٤ و حُطى جنود الانجليز
٧٥ رحلت ولم تهذا جراحي
٧٦ أطعمت قلبي للهب
٧٧ شيخان ملء الروح يهتف للفد الآتي
٧٨ و ينشد للعرب
٧٩ الشيخ يحلم بالمطر
٨٠ فدعيه يعزف للخوارج
٨١ لحناً على وتر الغضب
٨٢ الشيخ يحلم بالمطر
٨٣ فدعيه يكمل حلمه
٨٤ ليضيء في ليل العرب
٨٥ ودعيه يحلم
٨٦ ربّ أحلام تصير بنادقا غضبي

ابراهيم خليل العجلوني

٢-٢-٢ تقاسيم على الجراح

١- العشق الأحمر . . .

٢ وحدي أمتلك الليل
٣ أفترش الحزن و أبحث عن روض في وادي الويل
٤ أملاً ساعات الزمن المصلوب صراخاً
٥ و أفنت أزهارى في مجرى السيل
٦ في زمن الجذب أنا أحيا
٧ لكن غصوني مخضرة
٨ تكبرُ . . تتسلق في حنق
٩ جدران الشمس المصفرة
١٠ وتصارع ثعبان الليل
. . . .
١١ فارس ألأمي أنت
١٢ سيد أحلامي أنت
١٣ في حضنك أتعرى . . أغفو . . أتهارى ،

١٤ أغرق في بحر مخنوق الصمت
١٥ و تعشش في ذاتي الرؤيا
١٦ و يدغدغ أعصابي الموت

....

١٧ وحدي أمتك الليل
١٨ أعصره . . أشرب أحزانه
١٩ أسكر . . أنسج من أوهامي خيمه
٢٠ فيها أتفقد فرسانه
٢١ فيها يتراءى لي عنتر
٢٢ يلمع ليلاً في جنح الليل
٢٣ و يحاور عبلة : يا عبلة
٢٤ لا تهمني . . واستفتي الخيل ...

٢٥ -٢- الهجرة إلى . . .

٢٦ العوسج زهر المشتاق ،
٢٧ تبع الاشواق
٢٨ الحلم القابع في الأحداق
٢٩ يا هذا لا تسأل عني
٣٠ اليوم أسافر للبراق
٣١ اليوم أمزق ستر غدي
٣٢ فالبصر اليوم حديد

.....

٣٣ في قلبي يرتعد البراق
٣٤ لا شيء هناك جديد . . .

٣٥ - ٢ - بالونات . . .

٣٦ كاف
٣٧ لام
٣٨ ألف
٣٩ ميم

٤٠ الأحرف تصرخ بالتصميم
٤١ والكلمات لها طعم الخنجر
٤٢ أنفخ بالونك كي تكبر
٤٣ وعليك بإتقان الترقيم
٤٤ الأول كاف . . و الآخر ميم . .

٤٥ -٤- لو . . .

٤٦ لو يدرك معنى الصمت
٤٧ لو يكشف ستر الموت
٤٨ تلقى الأضواء على رحم الأيام

٤٩ لو نلمس جدران الآتي ونحطّم أسوار الأوهام
 ٥٠ لو وهج الموت يذيب بنا صنم الأمس المخنوق
 ٥١ لو تتقن فنّ التحديق
 ٥٢ لبكيننا اليوم رفات الغد
 ٥٣ وقنعنا برؤانا و العد
 ٥٤ يومٌ . . . يومان
 ٥٥ دهرٌ . . . دهران
 ٥٦ لا شيء يزحزح هذا السدّ . . .

٥٧ ٥ - الليلة يأتي . . .

٥٨ انتظروا الليلة يأتينا
 ٥٩ يملاً بالحبّ خوابينا
 ٦٠ يسكب من خمر دوالينا
 ٦١ الليلة فانتظروا يأتي
 ٦٢ من عمق الجرح المصلوب
 ٦٣ من خدّ الوجه المنهوب
 ٦٤ من بطن الريح الشرقية
 ٦٥ و عليه ترون رفيف أسي
 ٦٦ يحكي عن ليل الأبدية

 ٦٧ الليلة يأتي فانتظروا
 ٦٨ ولسوف نهدّ السدّ

٦٩ ٦ - مخاض . . .

٧٠ في كل حقول العالم قام
 ٧١ إلا . . . يا سخط الأيام
 ٧٢ فالخصب هنا طفلاً مبيض العينين
 ٧٣ يجلده زوج الأمّ فيصرخ مدمي الشفتين
 ٧٤ في زمن الجذب أنا أحيا
 ٧٥ لكنّ غصوني مخضره
 ٧٦ تكبر . . . تتسلق في حنق
 ٧٧ جدران الشمس المصفرة
 ٧٨ وتصارع ثعبان الليل . . .

زهير أبو شايب

١-٤-٢ دفتر الأحوال والمقامات

المقامات

١ - مقام الرعد

٢

٢

هُوَذَا يَهْطَلُ الظلامُ وَتَبْتَلُ ،
و يُعْمَى عَلَى الرَّؤَى . . . وَتَفِيضُ

٤	هُوَذَا
٥	طَاطِيءِ السَّمَاءِ قَلِيلًا
٦	وَتَوْضًا بِالرَّعْدِ قَبْلَ يَغِيضٍ
٧	مَقَامُ الْأَسْئَلَةِ -
٨	قَالَ لِي : كَيْفَ بُحْتُ ؟ ،
٩	قُلْتُ :
١٠	أَمَطْتُ السَّيْرَى شَلَحْتُ اتَّبَاهِي .
١١	هُوَذَا ،
١٢	فَاحٌ مِنْ سُرَادِقِ الْأَلُوْهَةِ لُونِي
١٣	هُوَذَا غَيْبٌ ... بَحْتُ بِي .
١٤	قَالَ لِي : كَيْفَ غَيْبْتُ ؟ ،
١٥	قُلْتُ :
١٦	دَلَقْتُ الْوَجُودَ فِي ،
١٧	وَأَبْحَرْتُ عَانِدًا بِاتِّجَاهِي .
١٨	عَارِيًا تَكْتَسِي الرِّيحُ طُرَاءَاتِي ،
١٩	ضَعِيفًا ،
٢٠	يَشِيخُ فِي دَمِي الْوَقْتُ
٢١	وَتَحْبُو نَمَالَهُ
٢٢	فِي شِفَاهِي .
٢٣	هُوَذَا بُحْتُ ... غَيْبْتُ بِي .
٢٤	قَالَ لِي : أَيْنَ أَنْتَ ؟
٢٥	قُلْتُ :
٢٦	أَنَا الْاَيْنُ ،
٢٧	أَنَا الْعَادِيَاتُ ضَبْحًا ،
٢٨	أَنَا الْحَضْرَةُ ،
٢٩	وَالسِّرِّ ،
٣٠	لَا مَكَانَ لِكُونِي .
٣١	هُوَذَا ،
٣٢	فَاحٌ مِنْ سُرَادِقِ الْأَلُوْهَةِ لُونِي .
٣٣	مَخْرُ الصَّمْتِ صَاحِبًا
٣٤	وَمَضَى مِثْلَمَا أَتَى
٣٥	قَدَسَ اللَّهُ سِرَّهُ
٣٦	مَذَقَ الصَّحْوَ وَالغِيَابَةَ وَالْمَوْتَ ،
٣٧	خَلَسَهُ ، بِمِيَاهِي
٣٨	قَدَسَ اللَّهُ سِرَّهُ
٣٩	قَالَ : أَلْقَاكَ مَيْتًا
٤٠	وَمَضَى ...
٤١	لَمْ يَقْلُ مَتَى
٤٢	هَكَذَا ...
٤٣	مِثْلَمَا أَتَى
٤٤	مَقَامُ عَلِيِّ بْنِ عَلِيْمٍ -

٤٥ هُوَ فِي الْجُبَّةِ ،
٤٦ فِي طَمَنِي جِرَاحِي يَتَدَلَّى .
٤٧ وَ يُنْقِي سَبَلَ الْقَلْبِ مِنَ الطَّيْنِ ،
٤٨ يُنْقِي ... يَتَسَلَّى :

٤٩ رُبَّمَا .
٥٠ تَكُنْسُ الْكُنْسُ هَذَاكَ الدَّمَا .
٥١ هُوَ فِي الْجُبَّةِ فِي الْجُبِّ ... لَهُ الْعَنَبِي .
٥٢ يُنْقِي ... يَتَسَلَّى :

٥٣ فَارَ زَيْتُ الرُّوحِ فِي الْعَتَمَةِ ،
٥٤ وَانْشَقَّ الْأَيْدِ .
٥٥ دَلِقُ النَّارَ عَلَى النَّارِ ،
٥٦ عَلَى طَمَنِي جِرَاحِي ،
٥٧ وَتَجَلَّى .
٥٨ صَاحَ مِنْ قَارِعَةِ الْجُبِّ .
٥٩ مَدَدَ .
٦٠ يَا عَلِيَّ بْنَ عَلِيْمَ .
٦١ وَسَجَدَ .
٦٢ لَيْتَهُ كَانَ تُرَابًا .
٦٣ لَيْتَهُ كَانَ تَ
٦٤ رَ
٦٥ ا
٦٦ بَ
٦٧ ا
٦٨ - مَقَامُ التَّكْوِينِ

٦٩ أَنْتَ ظَلِي الَّذِي أَنَا ظِلُّ لَهُ
٧٠ يَا تُرَابُ .
٧١ كَيْفَ يَنْفَصِلُ الظِّلُّ عَنِ ظِلِّهِ ،
٧٢ كَيْفَ يَغْدُو سِوَاهُ .
٧٣ فَإِذَا هُوَ يَسْمَعِي ،
٧٤ تُبَعِّثُهُ فِي الْبُهُوتِ خُطَاةُ ،
٧٥ وَيُمْسِكُهُ صَمْتُهُ ،

٧٦ أَنْتَ لِحْمِي ،
٧٧ وَأَجْهَلُ كَيْفَ افْتَرَقْنَا ،
٧٨ وَكَيْفَ تَنْزَيْتُ مِنْ سَاعِدَيْكَ ،
٧٩ وَصَدْرِكَ ،
٨٠ مِثْلَ الْعَرَقِ .

٨١ أَلَنْتَ لِحْمِي الَّذِي لَا أَرَاهُ .
٨٢ وَ أَنَا نَارُهُ ،
٨٣ وَ خَلِيبُ رِوَاهُ .

- ٨٤ يا تُرابُ .
٨٥ هارياً منك ،
٨٦ أحثو الخطأ والخطايا عليك ،
٨٧ إليلك المآبُ .
٨٨ سوف أولجُ في ظلكَ السرمدي ،
٨٩ مُصاصةٌ رُوحِي ،
٩٠ وأنماثُ ،
٩١ أشلحُ ظلي الكثيفَ عليك ،
٩٢ وأنماثُ في صمتكَ الرجبِ ،
٩٣ حتَّى الرمقُ .
٩٤ غيرَ أني سأهربُ ثانيةً ،
٩٥ دائماً دائماً ،
٩٦ سوف أهربُ ثانيةً منك ،
٩٧ في عَشبةٍ أو نَسقٍ .
٩٨ وسأجهلُ كيفَ افترقتنا ،
٩٩ وكيفَ تنزيتُ من ساعدبكِ ،
١٠٠ وصدركِ ،
١٠١ مثلَ العرقِ .
- ١٠٢ ياترابُ .
١٠٣ يا أبانا الذي نامَ في صدره الأنبياءُ ،
١٠٤ وغابوا .
١٠٥ - مقام الظما
- ١٠٦ ظاميءٌ والسَّماءُ ترضعُ أحلامي ،
١٠٧ وتُرخي الظلامَ في معراجي .
١٠٨ ظاميءٌ يا خطي الرياحِ ،
١٠٩ على صدري ،
١١٠ وأوي لجرحي الرجراجِ .
- ١١١ من شروخي أبيضُ في طُرقِ الغيبِ ،
١١٢ دمي هودجي ،
١١٣ وروحي سراجي .
١١٤ أستفِرُ المدى المخبأ في صوتي
١١٥ وأتلو الفتوحَ للأمواجِ .
١١٦ وأصلي بالخيلِ ،
١١٧ من غسقِ الليلِ ،
١١٨ إلى فورةِ الضحى الوهاجِ
- ١١٩ ظاميءٌ
١٢٠ للذي يُعطرُ سري .
١٢١ و يُريقُ الضياءَ في أوداجي .
١٢٢ ظاميءٌ ،
١٢٣ يا خطي الرياحِ على صدري ،
١٢٤ وجرحي كَنطقةٍ أمشاجِ .

١٢٥ - مقامُ الرُّوحِ المهجُورَةِ

- ١٢٦ في قَفَصِ الرُّوحِ المهجُورَةِ ،
 ١٢٧ أَسْفَحُ رَمْلِي وَ أَنَامُ .
 ١٢٨ وَ أَغْيِبُ لِأَحْضَرِ فِي الأَحْلَامِ .
 ١٢٩ وَ أَغْيِبُ لِأَحْضَرِ حُورِيَّاتِ الصَّمْتِ ،
 ١٣٠ وَ فَرْدَوْسِ الأَعْمَاقِ .
 ١٣١ وَ أَرَى تَعَبِي الرَّائِقَ كَيْفَ يُرَاقِ .

- ١٣٢ فَسَلَامُ اللّهِ عَلَيَا .
 ١٣٣ حِينَ أَنَامُ ،
 ١٣٤ وَحِينَ أَغْيِبُ ،
 ١٣٥ وَحِينَ أَفِيقُ نَبِيئَا .

الأحوال

١٣٦ - سور الطين العظيم

- ١٣٧ يَبْحِثُ فِي غِيَابَةِ العُرُوقِ .
 ١٣٨ عَنِ فَلَاقَةِ الصُّبْحِ ،
 ١٣٩ وَسُورِ الطِّينِ يُنْمِضُ البَصِيرَةَ .
 ١٤٠ وَيَنْفُلُ المَدَى الرَّخِي ،
 ١٤١ وَالرُّؤْيَى الأَسِيرَةَ .
 ١٤٢ لَكِنَّهُ ،

- ١٤٣ يُجْهَشُ بِابْتِسَامَةٍ ،
 ١٤٤ وَيَعْقِصُ الخُطْيَ ،
 ١٤٥ وَيَسْتَشِيطُ .

- ١٤٦ مَعْتَمِرًا غِبَارَهُ الشَّفِيفِ ،
 ١٤٧ نَازِرًا لِحَضْرَةِ الغِبَارِ زَمْهَرِيرَةَ .
 ١٤٨ وَيَعْقِصُ الخُطْيَ ،
 ١٤٩ وَيَسْتَشِيطُ .
 ١٥٠ سَمَاوَةَ مَهَيْلَةَ البُرُوجِ ،
 ١٥١ مَاؤُهُ خَلِيطُ .

- ١٥٢ وَأَوَّلُ المَحَاقِ ،
 ١٥٣ أَوَّلُ انْكَسَارَةِ العُرُوقِ .
 ١٥٤ يَنْسَلُ مِنَ قَوَيْسِ الضُّحَى ،
 ١٥٥ وَمِنْ كِنَانَةِ الشَّرُوقِ
 ١٥٦ وَيَعْقِصُ الخُطْيَ
 ١٥٧ وَيَسْتَشِيطُ ،
 ١٥٨ يَسْتَشِييِيِيِيِيِيِيَطُ .

١٥٩ - الغبش

- ١٦٠ مَا الَّذِي يُمَسِّكُ بِالرُّوحِ ،
 ١٦١ وَلَا يَفْلِتُهَا ؟
 ١٦٢ مَا الَّذِي يَنْبِيئُهَا .
 ١٦٣ فِي ضِفَافِ الغَبْشِ الأَحْوَى

١٦٤	إذا النجمُ هوى ؟!
١٦٥	وإذا زلزلت الأرضُ ،
١٦٦	وذلك الأفقُ الصافنُ ،
١٦٧	ما يثبتها ؟
١٦٨	هوذا يحفنُ من جثته
١٦٩	سقطَ الرزْدُ ويرفو الأفقا .
١٧٠	هوذا أتَ يجرَ الطرقا .
١٧١	ما الذي يحجبه ؟
١٧٢	ما الذي يُمسكُ بالروح ،
١٧٣	ولا يقلتها ؟
١٧٤	ماثمٌ غيرُ الجسد

١٧٥	مدى ما تفيضُ السريرةُ عن حلها ،
١٧٦	والحدوسُ تُضيءُ .
١٧٧	مدى ما المسرةُ تفضحُ من روحها ،
١٧٨	في المطر .
١٧٩	وتُفضي إلى فسحةٍ كالتزاويح ،
١٨٠	بيضاءَ من غيرِ سوءٍ .
١٨١	إلى جنةٍ كالعناق .
١٨٢	يُبائنه حُرتهُ ويَجِيءُ .
١٨٣	يُبائنه تعبُ حامضٍ ،
١٨٤	و ييبسُ خبيءُ .

١٨٥	وما ثمَّ غيرُ الجسدِ .
١٨٦	وما يُسندُ الطينَ عند انكفاءه ^{١٨٦}
١٨٧	ويقيمُ الأود .
١٨٨	وما ثمَّ غيرُ الحجرِ .
١٨٩	يشدُّ به عرتهُ وينامُ ،
١٩٠	وما ثمَّ باقٍ .
١٩١	كانَ لم يكنْ .
١٩٢	كانَ لم يخنْ .
١٩٣	كانَ لم تفضُ روحه ،
١٩٤	مُرةً في التراقي .
١٩٥	صعداء

١٩٦	لا برَ في عينيه يشهدُ أنه
١٩٧	يمشي على الأمواج مسحوراً ،
١٩٨	ولا تتبَّلَ قامتهُ ،
١٩٩	ولا يخشى الغرقُ .

* * *

٢٠٠	لا بحرَ في عينيه
٢٠١	يشهدُ أن ناراً سُجرت في البرِّ ،
٢٠٢	سبَّعَ روحه ،
٢٠٣	في مائها الدرِّيِّ ،
٢٠٤	لكن ما احترق .

٢٠٥	لا شيء غير الوقت ،
٢٠٦	ليس سوى فضاء ساكن
٢٠٧	تغتاله الصعداء ،
٢٠٨	ليس سوى ...
٢٠٩	نهار من ورق .
٢١٠	للنار قبته ،
٢١١	وللامواج سبر خوائه ...
	* * *
٢١٢	لا شيء
٢١٣	لا ...
٢١٤	شيء كطعم الموج ،
٢١٥	أعرفه ،
٢١٦	أمد دمي إليه ،
٢١٧	أكادُ أعرفه ،
٢١٨	ويهرب باتجاهي .
٢١٩	ويكادُ يعرفني ،
٢٢٠	فأهرب نحوه صفر الشفاه .
٢٢١	ونكادُ نعرفنا فنصحو .
٢٢٢	لا شيء ،
٢٢٣	لا !! لا !!
٢٢٤	شيء كطعم الموج ،
٢٢٥	أعرفه
٢٢٦	أمدُ دمي إليه ،
٢٢٧	وفيه أمحو .

الرصيفه ٦-٩-١٩٨٦

إبراهيم نصر الله

٢- ٤- ٢ الحوار الأخير قبل مقتل العصفور بدقائق

١	هاديء بحر غزة
٢	ماء وأشعة
٣	زرقة و صباح عريض
٤	ونافذة للنوارس
٥	أو جدول في الوريد
٦	هاديء بحر غزة
٧	لي رغبة : أن أرى وجه أمي
٨	ومدرستي
٩	وإن أقت الان في الصف طفلاً
١٠	وأطلق في البر خيل النشيد
١١	وبي رغبة
١٢	أن أمر على وردة في الجوار
١٣	أسر لها أن أرض المخيم حقل
١٤	وهذا الرحيل البعيد
١٥	لست أمضي إلى الموت مبتسماً

- ١٦ بين هذي الرصاصِ والشمسِ أرفعُ أغنيةً
 ١٧ رايةً للحياة
 ١٨ أحب الصغارَ كثيراً
 ١٩ و إن لم أكن ذات يومٍ هناك صغيراً يلاحقُ
 ٢٠ سرّ الأعاصيرِ
 ٢١ والموج حينَ تثورُ المياهُ
 ٢٢ كلَّ أسئلتي انتشرت في موجاً
 ٢٣ فقد يبسَ الغصنُ
 ٢٤ لكنَّ أسئلتي اكتملتُ
 ٢٥ واستوت برتقلاً
 ٢٦ وأغنييتي تعرفُ الدربَ للحبِ
 ٢٧ تعجبُ ؟
 ٢٨ لا بأسَ
 ٢٩ لكنني أعرفُ البحرَ منذُ صباه
 ٣٠ طاعنٌ في الزغاريدِ
 ٣١ والعرسِ
 ٣٢ والشمسِ
 ٣٣ هذا أنا
 ٣٤ وجيبينِ إلهِ
 ٣٥ لا أقولُ لك الآنَ اني سأمضي الى الموتِ
 ٣٦ لا أعشقُ الموتِ
 ٣٧ لكنه سلمي للحياة

- * -

- ٣٨ هاديءُ بحرُ غزة
 ٣٩ هذا الصباحُ اليقظُ
 ٤٠ وأطيبُ مما شربناه
 ٤١ لا وردةً في الطرقاتِ
 ٤٢ أجلُ
 ٤٣ ولكنَّ وردتنا الأغنياتِ
 ٤٤ وهنا باعةُ السمكِ
 ٤٥ الطالباتِ
 ٤٦ الحوانيتِ
 ٤٧ آخرُ فصلِ الشتاءِ
 ٤٨ صبيحةً يخبسونَ النوارسَ في الدفترِ المدرسيِ
 ٤٩ ويندفعونَ طيوراً الى الماءِ
 ٥٠ فأسسَ على كتفِ
 ٥١ عنبٍ في الشفاهِ
 ٥٢ وأشرفة
 ٥٣ حينَ تعلقو...ستسالُ
 ٥٤ هل أبصرُ الآنَ أشرفةً أم سماءَ
 ٥٥ حناجرُ مخضرة
 ٥٦ وخضارُ
 ٥٧ حقولَ تجيءُ الى السوقِ ناضجةً بالغناءِ
 ٥٨ هاديءُ بحرُ غزة
 ٥٩ هذي البيوتُ التي تسكنُ الروحَ

- ٦٠ تشبهي
٦١ خطوة الضوء أفتة
٦٢ وضجيج المحطات
٦٣ يشبهي
٦٤ غيمة تحمل الأرض حتى النجوم
٦٥ وبيارة البرتقال
٦٦ الحدائق
٦٧ تشبهي
٦٨ حزن جدي
٦٩ حكاياته
٧٠ ويداة
٧١ عروق أبي
٧٢ وجه أمي الحبيب
٧٣ خيول المعارك
٧٤ تشبهي
٧٥ جارتني .. جارنا
٧٦ طفلهما حينما اختطفته الرصاصة من عندليب البراءة
٧٧ أبصره كل يوم على باب مدرسة
٧٨ عابراً زمني
٧٩ وهو يشبهي
٨٠ كل ما يتجمع حولي وفي
٨١ سمائي التي ظللت وطني
- * -
- ٨٢ لا أقول مع القائلين إذا ما أتتني الرصاصة
٨٣ وانفجرت في الصباح شطايا
٨٤ وفي بدني :
٨٥ ليس هذا الذي يعبر الدرب
٨٦ يومي .. ولا زمني
٨٧ ولكنني
٨٨ ربما كنت أحمل كُتبي
٨٩ وأمضي إلى المدرسة
٩٠ وأتظر الباص
٩١ في ضحكة المرأة المشمسة
٩٢ ربما كنت أمضي إلى البحر
٩٣ أخلع هذي الثياب
٩٤ وأمضي إلى الماء طفلاً
٩٥ على كتفي تتضاحك
٩٦ أو تصرخ اليابسة
٩٧ ربما كنت أصطادُ بعض السمك
٩٨ وأعدو إلى البتر
٩٩ ثم أقول لقطنتنا ها هنا اتصبي
١٠٠ ووقفي حارسة !
١٠١ ثم أرجع ثانية للمياه
١٠٢ فتمسكني من يدي سمكة
١٠٢ وتحملني عنوة وهي تضحك

- ١٠٤ ها قد تأخرت
١٠٥ هيا بنا أيها الولدُ الساحلي المشاغِبُ للمدرسة
١٠٦ ربما
١٠٧ ربما

- * -

- ١٠٨ حينما يصبحُ الجندُ أكثرَ من شرفاتِ المنازلِ
١٠٩ والياسمينِ
١١٠ وأبوابِ غزّةِ
١١١ حينما يُصبحُ السجنُ في لحظةٍ مدناً
١١٢ أين تعلقو نوارسُ غزّةِ
١١٣ حينما يصبحُ الموتُ فاتحةً للغيومِ
١١٤ السهولِ
١١٥ وأنوارِ غزّةِ
١١٦ يخرجُ الحبُّ نحوَ الشوارعِ يُشعلُ أقمارَ غزّةِ

- * -

- ١١٧ شارعانِ ؛ زقاق

- ١١٨ و بابٌ
١١٩ دمٌ نابضٌ كالحدزِ
١٢٠ كلمةُ السرِّ :
١٢١ " حبٌ "
١٢٢ وخطتنا أن نسيرَ إلى " عسقلانِ "
١٢٣ ونزرعُ فيها الشجرَ
١٢٤ ونمضي إلى رفحٍ وهناك نجني الثمرَ
١٢٥ والهدفُ :
١٢٦ ان يكونَ القضاءُ لهذي العصافيرِ
١٢٧ لا للرضاصِ الذي غاصَ في دمنا وانتشرَ

- * -

- ١٢٨ قالتِ الارضُ ياخيلى انتظروا
١٢٩ وارتردتِ شجراً
١٣٠ جدولاً
١٣١ وصلاةً
١٣٢ قالتِ الخيلُ يابري انتظروا
١٣٣ فالشوارعُ للناسِ لا للطغاهِ
١٣٤ قالتِ الريحُ في أضلعِ الشجره
١٣٥ حطمتنا باسقٍ والبروقُ خطاهِ
١٣٦ جدولٌ قال :
١٣٧ أصبحكم ، ومعى كلِّ ما خبأتُه المياةُ
١٣٨ صلاةٌ يحاصرها الصمتُ قالت :
١٣٩ وداعاً
١٤٠ وداعاً
١٤١ وإن لم تعودوا
١٤٢ سأملكُ في الارضِ
١٤٣ لن أرفعَ الشمسَ حتى تبارك في عتمةِ الليلِ عرشَ الاله

- * -

- ١٤٤ صباح لأحلى الشباب
 ١٤٥ لغزة هاشم
 ١٤٦ للفجر يأتي عريضا
 ١٤٧ ويكبرُ كالسنديان بهذا التراب
 ١٤٨ صباح لاعراسنا العاليات
 ١٤٩ كظهر الحصان
 ١٥٠ صباح لعصفورة دزجت
 ١٥١ - قبل أن تشرق الشمسُ - فوق القباب
 ١٥٢ صباح صباح لأحلى الشباب
 ١٥٣ لجيفارا ..
 ١٥٤ لم يزل يانعا في عيون الصبايا
 ١٥٥ ومستسلما لغناء الليل
 ١٥٦ مُحْتَفَلاً بنجوم الدماء
 ١٥٧ ولما يزل في الشوارع يمضي غزالا
 ١٥٨ ويمحو خطى الجند - بالدم - فوق الرمال
 ١٥٩ ويأتي إلى البحر كل مساء نيبا
 ١٦٠ وقامت السرو والاحتفال
 ١٦١ غامضا كابتسامة طفل
 ١٦٢ فسيحا كبيارة وسؤال
 ١٦٣ ومثل أكف رعاة الجبال
 ١٦٤ كل هذي البنادق تحرس خطي
 ١٦٥ وهذي الصدور تعانق في الميادين والناس ؟
 ١٦٦ تلك أغاني شمس
 ١٦٧ ولما تكن الشمس ظلا
 ١٦٨ لأنمو هنالك بين الظلال
 ١٦٩ مجدنا اننا حين نمضي إلى البحر
 ١٧٠ تتبعنا الخيل
 ١٧١ والطرقات
 ١٧٢ وأحلى الرجال

- * -

- ١٧٣ هاديء بحر غزة
 ١٧٤ هل جهزت أمك الزاد
 ١٧٥ نصف رغيف
 ١٧٦ وعشرين زيتونة
 ١٧٧ برتقالة
 ١٧٨ فالطريق طويل إلى " عسقلان "
 ١٧٩ ركضت تحت سقفين
 ١٨٠ دارت هنالك في الحوش
 ١٨١ سبعون عاما
 ١٨٢ ولما تنزل طفلة كغزالة !!
 ١٨٣ قلت يا أم :
 ١٨٤ ها عسقلان هنا
 ١٨٥ وهي أقرب من بابنا
 ١٨٦ - لا عليك إذن لا عليك
 ١٨٧ وأسمع الان ما سأقول :

- ١٨٨ إذا كثرَ الجُنْدُ كنْ يا صغيري قويا
 ١٨٩ وكنْ مثلَ نهدِي الذي أرضعك
 ١٩٠ ومثلَ حليبي الذي جفَ من زمنٍ طيباً
 ١٩١ و لا ترتبك
 ١٩٢ إن قلبي معك
 ١٩٣ وخبىء سلاحك
 ١٩٤ لا شيءَ أجملَ منك سوى وردةٍ زينتَ مدفعك
 ١٩٥ لا تطلقِ النارَ يا ولدي
 ١٩٦ باتجاهِ الشجرِ
 ١٩٧ فهي أشجارنا
 ١٩٨ وإذ تطلقِ النارَ حاذرٌ إذن أن تصيبَ صغيراً
 ١٩٩ فانك ما زلتَ في عينِ أمك
 ٢٠٠ تعدو على طرقاتِ الصَّعْرِ
 ٢٠١ ربما غيرتكَ الحروبُ
 ٢٠٢ أجلْ
 ٢٠٣ ولكنني أذكرُ الآنَ أنك
 ٢٠٤ لم تك يوماً تحبُّ الدماءَ
 ٢٠٥ وكسرتَ مدفعك الخشبيَّ مراراً هنا ٠٠٠ أو هناك
 ٢٠٦ فوقَ هذا الحجرِ
 ٢٠٧ وكنتَ صديقَ البراعمِ
 ٢٠٨ حتى إذا ما أتى الصيفُ صرتَ حبيبَ الثمرِ
 ٢٠٩ أرضِ غزّةٍ يا ولدي وجهنا
 ٢١٠ ومن طينها ندهنُ الخدَّ كي يتوردهُ يا ولدي
 ٢١١ ونباهي القمرِ
 ٢١٢ هل تجهزتَ ؟
 ٢١٣ آه
 ٢١٤ تقولُ تأخرتَ
 ٢١٥ لا تتأخرُ كثيراً عليَّ
 ٢١٦ سأعجنُ ٠٠ أغسلُ صحنَ العجيينِ
 ٢١٧ وبعضَ الثيابِ
 ٢١٨ - شياؤك -
 ٢١٩ أخبرْ
 ٢٢٠ يا ولدي ٠٠
 ٢٢١ مثلَ كلِّ نهارٍ
 ٢٢٢ وحينَ يجيءُ المساءُ
 ٢٢٣ سأتركُ قلبي على عتبةِ الدارِ عينا
 ٢٢٤ وأغنيةً تنتظرُ
 ٢٢٥ فكنْ مثلَ نهدِي الذي أرضعك
 ٢٢٦ ومثلَ حليبي الذي جفَ من زمنٍ طيباً
 ٢٢٧ ولا ترتبك
 ٢٢٨ إن قلبي معك
 - * -
 ٢٢٩ هاديّةٌ بحرُ غزّةٍ
 ٢٣٠ مستسلمٌ للنسيمِ ٠٠
 ٢٣١ المراكبِ

٢٢٢ مستسلمَ لأيدي الصغارِ وأقدامهم
٢٢٣ شاسعَ ليقولَ لنا
٢٢٤ انه لم يكن لسوانا
٢٢٥ ساحلهُ رحمُ هذي البيوتِ
٢٢٦ وموجاتهُ ساحُ كلِّ الرجالِ
٢٢٧ الذين يضيئونَ ليلَ الأزقةِ في الشجعيةِ
٢٢٨ أو في البريجِ
٢٢٩ وينتصرونَ على موتهم

... ..

٢٤٠ كان الجنودُ يدورونَ في البحرِ والطرقاتِ
٢٤١ - إلى أين تمضينَ ؟
٢٤٢ أنتِ
٢٤٣ أجيبني
٢٤٤ وماذا هنا تحت ثوبكِ ؟
٢٤٥ هيا أجيبني
٢٤٦ سلاحُ
٢٤٧ رسائلُ
٢٤٨ أم ملصقاتُ ؟
٢٤٩ راحتِ البندقيةُ تبحثُ عن طائرِ الرحمِ
٢٥٠ هيا أجيبني
٢٥١ سلاحُ
٢٥٢ رسائلُ
٢٥٣ أم ملصقاتُ ؟
٢٥٤ * إنني أحملُ الآنَ كلَّ الحياةِ
٢٥٥ - كلِّ ما فيكِ ينبيءُ أنكِ
٢٥٦ غامضةٌ مثلُ غزاةٍ في الليلِ
٢٥٧ مزروعةٌ بالخناجرِ
٢٥٨ عطشانةٌ لدماثي
٢٥٩ تراه المخربُ هذا الذي تحت ثوبكِ
٢٦٠ * لا .. بل قل فدائي

- * -

٢٦١ عسقلانُ بعيدةُ !
٢٦٢ صدقتُ أننا
٢٦٣ كيف صارتُ بعيدةُ
٢٦٤ وهي في يدنا
٢٦٥ في الباصِ شيخانِ
٢٦٦ عمالُ مزرعةِ
٢٦٧ بانعمونِ
٢٦٨ وفلاحةُ صعدتِ في الطريقِ
٢٦٩ وأخري تهدهدُ طفلاً
٢٧٠ وطالبةُ .. ربما
٢٧١ عمرها ليسَ أبعدَ من عمرهم
٢٧٢ - إنها تنظرُ الآنَ نحوي اتتبه
٢٧٣ - ليسَ نحوكِ
٢٧٤ - ماذا

- ٢٧٥ - قُلْتُ .. لا ليس نحوك
٢٧٦ أعرُفها
٢٧٧ مرةً جئتُها بزجاجةٍ عطرٍ وزهرةٍ قُلِّ
٢٧٨ وقبلتُها
٢٧٩ - أنتِ تكذبُ
٢٨٠ بل تنظُرُ الآنَ نحوي انتبه
٢٨١ وأشار
٢٨٢ فطارَ إليها فتى
٢٨٣ كانَ يجلسُ في مقعدٍ خلفهم !!
٢٨٤ عسقلانُ بعيدة
٢٨٥ لكنَ ما قصرَ الدربُ أنهم أربعة
٢٨٦ إثنانٍ منهم على البحر
٢٨٧ والآخران على البر
٢٨٨ والازرقُ البحرُ
٢٨٩ والاخضرُ البرُ
٢٩٠ أغنيةُ الوطنِ الرائعة
٢٩١ - هلْ جُعِيتْ
٢٩٢ - لا
٢٩٣ - خذْ كسرةً ..
٢٩٤ ذلكَ أفضلُ
٢٩٥ كي تطمئنَ المياهُ بأنا هنا هادئون
٢٩٦ وتنشرَ أعراسها الأشرعة
- * -
٢٩٧ إنها تخرجُ الآنَ
٢٩٨ ها عسقلانُ
١٩٩ إتبه جيداً
٢٠٠ وكنْ يقطاً دائماً كغزال
٢٠١ فغزةٌ من خلفنا سعدت
٢٠٢ لأعالي النخيل لتتبعنا
٢٠٣ والنخيلُ استطال
٢٠٤ وابتعدَ خطوتين لأبصرَ وجهك يا صاحبي
٢٠٥ بعد ذلكَ فلتنتشرَ كسؤال
٢٠٦ نلتقي في المحطة
٢٠٧ لا ترتبك
٢٠٨ وكنْ واثقَ الخطو يا صاحبي
٢٠٩ - كيفَ يرتبكُ الآنَ من تحتَ أقدامه أرضهُ
٢١٠ وتحرسهُ في المسيرِ الجبالُ ؟
٢١١ - إذنَ نلتقي
٢١٢ - نلتقي
- * -
٢١٣ .. في اللحظةِ النائيةِ
٢١٤ ستغافلُ أحزانك الغامضة
٢١٥ وستفتحُ نافذةً في الطلوع
٢١٦ وترفعُ أمنيةً - سارية
٢١٧ أن يكونَ الهواءُ هواءك

٢١٨	والبحرُ بحركُ
٢١٩	والشارعُ العربيّ امتدادكُ
٢٢٠	وقد تحلمُ الآنُ
٢٢١	أكثرُ
٢٢٢	أكثرُ
٢٢٣	فليكن الموتُ موتكُ
٢٢٤	والعشقُ سقفاكُ
٢٢٥	والشمسُ قبضتكُ العالية
٢٢٦	في هذه اللحظة النائية
٢٢٧	سوف تدعو النوارسَ والهيلا هيلا
٢٢٨	وتغرقُ في نجمةٍ صافية
٢٢٩	أزهرَ اللوزِ
٢٣٠	وابتعدتِ خطواتُ الضبابِ
٢٣١	وأطلقَ نَسْرُ الهضابِ البعيدةِ
٢٣٢	صرختُه نخلةً عالية
٢٣٣	وفي البالِ مرّتِ سطوحُ .. جروحِ منازلٍ مجدٍ غدتِ خاويه
٢٣٤	سنزفمها حجرا حجرا
٢٣٥	طفلةً طفلةً
٢٣٦	ونشيدا
٢٣٧	ونهرأ
٢٣٨	وأغنيةً تلدُ الساقية
٢٣٩	إصعدي درجَ البيتِ ياسيدة
٢٤٠	وإن عطشَ الزهرُ في شرفاتكِ
٢٤١	نأتي .. نمدُ لكِ الأوردة
٢٤٢	عسقلانُ الشوارعُ تأتي
٢٤٣	العناقيدُ
٢٤٤	والارضُ تدنو كثيرا من الخطواتِ
٢٤٥	اقتربِ
٢٤٦	وكن مطمئنا كخوفي
٢٤٧	وأصعدُ إلى الحافلة
٢٤٨	واحدا
٢٤٩	واحدا
٢٥٠	واحدا
٢٥١	أربعة
٢٥٢	واتخبِ
٢٥٣	مقعدا يمنحُ القلبَ ياصاحبي
٢٥٤	أفقاً هادئاً
٢٥٥	انتخبِ ما تشاءُ
٢٥٦	وردةً في الخلاءِ
٢٥٧	حقولاً ستمتدُ عبرَ المسافةِ
٢٥٨	بينَ الحوارِ وبينَ الدماءِ
٢٥٩	بيوتاً
٢٦٠	فراشاً
٢٦١	حساسينَ

- ٢٦٢ فلتنتخب ما تشاء
 ٢٦٣ سوف تمضي إلى غزاة الآن
 ٢٦٤ فانتشر
 ٢٦٥ ظلالك يا صاحبي كالسماة
 ٢٦٦ ثقلب عينيك في قسامت الوجوه الغريبة
 ٢٦٧ هذا الذي ينحني للجريدة
 ٢٦٨ يقرأ في صفحتها فرحاً
 ٢٦٩ ان اربعة وثمانون من بين مائة مستوطن يكرهون
 ٢٧٠ العرب
 ٢٧١ والذي ينتحي جانباً قرنه
 ٢٧٢ يتصفح وجهك يبحث عن صفة تستفز انفجاراته
 ٢٧٣ كي يقوم ويشتم كل العرب
 ٢٧٤ فجأة تقفون
 ٢٧٥ واحداً
 ٢٧٦ واحداً
 ٢٧٧ واحداً
 ٢٧٨ أربعة
 ٢٧٩ هبت النار وارتفعت في المدى زوينة
 ٢٨٠ فلنحدد مسار الدقائق ما بيننا
 ٢٨١ رحلة الحافلة
 ٢٨٢ سوف نمضي لغزة
 ٢٨٣ أمي على عتبة الدار تتبع نجمتها
 ٢٨٤ إن تأخرت
 ٢٨٥ تذبل وردتها
 ٢٨٦ وأنا لا أحب التوايبت والوردة الذابلة
 ٢٨٧ صرخت قرب باب الخروج عجزاً
 ٢٨٨ ماذا تريدون ؟
 ٢٨٩ * زهراً لنافذة مقفلة
 ٢٩٠ وطيوراً
 ٢٩١ وبيتاً ألفناه
 ٢٩٢ شمساً
 ٢٩٣ - لدينا الرصاصة والمقصلة
 ٢٩٤ فانتخب ما تشاء
 ٢٩٥ * ذاك سيدتي جوهر المسألة
 ٢٩٦ تريدين دماً
 ٢٩٧ أنا لا أريد سوى سنبله
 ٢٩٨ سيدتي !
 ٢٩٩ أفضلت بيننا ساحة الأستلة
 - * -
 ٤٠٠ دائماً يحملونك للموت
 ٤٠١ هم ينثرون الذابح
 ٤٠٢ هم يزرعون السجن
 ٤٠٣ وهم يرفعون الطغاة
 ٤٠٤ وهم يقطعون العنصون
 ٤٠٥ ووجهتك اليوم بحر

٤٠٦ وضوء
٤٠٧ وموج على صدر غرة
٤٠٨ لا ينحني .. لا يخون
٤٠٩ فلا تبتسن
٤١٠ أنت ما كنت إلا لتبقى النقيض
٤١١ لهذا السكون
٤١٢ فأنفجر
٤١٣ وأنفجر
٤١٤ وكن في صقيع التعقل
٤١٥ عاصفة وجنون

- * -

٤١٦ * أنت
٤١٧ - ماذا !!
٤١٨ * هل تودين أن تنزلي هنا .
٤١٩ كانت امرأة
٤٢٠ ترتدي ثوبها المتورد
٤٢١ منذ احتدام الدقائق
٤٢٢ أرخت أصابعها فوق صمت الجنين
٤٢٣ فأيقظت الخوف في رحمها
٤٢٤ * تنزلين هنا
٤٢٥ لا تخافي أهدأي
٤٢٦ أمي قالت صباحاً
٤٢٧ وليس الصباح بعيداً
٤٢٨ لا تطلق النار يا ولدي
٤٢٩ باتجاه الشجر
٤٣٠ فهي اشجارنا
٤٣١ وإذ تطلق النار حاذر إذن ان تصيب صغيراً
٤٣٢ فانك مازلت في عين أمك
٤٣٣ تعدو على طرقات الصغر
٤٣٤ * تنزلين هنا
٤٣٥ - إن أردت ..
٤٣٦ * إنزلي ..
٤٣٧ إنما الموت في خارج الحافلة
٤٣٨ وجنينك ما بيننا في أمان
٤٣٩ لكنه ميت .. ميت
٤٤٠ إذ ترجعين الى القتلة

- * -

٤٤١ من يحدد
٤٤٢ إذن .. شكل هذا الحوار
٤٤٣ من يحدد
٤٤٤ إذن .. لون هذي الخديعة
٤٤٥ وجه التناقض بين جبال الغسيل وبين جبال المشاق
٤٤٦ متعبة في عروقي الاجابة والاسئلة
٤٤٧ ومتعبة لغتي السائلة
٤٤٨ دائماً كنت طيب مما أردت

- ٤٤٩ كعصفورة ورثت مجزرة
٤٥٠ كنفش على منزل يتطاير في الديناميت
٤٥١ كعرس تغير عليه العواصم
٤٥٢ أو زبق طحنته القذائف والثرثرة
٤٥٣ من يحدّد
٤٥٤ إذن . . . شكل هذا الحوار
٤٥٥ لماذا تحاول منذ ثلاثين عاماً
٤٥٦ تحاول
٤٥٧ ألا تكون فتى طيباً
٤٥٨ ثم تخفق يا صاحبي أن تكون
٤٥٩ كأن العاصير
٤٦٠ والنبع في أسفل السطح
٤٦١ نجم الصباح
٤٦٢ هدوء الحقيقة والشهداء
٤٦٣ وقوس قزح
٤٦٤ كلها سكنتك وشكلت الروح فيك
٤٦٥ فكنت طفولة هذي المدائن
٤٦٦ من عسقلان إلى نخل غزة حتى مشارف أرض رفح
٤٦٧ طيب أنت
٤٦٨ حتى لتبدو كأنك طائر " فر " .
٤٦٩ تحز السكاكين رقبته منذ عشرين عاماً
٤٧٠ ثلاثين عاماً . . . ولكنه ما اندبح
٤٧١ هل تفتش في هذه اللحظة الثانية
٤٧٢ عن خوذة تشبه العندليب
٤٧٣ وعن طلقة لم تحالف صليب
٤٧٤ اتبته
٤٧٥ كل من حولك امتشوا حقدهم
٤٧٦ لن تكون الضحية
٤٧٧ لا لن تكون
٤٧٨ اتبته جيداً أيهذا الفتى
٤٧٩ إنهم دفعوك إلى بطن حافلة
٤٨٠ ليس تحفل إلا بشوك الكراهية الفج
٤٨١ حين استباحوا المدي والعيون
٤٨٢ كن دائماً مثلما كنت يا أيهذا الفتى
٤٨٣ لا تمت
٤٨٤ ودر دورتين
٤٨٥ واسمع الآن غزة . . . ماذا تقول
٥٨٦ حين تأتي اليك لتمضي معك
٤٨٧ يا هواء النوافذ
٤٨٨ ياسليل الهديل
٤٨٩ المحارب يمضي إلى الحرب لا للحروب
٤٩٠ ولكن ليحو خطى الموت
٤٩١ عن عتبات المنازل
٤٩٢ في ليلة من دم حالكة
٤٩٣ والمزارع يمضي إلى حقله

- ٤٩٤ لا ليجرح أرضاً بفأس ولكن
٤٩٥ لتغدو المياه وريداً
٤٩٦ وتتبعه في المساء الى بيته ليلكة
٤٩٧ فكن يقظاً كالطباء
٤٩٨ اتتبه . أنت تمضي الى الضوء
٤٩٩ لا تتردد الان يا ولدي هذيان الفراشة
٥٠٠ كن هادئاً
٥٠١ مثل صقر عتيق
٥٠٢ لا كعصفورة السهل في الشبكة
٥٠٢ واتتبه جيداً
٥٠٤ قد زرعت الشجر
٥٠٥ فانتظر هادئاً
٥٠٦ فالحياء الثمر
٥٠٧ أوصيك يا ولدي دائماً
٥٠٨ حين تمتد أرض السواحل عارية
٥٠٩ أو يكثر الجند حولك
٥١٠ كن في امتداد السهول جبل
٥١١ وكن أنت دولتك العالية
٥١٢ حين تسقط خلفك كل الدول

- * -

- ٥١٣ شلح واحد باتجاه رفح
٥١٤ نجمة واحدة
٥١٥ فوق صدر رفح
٥١٦ كم ساعة عبرت باتجاهك
٥١٧ حاملة عشها المقترخ
٥١٨ وحاملة موتها المقترخ
٥١٩ أرى في المغيب ظلالاً
٥٢٠ أرى عسكرياً يكمنون
٥٢١ ومساءً رأيت ماراه
٥٢٢ بنادق جنداً ، كلاباً
٥٢٣ فأمن في بحره وابتعد
٥٢٤ كلهم حولك الان كرة
٥٢٥ وموت
٥٢٦ وأنت الريح الذي ينحني فوق صدر البلد
٥٢٧ فاتتبه جيداً

- * -

- ٥٢٨ لينتفض البحر
٥٢٩ وليعلن البر غضبته
٥٣٠ كم مرة يقتلونك
٥٣١ كم مرة يذبحون الغزاة فيك
٥٣٢ وكم مرة يغلقون الطريق الى صدر أمك
٥٣٣ لينتفض البحر
٥٣٤ لا تتردد
٥٣٥ وكن أنت في ساحة الكفر معبد
٥٣٦ واشهر سلاحك

٥٣٧	حبك
٥٣٨	كن في انتشارك فرقد
٥٣٩	وسيج سطوحك
٥٤٠	نافذة البيت
٥٤١	أرضك
٥٤٢	شمسك
٥٤٣	كن فارس الأغنياء العصى الذي يتجدد
٥٤٤	هم يغلقون الطريق إلى صدر أمك
٥٤٥	هذي عيون بنادقهم
٥٤٦	وحواجزهم
٥٤٧	والكلاب التي خرّجت من مدارسهم
٥٤٨	وقفت في الجوار مجوعة تترصد
٥٤٩	إفتح العين
٥٥٠	عين النخيل
٥٥١	وعين سلاحك
٥٥٢	ها أنت تكتمل الان
٥٥٣	تعبد
٥٥٤	كم حاجز سوف يرفع هذا المدجج بالحقد
٥٥٥	عبر الطريق
٥٥٦	وشمسك تصعد هذي الليالي
٥٥٧	وحلمك لما يزل يتورد
٥٥٨	إنه الحقد أسود
٥٥٩	إنه الحقد أسود
٥٦٠	منذ ثلاثين عاماً تحب إخضرار السهول
٥٦١	بياض البيوت
٥٦٢	ازرقاق المياه
٥٦٣	احمرار الكرز
٥٦٤	ومنذ ثلاثين عاماً تقاتل
٥٦٥	لن تتبدد في لحظة
٥٦٦	أه لن تتبدد
٥٦٧	كن يقظاً كالصقور
٥٦٨	أنتبه
٥٦٩	يطلقون الرصاص الحواجز
٥٧٠	فاطلق طيور سلاحك
٥٧١	وابداً
٥٧٢	ولا تتردد
٥٧٣	كلهم يطلقون الرصاص عليك
٥٧٤	من الخارج المتفجر
٥٧٥	من داخل يتوعد
٥٧٦	رصاص
٥٧٧	رصاص
٥٧٨	رصاص
٥٧٩	رصاص
٥٨٠	فلا تتردد
٥٨١	هاهم هنا تحت هذي المقاعد ينتشرون

٥٨٢
٥٨٢
٥٨٤
٥٨٥
٥٨٦
٥٨٧
٥٨٨
٥٨٩
٥٩٠
٥٩١
٥٩٢
٥٩٣
٥٩٤
٥٩٥
٥٩٦
٥٩٧
٥٩٨
٥٩٩
٦٠٠
٦٠١
٦٠٢
٦٠٣
٦٠٤
٦٠٥
٦٠٦
٦٠٧

وخلفَ الحواجز ينتشرون
وكلهم يطلقون الرصاص . رصاص . رصاص
وفي بيت جدك يفتصبون " العلامي " مساءً
وها أنت تبحث في الأرض عن مقعدٍ تستريح
أواه مقعد
رصاص
رصاص
فلا تتردد
دائماً كنت أطيّب مما أردت
كن مرةً قاتلاً يا صديقي
ولا تتردد
فانك تملك كل فصولك
فليكن المشهدُ الآن مشهد
تتناثرُ هذي النوافذُ حولك
هذا الحديدُ الذي يُصهر الآن
أو يتقدد
هم يصعدون السلماً بالموت للحافلة
وحذك الآن
لكنك الآن
مثل جناح على سطح غزّة
ليس يُحدّ ولا يتحدّد
إفتح العين
عين النخيل
وعين سلاحك
ها أنت تكتملُ الآن
تُعبد

- * -

٦٠٨
٦٠٩
٦١٠
٦١١
٦١٢
٦١٣
٦١٤
٦١٥
٦١٦
٦١٧
٦١٨
٦١٩
٦٢٠
٦٢١
٦٢٢
٦٢٣
٦٢٤

زورقان على البحر
ملا قليلاً
وفي هدأة صعدا للسماء
طائران على البر بين الشباك
وغزّة تزرع أشجارها
بين فصل الربيع وفصل الدماء
زورقان هنا
طائران هنا
قاتلون كثيرون
* من أين يا أمنا يخرجون ؟
- من سيوف التتار
ومن شعله النار في كف نيرون
* من أين يا أمنا يخرجون ؟
لم نكن نتقن القتل
فلنعترف
ثم فلنعذر
اننا طيبون

٦٢٥ والحربُ ندخلها عاشقين
٦٢٦ فَيَتَّبِعُنَا الحَلْمُ والعاشقونُ
٦٢٧ فلنعترف أننا طيبونُ
٦٢٨ فلنعتذر أننا طيبون !

- * -

٦٢٩ فلينتفض بحرُ غزّة
٦٣٠ أجنحةُ الطائرِ المستباحةُ
٦٣١ فلينتفض كلَّ هذا الدمارِ
٦٣٢ سرفعة
٦٣٣ و ليكن في البداية سنسلة لحقولِ بلادي
٦٣٤ وللطفل ظلًا وللعشق دارًا
٦٣٥ فلينتفض كلَّ هذا الدمارِ
٦٣٦ فقاتلون كثيرونُ
٦٣٧ من أين يا أمنا يخرجون؟
٦٣٨ - من سيوف التتارِ
٦٣٩ و من شعله النار في كف نيرون
٦٤٠ الحقدُ أسودُ
٦٤١ من كلِّ ناحية يخرجون عليك
٦٤٢ ويقتسون طفولة لحملك ..
٦٤٣ يقتسمون دماءك ما بينهم ويعودون
٦٤٤ ليطلوا منازلهم بالدماء
٦٤٥ لعل الآلة الذي في الأعلى
٦٤٦ يراهم فيرفع عن خوفهم
٦٤٧ رعد هذي السماء
٦٤٨ الذي سيكون
٦٤٩ الهراوة تهوي على الرأس
٦٥٠ لا بأس
٦٥١ - ارفع جبينك يا ولدي
٦٥٢ واتصب عاليا
٦٥٣ في كلِّ زهرة فل هنا ارتفعت نخلة
٦٥٤ وأستطالت حصون
٦٥٥ دماء على الجبهة النبوية
٦٥٦ عاصفة الألم المر في الصدر
٦٥٧ تحت الضلوع التي تتهشم
٦٥٨ - ارفع جبينك يا ولدي
٦٥٩ واتصب عاليا
٦٦٠ في كلِّ زهرة فل هنا ارتفعت نخلة
٦٦١ وأستطالت حصون
٦٦٢ ها أنت تُثقل بالطعنات
٦٦٣ وشهوة هذه الهراوة للدم
٦٦٤ ما الفرق بين الهراوة واليد ؟ !
٦٦٥ لا فرق
٦٦٦ - ارفع جبينك يا ولدي
٦٦٧ واتصب عاليا
٦٦٨ في كلِّ زهرة فل هنا ارتفعت نخلة

- ٦٦٩ واستطالت حصون
 ٦٧٠ ها أنت تهوي اتبه
 ٦٧١ أنت تهوي
 ٦٧٢ ومن كل صوب تجيء لترفع وجهك للشمس كل الغصون
 ٦٧٣ - فارغ جبينك يا ولدي
 ٦٧٤ واتصب عاليا
 ٦٧٥ في كل زهرة فل هنا ارتفعت نخلة
 ٦٧٦ وأستطالت حصون
 ٦٧٧ هم يقتلونك لا ريب
 ٦٧٨ هذي الأيادي - المخالب أين تراها تُغيز
 ٦٧٩ عتمة
 ٦٨٠ عتمة
 ٦٨١ إنهم ، إنهم يفتقرون العيون
 ٦٨٢ - فارغ جبينك يا ولدي
 ٦٨٣ واتصب عاليا
 ٦٨٤ في كل زهرة فل هنا ارتفعت نخلة
 ٦٨٥ وأستطالت حصون
 ٦٨٦ حين تفتلح العين
 ٦٨٧ أين تمضي البحار - اللواتي رأيت
 ٦٨٨ البنات اللواتي عشقت ..
 ٦٨٩ الجنادب تلك التي جاء موسمها
 ٦٩٠ والحساسين
 ٦٩١ والفر
 ٦٩٢ والشرفات اللواتي رأيت
 ٦٩٣ أين تمضي
 ٦٩٤ تراها ستصعد للقلب
 ٦٩٥ أم للجبين
 ٦٩٦ إنني أتساءل يا ولدي
 ٦٩٧ فلتجب
 ٦٩٨ في أي سهل وتل هنا في ضلوعك سوف تنام فلسطين
 ٦٩٩ عينك يا ولدي كاتنا دائما تحلمان
 ٧٠٠ فكيف هما الآن يا ولدي
 ٧٠١ فكيف هما الآن
 ٧٠٢ اتبه جيدا
 ٧٠٣ أنت تمضي إذن نحو موتك
 ٧٠٤ لا لم يعد بيننا غير هذي الدقائق
 ٧٠٥ غيب هراواتهم
 ٧٠٦ نار جراحك
 ٧٠٧ موتك
 ٧٠٨ بضع دقائق
 ٧٠٩ واسمع
 ٧١٠ إذا عدت ثانية نحو صدري
 ٧١١ فكن دائما
 ٧١٢ مثلما كنت يا ولدي
 ٧١٣ طيبا وشجاعا كأمواج غزة

٧١٤	وكن قاتلاً مرة واحدة !
٧١٥	كن قاتلاً مرة واحدة
٧١٦	كلهم قاتلون
٧١٧	أنت تمضي الى الموت
٧١٨	حين يسجونك الآن في القبر
٧١٩	ارفع جبينك يا ولدي
٧٢٠	وانتصب عالياً
٧٢١	عالياً
٧٢٢	عالياً
٧٢٣	عالياً
٧٢٤	في كل زهرة فل هنا ارتفعت نخلة
٧٢٥	واستطالت حصون
٧٢٦	في كل زهرة فل هنا
٧٢٧	ارتفعت نخلة
٧٢٨	واستطالت
٧٢٩	حصون

طاهر رياض

٢- ٤- ١ طقوس الطين

	(١)
١	قائماً كنت ومرمياً على
٢	جُرف الصمت .. وأصواتك عندك
٣	مُغمضاً عينيك ، ضناً بهما
٤	كيف لم تغمض إذن حولك جلدك
٥	أنت .. كم من صحوة أطعمتني
٦	ولكم أطعمت من لحمي حدك
٧	كيف أصبحنا وحيدين معاً
٨	ومضينا خلف أحزانك وحدك ؟
٩	واشتهينا الوجع الأقصى .. وكم
١٠	هدتني - أذكرُ - وانهدت وهدك !
١١	ها تولينا .. وما من رهق
١٢	فت من زندي ، ليعطيني زندق
١٣	ها خوينا ، كغم من غبش
١٤	لم تمت بعدي ..
١٥	ولا مثلك بعدك !

	(٢)
١٦	جئتُ يا نرفُ ، وكان الغرباءُ
١٧	يتقصون عصافير عيوني
١٨	كنتُ كالشهقة ظمآن
١٩	وكالردة بردان
٢٠	وماحولي سوى قش العماء
٢١	أين مد العشب
٢٢	أين الماء ؟ ..
٢٣	جئتُ من آخر عين فُقتت

- ٢٤ وتدلي واهناً من وهجها المطفاً
 ٢٥ من تجوالها المكبوت
 ٢٦ إعياء السماء
 ٢٧ كنت عرياناً وملفوراً بقلبي
 ٢٨ لم أباشرُ يقظةً ، حلماً ،
 ٢٩ ولم أسمع سواي ..
 ٣٠ - ويداك ..
 ٣١ مالذي تصنع في السرّ يداك ؟
 ٣٢ - تغسلان الأرض بالأرض
 ٣٣ تلمان الدماء
 ٣٤ عن وجوه تنحني .. تضرر .. تنحلّ
 ٣٥ تعدان العشاء
 ٣٦ لوفود الغرباء

(٢)

- ٣٧ أبعد الظل عن الظل .. وأبعد
 ٣٨ خورّ النار .. رماد الأحيات
 ٣٩ تعبت مثلي المسافات ، وأخلت
 ٤٠ راحتها للذي مرّ أليفاً
 ٤١ مطمئناً كالصلاة
 ٤٢ للذي - لو باحت الأرض - هوى
 ٤٣ ولذّ الرمل من الرمل
 ٤٤ ومات !

(٤)

- ٤٥ يخرج الطين من يديك ، فأنبت
 ٤٦ شبق الشمس ..
 ٤٧ أو ذباب الخوار !
 ٤٨ يخرج الطين من يديك يسوي
 ٤٩ جسد الشوق بالرياح ، يسوي
 ٥٠ رَعش الورد بارتخاء الصحاري
 ٥١ لم أبح بعد ..
 ٥٢ يخرج الطين مرة
 ٥٣ واصطخاب الدم المبارك مرة
 ٥٤ \ هل تحممت مثلاً قلت بالرعد ..
 ٥٥ وهل .. ؟ \
 ٥٦ يصنع الطين غيمةً من بكاء
 ٥٧ شجراً من تجليات الشرار
 ٥٨ ويجعل العمر جرة ..
 ٥٩ لم أبح بعد ..
 ٦٠ عاشق أنت ؟
 ٦١ أم يداك إلى الله
 ٦٢ ناقتا أسفار ؟
 ٦٣ ذابح لليباس أحلى مراعيك
 ٦٤ وما اعتدت صحبة الشمس ليلاً ..

٦٥
٦٦
٦٧

٦٨
٦٩
٧٠
٧١
٧٢
٧٣
٧٤
٧٥
٧٦
٧٧

أنت مااعتدت قبل سكنى الدّوار
لم أبح بعد...
ها أنا بانتظاري!..

(٥)

دافعاً أرجوحة الوقت
أراخي .. وأشدّ
هرماً ، مُستنقِعاً ، أُحْمَلُ في الفجر
إلى الخمر...
إلى القصل ..
وفي الليل أزدّ
أغطشت لوني الروى البيض
وعزائي الخزّام
فعلى النزف السلام
أنا موتٌ مستعدّ..

