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Modern Arabic Poetry

A Prosodic Analysis of Three Modern Arabic Poems

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Abstract

The aim of this paper is to analyse and describe the formal features of three modern Arabic poems, written by three Arabic poets considered representatives for modern Arabic poetry: Badr Shakir al-Sayyab, Adunis and Mahmoud Darwish. Earlier research in the area of modern Arabic poetry often concentrate on the thematic features of the poetry, and there are few in-depth studies of poems in their entirety. The analyses of the poems show that the conventions associated with traditional Arabic poetry - the symmetry of the two hemistichs, the monometre and the monorhyme - are lacking in the material. The poems are characterized by the use of heterometric lines, irregular rhyme schemes and the use of a single type of feet as a basic prosodic unit instead of whole metres. The classical poem was of a rather paratactive nature, where each line formed a semantic (as well as syntactic) unit, whereas the modern poem shows more hypotactic features with a degree of enjambment in both meaning and syntax over the one line. The paper is concluded by stating that although there are many features that separate the modern Arabic poem from the conventions of classical Arabic poetry, there are still elements that unite the two, and the Free Verse Movement did not entail a clean break from the conventions of classical Arabic poetry. Analyses such as this can be fruitful for instance in the area of translation.

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1 Introduction

1.1 Preface

The Arabic language is often called the language of poets, and Arabs themselves consider poetry to be the essence of Arabic - the diwan al-Arab (Encyclopedia of Arabic Literature, 1998:606). This attitude towards the poetic literary genre can be explained by considering the literary heritage that is bestowed on the Arabs. They have a strong connection to classical poets and even today poetry is the most important and most popular literary medium in the Arab world, and the literary mode that "best reflects their sense of self-identity, history and cultural values" (Allen, 1998:217). When Arabic poetry is mentioned, the classical *qasīda* may be the first thing that comes in mind, and the strictly structured classical poems represent the height of the classical Arabic literature (with exception of the Quran), as it has held an "acknowledged and privileged position /.../ throughout Arabic history" (Moreh, 1976:ix). The pre-Islamic poetry, with its fixed structure in the form of metre and rhyme, held an influence on the Arabic literature up until the 20th century. During the so called Dark Ages Arabic poetry, as well as literature in general, came to a stand-still with no new influences reaching the Arab world - a period that was "the least productive period" (Jayyusi, 1988:1) of the Arabic cultural history. The major political changes in the Arab world of the 19th century had a great impact on the literature and its themes as well as on its form.

The period during which Arabic literature started to develop again is often called *al-nahda* - "renaissance" and is conventionally divided into three parts: neo-classic, romantic and modern (deYoung, 1998:151; Starkey, 2006:42). It is from the latter period that the material for this paper is gathered. Attempts to break free from the form of the *qasīda* were made already in the 19th century, e.g. in the form of blank verse, but it was not until the 1950's and the poetic innovations of two Iraqi poets that the 'Free Verse Movement' gained ground. With it the experimentations of form and content in poetry that had begun 200 years earlier had finally started to establish as an accepted poetic form, and what we today call modern Arabic poetry was introduced. This happened as a result of "a decade of revolution in the Arab world" (Allen, 1998:210) in which a part of the course of development was the literary genres.

'Modern' poetry is often connected with free verse, as is the case also in modern Arabic poetry. There is a gap between the classical poems of Imruʾ al-Qays and his likes and

the modern poetry of today - the former is closely associated with the ancient *qasīda* and its division into two hemistichs, the strict metre followed through in all verses of the poem and the monorhyme at the end of each line and the latter is generally associated with complete freedom of all metrical bounds, uneven lineation and the lack of repeated end-rhyme. The development of the poem from the classical form to the diverse forms of contemporary poetry has followed a course through various attempts to break free from the old restraints. The fluctuating period during which the modernism movement in Arabic poetry developed divided into the three subdivisions mentioned above reflects the development of poetic form. It has developed from the neo-classical poets who still used the ancient forms in their poetry, to the romantic poets who wanted new modes of expressions, to the modern poets who are presented partly in this paper. In literature on modern Arabic poetry the *development* of the modern poem is usually outlined, from somewhat formally bound to being written in free verse. There is also much focus on the thematic development and the relationship between poetry and society. However, there are few in-depth analyses of the form and structure of the modern poems written in free verse. The formal features of modern Arabic poetry are thus parts of an area which is under-studied.

Poetry as an art form uses words and language not merely to express meaning or content, but to symbolize meaning and content (Eagleton, 2007:69) The point of origin of the present paper is the assumption that the form of a poem can be said to be equally important as the content. The essence of poetry is not something above or beyond the words on the page, but the words themselves in their own right and in combination with the other levels of text, i.e. the line, stanza and poem as a whole. The fact that poetry is an institution that relies heavily on sense and effect motivates the study of the actual linguistic signs that create this effect, since poetry might be the one literary genre where the sense is in the closest connection to the linguistic form. The 'meaning' of a poem could be said to *be* the form, and form is "*constitutive* of content and not just a reflection of it" (Eagleton, 2007:67). Because of this, a close reading of a poem is prerequisite for understanding it, and reading a poem requires an understanding of the structure.

I shall through a prosodic analysis of three poems by poets considered representatives for modern Arabic poetry make an attempt at a description of the form of the modern Arabic poem, and its relation to the conventions of classical Arabic poetry. The term modern is here used in its chronological sense, and when referring to modern Arabic poetry it means that produced after 1950. The analysis of the poems and the resulting discussion of the form and structure are not to be taken as generalizations about all modern Arabic poetry, but merely offer an insight into a small (but important) part of it. The focal point of the paper

is the aesthetic elements of the poems, and features concerning content, diction, imagery etc. will only be briefly commented upon in relation to the formal characteristics. Furthermore, much can be said about the political or ideological nature of modern Arabic poetry, for instance its role in presenting resistance to the colonialism (deYoung 1998:161), but this aspect is not comprised in the scope of the present paper.

1.2 Aim

The aim of this paper is to present a prosodic analysis and description of three poems by three Arabic poets considered representatives for modern Arabic poetry. Form here refers to the features of the poems that concern their internal structure and their arrangement on the page, which includes the system of words and their syntagmatic relationships, (i.e. syntax). Comments will be made on lineation, rhyme, feet, metre and rhetorical figures based on the word (as opposed to figures based on meaning). The following questions were used as guidelines in the work of the paper:

How is the poem presented on the page? (What does the lineation look like?)
What does the rhyme look like?
How is the rhyme arranged in the poem, and what effect does this have?
What does the metrical/syllabic structure of the poems look like?
What other formal features are dominant in the poems?
What rhetorical figures based on the word can be found in the poems?
What features of the poems are typically modern as opposed to classical Arabic poetry?

1.3 Theory and method

The theoretical framework used in the study is taken from the field of literary studies, more precisely the area of literary analysis. This area can roughly be said to use a hermeneutic approach which is a method of investigation that entails an interpretation of a text from its details to its whole, and from its whole to its smallest parts. It is evident that the nature of this approach is qualitative rather than quantitative and the approach is interpretative in its goal to explain (or describe) literary texts (or works). Though the field of literary studies is wide and its tradition long one fixed established method of poetry analysis does not exist. This could well be because of the fluctuating nature of the poetic genre which entails reformulating the method with every individual poem analysed, as well as it requires fantasy

and inventiveness on part of the analyser. The practice of literary criticism does not equal literary in-depth analysis on a linguistic basis, both fields having different methods and objectives. The two areas do however share a major part of terminology, such as diction, syntax, structure etc.

When focusing on the formal features of poetry the general method of investigation is the prosodic analysis which includes the features of lineation, rhyme, metre and rhythm. The term *form* and *formal* here is taken in the meaning of outer organization of a text or poem, and the term *structure* in the meaning of the inner organization, often with reference to its parts and their reciprocal relationships. The structure of a poem is thus part of its form, while the form of a poem does not automatically give it structure. Furthermore, the notion of structure does not obligate regularity since a poem may be structural without displaying any regular or balanced characteristics.

Terms, analytical and methodological, relevant to the analysis of the poems are primarily taken from *The Poetry Handbook* (Lennard, 2006) which presents guidance in the process of analysing poetry. The handbook is based on English poetry and exemplifies solely from its history, but the terms are however general and applicable in analysing poetry in any language. The *Oxford Dictionary of Literary Terms* (2008) has a similar Anglo-Saxon base, but its approach of being an essential reference book for literary terms in any language defends its use in this context. The key terms relevant for the study are:

enjambment: the practice of carrying over of sense and grammatical structure over the length of the line without a punctuated pause, as opposed to end-stopped lines where each line form a syntactic unit closed by a full stop. Enjambment was not in practice in classical Arabic poetry, where each line formed a syntactic unit closed by a full-stop.

foot: a group of syllables that form a prosodic unit regardless of word boundaries.

lineation: "the organisation of a poem into lines" (Lennard, 2006:103), i.e. the arrangement of lines on the page, including the division of a poem into stanzas or verses.

metre: the pattern of repeated sound-units in the line of a poem. In Arabic the sound-units are based on quantity, i.e. long and short syllables. The analysis of metrical pattern is called *scansion*.

rhyme: the identity of sound in syllables or words usually at the end of a line. The pattern of repeated rhymes is called *rhyme scheme*.

1.3.1 Metre

Rhythm in Arabic verse is quantitative, i.e. made up of the changing of long and short syllables (as opposed to for instance English poetry which is qualitative i.e. based on the changing of stressed and unstressed syllables). The syllable, either long (–) or short (∪), is the basic unit of the metrical system in Arabic, and combinations of syllables make up a foot which further combines into metres that are constituted of "a certain collocation of feet" (Wright 1996:358). A dimeter is a line where the foot is repeated twice, a trimeter where the foot is repeated thrice (furthermore, a line where the foot is repeated four times is called a tetrameter, but the occurrence of this metrical type is scarce in the present material). The short syllable in Arabic poetry is a consonant (C) followed by a short vowel (v), while the long syllable is any of the following: CV, C + diphthong, CvC, CVC or C + diphthong + C (Retsö, 2002:18), where capital V represents a long vowel.

Wright classifies the metrical system used in classical Arabic poetry as consisting of 16 different metres (according to the metrical theory of al-xalīl ibn ʾaḥmad who defined 15 metres, with the addition of a sixteenth metre by al-axfāš), namely: *al-rajaz*, *al-sarī´*, *al-kāmil*, *al-wāfir*, *al-hajaz*, *al-mutaqārib*, *al-ṭawīl*, *al-mudāri´*, *al-mutadārik*, *al-basīṭ*, *al-munsariḥ*, *al-muqtadab*, *al-ramal*, *al-madīd*, *al-xafīf* and lastly *al-mujtat̲t̲.* Wright structures the metres according to classifications taken from the Greek metrical system. The first four metres above are hence according to Wright's definition "iambic" (1996:361), i.e. made up of different combinations of the feet called *iamb*. The remaining 12 metres are further described and grouped according to their inherent structure, but this will not be explained further here, since the iambic rhythm is the most frequent in the material. The iamb is furthermore the most common element in all Arabic metres, a phenomenon which is reflected in Arabic morphology where most morphological patterns are built up of a short syllable followed by a long (Retsö, 2002:27).

Also in *The Encyclopedia of Arabic Literature* (1998) the metres are structured and arranged according to al-xalīl's theory of versification, but the authors expand the description of "the plethora of Arabic metrical data" (1998:620) with al-xalīl's characterization of five metrical circles - a practice also adopted by Retsö (2002). The basic units of the circles (and of the analysis of metres) are the *watid majmū´* (∪ –) and the *sabab xafīf* (–) where the first is fixed and the latter variable in the metres. The five circles are built up of different combinations of these two units, and depending on where in the metrical

circle one starts counting, the units of each circle can be combined into three of four different metres. However, the possibilities for combining the feet into different metres are not exhaustive (cf. Retsö, 2002:26).[1]

1.3.2 Rhyme

The nature of classical Arabic poetry is basically two-fold (Starkey, 2006:79), characterized by the abiding to strict metrical rules and the adherence of a fixed rhyme scheme. The identification of rhymes in the analysis is based upon Wrights classification of the rhyme word. Rhyming words that are found inside the lines of a poem are considered stylistic devices, together with sonorous effects such as assonance and alliteration. The "essential part" (Wright, 1996:194) of the rhyme in Arabic poetry is the final letter of the word in rhyme position and is called *al-rāwī* which in classical Arabic poetry had to be one and the same throughout the poem, thus making it mono-rhymed (*Encyclopedia of Arabic Literature*, 1998:620). The rhyme, as defined by Wright, can only end in a consonant; the semi-vowels *ʾalif*, *wāw* and *yāʾ* can be employed in final position of a rhyme only when they are used as consonants, or when they are prolonged short vowels (Wright, 1996:352). A rhyme which ends in a consonant is called a *muqayyada*-rhyme (e.g. *al-maṭar*/*al-šajar*), whereas a rhyme which ends in a (prolonged) vowel, or the letter *hāʾ*, is called a *muṭlaqa*-rhyme (e.g. *ʿarīqah*/*jazīrah*) (*Encyclopedia of Arabic Literature,* 1998:620). Depending on what letter precedes the rhyme-consonant, the rhyme is further classified as either *muʾassassa, murdafa* or *mujarrada* (Ibid.). In the first type the *rāwī* is preceded by a prolonged *ʾalif* called *al-taʾasīs,* and separated from it by a consonant called *al-daxīl* (e.g. *wāḍiḥ/māliḥ*). In the second type the *rāwī* is immediately preceded by a long vowel called *al-ridf* (e.g. *al-jusūr/al-ʿubūr*). Lastly, in the third type the *rāwī* is preceded by neither *taʾasīs* nor *ridf*, making it *mujarrada* (e.g. *al-qabr/al-ṣabr*). These preceding letters are also considered "necessary portions" (Wright, 1996:353) of the rhyme in traditional Arabic poetics. There are further classifications and terminology concerning the rhyme word, but they are not employed in the study and therefore not further described here.

[1] A complete overview of the different combinations of the Arabic metres can be found in *The Encyclopedia of Arabic Literature* p. 621 (1998).

In the analysis of the poems, both the theoretical aspects from the area of literary studies primarily taken from *The Poetry Handbook,* and Wright's classification of the metre and rhyme have been used. Wright's classifications are based upon the metres of *classical* Arabic poetry, but they are helpful in analysing the structure of modern poetry as consisting of lines built up of feet, even when the feet do not combine into a certain metre. The method of investigation is qualitative in its approach and hence the results are primarily intended to be taken as interpretations and not generalizations. Wright's grammar is furthermore used for any reference to the grammar of the Arabic language, such as forms of the verb, conjugations, pausal reading etc.

1.4 Material

The three poems that make up the material for this study are written by three different Arab poets who all have the epithet 'modern' in common. All three poets Badr Shakir al-Sayyab, Adunis and Mahmoud Darwish are considered representatives for modern Arabic poetry, more specifically for the third and last period of the poetic renaissance. The poems were chosen from the criterion that they should be longer than 20 lines for the simple reason that it facilitates finding repeated formal features in longer poems. The poems chosen as the material for the study are all written before 1980, thus being more than 30 years old which means that the poems are not contemporary but still modern. The reason for not choosing poetry from the present decade (or century) was motivated by the wish to use poems by established and acknowledged modern Arab poets. The period from which the poems are taken is also interesting as it represents an important stage in the development of a more free poetic tradition.

The first poem in the material is written by the poet Badr Shakir al-Sayyab (1926-64), who was born in Jaykur, a small village in the south of Iraq. He educated to be a teacher and worked as one, as well as in journalism and as civil servant for some years before engaging politically in the nationalist party, which led to persecution and eventually self-exile in Iran and Kuwait (Starkey, 2006:81). Together with his fellow countrywoman Nazik al-Malaika, the poet was dominant in the introduction of new poetic techniques in Arabic poetry, and the both of them are considered the figure-head of the Free Verse Movement as it appeared in Iraq during the 1950's. This introduction was preceded by more or less unsuccessful experimentations in poetic form by other poets, but it took a "poet of genius" (Moreh, 1976:195) to thoroughly establish "the rules for the new genre" (Ibid.). al-Sayyab is considered "the first undisputedly great modern Arab poet" (Allen, 1998:214).

Having suffered for some years inflicted with the disease ALS, al-Sayyab died prematurely at the age of 38. In his later poetry, the poet often used mythical elements of imagery, and the theme of water and the river Buwayb of his home-town Jaykur are recurring motifs in his works, as is "themes of faith, sacrifice, death and resurrection" (Starkey, 2006:83). The poem "al-nahr wa al-mawt" was published 1963 in the collection *ʾazhār wa ʿasātīr*.

Contemporary with al-Sayyab, the poet known under the pen-name Adunis (ʾālī ʾaḥmad saʾīd, 1930-) was born in Latakia, Syria. He was educated by his father in classical Arabic literature, and later studied in Damascus, Beirut and Paris. Having been rejected under his real name, he took the pen name Adunis and has kept it throughout his career. Adunis is today considered one of the most influential persons in modern Arabic literature, and "one of the most important Arab poets of the twentieth century" (Starkey, 2006:85). Not only influential as a poet, Adunis has also been strident in literature critique and philosophy as well as translation, being "something of an iconoclast" (Jayyusi, 1988:137). His poem "al-jurḥ" was published in an individual diwan as well as in the bilingual poetry anthology *Victims of a Map* (1984), where Adunis together with Mahmoud Darwish and Samih al-Qasim are presented with a number of poems in Arabic and English translation.

Mahmoud Darwish (1941-2008) is the youngest poet of the three, and was born in Barwa, a Palestinian village near Acre. His family had to leave his native country as a result of the turmoil of 1947, but later returned and Darwish grew up in the Acre area that had then become Israelian. He educated in both Moscow and Egypt, and worked as an editor of different literary magazines. Darwish was also politically engaged as a member of the Israeli Communist Party, which eventually made him go into exile in Beirut and later Paris (Jayyusi, 1988:200). He published over ten collections of poetry and eight works of prose, being celebrated as the national poet of Palestine. Darwish's poem "laḥn ġajarī" was first published 1984 in the bilingual collection *Victims of a Map* mentioned above, and later in an individual collection of poetry**.**

There is an obvious limitation in the material as all three poets are men. The selection of poets was not gender-biased, but driven primarily by the aim of finding representatives of modern Arabic poetry. While not saying that there are no female poets, the choice of the present poets reflects the canon of modern Arabic poetry during the 50 years since the Free Verse Movement. The choice of al-Sayyab over al-Malaika, both poets seen as the pioneering force responsible for establishing the Free Verse Movement, was motivated by the fact that al-Sayyab is considered to have had "the greater influence of the two" (Starkey,

2006:82). The geographical spread is better, Darwish being Palestinian, Adunis Syrian and al-Sayyab Iraqi, but again this does not reflect on the presence of modern poets in the Arab world.

1.5 Earlier research

In earlier research about modern Arabic poetry the focus has been on the *development* from classical poetry to the modernist movement and the poetic activity in the Arab world in the second half of the 19th century. The poetic development of the 20th century has been documented, and the new thematic features of poetry much analysed. There is a preponderance of focus on the features of content, as opposed to the features of form, in all earlier research found.[2] This could well be because the fluctuation period during which the modernist movement established was a period of great turmoil in the society, and poets found themselves challenged with new concepts of both the world and the self. This lead to a rich well of new poetic voices, grateful for study. The research on the development of the poetic language is often fragmentary, concentrating on one feature, or one period, with examples taken from a range of poets and poems. While focusing on the differentiating features of modern Arabic poetry, the features that the modern poem has in common with the classical poem may have been side-stepped.

Shmuel Moreh's *Modern Arabic Poetry 1800-1970* (1976) is a dissertation about modern Arabic poetry, and the book describes the development of this poetry by tracing the steps preceding it in the history of Arabic literature. In the book Moreh outlines this development by describing it through three stages: strophic verse, blank verse and free verse. The book focuses on ”the form of Arabic poetry” (Moreh, 1976:7) and its development from the beginning of the 19th century to the 1960's. For this investigation, the last chapter of Moreh's book, the one concerning free verse, has been a relevant reference source. The author performs some structural analyses of modern poems, with comments primarily on feet and metre, similar to the analyses of the present paper. Moreh also attempts “to describe the characteristics of *šiʿr ḥurr* from the point of view of form and content” (1976:218), of which the former feature is topical for this paper.

The section about modern poetry in Roger Allen's *The Arabic Literary Heritage* (1998) concentrates on the differences between classical and modern Arabic poetry. In the book, Allen outlines the development and gradual change in both theme and structure of Arabic poetry, but focuses in the section in question on the features that are typically

[2] See for instance Jayyusi 1977 and Moreh 1976.

“modern” as opposed to “classical/traditional”. However, Allen's focal point is predominantly the themes and imagery of modern poetry and the situation in which modern poetry developed as regards to changes in the society and culture. Allen also describes the different trends in the experimental poetry leading up to the modern poetry as it is represented in the material in this paper, by characterizing the trends in categories such as the Romantic poets, the Symbolist poets, the *majhar*-poets etc. The book also includes a section on “rhyme and metre” where Allen outlines the traditional system of metrical structure, and furthermore the different metres as they were applied in examples of classical poems. As the title suggest, Allen concentrates on the literary heritage and hence the traditions that comes with this heritage, and not on the consequences as they are concretely realized in modern Arabic poetry.

Terri deYoung's book on Badr Shakir al-Sayyab and his poetry *Placing the Poet* (1999) provides a thorough mapping of the poet's life and work, focusing on themes and recurring motifs in his life work. The book aims at making available a major Arab poet to Western readership and presenting his work both in the aspect of “its complexity, as well as its development over time” (deYoung, 1998:viii). Although the main topic of deYoung's study is al-Sayyab, the book provides a thorough presentation of the development of modern Arabic poetry and the literary climate in which it evolved, hence the climate in which the other two poets Adunis and Darwish were active. However, again the focal point is the environment in which the poetry evolved, and the themes of poetry and their relationship to this context.

Salma Khadra Jayyusi's *Modern Arabic poetry - an anthology* (1988) includes an introduction in which the author describes the formal development of modern Arabic poetry. A deeper analysis and a more thorough presentation of this literary development can be found in Jayyusi's *Trends and Movements in Modern Arabic Poetry* in two volumes, of which the second contains a chapter on “the achievements of the New Poetry” (1977:vi) including a section on formal features. Here, the author describes the changes in metrical practices, with detailed analysis of feet and variations of them, with examples of excerpts from a number of modern poets. This book however was published in 1977, and the perspective is thus narrow, and the analyses are furthermore concerning only parts of poems.

Whereas many books touch upon the subject of the form of modern Arabic poetry, there are few in-depth analyses of poems in their entirety. Furthermore, the focal point of the majority of studies found is the feature of content and imagery, and how this connects to the time in which the poems were composed. In this paper focus lies on the formal features, and the internal structure of the poems in their entirety.

2 Analysis

2.1 ”al-nahr wa-l-mawt”

The poem “al-nahr wa al-mawt” is taken from Badr Shakir al-Sayyab's diwan named *ʾazhār wa ʿasātīr* from 1963, which is among the last collections of poetry by the poet. The title of the diwan – *Flowers and Myths* - suggests the theme around which the poetry centres, so too in the present poem where the river Buwayb is preconized in a suggestive depiction of nature and death. The poem is built up of 51 lines of uneven length, the longest lines consisting of 15 syllables and the shortest of 2 syllables. The first 34 lines form one section introduced by the Arabic numeral 1, whereas the remaining 17 lines form another section introduced by the numeral 2. There is no further division in the lineation of the poem, but there are several intersections between and in the middle of lines in the form of punctuation marks, such as exclamation and question marks as well as commas and ellipses (three dots). The stanzas are furthermore isolated in the layout by the use of blank space between the two paragraphs. The form and layout of the poem thus separates it immediately from the traditional structure of the symmetrical *qasīda* (see appendix 5.1, p.41).

2.1.1 Punctuation

In the first stanza of the poem there are several clauses overriding the length of the line, clauses that are instead separated by the use of different punctuation marks. In the beginning of the poem there are few punctuation marks: following the first two lines ending in ellipses, eight lines run on before being closed by a full stop. This paragraph is subsequently followed by an increase in the use of punctuation marks, in the form of questions marks, dashes, commas and exclamation marks. The increased use of punctuation marks in lines 23 to 34 helps increase the rhythm of the poem, and the different types of punctuation (question marks in lines 23, 24 and 26, ellipses in lines 27 and 34, commas in lines 31 and 33, exclamation mark in line 32) creates an increased tension in these eleven lines. The ellipse at the end of the stanza points forward to the succeeding one, a connection which is furthermore created by the repetition of the last word in line 34, *Buwayb*, in the first line of the second stanza. In contrast to the broken punctuation structure of the first stanza, the 17 lines of the second stanza consist of only four sentences each closed by a full-stop. The

clauses of this stanza are prolonged and stretched out by the use of dashes, colon and commas, in contrast to the preceding stanza where the occurrence of "heavy" (Lennard, 2006:116) punctuation marks accelerates the rhythm. In contrast to the lingering and continuous ellipse of the final line in the first stanza, the last line of the second stanza ends in an exclamation mark, giving finality not only to the line or stanza but to the whole poem.

2.1.2 Rhyme scheme

While there is no regular rhyme scheme in the poem one can discern a pattern in the end-rhymes, where all end-rhyming words are of the rhyme-type *muqayyada*, i.e. ending in a closed consonant (see appendix 5.4, p.48 for the rhyme scheme of the poem). Some are *muqayyada murdafa*, i.e. having a long vowel immediately before the rāwī (25 rhyme words) and the other mujarrada, i.e. being preceded by a short vowel in the penultimate position (26 rhyme words). If not counting the name *Buwayb* as a rhyme type, the poem has altogether six different rhymes that are repeated with some regularity throughout the poem: the *muqayyada murdafa* -īn, -ām, -ūr, -āl, –ār, and the *muqayyada mujarrada* -ar. The *rāwī* is the consonant *rāʾ* in more than half of the rhymes, and when considering that the consonant *lām* belongs to the same category as *rāʾ* in a linguistic sense, both of them sharing the same articulatory characteristic of voiced liquids, a pattern emerges in the choice of rhyme words. This pattern is also corroborated by the fact that the remaining rhyme consonants *mīm* and *nūn* also are of the identical linguistic category of voiced nasals. The linguistic identity of the consonant sounds in the end-rhymes creates a sonorous unity throughout the lines of the poem. Both liquids and nasals are sounds that are in close approximation to the vowel sound, the liquids in their floating nature and the nasals through their unobstructed air passage through the nose. This rich sonorous identity expressed through the end-rhyming words gives the poem a sense of unity. The floating characteristic of the consonant sounds in the poem also adds to the theme of water, together with the invocation of *Buwayb* and the repetition of words connected to the element of water.

Furthermore the end-rhymes help the tempo of the poem, as the rhymes (identical or full) points alternately forward, accelerating the tempo, and backwards, slowing it down (Lennard, 2006:197). For instance, the a- and b-rhyme of the poem could be seen as accelerators in their continuous repetition throughout the poem. One can also notice that the rhyme words are often repeated in pairs or larger clusters, either together (as in line 1-5: aabbb) or cross-rhymed (as in lines 48-51: bgbg). There are also instances of chiasmic

rhymes, e.g. in line 16-19 where the rhyme consonants r and l rhyme in a mirror symmetry of bffb. Most of the lines however are of the type single rhyme, i.e. with only one pair of rhyming lines (Lennard, 2006:80).

2.1.3 Repetition

Since 28 of the lines in the poem end in identical rhymes, i.e. words that are repeated verbatim in line final position, one could argue that the stylistic device is not so much rhyming as repetition. The remaining 23 rhyme properly somewhere in the poem with exception for the word *nahr* (assuming this word is vocalized according to standard orthography, otherwise it rhymes with other words ending in –ar, e.g. *maṭar*). Including *Buwayb* ten rhyme words are repeated at least once and out of the poem's 51 lines, there is only one word in final position that does not rhyme, namely line 23 and the word *nahr*. This word can be found only once more in the poem, in the middle of line 10 and in the title of the poem.

The noun is also implied in the invocation of *Buwayb*, which is the river in the poet's home town Jaykur. The invocation (*yā*) *Buwayb* is repeated seven times in the poem, six times in the first stanza (lines 1, 2, 7, 9, 27 and 34) and only once in the second stanza (line 35). This repetition could be seen as a refrain of the poem, a phrase that "helps to organize the poem, to emphasize the main theme" (Moreh, 1976:322). The distinction of the word *nahr* as standing unrhymed in the poem underlines the use of the word, as connected to the title as well as the theme of the poem (again, this is based on the assumption that the word is vocalized in this fashion). Lennard writes that the connective feature of the end-rhyme is further enhanced "if lineation and layout are subtracted" (2006:189), and the repetition of similar sounds help "organise the relation of words" (Ibid.). Since the lineation of this poem is irregular the unity of sound and repetition created in part by the end-rhymes constitutes the back-bone of the poem.

The lines are also interconnected through the repetition of words in succeeding lines, both in the repetition of rhyme words, and in the repetition of words inside lines. Some examples of this are the word *ʾajrās* in the third line is repeated in line 5 and line 43, the word *al-jarār* in line 4 that is repeated in the next line, both repetitions contributing to the cohesion of these lines. *al-asmāk* of line 19 is mirrored in *al-samak* of line 24, *qarāra* in the first line of the poem recurs in line 21 in the form *al-qarār* and in line 38 in the form *ʾastaqarru*. This practice of using "two terms [that] are two different derivatives of the same

root" (*Encyclopedia of Arabic Literature*, 1998:660) is called *ištiqāq* and is a kind of paronomasia, "possibly the most popular rhetorical figure" (Ibid.). The repetition of words (both verbatim and words constructed from the same root) adds to the theme of the poem, as it is words connected to the central theme of the poem that are repeated ("water", "jar", "fish", "depth" etc). There is also repetition of phrases, such as *ʾawaddu law* in combination with a verb in the perfect tense in the first person singular in line 11 that is repeated in line 15, 20, 28 and 47. This phrase gains momentum with each repetition, building up the first person's wish and at the same time underlines the incompletion of it as it repeats. There are also repetitions of whole lines, such as *fayadlahimmu fī damī ḥanīn* which is repeated in 8 and 44, adding to the desperation of the exclamation with each repetition.

2.1.3 Address

The poem's first person addresses the river *Buwayb* throughout the poem, alternately in direct address (lines 1, 2, 7, 9, 27, 34, 35), in connection to the noun *nahr* with the affixed pronoun in first person singular *-ī* (line 10), with the affixed pronoun in the second person singular *-ka* (lines 9, 14, 17, 20, 21, 28, 32, 34) or the unfixed personal pronoun in the second person singular *anta* (lines 23, 27). This address of pronouns can only be found in the first stanza of the poem, which differentiates the two stanzas and gives them separate tones. *Buwayb* is however addressed in the first line of the second stanza, but this could be seen as a connective device to tie the two stanzas together. The shift in perspective between the two stanzas is thus created partly by the use of direct address. The first person of the poem is evident in the conjugation of the verbs in first person singular, but also in the use of the affixed personal pronoun in the first person singular. This voice in the poem can be found in lines 8, 10-3, 15-6, 20-1, 28-9, 32, 38-9, 41, 43-4, 46-51, i.e. in nearly half of the poem's lines, and there is an escalation of instances of the grammatical first person towards the end of the poem. The focus of the poem thus shifts from the first stanza's dialogical tone to a note more approaching the soliloquy in the second stanza. This is achieved through the shift in direct address and the intensification of the use of personal pronoun of the first person as well as conjugations of verbs in the first person.

2.1.5 Metrical analysis

The syllabic structure of the poem is fairly regular with a majority of the lines in the first

stanza following the structure: X X ∪ – / X X ∪ – / X X ∪ – (lines 3-6, 8, 10-15, 17, 19-21, 23-25, 28 and 30-34), where the X indicates a varying short or long syllable. This pattern accords with the metre *rajaz* (*Encyclopedia of Arabic Literature*, 1998:621). In the second stanza of the poem, the metrical structure of the *rajaz* can be found in all but one line (35). Slight variations of the individual metre were common in the classical poem, giving the poet some freedom of combination in the making of the line (Wright, 1996:374). The remaining lines that are not metrically structured according to this pattern are the short initial lines of the poem, which taken together forms two iambs, i.e. a *rajaz* foot. While the poem does not read out perfectly in the metrical pattern of *one* uniform metre, the rhythm of the line does accord to the iambic structure of the *rajaz*. There is for instance a repetition of times (the rhythmical units of short or long syllables) in lines 7, 9, 16, 18, 27, 29, adding to the metrical structure of the poem.

The use of *sukūn* in the poem is arbitrary, sometimes emphasizing that the rhyme word is end-stopped (e.g. lines 3, 10, 47, 48), sometimes rather superfluously indicating a pause in lines ending in a full-stop (e.g. lines 7, 23, 32). This is however presupposed unless the rhyme word is vocalized, according to the reading of standard prose in which a word in final position in a sentence is read out in pause form (Wright, 1996:368). There is only one occasion where a word in final position is explicitly vocalized in the poem, and that is in line 42 where the word *al-ḥazīnū* ends in a *damma*, which is prolonged according to poetic rules (Wright, 1996:368). The effect of this vocalization is that the word, which would otherwise rhyme on the letter *nūn* (the c-rhyme in lines 6, 8, 43, 44 and 47), now rhymes on the long vowel *ū* and stands unrhymed. The elongation of the final vowel gives the line an additional long syllable which makes the line end in two long syllables, a phenomenon only occurring once more in the whole poem, namely in the unrhymed line 23. Here the final word *al-nahr* creates the additional long syllable of the line. In contrast to the iambic finale of all other lines in the poem, these two lines are emphasized syllabically. Hence, the poet may have employed the practice of vocalization in the rhyme words only when he wanted to give attention to these lines and the specific words at the end of them.

2.1.6 Summary

In summary *al-nahr wa al-mawt* is a poem of two heterometric stanzas with irregular number of feet in each line. The lineation of the poem is based on a straight left-hand margin with irregular lines towards the right-hand margin. The poet has employed both enjambment

and end-stopped lines in a combination of the metre *rajaz* and iambic tri- and tetrameter as well as lines with only one foot but syllabically structured in iambs. The rhyme-scheme is irregular in the traditional sense, as is the lineation and metrical structure of the poem. Both repetitions and connective markers in the form of paranomasic words help to weave the thematic unity of the poem. The rhythm of the poem is created by an interplay of punctuation and tone of perspective between the poem's two stanzas, where the division created by the numerals as well as the blank space adds to the different tones. Most technical features of the poem (lineation, rhyme scheme, metre) are typically modern, as opposed to the conventions of classical poetry.

2.2 "al-jurḥ"

Adunis' poem "al-jurḥ" is taken from the anthology *Victims of a Map* in which Adunis together with Mahmoud Darwish and Samih al-Qasim are presented to an English readership with poems in Arabic and in English translation. The poem is the longest in the material of this paper, with 63 lines divided into 5 stanzas separated by the Roman numerals I-V. The stanzas are built up of irregular number of lines, the first containing ten lines equally divided into two paragraphs, the second containing 16 lines divided into two paragraphs of six and ten lines each, the third and fourth containing ten lines each equally divided into two paragraphs and the fifth and last stanza containing 17 lines divided into two paragraphs of seven and ten lines each. There is thus regularity in the skeletal structure of the poem where each stanza forms a typographic unit ending with a full stop (see appendix 5.2, p.43).

2.1.1 Punctuation and address

The nine paragraphs of the poem form units in the lineation as they are separated by blank space, and the five stanzas (introduced by the Roman numerals) all form syntactic units marked by a full period, with exception of the fourth stanza. In addition to this most paragraphs form syntactic units as well, except the second stanza where the reading of the first paragraph continues into the following paragraph by the use of a semi-colon. The second paragraph in this stanza is furthermore the only one that contains punctuation marks at the end of the lines other than the comma and period; here one can find dashes, question marks, colon and citation marks. This paragraph separates from the others in such that the first person of the poem 'gives voice' to the addressee of the poem – *al-jurḥ*. From the first

stanza's repeated nominal clauses with *al-jurḥ* as subject in which "the wound" is described, the second stanza directs itself towards *al-jurḥ*, giving it voice (*ʾamnaḥu ṣawta al-jurḥ*) in a dialogue framed with quotation marks. In the final two lines of this paragraph *al-jurḥ* is speaking, expressed in the personal pronoun in the first person *ʾana*. The poem then continues in the third paragraph with the first person turning to *al-jurḥ* in direct address, both with *al-jurḥ* as a direct object affixed to the verb (*sammaytuka*, line 27 and 29) and with the vocative marker *yā* (line 28 and 36). The following stanza lacks direct address, as the first person expresses an unfulfilled wish in the conditional clauses beginning with *law.* In the final paragraph, the first person of the poem has identified and fused with *al-jurḥ*, expressed in the use of the first person plural *naḥnu, naxīlu al-jurḥ* in line 49, and in lines 57 and 58 where the first person addresses *yā ʿālaman* with imperatives (*ʾamṭir* line 47 and 49, *huzzanā* line 49) and the following declaration that *ʾaqrabu minka al-jurḥ* and *ʾajmalu minka al-jurḥ* ("the wound is nearer than you", "the wound is more beautiful than you"). In this stanza, the first person turns towards "world charged with dreaming and longing".

2.1.2 Rhyme scheme

While there is no overall comprising rhyme scheme, there is a structure of rhyming words within each stanza and paragraph. Each stanza contains between 4 and 6 different types of rhyme which accumulates throughout the poem, so that the first stanza rhymes on the types a-e, the second f-j, the third l-n, the fourth o-p and the fifth and last q-s. There are however one rhyme that recurs in all stanzas of the poem – the b-rhyme. This rhyme is of the type *muqayyada mujarrada* and is represented in a majority of the instances by the eponymous word *al-jurḥ*. The word is repeated in final position fourteen times throughout the poem, and with an exception of two other words repeated only once each, *al-jurḥ* is the only word repeated verbatim (in rhyme position) so numerously. Jayyusi writes that the rhyme "can be the culmination of what the poet wants to say" (1977:623), and in this case this culmination coincides with the title of the poem, or is eponymous of it. One can also remark that there are words in final position that according to traditional poetics cannot be used as rhyme words, i.e. words which end in a long vowel (affixed pronoun of the first person in line 17, 18 and 20). The convention of rhyming in traditional Arabic poetry dictated that the *rāwī* must be a consonant (Wright, 1996:352), in instances where the rhyme word ends in *ī*, *ā* or

ū, the vowel must a prolonged short one according to the rules of elongation of vowels in final position. The long *ī* of the affixed possessive pronoun was not accepted as a rhyme word (Ibid.).

2.1.3 Enjambment

The irregular rhyme scheme is also enhanced by the use of enjambment. Had the word *al-jurḥ* for instance not been positioned at the end of line 9, but followed the rules of the end-stopped line as it forms the subject of the predicative *ʾīmāʾatun* in the following line, the final word of this line *mawtinā* would have rhymed with the final word of line 4 *ahdābinā*. The break in this structure, produced by *al-jurḥ* being left at the end of line 9 repeats the eponymous word in a monotonous way. It also makes the final word in line 4 stand unparalleled by a rhyming partner, although it is matched by rhyming words in other positions (i.e. the word *mawtinā* in line 9). This phenomenon can be found in other places, for instance in lines 62 and 63, where the verb *yaġwī* in initial position in the final line has its subject *širāʿan* in the line above. If the verb had followed immediately after the subject in the relative clause, *yaġwī* would have rhymed with *jabīnī* in line 55.

The carrying over of semantic and syntactic information from one line to the next distorts the symmetry of the poem, but at the same time adds to the unity of the same. Since each line does not represent a closed unit the lines are connected through the enjambment, and the rhythm of the poem flows instead of being halted at the end of each line. There are several other occasions where the poem neglects the rule of end-stopped lines so crucial to the classical Arabic poem, and continues the syntactic unit over the length of two or more lines. In many places this is done in such a way that the complement of a nominal clause stands as the initial word in the line following the one containing the subject. This can be seen for instance in the example above, in lines 9 and 10 where the subject *al-jurḥ* holds the final position in line 9 and the predicate *ʾimāʾatun* the initial position in line 10. Furthermore this can be seen in lines 39 and 40 where the word *madīnah* of line 10 is the *muḍāf* and the final word in the preceding line *baqāyā* the *muḍāf ʾilayhi*, the whole *iḍāfa* forming the subject of the *law*-clause initiating line 39. This phenomenon can be found also in the final two lines of the poem which consist of two verbal clauses. The object of the first clause - *širāʾan* - found in line 62 is also the subject of the verb in the succeeding line - *yaġwī*. The

separation of the two grammatically linked elements halts the reading of the poem. The enjambment in the Arabic poem can be contrasted to the practice in the translation (see appendix 5.8, p.55) where the lines are somewhat normalized, and enjambment avoided.

2.1.4 Repetition

Besides the structure of rhyme words there is also a pattern of repeated introductory constructions that can be found throughout the poem, often in clusters of two or more lines. The repetitions comprise single words (*li* in 11, 13, 14 and 15), phrases (*ḥīnamā yaṭūlu* in lines 7 and 8) and constructions (an imperative clause followed by a comparative clause in lines 57 and 58). There is an obvious increase in line initial repetition of words and phrases towards the end of the poem, which helps building up the tempo. The pattern of introductory words and phrases is more stringent than that of end-rhymes. This reverses the traditional unifying feature of the end-rhyme, and makes the poem mirrored in its initial structure of repeated elements. Furthermore the repetition of the title of the poem, totally twenty times in the whole poem (fourteen times in rhyme position), adds to the poem's urgent tone.

The pattern of repeated syntactic constructions in this poem can be seen for instance in the first paragraph of the poem. There is no verb in this paragraph, the five lines make up three identical clauses consisting of a subject and a predicate, where the subject of each sentence is a noun defined by an adjective in the form of active participle (the first and third clause containing also a preposition phrase), and the complement is an *ʾiḍāfa* where the *muḍāf* in all three clauses is the word *al-jurḥ*. Whereas *al-jurḥ* forms the complement to the clauses in the first paragraph of the first stanza, the word is instead the subject in three clauses in the second paragraph. The first paragraph can be said to introduce *al-jurḥ* by means of describing it as an object, whereas the second paragraph shifts focus and describes *al-jurḥ* as a subject (both grammatical and semantic).

2.1.5 Metrical analysis

In analogy with the broken pattern of rhyme in the poem, the syllabic structure is characterized by repetition but not regularity. In the first stanza the pattern X X ∪ – / X X ∪ – / (∪ –) can be found in line 1, 3, 4, 9 and 10, where the X indicates a varying syllable. Like in the previous poem “al-nahr wa al-mawt”, the pattern of this poem accords with the

metrical structure of the metre *rajaz*: X X ∪ – / X X ∪ – / X X ∪ – (*Encyclopedia of Arabic Literature,* 1998:621). This metre is considered to be the oldest, and it's most common varieties are the dimeter and the trimeter (Wright, 1996:362), both of which can be found in "al-jurḥ" with a majority of the occurrences being in the dimeter. Further in the poem the metrical structure of the *rajaz* metre can be found in a majority of the lines; in the second stanza lines 11, 13-15, 17-20, 22 and 25, in the third stanza in lines 28-31, 33, 34 and 36, etc. Most of the lines in the poem are too short to be metrically defined according to the classical rules of prosody, since the syllabic structure of all metres in the metrical system of Arabic poetry is based on the di- or trimeter, i.e. the occurrence of a foot at least twice (hence the di-) in a line. In lines with less than eight syllables the feet making up the metre can not be discerned. One can however define the rhythm, and identify possible singular feet, and a syllabic analysis shows that the initial structure of *rajaz* (i.e. X X ∪ –) can be found in most lines of the poem. The pattern X X ∪ – can furthermore be found in the metres *al-basīṭ, al-sarīʿ and al-munsariḥ* (cf. Retsö, 2002:23f), it is thus a common pattern for various Arabic feet.

Adunis has also written a number of prose poems, a genre called *sajʿ* in Arabic and which differs from regular poetry in some aspects but likens it in others. The poem "al-jurḥ" shows some of the characterizations of a prose poem (such as the heterometric lineation, the lack of a regular rhyme scheme etc), but a main feature of the prose poem is the lack of "discernible or formal metrical scheme" (Starkey, 2006:89). The investigation of "al-jurḥ" for this paper has argued that the poem shows a fairly high degree of metrical structure, and because of this it is considered a poem, and not a piece of *qaṣīdat al-naṯr*.[3]

2.1.6 Summary

In summary, this poem is built up of a heterometric lineation with an irregular rhyme scheme and the metric pattern in majority of the metre *rajaz*. The poem is divided into five stanzas, which in turn are divided into two paragraphs each, and the stanzas represent syntactic units. The enjambment of the poem breaks the rhyme scheme and forces the metrical structure to override the length of the single line. The rhyme scheme of the poem is not regular, but shows a degree of regularity as the rhyme types succeed each other throughout the poem in a linear fashion.

[3] For a discussion on the difference between free verse and prose poetry, see for instance Moreh, 1989.

2.3 “laḥn ġajarī”

The poem “laḥn ġajarī“ by Mahmoud Darwish is the shortest of the three poems in the material with its 33 lines. It was first published in the anthology *Victims of a Map* and later in the collection *ḥisār li-madāʾih al-baḥr* in 1980. When viewing the poem on the printed page (see appendix 5.3, p.46) it is clear that this poem is not only the shortest, but also the most uniform in structure of the three. Six stanzas make up the poem without any separation markers such as numerals, which can be found in the other two poems. The first four stanzas consisting of five lines each, the fifth of seven lines and the last of six lines. The shortest lines are the second lines of each stanza, with three syllables in the structure of a conjunction and an indefinite noun. The increase in the number of lines towards the end of the poem creates a density in the rhythm as the syllabic pattern of the lines remains the same but identical syllables are added to the stanzas.

2.3.1 Punctuation

The punctuation of the poem follows the lineation, each stanza ends in a full-stop, with exception for the fourth stanza where punctuation is lacking which points forward towards the subsequent paragraph. Although there is no punctuation within a line, there is still division and pause in the form of silenced words in final position. The first three lines of each stanza form a syntactic unit, expressed by the enjambment marker of vocalized words (e.g. *wāḍiḥun* in line 1, *bintu* in line 2) in final position, as well as the separation of the subject (e.g. *ṣawtu* in line 7) and predicate (e.g. *yaḥfaru al-xaṣara fī al-ḥajar* in line 8) over two lines. There is no full-stop at the end of these syntactic units, but they are paused with *sukūn* at the end of the third line of each stanza. In contrast to “al-nahr wa al-mawt” and “al-jurḥ” the only punctuation mark used in “laḥn ġajarī” is the full-stop. The final line of the poem ends in an ellipse, which decelerates the rhythm and makes the last words of the poem resonate and die out.

2.3.2 Rhyme scheme

The rhyme scheme of the poem is: abcac abcec abc0c abc0c a0c00cc aaceac, where the zero signifies a word that does not have a rhyming partner elsewhere in the poem. The structured repetition of the abc-rhyme in the first four paragraphs is broken in the fifth and sixth, where

only a and c (first and thirdly) is retained. There is also an increase in disorder in the fifth and longest paragraph of the poem, where one can find most blank lines, i.e. lines that do not rhyme (22, 24, 25) in the whole poem. The broken rhyme scheme of the three middle stanzas is paralleled by the vocabulary. Whereas the first two and the final stanza of the poem contains adjectives and verbs that are somewhat neutral (e.g. *wāḍiḥun* – "clear", *xarajat* – "went out", *māliḥun* – "sour" etc.), the third, fourth and fifth stanza show an increase in dramatic expression in the vocabulary (e.g. *jāriḥun* – "predatory", *yaksiru* – "breaks", *yaqtalūnanā* – "they kill us" etc.).

Besides rhyming on the *rāwī* in the a-rhyme that is repeated in the first line of each stanza, the final words of these lines are all of the identical morphological structure *ʾism al-fāʿil* (active participle). As the scheme shows the rhyming consonant of all the final lines of each stanza is one and the same - *rāʾ*, and furthermore the *rāwī* of all initial lines in the poem's six stanzas is one and the same - *ḥāʾ*. This analysis of rhyme words however is based on the words in line final position without consideration for syntactic divisions. Darwish has used enjambment throughout the poem, letting clauses stand divided by the break of lines, but still united by the cohesion of vocalization. For instance, the first three lines of each paragraph form a sentence, ending in a word with *sukūn*. There is thus one structure of rhyme words in the presented lineation, and one syntactic structure overriding this lineation.

2.3.3 Metrical analysis

A syllabic analysis shows that the stanzas of the poems follow the same metrical pattern. A count of the syllables in the first two lines of each stanza together gives the pattern: X X – – ∪ – ∪ – – (–), where the X indicates that the syllable is varyingly either short or long, and the long syllable in parenthesis indicates that the final long syllable is absent in some of the lines. This syllabic pattern can be compared with the pattern of the remaining lines in each stanza, which looks like: X ∪ – – ∪ – ∪ – – (–). Hence, there is a regular syllabic pattern repeated in all lines of the poem's six stanzas. Furthermore, this syllabic analysis is based on the assumption that the short vowels at the end of words in line-final position are prolonged, thus counting *bintu*, *ṣawtu* and *baytu* of line 2, 7 and 17 syllabically as *bintū*, *ṣawtū* and

baytū. The structure overriding the poem in its entirety could be analysed as follows: X X ∪ – / X X – ∪ / X X which is the pattern of the metre *xafīf*, or as: X ∪ – / X ∪ – / X ∪ –, which is the pattern of the metre *mutadārik*. Only one line in the whole poem shows a syllabic structure deviating from this pattern, which is line 6 where the second syllable is long in contrast with the pattern which requires a short syllable in this position. The second line of each stanza is built up of three syllables, which is really too short to discern any type of foot, however if taken in account together with the preceding line, the structure coincides with the metrical structure of remaining lines.

According to Moreh (1976:218), the *xafīf* metre was not commonly used by the poets of *al-šiʿr al-ḥurr* since it is based on two types of feet (the iamb ∪ – and the trochée – ∪) in contrast to one single type (∪ –) in the *mutadārik* metre. The use of metres which were based on more than one type of feet was avoided because of their restricting nature on the freedom of the poet. We can thus assume that the metre present here is the latter. As the metrical pattern of the *mutadārik* metre continues over the length of the line, Darwish has made use of enjambment also in this respect.

2.3.4 Repetition

The overall structure of each stanza in the poem follows the same pattern: the initial line of each stanza is made up of an indefinite noun complemented by an adjective in the form of an active participle (*šāriʿun wādiḥun; ḥulmun māliḥun; qamarun jāriḥun,* etc.); the second line of the conjunction *wa* and an indefinite bisyllabic noun (*wa bintū*; *wa ṣawtū; wa ṣamtū,* etc.); the third line starts with a verb whose subject is the noun in the preceding line (*yaštahīnā ʾiḏā ʿabar*; *xarajat tulṣaqu l-ṣuwar*, etc.) the fourth and fifth line (of the three first stanzas) following the same identical syllabic pattern, but not the syntactic pattern (see lines 4, 5, 9, 10, 14, 15, 19, 20).

The first five lines of the poem's longer fifth and sixth stanzas follow the same structure as the above, with an addition of one and two lines respectively which both follow the same syllabic pattern as the fifth line of the first four stanzas. The uniform syntactic structure of the poem gives it a solid framework in which the diction can move and grow. All clauses are declarative, and a majority of the subjects in the clauses are indefinite. This lends the poem a kind of universal tone, there are no questions and few defined grammatical

persons in the poem. The subject of the verb *yaqtalūnanā* in line 19 is not identified, and neither the first person plural in lines 19, 25 and 27.

When considering the poem in its entirety repeated patterns of word choice and syntactic structure emerge. The initial two lines of the first stanza are repeated verbatim in the first lines of the last stanza, thus creating the circular structure. Even though the external structure is rigid, the semantic feature of this structure escalates from the first paragraph to the fifth, and then deflates in the sixth and last stanza, adding to the circular structure. The lack of formal division between the stanzas also adds to the floating character of the poem, as does the uniform introduction of each stanza. The final two lines in the first stanza are repeated as a parallelism in the final two lines of the poem: *wa bilādun baʿīdatun* / *wa bilādun bilā `aṯar* and *wa xiyāmī baʿīdatun* / *wa xiyāmun bilā `aṯar* with the first stanza's *bilādun* (“country”) replaced by the final stanza's *xiyāmī* and *xiyāmun* (“my tent” and “tent”). *xiyāmun* and *bilādatun* can be seen as parallelisms, as the 'country' and in a narrower sense 'home' in the traditional Bedouin society was represented by the tents gathered in a transient dwelling place. The tents/home can also be interpreted as the tents of a refugee camp, adding another dimension to the interpretation of the poem. The addition of the affixed pronoun of the first person in the penultimate line adds to the contrast between the indefinitive phrases in the beginning of each line, and the hard and dark destiny of the “I” in the last lines.

2.3.5 Address

The first person can first be noticed in the affixed first person pronoun line 9 where *ḥabībatī* is addressed, and in the following line where the pronoun is repeated on *rimšī*. The third stanza contains no grammatical person, the fourth only one occasion where the first person plural is the direct object affixed to the verb in *yaqtalūnanā*. Then follows an increase in the use of grammatical person in the fifth stanza, where the first person plural appears both as an affixed object, and as the subject affixed in the verb *ʾiqtarabnā* and *taʾabnā*. The lack of any grammatical person in the introductory stanza adds to the sense of universality, and the addition of the first person in the otherwise syntactically (and semantically) similar last stanza narrows the perspective down, from the universal to the personal. The repetition of the final lines does however create a sense of hopelessness, nothing has changed throughout the poem, it ends where it started. The addresser and the addressee remain unknown to the reader, thus giving the poem a sense of generality.

2.3.6 Summary

In summary, the poem “laḥn ġajarī” is a structured poem, although with heterometric lineation. Repeated identical syntax in all stanzas of the poem creates an external structure in which the theme of the poem evolves. There is a increase in tempo in the fifth stanza of the poem, where both rhyme scheme and syntax combine in creating a disordered paragraph. The use of grammatical person is also increased in this stanza, which is furthermore the longest of all stanzas in the poem with its seven lines. The circular structure of the poem, which is expressed both in rhyme scheme and syntactic constructions, contributes to the tone of finality and lack of change in the poem.

3 Discussion and conclusion

3.1 Modern vs. classical poetry

Since Badr Shakir al-Sayyab was the pioneer force behind the Free Verse Movement, while Arabic poetics was still closely tied to the idiom of classical poetry, one could expect his poetry to be the most bound by traditional poetic values. His poem is from "the pioneer phase" (Jayyusi, 1977:147) of the modernist poetic movement in Arabic, a phase in which poetic experimentation and liberation started to gain serious ground, but still had not established. However, it was a poem by the youngest poet in the material – Mahmoud Darwish - that represented the most formally bound and uniformally structured piece of the three poems studied. Not surprisingly, the poet famous for advocating modernism, Adunis, contributed with the least formally bound poem. The aspects of lineation, rhyming, metre and internal structure in the three poems showed different degrees of adherence to the characteristics of traditional Arabic poetry and will be discussed in the following.

The main formal requirements of the classical poem are the fixed pattern of symmetry and balance (Allen, 1998:120), the symmetry being realised through the mono-rhyme and the two hemistichs of the poem, the balance "produced by the metrical division, through the two caesuras in the single verse" (Ibid.). This symmetry is the most obvious feature of classical poetry, and the one that the reader is confronted with at a first glance of the poem (or traditionally an expected feature of the oral presentation of the poem). Therefore the neglection of this symmetry produces a very distinguishing effect, and could even entail a reading of the poem as more modern or subversive (vis-à-vis the poetic tradition) than other features of it might show. The introduction of free verse in Arabic poetry generally entailed that liberty was taken with "the length of the line, the number of the *taf'īlas* used and the rhyme pattern" (Moreh, 1976:115). All these liberating features can be found in the material of this paper, but in different degrees in the three poems.

3.2 Lineation/punctuation

The first impression of the poems based on viewing them on the page gives that "al-nahr wa al-mawt" is the least structured in respect to lineation, followed by the five-stanzaic "al-jurḥ" and finally the well proportioned paragraphs of "laḥn ġajarī" (see appendices 5.1-3, pp. 41-46). The practice of punctuation employed in each poem contrasts with the traditional

symmetric poem, where lines were end-stopped and each line formed a syntactic as well as semantic unit. The irregular lineation presents the most obvious departure from classical poetics, and can be found in all three poems of the material. Lennard writes that "punctuation is to words as cartilage is to bone" (2006:105), giving the words in a line (or a poem) room and ability to articulate in certain ways. Punctuation in normal Arabic prose is generally a practice of using the full period at the end of a sentence. Clauses are normally connected through the use of the conjunction *wa* or other constructions, and sentences usually long. The use of punctuation in the classical poem only meant a period at the end of the end-stopped line. Hence, the punctuation in the poems studied contrasts both against traditional poetic practice and the common practice of normal prose (although punctuation in Arabic prose is not regulated and governed by as many rules as for instance the practice in English or many European languages).

al-Sayyab uses five different types of punctuation marks, ranging from the "heaviest" (Lennard, 2006:116) full-stop to the "lightest" (Ibid.) dash. The marks are used at the end of lines as well as in the middle of them, dividing clauses and phrases into rhythmic units. Adunis uses seven different types, with the semi-colon and *guillemots* (French quotation marks) additional to al-Sayyab's use. In contrast to "al-nahr wa al-mawt", where the punctuation marks are used in the whole poem, the marks in "al-jurḥ" are concentrated in the second stanza. Here the punctuation adds to the increase in rhythm and tension in this stanza. The poem "laḥn ġajarī" is again the most uniform in structure also in respect to the use of punctuation. The poem's six stanzas form six syntactic units closed by a full-stop. No other punctuation marks are used in the poem, which ends in an ellipse, indicating "a trailing-off into silence" (Lennard, 2006:133).

3.3 Rhymes and repetition

The feature of rhyming in the three poems studied showed different degrees of importance for the melody of the poem as a sonorous unit. The rhyme schemes discerned in the poems studied are evidence of a subversive practice vis-à-vis the traditional mono-rhyming poem. deYoung argues that the feature of a variable rhyme scheme was introduced as early as in the classical period, but that the practice did not establish as an accepted poetic practice until the Free Verse Movement (1998:194). There is a conception of free verse or modern Arabic poetry (and poetry in other languages as) that it has lost all features of the traditional poetic idiom, Allen for instance states that "assonance and repetition" (1998:121) has replaced

elements in the modern poem that were "traditionally associated with rhyme" (Ibid.). The analysis of the poems in this paper suggests differently. It is true that the organisation of the classical poem around the monorhyming final word of each line is abandoned in modern Arabic poetry, and it is obvious that modern poems at first sight bear no resemblance to the strictly symmetrical hemistichs of the classical poem in which the lines were arranged so as to "emphasize the end-rhyme of each line" (Allen, 1998:120). However, the rhyme can still be found in modern poetry, and as this paper suggest, it plays not a minor role in the poetic language of these modern poems. End-rhymes are employed in all three poems, but not in the traditional sense. They interact with other features such as sounds, paronomasia and repetition to tie the lines together and emphasize the theme of the poem.

Moreh writes that the phenomenon known as *ʾiytā*, (إيتى "the repetition of the same word in rhyme through the same poem" [1976:221f]) became "a fashion" (Ibid.). When the end rhyme lost its importance as a final marker of the end of a line in the dissolving of the metrical structure in modern Arabic poetry, one can see in the poems analysed that the rhyming features inside the line and between lines and stanzas appeared. However, the end rhyme is still used but possibly with different connotations, and for different reasons. deYoung writes that the convention of the mono-rhyme was broken even in the classical period, in the poetry of strophic form - the *zajal* and the *muwaššah* - that had its origin in Arabic Spain (1998:194), but she states that the *establishment* of the varying rhyme scheme occurred together with the Free Verse Movement (Ibid.). The pattern of rhyme words in the poems do not follow any regulated formula, which is a basic characteristic of modern poetry: every poem shows an individual rhyme scheme, as opposed to the pre-modern poem where the rhyme scheme often followed a set pattern (for instance the doublet or the sonnet). Although both assonance and alliteration occur in the poems, these features have not replaced the feature of the end-rhyme.

The type of rhyme used in the poems in the material varies, but the most popular type is the *muqayyada* (used in the two variations *mujarrada* and *murdafa*). Jayyusi writes that this type, the fettered rhyme, "tone down much of the pedantry and resonance" (1977:623) which consequently bring the poetic language "nearer to a conversational tone" (Ibid.). Since there are few occurrences of the rhyme type *muṭlaqa*, one can discern a trend towards a simpler poetic language. Of course, the fettered rhyme is more available since it can be made out of the 22 consonants in the Arabic alphabet, whereas the loose rhyme only has the three vowels to construct from. In al-Sayyab's poem, rhyming can be found both finally and initially in the line, and the repetition of words verbatim in rhyme position helps establishing

the tone and theme of the poem. Adunis' poem presents a rhyme scheme which accumulates and flows throughout the stanzas of the poem. The repetition of the eponymous word "al-jurḥ" in rhyme position binds the verses together. In "laḥn ġajarī", the rhyme scheme is very regular, with an interruption of structure in the fourth and fifth stanzas which mirrors the intensification of tone in these paragraphs.

3.4 Metrical structure

All poems showed a regular syllabic pattern to some degree and in all three poems metrical structures could be found, but the types of metre and the combinations of feet were different in the three poems. al-Sayyab's poem "al-nahr wa al-mawt" is composed in most lines according to the *rajaz* metre. In short lines where scansion was not possible the *rajaz* foot was still used in a majority of the lines, and in longer lines the di- and trimeter variation of the metre could be found. In Adunis' "al-jurḥ" the combination of feet into the metre *rajaz* occurred most frequently. The iambic structure is constant even though not every line adheres to the *rajaz* metre. Darwish's "laḥn ġajarī" could be analysed as built up of the metre *mutadārik* or the metre *xafīf*, both possibilities being equally plausible in respect to the poem's metrical regularity. However, the former interpretation is more plausible as it consists of *one* type of foot, in contrast to the latter in which *two* different types of feet are used.

The traditional poetic convention that proved to be the most charged and difficult to break was the formal, "that most intractable element in the inherited poem" (Jayyusi, 1988:8). In classical Arabic poetry, the line consists of up to 30 syllables divided over two hemistichs, divided into two symmetrical parts separated by a caesura (*Encyclopedia of Arabic Literature*, 1998:619). The symmetry (both visual and aural) underlines "the principles of rhyme and metre" (Allen, 1998:120). The poems in the material for this paper are made up of lines holding from 2 to 15 syllables. Interesting to note is that none of the poems analysed used more than 15 syllables per line. Most of the classical metres require a fixed number of syllables in each line, with a limit of 30 syllables per two hemistichs, hence a maximum of 15 syllables a line (or half verse).

The function of the meter is to build up a regular pattern of emphasis in the line and throughout the poem, and this function is still important in modern poetry. Lennard argues that "only in very boring poems will all lines conform exactly to the prescribed metrical pattern" (2006:8) and suggests furthermore that the metre chosen for a certain poem functions as a "template" (Lennard, 2006:5) from which the poet can make variations. The template of the poems in the material would consequently be the *rajaz* for "al-nahr wa al-

mawt" and "al-jurḥ" and the *mutadārik* for "laḥn ġajarī". The metre *rajaz* is by some held to be the metrical pattern "out of which all other metres have evolved" (*Encyclopedia of Arabic Literature*, 1998:645). Because of its metrical "looseness" (Ibid.) and its basic iambic pattern common to Arabic morphology, it might not be surprising that the *rajaz* is the metrical foundation in two of the poems analysed.

In the metrical analysis of a poem one must find the "basic pattern" (Lennard, 2006:5) of the line and work out if this pattern stretches over the length of the line and further to the whole poem. In the classical poem the basic pattern, or the template from which the poet started, was identical in all lines of the poem - such were the poetic rules. In modern poetry however combinations of feet are used in each line, and over the lines to vary the rhythm. Moreh writes that the poets of *al-šiʿr al-ḥurr* "mostly used eight of the sixteen classical metres of Arabic poetry" (1976:218) and he enumerates those eight metres, of which *rajaz* and *mutadārik* are included. The metre *xafīf*, which is based on two types of feet (in contrast to one type in *rajaz* and *mutadārik*), is excluded (1976:214). Out of a list of the metres used in 23 diwans that Moreh has studied, the metre *rajaz* was used in 156 of the poems (1976:219), therefore representing the most common metre in free verse. The *mutadārik* metre was used in 66 of the poems, less than half the number of poems composed in the metre *rajaz*. Jayyusi writes that the *rajaz* metre "began to be popular" (1977:607) in 1955, which she considers "a great gain for poetry" (Ibid. 608), as the metre was disfavoured in the classical poetry. Some of the lines in all three poems were too short to analyse syllabically, i.e. they contained too few syllables to discern a metrical pattern. This is precisely the practice of the poets of the Free Verse Movement who made the basic unit of the line *the foot* as opposed to classical poetry where *the line* itself was the basic unit of the poem. The short lines in the poems in the material consist of a single foot, and the iambic structure of the *rajaz* metre occurs most frequently in these lines.

When talking about modern poetry, the term *free verse* often comes up, but the word *free* might be misleading. Free verse in modern Arabic poetry means the freedom of composing the lines with irregular number of feet (Moreh discusses the term and alternative terminology 1976:211f). The foot is still the basic unit of the line, but the combination of feet into a certain metre is according to Starkey lost (2006:80). However, the poems studied in this paper all showed to some degree a metrical structure that can be deduced as certain metres. The rhythm of the line might be preserved, but the overall rhythmic structure of the poem as a whole, and as can be seen in classical poems, is lost. One characteristic of the free

verse is according to Starkey (1998:81) the use of metres that are based on only one pattern of foot, as Moreh also discusses (above). In contrast to the classical poem where the number of feet in each line was fixed, the poems analysed in this paper have irregular number of feet in each line throughout the poem. *Free* verse is hence not devoid of metrical structure, but of a more open form than classical poetry. Moreh defines free verse as "having relatively free patterns of stress" (1976:320) but arranged into units with "recurrent patterns by means of devices such as repetition, parallel grammatical structure, etc" (Ibid.).

3.5 Enjambment

The breaking of the traditional symmetry of poetry also affected the internal structure of a poem, as it liberated the poet both syntactically and semantically. Along with the liberation of the line came the practice of enjambment, giving the poet liberty to continue a clause or phrase over the length of the line, or fitting two separate clauses into one single line. The "aspects of symmetry and equilibrium of each verse" (Jayyusi, 1977:534) associated with the classical poem were some of the features that were made rid of, in various ways. The breaking of the convention of the end-stopped line was "one of the most important effects of making the number of feet variable" (deYoung, 1998:193). The rhythm of the line is produced rather with cadence than "formal scanned feet" (Moreh, 1976:320), i.e. with a rhythm more similar to the spoken language than metrical.

The enjambment present in modern Arabic poetry is one feature that separates it from the classical poems. In the classical poem the line was "self-contained" (Jayyusi, 1988:8), i.e. it was independent both semantically and syntactically vis-à-vis the pre- or succeeding line. The introduction of the formal feature of enjambment was made possible by the breaking of old poetic conventions (de Young, 1998:193). Enjambment in classical Arabic poetry was "absolutely forbidden" (Moreh, 1976:221), which restrained the poetic freedom of the poet. Lines of uneven length, enjambment and the typographical impression of modern poems contrasts greatly with the classical poem of equally long lines and fixed structure. "[T]he greatly increased flexibility" (deYoung, 1998:193) of modern poems makes the poetry seem even more free in contrast to the traditional form (Ibid.). The prosodic system of the classical poem is abandoned in favour of freedom of expression when it comes to arranging the lines of the poem.

What is interesting in the case of enjambment in the poems studied is that although a sentence may continue over the end of a line into the beginning of the next in the poems studied, the final word of a line often stands in pause form. Had there been a true

enjambment, the word would be read out fully, as it would have if it were in the middle of a normal sentence of prose. This could be seen as a compromise between modern form and classical structure. The practice of enjambment differs in the three poems: al-Sayyab and Adunis let the syntax and semantics override the length of the line but the final word in most lines is still in pause form (i.e. marked with *sukūn*), whereas Darwish is more congruent in leaving enjambed lines end in fully vocalized words. Moreh writes that the kind of rhyming ending with a *sukūn* was "abused /.../ by overusing successive enjambment, which became an obstacle to the reader" (1976:221). Words that are grammatically linked (such as subject and predicate, for instance in the poem "al-jurḥ" line 9-10, where the subject *al-jurḥ* is end-stopped with a *sukūn* and the object *ʾimāʾatun* follows in the following line) are intervened by *sukūn*, which breaks the "music of the poem" (Moreh, 1976:221).

3.6 Rhythm

Rhythm is such an important feature of poetry, and not the least so in Arabic poetry with its long tradition of oral preservation of poetry. One conception of what has happened in the development from the structurally strict pre-Islamic poetry to the contemporary Arabic poetry in its modern form, is that the element of rhythm and sound has undergone a shift within the poetic language. Classical poetry without "metre or measure" (Wright, 1996:351) was not considered poetry at all, but "merely rhymed prose" (Ibid), today there are prose poems as well as unrhymed but still metrical poetry. Whereas the classical poets used the rhyme and metre in expressing rhythm, modern poetry has diffused these elements to comprise the whole poem, with an addition to the end-rhymes with internal rhymes, alliterations, assonance and other types of sound elements. Describing modern Arabic poetry as having substituted the repetition of end-rhyme or feet with a repetition of sound and words is a simplification of the form of this poetry. As the analysis of the material for this paper suggests, the departure from the convention of the end-rhyme did not leave an empty space in the structure of modern poetry. The end-rhyme can still be found, and maybe it is just the purpose of using it that has changed from representing an important feature of symmetry to expressing and enhancing the theme of the poem.

The metrical pattern nonetheless, the poems in the material for this study differ from the strictly metrically arranged classical Arabic poem in regard to repetitions of phrases and words. In the classical *qasīda* for instance, the lines were built up on the same metrical structure but contained different formulations. Rhyme words were to have their base in one

and the same consonant but the words in the final position of the line had to be different. The study of the poems in the material for this paper shows that while the poems may adhere to some formal characterizations of the classical poem, the use of repetition and poetic license is far more common, which was to be expected from these modern poets. Rhyming is interconnected with word-play and other poetical elements associated with sound. This said, the features of the classical metrical system are not lost in modern Arabic poetry. Fixed metrical structure in line-length and rhymes in the classical poem have much to do with the oral nature of this poetry. Along with the developments in society that brought for instance the printing press, the literature in the Arab world has gone through a change also in its medium. As poetry began to be received as a written product instead of as a "heard or recited one" (deYoung, 1999:192), the mnemonic effect of the structural features lost some of its importance, when the "shackles of isometric lines" (Somekh, 1993:58) were broken. The heterometric feature of the poems in the material is an important characterisation of modern Arabic poetry.

3.7 Conclusion

No literature of any language can be said to be completely disengaged to the literary history of that language, and in the case of Arabic literature the heritage of the classical literature and poetry in particular is profoundly vivid in modern writing. The aesthetic conventions (semantic as well as technical) connected to the literary tradition was part of the Arabic "poetic heritage" (Jayyusi, 1988:1), which made the process of abandoning them both "intense, dramatic, and sometimes painful" (Ibid.). The metrical system used in the poems analysed could be said to have the metre as starting point, in that they use it as a framework for structure. Although the poems in the material are composed rather according to a certain foot instead of according to a fixed metre, they still show patterns of regularity in both rhythm and rhyme, patterns that can be measured and deduced. There is a clear continuity of poetic tradition from the classical poetry to the works of modern Arabic poets. Allen mentions that modern poets unaware of their poetic heritage have "not met with critical or popular success" (1998:217).

The poems in the material of this paper are only samples of the "early" modern poetry of the second half of the 20th century. The prosodic nature of the Arabic poetry of today is another topic for investigation, as Jayyusi states: "the major experiments continue" (1977:605). There is also the large group of Arabic poets in other than Arab countries that had an effect on the modernist movement, for instance the *majhar*-poets and their often

bilingual poetry, the hybrid nature of which is another topic for investigation. Moreh writes that these poets “have left the deepest impression upon modern Arabic poetry” (1976:1), and investigations of their form as well as comparisons with Arabic poetry composed in the Arab world would be interesting. The poems in the material are furthermore taken out of their political and cultural context and should they be interpreted and analysed in this context a fuller understanding of them would appear.

The fact that the youngest poet (and hence most 'modern' in the chronological sense) represented the most uniformally structured piece of poetry shows that it is not a linear development, and the Free Verse Movement did not force a clean break from the traditional values of classical Arabic poetry. The idiom of poetry is maybe the most individual language of all genres. As such, it might be fruitless to try to describe trends within a literary movement, but it is still possible to outline general tendencies. Adunis is strongly associated with the concept of modernity in Arabic poetry (Starkey, 2006:87), and his poem showed least rigidity in form of the three. Considered “the Arab world's modernist *par excellence*” (Allen, 1998:217), this might not be surprising.

Given that modern Arabic poetry is so interconnected with classical poetic formalities has implications not the least for the translation of modern Arabic poetry. Translators must give heed to the formal aspects of poetry. Further research into the field of comparative translation may offer insights about the nature of translation, as well as the complex structure of seemingly ”free” and ”modern” poetry. A next logical step from the kind of investigation presented in this paper could be to look at translations (both source and target texts) of modern Arabic poetry, in order to see what features of the poems are lost in translation. While the field of modern literary analysis may be much researched into, the field of comparative translation studies is not. Appendices 5.7-9 (pp. 54-58) are translations of the poems in the material, and a comparative reading of the translations shows that the formal equivalence (the equivalence of aesthetic elements as well as structure) has been disfavoured in favour of relating the 'meaning' of the poems. Of course, these translations are made for the anthologies in which the poems are presented, which could have an effect on their quality. Since the aim of the anthologies partly is to present Arabic poetry to an English readership which is not expected to know Arabic, the translations probably focus on transferring the theme or essence of the poem, and not the structure and form.

As mentioned earlier poetry is a special literary genre and a complex one in any language. The theme of the poem is closely connected to its language, even to the point where one could claim that the meaning of poetry *is* the language used in the poem. The division of structure and meaning in poetry could also be seen as two mutually inclusive

parts of a whole, where there can be no understanding of one without the other, which motivates the analysis of both. Furthermore one could ask what use there is for the result of an analysis where the leitmotifs, imagery, metaphors and meaning of a poem are neglected. However, the form of a poem “takes shape /.../ from the content itself” (Jayyusi, 1977:624) and is therefore a key to understanding it.

The investigation of the formal features of the poems in the material was not exhaustive - the metrical analysis could be made in more detail in a future study. This study could thus be seen as a necessary first step to further analysis of the poems, for a fuller understanding of its message or theme. Form and content are both crucial to the literary genre of poetry. When searching for the 'meaning' of a poem, or a deeper insight to it, one can either start with interpreting the poem intuitionally and then turn to the form to see how the meaning is realized. Or one can begin with outlining the structure or the formal framework of the poem, and from this perspective gain an understanding of the content. This paper followed the latter approach, and thus presents a first step to gain insight into the complex area of modern Arabic poetry and a sample of individual modern Arabic poems. Furthermore, when considering the development of modern Arabic poetry through various stages of breaking free from the classical metres and that the development of new forms in meaning were realized through new prosodic devices, the importance of the formal aspect of modern Arabic poetry emerges even more.

To sum up, the present paper showed that the poems analysed differed in respect to classical Arabic poetry in some aspects, and resembled it in other. The major part of symmetry and regularity that characterizes the classical poem was not found in the material. The poetic language can be said to be in a state of development towards a structurally simpler approach. Both the features of rhyme and metre were found to be less formulaic in the poems analysed, and more individual. Such an analysis as performed here can be fruitful both in reading poetry and translating the same.

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1

بُوَيْب...

بُوَيْب...

أجراسُ بُرْجٍ ضاع في قرارة البَحَرْ,

ألماءُ في الجرير, والغروبُ في الشّجَر

و تنضحُ الجريرُ أجراساً من المطرْ

بلّورُها يذوبُ في أنينْ

"بُوَيْبْ...يا بُوَيب!",

فيّدْلَهمّ في دمي حنينْ

إليْكَ يا بُوَيْب,

يا نهريَ الحزينَ كالمطرْ.

أودّ لو عدوْتُ في الظلامْ

أشدّ قبْضتيّ تحملان شوْقَ عام

في كلّ إسبَع, كأني أحملُ النّذورْ

إليكَ, من قمْح و من زهور.

أودّ لو أطلّ من أسرّةِ التلال

لألمحَ القَمَرْ

يخوض بينَ ضفتيكَ, يزرع الظلالْ

و يملاء السّلال

بالماء و الأسماك و الزّهَرْ.

أودّ لو أخوضَ فيك, أتبعُ القمرْ

و أسمعُ الحصى يصلّ منكَ في القرار

صليلَ الآفِ العصافير على الشَجَر.

أغابةٌ من الدَموع أنت أم نهرْ؟

و السّمكُ الساهرُ, هل ينام في السّحَرْ؟

و هذه النجومُ, هل بظلّ في انتظارْ
تطّعِمُ بالحريرآلافاً من الأبَرْ؟
و أنتَ يا بُويْب...
أودّ لو غرقتُ فيك, ألقِطُ المحارْ
أشيدُ منه دارْ
يُضيء فيها خُضْرةَ المياهِ و الشّجرْ
ما تنضحُ النجومُ و القمر,
و أغتدي فيكَ مع الجَزْر ألى البحَرْ!
فالموت عالمٌ غريبٌ يفتَنُ الصّغار,
و بابه الخفي كان فيكَ, يا بُويبْ...

2

بوَيبُ.. يا بُويبْ,
عشرون قد مضيْن, كالدّهور كلّ عام.
و اليوم, حين يُطبقُ الظلامْ
و أستقرّ في السرير دون أن أنام
وأرهَفُ الضمير: دوحة إلى السّحَرْ
مرحفة الغصون و الطيور و الثمرْ ــ
أحسّ بالدّماءَ و الدموع, كالمطرْ
ينضَحُهُنّ العالمُ الحزينُ:
أجراس موتي في عروقي تُرعِشُ الرنينْ,
فيدلهمّ في دمي حنين
إلى رصاصةٍ يشق ثلجُها الزؤامْ
أعماقَ صدري, كالجحيم يُشعِل العظام.
أودّ لو عدوتُ أعْضد المكافحينْ
أشدّ قبضتيّ ثم اصفعُ القدَرْ.
أودّ لو غرقتُ في دمي إلى القرار,

لاحملَ العبء مع البَشرْ
و أبعثَ الحياة. إنّ موتيَ انتصار!

الجرح 5.2 **“al-jurḥ”**

I.

ألورق النائم تحتَ الريحْ
سفينَة الجُرْحِ
و الزمنُ الهالِك مجْد الجُرحْ
و الشَّجَر الطَّالِع في أهْدابنا
بجيْرَة لِلجُرحْ.

و الجُرْح في الجُسورْ
حِينَ يَطُول القَبْرْ
حين يطولُ الصَّبرْ
بينَ حَوافي حُبّنا و موْتِنا, و الجرحْ
إيمَاءةٌ. و الجُرْح في العُبورْ.

II.

للغة المخنوقة الأجراسْ
أمنح صوتَ الجُرْح
للحجَر المُقبِل من بَعيدْ
للعالمَ اليابِس لليَبَاسْ
للزَّمن المحْمول في نقَالة الجليدْ
أشْعلُ نارَ الجُرحْ:

و حينمَا يحترق التاريخ في ثيابي
و تنبت الأظافِر الزرقاء في كِتابي
و حينما أصِيح بالنَّهارْ ــ
من أنت, من يرميك في دفاتِري
في أرضي البتولْ ؟
ألمحُ في دَفاتري في أرضي البَتُول
عيْنين مِنْ غُبَارْ
أسمعُ من يَقول:
«أنا هو الجُرح الَّذي يَصيرْ
يكبرُ في تاريخكَ الصغيرْ».

III.

سمَّيتكُكَ السَّحاب
يا جُرْح يا يمامة الرحيلْ
سمَّيتُكَ الرِّيشَة و الكِتَابْ
و ها أنا أبْتَدِيءُ الحِوَارْ
بيني و بين اللغَة العريقة
في جزرِ الأسفارْ
في أرْخَبيل السقطة العَرِيقهْ
و ها أنا أعلّمُ الحِوارْ
للرِّيح و النَّخِيل
يا جُرح يا يمامة الرّحيلْ.

IV.

لو كانَ لي في وطَنِ الأحلامِ و المرَايا

مَرافيءٌ, لو كان لي سِفِينَهْ
لو أن لي بَقايا
مدينَة لو أنَّ لي مَدينَهْ
في وطن الأطفال و البُكاء,

لصُغت هذا كلَّه للجُرْحْ
أغنية كالرُّمحْ
تخترَق الأشجَار و الحجَار و السَّماءْ
ليّمَةٌ كالماءْ
جامِحَة مَدْهُولةٌ كالفَتحْ.

V.

أمْطِر على صَحْرائنا
يا عَالماً مزَيَّناً بالحلْم و الحَنِين
أمطرْ, و لكن هُزَّنا, نحنُ, نَخِيلَ الجُرْحْ
و اكسِر لنا غُصْنَينْ
منْ شجر يعْشَقُ صمْت الجُرْح
من شجر يَسْهَرُ فوق الجرح
مُقَوَّس الأهْدَابِ و اليدَيْن.

يا عالماً مُزَيَّناً بالحُلم و الحَنِين
يا عالماً يَسقُطُ في جَبِيني
مُرنَّسِماً كالجُرح
لا تَقتَرب, أقرَب منْك الجُرحْ
لا تغرني, أجْمَل منكَ الجُرحْ
و ذلك السِّحْر الذي رَمَتَه

عَيْناك في المَمَالِك الأخِيرَه
مَرَّ عَلَيْه الجُرْحْ
مَرَّ فلمْ يَتْرُك لهُ شراعاً
يغْوي, و لم يتْرُكْ لهُ جَزِيرَه.

لحن غجري 5.3 **"laḥn ġajarī"**

شارعٌ واضِحٌ
و بنتُ
خرجتْ تُشعلُ القمرْ
و بلادٌ بعيدةٌ
و بلادٌ بلا أثرْ.

حلمٌ مالحٌ
و صوتُ
يَحفرُ الخصرَ في الحجرْ
إذهبي يا حبيبتي
فوق رمشي أو الوترُ.

قمرٌ جارحٌ
و صمتُ
يكسرُ الريحَ و المطرْ
يجعلُ النهرَ إبرةً
في يدٍ تنسجُ الشجرْ.

حائطٌ سابحٌ
و بيتُ

يختفي كلما ظهرْ
ربما يقتلونَنا
أو يضيعونَ في الممرْ

زمن فاضح
و موت
يشتهينا إذا عبرْ
إنتهى الآن كل شيءٍ
و اقتربنا من النَّهرْ
إنتهتْ رحلةُ الغجرْ
و تعبنا منَ السَّفرْ.

شارعٌ واضحٌ
و بنتٌ
خرجتْ تُلصقُ الصورْ
فوق جدران جثّتي
و خيامي بعيدةٌ
و خيامٌ بلا أثرْ...

5.4 **“al-nahr wa al-mawt” transcribed and scanned**

1.

1. bu wayb…	a	∪ –
2. bu wayb…	a	∪ –
3. ʾaj rā su bur jin ḍā ʿa fī qa rā ra til ba ḥar,	b	– – ∪ – / – – ∪ – / ∪ – ∪ – / ∪ –
4. ʾal mā ʾu fīl ja rā ri, wal ġu rū bu fiš ša jar	b	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
5. wa tan ḍi ḥul ja rā ru ʾaj rā san mi nal ma ṭar	b	∪ – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
6. bal lū ru hā ya ḏū bu fī ʾa nīn	c	– – ∪ – / ∪ – ∪ – / ∪ –
7. “bu way bu… yā bu wayb!”,	a	∪ – ∪ – / ∪ –
8. fay yad la him mu fī da mī ḥa nīn	c	– – ∪ – / ∪ – ∪ – / ∪ –
9. ʾi lay ka yā bu wayb,	a	∪ – ∪ – / ∪ –
10. yā nah ri yal ḥa zī na kal ma ṭar.	b	– – ∪ – / ∪ – ∪ – / ∪ –
11. ʾa wad du law ʿa daw tu fīẓ ẓa lām	d	∪ – ∪ – / ∪ – ∪ – / ∪ –
12. ʾaš ad du qab da tay ya taḥ mi lā ni šaw qa ʿām	d	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
13. fī kul li ʾiṣ ba ʿin ka ʾan nī ʾaḥ ma lun nu ḏūr	e	– – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
14. ʾi lay ka, min qum ḥin wa min zu hūr.	e	∪ – ∪ – / – – ∪ – / ∪ –
15. ʾa wad du law ʾu ṭil la min ʾa sir ra tit ti lāl	f	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
16. li ʾal ma ḥal qa mar	b	∪ – ∪ – / ∪ –
17. ya xū ḍu bay na ḍif fa tay ka, yaz ra ʿuẓ ẓi lāl	f	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
18. wa yam la ʾus si lāl	f	∪ – ∪ – / ∪ –
19. bil mā ʾi wal ʾas mā ki waz za har.	b	– – ∪ – / – – ∪ – / ∪ –
20. ʾa wad du law ʾa xū ḍa fī ka, ʾat ba ʿul qa mar	b	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
21. wa ʾas ma ʿul ḥa ṣā ya ṣil lu min ka fīl qa rār	g	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
22. ṣa lī la lā fal ʿa ṣā fī ri ʿa lāš ša jar.	b	∪ – ∪ – / – ∪ – – / ∪ ∪ – ∪ –
23. ʿa ġā ba tun mi nad da mū ʿi ʾan ta ʾam nahr?		∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / –
24. was sa ma kus sā hi ru, hal ya nā mu fīs sa ḥar?	b	– ∪ ∪ – / – ∪ ∪ – / ∪ – ∪ – / ∪ –
25. wa hā ḏi hin nu jū mu, hal ta ẓal lu fīn ti ẓār	g	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
26. tuṭ ʿi mu bil ḥa rī ri lā fan mi nal ʾa bar?	b	– ∪ ∪ – / ∪ – ∪ – / – ∪ – ∪ –
27. wa ʾan ta yā bu wayb…	a	∪ – ∪ – / ∪ –
28. ʾa wad du law ġa riq tu fī ka, ʾal qi ṭul ma ḥār	g	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
29. ʾu šī du min hu dār	g	∪ – ∪ – / ∪ –
30. yu ḍī ʾu fī hā xuḍra tal mī yā hi waš ša jar	b	∪ – ∪ – / – – ∪ – / – – ∪ – / ∪ –
31. mā tan ḍi ḥun nu jū mu wal qa mar,	b	– – ∪ – / ∪ – ∪ – / ∪ –

32. wa ʾaġ ta dī fī ka maʿal jaz riʾi lāl ba ḥar!	b	∪ – ∪ – / – ∪ ∪ – / – ∪ ∪ – / ∪ –
33. fal maw tuʿā la mun ġa rī bun yaf ta nuṣ ṣi ġār,	g	– – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
34. wa bā bu hūl xa fīy yu kā na fī ka, yā bu wayb...	a	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –

2.

35. bu way bu yā bu wayb,	a	∪ – ∪ – / ∪ –
36. ʿiš rū na qad ma ḍay na, kad du hū ri kul li ʿām.	d	– – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
37. wal yaw mu, ḥī na yuṭ bi quẓ ẓa lām	d	– – ∪ – / ∪ – ∪ – / ∪ –
38. wa ʾas ta qir ru fīs sa rī ri dū na ʾan ʾa nām	d	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
39. wa ʾar ha fuḍ ḍa mī ra: daw ḥā tan ʾi lās sa ḥar	b	∪ – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
40. mur ha fa tul ġu ṣū ni waṭ ṭu yū ri waṯ ṯa mar –	b	– ∪ ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
41. ʾa ḥas su bid da mā ʾi wad du mū ʿi, kal ma ṭar	b	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
42. yan ḍa ḥu hun nal ʿā la mul ḥa zī nū:		– ∪ ∪ – / – – ∪ – / ∪ – –
43, ʾaj rā su maw tī fī ʿu rū qī tur ʿi šur ra nīn,	c	– – ∪ – / – – ∪ – / – – ∪ – / ∪ –
44. fa yad la him mu fī da mī ḥa nīn	c	∪ – ∪ – / ∪ – ∪ – / ∪ –
45. ʾi lā ra ṣā ṣa tin ya šuq qu ṯal ju hāz zu ʾām	d	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
46. ʾaʿ mā qa ṣad rī, kal ja ḥī mi yuš ʿa lul ʿi ẓām.	d	– – ∪ – / – – ∪ – / ∪ – ∪ – / ∪ –
47. ʾa wad du law ʿa daw tu ʾaʿ ḍa dul mu kā fi ḥīn	c	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
48. ʾa šad du qab da tay ya ṯum ma ʾaṣ fa ʿul qa dar.	b	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
49. ʾa wad du law ġa riq tu fī da mī ʾi lāl qa rār.	g	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –
50. li ʾaḥ ma lal ʿib ʾa ma ʿal baš ar	b	∪ – ∪ – / – ∪ ∪ – / ∪ –
51. wa ʾab ʿa ṯal ḥi yā ti. ʾin na maw ti yan ti ṣār!	g	∪ – ∪ – / ∪ – ∪ – / ∪ – ∪ – / ∪ –

5.5 **”al-jurḥ” transcribed and scanned**

I

1. al wa ra qun nāʾi mu taḥ tar rīḥ	a	∪ ∪ ∪ – / – ∪ ∪ – / – –
2. sa fī na tul jurḥ	b	∪ – ∪ – / –
3. waz za ma nul hā li ku maj dal jurḥ	b	– ∪ ∪ – / – ∪ ∪ – / – –
4. waš ša ja ruṭ ṭā li ʿu fī ʾah dā bi nā	c	– ∪ ∪ – / – ∪ ∪ – / – – ∪ –
5. bu ḥay ra tan lil jurḥ.	b	∪ – ∪ – / – –
6. wal jur ḥu fīl ju sūr	d	– – ∪ – / ∪ –

7. ḥī na ya ṭū lul qabr	e	– ∪ ∪ – / – –
8. ḥī na ya ṭū luṣ ṣabr	e	– ∪ ∪ – / – –
9. bay na ḥa wā fay ḥub bi nā wa maw ti nā, wal jurḥ	b	– ∪ ∪ – / – – ∪ – / ∪ – ∪ – / – –
10. ʾī mā ʾa tun, wal jur ḥu fīl ʿu būr.	d	– – ∪ – / – – ∪ – / ∪ –

II

11. li lu ġa til max nū qa til ʾaj rās	f	∪ ∪ ∪ – / – – ∪ – / – –
12. ʾam na ḥu ṣaw tal jurḥ	b	– ∪ ∪ – / – –
13. lil ḥa ja ril muq bi li min ba ʿīd	g	– ∪ ∪ – / – ∪ ∪ – / ∪ –
14. lil ʿā la mil yā bi si lil ya bās	f	– – ∪ – / – ∪ ∪ – / ∪ –
15. liz za ma nil maḥ mū li fī na qā la til ja līd	g	– ∪ ∪ – / – – ∪ – / ∪ – ∪ – / ∪ –
16. ʾaš ʿa lu nā ral jurḥ:	b	– ∪ ∪ – / – –

17. wa ḥī na mā yaḥ ta ri qat tā rī xu fī ţay yā bī	h	∪ – ∪ – / – ∪ ∪ – / – – ∪ – / – – –
18. wa tan bu tal ʾa ẓā fi ruz zar qā ʾu fī ki tā bī	h	∪ – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ – –
19. wa ḥī na mā ʾa ṣī ḥa bin na hār –	i	∪ – ∪ – / ∪ – ∪ – / ∪ –
20. man ʾan ta, man yar may ka fī da fā ti rī		– – ∪ – / – – ∪ – / ∪ – ∪ –
21. fī ʾar ḍi yal ba tūl?	k	– – ∪ – / ∪ –
22. ʾal ma ḥu fī da fā ti rī fī ʾar ḍi yal ba tūl	k	– ∪ ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
23. ʿay nay ni min ġu bār	i	– – ∪ – / ∪ –
24. ʾas ma ʿu man ya qūl:	k	– – ∪ – / ∪ –
25. «ʾa nā hu wal jur ḥu laḏ ḏī ya ṣīr	d	∪ – ∪ – / – ∪ – – / ∪ –
26. yak ba ru fī tā rī xi kaṣ ṣa ġīr».	d	– ∪ ∪ – / – – ∪ – / ∪ –

III

27. sam may tu kas sa ḥāb	l	– – ∪ – / ∪ –
28. yā jur ḥu yā ya mā ma tar ra ḥīl	m	– – ∪ – / ∪ – ∪ – / ∪ –
29. sam may tu kar rī ša ta wal ki tāb	l	– – ∪ – / – ∪ ∪ – / ∪ –
30. wa ḥā ʾa nā ʾab ta di ʾul ḥi wār	i	∪ – ∪ – / – ∪ ∪ – / ∪ –
31. bay nī wa bay nal lu ġa tal ʿa rī qah	n	– – ∪ – / – ∪ ∪ – / ∪ – –
32. fī ju zu ril ʾas fār	i	– ∪ ∪ – / – –
33. fī ʾar xa bī lis saq ţa til ʿa rī qah	n	– – ∪ – / – – ∪ – / ∪ – –
34. wa hā ʾa nā ʾu ʿal li mul ḥi wār	i	∪ – ∪ – / ∪ – ∪ – / ∪ –
35. lir rī ḥi wan na xīl	m	– – ∪ – / ∪ –
36. yā jur ḥu yā ya mā na tur ra ḥīl.	m	– – ∪ – / ∪ – ∪ – / ∪ –

IV

37. law kā na lī fī wa ṭa nil ʾaḥ lā mi wal ma rā yā	o	– – ∪ – / – ∪ ∪ – / – – ∪ – / ∪ – –
38. ma rā fi ʾun law kā na lī sa fī nah	n	∪ – ∪ – / – – ∪ – / ∪ – –
39. law ʾan na lī ba qā yā	o	– – ∪ – / ∪ – –
40. ma dī na tin law ʾan na lī ma dī nah	n	∪ – ∪ – / – – ∪ – / ∪ – –
41. fī wa ṭa nil ʾaṭ fā li wal bu kāʾ.	p	– ∪ ∪ – / – – ∪ – / ∪ –
42. la ṣuġ tu hā ḏā kul la hū lil jurḥ	b	∪ – ∪ – / – – ∪ – / – –
43. ʾaġ nī ya tan kar rumḥ	b	– – ∪ – / – –
44. tax ta ra qul ʾaš jā ra wal ḥi jā ra was sa māʾ	p	– ∪ ∪ – / – – ∪ – / ∪ – ∪ – / ∪ –
45. lay ya na tan kal māʾ	p	– ∪ ∪ – / – –
46. jā mi ḥa tan maḏ hū la tan kal fatḥ.	b	– ∪ ∪ – / – – ∪ – / – –

V

47. ʾam ṭir ʿa lā ṣaḥ rā ʾi nā	c	– – ∪ – / – – ∪ –
48. yā ʿā la man mu zay ya nan bil ḥul mi wal ḥa nīn	q	– – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
49. ʾam ṭir wa la kin huz za nā naḥ nu na xī lal jurḥ	b	– – ∪ ∪ / – – ∪ – / – ∪ ∪ – / – –
50. wak sir li nā ġuṣ nayn	r	– – ∪ – / – –
51. min ša ja rin yaʿ ša qu ṣam tal jurḥ	b	– ∪ ∪ – / – ∪ ∪ – / – –
52. min ša ja rin yas ha ru faw qal jurḥ	b	– ∪ ∪ – / – ∪ ∪ – / – –
53. mu qaw wu sil ʾah dā bi wal ya dayn.	r	∪ – ∪ – / – – ∪ – / ∪ –
54. yā ʿā la man mu zay ya nan bil ḥul mi wal ḥa nīn	q	– – ∪ – / ∪ – ∪ – / – – ∪ – / ∪ –
55. yā ʿā la man yas qu ṭu fī ja bī nī		– – ∪ – / – ∪ ∪ – / ∪ – –
56. mur ta si man kal jurḥ	b	– ∪ ∪ – / – –
57. lā taq ta rib ʾaq ra bu min kal jurḥ	b	– – ∪ – / – ∪ ∪ – / – –
58. lā tuġ ri nī ʾaj ma lu min kal jurḥ	b	– – ∪ – / – ∪ ∪ – / – –
59. wa ḏal li kas siḥ ru laḏ ḏī ra mat hū		∪ – ∪ – / – ∪ – – / ∪ – –
60. ʿay nā ka fīl ma mā li kil ʾa xī rah	n	– – ∪ – / ∪ – ∪ – / ∪ – –
61. mar ra ʿa lay hil jurḥ	b	– ∪ ∪ – / – –
62. mar ra fa lam yat ruk la hū ši rā ʿan	s	– ∪ ∪ – / – – ∪ – / ∪ – –
63. yaġ wī wa lam yat ruk la hū ja zī rah.	n	– – ∪ – / – – ∪ – / ∪ – –

5.6 **”laḥn ġajarī” transcribed and scanned**

1. šā ri ʿun wā di ḥun	a	– ∪ – / – ∪ – /
2. wa bin tū	b	∪ – –
3. xa ra jat tuš ʿa lul qa mar	c	∪ ∪ – / – ∪ – / ∪ –
4. wa bi lā dun ba ʿī da tun	a	∪ ∪ – / – ∪ – / ∪ –
5. wa bi lā dun bi lā ʾa ṯar.	c	∪ ∪ – / – ∪ – / ∪ –
6. ḥul mun mā li ḥun	a	– – / – ∪ – /
7. wa ṣaw tū	b	∪ – –
8. yaḥ fi rul xaṣ ra fīl ḥa jar	c	– ∪ – / – ∪ – / ∪ –
9. ʾiḏ ha bī yā ḥa bī ba tī	e	– ∪ – / – ∪ – / ∪ –
10. faw qa rim šī ʾa wal wa tar.	c	– ∪ – / – ∪ – / ∪ –
11. qa ma run jā ri ḥun	a	∪ ∪ – / – ∪ – /
12. wa ṣam tū	b	∪ – –
13. yak si rur rī ḥa wal ma ṭar	c	– ∪ – / – ∪ – / ∪ –
14. yaj ʿa lun nah ra ʾib ra tan		– ∪ – / – ∪ – / ∪ –
15. fī ya din tan su juš ša jar.	c	– ∪ – / – ∪ – / ∪ –
16. ḥā ʾi ṭun sā bi ḥun	a	– ∪ – / – ∪ – /
17. wa bay tū	b	∪ – –
18. yax ta fī kul la mā ẓa har	c	– ∪ – / – ∪ – / ∪ –
19. rub ba mā yaq ta lū na nā		– ∪ – / – ∪ – / ∪ –
20. ʾaw ya ḍī ʿū na fīl ma mar.	c	– ∪ – / – ∪ – / ∪ –
21. ẓa ma nun fā ḍi ḥun	a	∪ ∪ – / – ∪ – /
22. wa mawt		∪ –
23. yaš ta hī nā ʾi ḏā ʿa bar	c	– ∪ – / – ∪ – / ∪ –
24. ʾin ta hā lā ni kul li šay ʾin		– ∪ – / – ∪ – / ∪ – –
25. waq ta rab nā mi nan nahr		– ∪ – / – ∪ – / –
26. ʾin ta hat riḥ la tul ġa jar	c	– ∪ – / – ∪ – / ∪ –
27. wa ta ʿab nā mi nas sa far.	c	∪ ∪ – / – ∪ – / ∪ –
28. šā ri ʿun wā ḍi ḥun	a	– ∪ – / – ∪ – /

29. wa bin tun	a	∪ – –
30. xa ra jat tul ṣa quṣ ṣu war	c	∪ ∪ – / – ∪ – / ∪ –
31. faw qa jid rā ni juṯ ṯa tī	e	– ∪ – / – ∪ – / ∪ –
32. wa xi yā mī ba ʿī da tun	a	∪ ∪ – / – ∪ – / ∪ –
33. wa xi yā mun bi lā ʾa ṯar…	c	∪ ∪ – / – ∪ – / ∪ –

5.7 **“Death and the River”**

Buwayb...
Buwayb...
Bells of a tower lost in the sea bed
dusk in the trees, water in the jars
spilling rain bells
crystals melting with a sigh
“Buwayb ah Buwayb,”
and a longing in my blood darkens
for you Buwayb,
river of mine, forlorn as the rain.
I want to run in the dark
gripping my fists tight
carrying the longing of a whole year
in each finger, like someone bringing you
gifts of wheat and flowers.
I want to peer across the crests of the hills,
catch sight of the moon
as it wades between your banks, planting shadows
filling baskets
with water and fish and flowers.
I want to plunge into you, following the moon,
hear the pebbles hiss in your depths,
sibilance of a thousand birds in the trees.
Are you a river or a forest of tears?
And the insomniac fish, will they sleep at dawn?
And these stars, will they stop and wait
feeding thousands of needles with silk?
And you Buwayb...
I want to drown in you, gathering shells,
building a house with them, where the overflow
from stars and moon
soaks into the green of trees and water¨,
and with your ebb in the early morning go to the sea.

For death is a strange world fascinating to children,
and its door was in you, mysterious, Buwayb...

Buwayb ah Buwayb...
twenty years has passed, each one a lifetime.
And this day when the dark closes in,
when I lie still and do not sleep,
and listen with my conscience keen – a great tree
reaching toward first light, sensitive
its branches, birds, and fruit –
I feel like rain the blood, the tears
shed by the sad world;
my death bells ring and shake my veins,
and in my blood a longing darkens
for a bullet whose deadly ice
might plough through my soul in its depths, hell
setting the bones ablaze.
I want to run out and link hands with others in the struggle,
clench my fists and strike Fate in the face.
I want to drown in my deepest blood
that I may share with the human race its burden
and carry it onward, giving birth to life.
My death
shall be a victory.

Translation: Lena Jayyusi and Christopher Middleton (*Modern Arabic Poetry*, 1988)

5.8 **"The Wound"**

I
The leaves sleeping under the winds
Are boats for the wound.
The buried past is the glory of the wound.
The trees growing in your eyelashes
Are lakes for the wound.

The wound is in the crosspoint
When the grave reaches
When patience reaches
The tips of our love, our death.
The wound is a sign
The wound is in the crossing.

II
I give the voice of the wound
To a speech with choked bells.
I light the fire of the wound.
For a stone coming from far away,
For a dried up world, for drought,
For time carried on a stretcher of ice.

When history burns in my clothes,
And blue nails grow in my book,
When I shout at daylight
“Who are you, who’s thrown you on my books,
On my virgin land?”
I see in my books, in my virgin land
Eyes of dust.
I hear someone saying:
“I am the flourishing wound
Of your small history.”

III
I have called you a cloud,
Wound, turtle-dove of departure.
I have called you a feather and a book.
And here I am starting conversation
With a noble word
In the shifting of islands,

In the archipelago of the noble fall.
And here I am teaching conversation
To the wind and palm trees,
Wound, turtle-dove of departure.

IV
If I had havens in a country of mirrors and dreams,
If I had a ship,
If I had the remains of a city,
Or a city
In a country of children and weeping

I'd have made out of all this for the wound
A song like a spear
Piercing trees, stones and heaven,
And soft as water,
Overpowering and amazing like a conquest.

V
Rain on our deserts,
World charged with a dream and longing.
Rain and shake us, we the palm trees of the wound,
And snap two branches for us
From the trees that love the silence of the wound,
From the trees that stay awake over the wound
With arched eyelashes and hands.

World charged with a dream and longing,
World falling on my forehead
And drawn like a wound,
Don't come closer, the wound is nearer than you,
Don't tempt me, the wound is more beautiful than you.
The wound is beyond the fate
Your eyes cast
On the lost civilizations.

It’s left no sails
Nor islands.

Translation: Abdullah al-Udhari (*Victims of a Map*, 1984)

5.9 **“A Gypsy Melody”**

A clear street
A girl
Goes out to light the moon,
And the country is far away,
A country without a trace.

A sour dream
A voice
Chisels a waist in a stone.
Go, my love,
On my eyelashes or the guitar strings.

A predatory moon
The silence
Breaks the wind and the rain,
Turns the river into a needle
In a hand weaving trees.

A floating wall
A house
Disappears after it has been seen
Maybe they will kill us
Or lose their way in the alleyway.

A scandalous age
A death
Desires us while passing through.
Everything is finished now.

We’re getting closer to the river
The gypsy’s journey has come to an end.
We are tired of travelling.

A clear street
A girl
Goes out to stick pictures
On my body’s wall,
And my tents are far away,
Tents without a trace.

Translation: Abdullah al-Udhari (*Victims of a Map*, 1984)