

THE CRITERIA OF USING MYTH IN MODERN AND CONTEMPORARY ARABIC POETRY

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Abstract:

This research aims to discuss myth and the criteria for its use in poetic texts. As a distinctive feature of modern and Contemporary Arabic poetry, some critics even consider it a fundamental condition for the poem structure.

Myth is a major factor of modernity in modern and contemporary Arabic poetry. Therefore, we have explained in this paper its types and the conditions of its use in poetic text. The foremost of these conditions is taking into account the situational context, creating intertextuality between the meaning and the intended purpose, and referring to it with keynotes without narrating it as such, and further criteria and conditions that we have discussed in this paper.

Keywords: Myth, Poetry, Modern, Contemporary, Criteria

1-Introduction:

Ambiguity is one of the hallmarks of modern Arabic poetry, while the myth is a significant element to create this ambiguity and extend it into the folds of modern and contemporary Arabic poetry.

A myth is a sacred story with profound content that reveals meanings linked to the universe, existence and human life¹. Myths coexist with all nations and peoples, so every nation has its own myths and wondrous imaginative stories. The more a story includes fantasy, wonders, and supernatural elements, the more it is exciting, widespread, and timeless. It will continue to be told from generation to generation.

Myth is produced at several levels: religious, historical, cultural... and aims primarily to concretize and consolidate these levels, given that it is the product of society and expresses all its religious, cultural, social aspects and others. Myth is "an integral intellectual and cultural activity that man has practiced since ancient times, whereas the knowledge of myth has only emerged in modern times, particularly when man first undertook objective research into myths"². Almost immediately after the Renaissance and the beginning of the modern era, attention paid to myth developed along two axes:

- The first axe: Poets and creators used myth to serve their artistic and poetic works
- The second axe: Myth sparked scientific interest when researchers and scholars focused on it to understand earlier societies and find out what myths revealed about each era and people.

The use of myth appeared in the works of Western poets, and modern Arab poets followed suit. Myth has been widely used in contemporary Arab poetry, and "the credit goes to many poets from different poetic schools that have prevailed in the Arab world, including the classical poetry schools, as well as the Diwan school, led by the most prominent Arab poets and writers, such as: Abbas Mahmoud Al-Aqqad, Abdul Qadir Al-Mazini, and Abdul Rahman Shukri. Among the poets who pioneered the concept of myth in Arabic poetry are a group of innovative poets from the diaspora, such as Elia Abu Madi, Gibran Khalil Gibran, and Badr Shakir Al-Sayyab, as well as,

pioneering poets from the Apollo school of poetry such as: Ahmed Zaki Abu Shadi, Abu Al-Qasim Al-Shabi, Ibrahim Naji, and Al-Hamshari, along with contemporary followers of Romanticism and Symbolism such as: Elias Abi Shabaka, Salah Labaki, and Saeed Akel, and later on by the emergence of the free poetry school led by a group of Iraqi poets, such as: Nazik al-Malaika, Badr Shaker al-Sayyab, Abdul Wahab al-Bayati, and from Egypt Salah Abdul Sabour³

However, using myths in poetry is not random, but rather requires conditions and criteria to successfully achieve its intended function and complete its role at the literary text aspect. We will discuss these criteria in further detail hereunder.

2-The difference between myth and legend:

Myth and legend can be distinguished on two levels:

The first level is the sacredness axe: "Some legends may resemble myths in form and substance to an extent that causes confusion and perplexity. We can only distinguish them by using the main crucial criterion in our definition of myth, which is sacredness. The content of a myth is sacred for its people and society, whereas legends are purely for entertainment."⁴

The second level: It is obvious that the content of the legend is a product of the imagination and therefore unbelievable, whereas the myth is the product of reality as seen by its society; that is, it actually happened, but other societies may not believe it because of its supernatural and wonders. In other words, myth can be believable and unbelievable at the same time. Its creating society considers it sacred, since it really happened, while other societies deny it, or they neither lie nor believe it because of the wonders and supernatural things it contains. Even in its own society, myth has evidence that makes you believe it, and other that makes you disbelieve it.

3-The criteria of myth:

Each element of the literary text has its own conditions and criteria. Myth, being an important element of modernity in modern Arabic poetry, has its own conditions and criteria for fulfilling its role, function and connotations. The most important of which are:

3-1- Avoiding tautology:

Some poets know that myth is an important element of modernity, so they deliberately include it tautologically in order to adapt to the requirements of modernity by way of using myth. However, "the use of the mythical figure by the poet in his poetic creations shall be motivated by an urgent need, not by useless tautology. It is not an oil painting for decoration, but rather a literary painting with a clear function in reinforcing the meaning the poet aims to express and communicate to the addressee."⁵

There are also poets who know that the use of myth is necessary; therefore, they deliberately include as many myths as possible in their poems. "One of the negative effects is the excessive use by poets of myth and its symbols, which has led many of them to include many myth symbols in their poems, although not necessary, but just to show off the cultural ability of the poet and so on".⁶ Tautology ranges from using a single displaced myth to assembling myths in poetry to show cultural capacity and demonstrate the adaptation of the poet to the requirements of modernity. Yet using myth requires the inclusion of a specific piece of myth to serve a specific purpose, in the appropriate position of the poem. Other myths can also be used, without overloading the poem with

myths.

3-2- Considering social disparities:

Some Arab poets may admire the myth of a Western poet and use it in their poetry, but without considering the differences between the two societies. Some others of the new generation have been accused of imitating Western poetry styles without taking into account the cultural differences between the two societies, which has had a negative impact on their poetic creativity.

The reason for using myth in poetry is not simply to be aware of it, but rather to give the poem more profundity than its superficial appearance, and to transfer the experience from its personal, subjective level to a more substantial one. Myth should not be introduced into the realm of poetry without being adapted to, as it would only give rise to the strangeness that the reader will realize once acquainted with.⁷

Every society has its own peculiarities, its own aesthetic and ugly elements. A myth beloved over here may be hated over there and vice versa, and the poet must consider these differences and various understandings as part of the public sense, so that the myth achieves its intended purpose and connotations.

Salah Abdel Sabour underlined an important point that the contemporary poet must take into account when dealing with myth, namely to start from his own vision and understanding of the subject matter of the myth, and not from that of other previous poets, for each has his own interpretation. Philly has his own vision of the myth of Prometheus, Milton has his own understanding of the myth of Samson, Camus has his own comprehension of the myth of Sisyphus, and every poet has points that excite and attract him⁸. The poet must therefore consider the addressee with whom he will share this artistic creation, based on his compelling desire to share his life experience before sharing his creative experience. He must also take into account the general context in which this myth will be used, since context is a major element in the creative process, other than the communicative process that takes place between the poet as sender of his poetic creativity and the recipient.⁹ "Every society has its own civilization, with all its values, principles and culture, as well as the characteristics of its literary creations. Not every myth used in Western poetry is suited to expressing Arab reality, with its civilization, distinctive culture, and customs in which the Arab poet and recipient have been raised and nurtured."¹⁰ Understanding the connotations of myth differs from one society to another and from one poet to another. There are always common and individual differences that each poet must take into account, so as not to spoil the purpose of the connotations and create acceptance among the targeted public.

3-3- Selecting the myth position:

Selecting the position of artistic elements is important. In order to give the myth artistic and literary value, its position shall be well selected. "Critics believe that the placement of myth in the text requires artistic tactics and skill from the poet. It is like the case of a person who chooses the location of a candle in a dark room. He may place it in one spot so it will light up a single corner, as he may place it in another spot, so it illuminates the whole room."¹¹ It is also worth noting that some attempts to use myth have been doomed to failure, as it is not enough for the poet simply to imbue the myth with a contemporary vision, but rather for it to become the interweaving element in the plot of the poem, and no longer simply an external, artificial element imposed upon it.¹² We are not just talking about myth here, but about all artistic and literary elements, approaches and techniques: comparison, metaphor, alliteration, and so forth. Myth is more specific as it includes a story, connotations, functions and more. Placing a story within a story requires the ability to select

placement. Placing a myth at the beginning, middle or end of a poem has its own signification, and its position in the poem may affect intention and acceptance, that is the intention of the poet and the acceptance of the reader. Each mean of persuasion has an appropriate place in which it is inserted according to case, purpose and function. The poet must therefore take this into account when including the myth, because if he fails to place it in the appropriate place, he will lose a great deal.

3-4- Granting one's own vision:

The authentic poet is one who does not fall prey to blind imitation, for he must grant his own touch and vision to myth, and not see it through the eyes of other poets. "The Arab poet, in particular, must approach the myth through his own unique vision and comprehension, and not through the viewpoint of other poets, especially Western ones."¹³ Each poet shall enrich the myth with other connotations according to the ambiguity of his creation and motivation. The poet shall "push the Arabic poem into far-reaching realms brimming with drama, mysterious connotations and semantic revelation". Myth has moved the Arabic poem from the phase of metaphor and other elements to its use in such an artistic way that the poet is keen to use it to reshape the myth in accordance with his own vision."¹⁴ When the poet successfully creates his own vision of a myth, he creates distinction, creativity and uniqueness, and breaks out of the circle of blind imitation that keeps us spinning in vicious circles. Such is the example of the words of in the poem of Amal Dunqul entitled (Crying before the eyes of Zarqa'a al-Yamama), in which he said:

O sacred oracle,

I come to you, riddled with stabs and blood.

I crawl in the coats of the dead, and over the piled corpses.

My sword is broken, my forehead and limbs are dusty.

I ask you, O Zarqa'a,

About your ruby lips,¹⁵

About the prophecy of the virgin.

Here, when Amal Dongul added his own vision to the myths he used and did not let them have their own well-known connotations, he became brilliant, creative and distinguished.

3-5- Selecting appropriate myths:

The poet must realize the necessity of selecting myths that are relevant and interconnected, first with the poem, and then with the purposes and connotations of the poem. He must also realize that some myths are absolutely unsuitable for our times, because they are not compatible with them.

The poet must also find the indicative traits of the character or myth, and establish a successful link between them and the ideas he wants to express, taking into account the modernity and renewed character that historical or mythical characters carry, given that some historical or mythical characters are not at all suited to a contemporary subject, for lack of a significant trait.¹⁶ The first consideration a poet needs to take into account when using myth is how well it is able to express new situations in which there are more miserable minutes than joyful seconds, and then to discover the relationship between this myth and the experience he wishes to convey.¹⁷ This is a fact that the poet must not ignore, choosing the myth well and looking for the indicative traits of its characters. We find that many myths share certain connotations, hence the need for the poet to select the best of them, the one closest to the social context, the most convincing and persuasive, and the one that best serves the function, purposes and connotations. One such example is what we find in the poem "Al-Safar" by Youssef Al-Khal, in which he says:

And before we rush to leave, we sacrifice the sheep

One for Astarte, one for Adonis,
 One for Baal, then we raise the anchors Iron
 From the depths of the sea,
 And we begin the journey.¹⁸

It is worth noting that Youssef Al-Khal's use of mythical characters in such a superficial manner deprives them of their value and impact, and renders them mere ordinary words limited to their dictionary meaning, because he has not chosen for them the appropriate context that would trigger meanings and energies charged within them that would transport the recipient to another world in which he would look for an image of high artistic value. Consequently, the poet must realize that the beauty of myth lies within its compatibility with context, and in knowing how to use it well.¹⁹ In other words, the poet Youssef Al-Khal collected mythical symbols in a travel destination, but the recipient had difficulty finding a relationship between these symbols and the travel destination.

3-6- Avoiding narration:

The poet should not tell the myth as a story and start narrating its details or most of its facts. He shall rather choose a meaningful symbol to evoke, and it is up to the recipient to evoke the whole myth through that unique symbol. Khalil Hawi, in turn, spoke about the importance of popular myth interpreted by the ability of the poet to quickly refer to events without narration or reporting, thus transforming them into a symbol and an overall picture, in a way that makes it easier for the reader to share with the poet his experiences, so adding astonishment and strangeness to his sense.²⁰

The full narration of the myth does not create strangeness or astonishment, because the recipient will completely know the content of the myth through the narration of the poet. However, merely mentioning a single symbol of the myth creates a certain strangeness and ambiguity, prompting the recipient to search for the content of the symbol and its history. Here we must agree that mentioning a symbol indicative of the myth creates strangeness and ambiguity in the text, knowing that ambiguity is an important element of modernity in modern and contemporary poetry. This is an example of what was stated in the poem by Mahmoud Darwish entitled (Canaanite Stone in the Dead Sea), which said:

No door does the sea open before me
 I said: My poem
 A stone that flies to my father
 Partridge, father, do you know what happened to me?²¹

Mahmoud Darwish mentioned only some symbols and did not narrate the entire myth. Even a careless recipient would not realize the myth at all and would consider the stone an ordinary stone.

4-The myth (deviation; structure change; meaning change).

Some critics and scholars consider the modernity of the Arabic poem on three levels:

- Mythical deviation,
- Poetic structure change,
- Poetic meaning change.²²

Firstly-Mythical deviation: it is represented by anifestation, modulation and radiation.

Secondly- Poetic structure changes: It represents a change in the rhythmic and metrical system of the poem, as well as in the poetic discourse. This provides the modern poem with a certain particularity of form in terms of the poetic column, the diversity of rhymes, the diversity of poetic

meters... etc.

Thirdly- Poetic meaning changes: It concerns the content and connotations of poems when they target other reference points and connotations other than those known to ancient Arabic poetry, which plunged into enthusiasm, pride and lamentations... etc. Nowadays, the Arabic poem has taken a human, intellectual, cultural, philosophical and mythical aspects... etc.

We are going to focus on the mythical deviation.

4-1-The mythological deviation :

The mythological deviation is linked to what we have mentioned about the characteristics and conditions of myth in modern and contemporary poetry, in particular with regard to selecting the appropriate myth, choosing its appropriate position in the poem, giving a particular vision, avoiding imitation and considering social disparities, since all these require a particular deviation, they are therefore linked to mythical deviation.

Many poets could move from dealing with mythological symbols to dealing with the spirit of the myth itself²³. At first, poets used the names of mythical heroes or mythical events to express themselves, but later on, they could understand all the events and situations originating in the myth, so they shifted away from this myth and formulated its events by themselves and used them in their own way in their poetry.²⁴

At the beginning, Arab poets imitated others without being aware or conscious of this imitation, and then they associated the myth with their reality and adapted it to their own characteristics, features and peculiarities of their society, and even gave it other aspects and connotations.

The most striking example of mythological change may be what has happened in the poetry of Mahmoud Darwish, who has come a long way in the field of using myth²⁵ and directing it within an imaginative and creative realm, as his poem (July and the Snake) shows:

July passed over our ruins
And awakened the snake's desire
The wheat is harvested again
And the pasture is thirsting for dew...
July is back to curse memory
with thirst... and fiery stones²⁶

This is a short poetic text in which Mahmoud Darwish delights us with a variety of myths that he combined in a unique displacing style. He no longer kept the myths with their original connotations but instead gives them other connotations in his own way and style, where he depicts a mythic deviation other than their original form.

Mythological deviation is a critical term meaning that the writer or poet use to modify the original myth and adapts it to suit his intention in his poetry or prose. The reason for this change is the difference between ancient and modern societies²⁷. In the past, poets used the same mythological symbols without change or modification. However, once poets had mastered the logic of myth, their work on myth took on a new deviation that met the demands of the modern era and the new knowledge mastered by man.²⁸ Myth is more akin to restructuring reality to adopt the rules that suit it, according to a vision that "undermines the boundaries separating reality from the supra-reality",²⁹ meaning that the mythical deviation is to move away from the ordinary connotations known to poets, particularly on the myth, to endow it with an extraordinary dimension beyond the one the poets know.

It is worth mentioning here what Pierre Brunel (the founder of the mythological approach in 1992) said: "In-depth research into the presence of myths in the literary text, the modifications they bring to it, and the bright radiant light they give it (...) today I consider the manifestation, the modulation, and the radiation of myths in the text as certain permanent phenomena, as if they were a constant act, by which the mythical element becomes the cornerstone of the text".³⁰ Terms related to mythical deviation appear in the statement by Brunel-Pierre: manifestation, modulation and radiation. Deviation may be understood through these three terms.

4-1-1- Manifestation: It refers to the signs that appear in a particular text, and they can be complete, explicit or ambiguous, they can also be partial. Manifestation occurs through several techniques, which are³¹:

Title: It is the first element that introduces itself to the reader, and through which the poet expresses the semantic and aesthetic function of the text. The title forms the initial meaning for the reader towards the text. [The title may create a mythical presence by taking a myth or its symbol as the title of a poem or any literary work].

Refrain: It is an expression or word that is repeated in the text at a certain pace. It is a self-generator of the text insofar as it is the link between the parts of the poetic text.

Intertextuality: It refers to the presence of certain traditional or non-traditional texts, poetic or non-poetic, in a single text³², or to the text when it is constructed by employing other texts in its structure in order to produce a new one³³. Myth is considered one of the most important examples of intertextuality, as it is a text that the poet is intending to insert into another text.

Rhetorical image: It is one of the most common techniques in poetry, and comprises two concepts: old and modern aspects. The old aspect is limited to metaphor, metonymy, comparison, metaphor, and so on, while the modern one considers the new concepts produced in modern poetry and adds mental, symbolic, mythical and other images.³⁴ Rhetorical images are the most common technique especially in poetry, and their techniques vary from metonymy, metaphor, comparison and others, in accordance with the lyrical and constructive nature of literature and its mythical and symbolic nature.³⁵ Rhetorical imagery is one of the elements the poet uses to build his poem and give it character through suspense and good imagery. The poet must describe effectively and eloquently to bring the idea closer, clarify the meaning and emphasize the image as if seen by the eye. All this to influence the recipient.

Mythical background: The challenge for the poet is to give his poem two-dimensions; direct and indirect one. The direct dimension reflects the sense close to the reality in which the poet lives, while the indirect dimension reflects the mythical background that the poet wanted in his poem. This gives the text two levels of understanding: superficial and profound.³⁶ The mythic background occurs when the poet does not intend to employ an explicit element, but rather relies on a specific process by invoking certain images reminiscent of a specific myth, so that the text appears in two dimensions, one of which is described as direct artistic, and the other is indirect one which represents the mythic background³⁷. Obviously, the poet is the one who takes into account their recipients and gives them the keys to understanding his text, or even allows multiple understandings of his text. Each person's understanding of his text will depend on the richness of his cognitive background, as well as his intellectual and cultural knowledge. Here, the poet has to consider the cognitive potential of his audience, whether they understand his text superficially or deeply.

Artistic structure: Each poet has to link the artistic structure to the formulation of the mythical element. This artistic construction takes three forms:

- Direct or complete,
- Partial,
- Implicit or ambiguous.³⁸

Artistic construction is rather similar to the construction of a mythical text, where the writer builds his text on the structure of the myth and formulates it within it. As such, artistic creativity directly evokes the myth³⁹. The poet chooses to include the poem, text or myth on three levels: the explicit level, the partial level that only the intelligent reader may understand, and the implicit and ambiguous one that is difficult for the majority to understand.

4-1-2-Modulation: It is the ability to adapt myth to the vision and philosophy of the poet. It takes many forms:⁴⁰

Similarity and analogy: The poet intends to highlight the similarities and analogies between the mythical element in terms of names, heroes, positions, states, and events, and between the literary element in terms of names and symbolic implications.

Distortions and changes: It is the distinction made by the poet between the mythical element employed and the literary element associated with it.

Ambiguity and multivision: This aims to envelop the poetic text in an aura of mystery befitting the ambiguity of the myth used in it.

4-1-3- Radiation: It is the light cast on the poem as a whole by introducing the mythological element into the entire work, releasing its shadows on the text as a whole and showing the reader the mythical background.⁴¹ A good example of this mythical deviation are the words of Mahmoud Darwish in his poem "July and the Snake":

July passed over our ruins
 And awakened the snake's desire
 The wheat is harvested again
 And the pasture is thirsting for dew...⁴²

Myth has an artistic and semantic aspect when the poem is linked to it, so myth is the semantic and artistic context of the poem, and all connotations are linked to the meaning included in the myth, making myth the radiation and keynote of the poem.

In any case, understanding the mythical text of the poet's vision depends on his ability to understand a certain number of mythological deviations, which means that the original myth is subjected to a shift that the poet or writer experiments with in order to adapt it to his own position and vision. If today's societies resembled those of the faraway past, there would be no need for the deviation that shifts the myth from its original basis and structure.⁴³ The poet's view of our societies is compelled to take into account many developments, such as the zeitgeist, the emergence of cultural inventions, the establishment of new relationships between social classes, a general political shift, the rise and fall of regimes... facts and figures that challenge the poet to use primary myth in novel ways, such as moral concepts, values and intellectual ambitions.⁴⁴

The criteria for including the myth, choosing it wisely, selecting its position in the poem, giving it radiation within the poem, creating intertextualities and deviations for it within the poem, all require talent, training and experience. This is what we have observed with the practices of modern and contemporary Arab poets, as they have gone from imitation and following to the good distinction and the appropriate selection, reaching creativity and artistic brilliance.

Conclusion

- Ambiguity is one of the hallmarks of modern Arabic poetry, while the myth is a significant element to create this ambiguity and extend it into the folds of modern and contemporary Arabic poetry.
- the content of the legend is a product of the imagination and therefore unbelievable, whereas the myth is the product of reality as seen by its society; that is, it actually happened, but other societies may not believe it because of its supernatural and wonders.
- the Myth, being an important element of modernity in modern Arabic poetry, has its own conditions and criteria for fulfilling its role, function and connotations. The most important of which are : Avoiding tautology ; Considering social disparities; Selecting the myth position; Granting one's own vision; Selecting appropriate myths; Avoiding narration.
- Some critics and scholars consider the modernity of the Arabic poem on three levels: Mythical deviation, Poetic structure change, Poetic meaning change.

Mythical deviation: it is represented by manifestation, modulation and radiation.

Poetic structure changes: It represents a change in the rhythmic and metrical system of the poem, as well as in the poetic discourse. This provides the modern poem with a certain particularity of form in terms of the poetic column, the diversity of rhymes, the diversity of poetic meters... etc.

Poetic meaning changes: It concerns the content and connotations of poems when they target other reference points and connotations other than those known to ancient Arabic poetry, which plunged into enthusiasm, pride and lamentations... etc. Nowadays, the Arabic poem has taken a human, intellectual, cultural, philosophical and mythical aspects... etc.

- Mythical Deviation may be understood through these three terms. it is represented by manifestation, modulation and radiation.

Manifestation: It refers to the signs that appear in a particular text, and they can be complete, explicit or ambiguous, they can also be partial. Manifestation occurs through several techniques, which are: Title; Refrain; Intertextuality; Rhetorical image; Mythical background; Artistic structure.

Modulation: It is the ability to adapt myth to the vision and philosophy of the poet. It takes many forms: Similarity and analogy; Distortions and changes; Ambiguity and multivision.

Radiation: It is the light cast on the poem as a whole by introducing the mythological element into the entire work, releasing its shadows on the text as a whole and showing the reader the mythical background.

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Margin notes:

¹ See, faras al-sawāḥ, (2001) al-'uṣṭūrah wa-l-ma'nā, dirāsāt fī l-mīthūlūjīyā wa-l-diyānāt al-sharqīyah, dār 'alā' al-dīn li-l-nashr wa-l-tawzī' wa-l-tarjumah, Dimashq, Sūriyā, ed2, P14

² 'abd al-majīd ḥannūn, (2017) al-mawrūth al-'iṣṭūrī fī l-'adab al-'arabī al-ḥadīth wa-l-'adab al-muqāran, majallah 'iṣkālāt fī l-luḡah wa-l-'adab, jāmi'ah timingast, al-jazā'ir, al-sanah 6, al-'adad 1, fīfī, P3

³ See, maha dhahām,(2021) al-'ustūrah fī l-shi'r al-'arabī al-mu'āšir, majallah mawḍū',. [https://:2u.pwsAuHoRL](https://2u.pwsAuHoRL), P2-7

⁴ See, faras al-sawāh,(2001) al-'ustūrah wa-l-ma'nā, dirāsāt fī l-mīthūlūjyā wa-l-diyānāt al-sharqīyah, P15

⁵ fatīḥah ḥusayn,(2013) tawzīf al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, majallah ma'ārif, jāmi'ah ākli muḥammad 'ūlhāj, al-būyūrah, al-jazā'ir, al-sanah 8, al-'adad 15, P2

⁶ ja'far al-dandāl,(2021) al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, mawqif saṭūr,. <https:2u.pwrGLEsbf>, P5

⁷ See, fatīḥah ḥusayn,(2013) tawzīf al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P2

⁸ See, šalāḥ 'abd al-ṣabbūr,(1977) ḥayātī fī l-shi'r, dār al-'awdah, bayrūt, lubnān, ed1, P145

⁹ See, ja'far al-dandāl,(2021) al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P5

¹⁰ 10. ja'far al-dandāl,(2021) al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P6

¹¹ See, 'aqīlah marājī,(2022) ḡamālīyāt al-'ustūrah wa-l-ramz fī l-shi'r al-'arabī al-ḥadīth - qirā'āt wa-durāsāt -, al-maḡallah al-ṭaqāfiyah al-ḡazā'iriyah. al-ḡazā'ir . <https:2u.pwEr9NF4a>, P15

¹² See, fatīḥah ḥusayn,(2013) tawzīf al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P2

¹³ See, ja'far al-dandāl, (2021)al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P6

¹⁴ See, ja'far al-dandāl,(2021) al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P5

¹⁵ See, umm dunqul,(1985) al-'a'māl al-šī'riyyah al-kāmilah, maktabat madbūlī, al-qāhirah, miṣr, ed1, P10

¹⁶ 'abd al-wahhāb al-bayātī , (1993) kuntu 'aškū 'ilā al-ḥajar , al-mu'assasah al-'arabīyah li-l-dirāsāt wa-l-nashr , bayrūt , lubnān , ed1 , P25

¹⁷ See, fatīḥah ḥusayn, (2013) tawzīf al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P2

¹⁸ yūsuf al-ḥāl, (1979) al-'a'māl al-šī'riyyah al-kāmilah, dār al-'awdah, bayrūt , lubnān, ed2, P334

¹⁹ See, fatīḥah ḥusayn, (2013) tawzīf al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P2

²⁰ fatīḥah ḥusayn , (2013) tawzīf al-'ustūrah fī l-shi'r al-'arabī al-ḥadīth, P2

²¹ māḥmūd darwīš, (1992) al-dīwān, (al-maḡallad al-tānī, aḥad 'ašar kawkabā), dār al-'awdah, bayrūt, lubnān, ed1, P40

²² See, maha dhām , al-'uṣṭūrah fī l-shi'r al-'arabī al-mu'āšir, P3. waySee, ja'far al-dandāl , al-'uṣṭūrah fī l-shi'r al-'arabī al-ḥadīth ja'far al-dandāl 4

²³ See, maha dhām , al-'uṣṭūrah fī l-shi'r al-'arabī al-mu'āšir, P4

²⁴ See, rifa'at 'abd allāh ḥamd al-marāyāt,(2014) taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth (mahmūd darwīš 'abd al-wahhāb al-bayātī umm dunqul), aṭrūḥah dukturah, 'išrāf d. mūḥammad 'alī al-šawābikah, ḡāmi'ah mu'tah, al-urdon, P43 P43

²⁵ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī, P43

²⁶ See, māḥmūd darwīš, (1969) dīwān 'āšiq min filastīn, manšūrāt dār al-ādāb, bayrūt, lubnān, ed2, P40-41

²⁷ See, ja'far al-dandāl , al-'uṣṭūrah fī l-shi'r al-'arabī al-ḥadīth, P5

²⁸ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P43

²⁹ ja'far al-dandāl , al-'uṣṭūrah fī l-shi'r al-'arabī al-ḥadīth, P6

³⁰ hujayrah la'ūr , (2000) al-ḡufrān fī ḍaw' al-naqd al-'uṣṭūrī, silsilat kutubāt naqdīyah, al-hay'ah al-'āmmah li-qṣūr al-thaqāfah, al-qāhirah, ed1, P33

³¹ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P47-50

³² See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P51-52

³³ See, 'aqīlah marājī , ḡamālīyāt al-'uṣṭūrah wa-l-ramz fī l-shi'r al-'arabī al-ḥadīth - qirā'āt wa-dirāsāt P35

³⁴ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī - shi'r al-'arabī al-ḥadīth, P51-52

³⁵ See, 'aqīlah marājī , ḡamālīyāt al-'uṣṭūrah wa-l-ramz fī l-shi'r al-'arabī al-ḥadīth - qirā'āt wa-dirāsāt P35

³⁶ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P52

³⁷ . See, 'aqīlah marājī , ḡamālīyāt al-'uṣṭūrah wa-l-ramz fī l-shi'r al-'arabī al-ḥadīth - qirā'āt wa-dirāsāt P36

³⁸ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P51

³⁹ See, hujayrah la'ūr , al-ḡufrān fī ḍaw' al-naqd al-'uṣṭūrī, P35,

⁴⁰ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P52

⁴¹ See, rifa'at 'abd allāh ḥamd al-marāyāt, taḥawulāt al-tawzīf al-'uṣṭūrī fī l-shi'r al-'arabī al-ḥadīth, P51

⁴² See, māḥmūd darwīš, dīwān 'āšiq min filastīn, P40-41

⁴³ See, 'aqīlah marājī , ḡamālīyāt al-'uṣṭūrah wa-l-ramz fī l-shi'r al-'arabī al-ḥadīth - qirā'āt wa-dirāsāt , P63

⁴⁴ See, ḥannā 'abūd (1999), al-naẓarīyah al-'adabīyah wa-l-naqd al-'uṣṭūrī, manšūrāt iitihād al-kuttāb al-'arab, damiṣq, suriyā, ed1, P152