Khalil Hawi In Poetical Book "The Threshing Floors Of Hunger (Bayader Al Ju’o)" Intellectual Trends And Poetic References

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Abstract

This research aims at revealing the intellectual orientations and poetic references that contributed to the formation of the artistic image of the Arab poet [Khalil Hawi 1919-1982] in his poetry collection “Bayader Al-Jul’o” 1965, through creating analytical and critical textual approaches imposed by the reality of the poetic text as it is the main motive to search for the author’s intellectual orientations and his poetic references. The research tries also to monitor how intellectual orientations and poetic references can reflect a specific cultural and epistemic depth, in light of a modern poetic literalism, which has found its way into the structure of the poetic text?

The research was organized into three main themes, the first of which is Hawi’s place in the movement of modern Arabic poetry. And secondly: the intellectual orientations in the “Bayader Al-Jul’o”. Thirdly, the poetic references in the formation of the artistic image in the “Bayader Al-Jul’o”.

Keywords: intellectual orientations, poetic references, poets of poetic modernity, artistic image, intertextuality, myth, literary heritage.

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1. Introduction

This research deals with the Arab poet “Khalil Hawi” [1919-1982], in his third collection “Bayader Al-Jul’o 1965”, through textual analytical approaches that explore the most prominent intellectual trends and poetic references that contributed - to a large extent - to the his formation of the poetic text, and perhaps choosing this poetry collection from among the other comes for two reasons, the first of which is that this divan did not have an independent study like other collections that some studies have produced, whether it dealt with one poetry collection [1], or both of them [2], or the entire poet’s experience [3], which as a whole formed the previous studies upon which this research is based. the second is that this work embodies the stage of transformation in the poet’s visions and his intellectual starting points, in this regard one of the studies goes on to say: “But this unity the unity between Egypt and Syria 1958 quickly collapsed, and with it the visions and aspirations of Khalil Hawi collapsed, and this collapse emerged in his third work “Bayader Al-Jul’o” [Al-Lawati, 2017], Resurrection in Khalil’s Poetry, p. 36.

The study, as it tries to elucidate the intellectual trends and poetic references in Hawi’s poem “Bayader Al-Jul’o” as it stems from a polemical critical issue represented in the author with his text relationship, and the text with its production relationship environment in general. From the perspective of structural studies, “it reached in some of its perceptions the death of the author and his exclusion from the literary text, because as soon as his role in writing and in the completion of the literary text ends, he becomes isolated from this production and leave the reaction to his literary text, whether poetry or prose for the recipient, reader or critic regarding their different awareness, culture and intellectual reference [Al-Bitar, H. 2010].

Khalil Hawi’s Poetic Image, p. 69]. Roland Barth’s article “The Death of the Author” published in 1961 is the official expression of the total end of the era of celebrating the author, as he says: “Writing is a demolition of every sound and every starting point the phrase "the author’s death" aims to exclude the author and extract him from the text as much as it aims to rid the text of the conditions and restrictions of circumstance.” [Muhammad, p.1999]. The theory of conducting and reading the text, p. 54] This controversial issue has found opposing calls, whether at the level of Arab or Western criticism alike, and from the point of view of this study, we go to the importance of the author for the text, and this role cannot be overlooked before, during and after the birth of the text, at the same level of importance.

Lucian Goldman, the pioneer of formative structuralism, confirmed this emerging relationship between the text and the author, as he says: “Does this mean the denial of the individual’s function in literary or philosophical creativity? Absolutely not, no one claims to deny that literary and philosophical productions are the work of their owner, there is an internal fusion of a conceptual system”. [Al-Bitar, 2010 p. 70]. And he, goes on to develop the relationship between the internal order of the text and the external, non-literary forms that were not
included in the formation of culture [Hammouda, A.1998, The Convex Mirrors, p.208]. Whatever the relationship between the author and his text or the relationship of the text to his production environment, this research indicates that Hawi’s poetic text is the active motivation towards researching the intellectual components of his product and its poetic references, given that Hawi was revealing a psychology crowded with visions and feelings, a turbulent intellectual mentality, and a rich creative poetic imagination, which differs from the prevailing system of contemporary Arab poets.

The research tries to pose a number of questions and raise a number of issues imposed by the reality of the study, and perhaps the most prominent of them are: What are the cultural and intellectual sources that formed Hawi’s poetic personality? Did his cultural and intellectual sources reflect a specific cultural and cognitive depth in his poetry? Did Hawi deal with his cultural and intellectual component with a literal art that found its way into the poetic text? What are the most prominent references and poetic sources that Hawi relied on in forming his poetic images? How did Hawi deal with these poetic references, regardless of their types and sources, in light of the poetic modernity movement?

Based on the above, the research has stopped on three main axes, the first of which is Hawi’s position in the modern Arabic poetry movement, the second: the intellectual trends in the book “Bayader Al Ju’o”, and the third: the poetic references in shaping the artistic image in the book “Bayader Al Ju’o”.

First: Hawi’s place in modern Arabic poetryHawi developed a wide and deep culture that contributed, to a large extent, to making his poetry acquire a specificity and uniqueness among the modern Arab poetic experiences. Especially since he showed during his university studies an active interest in thought and philosophy, as he remained at this stage, hesitating between majoring in philosophy or literature. But his sweeping inclination towards poetry decided its direction, so literature prevailed over philosophy in his studies, and he was trying to benefit the maximum of what the university offers in the fields of Arabic and English literature, so that it is closely informed of the philosophy of human civilization from the Greeks to Arab intellect. [Awad, R.1983, the Scholars of Modern Arabic Poetry - Khalil Hawi, pp. 21-22].

Hawi was aware at this early stage of his poetic experience to the necessity of combining literary and philosophical culture, so that this culture becomes an effective means capable of understanding himself on one hand, and understanding his civilizational heritage and perspective towards mankind and existence on the other. Therefore, the vision that Hawi issues is revealing the truth in the fields of philosophical, scientific and poetic knowledge, and it is the same vision that Hawi revealed in his definition of poetry when he says: “And when poetry, as I have defined it repeatedly, was a vision that illuminates an experience and an art capable of embodying it, it was the characteristic that is unique to poetry is limited to the nature of receiving and expressing the vision.”[Subhi, M.1978, Proposals on the Art of Saying, p. 47].

Hawi’s distinguished position has emerged among the poets of Arab modernity, due to his deep awareness of the renewal movement that Arab poetry witnessed since the beginning of the renewal movement. It differs from what is called poetic Salafism, which persuades the revival of old patterns and models and does not go beyond them to the springs from which a vibrant spirit emerged that generates patterns. That is why, “in his poetry what reveals an inspiration for the spirit of instinct in pre-Islamic poetry and the overwhelming revolution in the poetry of Al-Mutanabbi, who lived in an era when Arab civilization was about to fade away, and his poetry was scarred by the scarcity of Al-Mutanabbi’s revolution, despair and agony.” [Ibid. Page 54].

It is not surprising that, while talking about the stage of the modern vision of Arabic poetry, Ghali Shukri made Khalil Hawi one of the founders of the fourth wave, which he describes by saying: “He is the revolutionary leader of the modern movement in the renewal of poetry, these revolutionaries believe to the core that modern Arabic poetry is their first, if not the only, message, their weapon in the battle of man between civilization and history [Shukri, G. 1968, Our Modern Poetry…Whither?].

Second: Intellectual Trends in Hawi’s poem “Bayader Al Ju’o”

Many knowledge and intellectual trends have contributed to the formation of Hawi’s personality, and perhaps the expansion of the literary circle that he received during the university education stage, as we mentioned above, which went beyond the Arab literature circle to global, remarkably refining Hawi’s personality, so that his knowledge of the Greeks to Arab philosophy of civilization has become close , which in turn was reflected in the construction of the poem.

Before starting to talk about the issues and intellectual trends involved in Hawi’s poetry collection “Bayader Al-Ju’o” it should be noted that Hawi "expressed in his poetic product the civilizational resurgence that he lived on the level of the vision rather than the reality, and then about his bereavement with the vision that was denied by the rigidity of decadence and rotation. His repeated pictures were in an empty vortex. So his three collections came: River Ashes 1957, The Flute and Wind 1961, and Bayader Al Ju’o 1965, and his recent poems: “The Sad Mother,” “Mist and Lightning” and “Wounded Thunder” to express the poet’s experience in a civilized vision and then his bereavement after reality revealed the falsehood of the vision. ” [Awad, R. 1987, The Myth of Death and Resurrection in Modern Arabic Poetry, p. 13].
The experience of the unity that took place between Egypt and Syria 1958 left an optimistic vision for the poet, but it soon ended in a bitter disappointment, especially after the hopes and aspirations held, and the Arab political action began to decline, and the most prominent event depicted this retreat was the separation of these loops. Unit. Hence, these events caused tragedy for Hawi, and he saw the ugly truth in front of him, naked from all decoration, after being deceived for a period of time, during which he heralded a bright future to the Arabs, and it became clear to that it was dark, and became necessary to express these new and tragic visions, where his collection "Bayader Al Ju’o 1965" came.

After Hawi emerged from “the flute and the wind” ecstatic with victory and resurgence, we find him falling into the darkness of “the cave”, the first poem of “Bayader Al Ju’o” in it “The poet sows the seeds of all tragedy, starting from his individual experience, as a creator. It is the disappointment even of creation, and that is the most terrible cry in Khalil’s symphony “Bayader Al Ju’o.” [Safadi, M. 1965, “Bayader Al Ju’o” on suffering and responsibility, Reflections on Khalil Hawi's poetry, p. 9]. In this poem, the poet raises the issue of the suspended time, the sterility that binds the Arab world again, and the abandonment of the Arab person as an abandoned cave, leaving all life and movement absent from him. The poem "The Cave" represented the climax of expressing the feeling of helplessness in front of the inanimate time. From the beginning Hawi reads us with his sense that he lost towards the dulled movement of time, saying: “I knew how to stretch her legs for the minutes, how to freeze, turn into ages and I became a cave in the cost’s caves. [Hawi, H. [D.T], Bayader Al-Ju’o, p. 7].

Time has become like a rock on the chest of the poet, who has become a cave, and the feeling of despair grasped the possibility of changing the situation, but he surrendered to what befell him after the ship [Sinbad] was destroyed, and the obsession with departure lost its meaning in himself, as he says: “I witnessed the terror of boats, it plunges into an echoing, in vain that reverberates through my cellars with an echo , casts strings upon my eyes at night ,in the wind you count, cry, and seek "[ibid., Page 8].

Elsewhere in the poem, he says: "On my lips of pain and prayer, shame exposes my folded cave, in the exile of the caves, do I cry to someone who hopes for miracles? The mighty wizard was here and died? These scorpions do not turn! God, how do you stretch their legs for the minutes, how do they freeze, turn into ages! " [Ibid. Pp. 13, 15].

In these verses, the poet leads us to a state of complete despair at the possibility of resurrection, in a philosophical ritual that seems like the prayer of a man who has missed a great goal, and for the poet he is the key to his artistic vision and the basis of his civilizational experience that has become a void in atmosphere. And the poet’s final question, "How do they freeze, turn into ages?" The shock of the beginning ends with a reality that denies the resurgent vision, and enters into the heart of the suffering and loss of innocence embodied in "The Fairy of the Beach", the second poem from his poetry collection “Bayader Al-Ju’o” The poem “The Fairy of the Beach” consists of six syllables, each of which has a subtitle. Through the prose introduction that the poet started the poem, we can come up with almost everything he wanted to communicate to us. The poet sees the Gypsies and their windy tents, the place where the vitality of the instinct and the first innocence have remained, as there are no traditions or social or material restrictions that limit them from their launch towards a world of simplicity in living, thinking and obligations. In this regard, critic “Ali al-Shara” goes on to say: “Perhaps the poem” The Fairy of the Beach”, which was thought to have been written in the early 1960s, introduces this poetic conception to Khalil Hawi.

Hawi has presented this poem with a prose introduction that greatly contributes to direct the reader towards understanding the poem is based on the contrast between the state of innocence or the state of conscious lack of consciousness, which is the state represented by the image of the Gypsy and the state of consciousness or cognitive perception, which is the state represented by the Mosawi priest and the gypsy, as Hawi says in his prose introduction: the best symbol of impulsive vitality, and the tree of life and the ability of the person in the state of innocence to integrate with the elements of vitality in nature, and the gypsy, "and the gypsy also have broad, generalized descriptions that symbolize the earth in its renewal of vitality and virginity, perhaps the reader concludes in this prose introduction that Khalil Hawi contemplates the limits of religious storytelling, especially in the context of explicit biblical references to the tree of life and the tree of knowledge.

However, these meditations are not far from the outcomes of Prometheus myth, which is the myth that linked human knowledge with fire, or between human happiness in its primitiveness, and a misery that a person can know.”[Al-Sharaa, A. 1993, Prometheus Thought and Modern Arabic Poetry, pp. 92-93].
Hawi says: “Were you not but a brown girl in the Gypsies’ tents? Tent without land, pegs, and baggage obstructions” [Hawi, Bayader Al-Ju’o, p. 21].

Then he moves to the second stanza, speaking on the tongue of the gypsy woman, about her vitality flowing in her veins, innocently pushing towards a bold interaction with nature. The gypsies - here - are an extension of the brown Bedouin and the innocent sweet, because they all bear the same qualities, and they express the same concept, as he says: “My body is moaning, narrow, gasping, impossible, fodder, tender hills, fields, wild mint rolling in the fold, foot, and the basil is a jungle in my valleys that stirs, it has fun and frolic in it the herds of goats, and the sea horses are crowded with horses "[ibid., Page 25].
In the third section, the Gypsy collide with the world of the city, and the confrontation intensifies in the fourth section, when the Mosawi priest throws it at “the symbol of the complexity and intensity: spiritual, mental, social and moral, which civilization accumulates in the nature of man over the long period of time since the difference of his first origins.” [Marwa, H. 1986, Critical Studies in the Light of the Realistic Approach, p. 133].

with the contempt and deviation from the teachings of the Ten Commandments, and that she was a witch who ate children and hunted men, while she was unable to dismiss the accusations on her, because: “I am still ignorant of what sins are and how they washed, I am afraid of “In the Name of the Cross” [Hawi, Bayader Al Ju’o, p. 30]. That is why she believe the priest’s words and flee to a remote deserted cave, whose features we know in the sixth passage: It is a cave hit by lightning, and cold and numbness are common in its flanks, and she’s inside with its red imprint on forehead, the imprint of sin, until she was passed over by time and became old. The attack of the society of appearances and falsehood and the artificial restrictions on her made her turn from the fertile apple of the forest into an old crust who searches in the dump for food. Hawi says on her lips: “I have pleasure in disguising, I abstain from curses, mock human beings, and no one knows who I am, impossible, digging in the garbage for orange peels” [ibid., P. 33].

Thus, the fate of the Gypsy was different from those of the Bedouin and the innocent beauty; Because the circumstances surrounding the Gypsies were stronger than the circumstances that surrounded them, meaning that the virgin realm of visions had ended in a terrible tragedy in the depths of Hawi, which will be evident in the subsequent poem, "Lazarus in 1962". In this poem we will see the address of paradoxes of what is known to the significance of Lazarus, The symbol of the miraculous power in life and rebirth, as it came in the Bible, and in this aspect it represents a positive sign, but its association with the year [1962] was formed through the synthesis of the addition, to indicate the year in which the unity between Syria and Egypt collapsed, and in this aspect it represents a negative connotation, and it becomes clear to us from the first glance that the symbol has shifted away from its meaning of the continent in the mind of the recipient. We are not surprised that Hawi begins his poem with the desire of "Lazarus" to return to the tomb, as long as he did not send a real resurrection. Hawi begins his poem: “Deepen the pit oh digger, deepen it to a bottom with no end, can you remove the rocks from me the dry darkness accumulated, in the impregnable grave.”[Ibid. Page 35].

And if the poem expresses the poet’s bereavement at the schizophrenia of unity between Syria and Egypt, then his emphasis on the distorted resurrection constitutes a condemnation of the basis on which unity was built, and the applied approach that carries within it the means of separation, which made the ruling leaders differ, even if the same goal seemed to them outwardly, as their union was of rulers, and regimes trying to stand up in the face of any opposition movement, not of people. Rather, the people themselves were absent in the oppression of power between accusation, backwardness and marginalization, so it was natural for unity to fail, and Hawi condemned all this in his poem. Perhaps what Hawi said confirms this condemnation, as he explains his silence after the poem of Lazarus by saying: “My silence, which lasted for years, is due to a civilizational crisis and to my position on it, the so-called resurgence was nothing but a repetition of the sediments of the era of decadence and not a return to the springs of vitality in the original instinct, then the poem "Lazarus in 1962" which was considered by some critics as a comprehensive expression of a stage that began before the defeat and continues to this day [Subhi, [ibid.], P. 67].

Hawi based his poem on the story of Lazarus, and this poem was: “Hawi’s poems are the most expressive of his true, anxious and tormented self. He seems clinging to death with a desire for his own death and he is the one who committed suicide.” [Hammoud, M. 1996 Modernity in Contemporary Arabic Poetry - Its Explanation and Manifestations, p. 300], and we mention some of what was mentioned in the [Holy Book]: “Then Martha said to Jesus: O Lord, if you were here, my brother would not have died, but now I also know that whatever you ask of God gives you. Jesus said to her: Your brother will rise. [Bible, Chapter Eleven].

The poem of Lazarus consists of seventeen sections, each one has a subtitle, and it represents the summit of the tragedy that Hawi lived in "Bayader Al Ju’o", says Rita Awad: "As for" Lazarus in 1962 "the culmination of this poetic experience, it is a negation of the principle of civilized rebirth after deep-rooted death in the human soul embodied by myths and heralded by the heavenly religions. [Awad, 1983] p. 66.

It is the same who linked the poem Lazarus to the myth of "The Waste Land," as she says: "The poem" Lazarus 1962 "expresses in its general construction the myth of" the dry land "as analyzed by Jesse Weston in her book" From Weather to Romance. [Awad, R. [1987], The Myth of Death and Resurrection, pp. 121, 122].

Third: Poetic References in Shaping the Artistic Image in "Bayader Al Ju’o"

The artistic image still attracts the attention of scholars as "the poet's tool that governs his artistic personality in expressive performance on the one hand, and on the other hand the image is an artistic and personal measure of the creator who produced it." [Al-Bitar, [2010, p. 7] Perhaps what interests us in this aspect of the study is to look at the sources of the artistic image on which the poet leans, which, as it became clear to us, are divided into three types of sources: religious sources, heritage sources, linguistic and literary imagination sources.

Religious sources
Religious sources constitute one of the most prominent poetic references on which Hawi relies in constructing his poetic images. Hawi employed religious sources in what became known as intertextuality, which is what Sollers goes to define by saying: “Each text falls at the crossroads of a group of other texts. Rereads it, confirms it, condenses it, transforms it and deepens it at the same time.” [Pier Marce Biazi, intertextuality theory] and intertextuality, in the words of Julia Kristeva: “Textual interaction takes place within one text.” [Ibid.]

What is meant by religious sources here is the various sayings and positions that came in the three monotheistic religions: Islamic, Christian and Jewish, as the construction of an artistic image that is based on a saying or a religious incident does not differ from it in the case of using the heritage sources of all kinds. The poet who deals with the religious source should be aware of the incident that he employs, aware of its dimensions, and the limits of its energies that can be used, so that he avoids falling into the trap of organizing this incident, or employing it in a way that does not serve the artistic image, or the poem as a whole, and the failure will come. From a misunderstanding of the incident and the situation, which comes away from the spirit of the poetic text. This does not mean that the technical image is consistent with the text of the religious incident, but rather this incident is the focal point of the poet, whether it is in agreement or in opposition, partial or complete, so that he understands employment through other clues in the context of the poem integrated.

Through the study of the poet “Bayader Al Ju’o” group and his other poetry groups, it was revealed to us that the poet had a long experience with these religious sources, and he was on top of these sources, those drawn from the Bible in his Old and New Testaments, that what he dealt with most was from the covenant. The new [the Bible], and that is why he is: “One of the pioneers of modern poetry influenced [by the Bible], and perhaps this is due to his culture and learning since he was a young child, as he studied psalms, news and biblical matters, stuck in his memory in all its details, so the biblical and evangelical elements were numerous in his poetry. [Al-Dawi, A. [1998], Heritage in the Poetry of Pioneers of Modern Poetry, A Critical Study, p.159].

Religious sources are divided into two types of “Bayader Al Ju’o”: Islamic sources and Christian sources.

A- Islamic sources

Hawi’s poetry collection “Bayader Al Ju’o” is almost devoid of Islamic sources, if we exclude the poem “The Cave”, which at first glance refers us through its title to a clear Qur’anic intertextuality, although there is a difference in direction between them, which is what came exemplified in Surat Al-Kahf, which in turn embodies the reality of resurrection after death, for young men who suffered from the bitterness of infidelity among their people and the tyranny of their king, so they fled to their cave fleeing their religion and belief. In the context of the Quranic text, the miracle of God is fulfilled in the inevitability of death and resurrection. God will put them to death for three hundred and a few years, then resurrect them again, to be a sign to the worlds. Allah says:“When the youths retreated to the cave and said, “Our Lord, grant us from yourself mercy and prepare for us from our affair right guidance. So we cast [a cover of sleep] over their ears within the cave for a number of years. 11Then we awakened them that we might show which of the two factions was most prec . But if we look at the text of Hawi, then we find that its cave is different from the cave of the boys. How do you freeze, turn into ages, I became a caveamong many caves of the strand, my forehead was stained the night was stone in the rocks. ” [Hawi, Bayader Al Ju o, p.7].

In the poem of the Cave, also, Hawi meets with the Quranic text in the incident of “Al-Ma’i’dah” that God revealed to the children of Israel, as Hawi says: “O you who resolved and you were for me, my guest without waiting, I filled my table with goodness of manna and quails” [Hawi, Bayader Al Ju’o, p. 10]. The poetic text, here, meets the intertextuality of the Qur’an, as it says: “And we shaded you with clouds and sent down to you manna and quails.’[Al Baqara 57]Another Qur’anic intertextual comes, which the poet borrows and transforms it towards his vision, as he talks about his dreams and wishes, to live a quiet life far from need and anxiety, an easy life in which the impossible will be achieved, and perhaps the achievement of the impossible that Hawi seeks comes in the context of a Quranic intertextuality that shows the supernatural power of God almighty as the Qur’an text clarifies, when it says: “Originator of the heavens and the earth. When he decrees a matter, he only says to it, “Be,” and it is”. [Al-Baqara, 117]. In the poem “The Cave,” Hawi says: “What my heart desires is embodied by my hand, in the mud, what is absent from suspicion, fair ones, sapphire, buildings, with a magician’s stroke: “Be and it will.” [Hawi, Bayader Al Ju’o, p. 10]. It is noteworthy, here, that Hawi in his poem “The Cave” employs the Qur’anic intertwining, which intersects with the poetic text in its external framework, but at the level of the semantic shifts of these intertwining, the poet’s language and his orientation of the idea and significance dominate, in line with his vision that dominates the text.

B- Christian sources

Hawi was influenced by Christian sources at an early stage in his childhood, when he received his early education at the hands of his two teachers, Malaqa and her sister, who were “teaching reading and writing in books prepared for them, and they used to draw on the Bible on the biblical translation and used to recite books from it, most of the psalms that Khalil memorized, going back to that early age, and he used to memorize them.
and recite them by heart without understanding them, except that he grew up and those psalms had penetrated himself and became nourished by myths and religious symbols. ”[Hawi, I. [DT], with Khalil. Hawi, pp. 71-72]. The poet was able to benefit from a large number of these symbols, characters, events, positions and sayings that were mentioned in the Bible, and he is trying to reformulate these religious references in the fabric of his intellectual vision and his renaissance project, which he has been expressing in his literary and critical experience. Hawi employed these references in two different ways. The first was the partial treatment of some Christian symbols, and he means by “partial expression”, here, that these symbols embody tributaries that nourish the vision of the whole poem. The second deals with complete Christian stories, upon which the entire poem is based. Among the most prominent Christian symbols that came in the book “Bayader Al Ju’o’: 1. The Cross: The cross is one of the partial symbols that the poet derived from the Bible, the New Testament, and Hawi used it negatively in the poem “The fairy of the Seashore” when he said on the lips of the fairy: “And a damned echo, in the name of the cross, perhaps the cross will expel her.” Hawi, Bayader Al Ju’o’, p. 29. The negative image contained in the cross as a symbol is determined by the fact that the phrase quoted from the poem came from the Mosaic priest, the symbol of backwardness and spiritual, mental and social hardening, and who turned the beautiful young fairy of the beach into a crumb plucking in the garbage, so it seems that the attack - here - is not on the embodied idea on the cross, insofar as it is an attack on some of those who conceal behind the cross, to carry out outdated interpretations, and this is what made the gypsy beach fairy fear this phrase, because she had never known sin before, so she also did not know how a person atone for his sins, saying: I am still ignorant of what sins are, how sins are washed away, and I am afraid of in the name of the cross [ibid., Pp. 29-30]. 2. Golgotha: It is the symbol associated with crucifixion and the cross, and indicate the name of the place where the crucifixion of Jesus Christ, as stated in the Bible: “Along the way, they came across a man named Simon, who was from Cyrene, and the soldiers forced him to carry Jesus’ cross. 3 And they went out to a place called Golgotha [which means “Place of the Skull”]. 34 The soldiers gave Jesus wine mixed with bitter gall, but when he had tasted it, he refused to drink it. 35 After they had nailed him to the cross, the soldiers gambled for his clothes by throwing dice.” [Matthew 27: 33-34].This symbol came in the poem “Lazarus in 1962.” However, the poet did not seek to restore Golgotha to life, rather, his employment of this symbol killed him because of Lazarus, who turned into a wild dragon that devours life on the hill of Golgotha, and the poet depicted this process through the words of Lazarus’ wife afflicted, saying: “The muddy smoke that is liberated, flows from my branches and fruits, into the whims of the prairie and reverberates in the incense of prayers, and takes care of the Golgotha of crucifixion.” [Hawi, Bayader Al Ju’o’, pp. 68, 69] This artistic picture in the poem “Lazarus” is something expected, and consistent with its overall context, because it was a prophecy of the defeat of the Arabs in the face of the Zionist aggression in 1967, this defeat that would not have happened without the occurrence of Lazarus with what he resemble of dimensions that embody the suppression and devouring of life. 3. The Dragon: Hawi took this symbol from the Bible - [The New Testament], and the dragon mentioned in the Bible more than once, including: “Then I witnessed in heaven another significant event. I saw a large red dragon with seven heads and ten horns, with seven crowns on his heads. 4His tail swept away one-third of the stars in the sky, and he threw them to the earth. He stood in front of the woman as she was about to give birth, ready to devour her baby as soon as it was born. 3.” [The Bible, Book, Revelation 3:12]. In the poem “Lazarus”, Hawi painted an image of the dragon similar to the one in the text that we cited from the “New Testament”, but this image was associated [with a fairy tale][5] talking about the girls who were offering human sacrifices to a wild dragon until the Al Khader came and killed him. The dragon came in the poem of Lazarus, a picture of the living dead Lazarus who is constantly devouring the young life expressed by the virgins. Hawi has returned in this poem to confirm the great reversal of Lazarus to the principle of nobility, and his sublime values that he believed in in the past, and this came in more influential artistic formation, because it is more accurate portrayal. Hawi says: “It was through the feverish boredom, the frost is spreading, dead behind it in the house, a terrifying dragon, he shortens the pleasure of a tender body, he narrates the lust of death and his exuberance, and he cures nothing but fornication, whenever gardens deviate to, in the organs of a child.” [Hawi, Bayader Al Ju’o’, pp. 70, 71]. 4. Lazarus: Hawi used this title to signify the personality of Christ, or the image that carries his dimensions, concepts, and nature. In the poem “Lazarus 1962,” Hawi uses the word the Lazarus in four places, two of which came from Lazarus who ruled out that Christ would be able to revive him and restore him as he was before his death: “The prayers songs of love and Easter, in the tears of the Lazarus, would it bring the dead into life? His room, lust for death... “The love prayers are recited by my friend the Lazarus.” [Ibid. Pp. 43, 44]. As for the other two places, the first of them came from Lazarus’ wife, who in the first passage was amazed at the indifferent position of Christ before a dragon that overtly devours the lives of virgins, as Hawi says: “On the beach there is a Lazarus child, planting balsam in the world of decision” [Ibid 55]. While in the second place: Lazarus’ wife explained the harmful impact that the various pictures of Lazarus had caused: Lazarus the Dragon
- the muddy smoke released in the hill of Golgotha, and the wounds of the Lazarus and the wounds of his loved ones around him, Hawi says: 'And he will throw the wounds of the Lazarus, and the wounds of the saints, the female's heartbreak was lusted in bed, the breastfeeding of her breasts' [ibid., P. 69]. The personality of the Lazarus embodied a symbolic dimension that suggests the power of the helpless Christ. That is, the inability to reform the Arab reality, which ultimately led to a major defeat before the Zionist enemy in 1967.

5. **Jars of wine**: It is a story mentioned in the Bible as a miracle of Christ, a story of transforming six water jars into wine: “1 On the third day a wedding took place at Cana in Galilee. Jesus’ mother was there, 2 and Jesus and his disciples had also been invited to the wedding. 3 When the wine was gone, Jesus’ mother said to him, “They have no more wine.” 4 “Woman, why do you involve me?” Jesus replied. “My hour has not yet come.” 5 His mother said to the servants, “Do whatever he tells you.” 6 Nearby stood six stone water jars, the kind used by the Jews for ceremonial washing, each holding from twenty to thirty gallons. 7 Jesus said to the servants, “Fill the jars with water”; so they filled them to the brim. 8 Then he told them, “Now draw some out and take it to the master of the banquet”. [The Bible, John's Gospel, chapter 12, verses 1-8].

In the poem ‘The Cave’, where the poet was suffering the bitterness of defeat, and the shattering of bright visions in the 1960s, the story was employed in the artistic image that expressed Hawi’s solemnity to the savior who did not respond to his calls, as Hawi says: “Oh, who you came upon and became mine, a guest without waiting, and I filled my table, with Manna, I poured out wine from what the jar did not know” [Hawi: Bayader Al Ju’o, p. 10].

The poet repeats this story elsewhere in the same poem, to show that everything that Christ gave him did not remove him from a sense of the cessation of time, which suggests the cessation of life, as he says: ‘My throne is over the Jinn of the caves and the seas, Manna and quails I poured wine that jars does not know.” [Ibid. P. 10].

6. **The incident of the table**: This intertextual incident represents the last third of the overall image that was repeated more than once in the poem ‘The Cave’, thus becoming the final form of that artistic image as follows: “O you who came upon and became mine, a guest without waiting , I filled my table , with Manna and quails , I poured wine ,what the jars did not know, you gave me possession over the Jinn of the caves and the seas, what my heart desires is embodied by my hand, in the mud it fails what the suspicions miss”. Through the last three events that we have shown, it became clear to us how these events overlapped in the formation of a single image, and was collapsing in the mind of the poet like a roaring waterfall, dropping the symbols and events that preceded it in the time period.

Perhaps the intertextuality employed by Hawi in his poem “Lazarus 1962”, whether at the level of fiction or at the level of the singularity, came, remarkably, on a wide area of the structure of the text. The poet did not summon this character simply for the sake of the ordinary expression of his vision, but he sought to intensify significance through his modification of the religious text, and the characterization of a position different from the normal position, to fulfill the poet’s expressive and artistic purpose alike.

In the context of this intertextuality, the poet employs Lazarus’ wife character, who refuses to return to life of her distorted husband, as she challenges Christ, the symbol of divine power, and acknowledges the inability of the divine power that resides in a world far from the world of mankind in their suffering and pain, and she believes in the unity of man in facing injustice, suffering and pain. Hawi says through Lazarus’ wife: “It was a black shade,falling asleep on the mirror of my chest a dead boat, on a whirlwind of glow, in his eyes the night of the mud pit was blowing and waves, across a desert covered in snow.” [Hawi, Bayader Al Ju’o, p. 48].

**Heritage sources**

The heritage sources from which Hawi derives many of his poetic images are mythical, historical, and literary sources, but it is not necessary that they are presented in every poem or in every poetry collection, as it may be used effectively in one or more of these poetry collections. Their employment in one collection decreases or even disappears altogether. The decrease or absence of the heritage employment in one of these collections, especially if we know that its employment was effective in others, does not mean the poet's lack of awareness of its importance in building the artistic and intellectual image inherent. I am not indicative of Hawi’s awareness of the importance of heritage employment through various confiscations in poetry. What he said is what he said, as he says: “Every poetic revival in a nation that carries a long and accumulated poetic heritage makes it imperative for us to return to the springs from which every poetic revival in the past. Modern poetry has another source that poets have completely neglected during the ages, which is what the folklore carries in terms of myths that automatically express the nation's conscience. Among the most important heritage resources that Hawi employed in "Bayader Al Ju’o".

**Mythological heritage**

There are many definitions of a myth regarding its origin, content, features, or functions [6], and whatever these determinants are, the myth according to the definition of Ernst Cassirer constitutes “the deepest thing that man has created, especially in previous eras. It is an enlightened vision and contemplation.” It is deep, and the juice of a mature thought, and may reach the level of philosophy and prophecy. ” [Aziz, M., 2002, the Legend, Dawn of Human Creativity, p. 45].
For Hawi, legend has been one of his most prominent artistic tools, a technical feature of his poem, and an intense suggestive symbol, so that his use of the myth was successfully used for the visions and intellectual aspirations he carries through his poetic experience. Some studies indicated that Hawi “had a long history in employing the myth, although these myths did not exceed four: Ulysses, Tamuz and Ishtar, Baal and Astarte, The Phoenix, and Prometheus. These myths were concentrated primarily in the first collection of poetry, while it completely disappeared in the poems after the hell of comedy.” [Afaneh, M. 1994, The Artistic Portrait of Khalil Hawi’s Poetry, p. 190].

In Bayader Al Ju’o collection, we are dealing with two of these myths, Tamuz and Ishtar that came in Lazarus’ poem in 1962”, and the second: Prometheus that appears in The Fairies of the Beach.

1. Tamuz and Ishtar: It is the most famous myth of death, rebirth, fertility and growth among the ancient people. It appeared in Egypt as Isis and Aziris, in Babylon and Assyria Ishtar and Tamuz, and in Phenicia Astarte and Adonis, and among the Canaanites Astarte and Baal.” [Mansur, A. DDT, the myth in Modern Arabic Poetry, p. 108].

The myth of Tamuz and Ishtar, the symbol of fertility and growth, was embodied in "Lazarus in 1962” through Lazarus’ ability to transform fertility into locust molars that eat all aspects of life. Perhaps Hawi’s use of the myth here did not come with an explicit and direct term to Tamouz and Ishtar, but we find him paints with great artistic skill the relationship between the symbols of this myth and the symbols of his poem, Hawi says: “Wipe off the lightning, wipe the dead, wipe off the fertility that grows in the spikes, molars of locusts.” [Hawi, Bayader Al Ju’o, p. 61]. This fertility diversion comes after Lazarus’s wife tried to seduce him by all means in order to fertilize her, but she failed with him, just as she failed with Christ before: “The female’s heartbreak was shattered in the bed, riding on her breasts, the boat collapsed in the heat of noon behind helpless Baal, it was through the frenzied poison, the frost stretches, dead I left him in the house, a terrible dragon” [ibid., Pp. 69-70].

Hawi’s ingenuity was apparent in creating interconnected relationships between the symbols of the myth and the symbols of his poem, which emerged as shown by the following two illustrations:

The first: Lazarus’ wife- Ishtar- the real explosive life, and perhaps, the Arab land that died with the death of its people and who remained conspired.

Prometheus Myth:
One of the most famous Greek myths, and according to all mythological reports, Prometheus was associated with one of the western mythological concepts of the creation of the universe and life. Perhaps the mythical role of Prometheus increased greatly with its connection with the idea of creating human race and deepening its role in existence.” [Promethean Law, thought and modern Arabic poetry]
[Ibid. Pg. 7.] We have previously indicated that Hawi in his poem "The Fairies of the Beach" is trying to establish a meeting between the state of innocence, or the state of the conscious unconscious, which is the state represented by the Gypsy image and the state of consciousness or perception, represented by the Mosawi priest and this is what Hawi revealed in his prose introduction to the poem as we have quoted above as if we were in the frame contemplating the tree of life and knowledge, which are meditations, in the words of the critic "Law", not far from the data of the Prometheus myth, which is the myth that linked knowledge man and fire, or between the happiness of man in primacy, and the misery of man with his knowledge "Promethean law and intellect. Based on the above, it can be said: The myth and mythological symbols formed a fertile heritage reference, Hawi bowed in the folds of his poems to reflect his intellectual principles, positions and opinions that he believes in his civilizational and renaissance project on the one hand, and through which he achieves the psychological balance in the structure of the text against the states of refraction and hope on the other hand. Hawi’s employment of the myth and its symbols was not only for a technical artistic purpose, or simply for a cognitive display or intellectual luxury, but these myths and their symbols came, achieving harmony with the technical and cognitive components of the text with a high level of poetic creativity.

Literary heritage Hawi's broad culture, in addition to his intense love of studying ancient Arabic literature in particular, allowed him to open up to many of these poetic arts, and perhaps prose, that intersect with his poetic text in a transformative, intrusive way that serves his vision, views, and ideology. He presented the phenomenon of "Virgin Love" as an unfruitful vision among the Arabs in "Lazarus in 1962", and among the manifestations of his influence on the Arab literary heritage, he was inspired by the saying of the Arab poet Dhu al-Ramah in saying: I wrote and erased the line, then I put it back with my hands and the crows fell into the house [Abu Saleh, p. 1993, Dhul-Ramah poetry collection, vol. 3, p. 387].

This effect appeared in the poem "The Cave", in which he expressed the height of his sense of helplessness in front of the still and static time, when he said: "What is nothing but a cave that is starving, and a mouth yawning, a hollow hand wipes and wipes, the hollow line in the cold? Its legs for minutes, how it freezes and turns into eras! [Hawi Bayader Al-Ju'o, pp. 69 and 70] Such literary contexts that appear in Hawi's text are nothing but evidence of literary employment between texts, and we are not here in the process of observing all literary associations, which are not commensurate with narrow study space these intersections and images are wide and accurate.

Linguistic sources and literary imagination
Hawi’s linguistic culture, in addition to his literary imagination, represent an important source of various forms of modern artistic image, and the construction of the modern artistic image was demonstrated according to how the poet deals with language and its expressions, whether single or combined, in three aspects:

First: Modern verbal formation
Modern verbal formation takes place in building the artistic image of Hawi by establishing a network of relationships between words, which may differ from those relationships that we have built in our old poetry, although it is based on metaphor and simile, but the links between the words come surprisingly rich artistic poetic image. An example of this modern verbal formation is what was stated in "Lazarus in 1962", where the poet depicts the sexual hunger of a wife in the desert who waits for rain to bounce in her life, and returns her fertility, and this was in many place. For example Christ and exposing the terrifying truth that her husband descended to her: “I will tell, naked desert and naked hunger” [Hawi, Bayader Al-Ju'o, pp. 14, 15].

Second: the pictorial scene
Among the most prominent artistic phenomena in Hawi's poetry are the pictorial scenes that he creates in the folds of the poem. Hawi used to draw a scenic picture, detailing an event, a specific character, or a place. in "The Fairies of the Beach", Hawi paints for us the image of the cave to which the brown girl fled from the curse of the Mosawi priest, in a stretched graphic scene, describing it as saying: "Glide to the cave hanging over the waves of the strait, sand, garbage, dogs, an ancient ruin port a crazy old woman, the lightning of the night were playing, in the corners of the cave it was spread by sparks, fever and cold, darkness, a numbing flame” [ibid., Pp. 30, 31].

This pictorial scene was able to reveal many features of the terrifying cave in which the beach fairy hid after it was the fertile woodland apple, as it is a cave in a rocky cliff where the waves collide, and it is a deserted cliff full of dirt, inhabited by stray dogs, and lightning at night add to its frightening appearance, sometimes it lights up, sometimes it is dark, and sometimes the brown girl gets a fever and sometimes a cold. It is a cave not suitable for human life, and yet I went to it, and then she turns later into a wretched old woman digging in the garbage.

Third: bilingualism Dual
Language means the poet’s use, in addition to the eloquent language, with words from the spoken dialect, which is one of the manifestations of poetic modernity, but it can be a double-edged sword. The receiver by approximating it to the atmosphere of the text. This phenomenon is clearly prominent with Hawi, and perhaps the reason for this duality is due to his proximity to the stage of his saying to the popular Zajal, which is a poetic art performed in a common spoken dialect. There are eloquent expressions used in the spoken dialect in the
same form and the same meaning, such as [stretched] and [stretch] the word “stretch”, meaning “expanded” appeared in the poem “The Cave” three times, where he says: “And she knew how to stretch her legs for the minutes, how to freeze, and she turns into ages.” [Ibid. Pp. 7, 9, 15]. The poet has succeeded in using this term, because the word [stretch] moves us to think about the rubber substance, which took its name from its meaning. The poet gained it another meaning, which emerged through the general context of the poem, and this suggestive meaning is the expansion with relaxation, slow and gradual. Elsewhere, Hawi uses the word “sprinkle” meaning “blossomed”, which is what came in “Lazarus in 1962” by his wife: “And I know how a dead person boasts, blooms sprinkles flowering laughter” [Ibid., Pp. 71, 72]. The wife, here, wants to depict the pride and elation that afflicts her living dead husband, when he sees the effects of his torture on his victims, as he used to sprinkle his laughter as a spray because of his great pleasure in these bloody scenes.

In light of the foregoing, we notice that Hawi, in his linguistic sources as an internal component in the structure of the poetic text, was starting from his conscious modernist peculiarity to formulate the modernist poetic text, which distanced himself from the traditional artistic heritage restricted by ready-made expressive frameworks and templates, and here, he goes beyond this legacy, to a new creation process that opens up a wide field for the space of interpretation, which is what Adonis described in his saying: “The modern poem creates an advance to the reader of what he did not know before in an unknown formal structure, and that is the essential characteristic of modern poetry, replacing the language of expression with the language of creation. [Said, A. ”Adonis”]

**Conclusion**

The research in what it ended up tried to raise issues and questions that presented in the introduction, through the creation of textual analytical approaches, in an attempt to probe the depths of these issues and questions that were related to the renewed Arab poet Khalil Hawi, in his third poetry collection “Bayader Al-Ju’o” 1965. The study concluded the most prominent findings and observations on Hawi's poetic text in his book “Bayader Al Ju’o” [1965], and perhaps the most prominent of them are:

**First**: Hawi had intellectual, cultural and philosophical components that transcended the limits of locality to universal culture in its broadest aspects. It has contributed, to a large extent, to refining the artistic personality of the poet, which the recipient can monitor in the structure of his poetic text.

**Second**: Hawi’s poetic text constituted the active motivation towards researching the intellectual components of his product and his poetic references, to show that he was revealing a psychology full of visions and feelings, a turbulent intellectual mentality, and a rich and creative poetic imagination of the contemporary Arab poets.

**Third**: The poetic sources and references that Hawi relied upon in forming his poetic images, as a technical and personal measure of the creator who produced them, varied, and they were distributed among religious, heritage, literary and linguistic source, to be employed through a modern technical technique, intertextuality, or what is known as textual renationalization.

**Fourth**: he added to his various poetic interactions an intensifying suggestive dimension that enabled him to express his civilized position and ideology from which he launched in his poetic experience in a sophisticated artistic and poetic style.

**Fifth**: Hawi has excelled in creating semantic shifts of the various interconnections and intersections that occur between his text on the one hand, and other texts, people, symbols, or myths on the other hand, so that the poet's language and his orientation of the idea and significance are consistent with his vision that dominates the poetic text itself.

**Sixth**: Hawi set out to employ his linguistic resources from the privacy of the conscious poet to formulate the modernist poetic text, to find him distancing himself from the traditional artistic heritage bound by ready-made expressive frameworks and templates, to go beyond this legacy to a new creation process that opens up a wide space for interpretation. Whatever the matter of these results and the observations that we stopped with in the folds of this research, our poet Hawi remains the focus of attention of critics and scholars, when his poetic text contained a high artistic level and a poetic imagination, its counterpart was reduced, in one of the most important stages of modern Arab poetic renewal.

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