Life and Works of Nazik-Al-Malaika

CHAPTER-2

Life and Works of Nazik-Al-Malaika

Nazik's life:

'Nazik-al-Malaika, the Iraqi poetess, is chiefly noted for pioneering the free verse movement in Arabic language and literature. She was born in a genteel and literary family of Baghdad, Iraq; Nazik grew up in a large family and sprawling house hold. Her parents, both poets, mandated on her and gave her a modern education which helped her acquire ideas that sometimes shocked the rest of the family. Though Nazik had the strength of her convictions, she was a sensitive girl and any sort of criticism made her withdraw into world of music and book, which were her favorite one. She was born in 1923, oldest among her four sisters and two brothers.[1]

Her father was a poet and the editor of a 20 volume encyclopedia. Her mother, Umme Nizar al Malaika wrote poetry under the pseudonym Omm Nizar Al – Malaika against the British rule. Al Malaika started to write since her childhood, and at the age of ten she composed the first poetry in classical Arabic

1. Internet sources by Alissa J. Rubin, 27th June, 2007

language. She was educated at the Higher Teachers Training College in Baghdad, and attained her B. A. in 1944. While still in college, wrote poems published them in newspapers and magazines. As a student she was registered in the musical instrument Ode (the idle eastern lute) department of the fine arts in the acting.

Department the knowledge of English literature rendered her a scholarship to study at Princeton University, New Jersey."

In 1954, Al-Malaika continued her studies at the University of Wisconsin, where she obtained M. A. in literature Al-Malaika worked as a university lecturer than as a professor. In 1961 she married Abdel Hadi Mohbouba, her colleague in the Arabic department at the education college in Baghdad. With her husband, she helped in founding the University of Basra in the Southern part of Iraq. Al-Malaika taught many years in at the University of Kuwait, and in 1985, a festschrift appeared in her honour which contained twenty articles on her work. In 1990, Al-Malaika was forced to return home by Saddam Hussain's invasion. After fleeing from Iraq, in the after math of the Gulf war, she moved to Cairo, although she avoided publicity. Al Malaika again entered in to the library of literary scene in 1999, with a new book of verse, the Bulk of the poems were written 25 years ago in 1974. The book also contains all Autobiographical sketches.[1]

As a writer she made her debut in 1947 with 'Ashiqat Al-lyal'. It is as themes of despair and disillusion were familiar from the Arabic literary romanticism of the 1930's and 1940's. Her second collection, 'shazaya wa Ramad' (1949, Ashes and Shrapnel), helped her to launch free verse as a new form for advent-grade poetry. The old two, hemistich one-rhymed form had nourished

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

unchallenged for fifteen centuries. Experiments outside the rigid structures started in the beginning of the 20th century, but it was not until the mid-forties that poets succeeded in creating an acceptable form of free verse. Al Malaika's book contained eleven poems and an introduction, in which Al-Malaika explained the advantages of the new rhyme patterns as opposed to the old.

In 1950's Al Malaika was among the most prominent figures of modernism and backed the movement with her critical writings when arguments were thrown for and against metrical poetry, with one of her best known poems, 'cholera', was based on the emotional effect of the cholera epidemic that arrived from Egypt to Iraq in 1947. "The night is silent / on the depth of darkness, below the silence, on the dead." Taking the subject from recent history, she first time demonstrated the possibilities of the modern verse. However, this poem still followed a certain rhyme scheme. Al-Malaika's collected articles, 'Qadaya Ii-shir almu'air' (1962) continued the debate for more sophisticated expression, and developed further some of the principles formulated, and some of the principles incorporated in the introduction of 'shazaya wa Ramad': [1]

Why do we fear words?

Some words are secret bells,

The echoes

Of their tone announces the
Start of a magic

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
Page – 235-200

And abundant time

Steeped in fleeting and life

So why should we fear words?[1]

(From love song for words')

Al-Malaika has also been a strong defender of women's rights. Her two lectures from the 1950's about women's position in patriarchal society, women between positive morality and ethics (1953), and fragmentation in Arab society', (1954) are still topical. In the late 1960's Al-Malaika started to resist herself from experimentalism and developed moralistic and conservative views, she also wrote religious poems and often used the tow hemistich form. Al-Malaika has kept a diary all her life. She still plays the Ode (rhythm) she studied in her youth, and likes to sing the songs of 'Omme kulthum' and Muhammad Abdul Wahab. Al-Malaika has translated poems by writers like Byron, Thomas gray and Report Brooke, but in the 1960's, she criticized young writers who have embraced too uncritically western models.

At a tender age, Nazik experienced the finality of life when three members of her family died. The realization that this was every body's fate nearly killed her. A pre-occupation, with death, is bordering of her poems. It also inspired her to write her first free verse on the cholera epidemic of Cairo in 1948.

Notwithstanding her affluent upbringing, the pampering of her parents and her freedom from misery or oppression, Nazik was unable to shake off her melancholic deposition. Any happening, big or small, left a deep scar, making her very sad. It could be the crumbling of her family abode while she was not living there, the miseries inflicted by World War II, or the collapse of the Rashid 'Ali Gailani revolt'.

Her talent for music and rhyme was noticed by her grandfather who started calling her a poetess before she knew the meaning of the word. Nazik wrote her first poem in the classical style at the age of ten seeing her interest; her father a high school teacher personally supervised her lessons.

Fascinated by the way he taught grammar; Nazik later chose the subject for research and was guided by the famous Iraqi scholar Mustafa Zawad.

Her Academic carrier has been varied she graduated and took proficiency courses not only in English and French but also in Latin. She then went on a Rockefeller scholarship to Princeton University and studied literary criticism on her return to Baghdad she started her own magnum opus on the subject entitled "problems of contemporary poetry". One another scholarship to the stated Nazik took her master's degree in comparative literature from a western University.

Music was her first love, so she learnt music and playing on instruments as professionalism.

During 1952, Nazik was to receive her greatest shock of life, her mother died suddenly In London and the sensitive young poetess had to make all the arrangements of funeral of her mother. Her mother barely fifteen years, her senior was her closest friend, confident and critic, and Nazik love her deeply.

The Iraqi politics affected her life, as they affected those of all other intellectuals; she was appointed to tech at the college of Education, but preferred to live in Beirut during the regime of Abdul karim qasim. Later she returned to Baghdad and in 1962, after marriage she went to Basra University with her colleague – husband, later she taught prosody and comparative literature in Kuwait University.

Nazik's reading in philosophy ,helped her to acquire a dialectical thinking and ideology .at an early age, she showed her inclination to modern Arabic ,written by Muhammad Hasan Ismael, Badawi jabal Besharael – khouri, umar abu rishah and many other. For Nazik, in the year 1941, was to mark the beginning of her social and spiritual maturity.

Added to taste it was, a year of great national revolt for the Iraqis when the national revolution led by rashid al – jilani was launched for her, 'Night' was the symbol of imagination beauty of the stars, wonder of moonlight and the glimmering of Tigris River under light. [1]

On Friday, January 27, 1947 she got up in the morning, to hear radio, a report on the number of cholera deaths, reported each day in Egypt, one thousand

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900 Page – 235-200

deaths of cholera disease per day made the poetess inspired to compose poetry on the epidemic "it reads" night came to a standstill listen to the echoes of ailsin the dark of night, under silence and on corpses death, humanity laments two years later she had won fame outstanding.

She published her third collection entitled "bottom of the wave" in 1957.in july 14, 1958 revolution was a great source of inspiration not only to the Iraqi people but also to the poet when is a poem she expressed the people's happiness saucing: the happiness of children when, embraced by parents is like the happiness of a thirsty man when drinking water. Their happiness of July with when flirting cold winds is like happiness of night when it gives to stars and the birth of the republic.

Her fourth collection published as the collection of poems under the title "tree of the moon" was published in the early 1968.

In1970, she wrote a long poem under the title "the tragedy of life and a song for man".

Her poems written in 1973, published under the title "for prayer and revolution' and poems written in 1974, were published under the title, "the sea changes its colours" the poet resided in Iraq and travelled to the U.S. frequently .she stayed in exile since 1990 in Cairo , Egypt , recent celebrations , of the career of the Iraqi poetess Nazik-al-Malaika. [1]

The pioneers of free verse have drawn attention to the poet's connection to the county. Such as her decision, to live in Egypt On this occasion al-Malaika, for

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

reason best known to herself: put up a various the press, which few journalist were able to penetrate. This means that al-Malaika's presence in the country went largely unmarked .However with the publication of this book this situation has changed. And we now have available a selection on Al-Malaika's work that justly represent her frame.

Al-Malaika herself chose the contents of the selection and the bulk of the poems she has chosen were written 25 years ago in 1974. Yet, as is the case with all real sincere poetry, they have kept their direct appeal: my love my rapture was a sea which changed its Colors' the sockets of its eyes funning black and green it threw it threw its waves ahead, forged pearly followed into spring, tended on shores created tides, made island scattered across the blue of the gulf, a blond archipelago. Beside the poetry, the book also includes a fascinating autobiographical sketch, in which Al-Malaika reveals various aspects of her life. [1]

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

Her Works in poetry

Nazik-Al-Malaika has puta vital contribution to Arabic literature in modern period. Her poetic output is large , but only half of it has been published in book forms or dewans so far her three important collections till 1967, are : 'ashiqat –al-layi' (lover of the nights 1947), 'shazaya wa ramad' (splinters and ashes , 1949), 'qararat-al-mawja'(the bottom of the wave,1957). The major influence on Nazik al-Malaika has been that of the English poets, mournful romanticism of Keats, his fascination; with death and its harbingers-loneliness, darkness and melancholy; the essence of poets' ideas, his souls wavering between dreams and awfulness.

Fear pain terror and intellectualism; Schopenhauer's pessimism, the Psychological atmosphere of Eliot, are all reflected in her poems.

Her poetic sensibility is an extinction of the romanticism and her verse necessarily bears the impression of this mood. Arab poets especially, ail Mahmud taha and mahjar ports, abu madir, jibran and nasib ariba also influence her, to a considerable extent.

Nazik al–malaika - mainly wrote in couplets and free verse, she However, does not abandon the classical meters, and even advocated their use in some cases as being more suitable than other meters such as in long poems dealing with complicated ideals. [1]

Reference has been made to her technique in free verse; her Favorite meters are 'al-sari, al-khafif and 'al-mutaqarib'. Explaining how she wrote her free verse

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900 Page – 235-200

poem ‘al-kulira’, nazik-al-malaika says, she was moved by the tragic loss of lives in the Cairo epidemic, but when she composed her poem in the usual meters, she felt its time did not match the depth of her feelings. A week later when the radio broadcast that six hundred victims were dying daily. She made another attempt only to teacup her poem. when the death toll was a thousand a day and the bodies were reportedly being piled on horse drawn carriages , the meters ‘mutadarik’ as of horse hoof suggested itself (fai’lun , fai;lun, fai’lun).she composed her poetry, varying the length of the lines heralding the birth of free verse.

Nazik-al-malaika’s verse is rich in imagery, symbols myths and quotations. She often repeats words, lines, verse, interrogation and even phrases, and is masterful in describing subtle-shades of feelings .her fortune is cadence, which she varies according to her moods.

In Nazik-al-Malaika’s verse there are heightened feelings of the romanticists: pessimism, agony, bewilderments, imagery, love affairs and above all self –alienation although description of nature abound in her poetry the subject is inevitably her own sense of sorrow life of nazik is caught in a whirlpool from which she cannot escape. In her first collection “ashiqa-Al-Layl’ she faces life with a frown her world is of pain, and she rather relished it, Night, representing darkness, symbolizes the friend in need, or god in times of distress and release in death.

More interesting is her second volume, both for the experiment in form (prosody, diction and themes) as well as for content, where she Introduces the state

of her inner self This she calls “the unconscious”, in Nihayat Al-Sullam (bottom of the stairs), one of her finest poems, she writes:

Yab da’u aynaal baubu al mabha mu

Baab al Musallam ?

Translation: [1]

Days have passed, whose light has been snuffed,

When we did not meet, not event in imagination

While all alone, I have been here feeding on the footsteps of the dark

Outside the cruel window pane, outside the door

Days have passed, while all along I have been here.

Cold days creeping, dragging along, my suspecting impatience

Was it in time that has passed or have we been wading through timelessness?

Days have passed, made heavy with my longings.

And I? I am still gazing at the stairs

The stairs that begin here, but I know not where they end

They begin herein my heart where all is dark,

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

But there is the door, the shadowy door.

At the bottom of the stairs ?[1]

Distinctive of Nazik's bewilderment is this beautiful poem 'Ana' (Who am I?)

Allyhe yasaluan anas

Ana sirrat al aalqe al aswade

Ana simatuhu almutaq marridu

Walafaftu qalbi bij junu ni

Wa baqiat sahimatuHuma

Arnus wa tasluni al quarunu,,

"Ana man akunu?

War rihu tasahe man ana

Ana ruhuhal hairunu ankarani ajmanu

Ana misluha si la makan

Nabqi tamurru wala baqi

Faijja balagna al mukhna

Halnahju khatimatash shife

Faja fijanun

1. Internet sources by Alissa J. Rubin, 27th June, 2007

Wad dahru yasalu man ana

Ana misluhu hibaratun al wa usurin

Wa awadu amnahaha al nushuru

Ana akhlaku madhi al baid

Min fitnati al a Mali al ragidi

Wa alldu adfauhuana

Laisuga li amsa jadidun

Gaduhu jalidun

Wajjatu tasaluman ana

Ana mislaha hiri ahdaqu fi julamin

La shaiya yamnahuni al salama

Abqa usa ail wal jawaba

Sa yasillu yahjibuhu sarabun

Wa ajallue hasbuhu dana

Fas wasalat ilaihi dabun

Wa khaba wa gaba"[1]

1. Farhana siddiqi : Nazik al –Malaika, Page no. 243-247

Translation:

The night asks whoam I?

I am its secret –anxious, black and profound

I am its rebellious silence

I have veiled my nature, with silence wrapped my heart in doubt

And, solemn, remained here

Gazing, while the ages ask me who am I

The wind asks who am I?

I am its confused spirit, whom time has disowned

I like it never resting

Continue to travel with out end

Continue to pass without pause

Should we reach a bend?

We would think it the end of our suffering and then void

Tie asks who am I?[1]

I like it am I giant, embracing countries

I return and grant them resurrection

I create the distant past

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1. Internet sources by Alissa J. Rubin, 27th June, 2007

From the charm of pleasant hope

And I return to bury it

To fashion' for myself a new yesterday whose tomorrow is ice

The self asks who am I?

I, like it am bewildered, gazing into shadows nothing gives me peace

I continue asking and the answer will remain veiled by a mirage

I will keep thinking it has come close. [1]

But when I reach it – it has dissolved died, disappeared. The third volume like the test of her poetry, Is a Cruel quarrel with herself. In 'al-Zair allahi lam yaji' (The visitor who has not come), she prefers dream to reality.

The Arabic version:

Wama Kuntre alamu annaka in gibta khalfa al sinin!

Takhallfa jilluka fi kulli lafim uea fi kulli manna.

Wa in kulli jawiqatin in ruyai wa fi kulli aini,

Wama kuntu a lamu annaka aqwa minal Hasirin.

Wa anna mia tum mina al jairin,

Yairin lam yasi,

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

Walao kuntu jitu….. kunna jalas na maal akharin,

Wa darusl hadisi dawairu wash shabu al asdiqau

Amma tusbihukalhasirin? Wa kanaal masau,

Yammurru wa nahnu nuqallibu aina hairin,

Wa nasalu hatta firagum al karasi,

Anil gabina wara al amasi.

Wa nasrakhu anna lana bainahum jairum lam yasi?

Wa lau jita yawman-wama jiltu uassiru al anji

Lajafa abir al firagi al Mulawani fi Zikrim Baquin,

Wa qassa janahut takhajil wa kitabat ugniati.

Wa amsakat fi rahati huk kamu rijai al baryi

Wa adraktu anni ahtaki hilman,

Wa ma dumtu and jubtu lahman wa ajman'

Sa uhallimu bi al jaire al mustahili al laji lam yaji. [1]

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

Translation :

I did not know that in your absence, beyond the years

You would leave your shadow, behind every word, every meaning,

Every angle of my vision, and every curve.

I did not know that in your absence

You would overshadow those present, that hundreds of visitors

Would be lost in a moment of yearning, which ebbs and flows,

Longings for a visitor who did not come

Had you come and had me joining the others,?

Had the talk gone round in circles from friend to friend?

Would not you have become like the others?

The evening would have passed, while we with wondering eyes

Would have questioned, even the empty seats

About the absent behind the evenings

And cried that, we have among them a visitor who did not come

For should you come not.[1]

The fragrance of the colorful emptiness in my memory would dry

Stagnations wing would be clipped and desolate would be my songs

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

I would hold my hands, the wreckage of my innocent hopes

And realize that I love you as a dream

And since you have come in flesh and bone

I shall dream of the visitor who did not come

But even though Nazik-al-Malaika rarely indulges in hope and is mostly rebellious, she ends the third volume on a different note. These lines are from "A Invitation to life".

***The Arabic version*:**

Igiib uhibbuka gajiban mutamarridan si thouratin mashbubatin wa mamajjiqin.

Igjib nawma uarifika lakin lajjis kun arqa shawqn sarikin,

Mutaharrikin Igjib, takadu tamutu ruhuka la Takun simtan ajiu Indahu isari.

Hissi raadle unasin kun anta al lajji kun harfatal ibdai fi ashari. [1]

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

Translation:

Be angry to like you to rebel and be angry,

In an enthralled rebellion and disruption.

I hated the slumber of fire in you so become a blaze,

An inflamed screaming vein of desire

Be not a silence in which my out burst is lost.

I have had enough of ashes, be the blaze,

The creative burning of my poems.[1]

An indomitable intellectual courage has, enabled Nazik al-Malaika to introduce and popularize the revolutionary concept of free verse at a time, when it was viewed with great hostility. Free verse, apart from becoming an integral part of Arabic life and literature, and prescribed in the curricula of schools and colleges, is a popular form with the younger poet who take their chief from Nazik.

Furthermore, in Nazik al-Malaika we find a balanced evaluator advocating the preservation of the best in classical poetry along with the changes, required by modern times and tempo establishing her versatility of this truly great language".

1. Farhana Siddiqei : Durul Marah Fi Atiwai al-Lughar al-Arabiya wa Abadiha Abara al-usur. Page – 128-12

Here some of the selected works of the poetess Nazik al-Malaika are mentioned:

1. ***Ashiqat Al- Layl, (The lover of night, published in 1947)***
2. ***Shajaya wa Ramad, (published in 1947)***
3. ***Al-mar'a baina starafain, al-salbiyya wa al-akh-lag, 1953***
4. ***Al-Tajzi yya fi aI –mujitama al-Arabi (published in 1954)***
5. ***Qararat al- Mawaya (released in 1957)***
6. ***Qaday aI-shir al – muasir (1962)***
7. ***Al-sanomaa wa al- shurfa Al-Hamras (released in 1966)***
8. ***Shjarat al-qamar (released in 1968)***
9. ***Ma s'at al-hayat wa al ugniya li-1-insan (1970)***
10. ***Al-tayiiyya fi-I-muytama' al-arabi (written in 1974)***
11. ***Yugayyir alwana-hu-I bahr (1976)***
12. ***Lil salat wa-I-tawra (1978)***
13. ***Sykologia Al-Shir (1979)***
14. ***Youghiyar alunah Al-Bahr (1999)***
15. ***Al-Azmal Al-Nathriya Al-kamita, (published in 2002, two volumes)***
16. ***Al-Aamal Al-Shir'iya Al-kamila (released in 2002).*** [1]

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1. Farhana Siddiqei : Durul Marah Fi Atiwai al-Lughar al-Arabiya wa Abadiha Abara al-usur. Page – 128-12

During the 1950's al-Malaika was among the most prominent figures of modernism and backed by the movement with her critical writings, when arguments for and against metrical poetry. With one of her best known poem was "cholera" as mentioned earlier which was based on the distress, confronted by the Egyptians in 1947, extended to Iraq.

"The night is silent/Listen to the effect of groans/in depth of darkness, below the silence on the dead." Taking the subject from recent history, she first time demonstrated the possibilities of the modern verse. However, this poem still followed a certain rhyme scheme.

However, in general she was more concerned with her personal experience or nature than with nationalistic issue. Moreover she put her experiences in the topic like, experimentalism and developed more moralistic, conservative views. She wrote religious poems and often used the two hemistiches. She also translated poems written by Byron, Thomas Gray and Robert Brook, but in the 1960's she criticized young writers who had embraced two uncritically western models. [1]

1. Internet sources by Alissa J. Rubin, 27th June, 2007

HER LIFE IN STRUGGLE

She had Parkinsonism disease for many years, but died of unspecified natural causes related to old age. Her life mixed with many an events, her mother's death in London invoked a terrible shock in her life, furthermore when her beloved husband died, her heart and mentality almost were broken Nazir Marjan, the Iraqi consent in Cairo, told the associated press. In a country like sectarian strife, her life and work as a poet and a literary critic were poignant reminders of Iraq's cultural renaissance in the mid 20th century. Baghdad was then considered the Paris of the Middle East, and poets and artists flocked here to work.

Miss. Malaika was one of a small group of Iraqi poets who broke away from classical Arab poetry, with its rigid metric and rhyme schemes influenced by the writing of Shakespheare, Byron and shelly as well as by classical Arabic poets, these poets took up modern topics and used lyrical language that spoke with the immediacy of life on the Arab street. The meaning of one of her depression full poem as: [1]

Oh mother, a rattle, tears and darkness

Blood gushed out, and the stabbed body trembled.

Oh mother, Heard only by the executioner

Tomorrow the drawn will come and roses wills weak up.

Youth and enchanted hopes will ask for her

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

The meadows and the flowers will answer.

She left to wash the disgrace

The brutal executioner returns

And meets people

"Disgrace!" He wipes his knife

"We've torn it apart"

And returned virtuous with, a white reputation.[1]

She also wrote essays on the constraints, imposed on women in Arab society, and as an early feminist questioned the patria matriarchal structure that deprived many women, of choice in marriage and carrier.

Her beloved husband whom she loved most and whom she described in an autobiographical essay as "the best colleague, companion and friend" died in 2005. She is survived by a son.

As per the trend of Arabic poetry in 20th century, Arab poets had already began controversial experiments outside the rigid classical form, in which each verge ends with the same rhyme scheme and each line has the same number of beats. But it was her writing and that of a handful of contemporaries that popularized free verse, and she gradually became a celebrated figure and her poems the subject of academic studies. Much of her work dealt with, alienation and the fear of fading into oblivion. Her poem "Lament of worthless women" (1952),

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1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

suggests the universal fear of being forgotten after death, she left no cheek turned pale no lip trembled.

The doors did not hear the story of her death. The news tumbled down the avenue its echo not finding a shelter so its echo not finding a shelter so it stayed forgotten in some hole, its depression the moon lamenting.

Pessimism in the life of Nazik :

If we search the Dewans of modern Arabic poetry, we come to know that sadfull songs, have dominated the majority aspect of the poetic topic. Thus it can be said that sad / sorrow becomes a prime factor of the major themes of modern poets.[1]

Here are some other reasons for her pessimism; her sorrow appears in her poetry. Nazik was a strong sensitive and soul of feeling. As like she was effected by common contemporary events which she was sensible of. She carried a delicate sensitive compassion, which provokes the conservative atmosphere, as well as the development which she achieved from her family directly, a development full of honour. Strong for her compassion which is positive for her poetic career, as a member of poetic family, or she had a special status, for which the delicate compassion of Nazik al-Malaika did not get any shock. [1]

For this reason the Association, she nourished and greens there denied the old conservation, which captured her ideology and thought, it also dominated her

1. Farhana Siddiqei : Durul Marah Fi Atiwai al-Lughar al-Arabiya wa Abadiha Abara al-usur. Page – 128-12

intellect, she descried that association which interpreted that freedom of women, as a insult for him, and to conserve its tradition.

She demonstrated her depressed mind, in her Article 'Asshiru fi Hayati'. So she said analysing the reasons: so the reasons of grievance which her poetry depict numerously, one of them the narrowness of death – thinking where the human being. Rewinds, which she could not generalized, and throw it totally.

Her Second reason for depression as she illustrates her mental dissatisfaction with the colonialism of British, and her hate to the Iraqi Govt. which was run by Nuri Al-Sayeed and Abdullah. The third reason for her grievance is for the status of women in Arabian society, where women are deprived of culture, freedom and the perception of people regarding them the fourth reason for her mindset in life is the cause of her sorrow, suppression and meanace of their gender. This feeling is illustrated in her poem 'Madinah al Hubb' in the collection 'Ashiqat al Lyl'. There are other random reasons which provoked the sorrow and depression in her life which are vividly enumerated in 'Ma'satul Hayat' and 'Ashiquat al-Layl'. [1]

1. Nazik al-Malaika al – Adadhiya wa al – sha'riya, page 16-18

Nazik's Poetical adventure

As we all know Nazik was born and developed in a Lone of Poets. Here we will discuss some of the factors which inspired thed the poetical talent of Nazik and her critical culture. We emphasis that the literary activeness like others was born of many factors and influences. The first factor to impress in her enthusiasm in literature, and poetry is her birth in a family streamed on literature like anything and that is the family of poetess. From the poets were her father Sadiq al-Malaika, her maternal uncle Jamil al-Malaika and Abdul al-Sahib al-Malaika, all of these are guided by the father of her grand mother Mahammad Hussain Kuntha who was a poet of 19th century. He was excellent in Islamic Jurisprudence. Her mother Salina Abdul Razzaq was familiar to the individuals of her family. She expected the poetry as her friend in life. [1]

Nazik al Malaika narrates her girlhood and says that she came to know that hetr family named her after the name of a poetry before her maturity, to understand the meaning of the word touched her with importance. Unlike the ordinary language, she used lots of qafiya in between her take in ordinary language which encouraged her family to call her poetess. The fist ode she composed was a satire while she was only 7 years old. During those days she inclined towards, songs she memorised many of the Iraqi national songs from which she was named as the 'Gojal of girl'. She says that her mother astonished when she heard her singing and asked her, from where you memorized all these songs and when? Thus it was popular in schools that Nazik is a poetess, perhaps this was the reason that she

1. Nazik al-Malaika al – Adadhiya wa al – sha'riya, page 16-18

wanted to keep aloof from other students and to glance at sky all the time, even during clams.

In the beginning Nazik Al-Malaika commited many of the grammatical mistake, which her father informed her, thus he personally took care of her studies on grammatical principles and oriented her, and ordered her while she was writing the daily tasks. She used grammatical formulas and became eligible to compose good poetry free from grammatical mistakes.

Nazik al-Malaika was not satisfied, will oriented to the standard she attained from simple poetical perfection, and she sometimes used from the chapter of her grievance. She wrote that, her poetry provoked astonishment and she wrote many of the articles in Iraq, Lebanon and Egypt but she never interpreted her as perfect. She propagated to enrich the standard of practicum till the last when this poetess reached the stage of creation, will she put forward new poetic experiences in Arabic, in the form of her ode "Cholera" (During those days itself Nazil al-Malaika studied the prelude of English literature of Wordsworth like 'Paradise Lost' of Milton and child Harolds pilgrimage of Bay' run and many other, she was happy with her success with this long poems.) After that she started her long poems under the title 'Ma'sat al-Hayat in 1945, thus the number of her verse reached to those of hundred, where she contrasted the severe pain which she was suffering from, during those years, the reason based on the death of numbers of people in Egypt.[1]

Some of the poems of Nazik al-Malaika are discussed below:

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1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
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Ashiqat al-Layl.

She published the collection, the emotional poetry in this name where she was free from conversation by heart and style so the poetry in this collection are centralized on the development of new friend and establishment of new poetic picture, with the help of Romanticism and the contemporary poets. She prepared night and day because night is full of wonderful stars, and the moon is lighting, because it symbolized the calmness of dreams. She qualified al-Ashiqat al-Layl fully with sorrow, unhappiness and mindset in reality and the narrowness of the society around her.

The Diwan 'Ashiqat al-Layl' comprised of 29 odes on old standard and 8 on modern style.

Shazaya wa-Ramad, 1949

As per her second Diwan is concerned which is published in 1949, she invited the modern poets towards free verse. which got little response in Arabi countries, she said it perhaps still famous after publication of 'Ashiqat al-Layl' till she got new poetic trends in her life other then the trend of 'Ashiqat al-Layl', so she deviated from the guide of sorrow, of darkness, of right, to new adventure which is the compassion. When 'Shazaya wa Ramad' was published in 23rd August, 1949, and inspired strong attitude in literature and culture in Iraq and abroad, the main reason is her propagation towards free verse poetry where she put rhymes and the names of meters. Shazaya wa-Ramad consistes of 32 odes, on old style and 26 according to modern method. [1]

1. Internet sources by Alissa J. Rubin, 27th June, 2007

Qararat al Mawjah 1957:

In 1957, Nazik published her third Diwan 'Qararat al Mawjah', which she composed symbolic odes on legendary issues. [1]

Shajarat al-Qamar, 1968:

In 1968, she published her poetic collection 'Shajarat al- Qamar', which is far different from 'Qararat al Majah', because this collection exaggerate, the lone of life and happiness, this is because the artistic tools was different in the Cartier collection. "Shajarat al Qamar" came on a natural composition of says and sensible pictures, where she displayed the impression of her sense and good pictures in the shadow of magic, the wonderful. She had other poetic writings as:-

(i) Yugayiru Alwanahae al Bahru: Baghdad 1977.

(ii) Lis salat wa al Thawrah: Beirut 1978.

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

NAZIK AS A CRITIC

The literary activity of Nazik al-Maliaka is not limitedin the poetry only and her fame was not limited in free verse only, but she was significant in other aspects like criticism. She was the first to direct the study of modern poetry from the touch of prosody and this is in the book 'Qadaya al-Shi'ar al-Mu'asir' which was published in 1962, and put a Renaissance in the realm of literature from 1950. She gave importance to write on criticism. She at that time was proficient in English, that she could write in that language, she but forward her efforts of criticism in her Diwan, where she enumerated her efforts in poetry. From the opinions which appeared in different journals, like 'al-Bayan' published from Kuwait, and the journal 'al-Sh'ir' published from Cairo, while she moved round the sides of prosody and psychology of qafia in poetry, perhaps Nazik al-Malaika warned to write on the topic of prosody and 'qafia' pattern, that she is the propagator of free verse, which she brought in her poems in a large scale.

She was the leader of free verse in its general quality, to be meaningful for the society, created her longing to its ideology. So when the free verse poetry is done, it should not disintegrate from modern Arabic literature, because it interprets a true interpretation, free from confidences of the society which started to be changed. [1]

She started the movement of free verse poetry in the year 1947 in Iraq, from Iraq, but from Baghdad itself, to Arab nations as to how, She composed her lamenting Ode, 'Kulera' in 1947, the year, when the 'Cholera' epidemic spread in Egypt.

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1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

DEFENCEE IN FAVOUR OF FREE VERSE POETRY

The factors, which she defended in favour of free verse poetry, against the new poets, in her opinion were free from the influence of European culture and modern outlook in literature, and the traditional art of western, particularly English on the contemporary Arab poetess. The personalities of free verse poetry themselves confine, that they are inspired by western points, even in the style of writing their odes.

As Nazik al-Malaika says, the utterance of Bernard Shaw in poetry of life is applicable: 'The formula are the golden formulas for important reasons because poetry is the product of events of life, life has no theory to help in smooth functioning, to follow it in compiling the events, no helping model for the colours which is used to modify the thing and feelings, concerned with the events.[1]

Nazik gave an explanation in justifying and defending free verse poetry: "This is not appropriate for long poems because its lyrics is less than the lyrics of two parts rather more long poems do not exceed songs and lauded of songs to help the readers, to accept long odes, where there is philology and varying and multiple feelings. The rhymes of free verse is sterilized for which it is used in short odes only. As per as the long odes are concerned, it do not needed to parts of verse, which prolongs the poetry and clothes without lyric and picture".

1. Badawi M. M. : A critical introduction of modern Arbic Poetry, page 25 – 40.

NAZIK AS A SHORT STORY WRITER

Nazik al-Malaika was an all rounder personality. She put her talent in different branch and aspect of poetry and criticism as well as short story. She wrote some short stories. This type of personality, are not rare in Arabic literature. Thus she got acquaintance with her special taste in one of the attribute of either poetry or prose or criticism or journalism. Our poetess when got familiarity in poetry, she became leader of free verse poetry, she also put her contribution to criticism and short story writing, but atlast she did not get special attention and her improvement, what she gave on poetry and criticism. Though she did not done in this field like Aqqad and others, for her status in autobiography for some reasons, but her contribution in short story does not exceed 7 numbers of stories only, which accumulate a collection published lately.

She got the problems and threats which the arabi society suffered from. She selected this topic before other thing, and helped the factors of disintegration deeply in our life, by which the Arabian individual confronts mental risks which has no cure.

As we observe that Romanticism is the dominant colour in the short stories which in majority around thelamentation of death. It is possible for us to analyze the matter that Nazk naturally came out of Romanticism and this struggle gave her life with different status and displayed in every thing she wrote either poetry or prose. In context of her[1] first short story 'Munnader al Jallu' which is actually a story of a Palestinian family symbolizing towards the depressed condition confronted by the Palestinian nation at large in the way of fighting heroism in

Palestinians. She selected this topic before other thing from her national struggle and edifying it to the Arabian issue and mostly the Palestinian national issue.

The other story 'Qissatun Lil-Alash' indicates to the national struggle of the writer, which come out in the actors of the story in the straggle their love for their villages and their attachment to assist her family, their passionate to green agriculture, and thus fruitful garden as well as their spread roads. The prime factor of this story as well as the death of all of the small students who wanted to cover the bridge on Sarah river under the order of the minister the Nuri Asyeed the then chief minister.

In this story the innovative idea, less in proportion to the art does not differ from other stories of Nazik, so the study of these stories render the feeling that it is the nature of the writer provoking the intellect of the writer as a event or incident. It does not mean that all these short stories of Nazik are fully naked from the artistic value.[1]

So, the Stories, "Munnadir", "al Jallu", "Qanadii Li Mendly al- Magtular al Hythu al-Musuqi"are full of work which provoke our feeling to the extend that the poetess analyzed the political issue as well as internation issue, which we face in our day to day life. But the other stories like 'jafair al samu rai Aliatum', 'Rihlatum fil-Abad' and 'Al shamsu allati wara al-aummah' could not be understood its idea for vagueness, and for the style of analyzing the subject with her disability in deep interpretation and intellectual extend which we find in her poetry and criticism. It is not justice to turn our search on her story according to this artistic status by

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
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which her poetry is evaluated. As it is said that naturally she was skilled in poetry, and innovation in story but the matter can not be compared to the story equally.

Nazik Spearheads the Arabic Modernism

Nazik al-Mala' ika was the pioneer, catalyst and propagandist of the Arabic form she termed as "*free verse" (Shi'r Hurr)* which she experimented with in her poem "*Kulira" (Cholera)* in October 1947 in order to allow herself further self-expression towards the human dilemma in Egypt at time *("Lamahat", 10-11).* This experiment (and then al-Sayyab in his "Hal Kana Hubban?" (Was It Love? published two weeks after Nazik's poem) the Iraqi School of the free verse movement initiated the Arabic Modernisms (9. But berth experiments went unnoticed until Nazik's collection *Shazaya Wa Ramad (Shrapnal and + Aches)* (1949) Was published which contained Nazik herself declaring the formal beginning of the movement.

The introduction to this collection is considered the manifesto and platform from which the Arabic Modernism in responsibility of propagating the form, theorizing it, criticizing some of her peers' experiments, commending others and hence provided the catalyst for the ushering in of the new epoch. She proved that she has been, through her five-decade career one of the most prolific modernism Arab poets of the century and one of the most famous critics of modern's Arabic poetry.[1]

Her first experimental poem *"Kulira" (Cholera)* was published in *al-Uruba* Magazine in December 1947 *(Qadaya, 23).* She justices her recourse to the free

1. Farhana siddiqi : Nazik al –Malaika, Page no. 243-247

form in order to secure the flow of the rhyme in consequence with the flow of emotions. [1]

She theorized the new form calling fervently to revolutionize the traditional prosody and to break up the two-hemistich form and to abandon the multi-thematic construction of the Classical Qasida. She wondered, saying: *Didn't they rust….? Aren't we fed up with them?... "life has changed considerably…... pictures, colours and feelings… whereas the Arabic verification is as it is, the rhymes are as they are ... and the meanings, too." (Diwan,* II, 8-9). She presented her predications that would prove true in the following decades that Arabic poetry was standing on the threshold of a vortex of changes that would drift away all the traditions of the Classical versification *(Diwan,* II, 5-27). However, this change will not be exclusive to versification, in her view, but *"will include the style, metrics, rhyme and that introversion will be the pivot and the overwhelming pigment of the modern Arabic poetry in contrast with the traditional multithematic extroverted poetry"* Nazik expresses her dissatisfaction with the limitations of the shades of conveyance and feeling in favors of treating *"states of mind related sometimes to the inner self, and at other to the Unconsciousness and these are states seldom broached in Arabic poetry "(24).* Quite conscious of the necessity for an objective mode in the poetry of the twentieth-century, she emphasizes the collective Voice of Certain poems in This Diwan that display purely human states of mind with psychological depths. She also encourages the scrosthought" so that to arrive at the universality of product. Quite rebelliously, she bases her revolution on Bernard Shaw's famous dictum: "The no-rule is the golden rule" (Dewan II, 7) and hence echoing the adventurous spirit of the age as the triggering motivation to modernize Arabic poetry. Her theory was crystallized, gradually, in a series of

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
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critical essays which were collected in her book *Qadaya al-Shi'r al-Mu'asir* (Problems in Contemporary Poetry) in 1962. Her introductions to her diwans also illuminate her theory as she exemplifies for her form and keeps modulating on her theory and cultivating it. [1]

According to her theory as a whole, free verse is not a whole abandoning of the traditional prosody, but a modification required by the changes of the age,. She traces the reasons behind the inevitable rise of the movement to four social factors:

1. Free verse helps the poet escape form the unreal romantic world to the world of realism. Free verse poem focuses on expression more than formal aesthetics and hence its connection with reality.

2. The new form enhances individuality and independence. Through the new poetic form he creates, the modern poet realizes his modern and new personality.

3. As the modern poet has a penchant for rejecting the predetermined models, free verse has a newness that sustains this predilection.

4. Free verse emphasizes content over form. The supremacy of content over form is a basic rule of the new form.

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1. Internet sources by Alissa J. Rubin, 27th June, 2007

(Qadaya, 43-48)

She defines free verse as *"prosodic phenomenon"* as it tackles the musical traits of the poem and depends on the free number of feet (taf'ila) in each hemistich (shatr). The new form "allows the variations of line-length, rhyme and all other prosodic issues as al-tadwir, al-zihaf and al-watid".

(Qadaya, 53); or, it is the suggestion of new methods of using al-Khalil' metrics; thus, free verse, for her, is "a revolution of the form" (Qadaya, 58). Nazik's call, then, was a stylistic revolution at its inception.

However, Nazik does not ignore the importance of modernizing the content of the Arabic poem. Adopting the Organicist theory of poetry, she argues that modern poetry is "not a magic apple that grows in the air, but it is a fruit of the tree that is connected with its soil and is surrounded by a climate" and hence a modern poem, for her, is expressive of its time (Qadaya, 265); In other between the feelings of his readers and sharpening their aesthetic concerns and thereby leading them to a higher and better future (Qadaya, 268). At the Same time, she rejects didacticism and preaching as purports of modern poetry; in her view, creativity is not concomitant with didacticism or preaching since they would render poetry pretentious that leads to its death (Qadaya, 268-69). In this sense, she becomes closer to the doctrine of art's sake, but with revisionism.

Nazik sets up the rules of the free verse in detail. She states that the foot or "Taf'ila" is the basic quantitative unit of the new form. She says that it is not based on the idea of complete abolishment of the Arabic meters, but rather it is derived

from the sixteen meters discovered by al-Khalil b. Ahmad al-Farahidi. The major aim of free verse is to secure a greater prosodic freedom that helps the poet lengthen or shorten the hemistich in accordance with the flow of meaning and self-expression. In other words, the poet is free to choose the foot and vary the number of feet in each line without worrying about the rhyme scheme. The foot chooses must belong to a particular Arabic meter and follow the specific rules of that meter (Qadaya, 53-81). Speculating on the Arabic meters to create the new form, Nazik classifies them into two types innovating critical conceptions for this end: al-Safiya (literally the pure), each of which consist of one type of foot (taf'ila), but varying the number in each line; they are: al-Kamil, al-Hazaj, al-Rajaz, al-Ramal consisting of two or three unfired feet in each hemistich; in addition to the other two each of which consist of four feet in each hemistich; they are al-Mutakarib and al-Khabab. Al-Mamzuja (The mixed, meters) each of which consists of different feet in each hemistich which are: al-Sari' and al-Wafir The remaining mixed meters, al-Tawil, al-Munareh and al-Basit are too difficult to be used to form free verse because of their complicated formulations "Tashkila" Which is impossible for the poet to control (Qadaya, 67-74).

She contends that in order to write free verse, the modern poet should choose from al-Safiya meters, which allows more freedom to repeat the same foot, Taf'ila, as long as he wants. She prohibits la-Mamzuja meters for they create ugly sounds and hence violation of the prosodic, musical tastes of Arabic. [1]

However, with the later development of the form and when she realized the wide-spread successful usage of two mixed meters of al-Khafif and al-Tawil, She

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

modified her restrictions in the fourth edition of Qadaya by including the previously unalloyed meters in her theory of free verse.

As for the rules of the rhyme, in her Manifesto (1949), she attributes the absence of Arabic epic to "the tyranny of the monorhyme" (Diwan II, 17-30). She argues that the monorhyme had impeded a great deal the Arab poets' feelings throughout the centuries because of its despotism. She considers the rhyme as inhibiting and exhausting the inspiration since the poet had been preoccupied with it and hence lost the peak of feeling and thought. She also attributes the Old Arabic poetry's multi-thematic construction to this preoccupation which rendered the classical poem empty of the "connotative aura "; hence, she calls for overthrowing "the tyranny of this boastful goddess" as she phrases it. She refers to her use of the rhyme. She also refers to her imitation of Poe's Ulalum's rhyme scheme in her poem "al-Jurh al-Ggadib" (The Angry Wound) (Diwan 11, 69). She realizes that the monorhyme of the traditional Qasida can only be justified In the light of the multithematic construction which emerges as an obstacle of the organic unity of the modern poem. Therefore, she has resolved to theorize solution in her theory of what she calls "Haykal al-Qasida" or the construction of the poem. [1]

Nazik emerged among the first critics to demand unity as a primary aspect of the Arabic modern poem. Rejecting the external unity of the Classical form, a unity of meter and rhyme with varying and different themes, she saw such unity as improper to the modern temper and structure by virtue of which it must have its own unified and independent entities or organs, in form and content.

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229

In her article (The construction of the Qasida) “Haykal el-Qasida” (Qadaya, 201-229), she explains that the building of an Arabic poem hinges on the external form and the internal content. She divides it into four interrelated organs: the construction (al-Haykal), the details, and prosody (or the measures).

She maintains that as various poems can be written on the some subject, it is of secondary importance. Therefore, a poem can be written on the same subject is molded. The construction must enjoy four general merits: coherence, solidity, efficiency, and balance. These are the terms she suggests to illuminate this theory.

By “coherence” she means the symmetrical proportion of emotion and intellect. By “solidity” she means that the poem must harness the means that allows the emotional control. The emotionally mellow poem destroys its solid construction. For “efficiency” she recommends the use of the figurative language and rhetorical devices which allow the evasion of subjectivity and the annihilation of personality. This does not mean that the poet cancels himself from the poem, but to conceal it, that is to achieve self-detachment. So, the poem must be born away from personalization. [1]

The fourth element is the “balance” which is engendered between the beginning, middle and end of the poem depending on the variation of the “construction” of the poem, which are of three types:

1. The flat (al-Musattah) which is devoid of kinetics and the sense of time. It is static.

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1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
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2. The hierarchical (al-Harami) whose kinetics is its prime features.

3. The intellectual (al-Dhihni) which depends on kinetics with time irrelevance.

Under the first type, Nazik puts the descriptive poem that depends on "a place" which the poet fills with "kinetic colours" (Alwan el-Haraka) as in each line the same idea is conveyed with different colouring. She believes that most of the Classical Arabic poetry was "flat" as the lines were dispersed and only unified by the monometer and meaning of the subject, hence the untight body of the construction of the traditional form. The flat poem usually lacks, needs no, construction.

The hierarchical construction, unlike the three-dimensional flat poem, is four-dimensional as it describes the thing; a kinetic influencing poem presets the kinetic dimension of the poem in its construction of the "mind thinking".

Nazik does not only theorize the Organicist construction of the Arabic poem in such a Revisionist criticism but also she studies its other elements in detail especially the developing conception of the rhyme.

Nazik's conception of the tradition of the rhyme developed from her fervent call to break away from it and then her grudge at taking al-Khalil's rules as "a paradigmatic norm " (Diwan II, 6) and then to the reconsidering of the vitality of

the rhyme in sustaining the expression. This development into a more conservative line can only be justified through her disappointed response to the chaotic and unsuccessful experiments of some peer-poets, and their faulty usage of the free verse form who, consciously, were misled by the freedom it offers; besides the flourishing of the prose poem which, she believes, tries to confuse poetry and prose and to replace poetry by prose. The prose poem is based on the diametrical severing from the traditional language and syntax of Classical Arabic poetry and the spirit of that poetry. The exponents of the prose poem are detractors of the Arabic language (Fusha) Dismissing it as a great hurdle to poetic creativity. Between the end of the fifties and the free verse movement of the previous decade Nazik realized that the sublime edifice of the Arabic and the whole sumptuous linguistic heritage of the Arabs were threatened. She diagnosed-with the keen eye of the critic-this chaotic development and was poetics and her peers', too.

Quite innovatively, Nazik psychologies poetry and propounded the use of the rhyme from the psychological perspectives of both the poet and the audience, in this vein, she relied on the deeply-rooted Arabic tradition, which, she argues, has its ingrained, psychological connotations and denotations. In "Saykulujiyat al-Qafiya" (The Psychology of the rhyme) (1976) (Saykulujiyyat, 60-79), she allots to the rhyme nine thematic and technical functions that allow the mellifluous flowing of the deep psychological implications. Here, she weds the Modernist trend with the musicalization of the Arabic Poem. [1]

Like a bell, the end-rhyme rings declaring the end of the line or the stanza in the free verse poem. The rhyme's function is a signaling of a finale each verse. The partially or completely unified rhyme in such a poem is a means for creating

1. Farhana siddiqi : Nazik al –Malaika, Page no. 243-247.

organic unity, a very modernist trait. The rhyme guides the reader without the intellectual confusion; rather it compels him to wonder in between the lines whole – heartedly. The rhyme, she goes on, demonstrates the poet's intellectual symmetry; without it, the poet appears incapable of musical zing his ideas and visions. The rhyme is expressive of the poet's unconscious part as it reveals some psychological depths. The rhyme has the function of musical zing the hemistich which enriches "the aura" of the poem. The unrhymed poem or al-Qasida al-Sa'iba (the loose poem) as she calls it, is lacking attracts the reader and plays the prime role in enhancing the meaning of the poem. She exemplifies this aspect of the rhyme by the following stanza inverse:

Yadaka lilamsi el-nujum

Wa nasji l-ghuyum

Yadaka li jam'el-dilal

Wa tashyid yutopya fi el-rimal

Yadaka al-ilahiyyatan

Samaan fawqa hudud elmakan

(Saykulujiyyat, 69-70) [1]

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
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(Your hands are for touching the stars; and for weaving the clouds; your hands for collecting the shadows and for establishing a utopia of sands; your celestial hands are two skies above the bounds of place).

Here, the partially unified rhyme convey a music that connects it with following line besides the enriching of the environment with "a musical electricity", as she phrases it.

Nazik continues the discussion of the order merits of the rhyme; she asserts that although the rhyme imposes certain shackles on the poet, it may grow spontaneously within the creative process and functions as a "magic conveyance, and hence the poet realizes the opening of horizons quite unexpectedly. In consequence, he discovers other hidden insights. Finally, allotting to the rhyme additional semantic function, she believes that the rhyme helps in consolidating the theme; for instance, "in the poetry of the national resistance and political struggle, the use of the harmonized rhyme connotes the poet's firm will and overt goal and echoes musically the gunfire, bombs and explosions as in Qabbani's poem 'Manshura Fida 'iyya 'ala Judram Filstin' "(Filstin'" (Fida'iyya Placards on Palestine's Walls). Here, the rhyme, as she shows, conveys onomatopoeically the clattering war machinery; the rhyme has the sound of the falling bullets and hence the aura of the struggle is established.

As for the metrical construction of the poem, she says that the use of the end rhyme in this poem:

Conveys the auditory image of a running soldier carrying a dagger, and with the end of the poem, we visualize his successful stabbing as each rhyme-line stabs

an enemy. The succession of the letter ‘ur’ visualizes the inevitability of the victory a feeling grows in us as readers and matures with the end of the poem,

In this way, she tries to create a new sensibility on parts, poet and audience.

Due to the relative nature of the rhyme, Nazik maintains that the creative poet is the one who can decide where to use the unified rhyme and where to modulate it: “The rhyme connotes the psychological stability of the poet, a trait that distinguishes Arab poet from the Europeans’ psychological disturbance”. Then, he concludes that the rhyme though a “despot beautiful queen” adds aesthetic dimensions to the poem; and according to the organicist vision, the rhyme growing organically, never inhibits of frustrates the poetic process. In this view, Nazik presents the modern conception of the rhyme which departs, largely, from the traditional monorhyme. [1]

An ancillary issue to the question of the rhyme, Nazik studies the tradition of the run-on or the enjambed poem, or ‘al-Mudawwara’. Shedefines It as a poem whose feet are run-on, hence it is a one-hemistich poem (Qadaya 88) as it lacks the technique of the end-finale that is the rhyme. The enjambment or ‘al-tadwir’ or ‘al-tadmin’ occurs also when a word is split between two lines or two hemistiches. In general, she prohibits splitting the word between the lines since free verse allows, by its nature, the lengthening or shortening the line as the poet likes; so such enjambment is unnecessary. She believes that al-tadwir distorts the psychological experience in the poem both for the poet and the reader or hearer. She contends that the enjambed lines are but a destruction of the rhyme, for al-tadwir and the rhyme cannot coincide. She asserts that throughout her readings of al-mudawwara

1. Internet sources : by Abdul Moneim, June 27, 2007, issue no. 851, Al-Ahram

poem she has realized the poets' psychological instability. In other words, she develops a new sensibility in connection with this Arabic tradition. Such technique, in a Nationalist poem she concludes, is "expressive of desperation and intimidation in the poet's psyche towards the first Arab issue, Palestine".

Although it is commonly believed that the free verse is non-Arabic in character, or in origin, Nazik insists on the Arabism of her form and theory. She refused the claim that the form is but an imported heresy (bide') from the West. Therefore, she discusses the social factors of its emergence and sets up the prosody of the form that is derived from the Arabic prosody. Hence, she stands on equal grounds with the patriarchal figure al-Khalil. Assuming Thais historical position has sustained the misogyny of her detractors who started to attack her by diminishing her achievement and repudiating her matriarchy of the modernist poem (12). It is beyond dispute that Nazik's revolt is a "feminization" of the Arabic masculinist tradition which is fifteen centuries old, as al=Ghadhdhami argues in his article "Ta'nith al-Qasidat al-Taf'ila bi Wasfiha 'Alama' ala al-Unutha al-Shi'riyya" (1995) (The feminization of the Qasida being a signal for the poetic femininity) and traces the development of Nazik's "free form" in terms of the patriarchal subordination of the female voice and its resistance to the tradition, He names Nazik's achievement as the "re feminization" of the Arabic poem viewing her as the target of this Arabic poem. [1]

To trace the development of the feminization of the Arabic QasiDa, it is worthwhile to follow al-Ghadhdhami's excellent visionary detection of Nazik's achievement in the realm of both modernism and feminization as two faces of one coin.

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1. Farhana siddiqi : Nazik al –Malaika, Page no. 243-247.

Al-Ghadhdhami highlights the history of the masculinism of Arabic potry where the female is allowed no room since creativity itself is made a virile activity. In the case of the emergence of a culture would allow her to take a role in the Arabic Diwan as al-Khansa revealed it, as al-Ghadhdhami contends in the same essay, in:

1. The Denial of Nazik's priority over others in her leadership of the Modernist movement by claiming that her "Kulira" was not the first; but other male poets preceded her. What is important for them is to prove that it was not a woman who destroyed the "pillars of virility" (amud al-fuhula).

2. The Claim that her "Kulira" is not "free verse", but a sort of the traditional al-Muwwashhah.

3. The claim that her "Kulira" is only a prosodic change, not the commencer of a whole artistic revolution and that the real revolution was staged by al-Sayyab in 1948 in his poem "al-Sug al-Qadim" (The Ancient Market) and then by Nazik's "al-Ofu'an" (The Vipen) and "al-Kayt el-Mashdud ila Shajarat el-Suro" (A Thread Tied To A Cypress).

4. The sneering at Nazik's criticism and her visionary speculations on modern poetry implying that couch a job is but "a virile business". [1]

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900 Page – 235-200

These militarist attacks stood forcibly against Nazik, her role and her achievements. The male critics failed to understand her thematic being consciously or unconsciously misled by their masculinist fanaticism. In the same article, Al-Ghadhdhami, quite convincingly, explains Nazik's revolution in terms of her femininity. In fact, Nazik's project that ushered in a new era of Arabic poetry is in essence, a feminine campaign both in form and content. For her feminine form, Nazik chose out of the sixteen of al-Khalil meters eight meters, a half, symbolic of the female's share in inheritance in the Islamic law. Therefore, she does not transgress. This attests, though perhaps unconsciously, to her feminization project. Even the eight meters she has chosen are characterized by feminine aspects intimate and popular; they are pure or "Safida" as Nazik calls them: al-Wafir. The other remaining meters such as al-Tawil, al-Madid, and al-Munsareh, etc., are as solid, inflexible, harsh and relentless as virility. Even some poets like al-Sayyab, Adonis, Abu Hadid, Taha Hussain, etc., tried to use them in the free verse poem but failed for the modern poem instinctively rejects masculinity; it is feminine, in creation. Their various forms did not create the considerable popularity that Nazik's version attained.

With the sustenance of those feminine meters, Nazik challenged the masculinist poetry and its virility, not only by writing new poetry, both in form and content, but also by theorizing and retheorizing, allotting to herself with full self-confidence the four-partite pioneering position as catalyst, impresario, harbinger and propagandist of her feminine form. The result is the birthing of what she calls "Shi'r Hurr" in Reluctance to subordinate to the male two-hemistich, again the female's helf, an entity that enjoys the flexibility of the free length-extension and construction. [1]

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1. Internet sources by Alissa J. Rubin, 27th June, 2007

Nevertheless, Khalida Sa'id in her "al-Bahth 'an al-Judhur" (Searching for Roots) (1960) calls the form "Harakat al-Shi'r al-Hadith' The modern verse movement), which is a feminine term in Arabci, Unlike other male critics who chose male terms as al-Mursal, or al-Muntaliq; these are only desperate attempts at the masculinization of the Arabic poem. Salah Abdus-Sabur called for a definite term suiting the new form other than "free verse"; in response, Ezzeldin Amin in 1969 invented the term "Shi'r al-Taf'ila" (the footed poetry), a feminine term and hence the new poem is feminized by its new name. However, he considered the foot as "amud" or "pillar" of the modern poem, again, remasculinized, deformed and hence his traditional, Jubilate frowning at femininity and at the birth of a female form. In the same vein, Abdul Wahid Lu'alu'a calls the new poem *"the poetry of the* developed pillar" (Shi'r al-Amud al-Mutawwar) considering it an offspring of al-Khalil's and mot a female poem; hence the insistence on a patriarchal identity, which is developed and not innovated and thereby undermining the feminization of the modern poem and the assassinating of Nazik's accomplishment.

However, these masculinizing attempts went in vain as they found exponents or real advocates when the feminized form self-confidently went on as "al-Taf'ila poem", a female entity. Furthermore, the male critics and poets vilified not only Nazik's technical revolution, but also her thematic and sensibility. [1]

In his study of Iraqi modern poetry (1987), for instance, Jalal al-Khayyat, ignoring Nazik's other diwans, focuses on her early three once: Ashiqat el-layl (The woman-lover of the Night), Shazaya wa Ramad (Shrapnel and Ashe), and

1. Amin Qasim : Al – Marah al Zadidah, Mubiat at Marif , Egypt, 1900
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Qararat al-Mawja (The Bottom of the Wave), dismissing them as of "narrow bounds" tacking her own "personal world" and are submerged in nostalgia. Ha asserts that she has no newness and she views the world through "black glasses" He quotes Maron Abbod's claim that Nazik is "a new Khansa'... living in the twentieth century" and her only thanes are "sadness and depression". Al-Khayyat goes on referring to other male critics his argument by Abdul-Rahman Yaghi's article (1985) to relegate her to the position of amerce egoist whose thematic are of flat extension with no development, being merely of accumulative construction.

Majid al-Sarerra'I, though praiing Nazik' objectivist orientations, insists that "she represents the end of the over-exhausted Romantic movement in Arabic poetry" and asserts that "her modernist revolution has fact remained within bounds of that dying impulse". In a desperate gesture, being dazzled by her achievements, Hamid Abdullah al-Qadi (1996) tries to interpolate her within the masculinist mould of male criticism by calling her "ha" sha'ira fahla" or a "virile lady-poet". However, despite this entire attempt, Nazik remains the female poet who put an end to the masculinization attempts of Arabic poem as the following section attempt to show.

Hebrew poetry began flourishing in mid-10th-century Spain (Sefared, the ancient Jewish name for Spain) and survived there until the 1492 expulsion. Between 950 and 1150 (often referred to as its golden age), Hebrew poetry prospered in Muslim Spain. Already then it was widely acknowledged as the indisputable Jewish poetic center. This poetic efflorescence was part of a wider renaissance of Jewish letters (which had its roots in earlier developments in the Orient). Poets were often themselves Talmudic scholars, biblical exegetes, Hebrew grammarians, and Neo-Platonism philosophers. But whereas most writings were in

Arabic, poetry was uniquely in Hebrew. Poets and audiences belonged to the elite known in scholarship as “the courtier-rabbi.” They were deeply immersed in the Arabic culture and way of life, and some of them served as officers in Muslim courts. As poets, they extensively employed Arabic influence persisted beyond 1150, at which time the literary center moved to the Jewish communities in the Christian kingdom of Iberia. In its second period, from the mid-12th century on, liturgical poetry waned, while Kabala expanded, and secular poetry receded to give way to narrative compositions in rhymed prose (influenced by the Arabic Manama and possibly also affected by the rise of European narrative genres). [1]

1. Mehdi Ismat : Modern Arabic Literature, page : 227 - 229