

**Lexical Fields in “Al-Nawaaris Tahki  
Ghurbataha”, a collection by  
Abul Fadl Badraan**

**Ahmed S. Abdel-Hafiz (SVU)**

Chairman of English Department  
Qena Faculty of Arts, S.V. univ.



## **Lexical Fields in “Al-Nawaaris tahki ghurbataha”, a collection by Abul Fadl Badraan**

### **Introduction :**

The choice of diction depends on the subject-matter that the poet handles in his work. The success of a poet should be attributed to his skill in picking out the appropriate lexical items that he uses in his poetry. Pre-Islamic poets, for example, differ in the way they deal with diction according to subject-matter, poetic spirit, and style :<sup>(1)</sup> the poetry of Imri ? Al-Qayyis and Ubeed Ibn Al-Abras is full of lexical items describing animals, land, and violence whereas the poetry of Al-Khansaa? rotates around lamentation, generosity, nobility and courage.<sup>(2)</sup> Romantic diction permeates the poetry of ‘anāra, diction pertaining to the description of ‘abla (his sweetheart), and horses.<sup>(3)</sup>

Even contemporary Arab poets are keen on selecting the diction that is congruous with the chosen subject-matter in their poetry : George Haneen depicts war in his poems “La Mubrarat al-Wujood” (The uselessness of life); he makes a heavy use of color terms, especially red and black. The red color is associated with blood, bleeding, and corpses. The black color is associated with burning, dry blood and black ravens.<sup>(4)</sup> Likewise, the Palestine poet, Mahmoud Darweesh successfully depicts his immediate environment by selecting local lexical items from the field of plants (wheat, orange etc.) and from his geographical surroundings (Al-Khaleel, Al-Jaleel, Al-Quds, ‘akkaa, Areeha etc.).<sup>(5)</sup>

Some poets may have a special preference for lexicon that belongs to a special class or type in accordance to their view of the society in which they live :<sup>(6)</sup> Salaah Abdel Sabuur, an Egyptian poet, is fond of black color to which he excessively refers in his poetry.<sup>(7)</sup> This liking is attributed to his pessimistic view of the world, a view that is characterized by monotony, estrangement, and sorrow. He also

employs diction that is related to death in his poem "Al-zil wassaleeb" (The Shadow and the Cross). This he did to express an honest state of confrontation with self. Also, the poet Hassan Tulub claims that the contemporary diction does not satisfy the needs of Arabs in modern times; in his poem titled "Zamaan al Zabrad" he leans on such ineffective diction as "al-fatra" (instinct), "al-khayaal" (imagination), "al-taqawqa'" (recluse), "aṣ-ṣahraa'" (desert) "al-balaagha" (rhetoric), "an-naaqa" (the camel).<sup>(8)</sup>

This paper aims at a stylistic study of the diction of a modern poet from Upper Egypt, Muhammed Abul-Fadl Badran through his collection titled "Al-Nawaaris tahki ghurbataha". I mean by lexical fields, those lexical items that share a particular property and express a certain concept.<sup>(9)</sup> The study aims at grasping the lexical fields that characterize this collection. Also, the study will attempt to show how suitable his diction is to the subject-matters that are handled in the poems. A statistical method is stressed in the study, a method that focuses on counting and classifying the lexical items used by the poet. These lexical items are arranged and tabulated according to their artistic and aesthetic functions.<sup>(10)</sup> For example, all lexical items that are associated with death (such as "chanq" (smothering), juththa (corpse), qabr (grave)) will be grouped in one field-death.

A mere statistical counting of a particular linguistic phenomenon or phenomena in the work of a poet is not interesting in itself. Nor is it useful in elucidating the work of art under discussion.<sup>(11)</sup> This method must go further by providing the significance of the linguistic phenomena in explaining the text. That is the statistical stage must be followed by an explanatory stage where the excessive use of a particular diction type is justified.<sup>(12)</sup>

The diction of Badran can be classified along the following fields which are arranged according to their richness in the collection :

- |                            |                        |                  |
|----------------------------|------------------------|------------------|
| (1) death terms,           | (2) nationalism terms. | (3) color terms, |
| (4) sex terms,             | (5) plants,            | (6) religion,    |
| (7) animal, bird, insects, | (8) sorrow,            | (9) dream        |

The following table shows the rank allocated to each field in the collection :<sup>(13)</sup>

lexical field	No.
death	185
nationalism	104
color	80
sex	52
plant	50
religion	48
bird, insect and animal	40
sorrow	32
dream	19
Total	610

### (I)

The above table shows that the lexical items of death outnumber all other types (185 words). Table (1) indicates that the lexical item "al-moot" (death) is used 72 times. The word "qabr" (grave) comes second : it occurs 23 times. Next comes the word "qatl" (murder) that occurs 22 times in the collection. This excessive use of death diction is in keeping with the pessimistic view that the poet holds about his society. The poet laments the type of life he is leading, a life that is surrounded by painful experiences :

'alamitni al-ḥayaatu : ?anani ma ta'lamtu shey?an  
wa ?anna ḥayaati qiṣatan damiya.<sup>(14)</sup>

Life taught me that I have not learnt anything and that my life is nothing but a painful experience.

This type of life which suffers from lack of standards and values made him desperate and disappointed :

haadha zamanun yuwald fihi attayru bila ajniha liya'iish 'abiidu al?ardi.  
wa hadhaa zamanun taqra?u bil'ayni al-yumna ḥarfan tabsurihu bilyusra  
harfayin. taṣṣu kay tabsir wajhak filmir?aati fatalmaḥ wajhayn fatiḥasis  
wajhak kul ṣabaah.<sup>(15)</sup>

This is the time when birds are born without wings so that seffs can live. This is the time when you read a letter with the right eye' this letter looks two to the left eye. You wake up and look at the mirror to find that you have two faces. You touch your face every morning.

All things around the poet lead him to disappointment and desperation, even the ship and the sea are fed up with life :

tarhal ?al?aan kul assafaa?in wal?ashri`a  
albiḥaarū aljameelatu tarḥal waṭṭamiyu yulqi alqasaa?id <sup>(16)</sup>

All ships and boats now leave the harbor.

The beautiful seas also leave while the mud throws away poems.

Even poems that used to bring about happiness and pleasure nowadays are responsible for misfortune and death.

?irḥal ?al?aan ... la temkatha alyom, ?in alqasaa?de la temnaḥ ?al?aana  
qaṣran wala yenjub ash-shi`ru `umran ... bala yehfuru ?al?aana  
qabran <sup>(17)</sup>

Leave now ... Do not stay overnight. Poetry does bring fortune or long life. No, it sets up a grave instead.

These difficult circumstances instigate the poet to accept death without remorse or fear. He is sure that his poetry is going to immortalize him. He asks his friends not to shed any tears, nor should they feel sorry and miserable for death comes only to courageous people who can sacrifice their lives for legitimate causes :

la tuwada`uuni bi l-bukaa?i  
famsahu dumuu`akum  
tajaladu falam ?amut  
madaam shi`ri zahraturun `ala shifaahikum  
almawtu lil?ahyaa?i lays al-mawt lil-?amwaat <sup>(18)</sup>

Don't cry upon my death

wipe out your tears

hold up for I am not dead

So long as my poetry settles on your lips as a flower

death is for the living, not for the dead.

• He urges them to put up a smile on their faces, a smile that would alleviate the pain of separation :

li?anani wa qabl ?an ?amuut—suhbati-  
?awaddu ?an ?ara tabasuman `ala shifaahikum <sup>(19)</sup>

for before death, my friends

I'd like to see a smile on your faces.

Wish for death is an unquestionable characteristic of modern poets. Salaah Abdul Sabuur regards death as inevitable. He believes that if modern generations were asked to choose between life and death, they would definitely choose death :<sup>(20)</sup>

?aquulu lakum bi?ana al-mawta maqduur wa dhalik haq  
walaakin laysa haadha al-mawt hatfu al?anfi  
ta'aalu khayru al?ajyaala ?an tikhtaara ma tas'na'  
likay tuwsa' liman yetba'  
falaan yikhtaar ghayri al-mawt

I tell you that death is inevitable and right  
generations would choose death if given choice

This withdrawal from society and despondence is also manifest in the work of Blender Al-Haydari :<sup>(21)</sup>

ya tuyuura al-fanaa?i haadhi hayaati  
damiriiha  
faqad sa?imt al-wujuud

You .birds of destruction  
This is my life  
destroy it  
for I feel disappointed at life.

Although our poet, Badran, accepts death without complaint, he hopes that his spirit will hover over every part of the country :

?awada'akum  
walaakini idhaa mutta sata?ti alruuhu min qabri  
tirafrifu fi zuhuurikum  
wazili ... aah law yimtaad min Bon fayesjidu fi ?ardikum <sup>(22)</sup>

Farewell !  
But if I die may spirit will come back from grave  
and will hover over your flowers  
and my shadow ... only if it could fly from Bon and settle in your land.

## II

The words that have a flavor of nationalism are 104. These words refer to Arab nationalism, Arabic language and The Nile. The words (57 words) that refer to Arab language (harf) outnumber all other words in this field. These words are used in such a way that they go with the pessimistic view adopted by the poet. The language is the only comfort for the poet in a foreign country :

haa ?anadha fawq al-rayin multahifan bilhuzn, ?aghanni fi ?aghlifati  
aṣ-ṣamti al-thuklaa  
?ajma' shaml ḥuruuf al-lughati <sup>(23)</sup>

here I am on the Rhine, sad, and singing to myself  
and collecting the letters of language.

This language and its letters have become a symbol for disagreement among Arab countries and people who are unable to take effective steps towards salvage.

?in al-huruufa tawa'rat watashaabakat  
fatala'tham al-hujaaju ?aytu ka'batun  
?in alka'aaba tashaabahat <sup>(24)</sup>

The letters became intermixed  
The pilgrims got confused and went astray  
All worshipping objects became similar

Language has become a source of nuisance for the poet; written words and letters constitute a threat to those in authority :

fakam khaba? ash-shi'ru fi raḥateyhaa as-sutuura allati qad ghadat  
?aḥrufan qaatila kaana qalbi hunaaka qad saabaqathu al-qaṣiidaytu  
thumma ?ansh?at qirbatan t?akulhu <sup>(25)</sup>

Poetry has hidden its letters  
which have become fatal

in another position :

khaba? ḥuruufaka fal'asaakir yeqtuluun ḥuruufaha sijnan <sup>(26)</sup>

Hide your letters which may lead to prison.



The poet feels disappointed at the futility of the letters and words that he made use of at times of difficulty. These letters are not useful or effective in changing the status quo.

Maadha sanaktubu walḥuruufu alʿaana ‘aariya bilaa ma’na  
wa ḥata ash-shi’ru--faatinati — taqamas ruuḥ ghaanya  
tiji? Likay ʿasaamirha <sup>(27)</sup>

What should we write when the letters are now meaningless  
Even poetry, my love, is like a whore who asks for my company.

The poet hopes that our nations will be able to get rid of empty words and useless slogans. They should resort to other means that can be effective in their struggle for freedom and dignity :

maadha yakuun al-ḥarfu fi damina ʿidha lam yeghud sakiinan  
wasayfan kay yeqtal qaatilhu <sup>(28)</sup>

What else can the letters be in my blood but a knife  
or sword to kill its murderer.

The word “waṭani” (my country), which is realized 23 times, is general enough to cover all Arab countries. Home country is everything for the poet; it keeps him off dangerous life styles in a foreign country :

hammat shafataana  
yeb’ath zil alwaṭan fatanfisi <sup>(29)</sup>

Our lips are about to touch  
shadow of country keeps them apart

The attachment of the speaker to his home country is so strong that Berlin with its splendor and beauty could not win his heart; he remains loyal to his country and anxiously waiting for the day when he returns home :

Berliin tebhath fi fuʿaadi ‘an makaanin  
wata ‘uudu ghadibatan litsʿalni  
‘an ash-sharq alladhi saraq al-fuʿaada <sup>(30)</sup>

Berlin is looking for a place in my heart  
and asks angrily about the East that stole my heart

When the speaker returned home, he felt greatly disappointed at the unchanged conditions that delay progress and welfare :

maa zilt kamaa kunt  
wamazaal an-naasu kamaa kaanu  
maa zaalat kul al?ashyaa?i kamaa kaant <sup>(31)</sup>

Your are still the same  
And people are still the same  
Things are still the same.

The speaker hopes that his country would refrain from depending heavily on past achievements and that its rulers give up tyranny and power worship :

falaysa al-maadi fi 'aynayka ghayr khaliifatīn wawaraa?ahu khadamun  
wa ḥaashyatun  
satrun waḥīidun walhawaamishu taḥtahu tar'aa  
walays al-maadi ?illa hifnatu al?arbabi qad ḥakamat  
wa taḥakamat bisayfi fi ri?ti alhawaa <sup>(32)</sup>

The past is nothing but a caliph with entourage and servants  
a lonely line with footnotes under the page  
The past is nothing but a few tyrants who rules with sword.

### III

Color terms (80 words) are abundant in the collection. The color terms have special connotations in Arabic poetry. Green is associated with vitality, yellow with old age and sickness, black with dominance and death and blue with sickness.<sup>(33)</sup> Is the use of color in this collection congruous with the traditional usage? To answer this question we need to examine color terms as manipulated by the poet in his collection :

Black color comes first in number; we have 32 words that are related to this color. This is in keeping with the pessimistic view expressed by the poet who has feelings of sorrow, monotony and despondence. The poet, for instance, has used the word black to refer to the countries that have surrendered to death and lost all hope of life :

?ant kahinu tilka albilaad allati aathar aṣ-ṣamtu ?an yestabiiḥa  
jamaajimiha aathar al-hammu hayaakilha az-zaahifa  
aathar al-ḥuznu — ya ṣaahibi -- ?an yeswwada ?akfaanaha <sup>(34)</sup>

You are the priest of these countries that brought about death by silence and that are overwhelmed by grief and sorrow

But the concept of black is clearly expressed by the word "layl" (night) which occurs 23 times in the collection. The use of this word is quite compatible with the general atmosphere expressed in the poems for this word is associated with periods of endless loneliness :

wakaana allaylu mithlu allayli la yemdi wayibtati? <sup>(35)</sup>

Night is still and does not move away quickly

Night is also associated with secret and dubious actions such as eavesdropping :

man khaba?a hatayn al='aynayin wa kayfa ?akhtafita 'an kul 'iyuun al-'asas allayli wahum yastruquun assam'. <sup>(36)</sup>

Who hit these two eyes

How did they manage to hide from intruders and eavesdroppers.

The poet also achieved considerable success in employing this term (allayl) which expresses death and end of life. The term is collocated with the word "qabr" (grave) :

wasabaḥu lirabikum  
wa?in ?ataytum lilqabr dhaat laylatin <sup>(37)</sup>

Do thank God

Even if you have to visit the grave at night.

Modern poets used black color to express disappointment, hopelessness and mortality. For instance, this color permeates Salaah Abdel Sabuur's poetry. <sup>(38)</sup> Words referring to green color (25 words) are excessively used in Badran's poetry. The poet makes use of this color to consolidate his pessimistic view of the world. This use is compatible with the traditional practices in Arabic poetry. The word "mooj" (wave), which occurs nine times, is employed in such a way that it is expressive of his feelings towards life; this term is used in collocation with the word "almoot" (death) :

maadha sanaktubu fi qasheedatina  
wadhaak almawju multahifun bishati?hi  
wahaadha mawtu mukhtabi?un bimayyitihi <sup>(39)</sup>

What should we write in our poem  
if this wave is surrounding the sea coast  
and death is hiding in the dead body

The word wave is also used as a referent to the danger to which  
The Arab nation is exposed, a danger that threatens its security. The  
poet feels disappointed at the helplessness of Arabs in the face of  
dangers :

al-maaʔu qad tarak as-safiinata ʔindaʔawal marfaʔin wamaḍa wal-ʔarabu  
qad taraku as-safiinata ʔind ʔawal mawjatin wamaḍu <sup>(40)</sup>

Water has deserted the ship at the first harbor  
The Arabs have disavowed the ship when they encountered the first  
wave.

## IV

Sex terms which occur 52 times in Badran's poetry can be  
classified into two types :

- (A) Terms with negative connotations such as ʔari (nudity) occur five  
times.
- (B) Romantic sex terms which contain no negative connotations such as  
kiss, love etc.

The first type is associated with despicable behavior, adultery, and  
promiscuity. Such actions go against religious teachings but such terms  
are employed by the poet in such a way that they strengthen his  
arguments for his viewpoint of society :

fish-shaari ʔaqtarabat minni ʔaaraytun  
qaalat : khamsuun  
ʔalqaytu bihaafizati nuquudi  
raḥat tadḥaku waʔana ʔaʔdu <sup>(41)</sup>

A nude approached me in the street.  
She said : fifty !  
I threw the wallet to her  
She started laughing while I was running away.

The romantic terms that denote happy experiences that a man goes through in his life. Such terms are employed by the poet to escape from the troubles and painful moments of life :

ashumu al-ʔaaʔna raaʔihata al-gharaama bimuqlatayha  
bilʔiyyuun al-ʔaan sawt la yubiayin <sup>(42)</sup>

I smell the odor of love in her eyes  
There is an invisible sound in her eyes.

The poet also uses the second type of words to express his feelings and emotions towards his homeland :

limaadha ʔanta –fibarliin — lilʔahzaan tihtaṭibu  
takhayl al-ʔashawqa fi riʔatayka yuthmir sakhatan thakla <sup>(43)</sup>

Why do you surrender to sorrow in Berlin  
Love is struggling and screaming in your lungs.

Needless to say, the use of sex terminology with negative connotations is not uncommon in Arabic poetry; for instance, the poetry of Farouq Shousha is full of such items; the word ʔariy (nudity) is used 67 times. <sup>(44)</sup> The preponderance of this class of terms in modern Arabic poetry is generally attributed to political and intellectual frustrations of a literary man who experiences such setbacks in his life so much so that he has to resort to sex as a way of escape. <sup>(45)</sup>

## V

The poet, Badran, also makes use of terms pertaining to plants as a means for the expression of hopes and pains. This group occurs 50 times in the collection. The word an-Nakhiil (palm-tree) comes first in the list; it occurs 32 times. In addition to the traditional denotation of the terms, the term is also used to denote different aspects of his childhood life that was full of ambitions and hopes :

kaana li farasun  
ʔidhaa ma ruhtu fi l-baydaaʔ  
yaʔkhudhuni liqaryatina  
waʔinda nakhiilina yaqafu  
kaan li ʔamalun  
biṭuul al-kawn ʔawṣufuhu walaʔsifu <sup>(46)</sup>

I had a horse which  
would show me the way home  
if I got lost in the desert. It would  
stop at our palm-tree  
I had so big a hope that I fail to describe.

The word also symbolizes homeland and fellow citizens who have put up with tyranny, injustice and suppression :

ma yanaf'u an-nakhiilu samtahu  
ma yanfa'u al-mariid şawtahu  
faldaa?u filnakhiil muthmiru wanahnu jaai'uun  
fanabla'u ath-thimara, numdighu an-nawaa  
fayuthmir an-nawaa hayaakil al-mawaati daakhili  
fayazhaf an-nakhiilu daakhili ...<sup>(47)</sup>

Silence is useless to the palm-trees  
voice is useless to a patient  
The disease is in the palm-trees  
and we're hungry  
We eat the fruits which arouse death  
inside our stomach.

The term also denotes resurrection : the poet believes that he will join his friends and loved ones at the palm tree on resurrection day :

ghadan sanaltaqi warubama ?aji?u finakhiilikum  
faqabbilu thimaarahu  
wasabaḥu lirabikum <sup>(48)</sup>

We'll meet tomorrow  
perhaps at your palm-trees  
kiss its fruits and thank God for it.

Modern Arab poets employ religious sources and symbols in their works to depict a picture of their personal suffering and to express their attitudes towards life : <sup>(49)</sup> the poets who depended on religious books include Salaah Abdel Sabour, Albayyaati and Fadwi Toqan; others relied on poetic sources and wisdom : Naazik al-Malla?ika and Badr Shaakir Al-Sayyaab.<sup>(50)</sup> The poet Badran also employs Koranic verses

and symbols (48 items) in his poetry : He uses the word *iblis* (satan) that represents the devil that attempts to lure people into committing foolish acts. The word denotes the enemy that is hiding among us to endanger our existence :

*iblis yarta' fi l-madiina mundh taftahu baabaḥa libeni al-'umuuma* <sup>(51)</sup>

Satan is in Town since its doors are left open to our cousins.

The poet also has used the word *ka'ba* to point out the discrepancy in the position of Arabs : although all Muslims refer to *alka'ba* in their religious practices, they cannot agree on the steps necessary to be taken to restore their stolen dignity :

*watal'atham al-hujaaju ḥayta ka'batin*  
*ḥin alka'aba tashabahat* <sup>(52)</sup>

Pilgrims blundered and got confused and failed  
to identify *Alka'ba*.

It is also pointed out that religion is used as an excuse to commit heinous crimes against humanity :

*ḥakhadhuuhu waghtaaluuhu bism allahi washsha'bi al'aziim*  
*waṣafaqat kul ḥalḥayyadi wahiyya tuqatta'u* <sup>(53)</sup>

They took and assassinated him in the name of Allah  
and the great people.  
The hands applauded as they were cut down.

The poet has made use of verses from Koran, verses that are compatible with present circumstances :

*ḥalqaytani filijubi thum taraktani*  
*waqataltani thintayn hasat ḥasrat tilka alqaafila* <sup>(54)</sup>

You threw me in the well  
and left me till I was  
rescued by the caravan.

These two lines refer to the story of Joseph who was betrayed by his own brothers : they threw him in a deep well. He was lucky to be

rescued by some passers-by. This story, as used in Koran, denotes how much hatred and selfishness a man can have for his brother.

The poet does not hesitate to use quotations from Koran to express his trust in God who has the ability to change human conditions and put an end to human misery and suffering :

haadha watani faktub maa ?umliihi 'alayka  
?inna as-saa'ata ?aatiiyyatun larayb <sup>(55)</sup>

This is my country, Write whatever I  
dictate to you.  
Time will come for sure.

## VI

The words that refer to animals, birds or insects occur 40 times in the collection. For example, the word kheil 'horse' (which occurs 10 times) is used to indicate strength and persistence :

tasnaa' al-khaylu fi mawtihaa qisatan lilwujuudi  
wayasna' minhaa ash-shakiimata <sup>(56)</sup>

The death of horse is turned into a story  
of existence, a story out of which courage is made.

The poet feels sorry for the condition of Arabian horses which have become weak and desperate; these horses are unable to take part in wars :

al-jawaadu ?amtata khaylahu aš-šaakina  
saydu waḥdahu  
zaa?ilu ghayruhu <sup>(57)</sup>

The horseman rode the silent horse  
He is his own master.  
He is the only one to survive.

He hopes that God will restore strength to these horses :

zalzili yaa qiyyaamatinaa ?al?aakhira  
wab'athi al-khayla duun ash-shakimaat <sup>(58)</sup>



Shake up, Oh resurrection !  
And send back those real horses.

The poet has used words pertaining to birds (18 times) as a symbol of innocence and purity. He wishes to be a bird so that he can get rid of his sins :

aah ... law ?aghdu tayran yetatahar fi niiliki min ?awzaar al-ghasaq al-ghajariyyu wamin ?adnaan alhulm al-mutahaalik shuhuban walmutasaaqit fawq nayaazik haadha llaylu l-madh'uur <sup>(59)</sup>

I wish I were a bird  
that got washed up in your  
Nile and I wish I could get rid  
of all sins and shackled dreams.

The poet uses nawras to symbolize purity and innocence :  
Al-nawras stands for freedom :

?atajalla fin-nawras kay ?abhiru nahwa n-niili fayibtal jinaaḥi faakihatan <sup>(60)</sup>

I identify with the seagull that flies over the Nile  
and dips its wings in the water.

## VII

The words used in the collection have something in common : they all express the sorrow and despondence that the poet feels. The poet, however, has used words that directly denote sorrow (32 words), tears (5 words), weeping (4 words) and moaning (3 words) :

lilhuzni raa?ihatun biṣadriki  
?ay shay?in baa'ith lilḥuzni fi baladin yamuuju al-farḥi fihi <sup>(61)</sup>

Sorrow has resided in your chest  
I wonder how can sorrow flourish in a country  
where joy is the dominant figure.

## VIII

The word *hulm* 'dream', which occurs 19 times, comes last in the list, after sorrow words. This indicates that the dreams cannot be realized, which made the poet feel disappointed and desperate :

an-nakhiil yesaafir fi l-qalbi  
muwla'un ?anta ya laylu bi-l-hilhmi  
wa l-hulmu fawq an-nakhiili ?amtataa manbatan lil r-riyyaahi  
fa ta?ti ar-riyyaahu litibtaa'u hulmi <sup>(62)</sup>

The palm-trees are in the heart  
Oh night ! Your so fond of dreams  
And the dreams over the palm-trees are liable  
to blown away by winds.

The dream is now associated with death and mortality as we can in the word collocations used in the poem titled : "dhikriyaat al-yawm al-?awal ba'd al-qiyaama ...". Thus the dreams that bring about happiness and joy of a better life have become a source of pain and despair :

man fa?a bakaaratiki  
qaalat "al-?hulm" <sup>(63)</sup>

Who raped you ?  
She said : the dream.

## Notes

1. Muhammed al-abd. *Ibdaa' al-dilaalati fi'ash-shi'ri al-jaahili Daar al-Maa'rif, al-Qaahira, 1988, p. 65.*
2. *Ibid.*
3. *Ibid.*
4. Shadi Salaah al-Din. *La Mubariraat al-Wujuud, ash-shi'r 60, Oct., 1990, p. 80.*
5. Itidaal uthmann. *An-nas nahw qaraa?a naqdiyya ibdaa'iya li?ard Mahmoud Darweesh, Fusuul 1, Vol. Oct. – Nov. – Dec. 1984, p. 198.*
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