**Fuad A. Azzam**

**The Poetics of the Facebook Poem**

**Abstract**

The current study aims to examine the changes undergone by the poem while moving from the printed book into a Facebook. This new medium of Facebook has imposed new features on the poem in addition to the old ones which, in turn, have undergone their own changes with time. After examining hundreds of Facebook poems, I have noticed that the new features are the following: brevity, departure from the strange, refraining from using vowel marks (Tashkeel), visual and auditory poetry.

1. **Introduction**

The current study will examine the features of poems posted on Facebook in an attempt to answer the following questions: are the features of the Facebook poem different than the features of the paper poem? What are the differences and similarities? Despite the compulsory changes imposed by Facebook on poetry, is it still possible to produce good poetry? How is it possible to overcome these features without giving in? Or how is it possible to take advantage of these new features to make poetry more popular among readers while preserving a good level of poetry?

This study will depend on texts posted on Facebook, especially the ones found in online poetry forums such as: Muntada Al-Kalema, Muntada Al-Qalam, Muntada Noon, etc.

This study of the Facebook poem is listed under the field poetics; thus, it is reasonable to begin by defining the term "poetics". According to Roman Jakobson, "poetics" is, first and foremost, an answer to the question: what gives a verbal message an artistic impact[[1]](#footnote-1)? Roland Barthes considered poetics to be a literary field of knowledge; similarly Todorov, sees it as a theory regarding a form of literary discourse and its function, or it is a group of abstract features that contribute to the uniqueness of the literary phenomenon, i.e. literariness[[2]](#footnote-2). while literature is – in nature – not a field of knowledge but a form of discourse that is evasive and elusive, poetics attempts to subjugate it to the standards of the concepts and terms that function as a means to analyze literary texts in terms associated with knowledge. As for poetic texts, poetics attempts to answer questions such as: what are the characteristics that turn a certain discourse into a poetic text? What are the ingredients of the poetic work? How do they function? How do these ingredients come together to create the poetic body – the poem, and thus generate its implications? In a word, how is it possible to differentiate between what is poetry and what is not? What are the elements that turn a text into a poem? The current study attempts to answer such questions. It should be noted, though, that the Facebook poem has its own features: some of these features are different than those of the paper poem, while others are similar in varying degrees.

1. **The Features of the Facebook Poem**
   1. **Brevity**

Poetry has its own environment out of which it cannot function. This environment imposes certain limitations. Poetry – much like other literary genres – adapts itself to time and place, and as such it imposes certain limitations that are the product of the dominant culture, or produces a resistance or even a revolution against those limitations. The desert, for instance, imposed its own values and existence on pre-Islamic poetry. Islam, on the other hand, imposed its own values negating many pre-Islamic values while emphasizing some. If one should define poetry – in principle – as a kind of language that says and intensifies more than normal language does, intensification becomes an integral feature of poetry[[3]](#footnote-3).

Arab renaissance poetry was a reaction to the western invasion, on the one hand, and to the policy of Turkification, on the other[[4]](#footnote-4), in an attempt to revive its golden ages. However, this wooden sword could not resist the western cannon. No matter how skillful imitation is, the original remains more powerful and valuable. The romantic wave came as a revolt against the renaissance poetry, emphasizing the individual's concerns and troubles, while rising against past values that have no relations whatsoever to the present. The new values came to mirror the social and economic changes taking place at the time, and the birth of a middle class that rejects the past while attaching itself to the future. Revolutions in poetry continued to take place. Realism appeared in the free-verse, meter-patterned poem; followed by the prose poem which liberated poetry from rhyme and pattern. Yet, it imposed implicit limitations, such as rhythm, intensification, gratuitousness and deviation, etc.

Poets never anticipated the lightning shock – globalization and the rise of Facebook and social media outlets that contributed to the outbreak of political and social revolutions. Since literature is part of the elite structure, it is affected by the lay structure. This is where the impact was especially powerful. It should be noted that these changes had been noticed in the form of the very short story. The social media websites are so many that the reader cannot follow everything posted through them. This is why it was necessary to focus on the shortness of literary texts. This change would lead to making poetry more democratic, in the sense that it belongs to all people who can read it with utter freedom. Thus, the first feature of the Facebook poem has been entrenched as being concise, not exceeding 10 lines (a random and approximated number).

* 1. **Departure from the Strange**

Modern poetry tends, in nature, to be more ambiguous, especially in that it basically depends on deviation and the new, noncommon poetic imagery. Ambiguity is an implicit feature that is irreplaceable in every meta-message; the dominance of the poetic function over referential function does not obliterate reference, but rather makes it ambiguous[[5]](#footnote-5). The Facebook poem is ultimately a message directed at the audience of readers. One must, therefore, ask: what is the culture of this audience? For the most part it is mediocre or middlebrow. For the message to reach this audience, the Facebook poem – in terms of language and structure – must break away from concealment and estrangement, on the one hand, and from old, classical vocabulary, on the other. Instead, it must draw itself closer to the language of media outlets, specifically, that of television.

Nevertheless, since readers of the Facebook poem belong to different cultural backgrounds, the poem must address readers from as many of these backgrounds as possible, including the cultured and educated. Hence, the poem must be structured geometrically in a sense that it has multiple inferences through the use of certain techniques. This feature is called the layered or archeological poem; the poem that has layers of gradual inferences beginning with the simple and ending with the deep in the sense that it speaks to various cultural backgrounds unlike the paper poem usually written by the educated and intellectual. For example, intertextuality. A simple reader does not need to comprehend intertextuality and its complex inferences. However, an educated reader reads the poem on a much deeper level to decode its inferences by participating in the game of intertextuality and other poetical techniques. Let's take, for instance, Rabia Al-Adawiyya's "I love Thee with Two Loves[[6]](#footnote-6), where the title is textually linked to the mystic poetry in Rabia Al-Adawiyya while intertextuality comes here as an emphasis. An educated reader would link this poem to its mystic inferences. However, the Facebook poem must break itself away from mimicry, because it will lose the purpose of its function and its value before the original one[[7]](#footnote-7). The paper poem, on the other hand, reflects the culture of its writer, and usually tends to be more difficult and much deeper since its readers are small in number, and they are mostly educated.

* 1. **Refraining from Using Vowel Marks (Tashkeel)**

There are 2 types of writing in Arabic: words with tashkeel and words without tashkeel. If the text is being composed on the smart phone, the poem – usually – does not have any kind of tashkeel since most of those who write it do not know how to use vowel marks properly. In addition, it is very difficult to use vowel marks on the smart phone because the screen is fairly small. This leads to a situation where most texts composed on the smart phone have no tashkeel which leads, in turn, to various readings. The readings can vary either in part or in whole of the body of the text.

One of the most notable examples of this is what happened on the Makan radio station with the poet Ranya Irshaid who presents a poetry program every night called "All the Poems". Ranya recited a poem titled "I Love Thee with Two Loves". She used the female "thee" in Arabic rather than the male one as if the poem were addressed to a female. Thus, the meaning changed entirely from a mystic poem into a love poem.

**"I Love Thee with Two Loves"**

Loving you [female] with two loves in not enough

The blue sky

The cool sheets

And the tears of a woman

The light spray on

The sad windows

The dark lost hearts

And yet your face [female] is everywhere

The blue sky

The cold music

The broken smiles

And yet your face [female] is everywhere

The blue sky

The sick bodies

The sound souls

The blue seas

Everything points at you [female]…

Loving you [female] with two loves in not enough

This occurred because she was not aware of the use of intertextuality in the poem by Rabia Al-Adawiyya, "Divine Love" addressed to God:

[**"أحبكَ حبين حب الهوى \*\*\* وحبا لأنكَ أهل لذاك  
فأما الذي هو حب الهوى \*\*\* فحب شغلت به عمن سواك**](http://www.sweka.info/vb/index.php)[**وأما الذي أنت أهل له \*\*\* فكشفك لي الحجب حتى أراك  
فما الحمد في ذا ولا ذاك لي \*\*\* ولكن لك الحمد في ذا وذاك**](http://www.sweka.info/vb/showthread.php?t=13983)

The change that was made here affected the entire poem. The lack of tashkeel may lead to a partial shift in meaning. The various readings are integral to modern literature which makes the reader an active participant in the process of writing the text. In the paper poem, on the other hand, the author uses vowel marks all over in such a way that defines the meaning. The absence of vowel marks allows the reader to pick the simplest and closest meaning to him; he is not bound by one meaning or by the meaning of the author. In the paper poem, however, the poet uses the Harakat to better polish his text in such a way that creates meaning. The absence of Harakat allows the reader to choose the simplest and most appealing meaning.

* 1. **Visual and Auditory Poetry**

There is a noticeable tendency in Facebook poetry to attract the reader by inserting new elements for the purpose of making it easier to understand. Using shapes in words and letters is not exclusive to Arab poets. In fact, some classical poets used it and called it "Arboreal Poetry".

This kind of poetry depends on visual formation of the text by employing various techniques, such as: visual and auditory effects like images, drawings, colors and music[[8]](#footnote-8). This kind of poetry evolved from visual poetry on paper. However, it is different in the sense that the latter depends on visual formation of the written text only, i.e. the way in which words are organized on paper. Digital visual poetry – in addition to what has been mentioned – depends on visual and auditory effects that provide the words with a physical and sensual nature. making them more vivid and alive[[9]](#footnote-9). Music has become a significant element in the Facebook poem like in Nizar Qabbani, Enad Jaber and Fouad Azzam. Some poems using vowel marks are delivered in the form of clips.

* 1. **Binary Oppositions in the Facebook Poem**

Facebook poetry is characterized with intense opposition. Indeed, the entire poem is structured based on binary oppositions that are characterized with dramatism, on the one hand, and dialogue on the other. This appears the result of media influence, especially with one-on-one programs. In addition, the Arab revolutions have further entrenched the convictions of a wide spectrum of people regarding dialogue, and deepened the sociopolitical conflict on the other hand. This is reflected in literature through posing different perspectives and conflicted ideas. It must be noted that this feature is not limited to the facebook poem but it is found also in the paper poem,but the difference is in the degree of intencification.

important to re-emphasize that the Facebook poem is open to all people; as such, binary oppositions ought to be understood - at least on the shallow level. However, there could be more than one level of binary opposition. The given example has two levels: a clear and simple level, and a concealed and hidden one. This poem is an example of concealed binary oppositions, yet it causes no obstacle for the average reader to understand its shallow meaning. On the other hand, an expert reader can deconstruct the text and examine its binary oppositions which involve deeper meaning. Thus, the Facebook poem suits all kinds of people unlike the paper poem which is exclusive to a small number educated and intellectual people. Let's take for example the poem "The Woman is a Moon of Sapphire"[[10]](#footnote-10):

The woman is not a drawer

You fill with your rubbish.

The woman is not a fur coat

You cover yourself with in your spare time.

The woman is not a sand clock

You approach during thirst hours.

The woman is feeling, trees from the trees of paradise,

Words from honey and tenderness.

The woman is a garden and Pulicaria that withers

Without the words’ neigh. [??]

The woman is pure water.

The woman is a song,

A bottle of perfume, a lamp, a moon,

A bow of rain,

Drops from Paradise’s drops,

The horse’s defiance.

The woman is a moon of sapphire.

In "The Woman is a Moon of Sapphire", there is binary opposition between the implicit and the explicit. The implicit finds its way to the reader's mind through the letter K (Qaf) – which is Killing (honor killing). These are ideas that reside in the unconscious Arab mind; hence, the poet creates this opposition to express his rejection of the idea. Instead, he uses the same letter K (Qaf in Arabic), to create beautiful things. The K of the woman stands in all its glory in the face of the K of the killing; the forests of Ks are paralleled with the K of killing and the K of Crushing in men. The opposition often depends on repetition. Repetition here begins from the title "The Woman is a Moon of Sapphire". It is a clear reporting statement that has the elements of emphasis and positivity. It is a message addressed to the man, encouraging him to detach the negative elements from the image of the woman. The poem begins with a negation in which the poet rejects various preconceptions about women. The word "woman" appears 3 times in a negative context, as opposed to 5 times in positive ones. Thus, quantitatively, positivity is emphasized in women. The poet then uses repetition – repeating the word "woman" 8 times. In contrast, the letter K (Qaf, in Arabic) is repeated (a letter pun). If some believe that the letter (Qaf) is heavy and rough, it is because it rejects the implicit K (Qaf) in the word "killing". Here as well there are implicit binary oppositions: "the implicit killing, سقط المتاع, وقت الفراغ (the negative Qaf is repeated twice vis-à-vis 10 positive times (المرأة ماء قراح, قارورة عطر, قنديل, قمر, قوس من قزح, قوس من قزح, قمر من ياقوت)

The positive attitude of the poet regarding women appears here on two levels: the quantitative and the structural; the quantitative in terms of number, and the structural in terms of where the poems begins (the reporting statement and the closing statement: The Woman is a Moon of Sapphire).

Thus, the poem is formed on the basis of binary oppositions through the repetition of the beginning and the letter pun as well.

Repetition has many functions. It is an internal pattern that compensates for the absence of rhyme; it is a dramatic and psychological repetition that originally targets the expression of inner feelings or mental states. Through his poem, "The Waste Land", T.S. Elliott had a great influence on modern Arabic poetry[[11]](#footnote-11).

**2.6** **Deviation and Counter-Expectation**

It should be noted that the elements of the Facebook poem are not entirely distinct from those of the paper poem. They share common features. Deviation is when a word deviates from its dictionary meaning. Arabs called this "metaphor". The knowledge-field language is markedly different from the poetic one. If the knowledge-field language approximates zero in writing,[[12]](#footnote-12) the poetic language breaks away from the scientific and dictionary language. This caused a poetic war around this topic between the modernizers and the conservatives in the Middle Ages. excellent example of this is in the poetry of Abu Tammam who focused on modernizing and intensifying deviation:

Do not quench my thirst with the water of the blameworthy

For I am drunk with love and I enjoy the water of my own tears

Deviation appears in all of its glory in here. Some conservatives mocked him and sent people with buckets, asking for some of the water of words he claims to possess. Yet, he confuted them by saying he would give them what they asked on the condition that they would bring him a feather from the wing of humbleness mentioned in the Holy Quran. Abu Tammam was famous for using deviation to the extent that one conservative critic – Abu Amr Ibn Alalaa – said about his poetry: if this is poetry, the rhetoric of Arabs is all false[[13]](#footnote-13). Another example is a line by the French poet, Valery: a calm surface upon which doves wander. The poetic phenomenon begins at the moment we call the sea a "surface" and the ships "doves[[14]](#footnote-14).

**Counter-Expectation**

This element is linked to the concept of deviation, since expectation is, literally, that which is expected. Counter-expectation, on the other hand, is a deviation from the expected. This breakaway from the expected creates a gap that takes the reader by surprise. What characterizes the poetry of the 20th century is the notion that it breaks the principle of adherence to the rules that prohibit the inclusion of certain elements in the text, in addition to connecting dissonant ideas[[15]](#footnote-15). Russian researcher, Lotman, gives us an example of this principle through a poem by Tyutchev[[16]](#footnote-16):

A dark misty evening…

Listen! Is that the sound of a lark?

Is that you, O guest of the fair morning

At this late, dead hour?

So soft, playful, pure in sound,

At this late, dead hour

Like terrifying mad laughs

It shivered the depths

Of my soul

The poem is formed in a clear manner in such a way that it semantically includes groups that cannot be put together: a dark rainy evening and the song of a lark. "A Dark Misty Evening" represents a real situation, interference (exclamation) Listen! This makes us expect that something is about to be said about sound in the following words. The presence of these two messages compels us to come up with a group of possibilities from which the poet will choose what will follow (for instance: the hooting of an owl, the squeak of dry woods, moaning, the clatter of bones, the ringing of a bell), choosing one of these elements (or what is equivalent to them) allows us to create a field of the possible and the impossible in the messages that will follow. Yet, the poet chooses a group of impossibilities rather than the possibilities. Thus, he betrays our expectations on one level only as is always the case since "Listen!" predicts a certain sound, whereas in fact the poet describes a different kind of sound after it. The line changes from "Listen! Is that the sound of a lark?" into "Listen! Is that the cry of a bird?". Why any of the limitations got interfered with despite the notion that the "sound of a lark" and the "cry of a bird" could be clearly interchanged in a certain context. Of all the characteristics of a lark, the poet chose to activate the "morning bird,” an expression that cannot be grouped into the image created at the beginning of the poem.

Later, the entire poem is structured according to this notion of grouping that which cannot be grouped together: "guest of the fair morning" and the "dark late hour" (notice the change of the position of words in the repetitions in lines 4 and 6 – and thus the probability of prediction lessens).

All this reaches its peak with "terrifying mad laughs". This is the way in which the poet constructs a message he wishes to communicate: non-expectation, the chaos of nature itself, non-coherence as a universal rule.

When Wafeeq Heiby says:

"Embrace me with a warm pinch of rain[[17]](#footnote-17).

He betrays our expectations because we expect his beloved to embrace him with a pinch of roses. His betrayal of our expectations take place on two levels: the pinch of rain, on the on hand, and the use of oxymoron, on the other, in a pinch of cold rain.

**2.7 Intentionality and Print Distribution / Black and White**

Poetry depends, basically, on intentionality. In other words, a person intentionally writes poetry. Hence, the poetic text is called Qassida because the poet intends (Yaqssed) to communicate an idea which was once used to praise an emir or a king for financial or moral purposes[[18]](#footnote-18). Poetry is the kind of language that says more and intensifies more than normal language does. Roman Jakobson believes that every verbal message has six functions. These functions appear in every verbal text on varying levels. The question is: which function is dominant? If we are to focus on the "message", the dominant function would be the poetic function, called by some "the aesthetic function" as appears in the following structure[[19]](#footnote-19):

Reference (Context)

Emotional (Sender) Poeticism (Messege) Explanatory (Recipient)

Attentive (Communication)

Metalinguistic (Rules)

In Facebook poetry, the message is rather less significant than the referential function i.e. content while not entirely departing from the importance of the meaning.

Poems have taken many shapes and forms, depending on the historical era in which they were produced. Since pre-Islamic times until the meter-patterned poem which appeared in 1946 (with some exceptions like the blank verse), the poem used to have lines every line is divided into two parts: the first half (Sadr) and the second half (Aajz) separated with a gap. When the meter-patterned poem took over, the white blank of the paper became larger, and the poem acquired a title. Some poets play with the form of writing to express ideas. In "Broken Jugs" by Al-Bayyati, the poet uses this method – drawing in words – to emphasize the outbreak of revolution and the birth of a new life[[20]](#footnote-20):

A new spring

A flowing spring in the idleness of our lives

A new spring

This form helps the reader imagine the explosive revolution like an arrow penetrating reality. Organizing the words on paper vertically indicates to the reader that they have entered the field of poetry. Thus, the reader deals with the text as poetry regardless of the quality. This technique has appeared in the Facebook poem with many additions that cannot be included in the paper poem due to visual effects in the text such as different images, drawings, and colors in the text, the dispersion of words and sentences as well as auditory effects, especially music and recitation. One notices the use of this technique in Fouad Azzam’s “A Runaway Cloud,” [[21]](#footnote-21) which concludes as follows:

My name breaks down into

F

R

A

G

M

E

N

T

S

In a different poem, titled “The Horse of Memories,” the poet uses a different technique: the possibility of reading horizontally or verticall[[22]](#footnote-22):

Bloom and shine

From the ink of my ways

My eyes

Another example of deconstructing the word into letters is taken from a poem by Nabil Tannous[[23]](#footnote-23):

The clouds are red

Red red

Red

R

E

D

Yet, such techniques, i.e. deconstructing letters and dispersing sentences for semantic and aesthetic purposes can be seen in the paper poem. The visual and auditory elements such as colors, recitation, images and music cannot be seen on paper; they are limited to the Facebook poem. These new elements have become part of the semantic and aesthetic elements that overlap with previous traditional ones, especially in written texts. As such, the text has many interrelated elements with one dominant element, i.e. the written text.

**Conclusion**

There’s no doubt that a medium like Facebook has had a profound effect on published literature. This effect has imposed new features on the Facebook poem, as well as a new status. The current study attempts to tackle the new ingredients of the Facebook poem. These include: shortness, departure from the strange, intentionality, the use of music, refraining from the use vowel marks, playing with the forms of writing, including print distribution. The previous ingredients in the paper poem which have undergone a process of change are: binary oppositions, deviation and the betrayal of expectations. These ingredients have turned writing into a more popular act in the sense that it no longer belongs to a small elite group.

**References:**

Abū Dīb, K. (1983). Baḥth fī al-Shiʿriyya. Mawāqif , 46, 85-95.

Adonis. (1974). Al-Thābit wal-Mutaḥawwil: al-ʾUsūl. Beirut: Dār al-ʿAwda.

Al-Ṣūlī, Abū Bakr. Akhbār abī Tammām. Beirut: al-Maktab al-Tijārī, n.d..

Arb, T. (1997). Sound and Sense: An Introduction to Poetry. New York: Harcourt Brace College Publishers.

ʿAzzām, F. (2015). Aḥlām al-Sunūnū. Ammān: Dār Faḍāʾāt.

ʿAzzām, F. (2018). Ḥibr al-Ghaym. Kafr Qāsim: Maṭbaʿat Kafr Qāsim.

ʿAzzām, F. (2018). Lil-Ṣabāḥhi Aktubu. Kafr Qāsim: Maṭbaʿat Kafr Qāsim,

Barthes, R. (1953). Le Degre Zero de l,ecriture Paris: Seuil.

Barthes, R. (1980). Al-Daraja al-Ṣifr lil-Kitāba, (trans. Muḥammad Barāda), (Beirut: Dār al-Ṭalīʿa,

Hībī, W. (2018). Ṭāwilatuki. Kafr Qāsim: Maṭbaʿat Kafr Qāsim.

Jakobson, R. (1988). Qaḍāyā al-Shiʿriyya. (trans. Muḥammad al-Waliy & Mubārak Ḥannūz). Al-Dār al-Bayḍā:ʾ, Dār Topqāl,

Lotman, J. (1977).The Structure of the Artistic Text. (trans. Gail Lehoff & Roland Vroon).

Moreh, S. (2003). Al-Shiʿr al-ʿArabī al-Ḥadīth 1800-1970. (trans. Shafīʿ al-Sayyid & Saʿd Maṣlūḥ), Cairo: Dār Gharīb lil-Nashr,

Mukarovsky, J. (1976). On Poetic Language. New Haven: Yale University Press.

Mukarovsky, J. (1979). Aesthetic Function and Value. Ann Arbor: University of Michigan.

Queen, J. (1988). Bināʾ Lughat al-Shiʿr, (trans. Muḥammad al-Waliy & Mubārak Ḥannūz). Al-Dār al-Bayḍāʾ: Dār Topqāl.

Saʿīd, K. (1982). “ʿAṣr al-Nahḍa wal-Ṣila bayna al-Nuṣuṣ al-Qadīma wal-Ḥadītha”, Ḥarakiyyāt al-Ibdāʿ. Beirut, Dār al-ʿAwda, 1982. pp. 19-21.

Sanīr, R. (2002). Rakʿtān fī al-ʿIshq: Dirāsa fī Shiʿr ʿAbd al-Wahhāb al-Bayyātī. Beirut: Dār al-Sāqī.

Ṭannūs, N. (2018). Wa-Yaṭūlu al-Intiẓār. Kafr Qāsim, Maṭba’at Kafr Qāsim,

Todorov, T. (1987). Al-Shiʿriyya. (trans. Shukrī al-Mabkhūt & Rajāʾ Salāma). Al-Dār al-Bayḍā’, Dār Topqāl,

Yūnis, I. (2011). Taʾthīir al-Intarnet ʿalā Ashkāl al-Ibdāʿ wal-Talaqqī fī al-Adab al-ʿArabī al-Hadīth. Kafr Qarʿ, Dār al-Hudā wa-Dār al-Amīn lil-Nashr,

1. Roman *Jakobson*, *Qaḍāyā al-Shiʿriyya*, (trans. Muḥammad al-Waliy & Mubārak Ḥannūz), (Al-Dār al-Bayḍāʾ, Dār Topqāl, 1988), 24. [↑](#footnote-ref-1)
2. Tazfitan Todorov, *Al-Shiʿriyya*, (trans. Shukrī al-Mabkhūt & Rajāʾ Salāma), (Al-Dār al-Bayḍā’, Dār Topqāl, 1987), 23. [↑](#footnote-ref-2)
3. Thomas R. Arb, *Sound and Sense: An Introduction to Poetry* (New York: Harcourt Brace College Publishers, 1997), 3. [↑](#footnote-ref-3)
4. Khālida Saʿīd, “ʿAṣr al-Nahḍa wal-Ṣila bayna al-Nuṣuṣ al-Qadīma wal-Ḥadītha”, *Ḥarakiyyāt al-Ibdā*ʿ, (Beirut, Dār al-ʿAwda, 1982), 19-21. [↑](#footnote-ref-4)
5. Jakobson, *Qaḍāyā al-Shiʿriyya*, 51-55. [↑](#footnote-ref-5)
6. Fuʾād ʿAzzām, *Ḥibr al-Ghaym*, (Kafr Qāsim, Maṭbaʿat Kafr Qāsim, 2018), 43. [↑](#footnote-ref-6)
7. The Russian scholar Mukarovsky says: “The poetic language must be changed constantly because the aesthetic effect of any artistic means is eliminated by automation”. See: Jan Mukarovsky, *On Poetic Language*. (New Haven: Yale University Press, 1976),18. [↑](#footnote-ref-7)
8. Imān Yūnis, *Taʾthīir al-Intarnet ʿalā Ashkāl al-Ibdāʿ wal-Talaqqī fī al-Adab al-ʿArabī al-Hadīth*, (Kafr Qarʿ, Dār al-Hudā wa-Dār al-Amīn lil-Nashr, 2011), 42-43. [↑](#footnote-ref-8)
9. Ibid, 42-43. [↑](#footnote-ref-9)
10. Fuʾād ʿAzzām, *Lil-Ṣabāḥhi Aktubu*, (Kafr Qāsim, Maṭbaʿat Kafr Qāsim, 2018), 39-40.

    [↑](#footnote-ref-10)
11. Shmuel Moreh, *Al-Shiʿr al-ʿArabī al-Ḥadīth 1800-1970*, (trans. Shafīʿ al-Sayyid & Saʿd Maṣlūḥ), (Cairo, Dār Gharīb lil-Nashr, 2003), 311-378. [↑](#footnote-ref-11)
12. “The Zero Degree in Writing” is a title of the book Written by R. Barthes, see: *Roland* Barthes, *Le Degre Zero de l,ecriture*, (Paris: Seuil, 1953 *(*Paris: Seuil, 1953). This issue has been translated in Arabic, see: Roland Barthes, *Al-Daraja al-Ṣifr lil-Kitāba*, (trans. Muḥammad Barāda), (Beirut, Dār al-Ṭalīʿa, 1980). [↑](#footnote-ref-12)
13. Abū Bakr al-Ṣūlī, *Akhbār abī Tammām*, (Beirut, al-Maktab al-Tijārī, n.d.), 244; For more information on this subject, see: Adonis, *Al-Thābit wal-Mutaḥawwil: al-ʾUsūl*, (Beirut, Dār al-ʿAwda, 1974), 53**.** [↑](#footnote-ref-13)
14. John Queen, *Bin*āʾ *Lughat al-Shi*ʿ*r*, (trans. Muḥammad al-Waliy & Mubārak Ḥannūz), (Al-Dār al-Bayḍāʾ, Dār Topqāl, 1988), 24. [↑](#footnote-ref-14)
15. Jurij Lotman, *The Structure of the Artistic Text*, (trans. Gail Lehoff & Roland Vroon) (1977), 78-80؛ Lotman, Analysis of the Poetic Text 127-128. [↑](#footnote-ref-15)
16. Kamāl abū Dīb, “Baḥth fī al-Shiʿriyya”, *Maw*ā*qif* 46 (1983), 85-95. [↑](#footnote-ref-16)
17. Wafīq Hībī, *Ṭāwilatuki*, (Kafr Qāsim, Matbaʿat Kafr Qāsim, 2018), 37. [↑](#footnote-ref-17)
18. Thomas Arp, S*ound and*  *Sense: An Introduction to Poetry* (New York: Southern Methodist University, 1997), 3. [↑](#footnote-ref-18)
19. *Jakobson*, *Qaḍāyā al-Shiʿriyya*, 32-33. [↑](#footnote-ref-19)
20. Reuven Sanīr*, Rakʿtān fī al-ʿIshq: Dirāsa fī Shiʿr ʿAbd al-Wahhāb al-Bayyātī*, (Beirut, Dār al-Sāqī, 2002), 69. [↑](#footnote-ref-20)
21. Fuʾād ʿAzzām, *Aḥlām al-Sunūnū*, (Ammān, Dār Faḍāʾāt, 2015), 166. [↑](#footnote-ref-21)
22. Fuʾād ʿAzzām, *Aḥlām al-Sunūnū*, (Ammān, Dār Faḍāʾāt, 2015), 166. [↑](#footnote-ref-22)
23. Nabīl Ṭannūs, *Wa-Yaṭūlu al-Intiẓār*, (Kafr Qāsim, Maṭba’at Kafr Qāsim, 2018), 10. [↑](#footnote-ref-23)