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- 1970), P. 244.
- (27) Issa Boullate, J. *Critical Perspectives on Modern Arabic Literature*, (Washington, D.C., 1980) (See the Lecture of Jabra I. Jabra, PP. 7-21).
- (28) Abu Ghudayb, Fadwa Tuqan, P. 250.
- (29) Fadwa Tuqan, *Diwan Fadwa Tuqan*, (Dar al-Awadah, Beirut, 1969), P. 79.
- (30) Salma al-Khadra Al-Jayyusi, *Trends and movements in Modern Arabic Poetry*, Vol. 2, (Leiden Brill, 1977), P. 557.
- (31) *Ibid.*, P. 563.
- (32) For more details see: Shakir Al-Nabulsi, Fadwa Tuqan *Wa-‘al-shi‘r al-‘Urduni al-Mu‘asir*, PP. 91-92.
- (33) *Diwan Fadwa Tuqan*, PP. 114-115.
- (34) *Ibid.*, P. 122.
- (35) *Ibid.*, P. 91.
- (36) See Moreh, *Modern Arabic Poetry*, P. 254. For more details see: James Frazer, *Adonis or Tammuz*, pp. 170-174. You can also consult Fadil A. Ali, *Astrate and the Tragedy of Tammuz*, pp. 25-30.

FOOTNOTES

- (1) See Moreh, S., *Modern Arabic Poetry*, (Leiden, E.J. Brill, 1976), PP. 198-199. The fragments of poems which have been quoted from Fadwa's collections are translated into English next to the original text.
- (2) Fadwa Tuqan, *Wahdi Maca Al-Ayyam*, 3rd ed. (Dar al-Adab, Beirut, 1965), P. 27. You may consult her unknown poems wich recently edited by al-Mutawakkil taha.
- (3) Fadwa Tuqan, *Actina Huban*, (Dar al-Adab, Beirut, 1965). See also al-Mutawakkil taha. *Qira'at al-Mahduf*, p. 11.
- (4) *Ibid.*, PP. 48-49.
- (5) *Ibid.*, P. 54.
- (6) *Ibid.*, p. 75.
- (7) *Ibid.*, PP. 50-53.
- (8) Fadwa Tuqan, *Wajadtuha*, (Dar al-Adab, Beirut, 1962), P. 59.
- (9) *Ibid.*, PP. 72-73.
- (10) Fadwa Tuqan, *Amam al-Bab al-Mughlaq*, (Dar al-Jalil, Acre, 1968), P. 90.
- (11) Shakir Al-Nabulsi, *Fadwa Tuqan and the contemporary Jordanian Literature*, (Al-Dar al-Qawmiyyah, Cairo, 1966), P. 33.
- (12) *Ibid.*, PP. 35-36.
- (13) al-Mutawakkil Taha. *Qira'at al-Mahduf*, p. 7.
- (14) Fadwa Tuqan, *Wahdi Ma'a al-Ayyam*, P. 39.
- (15) Muhammad Ghunaimi Hilal, *Romanticism*, (Dar al-Macarif, Cairo, 1970), P. 36.
- (16) Mahir Hasan Fahmi. *Al-Ghurba wa-al-Hanin fi al-shi'r al-Arabi*, (Dar al-Ma'arif, Cairo, 1961), PP. 52-55.
- (17) For more details see: Iz-al-Din Ismacil. *Al-Shir al-Arabi al-Mu'asir*, (Dar al-katib, Cairo, 1067), PP. 350-370.
- (18) Ihsan Abbas. *Fannu al-Shicr*, (Dar Sadir, Beirut, 1956), PP. 51-52. For more details see also Yusuf Bakkar. *Al-Rihla al-Mansiyyah*.
- (19) Fadwa Tuqan, *Wahdi Ma'a al-Ayyam*, P. 72.
- (20) *Ibid.*, PP. 51-52
- (21) Tuqan, Fadwa. *Diwan Fadwa Tuqan*, (Dar al-Awdah, Beirut, 1968), PP. 19-20. This poem was dedicated to the Italian poet Salvatore Qasimodo whom the poetess met in Stockhaulm, P. 238, al-Mutawakkil Taha, *Qira'at al-Mahduf*, P. 8-9.
- (22) Mahmoud Darwish, *Diwan M. Darwish*, (Dar al-Awdah, Beirut, 1978), P. 62.
- (23) Tuqan, *Diwan Fadwa Tuqan*. P. 144.
- (24) Muhyi al-Din Subhi. *Dirasat Tahliliyyah Fi al-Shi'r al-Arabi al-Mu'asir*, (Damascus, 1972), P. 240.
- (25) Fadwa Tuqan. *Diwan Fadwa Tuqan*, P. 85.
- (26) Salih Al-Toma, *Ab'ad Al-Tahaddi Fi Shicr*, Mahmud Darwish, *Mawaqif 2*, (January 7th,

The poetess is still eulogizing and lamenting in the same traditional way without offering her hand to help although the rain symbolizes the new life for fertility and liberation. Al-Sayyab, for instance, did the same in his poem, “Marha Ghaylan» where the voice of his child, Ghaylan, resembles the fertility of the valleys of Iraq brought about by Astarte, or the return of Tammuz with corn ears. The poet himself is Bacl streaming with the water of the river, not baring his chest waiting for the mystical solution to come into the earth.(35)

Astrate is there without Bacl

And death creeps in its streets, shouting

O !Sleepers: wake up. Darkness is born

And I am the Messiah. I am the peace

عشتار فيها دون بعل

والموت يركض في شوارعها ويهتف يا نيام

هَبّوا ... فقد ولد الظلام

وأنا المسيح أنا السّلام

This is actually the task of the poet, to participate with his society not only in his own verse, but also in his efforts and hopes while we still hear Fadwa Tuqan saying: It is enough for me to die over its earth and to be buried in its sand. She is still riding the elephant, not the camel this time, waiting for some one from far away to come carrying the prediction to destroy the fabulous creeds, as she puts it in her poem, “The Year of Elephant,»

On the whole, although Fadwa Tuqan centered all her poetry on her personal grief, she showed, sometimes, a deep human participation with the loss of both the Jewish and Arab children, as much as with the tragedy of her country. However In spite of the simplicity of her poetry in form and content, and despite her viewpoint not being universal enough

(according to Salma al-Jayyusi), she is a talented poetess, true to herself, and could express her inner feelings truly and without prevarication in a very conservative society where the girl was always accused and suspicious even for her innocent smile.

Would that Al-Barraq had an eye
 Oh! My shameful capture,
 More bitter than (colocynth) I am
 My taste is killing
 My malice is dreadful,
 Penetrating through my soul
 To the very bottom
 My heart is a rock, sulphur,
 Sulphur, and bubbling.(33)

ليت للبراق عيناً
 آه يا ذل الأسار
 حنظلاً صرتُ،
 مذاقي قاتلٌ
 حقدِي رهيب
 موغل حتى القرار
 صخرةٌ قلبي،
 وكبريت ... وفوارة نار

Fadwa could not employ her natural sadness to create deep poetry, nor did she strengthen her images by using myths although she returns to the traditional and classical Arabic poetic motifs to deal with them with more simplicity. The contemporary Arabic poetry in general, and metric poetry in particular, gains depth and new dimensions through mythological and symbolic material. The use of the various symbols with the same significance, such as the identification of Christ with Muhammad, or with Eastern gods and the phoenix helps the poet to show the common factor in human civilization. Moreover, he appears as a universal poet who uses the voice of history in order to revive the past and to compare it with the present and its problems. At the same time, a new music is produced, a music of ideas beside the music of metre mixed with (jinas) (tibaq) and parallelism.

In addition to all that, the association with history and mythology evoked by these symbols, embody the images in a more vivid way and help the poet to act more comfortably in controlling his feelings. In one of her poems entitled "The Plague,") the poetess says:

When the plague spread all over my town
 I got out boring my chest to sky
 Shouting from the depth of my grief and pain
 Calling the wind to blow and drive
 The clouds loaded with seed and rain.(34)

يوم فشا الطاعون في مدينتي
 خرجت للعراء، مفتوحة الصدر إلى السماء
 أهتف من قرارة الأحزان بالرياح
 هبِّي وسوقي نحونا الغيوم يا رياح
 وأنزلي الأمطار

theme, and Fadwa Tuqan, whose basic life involvement until recently seemed to be centered mainly on her personal love relations, although she showed a spontaneous and deep involvement with the tragedy of war in Palestine as a result of the 1967 June War.(30)

Shakir al-Nabulsi, in his book about Fadwa, criticized the lack of myth in Fadwa's poetry except in the poem "The rock" where she transferred her poetic experience from a narrow and subjective personality to a wide universal humanity. She could use the elements of her poetic picture in a different way where her pain, anxiety, despair, and sadness blended with the whole human anxiety:(31)

Look here!	أَنْظِرْ هُنَا
The black rock has been bound	الصخرَةُ السوداءُ
Over my chest with the chains	شُدَّتْ فَوْقَ صَدْرِي
Of a blunt destiny	بَسَلَسِلِ الْقَدْرِ الْعَبِيِّ
Look over there to see how it grinds	أَنْظِرْ إِلَيْهَا ...
My fruits and flowers.(32)	كَيْفَ تَطْحَنُ تَحْتَهَا ثَمَرِي وَزَهْرِي

In her poem, Kabus al-Layl w-al-Nahar (Nightmare of Night and Day), (1974) Fadwa often preferred to deal with Islamic themes instead of myths. »Ahs Before the Window of Israeli Permissions,» is a realistic poem describing the rush of the Palestinians through the bridge which separates the West Bank from Jordan. She then describes the painful situation which the Palestinians face in the borders, while the Israeli soldiers shout at them saying: "Dogs ... Arabs ..." facing this excited situation, Fadwa turns to Arab history, looking for the Avenger; for a heroic symbol who may return and help:

Oh! My humanity bleeds.	آه، إنسانيَّتي تنزف
My heart drips bitterness.	قلبي يقطر المرَّ
My blood is poison and fire.	دمي سُمٌّ وِنَارٌ ...
(Arabs ... Chaos ... Dogs ...)	(عربٌ ... فوضى ... كلاب)
Ah! Oh! Muctasim!	آه ... وَا مَعْتَصِمَاهُ
Oh! Our tribe's revenge!!	آه ... يَا ثَأْرَ الْعَشِيرَةِ

Al-Dunya Wahidan (Alone on the Top of the World) 1973, particularly in her poem; Kabus Al-Layli Wan – nahar (The Nightmare of Night and Day) 1974.

The Night and the Knights is probably the first collection by Fadwa where in both the occupation and the reaction against the national enemy figure as major subjects are clearly mentioned in the first poem “Words from the West Bank,» Fadwa reflects on the social and psychological effects of the Zionist occupation in the West Bank.

In her description, the poetess continues wandering around the same romantic under the influence of mahjarite school in both expression and theme. For instance, the sky closes its windows during the day of occupation, and the sea tide turns on that day while the barren valleys hold their faces to the light. These romantic images, still dominate her poetry. In her second poem, “The Plague,» (Al-Ta‘un), the poetess equates the scourge of plagues to the Zionist occupation. Here we recall the critic Subhi’s words about Fadwa, that her poetic attitude always refers to invisible and ambiguous strengths, whereas other poets, such as al-Bayyati and others who took this disease to be a symbol, using it in many vital ways. Fadwa in her verse could not develop the symbol. She merely mentioned the disease, calling then on the clouds to rain, the wind to blow, and waiting for mercy to fall from the sky. This simplicity of expression in her poetry made her friend, Salma al-Khadra al-Jayyusi, say frankly: Later on in the fifties and sixties, many Palestinians were to play an active part in the creation of avant-garde poetry, and in poetic criticism (wherever they found themselves) but at the end of the forties their creative energy was curtailed. Only one voice of importance was to be heard on the West Bank of Jordan, that of Fadwa Tuqan, Ibrahim’s younger sister (b. 1917). However, her point of view was not universal enough and her education was insufficient to enable her to take a leading role in the general changes of outlook and technique which were seen to take place in Arabic poetry.(29)

In another place of her critical book, al-Jayyusi says: “Love poetry soon adopts a new approach with the change of individual consciousness. This theme, more than any other, reflects people’s cultural attitudes, and changes of attitudes to love as shown by both men and women. Poets of this period deserve a detailed study. On the whole, avant-garde poets did not seem obsessed particularly with problems of love, though there are several exceptions, such as Tawfik Sayegh who shows a complex attitude towards a problematic love

her personal identification. In her collection, *Before the Closed Door*, she found herself much excited and even lost when her friend, Gascoigne, asked her: “where are you from

Where are you from? Spain?

No, I am from Jordan

Excuse me! Jordan?

I don't understand

I am from the hills of Jerusalem

The land of the splendor and sun

Ya! Ya! I know

You are a Jew.(28)

من أين؟! إسبانية؟

كلا . . أنا من الأردن!

عفواً! من الأردن ...

لا أفهم ...

أنا من روابي القدس

وطن السنا والشمس

يا ... يا!! عرفتُ

إذن ... يهودية

CRITICAL VIEWPOINTS

After the fifth of June, 1967, our critics exaggerated in their evaluation of the poetry of resistance. Some of them pompously and extravagantly welcomed this literary phenomenon. Indeed, they claimed that Fadwa Tuqan was reborn after the fifth of June; and that her collection, *The Night and the Knights* 1969 heralded a new poetess.

On the other hand, some critics, perhaps led by Muhyi al-Din Subhi, criticized this viewpoint and claimed that those who considered Fadwa Tuqan to be changed were absolutely wrong, simply because they had failed to read between the lines to see whether or not the poetess had changed her poetic vision. They were deceived by the titles of her poem and failed to see that her vision of the surrounding world was still undeveloped. She still stands at the far shore from realistic poetry, and still refers to the Zionist occupation as a mystic strength with no mention of any real reason.

Muhyi al-Din Subhi provokes an important question concerning the evaluation of Fadwa's poetry after the fifth of June, 1967 asking:

“Is it true that June, 1967, was a boundary line separating between two poetic stages of Fadwa Tuqan?”

To answer this question we may consult and review some poems just like *Al Fida 'i wal-'ard* (The Commando and the Land) in her collection, *Al-laylu Wal-Fursan* (The Night and the Knights) 1969; and her collection *Ala Qimmat*

understood its great role in the battle field. Mucin Bsaisu, one of the poets and resistance fighters, exactly as Abd al-Rahim Mahmud in the mid-forties, employed both of the resisting poem as well as the machine gun. Fadwa Tuqan, in her poem, transmigrated through the note of the martyre Abu Ghazalah to recall Abu Tammam's famous poem that starts historically to describe the dispute between the pen and the sword.

السيفُ أصدقُ أبناءَ من الكتبِ في حدهِ الحدُّ بينَ الجِدِّ واللَّعبِ

The poetess reached the top of her pains with the catastrophe of killing “the two Kamals, Kamal Nasir and Kamal Al-Najjar» and her poetry was converted to be a rhythm of painful sounds and words.

Those, whom we love, went for away	ذهب الذين نحبههم
Without any sound of their sadness	لا صوت للأحزان . . . انظر
Look how my grief grew, silently	أورقت صمتاً
With its leaves on my lips.	على شفطي أحزاني
How the letters grasp the	وأطبقت الحروف . . . شفاها
Mouth while the words, deadly ...	تساقط الكلمات صرعى مثلهم
Fall like ... there disfigured crops	حثناً مشوهةً
What can I say to them?	ترى ماذا أقول لهم . . .
While their blood is bleeding through my heart	ومن قلبي تسيل دماؤهم
Those whom we love went away	ذهب الذين نحبههم
And traveled, their ship	رحلوا . . .
Didn't throw its anchors on shores	وما أطلقت مراسيها سفينتهم
Nor did the traveler's eyes	ولا مسحت حدود المرفأ النائي
Could whip the borders of the far coast.(27)	عيون الراحلين .

In addition to that, Fadwa Tuqan could not utilize this question of the commando and many other poetic questions and ideas to strengthen her poetic dimensions. She remained revolving in a vicious circle. Throughout her earlier poetic life and later on after the fifth of June, 1967, she could not rid herself of her romanticism. She had always been looking for her identity and

The poetess in this poem “The commando and the land» deals with the martyr symbol of Mazin Abu Ghazali in the battlefield. This view represents the importance of the gun over encouraging word, as it appears in the previous poem. Fadwa Tuqan, however, could draw the image of that question which was written in the note of the martyr. She tried to transmigrate into the soul of martyr in his battle against his enemy where you where, you cannot hear any sound except the poms, as it was explained by Abd al-Rahim Mahmoud, one of the earlier Palestinian commandos and poets who carried his soul in one hand and his word in the other to throw both of them against his enemy.

وألقي بها في مهاوي الردى سأحمل روعي على راحتني

Al-Toma, in his paper about Mahmud Darwish, answers the significant questions and says: All the poets who face oppression and tyranny and meet their obligation to defend their just cause with their poetry, set out to face their enemies through their belief in the role of the word in the battle. Mahmoud Darwish, for example, tried to take his opportunity in developing directly the role of the word through the poem that should become as a portrait concluding the glimpses and the effects of this word which are the fertility, strength, brilliance and continuity; and he utilizes all these aspects as a weapon against the occupation, and as a motivation which can stir the literary creators to explore the word to continue its role and its message.(25)

Jabra Ibrahim Jabra also asserts the role of the poetic word, saying: “So much good poetry now comes from occupied Palestine where poets, living under Zionist occupation, give heroic resistance and personal sacrifice an articulation of great simplicity which is both tragic and lyrical at once. God’s blood, giving hope and fertility to the land, is their own blood, the blood of a whole new generation. Their challenging word is a witness to it. Thus was the role of the promising word on the view of our poets unlike Mucin Bsaisu and others.(26)

Besides, Palestinian poets all agree with Fadwa Tuqan with regard to the role of the promising fighting word that comes especially from the mouth of a resisting poet. Mahmud darwish, Samih al-Qasem, Tawfik zayyad, Muin Bsaisu and others have believed in the influence of the resisting poem and

self-absorbed; every state was concerned with its own affairs. The same effect was precipitated for the Arab poets in general as for Fadwa Tuqan in particular, she has sought the world of love with all its joys and pains.(23)

It is therefore sufficient to say that the poetess and some of her friends of The New Horizon committee breathed in a humid air under the cruel circumstances of the occupation, living with desperation and among tremendous difficulties. Even though, they continued to search for their identity.

After the June War, about one million and a half Palestinians had come under Israeli occupation. Besides, the June War was the main factor in the emergence of an active and influential Palestinian resistance movement. The battle of Karamah between Israeli forces and the Palestinian guerrillas in March, 1968, marks a new phase in the development of a new hope for the Palestinians. Palestinian commando groups gained support not only among the Arab poets, but also among university students, intellectuals, labor unions, religious groups and leftist organizations. Mazan Abu Ghazalah, however, was one of the many symbols of those intellectuals who left their higher studies and participated in the new movement. In her poem, "the commando and the Land,» Fadwa draws the image of this martyr, taking the elements of her poem from a question found written in the note of Mazan Abu Ghazalah saying: "What is the use of words?» which inspired the theme of her poem:

I sit down to write	أجلس كي أكتب ...
Of what use are words?	ما جدوى القول؟!
Oh, my family! My country!	يا أهلي ... يا بلدي
My people!!	يا شعبي ... !
Of what use are words?	ما جدوى القول؟
How disgraceful to sit down	ما أحقر أن أجلس كي أكتب
To write in this day!!	في هذا اليوم
Can I protect my people by the word?	هل أحمي أهلي بالكلمة؟!
Can I save my people by the word?	هل أنقذ أهلي بالكلمة؟!
All words, today, are salt,	كل الكلمات اليوم ملح
Neither leafing nor flourishing	لا يورق أو يزهر
In this night.(24)	في هذا الليل ...

On her weak, shivering chest	تعلق شيء كفرخ مهيبض
Hung a little thing	على صدرها الواهن المرتعد
As powerless as a young bird	وقد وسدت صدره ساعداً
She held his head with one arm	وشدت بآخر حول الجسد
And embraced the body with the other	ولو قدرت ...
She would have laid him in her chest	أودعته الضلوع
Had she been able to	وضمّت عليه حنايا الكبد ...
Perhaps by the warmth of her love	عساها تقيه بدفء الحنان
She would protect him	ضراوة ذاك المساء الصرد
Against the freezing night	وعانقتها ...
He, while listening to her even breathing,	وهو يصغي إلى
Clasped his hands around her neck	تلاحق أنفاسها المطرد
Then he muttered, "Mother"	وغمغم: أم
His hands began fumbling	وراحت يده
At her neck and cheek	تعيشان ما بين نحر وخذ
Smelling in the baby the fragrance	فأهوت على الطفل تشتم فيه
Of her usurped paradise.(22)	روائح فردوسها المفقود ...

Assuredly, before the fifth of June there were talented poets in the West Bank drawn from the group of "The New Horizon," such as Kamal Nasir, Fadwa Tuqan, Ali al-Khalili, Amin Shinnar and Khalil al-Sawahiri. When the West Bank and Ghazza Strip were occupied by Israel.

Those poets, except Fadwa Tuqan and Ali al-Khalili, left the occupied land. This was one of the many factors, may be, to explain the poetic and cultural movement's stagnation in the West Bank directly following the fifth of June, 1967. Moreover, the majority of the poets were stunned by the sudden occupation; more than a year passed before they seemed to recover consciousness. Fadwa Tuqan herself remained, secluding herself in her house in Nablus for more than six months before she met with the Palestinian poets in Haifa in March, 1968.

In his book, Analytic Studies in the contemporary Arabic Poetry, Muhyi al-Din Subhi says: "After the fifth of June, the Arabs and their states became

I stood, and said to my eyes:
Oh, my eyes, Let us weep(20)

وقفت وقلت للعينين :
... قفا نبك

Thus was the first step the poetess took towards dealing with her national problem that had begun on the fifth of June, 1967. She stood eulogizing on the ruins of yafa in keeping with the tradition of the pre-Islamic poetry, “The catastrophe of 1967 was one of the important motivation that pushed the poetess to break the rhythm of her routine life and to go out again to wade into the details of the noisy daily life. (21)

Many Arabic critics, however, had considered the date of June 1967 as a line separating between two kinds of literature, not only for Fadwa Tuqan, but also for the majority of the contemporary Arab poets. The first is the poetry written inside the occupied land, and the other is the poetry written in the Arab countries outside the occupied territories.

They claimed that the poets of the Arab countries were completely desperate and pessimistic, whereas the poets of resistance inside the occupied land were very optimistic. The literature of the latter, in general, expresses bright views. This reason illuminates the poem which Mahmud Darwish said to Fadwa Tuqan after the 1968 Haifa meeting as a response to her previous poem. He says:

Before June, we were not
Fledgling doves
Our love thus did not
Crumble through chains
For twenty years, sister
We have not been writing verses,
We have been fighting!!(21)

لم نكن قبل حزيران
كأفراخ الحمام
ولذا، لم يتفتت حبنا بين السلاسل
نحن يا أختاه
من عشرين عام
نحن لا نكتب أشعاراً
ولكننا نقاتل ...

Before the fifth of June, in her poem, “Ruqayyah,» Fadwa presents a touching picture of the Palestinian refugees. There is no trace of religious enthusiasm, on racial fanaticism although the poetess herself is a Palestinian. What we find instead is an outpouring of human sentiments. Here are some representative verses picturing a few comments on the life of the refugee, “Ruqayyah,» and her child:

fully and vividly. She says:

What a chance!?	أي صدفة!
A sweet dreamlike chance	صدفة كالحناء حلوة
Joined us here in this distant land ...	جمعتنا ههنا في هذه الأرض القصية
Here we were two strange souls	نحن روحان غريبان هنا
We were united by the goddess	ألفت ما بيننا ربة الفن
Of Art, who carried us away,	وقد طافت بنا
While our souls became a sweet song	فإذا الروحان غنوة
Floating on the melody of Mozart	سبحت في لحن موزارت
And in his precious world	ودنياه الغنية
You said: How deep are your eyes are!	قلت: في عينيك عمق
How sweet you are!	أنت حلوة ...
You said it with whispering desire,	قلتها في رغبة
I am a woman, so forgive the vanity of my heart	أنا أنثى ... فأغفر للقلب زهوه
Whenever your whispering tickles and says:	كلما دغدغه همسك:
How deep your eyes are!!	في عينيك عمق ...
How sweet you are!!	أنت حلوه ...

WAR IN FADWA'S POETRY

It was impossible for Fadwa Tuqan to remain submerged in her romantic grief while enemies at this point were rushing with tanks, heavy military weapons, and soldiers into Nablus, and from there on into every city and village of the Western Bank and Gaza Strip. It was natural that an essential transformation of her life and her verse should occur. The first poem of this period was published roughly a year after the Israeli occupation. After her meeting with Mahmoud Darwish and Samih Al-Qasim in Haifa during March, 1968, Fadwa stood weeping on the ruins

(atlal) of yafa. She says:

Before the gates of yafa, my loved ones	على أبواب يافا يا أحبائي ...
And through the chaos of the destroyed houses	وفي فوضى حطام الدور
Between the ruins and thorns	بين الردم والأشواك ...

view towards women's right of freedom:-

My crime? What is my crime?	ذَنْبِي ... ! وَمَا ذَنْبِي؟
Woe unto me of the oppression of chain?	أَلَا وَيْلَاهُ مِنْ ظُلْمِ الْقَيْودِ
What can I do? While the cuffs	مَا حَيْلَتِي وَالْغِلِّ فِي عُنُقِي
Go round my neck, round the Jugular vein	عَلَى حَبْلِ الْوَرِيدِ
Oh	أَوَاهُ!!
Are you participating	هَلْ أَنْتَ تَظْلِمُنِي ...
With my solemn fate in oppressing me(18)	مَعَ الْقَدَرِ الْعَتِيدِ ...

In these earlier stages, the poetess, sometimes, expresses a light degree of pessimism and suspicion. In her poem, Memories, she returns to her past life, turning over every details of her faint childhood, saying:

I passed by, straying,	وَمَضَيْتُ شَارِدَةً
Turning around the book of my life.	أَقْلَبُّ فِي الظَّلَامِ كِتَابَ عُمَرِي
Dark images and sad phantoms	صُورٌ وَأَطْيَافٌ كَثِيبَاتٌ
Color each line of my life	تَلَوْنَ كُلَّ سَطْرٍ
There I am a pale phantom	فَهُنَا خِيَالٌ شَاحِبٌ
That life showed him no mercy	لَمْ تَرْحَمْ الدُّنْيَا ذُبُولَهُ
This is the ghost of my childhood	هَذَا خِيَالٌ طِفُولَةٌ ...
Never tasted childhood's delight	لَمْ تَدْرِ مَا مَرَحُ الطُّفُولَةِ
And here is my youth still	وَهُنَا شَبَابٌ
Wandering from desert to desert,	مَا يَزَالُ يَجُوسُ قَفْرًا بَعْدَ قَفْرٍ
Longing ever for something	مَتَحَرِّقُ أَبَدًا إِلَى شَيْءٍ
For something I do not know.(19)	إِلَى مَا لَسْتُ أَدْرِي ...

Throughout these lines, We still see the poetess unsettled, wandering from place to place, seeking for something; and sometimes leaving the whole situation to be solved by chance. She always leaves her actual life to live through her dreams, where she can draw her images and wishes freely. In her poem “I Won't Sell His Love,» (20) Fadwa tries to translate her own feelings success-

significant characteristics of all the contemporary Arab poetry as Muhammad Ghunaimi Hilal puts it:

“This romantic poetry appears specifically as a despair of life, a full anxiety of the world with all its worries, tragedies, and the need to overcome its grief. Those romantic poets are always controlled by their grief, personal love, isolation, and grudges towards everything surrounding them).(14)

In his book, *al Ghurbah Fi al-Shir al-Arabi al-Hadith*, Mahir Hasan Fahmi also explains this aspect and refers it to the quick transformation in the new social, political and intellectual status of Arabs since the end of the second world war. It is as Fahmi puts it, the obligatory tax, that the poets must pay as a result of this new life. Many of those poets were deeply involved in continuous endeavors to find a suitable medium, generally through direct imitation of Western forms and themes. They tried to revolt against the conventional rhyme and metre in order to free themselves from unnecessary restriction.(15)

Izz al-Din Ismacil, in *al-Shir al-Arabi al-Muasir* (Chapter 3: claims that it seems to be enough to certify that anxiety, grief, and feelings of alienation are one of the most significant aspects that color contemporary Arab poetry since the beginning of the second half of the twentieth century.(16) Ihsan Abbas, however, points to this phenomenon in his book, *The Art of Verse*. He says: “We cannot find a real and specific romantic school in the modern Arabic literature, except that of Jibran Khalil Jibran, who was truly a romantic artist from the toe of his feet to the top of his head. The romantic school, however, glorifies the return to nature while it sanctifies the domination of desire, pain, and love. After World War I this literary school spread all over the world. In the Arab world, it was distinguished in Apollo school and other literary figures such as Ali M. Taha, Zaki Abu Shadi, Fadwa Tuqan and others.(17)

Fadwa Tuqan, accordingly, is the product of this romantic school. She was influenced by her brother, Ibrahim, who was also a famous Palestinian poet. Our poetess was accordingly influenced by the romantic Arab poets of the Apollo school who were associated with Apollo magazine, published in Cairo in the mid-thirties under the editorship of Abu Shadi, Ali M. Taha, and the Tunisian Abu al-Qasim al-Shabbi. Similarly, she was influenced by the new movement of the Mahjarite poets. Her poetry, however, in its earlier stages at least, reflects the romantic personal experience, and the complete pessimistic

Undoubtedly, Fadwa Tuqan is a romantic poetess. In that she presents her poetic experience superficially without attempting any deep rooting that would strengthen her poetic experience; she revolves always around the ideas of love, repentance, and abandonment, and these themes usually do not create a concentrated and deep poetry», as Shaker al-Nabusli says.(11) “I think that the main reason that makes the poetry of Fadwa superficial and simple lies in her failure to strengthen the tissue of her poetic experience with myths and legends such as those of al-Sayyab, Khalil Yahya Hawi, cAbd al-Wahhab al-Bayyati and others. Moreover, she made no effort to rid herself of romantic style, as did Salah Abd al-Sabur and Abd al-Muti Hijazi. Romanticism, however, is contrary to condensation and deep meaning) .» (Fadwa Tuqan, however, was not distinguished by important positions. We dare say that she did not practice any work except poetry. This poetry was extremely fed by catastrophes, deprivation, death, separation, hidden anger, and silent anger, and silent revolution.(13)

We dare say also that Fadwa Tuqan throughout her various poetic stages did not profit of her deep grief and her integration of sorrow, but preferred to keep her own tragedy as a private problem:

My life is tears	حَيَاتِي دُمُوعٌ
A yearning heart,	وَقَلْبٌ وَّلُوعٌ
A desire Diwan of verse,	وَشَوْقٌ، وديوانٌ شِعْرٍ
And a lute	وَعُودٌ
My life, my whole life is grief	حَيَاتِي، حَيَاتِي أَسَى كُلِّهَا
And tomorrow its shadow will be terminated	إِذَا مَا تَلَّاشِي ظِلِّهَا ...
Its echo will remain alive,	سَيَبْقَى عَلَى الْأَرْضِ مِنْهُ صَدَى ...
Repeating my voice, singing:	يُرَدِّدُ صَوْتِي هُنَا ... مُنْشِدًا
My life is tears,	حَيَاتِي دُمُوعٌ
A yearning heart,	وَقَلْبٌ وَّلُوعٌ
A desire, a Diwan of verse,	وَشَوْقٌ، وديوانٌ شِعْرٍ
And a lute.(13)	وَعُودٌ

The phenomena of sadness, despair of life and loss appear in every collection of Fadwa Tuqan. It seems that these indications became one of the most

By this time the poetess definitely had tasted the sweetness of freedom and had quenched her life. Therefore, she broke her former maidenly life and started to free herself from the cruelty of her conservative society.

Call me from the end of the globe	نادني من آخر الدنيا
I'll respond	أَلْبِي ...
Every path that leads to you is mine	كل دَرَبٍ لَكَ يُفْضِي فَهُوَ دَرْبِي
Oh! Beloved	يا حبيبي ...
You live to call	أَنْتَ تَحْيَا لَتُنَادِي ...
I live to respond	أَنَا أَحْيَا لِأَلْبِي
To the voice of my love	صوتَ حبيبي ...
You are my love	أَنْتَ حُبِّي
You are the world that fills my heart	أَنْتَ دُنْيَا مِلءُ قَلْبِي
Whenever you call me,	كَلَّمَا نَادَيْتَنِي،
I'll come to you with all my treasures,	جِئْتُ إِلَيْكَ بِكُنُوزِي كُلِّهَا
Fountains, fruits, and fertilities.(9)	بَيْنَابِعِي، بِأَثْمَارِي، بِخِصْبِي

It is however the second stage of Fadwa's poetic life which is represented in her second and third collections. The third stage of this poetic life comes through her fourth collection, Before the Closed Door (1967). In this respect, the poetess once more returned to sadness, suspicion, and suffering. In The Last Poem, she describes her painful condition and her loss, saying:

Love was a shelter, an escape	الهُوَى كَانَ مَلَاذًا وَهُرُوبًا
From my loss and yours	مِنْ ضِيَاعِي وَضِيَاعِكَ ...
It was to settle a spirit	كَانَ لِاسْتِقْرَارِ نَفْسٍ
Which had found another spirit and soul	لَقَيْتِ نَفْسًا ... وَرُوحَ
We tried, but we failed	نَحْنُ حَاوَلْنَا ... وَلَكِنَّا فَشَلْنَا
Alas! What did we gain!?	أَسَفًا، مَاذَا غَنَمْنَا؟!
Except our chokes and grief	غَيْرَ غَصَّاتِ أَسَانَا
And the wounds of our songs?	وَجَرَاحِ الْأَغْنِيَاتِ!
In vain, we sought love	عَبَثًا ...
To give us a thread of life.(10)	كَنَا نَرِيدُ الْحَبَّ أَنْ يَمْنَحَنَا خَيْطَ الْحَيَاةِ!

If only I had known you
Before I wrote this poem!!!(6)

عرفتكَ مِن قَبْلِ تِلْكَ الْقَصِيدَةِ ..

After these fragments of poems mentioned previously, we can say that Fadwa has translated her conservative life in Nablus truly and spontaneously. She sang for superior manhood and played the tune of love that she has missed. She refused to marry preferring instead to remain seeking for the symbol of her own man who travelled away although he left some of his fragrance running through her dream and thought.

You disappeared, although you disappeared,
There is still in my blood
Your fragrance quenching me,
Refreshing me,
Filling my existence with richness,
Granting me the most beautiful
Of this life: poetry, dreams,
And the warmth of hope.(7)

غَبَّتَ ... وَلَوْ غَبَّتَ
فَمَا زَالَ فِي دَمِي
عَبِيرٌ مِنْكَ يَرُونِي ...
يُخَصِّبُنِي ...
يَمَلُّ كُونِي غَنِيٌّ
يَمْنَحُنِي أَجْمَلَ مَا فِي الدُّنَا
الشَّعْرَ وَالْحُلْمَ
وَدَفَاءَ الْمُنَى ...

In her first collection, *Alone With the Days*, (1952) Fadwa seemed to whisper the melody of her feelings, but she seldom dared to take the lid off her trembling emotions. Later, when she had discovered more about life, she shouted with all her passion for love, and declared that she had found it.

In her second collection, *I found It* (1959), and then in *Give Us Love* (1965), and later in her collection, *Before the Closed Door* (1967), She considered love to be equivalent to life itself:

How can I escape, my love, and where?
We roam, run, and flee
From ourselves, to ourselves
In vain, and hopelessness , impossible
To separate from one another,
My beloved! Impossible.(8)

فكيف الفرار، حبيبي، وأينا؟
ونحن ندور
ونجري ونهرب منا ... إلينا
سدى ومحال
لا سدى لا اعتناق لنا ... لا انفصال
حبيبي ... مُحَال

There you are! A sea
Starting to take me
Into its two waves
Like a giant.(4)

هَآ أَنْتَ بَحْرٌ
رَاحَ يَأْخُذُنِي
فِي مَوْجَيْتَيْهِ
أَخْذَ جَبَّارٍ ...

Inspite of her sacred respect of man, Fadwa manages to prove his loyalty and sincerity. He always betrays her. He tries always to make excuses for his betrayal while he does not forgive any fault of his beloved woman. She says:

And you ask, where is loyalty?
Is there no loyalty?
And laugh in your frowning face,
I ask you:
Where is loyalty?
And where is your old love?
And where are the women;
The hundreds of them you have loved?
Each one thinks that you are
Her hands' possession
And considers your love her private property!!.(5)

وَتَسْأَلُ أَيْنَ الْوَفَاءِ؟!
أَمَّا مِنْ وِفَاءٍ؟
وَأَضْحَكُ فِي وَجْهِكَ الْمَتَّجِّهِمِ
أَسْأَلُ مِنْكَ:
أَيْنَ الْوَفَاءِ؟
وَأَيْنَ هَوَاكَ الْقَدِيمِ؟
وَأَيْنَ النِّسَاءِ؟
مِثَالُ النِّسَاءِ اللَّوَاتِي حَبَّبْتَ؟!
وَكُلَّ امْرَأَةٍ ...
تَظُنُّكَ مَلِكًا يَدِيهَا ...
وَتَحْسَبُ حُبَّكَ وَفَاءً عَلَيْهَا

In her third collection, Give Us Love, Fadwa tries to draw the image of the Eastern Man who is still asking about the past of his beloved, he wants her to be a virgin without any previous experience.

In her Diwan, the poetess reflects on the life style of her conservative society. She does not blame her lover, according to her perspective, that he became very angry at her after he knew that one of her poems was dedicated to another man. In the following lines she asks him to forgive her fault, saying:

You gaze at me, and I gaze at you
and in my regret – regret, and defeat.
I go murmuring between your hands:
I wish, my sweetheart

وَتَرْنُو إِلَيَّ وَأَرْنُو إِلَيْكَ . .
وَفِي نَدَمِي ، نَدَمِي وَأَنْخِذَالِي
أَرْوِحُ أَعْمَغَمَ بَيْنَ يَدَيْكَ
أَلَا لَيْتَنِي يَا هَوَايَ الْحَبِيبَ

Fadwa Tuqan is characterized by her feminine poetry, not only because the majority of her poetry is devoted to love, but also because she represents the deep love of the Eastern Woman in general and the Arab woman in particular, according to the traditional style. In other words, she adores the man and always seeks for his satisfaction as well as always addressing him with tender and humble eagerness as if he were a sacred symbol. According to her, love is the maximum strength of woman, through which she practices all activities from which she was deprived under different titles.

In the warm rainy nights	في الليالي الممطرات الدفء
We built around him a temple,	شدنا حوله معبداً ...
Of fertility and love	أفعمه خصبُ الهوى ...
Filled with verse and art.	شعراً ... وقتاً
And, on the wings of elation,	وعلى أجنحة النشوة
We wandered in procession around him	طوفنا به
Worshipped before his prayer niche	وتعبدنا لدى محرابه
And sang, how often we sang	وتلونا ... كم تلونا
The verses of love to him	سور الحب لديه
How often we played songs of great elation for him.(3)	

كم عزفنا أغنيات البهجة الكبرى له

Man, according to Fadwa's viewpoint, should be powerful, dominating if he wants to express his natural manhood. Woman, on the other hand, should play her role as feminine if she wants to be more appreciated, attractive and adorable. The more the woman appears weak and in need of the man, the more she becomes delightful, lovely, and attractive.

This theory of love is much appreciated by the poetess. It is, in her view, the ritual and initial step of sincere relationship between man and woman since Adam and Eve, as it was initially in ancient myths, religions and original traditions.

There you are a storm in your eyes,	ها أنت في عينيك عاصفة
Sweeping over me,	تجتأحني ...
Like the blowing of a hurricane	وهبوب إعصار

This research paper will discuss two principal themes of Fadwa's poetry: the first theme represents the feminine love of the Eastern woman in the fifties and the first half of the sixties as it appears in her earlier collections. The second theme, however, deals with the political and poetic contribution in the tragedy of her people before and after the fifth of June 1967. Throughout the discussion of these two phenomena, I will consult some critical aspects concerning the so - called al-shicr al-Hurr and how it gains depth and new dimensions through the use of mythological and symbolic material, pointing out how Fadwa Tuqan throughout her various poetic stages did not employ her deep and natural personal grief to create such a universal poetic images as al-Sayyab did.(1)

LOVE IN THE POETRY OF FADWA

Love is considered one of the most important problems that Fadwa Tuqan evokes. It is probably the main human problem of her entire work. She is a poetess who evidently yearns always for apparent love, as her poetry reveals, from the first poem of her first collection, Alone With the Days, to the last poem of her fourth collection, In Front of the Closed Door. When she addresses the fields, she imagines them as if they were lovers whose chests were usually available to place her tired head upon:

I have come! Open your spacious heart
And embrace me.
I came here to lean my head
Upon your heart
And still drink from your pure calmness
And from the fountain of your silence
Here, I relax
In your lap
Completely absent
Wholly engaged in my longings.(2)

قد جئتُها أنا فافتحي القلبَ
الرحيبَ، وعانقيني ...
قد جئتُ أسندُ ههنا رأسي
إلى الصدرِ الخنون ...
وأظلُّ أنهلُ من نقاءِ الصَّمْتِ
من نبعِ السُّكون ...
فهنا لحضنِكَ أستريحُ
فهنا لحضنِكَ أستريحُ
أغيبُ ...
أغرُقُ في حنيني ...

INTRODUCTION

Between the two World Wars, a new generation of subjective and romantic Arab poets came to maturity. This rise of romanticism was a genuinely pan-Arab phenomenon, reflecting a growing awareness of the European concepts that had achieved popularity, particularly in English and French literature. Over this period, and during the post-colonial period, political parties in Syria, Lebanon, Palestine, and Iraq became better organized. The establishment of the state of Israel in Palestine in 1948 was a strong blow directed to the Arab existence that was soon to be reflected in Arabic poetry in general and in the poetry of the military Palestinian poets in particular. In addition to that, the violent disturbances, the revolutions, and the wars that took place in the Middle East since 1952 have affected and stirred the Arab poets whose works seethe with anger, frustration and determination to reform the Arab self.

Over this period, the form of Arabic poetry has undergone radical development. The dispute between those who are still maintaining the inherited forms of traditional Arabic poetry and those who advocated totally new forms and styles had come to seem completely inconsequential by the fifties. In short, the contemporary Arab poetry has proved itself, and we began hearing about the pioneers of lyrical, romantic, and realistic poetry, as of Nazik al-Mala'ika (b. 1923), and socio-political commentary as expressed in the poetry of al-Sayyab (1926-1964), Salah Abd al-Sabour (b. 1931), and later on in the poetry of the Palestinians such as Mucin Bsaisu, Samih al-Qasem, Mahmoud Darwish and other poets of the metric and free verse schools such as Adonis, Jabra Ibrahim Jabra and others.

Fadwa Tuqan, however, is one of the pioneers of the so-called *al-shi'r al-Hurr*, which is really metric. She is considered to be one of the Arab nationalist poets, among whom we can count Salma al-Khadra al-Jaiyyusi, Ahmad Hijazi, Nizar Qabbani and others. Although Fadwa did not follow the same prosodic rules which Nazik al-Mala'ika tried to force upon the contemporary Arab poets. She preferably adheres to Apollo School and deals with personal emotions and Arab national themes. As well as she praises and extols Arab national achievements found in Jamal Abd al-Nasir as a symbol of Arab nationalism and heroism.

ملخص

تحاول هذه الدراسة أن ترصد ظاهرتين هامتين في شعر الشاعرة الفلسطينية فدوى طوقان ، أما الظاهرة الأولى فهي ظاهرة الحب التي سيطرت على عواطف الشاعرة وأركانها . ولكنه الحب الأنثوي التقليدي على الطريقة الشرقية الذي يُجدد الرجل وترجع الأنثى فيه على أعتاب من تحب . والظاهرة الثانية هي ظاهرة تطور الالتزام الوطني والذي كان خافتاً قبل الخامس من حزيران ١٩٦٧ ، وأصبح ينمو عند الشاعرة شيئاً فشيئاً بعد ذلك ، بعد أن التقت مع شعراء الأرض المحتلة في حيفا في

١٩٦٨ آذار / مارس سنة

إذا أنا ضِقتُ بأغلالِ حُبِّي
وَأُثِرْتُ عَلَيْهَا... وَأُثِرْتُ عَلَيْكَ
فَلَا تُعْطِني أَنْتِ حُرِّيَّتي
فَقَلْبِي قَلْبُ امْرَأَةٍ
من الشرق... يَعشَقُ حَتَّى القِنَاءِ
وَيُؤْمِنُ في حُبِّهِ بِالقُيُودِ...

ديوان فدوى طوقان ، ط ١ ، دار العودة : بيروت ، ١٩٧٨ ، ص : ٢١٧ .

Abstract

This study tries to trace two important aspects in Fadwa Tuqan's poetry: The first one is the traditional love which covered a wide space of her earlier poetry. Throughout this stage, the poetess worshiped the domain of man on her own feelings. The other aspect, however, is her commitment to the case of her Palestinian country especially after the fifth of June 1967.

*Love And War In The Poetry
of Fadwa Tuqan*

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