



## MANIFESTATIONS OF LITERARY CRITICISM IN THE TWENTIETH CENTURY: KHALEDAH SA'EEB AS A MODEL

Dr. Farouk Ahmed Al-Hazaymeh<sup>1</sup> and Dr. Tarek Ibrahim Ziadat<sup>2</sup>

<sup>1</sup>Associate Professor of Literary Criticism, Isra University, Amman, Jordan

<sup>2</sup>Assistant Professor of Grammar, Isra University, Amman, Jordan

تجليات النقد الأدبي في القرن العشرين

خالدة سعيد أنموذجاً

الملخص

يسعى هذا البحث إلى تناول خالدة سعيد الناقدة والتي تعد من أبرز الناقداً على ساحة الدرس النقد العربي الحديث , ويسعى كذلك إلى الكشف عن أهم المرجعيات الفكرية والثقافية والنقدية التي كان لها أبرز الأثر في تشكيل وعيها النقدي, كما ويسعى إلى تسليط الضوء على بعض الممارسات النقدية والمقاربات النصية التي اشتغلت عليها سعيد .

ولتحقيق رؤية البحث وغاياته توزع إلى: مقدمة وقسمين وخاتمة, تناول في المقدمة استعراض لمكونات البحث ومفرداته , أما في القسم الأول والذي تعنون به —: القسم النظري فقد عني بتناول أبرز المرجعيات الفكرية والنقدية التي انطلقت منها سعيد , وأشار كذلك إلى أشهر مصنفاتها وأثر الدراسات الغربية فيها , أما القسم الثاني والذي تعنون به —: القسم التطبيقي فقد سعى إلى استعراض بعض المقاربات النصية التي اشتغلت عليها سعيد ومحاولة معرفة مدى التزامها بالمنهجيات النقدية التي تبنتها , أما الخاتمة فقد عمد البحث إلى سرد أبرز النتائج التي توصل إليها .

الكلمات المفتاحية : خالدة سعيد , أدونيس , ممارسات , مقاربات , النقد الحديث.

**ABSTRACT:** The current research aims mainly at studying Khaledah Sa'eed who is one of the most prominent critics in the modern Arab criticism. It further seeks to explore the most key intellectual, cultural and critical references that have had the most significant impact on the formation of her critical awareness. Moreover, this study seeks to shed more light on some critical practices and textual approaches that Sa'eed has worked on. In order to achieve the aforementioned aims, this study is structured into an introduction, two main sections and a conclusion. The introduction will explain the components and terminology of the study. The first main section will be dedicated to discussing the theoretical frameworks which represent the most prominent intellectual and critical references which influenced Sa'eed. This section will also refer to the most famous works of Sa'eed and the impact of Western studies on her writings. The second section will focus on the applications of Sa'eed's work through reviewing some of her textual approaches to find out the degree of her commitment to the adopted critical methodologies. The conclusion will finally summarize the most significant findings of this study.

**KEYWORDS:** Khaledah Sa'eed, Adonis, Critical Practices, Textual Approaches, Modern Criticism



## INTRODUCTION

Khaleda Saeed is truly one of the critics who have occupied a prominent position in Arab criticism. It can be argued that the main reason which contributed to her publicity and profile-raising in the area of criticism is the association of her name with her husband, the great poet Adonis, who is considered a unique and innovative phenomenon at both poetic and criticism levels. Hence, Khaledah Sa'eed has been selected as the focus of this study for her reputation and significant contributions in the arena of Arab criticism. Khaledah Sa'eed is a distinguished critic whose contributions to Arab criticism need to be demonstrated thoroughly. Therefore, the main aim of this study is to identify her criticism practices and how she deals with theories of criticism and literary texts.

To accomplish these objectives, this study will firstly consider the theoretical facet which will serve as a general input. The key general intellectual themes adopted by Sa'eed which have shaped her criticism awareness and her first steps as a critic will be the focus of this part. In the second part, the applied one, we will seek to review some poetic models approached by Khaledah Sa'eed which revealed the methodological practices that permeated her critical work and the mechanism of dealing with texts according to the requirements of modern criticism. The conclusion will finally present the main findings revealed in this study which will include the most theoretical foundations adopted by Khaledah Sa'eed in the field of criticism.

### **Khaledah Sa'eed as a Critic**

There is no doubt that writing about the critic Khaledah Sa'eed is a painstaking task. It is a deep digging in the heart of modern criticism experience and the complementarity of creativity at both poetic and critical levels of the thoughts of the founding generation of the ideology of difference (e.g., Adonis, Joseph Khal, Nazik Almal'ekah and others) who has strong fingerprints in dealing with the modernity experience through benefiting from the international poetic experiences. Studying and analysing Khaledah Sa'eed's critical experience with the opportunity of a full conscious depiction of her rich experience. This can hence help referring us to the initial critical roots which are connected to the Western philosophy and its modernist vision in the field of criticism and its role in forming and shaping Sa'eed's critical orientations and vision. It can be claimed that Khaleda Saeed's critical experience is considered a pioneered one which lies in releasing the poem from a number of constraints imposed by the conservative movements that work against modernism.

The idea of openness and the need of communication were the most important issues that Khaledah Sa'eed believed in. Consequently, she has undertaken the responsibility of the inclusion of new poetic methods and attempted to work on new approaches similar to the Western ones. These new approaches are assumed to assist the poet in the free of expression and in choosing the poetic forms that suit his or her poetic experience in accordance to the developments and critical and cultural propositions. Hence, this is assumed to contribute to the enrichment of the poet's poetic experiences and liberation from the pressing constraints, cultural knowledge and intellectual and innovative readiness: poetical and critical. However, all the serious attempts to make change and rebelling against the past are all considered controversial and strongly opposed. The modernity approaches suggested by Khaledah Sa'eed and her desire to move from outdated approaches to more up-to-date ones received a lot of criticism, not to mention her controversial relationship with Adonis.



The experience of studying in France had a profound impact on shaping Khaledah Sa'eed's intellectual and cultural consciousness. It further contributed to the formation of the solid ground where she built most of her studies as manifested in her writings. There are two important critical works associated with Khaledah Sa'eed. The first book is *Searching for the Roots* (1957-1960) which included several articles published in a poetry journal <sup>1</sup>. Sa'eed's influence by the views of Suzan Barnard was clear and manifested in this book. The second book is *Dynamics of Creativity* (1979) which was considered as a reflection of the structural criticism approach which was influenced by the views of Dolan Bernard. Fortunately, it was destined that Sa'eed herself attended Dolan's lectures in Paris during her study <sup>2</sup>. Khaledah Sa'eed's PhD thesis titled (*Modernization Message in Contemporary Arabic Literature*) was published in 1973 during the time interval between the two aforementioned books. Sa'eed's thesis represented her prominent desire of transformation as explicitly articulated in the title of the thesis which focused on modernity and reflected Sa'eed's influence by the ideas of Roland Barthes <sup>3</sup>.

In her book, *searching for the Roots*, Khaledah Sa'eed identified eight / seven key points which comprised the characteristics of the modern poetic stage and its future anchors <sup>4</sup>:

1. Consecrating the human character.
2. Freeing the form from any prerequisites or any prepared model because form embodies meaning and its organic entity. Form keeps changing to remain harmonious and appropriate to meaning. Nevertheless, such freedom does not mean chaos, but means imposing a certain form for each poem.
3. Form does not mean the existence or absence of rhythm and rhyme. The modern poetic form is more than rhythm and rhyme. It is the movement of the whole poem, how it is formed and how the components of the poem are related. Modern poetic form can also refer to the internal sounds of the poem whether they are contradictory, or clustered around a single focus. Modern poetic form can also represent the images of the poem, its nature, dimensions and any overlapping between them. All the aforementioned components are considered the main elements of form in the modern poem.
4. The phonetic rhythm in its recognised sense is always necessary in the poem because the modern poem is not only for singing or chanting.
5. All words are poetic if used in a way that gives them a new poetic significance.
6. Getting rid of partiality because modern poem should reject serving any political, personal or partial purposes, and thus getting rid of serving only rhetorical and educational purposes.
7. Expressing ideas indirectly and employing historical symbols to enable poetry "convey non-poetic ideas poetically" as Bader Shaker Alsayyab has said.

<sup>1</sup> For further details see Mohammad Boualiba (2002). Western Criticism and Arab Criticism, in *Cross Texts*, Presented by Sabri Hafez, Supreme Council of Culture, Cairo, p.67.

<sup>2</sup> For further details see *ibid*, p. 19

<sup>3</sup> For further details see *ibid*, p. 19

<sup>4</sup> For further details see Khaledah Sa'eed (1960). *Searching for the Roots. The House of Poetry Journal*. Beirut, pp. 11-12.



Some studies suggest that the critic Khaledah Sa'eed was directly influenced by the French scholar Susan Bernard in her book *'Prose Poem: From Baudelaire to the Present Day'*, published in 1958. Besides, most of what Khaledah Sa'eed stated in her book *'Searching for the Roots'* is a replication and echo of Bernard's statements in defining what modern poetry is<sup>5</sup>. It can be also argued that her book is only a collection of literal and direct quotations and that nothing in her book was outside the content of Bernard's book. According to Boualiba (2002) "there is no evidence in Khaledah Sa'eed's studies that supports any influence of Western criticism approaches that we touched in advertising or presenting the role of critic .... Her analysis of the poems did not go beyond the hermeneutic criticism that imposes a subjective meaning of production or deals with a fundamental subject or purpose expressed in the poem which Khaledah Sa'eed associates with the life of the author...."<sup>6</sup> What we can conclude from what Boualiba has said that there is no significant impact of Western criticism approaches on the applied practices of Khaledah Sa'eed when examining and contrasting the texts. Moreover, it is noticeable that dealing with texts is generally shallow and there is a lack of more in-depth processing of the texts.

Moving now to examine the second volume of Khaledah Sa'eed's thesis which was written in Paris in 1979 at the Applied School for Postgraduate Studies. The thesis does not unfold any significant manifestations for including modern critical perceptions and the absence of real representation in her applied study. "Despite the fact that she had the opportunity to attend the lectures of the great Roland Bart, her critical practices after she studied in Paris reveals the same basic deficits which the scholar Boualiba highlighted". Furthermore, Boualiba stressed out the use of Khaledah Sa'eed for specific connotations in her critical applications following the structural approach such as rhythm, internal sound, etc. She was influenced by the great critic TS Eliot to the extent that she replicated an earlier article published in the Journal of Literature in 1955 entitled "*The three voices of poetry*"<sup>7</sup> Moreover, she used the most important psychosocial methods in her critical analysis, in which she did not hesitate to use Freud and Youne'a methods in examining the literary script<sup>8</sup>.

Scrutinizing the ideas of the poet Adonis and his modernist narratives which raised a controversy in the literary and critical field, it can be noticed a clear cognitive merging between both critics as well as modernist nomenclature. As a result, Khaledah Sa'eed could not depart from the boundaries of Adonisian thoughts in her first publication in the Poetry Journal where Adonis wrote a new book during the founding of Mawaqif Journal in 1968. Many of her critical aspirations in the (Dynamics of Creativity) came parallel to Adonis' intellectual line and approach. This is evidenced by the repetition of many modernist arguments on specific issues about the (Dynamics of Creativity), the language of bombing, the revolutionary language and plurality of voices and poetic drama. Adding to this her structural approach in focussing on the cultural aspects of relationships, monitoring the movement of actions, pluralism of voices, the symbolic structures and talking about the inner world of the poet ..... etc.

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<sup>5</sup> For further details see Mohammad Boualiba (2002). Western Criticism and Arab Criticism, in *Cross Texts*, Presented by Sabri Hafez, Supreme Council of Culture, Cairo, p.67.

<sup>6</sup> For further details see Mohammad Boualiba (2002). Western Criticism and Arab Criticism, in *Cross Texts*, Presented by Sabri Hafez, Supreme Council of Culture, Cairo, p.68.

<sup>7</sup> Ibid, p.111.

<sup>8</sup> Ibid, p.110.



There is also a great similarity between the positions of Khaledah Sa'eed and Adonis regarding the literature of Khalil Gibran as a great convergence can be noticed between their views. Sa'eed describes the work of Gibran as modern<sup>9</sup> which is similar to Adonis's position on Gibran's constant and transformative literature<sup>10</sup> which he considers as a progressive modernist literature. The influence of Khaledah Sa'eed is due to the views of Adonis by virtue of their French Western culture as they agree in terms of the same cultural reference.

Boualiba went a long way after addressing the views of Khaledah Sa'eed, as plagiarism and accused her of lack of awareness and understanding because she did not "... understand the theories she conveys, as if she does not realize what they are conveying and does not realize the requirements of these new applied theories. She advocated that she wrote her theories after examining the response of modern poetry to these eight principles." However, we now know that these eight principles all represent the views of Susan Bernard, not the result of independent diligence or critical stability of the sources of modern Arabic poetry. We should not wrongly understand Boualiba's position in which he denied Khaledah Sa'eed right of influencing and being influenced because it was normal to do so by virtue of her academic studies. But what he took on her otherwise was that she did not acknowledge the source of her ideas and the lack of her reliability in denoting her ideas to their owners.

### **Applied Aspects: Methodological Practices in Criticism of Khaledah Sa'eed and Mechanisms of Dealing with Texts**

The applied side of this research is based on three main books that may be the most useful to illustrate the critical focal points adopted by Khaledah Sa'eed in most of her applied practices. The three books are *Searching for the Roots* (1960), *Dynamics of Creativity* and *Grand Metaphor* in the poetic drama. The three books can be considered as true attempts to be counted on literary criticism. We need also to mention Sa'eed's critical views published in prose in a number of journals of literature and criticism, in addition to other works she presented in participation with the poet Adonis, e.g. *Diwan of Renaissance* by Muhammad Rashid Rida. Many of her views expressed throughout the book are an observation of historical attitudes and judging them as progressive or reactionary which is similar to Adonis's book, i.e. (*The Great Constant and Transforming*.)

We will present three works through which we highlight the critical stages of the critic Khaledah Sa'eed and the differences in the analytical reading of the texts.

1. The visionary stage in (*Resurrection and Ash*) by Adonis in her first book (*Searching for the Roots*).
2. Geometry and structure of vision in the (*Dynamics of Creativity*), and her reading of the poem "The River and Death" by Badr Shaker Al-Sayab.
3. The structure of the play or drama and its analytical study of the experimental theatre of Mohammad Almaghout.

<sup>9</sup> For further details see: Khaledah Sa'eed (1979). *Dynamics of Creativity*. *Studies in Modern Arab Literature Journal*. Dar Alawdah, Beirut, pp. 36-40.

<sup>10</sup> For further details see: Adonis (1986). *The Great Constant and Transforming: The Shock of Modernity*, *Dar Al Fikr*, Beirut, vol. 5, p. 172.



### Reading: Death, a Way to Life in (Resurrection and Ash): Adonis as a Model

This critical aspect begins with an initial reading in Khaledah Sa'eed's analysis of the poetic texts. Her critique of Resurrection and Ashes focuses on a deep poetic vision, which is the focal point of bringing together the elements of the text and its movement in all its ramifications around a single central idea. This central idea is death as a way of life as represented by the legendary famous (Phoenix) symbol of eternal life like the poetic modernity of Adonis himself in the early versions of his poetry. These early versions did not prove this creative privacy that we will see later in the products of both which is yet to be demonstrated. In the Resurrection and Ashes, there is a critique in the first experimental episodes, through which the critic looks for the sources of that myth and its symbolism, and its semantic contrast to the legend of Phoenix known in Arabic<sup>11</sup>. Its symbolism and employment in contexts that revitalize and immortalize French poetry is different. The closest symbol that indicates the resurrection and eternity in Arabic is crucifixion, Christ, the redemption and life for others.

At this level of criticism, the analytical aspect and the methodology are absent. The role of the critic is limited to tracing the semantics of the text and extrapolating its specific symbolic use in the poetry of Adonis. Sa'eed says about Adonis' recurrent use of this myth: "It embodies the problems of human being, the problems of death, regeneration, emptiness, the alienation of art, heroism, love, and images of multiple death in society. It seems in the poem that Adonis is living the state of the phoenix, and that the phoenix exists in his life. The myth appeared as a structure to inspect and unite with him with respect to the language and the idea, so the fire of the phoenix seems to run in the veins of the poem."<sup>12</sup>

The myth is known for preparing the poet to the presence that is stripped of any time activity or aspect. Therefore, the poet becomes in a state of spatial schizophrenia outside the framework of oneself. In a way that shows us what fire is and its representation of both sides of disclosure and knowledge.

Adonis says:

*"taharaqna, tarbatna birishik almrqqad linhtadi"*

*wahinama yahdunk alramad 'aya ealam tahasuh*

*wabiealbik ma takuna, ma yakun alsahr aldhy amtalakat shamasha?"*

*" ma almawt ya fynyq? ay ealam wara'ah? "*

*" watueshiq alwara'uha*

*madha taraa wara'uha? ..... "*

Khaledah Sa'eed has defined the dynamics of the myth in the space of the text by reducing it to two parties: human and universal<sup>13</sup>. The human symbol here is the flying bird which expresses the man's position in front of the universe. By storming the wall, the mystery and the death, he is presenting a free and voluntary act to respond to the world to which he came to without his choice or will. The second party of the myth is the fire which Phoenix enters to

<sup>11</sup> For further details see Khaledah Sa'eed (1960). Searching for the Roots. *The House of Poetry Journal*. Beirut, p. 83.

<sup>12</sup> For further details see *ibid*, p. 85.

<sup>13</sup> Khaledah Sa'eed (1960). Searching for the Roots. P.85.



attain immortal life and shake off real time and display<sup>14</sup>. We also notice in the previous text that the poet has entered a deeper level of existential and self-liberation to lead to salvation and transit any world behind it?

Adonis says in the next stanza:

*lilmawt fi hayatuna byadr, manabie*

*laha almasih dffatan....."*

*" ya hadin alrbye wallahb"*

*" tmjrd alhanihat almufradat al'abidat alty biha yahtariq alealama....."*

*".....mithal aismak alhayat walmhbbt alty tamut fadiyatan"*

*"fyniq khll basiri ealyak....."kkkkkk*

*wafrrhaan yaftah sadar ealam almahabat....."*

What draws attention in the previous stanza is the poet's constant tendency to transcend, his liberation from the unidirectional visions, and his integration with the ideas of the rebirth of the Phoenix and Resurrection. By this, Adonis reached a level of representation of the idea of antithesis with the finite, a deeper prospect of the existence and unity of spiritual worlds to liberate from the painful chronological time. The overlapping of symbolism emerging from the symbol of Christ with the legend of the phoenix is noticed when the poet started pleading from graves and the painful events.

As for Khaledah Sa'eed, she went further in her critical analysis of the significance of these stanzas and their symbolism, seeing them as a Sufi ecstasy. She sees in Adonis a tendency to generate a Sufi spirit because the environment surrounding Adonis contributed to his saturating of this spirit. He has learned from the poems of the Alawite Sufis, such as the Mazun and the Elected, as those poems refer us to the sources of the "fire" and its symbolism in himself. In addition to the heroic lunch expressed by the poet through the Carthage fire and the death of his father burned.<sup>15</sup>

The previous criticism is a kind of a historical criticism that links the text to the life of the author, as we see the tracking of the critic of the deep psychological strands of the poet and linking them to the semantics of the poem. This confirms that her criticism in this period tends to focus on impressionism in her early experimental stages. Later, Khaledah Sa'eed moves from examining the linguistic and semantic aspects of the text to talking about the single and composite image that she tracks in the body of her research, in addition to the analytical dimension underlying the poem as a whole<sup>16</sup>. We clearly notice here the absence of a systematic methodology in the analysis of the texts.

<sup>14</sup> Ibid, p.88

<sup>15</sup> For further details see: Khaledah Sa'eed (1979). Dynamics of Creativity. *Studies in Modern Arab Literature Journal*. Dar Alawdah, Beirut, p. 92.

<sup>16</sup> Ibid, pp. 102-107.



### **Reading of Khaledah Sa'eed: The Movement and the Circle in the Poem: (The River and the Death) by Bader Shaker Al-Sayab:**

The sobriety of the methodology in this critical aspect and its remarkable presence is reflected by the title (The Movement and the Circle). This stage predicts a more mature critical position than the previous one. Thus, the analytical criticism she presents accommodate the critical terminology and its monitoring of the dynamics of the text, which is moving in its significance towards the inside away from the outside of the text and linking it to the author and his life. Furthermore, her criticism methodology hints to move away from the partial view in dealing with the text and moves to a holistic view which indicates her maturity and the depth of her critical views. Consequently, this can contribute to achieve the objectivity in revealing the purposes of the text and its internal contents.

Al-Sayyab was like the other poets of the fifties who were known for their parallelism. His repetition of (Powaib) reinforces the pervasive presence of its connotations in the text, where the symbolism of (Powaib) intersects with the symbolism of the Phoenician July, or Christ, or resurrect them from nothingness.

Al-Sayyab says:

*Powaib .....*

*Powaib .....*

*'ajras brh daeun fi qarar albahr*

*alma' fi aljarar, walghurub fi alshajar*

*wtandah aljarar ajrsaan min almatar.....*

*awdd law eadat fi alzalam.....*

*ashd qbdtay tahmilan shuq eamin fi kl asbe kaniy 'ahmil alnadhur*

*'iilayk min qmh wamin zuhur*

*awdd law atl min 'usrat altalal*

*li'almah alqamar.....*

Khaleda Saeed started reading the text and criticizing it from two main perspectives:

1. The structure of the text and how it captures the pivotal movement in which all the semantics were organized and symbolized around.
2. The search for the vitality of the text and its manifestation of the dynamics of the structure in the River and Death.

The illustrations were based on the approach of the bushes of Pierre Richard, who seemed to be more influenced by the analytical methods of the Al-Sayyab text. Bou Olaibah says: "In her study of the poem of the River and Death, she uses the same analytical method, but in a very organized and deeper way. The acumen reading allows her to reveal the terms that do not



hesitate to establish the semantic fields of man and nature that contain water. In this study, she focused on the wording of the poem not on the meaning of the verses."<sup>17</sup>

In reading Powaib poem, Khaledah Sa'eed relies on the begging of the circular pattern which is organized around a single unified focus of the semantics of the text that depends on the symbolism of water. For example, water is a radioactive symbol that starts with a self-centered axis and moves to social and universal levels. This can be true because water is the mother or uterus which is then born and resurrected and has a sexual dimension (Freud and Young and their followers support this idea). "Water is also an invitation to dream and travel as for Bachlar and a symbol of death as for Heraclitus. The transit of water is a transit to death and a transition to eternity. Water is also a kind of "cosmic homeland, as Bachlar sees it, a nostalgia for the past, and a process of what is a movement, thus a picture of the unity of time."<sup>18</sup>

Sa'eed spotted four major movements to describe the engineering of the poem:

1. The universal circle: it is predominant in the first section, which represents the movements of closure and openness and their frequency between containment or presence followed by a relationship of liberation or absence.<sup>19</sup>
2. The human interaction: it is an evolving presence of human interaction with the universe, and this relationship is centered around man, river or universe.<sup>20</sup>
3. The movement of the poet towards his childlike world represents his subjective surroundings and individual impressions.<sup>21</sup>
4. The fourth and last movement revolves around the rushing of the poet to the metaphysical horizon and elucidates the extreme possibilities in the absolute absence with a growing movement by dynamics of death or the river. Hence, death in this circle becomes more victorious and more capable of life.<sup>22</sup>

As for her talk about the dynamics of the text, Khaledah Sa'eed reveals to us at this critical level the relations of the text and its vitality according to a tight network of discipline in terms of relations, communication and internal systems in all its contiguities and alternatives. The union between what is human and what is universal paves the way to introduce a system called the system of alternatives, which I consider one of the most important generators of the dynamism of the text, including the disclosure of parallel relations between the universal and human counterparts<sup>23</sup>. We note from the previous reading that there is a shift from Khalidah Sa'eed at this stage towards monetary objectivity. She adopts careful critical scales which governs an optimal structural base. Thus, she becomes more representative of scientific methodologies and more able to absorb them, which contributes to the formation of critical privacy of Khalidah Sa'eed.

<sup>17</sup> Abu Olaibah (2002). Western and Arab criticism, p.117.

<sup>18</sup> For further details see: Khaledah Sa'eed (1979). Dynamics of Creativity. Studies in Modern Arab Literature Journal. Dar Alawdah, Beirut, pp. 134-135.

<sup>19</sup> Ibid, p.154.

<sup>20</sup> Ibid, p.157.

<sup>21</sup> Ibid, p.159.

<sup>22</sup> Khaledah Sa'eed (1979). Dynamics of Creativity. Studies in Modern Arab Literature Journal. Dar Alawdah, Beirut, pp. 161-162.

<sup>23</sup> Ibid, p. 166.



### Theatrical or Dramatic Structure and Poetic Drama - Mohammad Almaghout Model:

In this section we see a clear representation of the elements of the poetic play in the criticism of Khaledah Sa'eed of the productions of Mohammad Almaghout and the variations in its critical stance. She judged his work as poor in terms of poetic production and weak in terms of his poetic collection (sadness in the light of the moon), and the lack of internal movement in his poetry, which leads to excessive subjectivity in his many calls. Adding to this, his collection of poetic images in a synergistic manner without adopting a special angle that organizes these images in all their dimensions and connotations, whether circular or coordinated on a straight line. These poetic images were presented wavy and bifurcated in several directions which indicate a subjective impression.<sup>24</sup>

Khaledah Sa'eed mentioned in her description of Almaghout's poetry "Muhammad Almaghout's poetry needs new branches in terms of styles and images."<sup>25</sup> Nevertheless, in his play (The Humpback Sparrow), the poet predicts an advanced experience over its predecessor in the creation of opposing and conflicting currents on one hand, and the multiplicity of poetic voices and their overlaps on the other hand. Yet, it is not understood here whether the play is a form of poetry and not vice versa, as poetry can be considered only one dimension of this play (The Humpback Sparrow).

The critic Khaledah Sa'eed states that the poetry of this play has offered expressive pictorial freedom through its metaphorical nature with a shaky mysterious style that is close to the poetic style of Mohammad Almaghout.<sup>26</sup>

The first scene starts with poetry presented in a low sad voice:

*" taht 'aqwas alnasr rafaeeu washahi kdhyl alnaeja*

*'amam lahab alshumue, fttshu nahdi kalbadayie*

*'ukhrijuu aleuruqa, wanatharuu budhur alhalib*

*laysat alshurtat 'aw rijal altaamimi, wlknha aleasafir almghrrd*

*waleishaq almajhuluna (.....)*

*ya 'iikhwy:/ anatim huna lann alakharin hunak*

*'antum hana, lann 'atfalakum yakulun alfarashat alnayiyat wayadribun albiraeam bhdd  
almasatar .....*

Khaledah Sa'eed says in her commentary on the previous drama scene: "The words do not stop dominating the images, characters and anecdotes. Throughout the whole play, Almaghout drives the metaphorical capabilities of the scene in the direction of poetic freedoms, and the filming of antagonism... etc".<sup>27</sup> In the Humpback Sparrow, Almaghout tends to dramatize poetry, and this tendency or inclination of dramatization of poetry is a feature of modern poetry. This can be due to the dynamic movement it involves, and the creation of a state of tension and anxiety at the human and global level in an era that is full of contradictory information. This is

<sup>24</sup> Khaledah Sa'eed (1960). Searching for the Roots. pp. 71-80.

<sup>25</sup> Ibid, p.79.

<sup>26</sup> Khaledah Sa'eed (2008). Grand Metaphor in Drama Poetry. Dar Aladab, Beirut. p.389.

<sup>27</sup> Khaledah Sa'eed (2008). Grand Metaphor in Drama Poetry. Dar Aladab, Beirut. pp.391-392.



evident in the employment of the legend of Faust and the Coup in presence of that myth by the transformation of the character to the opposite representation by the double character of Mohammad Almaghout (the elderly) in the Faustian coup against the tyrannical ruler in the third chapter of the play.<sup>28</sup>

Khaledah Sa'eed comments by saying "the dramatization of poetry here is a kind of violence in a form of poetry. Poetry here is not cynical but appears as the body of a violated and victimized world. The drama images shatter the gaps or bends when they are presented suddenly. Contradictory atmosphere meets at both ends of the images which creates a shock as a kind of revenge or ridicule. The poetic images in this play are described as violent resulting from the accumulation of the contradictions in a form of a single abrasion."<sup>29</sup>

It should be noted that Almaghout does not take into account the foundations of acting and directing the drama scene. Moreover, he has showed lack of commitment to the structural foundation required to acting and directing in such work and to the theatrical work in general. In this regard, The Humpback Sparrow relies on a unique intellectual nature that responds in its constructive form to the internal visionary format that Almaghout has targeted. In her comments on Almaghout, Khaledah Sa'eed captured a complete departure from the aesthetics of both playwriting and poetry playwriting because "he does not take into account the physical limits of the stage, nor the requirements of the play directing. However, this does not prevent the director and the artist from creating solutions while preserving poetry and breach."<sup>30</sup>

## CONCLUSION

The controversial relationship established by Khaledah Sa'eed in her critical practices between what is subjective and objective reflects the view of the direction of modernity in perceiving poetry as holistic, global and human. It is a vision that does not differ much from the positions of modern critics during the poetic renaissance of the 19th century. This is matching the needs of the poets and their urgent desire to make a radical change on the levels of form and content to get out of the sacredness of tradition and its weight in an era that is dependent on many dramatic changes in all political, economic, social and literary aspects. Sa'eed's position appears in harmony with other modernists in their need to renew and modernize poetry to meet the needs of poets. Furthermore, meeting these needs will help respond to the poets' visions, uncontrolled aspirations and plurality of cultural resources to enrich them in new ways to narrow the old traditional form of the Arabic poem.

Khaledah Sa'eed's critical practices in the applied aspect of this study reveals contrasting visions among poets which can be labelled as transitory in her book (Searching for the Roots) which focusses on the analysis of the visionary aspect in (The Poet Vision) for including the hidden inner worlds articulated through the implicit meaning of the text. Not to mention (The Dynamics of Creativity) which approached the scientific methodology in extrapolating the texts. Khaledah Sa'eed focused on the visionary and structuralist aspects in her analysis of the selected poems and her adoption in the interpretation of texts on the methodology of structural criticism. Therefore, through her book (The Dynamics of Creativity), Khaledah Sa'eed has

<sup>28</sup> Ibid, p.386.

<sup>29</sup> Ibid, p.395.

<sup>30</sup> Khaledah Sa'eed (2008). Grand Metaphor in Drama Poetry. Dar Aladab, Beirut. p.398.



become more mature, richer and more exclusive through her structural orientations and interpretations of the semantics of the text. This has been obtained by adopting many tree drawings and circles captured through the kinetic and rhythmic movement of the text which is similar to structuralists in their text analyses. Finally, Khaledah Sa'eed through her book (*The Grand Metaphor*) has adopted a position regarding drama which is characterised with a modernist vision in her monitoring of the contemporary drama poetry in the Arab world and in Lebanon particularly.

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