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The Poetic Nature of Titles and the Formation of the Feminine Self in Modern Jordanian Poetry

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Abstract: The study interrogates the titles of poems in the feminine poetic discourse in Jordan. It reveals how the dreamy vision, artistic imagery, and glittering glossary of the feminine poetic discourse in Jordan are formed in cases of loss and union. It does so through exploring the journey of the feminine self in a number of poems by the following Jordanian poetesses: Amina Al-Adwan, Shahla Al-Kayyali, Nabila Al-Khatib, Maha Al-Otoom, Kawthar Al-Zo'bi, Arwa Abutair, and Hikmat Al-Azzeh. The study relies on the analytical and stylistic method, employing its aesthetics and making use of its fertile semantic levels. According to the study, the poems under discussion are dominated by two narrative forms which pervade the female self. The first one is the narrative of memories, represented by memories of the past with a heart-dwelling beloved, where the acts of disclosure and bleeding go hand in hand. The second narrative is the narrative of dreams, in which the feminine self is in a state of infatuation; it, thus, excludes the past and ignores victory for the self, aiming to reach the highest degree of union with the beloved. The study concludes that the poems under discussion are mostly distinguished by their brevity, poetic condensation, and reliance on dialogism. This reinforces the productivity of the dramatic structure and enhances its level of aesthetics. Additionally, the study concludes that the use of action verbs in these poems equips them with a quick embedded rhythm that derives from the poetess' self and pure soul.

Keywords: femininity, formation of self, Jordanian poetry, poetic nature of titles.

1 Introduction

The modern poetry of women in Jordan is doubtlessly classified under modern poetry. The reason behind this is that women's creative project is well-established, and their feminine self is inextinguishably raging; refusing to compromise before men, Jordanian poetesses scream to remove the masks, especially the mask of dominating patriarchy. This goes along with the fact that women, as indicated by Bahee Hadaegh (2015), "have been the important analytical issue since the dawn of literature and whatever role they had, they were included in literary works as well as International".[1]

The poetry of women in Jordan reflects a seen feminine self in the world of words; with their imagination, these poetesses invade the reader, who is compelled to return to the world of females having been armed by their fertile sentiment. Thus, the feminine image is formed by the magic of language and its astonishing expressions. In their poetry, several Jordanian poetesses have employed metaphors to serve their creative visions. They have also made use of the world of patriarchy to serve the narrating self with feminine awareness. Such awareness would take the reception process to a different stage and would allow it to comprehend the privacy of the female and her true abilities in critical and tormenting transformations that women can only speak of dividedly. This would complete the image of the woman; it becomes one of an aware and experienced feminine self that is able to astonish and to express itself transparently. According to Scott Thurston (2015), "the most effective chance any woman has of dismantling the fallacy of male creative supremacy is simply by writing poetry of a kind which is liberating by the breadth of its range and innovation" [2].

In many of these women's poems, creative femininity is witnessed moving in timely poetic castles produced by the poetess' self, her pure confession, and her social inheritance which she chose to get through in order to reach the inside of her fertile self. Accordingly, her feminine self would seem to be moving and engaged in a discussion with the other out of strong love. On its journey to prove its existence, this self was totally aware of the experiences of the past and of its rich inheritance. It, thus, tried to renew it in a modern mold away from the use of stereotypical words. It did so through confronting reality with poems that are not random but are rather distinguished by their stable insinuation which derives from a fertile water spring that contains anger, revolution, and conflict exactly as it contains submissiveness and transparent love. This feminine self-

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entered aesthetics from a large door through the formation of titles.

Poetic texts are considered psychological expressions of the poet's feelings, emotions, artistic visions, and cultural contexts. They manifest the poet's self. The importance of titles in poems lies in the role they play in expressing significations and connotations; they can tell the recipient about the content of the text. Thus, titles have to be free of grammatical mistakes, and the quality of their words and their meanings have to be taken into consideration.

The effective impact of titles is both psychological and emotive as titles are rich with semantic, timely, and place-related connotations and cultural dimensions. This is best expressed by Shadia Shaqroush (2008), who points out that a title is "a complicated formula of (psychological, social, religious, ideological, philosophical, linguistic.... etc.) vibes which derives from the mythology of the I, its dreams, pains, and aspirations" [3]. According to Mohammad Saber Obaid (2007), a title is "the poetic hit that comprehensively achieves the biggest amount of concentration, condensation, and focus in the least possible space of writing" [4]. Thus, for the text collector, the title represents high values; it highlights the general orbit of the text and functions as the engine of its issues. It is where the creative poet employs his imaginative skills, feelings, emotions, symbols, and significations to express humane matters and to speak of other people's responses. The expressive energy of the title gives the abstract meaning of the text a sensual form, allowing the obtrusive and hidden human senses to positively interact with this energy. Such an open reception is constantly renewed in accordance with recent methodologies and reception theories.

2 Introduction

Titles allow for the penetration of visible borders. They reach the depth of things and speak of what senses cannot reveal. Thus, a title is a special linguistic technique whose function is to construct new marks between the world's creatures and things. It plays a notable role in enriching imaginative tools and pushing them towards the creation of new worlds successively constructed by the spectrums of dream and reality. On this regard, Gerard Genette (1987) argues that a title has four functions, which are seduction, implication, description, and specification [5]. As for Leo H. Heok (1981), a title is "a group of linguistic significations, which can be fixed in the beginning of the text to specify its subject, to point at its aesthetic content, and to draw the attention of the target audience." [6]

Titles interact with creative works, and together they form a comprehensive work. The fact that they establish indicative contexts and prepare the reader to receive the work makes them of paramount importance to the sender of the work. Moreover, titles carry the values of writing which cannot be achieved without rebellion against compulsions, rules, and procedures based on reason and logic. As titles form the base of discourse, they have several functions and purposes. According to Mohammad Fikri Al-Jazzar (1989), "the title for a book is like a name for a thing; the book is known, traded, indicated to, and referred to by it. It is a necessity for writing, linguistically and idiomatically" [7].

The title of Kawthar Al-Zo'bi's collection of poems *A Moon's Insinuation* relies on the indicative gap it creates for the recipient. It brings about the recipient's first reception questions and flames his or her heart with a fertile flood of thoughts, allowing the text to be more productive for him. This backfills the gap which emanates from the reader's first perception of the title. In other words, deep titles have deep impacts on the interpretation of texts. They leave paramount influence on the reader's knowledge of the text, which requires conscious reception of its content.

The simplicity in the structure of the collection's title *A Moon's Insinuation* goes hand in hand with the simplicity in the story narrative of the collection's poems. An indicative connection between the title and the text can be clearly observed. The following excerpt is from the poem titled "Overthrowing a Moon" by Kawthar Al-Zo'bi:

"He revives... a wish
In the backyard... of a dream
Constructed by the gasps of merciful death
The contact of two sights
A ray...
Flapping the cloak of a tribe
Which the sun assumed to be one of its mirrors
And so it danced with its transparency" ¹[8]

The text's return to the title revives some contents which preoccupied the mind of the poetess and motivated her use a

¹ All quotations from the poem/s in this article are translated by the authors

narrative voice within the framework of the short story. As a result, the texts are endowed with the legitimacy of being read and interpreted. They are enriched with psychological indications that would elevate their language. The poetess has practiced organized dramatic violence, letting the text be inspired by the narrative relations in her world, and this has allowed insinuation to take place in her mind.

The moon has always occupied a high position in human thinking and has always been associated with meanings of goodness and delight. For some peoples around the world, it was even worshipped, and this has endowed it with the attribute of sacredness. Additionally, in Arabic poetry, and since the pre-Islamic era, the moon has always had an aesthetic value; poets have always likened their beloveds to the moon because it represents life as a whole, and it has always been a subject of fondness in songs. It also stands for hope, while its death signifies the loss of the meaning of life. Moreover, the moon may sometimes be symbolically used by the poet as a special symbol that relates to him.

The title of Al-Zo'bi's collection of poems can be looked at as the other face of the poetic text it represents. It takes an advanced position as it represents an introductory verb which has an initial position and is completed by the text. It also functions as a complement, for it provides the reader with a sentimental glow that overfills the poetess; the spark is in the title, and the blaze is in the text, and this resurrects the ideas once again in the mind of the recipient. An example on this can be found in the following excerpt from Al-Zo'bi's poem titled "the Enigma of the Moon" from the same collection:

"Narrate what you wish from my misguidance
Investigate my traces
I am a limping idea
Whose scope has been broken
The flames of a question
I have ridden the smallest of my wings
So as not to be swallowed by the scope
A small question
That has not become strong
Has clutched to forgetfulness
Summer has not grown on its surface
Nor has bewilderment" [8]

As the title is lexically articulated in the text, it speaks of the indications of the words. In *Lisan A-Arab*, the word "wasas" uncovers the manifestations of the act of insinuation. According to Ibn Manthour (1994), "*waswasa* and *waswas*: the hidden sound of the wind, and *waswas*: the sound of jewelry. *Waswasa*, *wswasatan*, and *wiswasan*. *Waswasa* and *Wiswas*: monologue, and *waswas* is the devil and whatever speaks and suggests evil to you" [9]. Hence, *waswas* is indicatively associated with the hidden sound to clearly connote the sentimental transformations which the self undergoes. Al-Zo'bi explosively articulates:

"I will not tire because of my sins
I have taken the wing of dread
My call has reached the moon
And it has sadly faltered
To attract me more
The night has kneeled down
To dissuade my longing.." [8]

The referential function of the title reveals the inference of seduction and whispering; they both have symbolic significance that overreaches linguistic media, and the connotation produced by them is intellectually and psychologically rich, and it provokes interpretation. Hence, the poetess has succeeded in choosing the appropriate title to speak of the identity of the text and to create indications that are not bound by the context.

Away from the collection's title, in the poems, Kawthar Al-Zo'bi appears as an influencing self; she writes with a spirit that is anxious and deeply conscious of her experience as a feminine self. Her memory is ready for composure as well as

for emotional confession through poetic narration and within the framework of a poem in prose. She is fascinated by dramatic imagination. This has enabled the poetess to compose poetic texts that are full of dreams and the desire to live.

Moving to the poetess Arwa Abutair, in her collection of poems titled *Once upon a Passing by*, the reader comes face to face with a communicative letter which can be deconstructed, reconstructed, and rebuilt. In this letter, the reader can look for an assumed message and an intended recipient. Hence, touching on the threshold of the collection's title with its linguistic construction, *Once upon a Passing by*, the reader finds himself confronting a linguistic structure that requires proficiency in reception and in the completion of the elided linguistic part; what self is it? And what kind of passing by is it? In that sense, interpreting the title has to be accompanied by a reading that unlocks the text's hidden parts and its connotations. In addition to that, the elided parts can possibly be deduced from the signs conveyed by the titles of the poems.

As far as the visionary formation is concerned, the title appears horizontally in the middle of the painting on the collection's cover. It is in bold, and its color is white, which encourages the reader to look for this passing self and to discover the kind of passing that takes place. The name of the poetess appears parallel to the writing of the title, its font is medium in width and size, and it also appears in white. The poetess, thus, shows that there is consistency between this passing self and her fertile feelings. Add to this that the painting on the cover makes reference to the scene of shattering, revolution, and anticipation. It has the color of autumn, and it relates to the scenery of nightfall. In one way or another, it reveals the connotations of the title and of the poetic texts included in the collection, as if the visual scene on the cover has been caused by a dredging emotional windstorm which has left people bewildered and with no identity behind. This windstorm has also left behind a color that predicts arrival and termination. It can be read in reference to the situation of alienation and subjugation which the feminine self-suffers from; the unveiling of the self is, thus, strongly connected to the act of confession which the poetess has practiced in her poetic texts.

The poem titled "Once upon a Passing by," which carries the name of the collection, speaks of an emotional passing by which has had a violent impact on the poetess. In this poem, Abutair (2013) narrates:

"Every night
The protocols of a dream begin
So
I am now with those who
Are inspecting a cradle
Passionately attached to the music of the sun
I am asleep
And they are not awake
We go back to the vision
Whilst the dreams inside us
Are tired.." [10]

The poetess introduces herself as a woman who suffers from the narrowness of reality and the limitedness of dreams. Accordingly, in her discourse, visions intermingle, and dimensions overlap. The creative linguistic dialogue that takes place between the self and the aim of her imagination enables her to come up with a new vision that substitutes the smashed reality.

The titles of the collection's poems fluctuate between Romanticism and Existential Realism. Romanticism can be found in the following texts: "Night and You," "A Whisper of Passion," "Entanglement," "Surprise," "Submissiveness," "Desire," "Lust," "Femininity," and "Confession." As for Existential Realism, it can be found in the following poems: "Questioning," "Secret," "Declaration," "Orbits," "Sequel to Return," and "Look at Me and You will Hear."

Moving to other forms of poetry by female poets exemplifies the fertility of the poetic self and its deep reverberations. The poetic experience of a poetess like Amina Al-Adwan proves to be deeply rooted in modern Jordanian poetry. Ever since the eighties of the previous century, she has constantly issued poetic collections. Additionally, she has composed critical writings and has actively participated in the Jordanian literary movement due to her fertile intellectual and life-relevant experience. Through this experience, Al-Adwan has expressed an artistic vision that clearly distinguishes her poetic texts. The reader of Amina Al-Adwan's works realizes this particularity; death and its incorporeal reflections are clear in her poetry. Visions of sadness are released from her poetry like an ember that ignites the act of reception and

endowing it with a distinguished spark, especially in the light of the contemporary political conditions which keep heating up in the Arab world and which are represented in the creative texts about contemporary Arab individuals. These texts are the result of an anxious self that is searching for solutions for its crisis and is trying to melt its suffering in a creative mold.

Tracing the impact of loss in the poetry of Amina Al-Adwan reveals the manifestations and fragmentations of loss in the deep structure of texts and uncovers the formations of the poetic self. This can be found in Al-Adwan's recently issued collection of poems titled *My Brother Majed, the Memory of Joy*, which has made the poetess' creative experience a special one and has reflected a central side of her suffering on the individual and collective levels.

The poems included in the collection can be divided into two groups: in the first one, the poetess laments her brother Majed, and in the second one, she laments the Arab reality and speaks of the heart-aching contemporary suffering of Gaza, for whose pain many pens have been sharpened and genuine desires for martyrdom and freedom have been shed. The reader of the collection finds himself confronting a self that has been saddened by accumulated griefs and contemporary political conditions which have shifted the text towards readiness through the act of resistance. This act of resistance takes two forms; the first one is the resistance of the self to the act of sadness and to its domination on the happiness of the self, and the second one is the resistance of the group to an occupation that is perched on chests and to arrogance that is extreme in causing pain and suffering. Yet, the two forms of resistance prove to be inseparable from the experience of the poet, which is never away from the griefs of the self. This widens the horizon of suffering; what is greater than the loss of a homeland, the displacement of its people, and the waste of its rights?

As for the poetess Nabila Al-Khatib, in her collection of poems titled *The Spark of the Mind*, she proves to be more successful in representing the flows of the poetic self which extremely represent visions of love and beauty. She also makes these flows among the central points of active power in her poetic text. According to Bassem Al-Khataibeh (2003), "like other Arab poetesses who live in a complicated era, Al-Khatib does not get out of the circle of her femininity and formulation" [11]

The title *The Spark of the Mind* is where the glow of the self can be observed. It describes emotional situations outlined by time using its noisy language. It also uncovers the poetess' intellectual vision and her perspective towards life. In the first place, speaking of the title of the text relates to the text's code and to the relationship between the sender and the recipient. In that sense, the functions of the title complicate according to two levels. According to Mohammad Fikri Al-Jazzar (1989), "On the first level, the title is considered an independent structure which has its own semantic function. On the second one, the semantic productivity of this structure surpasses the limits and starts acting. It does so through intermingling with provoking semantics and through motivating its own productivity" [7].

Based on this, what is indicated by the title is embedded within the folds of the self, and this indication establishes a relationship with reality with all its contradictions. *The Spark of the Mind*, as a nominal clause, signifies the mobility which produces the event, and which is emotionally active. The act of sparking carries a deep psychological indication that reflects the situation of having no feelings, which takes place in the deep recesses of the poetess. This feeling has emerged in a moment of emotional inflammation and creative readiness to express the hidings of the self. As for the word "mind," it stands for the state of intellectual breakdown and alienation from the present moment towards uniting with the visions of the growing self.

This description might apply to many titles of poems in the collection, such as: "Uniqueness," "Worship," "Formation," "Refusal," "Storm," "Longing," "Thirst," "Hearts," "Soliloquy," "Disappointment," "Observation," and "Alienation." As these titles signify sadness, they intersect with the content of the text that has already transferred the glow of the self to the recipient. This makes these titles highly indicative; they fertilize the text with thorough intellectual contents. In the poem titled "Disappointment," Nabila Al-Khatib (2004) stipulates:

".... And I asked myself to settle down
I swear by God
I have kept company of a fire
And my heart has flapped out of merriness
And fled...
Closeness has only increased my loss
And striving has only increased
My defeat!" [12]

The discourse of the self speaks of a clear state of inability and collapse, which is inflamed by its emotional nature and by its going too far in facing “the other” who carries painful loss. Additionally, the contradictory dualism between the I and the other on the virtual level in the text is a vivid representation of birth through death; loss and defeat are a preface to the reemergence of visions of life.

The titles of poems can transform into fertile spaces which move from what is partial to what is comprehensive. They represent a textual reference that can shape reality with positive values, face the domination of time, and necessitate getting rid of it. This can be found in titles indicating time, such as: Calendar, Night, The Painting, Tattoo, Waiting, Memory, Betrayal, A Spell of Absence, Maze, Departure,.... etc.. As all these titles speak of a severe feeling of negativity in the present time, the possibility of reconciliation with the other is negated in them. This yields to a change in the direction of such texts, for they start heading towards the warmth of a fertile and timely mature memory to equip the self with its productive existence as in Al-Khatib’s poem “Worship”:

“Love in my methodology
Is worship
The first beat is
Birth
And sleeplessness in the last third of the night
Is like the Tahajjud prayer” [12]

This internal setting out in the movement of the delicate self allows it to overcome its griefs. It also enables the self to express its tendency towards supreme love which it embraces in its recesses and to spontaneously speak of the flow of feminine feelings. This offers the self a chance to get rid of its sins. It also equips the poetess’ voice with the attribute of a devout hermit in the niche of love and the attribute of someone who has a dreamy vision and is searching for life away from the complications of reality. This goes in hand with “The Spark” poem, which, according to Azmi Al-Salhi (2004), “is based on condensing the poetic experience with indications, lightning visions, and concise images the moment it comes across the mind”[13].

Moving to Maha Al-Otoom, the title of her poetic collection, *Half of Her Is Lilac*, functions as a very important textual threshold for the reader; it invites the reader to question the poetess’ discourse as well as her indicative declaration which is embedded in the title and is formed in a visual sentence that can be interpreted. This takes the recipient’s imagination to a wide space of sentimental and visual excitement. It also paves the way to a continuous emotional narrative.

In fact, the title of the collection, *Half of Her Is Lilac*, forms a linguistic expression of existential and mobile becomingness. This becomingness is scattered in the space of the dreamy female with all her sufi dimensions and her amorous anxiety in a present time whose incidents are far away from the beautiful past. In that sense, the title has different functions, which makes it more active in producing significations, specifically in foregrounding the poetic nature of the language. According to Bassam Qattous (2001), the title “has become part of the textual strategy; it plays a role in the formation of the poetic language, not as a complement or a signifier of it, but as a mark that relates to the text through relationships of communication and disconnection”. [14]. The collection’s title, hence, is induced with fertile philosophical and poetic contemplations which fill the gaps of life and allow for creativity and signification. Moreover, the collection’s cover grants the reader’s vision with love for the colour that is related to the female’s spirit and to her desire to live as the symbol and everlasting source of fertility.

Through the title of her collection *Leaves on the Beach of Flowers*, the poetess Hikmat Al-Azzeh encourages the recipient to search for the narrating self and to uncover its troublesome intellectual complications. The name of the poetess appears on the cover parallel to the title of the collection, its font is medium in width and size, and its color is black. In such a way, the poetess voices the alienation of the self from reality and expresses the disharmony between this passing self and its broken reality. The painting on the cover refers to nature. It is distinguished by its high level of harmony, and the pink color in it is connected to a fertile space, reflecting emotional consistency and sentimental explosion. This, in a way, simultaneously exemplifies the indications of the title and the poetic texts, as if the visual scene on the cover has resulted from a sweeping tempest that has produced emotional poems with artistic indications of alienation and subjugation the feminine self-suffers from. Hence, the uncovering of the self is strongly connected to the space of speaking up which the poetess experienced in her poetic texts.

The poem titled “You, Poetess,” tops the collection’s poems. It uncovers an emotional passing that has left stormy traces in the poetess’s self as she stipulates:

“You, poetess

You're a scattered story

Slow down if dusk takes a long time

These fields have harmonized

For a nearby miracle

Wait for the clouds in the sky, poetess!!

And feel the pulse of this roaring life!!" [15]

The poems of the collection fluctuate between being romantic (such as in the case of "You, Poetess," "Night and Poetry," "Purity," "Bride," "Beauty," "Love," "Moon," being directly national and of a declamatory nature (such as in the following poems: "Hanged on the Breast of the Camp," "The Countries of Arabs are my Homelands," "Home of Splendor," "The Visit to Full Brother Sudan," "The Arabic Language," "I Beg Your Pardon, Samih Al-Qassem," "Awaiting") being national with an emotional dimension ("A Visit to Kerak," "On Independence Day," "Homes,") being humane with a deep intellectual feature ("Existence," "My Doctor," "My Daughter" "The Greatness of a Child," "The Mother," "Rebellion," "Fairouz," "A Call,") and being autobiographical in nature, where the poetess would recall her dreams and her childhood ("Purity," "Ambition," "Homes," "Thanks to Him," "My Tales," and "Friendship").

3 The Poetic Nature of Suffering and the Expression of Feminine Self

Poetic texts play an important role in expressing the poetic experience of women and voicing their fiery conscience in a textual structure that is distinguished by honesty of feelings and flow of emotions, especially when the poem deals with one subject only; the voice of the self becomes clearer and more effective on others. According to Lasel Krumbi (1986), "a significant experience is the one in which nothing enters by chance. On the contrary, every part of it is compatible and is connected to the other parts" [16]. This can be found in the poem titled "Peace Be Upon You," in which poetess Nabila Al-Khatib (2004) laments the death of her father and ecstatically unites with nature as she stipulates:

"You, lover of jujube

And crape myrtle...

And the chandeliers of grape leaves...

How can flowers

Spread their scent

Without your fragrance?!" [12]

Poetess Shahla Al-Kayyali is considered by Al-Khataibeh (2003) to be "the poetess of a fiery conscience and a jumpy self which bleeds the kind of poetry that nurtures the spirit of rejuvenation and rise in society and ignites the determination to challenge and to be optimistic despite the thick wounds. Hence, Al-Kayyali's sentimental poetry is a mix of the concerns of the nation and the pains of a self that is tormented by years and ravaged by days" [11]. Commenting on the title of Shahla Al-Kayyali's collection *My Face Over There*, Al-Khataibeh remarks that it immortalizes "this renewed nostalgia to the homeland and paints a smile of hope for reunion and for meeting with family after liberation. It is a major pillar from the pillars of her poetry in this collection" [11]. For critic Osama Yousef Shihab (2000), what distinguishes the poetry of Shahla Al-Kayyali is its continuous lamentation of the homeland. This lamentation shows in her expression of hope, dignity, and the greatest bereavement, the homeland's fall. Because of this, she is "the poetess of challenge, resilience, and optimism... and hence, the homeland for Shahla is a symbol of struggle and dream"[17].

In Shahla Al-Kayyali's elegy, grief is condensed; the discourse of death is a genuine phenomenon that derives from the essence of her poetic text, reflecting her personal defeat and her national ambitions. Furthermore, the impacts of romanticism and other pessimist philosophies show in her poetry as they contribute to activating her fiery griefs. This can be seen, for example, in the poetess's lamentation of her sister Najwa, who died and was buried in the city of Lod in Palestine prior to the Israeli occupation. On this, Al-Kayyali (1997) narrates:

"The face of the sky is barren

And hopes are a cloud that is stabbed in the waist

And visions, oh visions

Are pure ashes stuck in memory

Oh dust of our life, grant us another step

And embrace our wound

Which extends to the Hereafter” [18]

The individual loss may also unite with the suffering of the destroyed place, which seeks to be inspired by poetry to justify reality and predict the future. In Al-Kayyali’s lamentation of Arar, the place, represented by Qana, proves to be wounded. It records its suffering from the memory of years. On this, Al-Kayyali (1997) says:

“And Qana overlooks

Inspired by poets on the day of manifestation

And (Arar) carries the child and goes along

He writes the last hemistich

In the Mu’allaqa of convoys

And answers all the questions” [18]

The fact that Arar has written the last hemistich of the Mu’allaqa and has answered all the questions is a clear confession of his poetic presence, his revolutionary thinking, and the credibility of the predictions he recorded in his poetry.

In the collection of poems titled *My Brother Majed, the Memory of Joy* by Amina Al-Adwan (2015), the poetess deviates from the traditional and dominant method of lamenting in poetry, where the lamenter would recall the deeds of the deceased and cry over his loss. What Al-Adwan does is that she allows nature to share her sadness, bringing us face to face with a romantic grief that is mixed with the reality of loss and suffering. In her lamentation of her brother Majed, she narrates:

“Majed:

Tears fall

On a disappearing sun

The trees of the house have left

Creatures no longer find their names

Houses have lost their addresses

The one horizon has turned into a hole

Birds no longer find their nests

Runaway trees...cry

And wings migrate” [19]

In the poetry of Al-Adwan, there is certainly a shift towards existential thinking that is marked by sadness. There is also an attempt to understand reality through smelting it in a text that depicts a fascinating vision of reality. The poetess, thus, comes up with new methods to express her thoughts. She says in her lamentation of Majed:

“Majed:

The breeze of fresh air

Are these poplar trees?

Or Majed,

Staying, and not leaving?

Or are these birds circulating around him

Where they would find their nests?

Or is it a purity that recalls water springs,

A light that resides,

A morning that distributes its bread to me” [19]

Amina Al-Adwan, thus, has deviated from the traditional notion of elegy used by old critics, which is based on

representing the material traits of the deceased and using ready molds for lamenting them. Instead, she has summoned the ethical values, avoided using material metaphors, and touched on the essence of the elegy, arousing the soul's immanent feelings and expressing its deep pains.

4 Conclusions

For a follower of the poetic production in Jordan, the sad tone in the poetic collections of poems by male and female poets is clear enough. Death has become part of the contemporary poetic discourse as poets have become aware of the serious political conditions which are related to the case of social loss in its two dimensions, the material and the moral one. The successive defeats of the nation have created a fertile environment for its increased griefs. In the self-discovery journey, the poetry of creative female poets in Jordan recalls the memories that have been destroyed by reality. This necessitates giving prominence to the creative self and being aware of its quest to embody its desires and feelings and to attract readers. Through preoccupying readers with textual indications, the narrative self maintains its dominance in quick sparkles.

It may be said that femininity can get rid of some of its components to adopt some of the burdens of reality and to retrieve its objective effectiveness. This happens within an emotional openness revealing a methodological vision in which the indications of pictorial sets become clear and function as indicative and expressive structures. The central point in the poems under discussion relies on deconstructing and reconstructing the dominant elements of connection through foregrounding the visions that elevated these poems in their formation and expression and enabled them to speak transparently. It is the foregrounding of these visions that has charged the texts with expressive and dynamic energy which connects with the recipient at times and disconnects from him some other times through mental references which are strongly related to the text. Despite the brevity and condensation of most of these poems, the feminine self in them proves to be expressive of its feelings and generative of special pictures.

All the female poets included in the study are united by their sentimental condition. The other which they create takes the form of a dream that embraces nature, a place where life exists with all its contradictions and where the ecstasy of existence and the interfusion of femininity meet. In the poetry of these female poets, femininity is never completed without "the other" who possesses an internal and immortal love for creatures, bringing life to the body of the text. It is noted that the female poets resort to the other seeking protection, and this is an instinctive and eternal duality (male and female). The woman, thus, has expressed her feelings and has breathed through poetry. She has been attracted to and by the nature she, as a creative woman, has been raised.

The recipient of the creative poetry by female poets in Jordan can feel the particularity of the creative feminine self and its completely different vision from the one reflected in texts by male poets, noting that the vision in male poets yields from social reality and inherited traditions and has nothing to do with the way lovers feel nor with their desire to love freely.

The poems under discussion demonstrate the poetesses' great ability to choose perfect titles for their poems, fulfilling parallel elements on the artistic level through following the strategy of ellipsis. This takes indications to wider fields and provides the text with a clear narrative succession in which the unspoken is uttered. Ultimately, the strategy is reinforced by ways of interpretation, and the poetic discourse is shifted away from stereotypical attitudes to an aesthetic formation of meaning that celebrates language and effectively subdues the requirements of a female.

Conflicts of Interest Statement

The authors certify that they have NO affiliations with or involvement in any organization or entity with any financial interest (such as honoraria; educational grants; participation in speakers' bureaus; membership, employment, consultancies, stock ownership, or other equity interest; and expert testimony or patent-licensing arrangements), or non-financial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in this manuscript.

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