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Basrah Heritage Center

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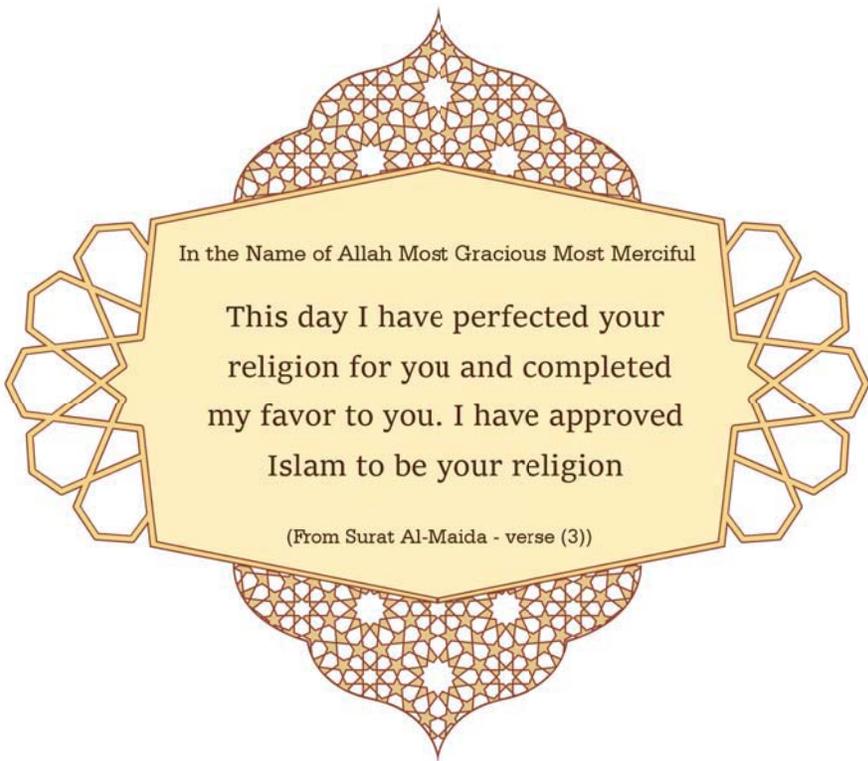
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In the Name of Allah Most Gracious Most Merciful

This day I have perfected your
religion for you and completed
my favor to you. I have approved
Islam to be your religion

(From Surat Al-Maida - verse (3))

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1- The paper should cope with the interests and goals of the journal(Basrah Heritage issues).

2- Research papers or studies to be published should strictly be according to the globally-agreed- on standards.

3- The paper should be printed on (A4). Three copies and a (CD) having ,approximately, 5000-10000 words using simplified Arabic or Times New Roman font and in pagination should be delivered to the Journal Editor in Chief.

4- An abstract in Arabic or English, not exceeding one page,150 words, with the research title, should be delivered with the paper.

5- The front page should have the title, the name of the researcher/researchers, occupation, address, telephone number and email. Name(s) of the researcher / researchers in the context should be avoided.

6- All sources used in the research paper should be fully documented in the endnotes, taking cognizance of the

common scientific procedures in documentation including the title of the book, editor, publisher, publication place, version number, publication year and page numbers. Such procedure is used in the first reference to the source. But if it is used again, documentation should include only the title of the book and the page number.

7- In the case of having foreign sources, there should be a bibliography apart from the Arabic one, and such books and researches should be alphabetically ordered.

8- Printing all tables, pictures, graphs and charts on attached papers, and making an allusion to their sources at the bottom of the caption. There should be a reference to them in the context.

9- Attaching the curriculum vitae. If the researcher contributes to the journal for the first time, it is necessary to manifest whether the research paper was submitted to a conference or a symposium for publication or not. There should be an indication to the sponsor of the project, scientific or nonscientific, if any.

10- The research paper presented should never have been published before, or submitted to any means of

publication.

11- The ideas contained in the research paper manifest the viewpoints of the researchers themselves; it is not necessary that they come in line with the general policy of the Journal. The research papers arrangement is subject to technical priorities.

12- All research papers are exposed to confidential revision to secure their reliability for publication. No research paper would be returned to researchers, whether they are approved or not. The publication procedures are as follows:

a: The researcher should be notified to deliver the research paper for publication in a two-week period maximally from the time of submission.

b: The researchers whose papers are approved are notified of the expected date of publication.

c: The papers to be rephrased or those that require any modification, before publication, would be sent back to the respective researchers together with the notes to be prepared for final publication.

d: Notifying the researchers whose research papers are

not approved; it is not necessary to state the whys and wherefores of the disapproval.

e: Research papers to be published are only those given consent by experts in the field.

f. The researcher would be bestowed a copy of the journal in which the research paper is published, together with a financial reward.

13. Priority in publication is dictated by the following:

a. Research papers delivered in conferences or symposiums held by Basra heritage Center.

b. The date of receiving the research papers concerned by the Editor-in-Chief of the journal.

c. The date of submitting the research papers after carrying out the required modifications.

d. Diversifying research papers topics as much as possible.

14. Research papers should be emailed to the Center's main office location:

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Opening Address

Heritage as a subject turns over to a number of identifications including time, place, movement, interaction, product, challenges, etc. Heritage, in fact, is something tangible that recounts the movement of a certain nation across a previously specific time, translating its movement, effectiveness and cultural and intellectual interattraction, and shaping its strength and status among other nations.

It is interesting to note that young people represent a renewable and glowing energy. Nations in effect are directed by the energy of their youth and the wisdom of their older people. In this respect, heritage is considered to be a latent energy and a radiant ember. In case the two energies of youth and heritage are united, what is the expected result? How could the two energies be united?

Ignoring heritage, to be sure, leads to very negative consequences. Hence, relatively newly-formed nations are working hard to investigate their heritage and seek to build

it up. For us as a nation with deep-rooted and ingrained heritage, we need to reconsider our heritage due to our long history, together with the influence of all this on future generations.

There exist two strategies to encounter cultural invasion. First, the nation's consciousness and understanding of their heritage; second, activating this heritage, benefitting from it, and acquainting others with it. In doing so, any cultural invasion would inevitably be fended off.

The following are some aspects of our nation's intellectual richness:

1. The huge number of manuscripts, on various intellectual and cultural fields, where many of their unique and rare copies are regrettably retained in Western cultural institutions (in England, Germany, France, Italy, etc).

2. The engagement of the West in studying the Oriental heritage seriously with the aim of disclosing its treasures and then benefitting from it.

3. Since the 17th Century, the West tended to establish educational departments, centers and institutions that

teach Arabic language and literature. Since then, a large number of famous literary figures such as Leo Tolstoy, de Saussure, Chomsky and others began to make use of Arabic heritage.

Such keen knowledge of heritage in general and Arabic heritage in particular is but a testimony of its inherent power. This power, together with that of the young people can lead to noticeable consequences.

We are therefore so proud to issue No. 7, 2019, of Basrah Heritage bulletin. Hopefully, teaching staff members, men of letters, postgraduate students, in various human fields, would find in the research papers published in this issue the sort of knowledge they need, specifically on Basra heritage.

Our deep thanks go to all academic contributors whose research work has helped to enrich our refereed bulletin. It is worth mentioning that our bulletin is moving forward to get academically top classification indexes on the Arab, Islamic and international levels.

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Wada'e, a Poem by Hussain Abdul Latif:

a Critical Study

قصيدة (ودائع) للشاعر حسين عبداللطيف
مقاربة نقدية

by

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Abstract

This research paper seeks to study and analyze Hussain Abdul Latif's poem entitled Wada'e (consignments), focusing on the poet's style especially in constructing his poetic language. It deals with the various artistic aspects of the poem including meanings, structures, intertextuality, quoting, insertion, using myths and symbols, together with the use of vocabulary and its different referents.

ملخصُ البحث

يتناول البحث قصيدة (ودائع) للشاعر البصريّ (حسين عبداللطيف)، ويدرسها محلاً أسلوب الشاعر في بناء لغته الشعرية، مع الوقوف عند الجوانب الفنية في هذه القصيدة، وهي: المعاني، والتراكيب، والتناص، والاقْتباس والتضمين، واستخدام الأسطورة والرمز، وما تؤدي إليه المفردات اللغوية من الدلالات المختلفة.

Wada'e (consignments) By Hussain Abdul Latif

Carry our wheat and scatter it
in the lowlands of villages.
Repeat not your speech
or retreat.
What happened before
won't be restored.
A dead hoopoe,
In the closet
inside clothes.
A flower ... dusty photos
and ... finds.
Remove not the veil
from the finds of memory.
For years, we together stall
the waves of craving.
And waves stall them, too!
Do you remember?
Our danel bread?
We both were sad.

The hand of waiting betrayed us,
while the sun was spilling its egg
and pouring the milk of daytime!
How many daytimes have passed
And how many have come?
You and I are the only ones withdrawn
under its mercy.
Winds are not content, said Time.
Help yourself as
"Nothing in the sidewalk of roses answers."
Help yourself
"Would you restore greenness to the soul?"
I don't like you lying and claiming
Until I share your beliefs ..
Can fire live with no tamarisks?
Can wings flutter featherless?
What a wonderful fancy
that mounts roads ..!
The cock of winds refers not
to a broken wing and a hand ...

I will complain of a hand
under whose pressure
The barbeen of my waist
Was almost broken while trying
to hide winter.
At door was winter
My blood mere drops.
The gathering of puppies
lick the trace!
Open the door then,
Or send rain,
So we could grant greenness to trees,
And gain fruits.

1. Introduction

Hussain Abdul Latif is a Basri modernist poet who had a noticeably distinctive style and poetic expression. He based his poetic experience on continuous experimentation, deep awareness, and modernity. Yet, his link with the Arabic heritage, mainly literature and standard Arabic, has been strong. He also used to make use of everyday concerns, local expressions and images, together with life worries and grievances.

Critics paid due attention to the elements of sadness⁽¹⁾ that have haunted, left their impact in his poetry, motivated him to write, and represented a refuge for him whenever he faced unfavorable conditions in his life. One critic says that "After hard work, Abdul Latif's poems reflect his poetic awareness and unfathom his innermost feelings independently. This is due to the influence of reality on his stricken personal life ..."⁽²⁾ Dr. Hatem Al-Sager says that Hussain has been unique in his poetic tendencies, hence it is hard to classify him within a specific generation. In this respect, the liveliness of his poems puts him outside the

generation of the 1960s. In fact, the sort of music he uses makes him different until he shifted to the prose poem ...⁽³⁾

The poem under study, entitled Wada'e (consignments) is published in Al-Aqlam Magazine (1992). The poem bears much of his poetic awareness, his personal knowledge, together with his private agonies, suffering, and visions. The paper is also an attempt to tackle these aspects.

2. A Look into the Content of the Poem

This poetic text starts with an address directed to a woman - possibly Ishtar, Shahrazad, the goddess of poetry, or an imaginary woman. The poet himself was surprised by the ability of Imagination to create wonders. Expressing this he said later on in this poem:

**What a wonderful fancy
that mounts roads ...**

He requests this addressed lady to carry the wheat and disperse it in the lowlands of the villages. This is a reference to burying seeds under the soil so that they might grow one day. Moreover, these seeds could represent the secrets he would like to bury and then conceal from others. This goes in

agreement with the title of the poem, as consignments are retained somewhere away from others' observations. This is also applicable to the seeds of wheat as they represent the threshing floor and also secrets of life.

Then he requests the addressed girl not to repeat the speech. Here, one can observe passive intertextuality with a statement attributed to Imam Ali bin abi Taleb, namely "discourse would definitely run out in case it is not repeated."⁽⁴⁾ In this respect, Abdul Latif states that repeating any discourse (speech) is useless. Thus, the poet tends to use paronomasia between the two verbs **تعيدى** (to repeat) and **تعودى** (to come back)-- an indicator of his linguistic propriety and spontaneity. It is also a proof that his connection with cultural heritage is close. In another example, the poet has summed up, so abruptly, the meaning intended by the traditional poet who said:

**O self be sad
As happened what you have
been careful of.**⁽⁵⁾

His use of "dead hoopoe" may symbolize an informer

who is devoid of life and emotions, therefore representing a symbol for the helpless educated person. The dusty photos, the flower, and the finds are but old dispersed things covered by dust as memories that cause complete sadness are painful. He then describes a severe struggle with the waves of nostalgia that haunt the mind, and so they become inescapable. The word زؤان refers to decayed black wheat that cannot be a palatable food. ⁽⁶⁾

Abdul Latif's poetic expression "Do you remember our black wheat? ... We both were sad." brings to memory As-Sayyab's lines: "Do you remember? Remember? Happy were we and content of those sad stories." ⁽⁷⁾ As-Sayyab gathered his requests of remembrance, bread and sadness; so did Abdul Latif, as he used to read As-Sayyab's poems with high interest and fondness. He has been always under the influence of As-Sayyab's poetry employing similar words and method.

He then utilizes the reckless and impetuous woman as a metaphor for the sun as she undertakes unusual things: she, for instance, breaks up the egg and pours out its liquid.

She also spills the milk of daytime. These examples are a metonymy of the intense brightness of the sun rays and also the beauty of sunrise that brings delight and comfort for other people and not for the poet and the lady he is addressing. These last two do not recognize the beauty of daytime. In fact, they are rather afraid of the passing of days, so they fall back and live a totally solitary and useless life.

In his line

How many daytimes have passed

And how many have come?

Abdul Latif uses a rhetorical device where a specific word (here **نهار** , daytime) is repeated two times at the beginning and end of the line. ⁽⁸⁾ This adds a tone of beauty, glamour, and fine order, thus making the line structurally potent and musically elegant.

The poet uses the expression **مالئي نفسك**. In Lisan Al-Arab Arabic Dictionary, the Arabic word **ملا** means 'to meet' or 'to support' ⁽⁹⁾. Here, the poet urges the young lady addressed to be courageous enough and patient, and not to be weak due to frustration. To justify such a request,

the poet cites a popular saying including the meaning of continuous vitality and rigor of the soul irrespective of old age. He raises this question: "Can you restore greenness to the soul?", where 'greenness' refers to lasting liveliness. The question, however, fills despair in the heart of the poet as there is nothing but patience, strong determination and solid will.

In this poem, the poet uses an expression put between two brackets indicating that it is a quote:

No body in the sidewalk of roses answers

Originally, this line is a title of a novel by the Algerian novelist Malek Haddad. ⁽¹⁰⁾ Abdul Latif quotes the title with a slight change. By the way, the novel is replete with the fragrance of memories and pains of defeat, something that the poet has found harmonious with the content of his text. This is a lucid indicator of his broad education and various sources he used to benefit from.

In the following line

I do not like you lying and claiming

Until I share your belief,

Abdul Latif uses the conjunction **أو** to mean 'until'-- a peculiar usage of the word! ⁽¹¹⁾ The poet also uses the word **طرفاء** in his expression on the ignition of fire. It is a herb used to set out fire especially in the marshes area, southern part of Iraq. The poet has probably picked the word out when he was working as a teacher in a school there.

The poet then hints at the winds that are linked to the cock saying "the cock of the wind." The cock is both reckless and impetuous and is characterized by briskness and vigor. So is the wind as when it blows heavily, it would be destructive. The poet says in this respect

**The cock of winds refers not
To a broken wing.**

Another word of widespread use in southern Iraq is **barbeen**, used in this poem. This word refers to a vegetable which is mellow and soft; it is eaten with meals. The word generally points to pliancy and softness. When he says in this poem that his waist "was about to be broken", he really means his weakness and inability to endure his personal circumstances and bitter reality. It is believed that "poetry is

neither logical nor against logic simultaneously. It does not deal with thought, but rather with something else with all the human conscious components while in a certain state of tension".⁽¹²⁾

His use of حشد الجراء (gathering of puppies) is a metonymy of the large number of intruders. At the end of his poem, the poet calls for seizing life opportunities, hopefully to restore to trees their life through green color, then follows the possibility of picking sought-after fruits. One critic states that

Abdul Latif's use of popular slangy words is one of his distinctive stylistic features. Some of these words come down from a linguistically standard origin and rigorous roots. With time and succession of generations, these terms have turned to be part of colloquial language ...⁽¹³⁾

At the end of the poem, he says "Send rain." In this manner, the poet transmigrates the state of a person who has been exposed to barrenness and drought. Due to this, he turns to the goddess of poetry praying for rain, wishing for acceptance, and then implementing the looked-after

desire that leads to richness and subsistence.

Khaled Khudhayyer Al-Salihy maintains that the addressed lady in this poem is Ishtar that caused Tammuz to be a hostage in the Other World. He states that Hussain Abdul Latif follows up the myth right from the beginning. His use of "a dead hoopoe" and "dusty flower and photos" indicate that all these elements suffer from death as long as they are in a closet. Then comes development accompanied by sacrifice " ... and my blood is only drops." ⁽¹⁴⁾ He connects rain with a new life:

**Send the rain so we could
grant greenness to trees.
And then get fruits ...**

Answering a question on the language transformations in his poems, Abdul Latif explains :

**Every poem and every anthology imposes its own
language,
style, and expression. I did not violate the wide-spread
uses
of language; maneuvering, if any, may happen at the**

margins

**only. Besides, the poet always attempts to experiment
new**

**horizons and methods, benefitting from his memory,
the**

**knowledge he has acquired, intertextuality, and
practical**

experiences. ⁽¹⁵⁾

It is therefore concluded that “the poet describes himself as someone who lives in a merciless reality. Nothing attracts him except poetry, so he invites us to enter with him the maze of the desolate person; that maze prompted inside him a more truthful world in its freedom and liberation.” ⁽¹⁶⁾

3. The Beauty of Rhythm

In this poem, Abdul Latif uses Al-Mutadarek meter **فاعلن**. Yet, he does not stick literally to such a foot. Instead, he uses a number of variations that add aesthetic features to the poetic text and also reflect the rich experience of the poet. Abdul Latif’s poem thus is away from the rigid form and strict traditions.

For the rhyme used, the most aesthetic point in this regard is that the poet does not stick to it literally, nor does he ignore it completely. He, in fact, tackles rhyme in a delicate manner through a beautiful poetic language, spontaneous expressions, and skillful choice of poetic diction. The poet also makes use of the sounds of Arabic language in a way highlighting his adroitness and proficiency expressed in well-done suggestions and references. The following table (in Arabic) shows how rhyme is used in various places in the poem:

القرى	الثياب	سنين	الانتظار	يجيب	كان	لقى	جناح	الشتاء
القهقري	النقاب	الحنين	النهار	عجيب	زؤآن	الطرقا	الرياح	الجراء
قد جرى	الباب	تذكرين	الشار	اللذان	لا	يشير		
قد جرى	حزين	قابعان	كسير	الزمان				
الاثرا	تدعين							
المطرا	ما ترين							
الشجرا								
الاخضرا								

This bunch-like rhyme embraces a harmony of language sounds. The resonance of rhyme creates in the recipient's hearing or imagination some sort of interplay with the poetic text and then goes into its internal world - the internal rhythm of the text. The reader, therefore, needs to reread to ponder such a spider's network especially the sounds employed, contents and references. This copes with the idea that "arts in general represent the spiritual nutrition that reflect the rich springs of life we live."⁽¹⁷⁾

4. Repetition

This is a stylistic characteristic that can be easily observed in the poem. The poet tends to repeat some words or expressions, coupled sometimes with some changes. This repetition motivates readers to think over the meaning intended that the poet seems to emphasize or to add aesthetic features to his poetic text. Poetess Nazek Al-Mala'eka says that "repetition represents an insistence on an important aspect in a certain expression highlighted by the poet."⁽¹⁸⁾ She adds that "repetition sheds light on a sensitive point in the expression used and uncovers the speaker's care

for it. It has therefore a psychologically important meaning that is useful to the literary critic who studies the literary work and analyzes the author's psychological state."⁽¹⁹⁾

For example, the letter *ر* (equal to r) has been repeated noticeably in the poem, calling for contemplation. This letter comes out of the mouth in a regressive way by the tongue. It seems that the letter repeats itself when it is spoken accompanied with a state of vibration, succession and disarrangement. What this suggests is worry and unsettlement. The words having the letter *ر* in the poem are 40 in number forming a high percentage of the total number of the words of the poem which are 150. Such high percentage should indicate the loss of reassurance followed by a feeling of failure and frustration.

Abdul Latif has innovated some linguistic structures - a clear testimony of his skill and linguistic ability. A few examples are: "the finds of memory," "the waves of craving," "the hand of waiting," "the milk of daytime," "the cock of winds," "the barbeen of the waist," etc. This refers to his command of diction, his linguistic freedom, deep

imagination, and continuous search to cope with the requirements of modernism.

5. Signs and Symbols

Having finished pondering the poem and commenting on its components, one may raise this question: what are the poet's objectives and intentions out of the allusions and symbols used? Let's look first at the following table that shows some expressions and their possible meanings:

Expressions	Meanings and Symbols
He carried wheat and spread it	Reconstructing life in a new manner
What occurred has taken place. That's it.	What we were afraid of happened. Also, it is useless to think of the past.
A dead hoopoe	Prohibited thoughts and information that cannot be outspoken.
زؤان bread	Life hardships

Spilling the water of the egg and milk.	The inconsiderate action and reality destruction
Support yourself	The necessity of patience in the face of despair and frustration.
Would you restore freshness for the soul?	There is despair of restoring liveliness of the soul.
The cock of winds	A pack of coming thoughts
Vehemence of the hand that bombs the barbeen of the waist.	Elements of political, social, and economic oppression and subdual.
The gathering of puppies.	The lurking hypocrites
Send rain.	A request for optimism and hope.

7. Conclusion

This poem links the personal anxiety incarnated in the painful memories with the hope for a life full of happiness and dreams, often disappointing, that haunt the poet's

imagination. The poem has been drawn up in a style that creates a harmony between the beauty of the poetic language, employing its various characteristics, and the depth of meaning. He also tends to make use of traditional words together with those emanating from reality. All these components are united in a skillful manner to form this condensed poetic text with its manifold semantic suggestions. The poet has used some linguistic and rhetorical devices such as paronomasia, intertextuality, quoting, repetition, symbolism, myths, etc. The aim is to draw the recipient's attention, fathom the hidden treasures, and explore its secrets and mysteries.

Endnotes

1. See Basreatha Magazine (in Arabic), 19 August, 2014 (a special supplement on late poet Hussain Abdul Latif; Andaleed Al-Asa (The Nightingale of Grief) in Arabic, by Najah A. Raheem, the Lebanon, 2017; Basra Heritage Bulletin, No. 1, 2017, pp. 133-173; Dhakirat Al-Basra supplement (Memory of Basra), in Arabic, No. 11, August, 2014 (a special supplement on late poet Hussain Abdul Latif).
2. Andaleeb Al-Asa, p. 8.
3. Dhakirat Al-Basra supplement, No. 11, 2014.
4. The Pillar of the Merit and Arts of Poetry (in Arabic), 1/198.
5. See Al-Shi'r wal Shu'ra' (in Arabic) (Poetry and Poets) by ibn Qutaiba, 1/202; the line is by the pre-Islamic poet Aws bin Hajar.
6. Al-Waseet Dictionary (in Arabic), 1/387.
7. The Complete Poetic Works of As-Sayyab, 1/231.
8. See *حسن التوسل الى صناعة الترسيل* (Gracefulness of Supplication to the Manufacture of the Art of Letter Writing), p. 214.
9. See Lisan Al-Arab (in Arabic) (The Language of Arabs), entry *ملا* (to support), 4/3763.
10. Malek Haddad (1927-1978), a well-known Algerian poet and novelist.
11. See The Collector of Arabic Lessons (in Arabic), 2/299.
12. The Creative Experience (in Arabic), p. 31
13. Heritage of Basra Bulletin, No. 1, 2017, p. 148.
14. See Alnoor Center for Studies. www.alnoor.se/article.asp?id
15. Al-Aqlam Magazine, Baghdad, No.1, 2011, p. 182.

16. Andaleeb Al-Asa, pp. 104-105.
17. Understanding of Understanding: an Introduction to Hermeneutics (in Arabic), p. 53.
18. Issues of Contemporary Poetry (in Arabic), p. 276.

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* Hussain Abdul Latif has issued six poetry anthologies.

Appendix (The Original Text in Arabic)

إحملي قمحنا .. وانثريه
في وهاد القرى
لا تُعيدى الكلام
أو تعودى بنا القهقرى
فالذي كان .. كان
والذي قد جرى ..
قد جرى
هدهد
ميت ..
في الخزانة
بين الثياب
وردة ..
وتصاوير مغبرة ..
لقى
لا تزيجي النقب
عن لقي الذاكرة.
من سنين
وكلانا
يماطل موج الحنين
ويماطله الموج ..
لو تذكرين

خبزنا من زؤان
وكلانا .. حزين
ليد الإنتظار
أسلمتنا يد الإنتظار
بينما الشمس تسفح بيضتها
وتريق حليب النهار
- كم نهار مضي
وأتى
من نهار
والوحيدان نحن، اللذان
تحت رحمته ..
قابعان
لا قناعة للريح قال الزمان.
مالئي نفسك ..
«ليس من أحدٍ في رصيف الزهور يُجيب»
مالئي نفسك ..
هل تعيدون للروح خضرتها!
لا أحبك كاذبة تدّعين
أو أرى .. ما ترين :
أيُّ نارٍ تعيش
دون طرفاء، ما من جناح
- أيقوم الجناح
دون ريش!

يا لهذا الخيال العجيب
يمتطي الطرقا ..
إنّ ديك الرّياح
لا يُشير
لجناح كسير
ويدٍ ...
- سوف أشكو يداً
كاد برينُّ خصريّ أن ينقصف
تحت وطأتها ..
وهو يطوي ..
الشتاء
على الباب كان الشتاء
ودمي قطرات ..
إنّ حشد الجراء
يلعق الأثرا
فافتحي الباب
أو
فارسلي المطرا
علّنا نمح الشّجرا
لونه الأخضر
ونال الثار.

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