

From Tears of Surrender to Anthems of Defiance: Assadi's Poetic Triumph over Al-Jazzar in the Legacy of Adab al- Mu'āraḍah

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Abstract

This article aligns with the tradition of Adab al-mu'araḍah (opposition poetry), a significant genre in Arabic literature that fosters poetic dialogue through imitation, innovation, and critique. Originating in classical Arabic poetry, Adab al-Mu'araḍah has been shaped by pioneers such as al-Mutanabbī, al-Buḥturī, and al-Ma'arri, who elevated the form by engaging with their contemporaries' works. In modern times, poets like Ahmed Shawqī, Ḥāfiẓ Ibrāhīm, Mustafā Al-Jazzār, and Naseem Assadi have revitalized this tradition, addressing contemporary social and political issues while preserving its classical roots. This study focuses on two contemporary contributions to Adab al-Mu'araḍah: Al-Jazzār's "Wipe Your Tears and Retreat, O 'Antarah" and Assadi's "Gather Your Forces and Rise, O 'Antarah." These poems invoke the legendary figure of 'Antarah ibn Shaddād to explore contrasting themes. Al-Jazzār's work reflects resignation and despair, symbolizing societal defeat, while Assadi's response emphasizes defiance and resilience, serving as a call to action. The article adopts a comparative approach to analyze the linguistic, structural, and sonic elements of these works, situating them within the broader context of Adab al-Mu'araḍah. By reinterpreting 'Antarah's symbolic legacy, the poets bridge classical literary heritage with contemporary struggles, offering fresh insights into identity, resistance, and political agency. This research underscores the enduring relevance of opposition poetry, highlighting its dynamic evolution as a tool for cultural criticism and ideological engagement, and contributes to the ongoing discourse on modern Arabic literary traditions.

Keywords: *Mu'araḍāt (Opposition Poetry), 'Antarah ibn Shaddād, Resilience and Revolutionary Action, Linguistic and Structural Analysis, Contemporary Arabic Poetry, Ideological Engagement and Cultural Significance.*

Introduction

Opposition poetry (*mu'araḍah*) is a central tradition in Arabic literature, reflecting a dynamic interplay of admiration, rivalry, and innovation. Linguistically, (*mu'araḍah*) conveys notions of parallelism or confrontation, implying alignment or imitation. In poetic terms, it represents the practice of designing a new poem that mirrors another in meter and rhyme while introducing fresh themes and ideas. This creative engagement allows poets not only to replicate the structure of the original work but also to expand on its themes, displaying literary mastery and originality. Rather than diminishing the original poem, opposition poetry serves as both an homage to its eloquence and a challenge to surpass its brilliance. A notable example of this tradition is Ahmed Shawqī's poetic opposition to Al-Buḥturī's *Sinjāh*, a masterpiece renowned for its artistic refinement and meaningful engagement (Al-Shayeb 1954, p., 7; Bafaraj 2019, pp., 305–313).

Historically, opposition poetry has evolved through classical and modern forms. In the classical era, poets engaged with the works of their contemporaries or predecessors, using creative rivalry to assert their literary skills. In modern times, this tradition serves as a bridge between the past and the present, with contemporary poets reinterpreting classical works to address modern themes and societal issues. Andalusian poets, for instance, often composed oppositions to the works of *Mashriqī* (Eastern) poets, enriching the tradition and fostering continuity and innovation within Arabic literature. This dynamic form of poetry transcends mere imitation, encouraging originality, sparking competition, and preserving the essence of literary heritage while paving the way for modern reinterpretations (Al-Shayeb 1954, p., 7; Bafaraj 2019, pp., 305–313).

Modern Arabic poetry continues to thrive as a dynamic form of expression, drawing from classical traditions while addressing contemporary concerns. Among the notable contributors to this rich heritage

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are Mustafa Al-Jazzar and Naseem Assadi, whose works exemplify the enduring vitality of *mu'aradab*, or opposition poetry. Through their respective poems, "*Wipe Your Tears, O 'Antarah*" and "*Gather Your Forces and Rise, O 'Antarah*," these poets engage in a dialogue that contrasts themes of despair and resilience, reflecting their distinct poetic visions.

Al-Jazzar, an acclaimed Egyptian poet born in 1973, is celebrated for his contributions to both classical Arabic poetry and Egyptian colloquial verse. His performances in competitions like *Prince of Poets* in Abu Dhabi earned him widespread recognition, while his work as an editor and reviewer further cemented his influence in literary circles. Al-Jazzar's poetry is characterized by its simplicity and clarity, allowing his themes to resonate with a broad audience. His widely admired poem, *Wipe Your Tears, O 'Antarah*, stands as a poignant reflection on loss and surrender, capturing the frustrations of a hero unable to confront the overwhelming forces of modernity and subjugation. This work, which has achieved significant popularity through public recitations, encapsulates his thematic focus on despair and disillusionment (Abu Raneh, April 9, 2020).

In contrast, Naseem Assadi, a Palestinian poet and scholar from the Galilee, represents a voice of defiance and resilience. Born in 1979, Assadi has made significant contributions to Arabic literature as both a poet and academic. His major works engage deeply with themes of identity, resistance, and the human condition, blending traditional literary forms with contemporary relevance. One of his most notable achievements is the publication of *The Feminine Poet-Self in Nizar Qabbani's Poetry* (2024), which displays his scholarly depth. In his poem "*Gather Your Forces and Rise, O 'Antarah*," which appears in his *Striking the Strings of the Poem, 2024*, Assadi offers a counter-narrative to Al-Jazzar's resignation, emphasizing strength, perseverance, and the unyielding spirit of resistance. By reimagining 'Antarah not as a defeated figure but as a symbol of steadfastness, Assadi reclaims the classical hero as a beacon of hope and renewal.

The interplay between these two poets underscores the versatility of *mu'aradab* as a poetic form. While Al-Jazzar's work reflects the weight of despair and a sense of defeat in the face of external oppression, Assadi's poem challenges this narrative by asserting a call to action and self-reclamation. This contrast highlights how contemporary poets navigate the legacy of their predecessors, using the classical framework of *mu'aradab* to engage with modern realities. Together, their works illustrate how Arabic poetry continues to be a powerful medium for exploring individual and collective identities, balancing tradition with innovation, and addressing the complexities of the modern world.

This article examines the works of Al-Jazzar and Assadi, focusing on their use of opposition poetry to address themes of loss, resilience, and resistance. While Al-Jazzar's poem emphasizes submission and despair, Assadi presents a counter-narrative of determination and defiance, highlighting the enduring vitality of *mu'aradab* as a medium for expressing profound ideas and emotions. Through this analysis, the article explores the interplay of tradition and innovation in Arabic poetry, shedding light on how contemporary poets navigate the legacy of the past while addressing the concerns of the present.

From Surrender to Strength

Al-Jazzar's poem conveys a pervasive sense of submission and defeat. The opening line, "*Wipe your tears and retreat, O 'Antarah*," directly calls upon the legendary hero 'Antarah ibn Shaddād, urging him to withdraw and accept the harsh reality. This poem reflects a deep feeling of resignation in the face of overwhelming adversity, capturing the struggles of individuals who feel powerless against the tides of modern warfare (Al-Shayeb, 1954, p. 7). Al-Jazzar's verses evoke feelings of defeat, illustrating how personal and cultural sovereignty have been compromised. The phrase "*colonized*" evokes the loss of autonomy, particularly in the reference to 'Abla's eyes. This metaphor suggests not just personal failure, but a broader collapse of values, leaving 'Antarah powerless against the forces of change.

The "fallen gem" image symbolizes the erosion of ideals once cherished. Al-Jazzar highlights the hopelessness that pervades the Arab world, as expressed in "*Do not hope for her smile one day, for the gem / Has fallen and its worth been minimized.*" The "fallen gem" represents the loss of cherished values, amplifying the

sense of defeat. The poet's portrayal of "*the wing of shame*" and "*kissing the swords of the oppressors*" reveals a submission to external forces and internal betrayal. Al-Jazzar portrays the Arab world as fractured and divided, emphasizing the effects of betrayal and submission. He condemns the loss of identity and the collapse of alliances, evident in the line "*The tribe of 'Abs has abandoned you; their loyalty is trivialized.*" The poem paints a bleak picture of an Arab world crippled by internal division and external oppression, where resistance seems futile.

In contrast, Assadi's poem offers a powerful call for resilience and action in the face of adversity. The poem urges 'Antarah to rise, gather his people, and defend their honor. Assadi emphasizes the importance of unity and resistance, presenting 'Antarah as a symbol of defiance. His verses begin with a rallying cry for collective action: "*Gather your forces and rise, O 'Antarah.*" This commanding tone advocates for action, asserting agency, and rejecting the resignation captured in Al-Jazzar's work. Assadi's imagery of "*the sword as your glory*" and "*the poem as your treasure*" links honor to both action and cultural legacy. Assadi's poem reflects a sharp conviction of the current state of the Arab world, but unlike Al-Jazzar, Assadi focuses on leadership and the responsibilities of rulers, holding them accountable for the oppression and suffering faced by the people.

Assadi launches severe criticisms against the external domination of the Arabs and the internal failures within their leadership, contrasting sharply with Al-Jazzar's tone of submission. Assadi's imagery, such as "*The demon of our oppressor sharpens his blade, / While our ignorance defines the dagger he's weaponized,*" paints a vivid picture of how ignorance aids the oppressors. While Al-Jazzar portrays submission, Assadi uses his disapproval of ignorance as a rallying call for awareness and resistance. Assadi's closing verses encapsulate his vision of renewal and resistance, with lines such as "*Saddle your horse, O son of 'Abs, and rise,*" emphasizing the strength to reclaim lost honor and fight against external forces. The poem serves as a call for a united front, urging collective action to restore dignity and honor.

The comparison between the two poems reveals distinct differences in tone and perspective. While Al-Jazzar's poem reflects hopelessness and submission, Assadi's poem is imbued with defiance and hope, urging the Arab world to awaken and reclaim its pride. The stark contrast between the two poets highlights differing responses to the challenges facing the Arab world, with Al-Jazzar offering a vision of defeat and Assadi providing a message of strength, unity, and action.

The theme of resistance and resilience, central to Assadi's poem, challenges Al-Jazzar's portrayal of surrender. Assadi's vision of 'Antarah as a figure of hope and defiance counters Al-Jazzar's depiction of the hero as a symbol of failure. In both poems, the central theme revolves around the tragic state of the Arab world, but Assadi's poem calls for recognition of the systemic issues that lead to oppression, advocating for change through unity and resistance.

In conclusion, Al-Jazzar's and Assadi's poems provide contrasting perspectives on the state of the Arab world, using the legendary figure of 'Antarah to symbolize different responses to adversity. Al-Jazzar's poem speaks to the defeat and submission felt by many in the face of overwhelming forces, while Assadi's poem is a call for resistance, action, and the reclamation of honor and dignity. Through their vivid imagery and stark contrasts, both poets offer valuable insights into the cultural and political struggles of the Arab world.

Linguistic, Structural, and Sonic Analysis

In this section, there will be an examination of the stylistic elements in both Al-Jazzar's and Assadi's poems, focusing on meter, rhyme, and the use of key poetic devices, such as repetition, allusion, and *kināyah* (metonymy). By analyzing these features, the aim is to understand how they support the thematic content of each poem and enhance the emotional resonance felt by the reader. In addition, there will be an exploration of the use of vocative expressions and *kināyah*, particularly how they help convey themes of resistance, loss, longing, and the critique of authority.

Stylistic and Sound Analysis

Mustafa Al-Jazzar's poem utilizes the *kāmil* meter, which creates a strong, balanced rhythm that complements its dramatic themes. The rhyme structure, with two long syllables separated by a short one and an end rhyme in the letter *mīm* (m), produces a harmonious auditory effect that enhances emotional resonance (Abbas, 1998). Assadi's *mu'araḍah* (oppositional poem) adheres to the same meter, rhyme, and end sound, reflecting traditional poetic conventions. The differentiation between the two poets lies in their use of advanced sound techniques that shape their thematic explorations.

Both poets employ repetition to reinforce rhythm and emphasize key themes. Assadi's frequent use of "O 'Antarah" serves as a rallying cry, intensifying the emotional weight of the poem and drawing attention to motifs such as resilience and defiance. Paronomasia (*jinās*), through words with similar sounds but contrasting meanings, enriches the poetry, underscoring dichotomies like retreat versus resolve or submission versus rebellion (Al-Qayrawānī, 2000).

Allusions to historical and cultural references enhance both poems, connecting them to the broader Arabic literary tradition. These devices—repetition, paronomasia, allusion, and antithesis—add intellectual depth and emotional intensity to the verses (Kettani, 2013). While Al-Jazzar and Assadi share a common meter and rhyme, their distinctive use of these stylistic elements brings innovation and relevance to their poetry, blending traditional forms with modern concerns.

The Use of Repeated Letters for Internal Harmony

Both poets effectively employ internal musicality in their poems, enhancing the rhythm beyond the external structures of meter and rhyme. This internal harmony is especially achieved through the deliberate repetition of certain letters, such as the letter *lām*, which adds an extra layer of rhythmic depth. Al-Jazzar's lines demonstrate this technique:

Send her word in Jerusalem before the moment's paralyzed,
And regrets to 'Abla in Iraq, sorrow realized!

*Wa ab'ath lahā fī al-Quds qabla al-ghargharah,
Wa ab'ath li-'Abla fī al-'Irāq ta'assufan!*

Beneath the shadows and the moonlit night romanticized,
Write what you once wrote to her, your heart harmonized!

*Taḥta aḡ-zīlāl, wa fī al-layālī al-muqmirah,
Uktub lahā mā kunta taktubaha lahā.*

Have Babylon's gardens become wholly desensitized?
O 'Abla's home in Iraq, let your walls vocalized!

*Hal aṣḡbahat jannātu Bābil muḡfirah?
Yā dār 'Abla bi-al-'Irāq takallamī.*

The repetition of the letter *lām*, which symbolizes adhesion and connection in Arabic (Abbas, 1998), reinforces the emotional weight of Al-Jazzar's verses, reflecting the poet's attachment to themes of despair and resignation. This phoneme's symbolic role in Arabic grammar—indicating possession or association—enhances the emotional depth of the poem, accentuating feelings of disconnection and loss of hope for Arab unity and resistance (Abbas, 1998, p. 81).

In Al-Jazzar's use of the letter *hā'*, the soft, whispered resonance amplifies tones of grief, regret, and longing. *Hā'* evokes delicate emotions such as sorrow and nostalgia, which is evident in his verse:

Has the river of ‘Abla been wholly vandalized?
And America’s dogs desecrate its stream idolized?

*Hal nabru ‘Abla tustabāḥu miyābubu?
Wa kilabu Amrikā tudannis kawtharah?*

The repeated *hā*’ sound creates a fragile tone that mirrors the poet’s emotional turmoil, emphasizing the destruction of his homeland and the degradation of his hero’s legacy (Al-Buraysim, 2000, p. 49). This whispering consonant deepens the lamentation, underscoring the poet’s grief over his country’s desecration.

In Assadi’s poem, the repetition of the letters *lām* and *rā*’ enhances the music of his verses, highlighting key thematic elements. For example:

Saddle your steed, O son of ‘Abs, and arise,
A spirit for a people long demoralized.

*Asrij ḥiṣānaka yā ibna ‘Absin wa-rtahil
Rūḥan li-sha‘bin mayyitin fī al-maqbarah*

Saddle your steed, O son of ‘Abs, and surmise,
A flood of light in moonlit nights is revitalized.

*Asrij ḥiṣānaka yā ibna ‘Absin wa-ntakīl
Ṭūfanan nūran fī layālin muqmirah*

The repeated *lām* signifies the poet’s attachment to his rights, homeland, and cause. It symbolizes steadfast refusal to yield to oppression, reinforcing Assadi’s call for resistance and his unyielding resolve. Additionally, the rolling sound of *rā*’ in phrases like *rāyatan* (banner) and *riyāḥa* (winds) metaphorically conveys movement and action, aligning with the poem’s call for revolution (Abbas, 1998, p. 28). The rapid tongue movement during its pronunciation symbolizes the urgency of defiance and revolution.

Assadi’s use of these phonetic nuances interweaves sound with meaning, enhancing both the emotional resonance and intellectual depth of the poem. His skillful use of sound emphasizes themes of resilience, determination, and resistance to oppression, making his verses not only musically rich but also emotionally and ideologically potent.

Repetition Techniques in Poetry

Repetition is a central stylistic device in Arabic poetry, encompassing various forms to enhance musicality, thematic depth, and emotional resonance. This section explores different types of repetition, focusing on two prominent techniques: *raddu al-‘ajā‘ alā al-ṣudūr* (returning the endings to the beginnings) and general repetition.

Raddu al-‘ajā‘ alā al-ṣudūr

The technique of *raddu al-‘ajā‘ alā al-ṣudūr* involves repeating a specific word or phrase in the opening (*ṣadr*) and closing (*‘ajā‘*) segments of a poetic line. Al-Qazwīnī defines this as: "When one word appears at the end of the line and the other in the beginning of the first hemistich, its middle, or its conclusion" (Al-Qazwīnī, 1985, p. 534). In this analysis, repetitions where the first instance appears in the *ṣadr* and the second in the *‘ajā‘* are considered part of this device.

In Mustafa Al-Jazzar’s poem, this device is evident:

Send to her in Jerusalem before she's paralyzed,
Send to 'Abla in Iraq, regret materialized.

Wa ab'ath labā fī al-Quds qabla al-ghargarah
Wa ab'ath li-'Ablah fī al-'Irāq ta'assufan.

Similarly, in Assadi's poem:

Ask of the battles, eagles fed and energized,
And ask the foes about our sword, how it's lionized.
Wa 'ani al-qitāli salī nuṣūran usbbi'at,
Wa salī al-'idā 'an sayfinā mā aqdarah.

This repetition enhances the musicality of the lines and strengthens the thematic connection between their two halves. In Al-Jazzar's poem, it conveys lamentation and nostalgia, while in Assadi's, it amplifies pride and defiance.

General Repetition

General repetition, distinct from *raddu al-a'jāz 'alā al-ṣudūr*, encompasses the reiteration of words, phrases, or ideas beyond the constraints of *ṣadr* and *'ajz*. While Al-Jazzar employs this technique sparingly, Assadi uses it extensively to reinforce his themes of resistance and disagreement with leadership.

In Al-Jazzar's poem, general repetition appears in these lines:

How can one stand firm? Where is the strength to rise?
Ask the steeds, O daughter of Mālik, and realize!

Kayfa al-ṣumūdu? Wa ayna ayna al-maqdira!
Hallā sa'alti al-khayla yā ibnat Mālikin?

No tear or ink remains in the inkwell devised,
Words fail to speak, my quill paralyzed!

Lam tubqi dam'an aw daman fī al-mahḥbara,
'Ajaḥa al-kalāmu 'an al-kalāmi... wa rishatī.

In Assadi's poem, repetition is more frequent and purposeful, often centering around the phrase *asrij* (saddle), which becomes a rallying cry for action and transformation:

Saddle your steed, O son of 'Abs, and arise,
A spirit for a people dead in graveyards lies!

Asrij ḥiṣānaka yā ibn 'Abs wa-artahil,
Rūḥan li-sha'bin mayyitin fī al-maqbarah!

Saddle your steed, O son of 'Abs, and revise,
A flood of light in moonlit nights implies!

*Asrij ḥiṣānaka yā ibn ‘Abs wa-intaqil,
Tūfānan min nūrin fī layālin muqmirab!*

Ignite the wick of reason, let our path be realized,
The age of barren nights must be neutralized!

*Asrij fatila al-‘aqli yush ‘ilu darbanā,
Wa li-yantabi ‘aṣru al-layāli al-muqfirab!*

This repetition underscores Assadi’s relentless call for defiance and self-determination. His verses also hold negative attitudes of passive leadership and complacency:

The ruler in charge sees his land’s honor minimized,
Yet raises cups of intoxicants, hypnotized!

*Fa-al-ḥākimu al-mas’ulu tusbā arḍuhu,
Wa yadqu aqdāḥa al-sbarābi al-muskarab?*

By combining *raddu al-a‘jāz ‘alā al-ṣudūr* with general repetition, both poets achieve a distinctive rhythm that reinforces their thematic concerns. For Al-Jazzar, repetition conveys a sense of lamentation and helplessness, while for Assadi, it serves as a vehicle for inspiring resistance and pride. These techniques highlight the poets' mastery of language and their ability to evoke profound emotional and intellectual responses.

Paronomasia or Jinās

Paronomasia (*jinās*), a rhetorical device characterized by the repetition of words that are identical or similar in form but differ in meaning, is a cornerstone of Arabic poetic artistry. Al-Qayrawānī defines it as “the repetition of a term with varied meanings,” emphasizing its capacity to enhance linguistic depth and aesthetic appeal (2000, Vol. 1, p. 530). Also referred to as *tajnīs*, *mujānasa*, or *tajānus*, this device derives its impact from the phonetic composition of words, either wholly or partially, as noted by Farḥāt. Its two primary forms include complete paronomasia (*al-jinās al-tām*), which involves exact similarity in pronunciation and spelling, and incomplete paronomasia (*al-jinās al-ghayr tām*), where the resemblance encompasses fewer linguistic aspects, allowing for nuanced echoes that enrich both rhythm and semantics. A debated subset, derived paronomasia (*jinās al-isbtīqāq*), emerges when words share a common root but differ in meaning and morphological structure, as in *tattaqallab* (to overturn) and *qulūb* (hearts), described by Kettani as an incomplete form where shared roots emphasize thematic connections (2013, p. 120). While some scholars regard derived paronomasia as a form of repetition and call it “derivative repetition” (*al-tikerār al-isbtīqāqī*), others, including al-Ṣafadī, (1987, pp., 75-82) debate its classification, especially in contexts such as the Quranic verse *aẓīfat al-aẓīfa*, reflecting diverse perspectives on its syntactical and rhetorical significance (Gelder, 2012, p 311).

This stylistic richness is a defining feature of Al-Jazzar’s poetry, where paronomasia intertwines phonetic artistry and semantic depth. For example, in the following lines:

They accused you of terrorism, weaponized,
Extremist, backward, and defiant, despised.

*Nasabū laka al-irḥāba... ṣirta mu‘askaraba,
Mutatariffan... mutakhallifan... wa mukhālifan!*

The words *mutatariffan* (extremist), *mutakhallifan* (backward), and *mukhalifan* (defiant) share phonetic symmetry, amplifying the critique of unjust labels and reinforcing the accusatory tone. Similarly, in the lines:

The enemy came armed, with plans devised,
Through divisions and hypocrisy normalized.

Fa-atā al-‘aduwu musallaḥan... bi-shiqāqihim,
Wa-nifāqihim, wa-aqāma fihim manbarah..

The terms *shiqāqihim* (their divisions) and *nifāqihim* (their hypocrisy) exhibit phonetic resonance while contrasting in meaning, connecting internal betrayal with external manipulation and emphasizing the destructive consequences of division. Another striking example appears in:

They called for the Arab soul to be tranquilized,
To rest in its grave, forgiveness eulogized.

Fa-da‘ū ḍamīr al-‘urubi... yarqudu sākinan,
Fī qabrīhi... wa-da‘ū labu... bil-maghfirah.

Here, the interplay between *yarqudu* (to rest) and *qabrīhi* (its grave) evokes a somber metaphor of cultural decline, reinforced by phonetic harmony that heightens the verse’s mournful tone.

Assadi’s poetry, rich in *jinās*, similarly employs this device to intertwine sound and meaning, creating linguistic and thematic depth. For instance, in the following lines:

Strike with your sword, a tyrant despised,
And shield with your arm, massacres minimized.

Idfa‘ bi-sayfīn fī yaminaka ghāshimā,
Wa-mna‘ bi-tursīn fī yasārika majzarah.

The paronomasia in *yaminaka* (your right hand) and *yasārika* (your left hand) symbolizes balance and unity, reinforcing the call for simultaneous attack and defense. Another example, in the lines:

Arab honor, to dust, is demoralized,
As tyranny hastens, its armies mobilized.

Hānat ‘ala al-‘rāb a ‘raḍu al-tharā,

Fa-ista‘jala al-ṭughyānu yursilu ‘askarah.

Juxtaposes *hānat* (has become insignificant) with *‘askarāh* (its armies), contrasting the degradation of dignity with the rise of oppression. The verse:

Gather your troops and rise, O ‘Antarah, lionized,
For the sword is your glory, and the poem your prize.

Ijma‘ jumū‘aka wa-ntafīḍ yā ‘Antarah,
Fa-al-sayfu majduka wa-al-qaṣīda jawharah.

Further illustrates the artistry of *jinās*, where *ijma*‘ (gather) and *jumū*‘ (troops) emphasize unity, while *majduka* (your glory) and *janbarah* (jewel) highlight the intrinsic value of courage and artistic expression.

Through the interplay of sound and meaning, paronomasia in its complete, incomplete, and derived forms demonstrates its capacity to enrich poetry with aesthetic resonance and thematic complexity. Both Al-Jazzar and Assadi leverage this device to embellish their work while engaging the intellect and emotions of their audience, affirming *jinās* as an enduring feature of Arabic rhetoric and literature.

Al-Tadmin (Incorporation or Enjambment in Poetry)

Tadmin, or incorporation, in poetry refers to a technique where the meaning of a poetic line remains incomplete without connection to the subsequent line. Ibn Manzūr explains, “*Al-mudamman* in poetry refers to a line whose meaning does not conclude until the next line is read” (2004, Vol. 9, p. 65). This approach, regarded by scholars like Al-Akhfash as a refined poetic skill rather than a flaw, enhances the poetic flow when executed adeptly. Similarly, Al-Qayrawānī defines *tadmin* as the linking of rhyme or a pivotal word in one line to the next (2000, Vol. 1, p. 322). He notes that the proximity of the rhyme-related word to the line’s end determines its effectiveness, cautioning that a distant link may diminish the impact. Additionally, *tadmin* includes the intertextual incorporation of lines or fragments from earlier works into new compositions, forging a poetic dialogue across time.

In examining *tadmin* in Al-Jazzar’s poetry, we observe its use primarily through intertextual borrowing, often drawing from the renowned verses of 'Antarah ibn Shaddād. An example of this technique appears in Al-Jazzar’s lines:

Have the gardens of Babylon become Babylonized?

O house of ‘Abla in Iraq, have you been Abla-ized?"

This clearly borrows from 'Antarah’s well-known line:

O house of ‘Abla in al-Jiwa, speak to me.

And may you greet the morning safely, O house of ‘Abla.

Through this incorporation, Al-Jazzar pays homage to 'Antarah, adapting the original sentiment to his unique poetic narrative. Another example is observed in the lines:

How can one endure, being Malikized?

O daughter of Malik, have you seen the horses strategized?

This line draws directly from Antarah’s original:

If you are unaware of what you do not know,

O daughter of Malik, have you asked the horses?

The adaptation retains the essence of Antarah’s line while re-contextualizing it within Al-Jazzar’s thematic framework. A third instance appears in Al-Jazzar’s line:

He cried out to the herd and dialogue-ized,
Had it understood the warning, it would have apologized."

This adapts Antarah's original:

If it could understand words,
It would speak to me.

Here, Al-Jazzar skillfully integrates Antarah's imagery, expanding upon it to enhance his own poetic depth. Notably, while Al-Jazzar's use of *tadmin* focuses on intertextual borrowing, it does not demonstrate the incomplete-meaning type of *tadmin* described by Ibn Manẓūr.

Similarly, Assadi's poetry exhibits *tadmin* both through intertextual borrowing and the creation of incomplete meaning. One instance of borrowing is evident in the lines:

He cried out to the herd and dialogue-ized,
Had it understood the warning, it would have apologized."

This adapts 'Antarah's original:

If it could understand words,
It would speak to me.

Here, Assadi utilizes the borrowed imagery to emphasize martial themes and power dynamics. Another example appears in the lines:

When you saw the enemy troops approaching,
And their weapons filling our land, weaponized.
This draws from Antarah's original:
When you saw the enemy troops approaching,
Rallying together, I charged without hesitation.

Assadi re-contextualizes these lines, aligning them with his poetic themes while maintaining their original vigor. Assadi also exemplifies *tadmin* as incomplete meaning in the following lines:

When you saw the enemy troops approaching,
And their weapons filling our land, fear utilized,
You became death wherever you struck,
And terror left the enemy immobilized.

The first line's meaning is incomplete without the continuation, embodying *taḍmīn* as defined by Ibn Manẓūr.

In conclusion, both Al-Jazzar and Assadi showcase remarkable mastery of *taḍmīn*, blending intertextual borrowing with structural and thematic innovation. By incorporating Antarah's lines, they revive and transform these verses, creating a renewed rhythm and narrative. Al-Jazzar's focus on intertextual incorporation complements Assadi's dual approach, which integrates incomplete meaning. Together, their works underscore the enduring appeal and versatility of *taḍmīn* in classical and contemporary Arabic poetry.

Al-Ṭibāq (Antithesis)

Al-Ṭibāq (or *Mutābaqa*) is defined by Al-Qayrawānī as "bringing together opposites in speech or a line of poetry" (Al-Qayrawānī, 2000, Vol. 1, p. 565). While Qudāmah and his followers consider *Ṭibāq* as combining two meanings within a repeated word, thereby associating it with *Tajnis* (paronomasia), we adopt the definition based on the combination of opposites (Al-Qayrawānī, 2000, Vol. 1, p. 565; Ben Jaafar, 1981, p. 162). Al-Sakkākī expands on this concept, describing *Ṭibāq* as the combination of opposites in a sentence, such as *yubẓi wa yumūt* (He gives life and causes death) or *wa taḥsabuhum ayqāzan wa hum ruqūd* (You would think them awake, though they are asleep) (Al-Sakkākī, 1899, p. 162). These examples demonstrate the use of *Ṭibāq* to juxtapose contrasting ideas, whether through true opposites or implied contrasts. Moreover, *Ṭibāq al-Salb* (antithesis of negation) contrasts affirmative and negative forms, while *Ṭibāq al-Ijāb* (antithesis of affirmation) does the opposite (Al-Sāmil, n.d.).

This nuanced interplay of opposites is evident in Al-Jazzar's poetry, where *Ṭibāq* highlights contrasts between past and present, strength and defeat, and identity and alienation. For instance, Al-Jazzar writes:

Poetry in the age of bombs... a chatterized
And let the verses of your pride be silently trivialized.

Fa-sh-sbi'ru fi 'aṣri al-qanābili... tharthara
Wa-ltibtila' abyāti fakbrika ṣāmitan.

And continues:

Losing identity, power, and dominance idolized
And the sword in the face of rifles is paralyzed.

Faqada al-humīyya wa-al-qumwā wa-al-sayṭara
Wa-al-sayfu fi wajhi al-banādiqi 'ajjūn.

In these verses, *Ṭibāq* juxtaposes a nostalgic sense of pride and identity with the current state of loss and impotence. Similarly, Al-Jazzar contrasts individual strength in the past with collective vulnerability in the present:

To defeat the mighty army and capture its prize
In the age of ignorance... you alone could have actualized.

An tabẓima al-jaysba al-'aẓīma wa-ta' sirabu

Fi al-jābīlyya... kunta waḥdaka qādiran

Likewise, Assadi employs *Tibāq* to underscore the tension between an idealized past and a compromised present. He contrasts the valor of an ideal ruler with the state of contemporary Arab rulers, as in:

Wield a sword in your right hand, undisguised
And shield with your left against a slaughtered.

Idfa' bi-sayfīn fī yamīnaka ghāshimā
Wa-amna' bi-tursīn fī yasārika majzarah.

And in his lines:

What can the Arabs do for their overlords, compromised?
Their thoughts are chained and colonized.

Mā yaṣna' u al-a' rābu fī asyādibim
Marhūnatun afkārubum musta' marab

The poet mourns the loss of historical greatness, juxtaposing it with a call for renewal and resurgence:

O nation crying for a history idolized
And today asking: where is that greatness fantasized?
Yā ummatan tabkī li-tārīkhin maḍā
Wa-al-yawma tas' alu: ayna tilka al-maqdirah?

Finally, Assadi captures the hope for a brighter future through a symbolic call to action:

Mount your horse, O son of 'Abs, and rise energized
A flood of light in moonlit nights memorized.

Asrij ḥiṣānaka yā ibn 'Absin wa-intaqil
Ṭūfāna nūrīn fī layālīn muqmirah

Ignite the wick of reason to guide our enterprise
And end the age of desolate nights realized.

Asrij fatīla al-'aqli yusha'il darbana
Wa-lyantahi 'aṣru al-layālī al-muqfirah

Through these lines, Assadi employs *Tibāq* to juxtapose despair and hope, calling for the rekindling of reason and strength to overcome adversity.

In both Al-Jazzār's and Assadi's works, *Tibāq* emerges as a powerful rhetorical and poetic device, skillfully weaving contrasts to evoke deep reflection and engagement. By juxtaposing opposing ideas, they illuminate the tensions of their times while inspiring resilience and renewal, underscoring the enduring relevance of *Tibāq* in Arabic poetry.

Vocative Expressions

Vocative expressions occupy a pivotal role in the poetic landscapes of both Al-Jazzar and Assadi, functioning as potent rhetorical devices that forge a direct connection between the poet and the addressed subject. These expressions intensify the emotional resonance of their verses and illuminate the poets' thematic preoccupations, including nostalgia, identity, and resistance.

In Al-Jazzar's poetry, the vocative case is frequently employed, with the particle "Yā" (O) serving as a gateway to vivid expressions of longing and lamentation. This linguistic device enables the poet to evoke a sense of immediacy and intimacy, often directed toward places, individuals, and abstract concepts imbued with cultural and historical significance. For example, the poet calls upon the gardens of Babylon, lamenting their desolation:

Have the gardens of Babylon grown desolated?

O home of 'Abla in Iraq, speak—revitalized!

Through this address, the poet encapsulates a profound yearning for a bygone era of splendor. The rhetorical question underscores the deep-seated nostalgia, while the command to "speak" personifies the landscape, imbuing it with a voice that echoes cultural memory and loss.

Another striking example is the poet's lament over a fallen knight, whose heroism and honor have succumbed to vulnerability and decline:

A lowly, wretched servant, dark-skinned, despised,

O knight of the wilderness... you've become victimized!

Here, the vocative address draws attention to themes of sorrow and disillusionment, portraying a stark contrast between past glory and present abasement. The poet's tone, steeped in lamentation, evokes a shared sense of grief for the loss of dignity and resilience.

Similarly, the poet addresses the daughter of Mālik, urging her to seek wisdom from the steeds:

How can one stand firm? Where, oh where is the might?

Why not ask the steeds, O daughter of Mālik, surprised!

This call emphasizes the search for meaning and strength, using historical and cultural imagery to resonate with a collective yearning for purpose amidst adversity.

In contrast to Al-Jazzar's reflective and nostalgic tone, Assadi's poetry uses vocative expressions with a revolutionary and exhortative approach. His addresses serve not merely as lamentations but as calls to action, invoking historical figures and collective identity to inspire resilience. For instance, the poet invokes the legendary 'Antarah in a rallying cry for heroism and cultural pride:

Gather your armies and rise, O 'Antarah,

For the sword is your glory, and the poem your prize.

By juxtaposing martial strength with poetic prowess, Assadi underscores the enduring interplay of physical and intellectual resistance. The urgency of his tone is evident as he directly addresses the nation's plight:

O nation whose tomorrow dies bloodstained,

Weeping tears of sorrow, helpless and paralyzed.

Here, the vocative captures both anguish and exhortation, urging collective reflection and renewal. Assadi also juxtaposes past and present, drawing on historical symbols to critique modern struggles:

Why not ask the steeds, O daughter of Mālik,

How the spears subdue every tank despized?

Through this line, the poet contrasts the enduring might of courage, represented by the steeds, against the mechanical power of modern weaponry. The juxtaposition challenges the audience to reflect on the timeless value of bravery and cultural heritage.

While both poets employ vocative expressions to explore themes of identity and resistance, their approaches diverge significantly. Al-Jazzar's use of vocatives often evokes nostalgia and introspection, mourning the erosion of historical and cultural identity. His tone reflects a melancholic longing, as seen in his poignant address to the fallen knight or the desolated gardens of Babylon.

In contrast, Assadi's vocatives are dynamic and motivational, urging action and resistance. His addresses transcend individual figures and places, engaging with broader societal struggles. By invoking symbols like 'Antarah and the steeds, Assadi crafts a combative tone that challenges contemporary audiences to reclaim strength and agency. The vivid imagery of his calls, such as "Gather your armies and rise, O 'Antara," exemplifies his action-oriented approach, inspiring resilience and hope.

Together, the vocative expressions in Al-Jazzar's and Assadi's poetry capture the richness of Arabic poetic tradition, bridging past and present through evocative language. While Al-Jazzar invites introspection with his nostalgic and melancholic tone, Assadi inspires mobilization with his call to action and resilience. These complementary approaches underscore the enduring power of the vocative in exploring themes of identity, resistance, and cultural continuity.

Metaphorical Structures

Metaphor, as defined by I. A. Richards, is the transfer of a word from its usual usage to a new one, creating a relationship between two contexts (Richards, 1948, pp. 145–157; Abu Al-Adous, 2007, p. X; Donoghue, 2014, p. 1). This concept of transfer, shared by Richards, Berg (1989, pp. 191–205), and Al-Hashimi (2010, p. 227), emphasizes how metaphor replaces conventional expressions, leading to unexpected and innovative meanings. For Al-Jurjani (1954, p. X), metaphor is a form of simile that moves a word from its literal to a figurative context, likening this process to borrowing, as elaborated by Ibn Manẓūr in *Lisān al-Arab* (2004, Vol. 10, pp. 334, 351). Metaphor, according to Al-Qayrawānī, is the pinnacle of rhetorical tropes, unmatched in its ability to embellish poetry when used appropriately (Al-Qayrawānī, 2000, Vol. 1, p. 460).

This theoretical framework informs the metaphorical structures in the poetry of Mustafa Al-Jazzar and Assadi, where both poets use metaphors to address themes of defeat, loss, resistance, and renewal, albeit with distinct emotional and thematic foci.

In Al-Jazzar's poetry, metaphors vividly convey themes of defeat and powerlessness, enriching the imagery and evoking emotional responses. For example, the poet likens the loss of cultural identity to colonization in the line, "*Fa'uyūn 'Abla aṣḥāḥat musta'marā*" ("The eyes of Abla have become colonized"). By attributing the concept of occupation to Abla's eyes, the poet transforms them into symbols of vulnerability and dispossession, underscoring the depth of loss and submission. Similarly, shame is personified with tangible wings in "*Wa-ikḥfīd janāḥ al-kibzī wa-ruj al-ma'dhira*" ("Lower the wings of shame and plead for

forgiveness”). This metaphor illustrates the weight of disgrace, forcing the reader to visualize shame as a force that burdens and humbles.

Further, Al-Jazzar personifies Abla’s home in the line, “*Yā dār ‘Abla bi-al-‘Irāq takallamī*” (“O Abla’s home in Iraq, speak”). The transformation of the home into an active witness of history intensifies the emotional resonance of its silence and desolation. Through these metaphors, the poet captures the essence of defeat and despair, animating abstract concepts to engage readers in a profound reflection on cultural erosion and existential struggle.

In contrast, Assadi’s poetry uses metaphors to emphasize themes of empowerment and resistance. His extensive use of *isti‘ārah makniyyah* (implied metaphor) transforms abstract concepts into vivid, tangible forces. For instance, “*wa-istafrasat finā al-manāyā wa-al-radā*” (“death and doom prowled among us”) likens death and doom to predatory beasts, emphasizing their relentless and destructive nature. This metaphor vividly portrays oppression as a consuming force, lending intensity to the theme of resistance.

Assadi deplors servility through metaphors like “*wa-al-hākim al-mas’ul dhī qubalātubu / fawqa al-ni‘āl al-ajnabiyya mumṭira*” (“the responsible ruler’s kisses rained upon foreign boots”), where the image of “raining kisses” underscores the ruler’s humiliating submission to foreign powers. This sharp juxtaposition abhors the erosion of dignity in leadership.

Moreover, Assadi employs metaphors to evoke action and revival. In “*asrij riyah al-‘azm wa-arfa‘ rayah*” (“saddle the winds of determination and raise the banner”), determination is depicted as a powerful wind, evoking movement and unstoppable momentum. Similarly, “*asrij fatil al-‘aql yusha‘il darbanda*” (“light the wick of intellect to illuminate our path”) transforms intellect into a guiding light, highlighting its role in overcoming darkness and ignorance.

Through these metaphors, Assadi constructs an evocative narrative that materializes abstract notions such as death, servility, determination, and intellect, enhancing the emotional and motivational impact of his poetry. His metaphors inspire both reflection and action, aligning with the tradition of Arabic poetics while addressing contemporary challenges.

Together, the metaphorical structures in the works of Al-Jazzar and Assadi illustrate their distinct poetic visions. Al-Jazzar’s metaphors often evoke loss and despair, emphasizing themes of defeat and disillusionment. In contrast, Assadi’s metaphors inspire resistance and renewal, reflecting themes of determination and hope. Their complementary approaches highlight the richness of Arabic poetics, demonstrating how metaphor breathes life into abstract concepts, addressing both individual and collective struggles across diverse emotional and thematic landscapes.

The Simile

The simile, defined as “a comparison between two elements—the simile (*mushabbah*) and the comparison (*mushabbah bihi*)—in one or more characteristics” (al-Jurjani, 1954, p. 20), is a rhetorical device widely used in poetry and prose. Unlike metaphor, simile retains the distinctiveness of the compared elements in the reader’s mind while inviting attention to both their similarities and differences (Abu Khadra, 2009, p. 260; Kreuzer, 1962, pp. 88–89). It often clarifies, embellishes, or connects abstract and concrete elements for artistic or psychological purposes (Abu Khadra, 2009, p. 262; al-Qazwīnī, 1985, p. 217). The further apart the two elements are, the more striking the effect, creating novelty and surprise (Preminger, 1965, p. 768).

In Al-Jazzar’s poetry, similes vividly illustrate the chaos and destruction of war. For example, in *Al-Jazzar (The Butcher)*, the poet compares the relentless fall of bombs to rain: “The march is a wave... and the bombs rain relentlessly, impossible to overcome alone” (*Al-ṣahf manjun... wa-l-qanabil mumṭira lan tastatī‘ al-‘ān waḥdak qabrūb*). Here, the simile of a wave and rain captures the overwhelming force of war, emphasizing its inevitability and destruction. The omission of explicit tools like “like” or “as” intensifies the image, urging the reader to feel the crushing weight of conflict directly.

Similarly, in Assadi's poetry, similes critique societal helplessness and betrayal. In one instance, the tribe of Abs is compared to startled donkeys: "Donkeys... By your life... all of them startled; Abs has abandoned you... such is their way," (*ḥumur... la'amruka... kulluha mustanfīrah 'abs takhallat 'anka... hādhā da'bubum*). This simile underscores the tribe's disloyalty and panic, portraying them as unreliable and flighty. The starkness of the comparison conveys a sharp condemnation of their behavior without needing explicit comparative markers.

Elsewhere, the poet deepens the sense of despair by likening the Bedouins to slaves in their own land: "What do the Arabs do in their lands, as slaves, their fate so insignificant?" (*"mā yaṣna'u al-'arab fi awṭānīhim wa-hum al-'abīd wa-qadruhum mā aḥqarab"*). This comparison highlights their powerless existence, linking their condition to degradation and inevitability, much like death or fear.

In a more uplifting simile, Assadi compares the movement of Antarah to a wave of light: "Saddle your horse, O son of 'Abs, and move as a flood of light through moonlit nights," (*"asrij ḥiṣānak Yā ibn 'Abs wantaqil ṭufān nūr fi layalīn muqmirah."*) Here, the wave of light symbolizes Antarah's speed, brilliance, and power, evoking an image of heroic action overcoming darkness. The absence of explicit comparative tools enhances the immediacy of the imagery.

These similes, whether they convey destruction, helplessness, or heroism, add emotional depth to the poetry. By omitting explicit tools of comparison, both poets rely on context and imagery to invite readers into a layered experience of their themes. Through these vivid and purposeful comparisons, they evoke powerful emotions and leave a lasting impact, displaying the richness of Arabic poetics.

Metonymy (Kināyah)

Metonymy, derived from the verb *kannā* (to conceal), allows poets to convey meaning indirectly, enhancing depth and complexity (Abu al-Adous, 2007, p. 141). Al-Hashimi (2010, p. 253) explains it as a technique of leaving out direct references while suggesting closely associated meanings. This indirectness is central to Al-Jazzar's and Assadi's poetry, where *kināyah* enriches thematic exploration.

In Al-Jazzar's work, *kināyah* often symbolizes resistance and despair. For example: "Wipe your tears and withdraw, O 'Antarah" (*"Kaḥkif dumu 'ak wa-insabib Yā 'Antarah."*) Here, the invocation of 'Antarah is a *kināyah* for the Arab hero, symbolizing the spirit of resistance. Yet, the call to retreat serves as a metonym for surrender (*istislam*), reflecting a conflict between perseverance and hopelessness.

The poet censures disunity among Arabs through: "Donkeys... By your life... all of them startled," (*"Ḥumarun la'amruka. Kulluha mustanfīrah."*) The term *ḥumur* (donkeys) is a *kināyah* for those in panic and disarray, highlighting betrayal and cowardice. Similarly, the name 'Abs functions as a *kināyah* for treachery, drawing on its historical association with betrayal: "Such is their habit," (*"Hādhā da'bubum."*) This phrase reinforces the consistency of disloyalty, portraying it as ingrained behavior.

In Assadi's poetry, *kināyah* condemns oppression and corruption. The indulgence of rulers is expressed through: "The responsible ruler's land is taken, and he strikes the cups of intoxicating drink," (*"Al-ḥākīm al-mas'ūl tusbā arḍuhu wa-yaduqq aqdāḥ al-sharāb al-muskirah."*) The phrase "*yaduqq aqdāḥ al-sharāb al-muskirah*" is a *kināyah*, for corruption and detachment, contrasting the ruler's luxury with his people's suffering.

Assadi further censures authoritarianism in: "And the responsible ruler urged his whip, which remains on the backs of the people, controlling them," (*"wa-al-ḥākīm al-mas'ūl ḥatbthā siyāṭahu tabqā 'alā zaḥr al-shu'ūb musayṭirah."*) The whip represents relentless control, emphasizing systemic oppression.

Foreign subservience is captured in: "And the responsible ruler, with his kisses above foreign shoes, raining down," (*"wa-al-ḥākīm al-mas'ūl dhī qubūlatuhu faḥqa al-ni'āl al-ajnabīyah mumṭirah."*) The phrase *qubūlatuhu faḥqa al-ni'āl* is a *kināyah* for submission to foreign powers, illustrating the betrayal of national interests.

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