The Sea and the Beloved

A Corpus-Linguistic Study of Frequencies, Keywords, and Topics
in the Poetry of the Syrian Writer Nizar Qabbani (1923–1998)

Dissertation

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Acknowledgements

Table of Contents

PART I

APPROACHING A CORPUS OF POETRY DIGITALLY

PART II

QUANTIFIYING THE USE OF LANGUAGE IN QABBANI'S POETRY

APPENDICES

List of Tables

List of Figures

1. Introduction

Reading the You in Nizar Qabbani's Poetry Thalassologically

In the poetry of Syrian diplomat and writer Nizar Qabbani[1] (1923–1998), the sea is the most frequently referenced geophysical entity. In bare numbers: *al-baḥr* 'the sea' occurs 265 times in 1021 texts. It's[2] the seventh most frequent type after *imra'a* 'woman', *al-ḥubb* 'the love', *aš-šiʿr/aš-šaʿr* 'the poetry/the hair', *uḥibbuki* 'I love you (f)', and *an-nisā'* 'the women'. This statistical fact resulted from a corpus-driven exploration of Qabbani's 44 poetry volumes published between 1944 and 1998 and a quantification of its vocabulary; it also inspired the focus of my thesis on the sea in Qabbani's poetry.

In the minds of readers acquainted with modern Arabic literature and Arab culture, Qabbani occupies a place as a poet of love. One of the few English translations of his poems, Frangieh and Brown's *Arabian love poems* (1993) introduces Qabbani as "the most influential and best-known Arab poet in modern times", who "became the Arab World's

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[1] In romanisation: Nizār Qabbānī. For readability, simply 'Qabbani' in the following; otherwise I follow the *Deutsche Morgenländische Gesellschaft* (DIN 31635) in transliterating Arabic.

[2] Since I don't consider this thesis to be very formal writing, I use contractions of function words in the continuous text to achieve a more natural style. I regard contractions as neutral in register.

greatest love poet" (1). Likewise, Badawī states in his *Critical introduction to modern Arabic poetry* (1975) that:

> *Qabbani had attained enormous popularity across the whole Arab world through his love poetry, in which he expressed his amorous feelings in a sensuous and elegant vocabulary, of great simplicity and immediate appeal (221).*

The poems' thematic focus on love results in a specific language register with characteristics such as the frequent direct call to the beloved 'you' or the prominence of vocabulary from the broader semantic field of 'love' – be it in admirations of the beloved's body, in fiery advocacies for femininity, or in reflections of the interdependence of love and writing. The salience of the sea as a reference point penetrates the microcosm of the poems into the minutest corners; it links to everything and everyone, most notably to the three protagonists of a love relationship – the common communication situation of a love poem:

(1) love itself:

> *when i tried to write about my love ...*
> *i suffered a lot ...*
> *i'm inside the sea ...*
> *and my feeling for the water pressure is known only by*
> *those who got lost in the depths of the oceans for eternities[3]*

(2) the speaker of a poem, as he conventionally presents himself as a lover and poet:

> *this is how god created me ...*
> *a man in the image of a sea*
> *a sea in the image of a man[4]*

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[3] See the three lists in Appendix II (468) recording the relevant verses with sea-words referring either to love (list 1, 468), the lover (list 2, 476), or the beloved (list 3, 492), here 1#11 (471). See 265 for the entire translation of *Qaṣīda ġayr muntahiya fī taʿrīf al-ʿišq* 'Endless Poem Defining Love' from *Outlaw Poems* (1972).

[4] 2#19 (478); see 194 for the entire translation of *Fī l-ḥubb al-baḥrī ..* 'On Marine Love ..' from *May You Be My Beloved Every Year* (1978).

(3) a poem's addressee, the beloved woman:

the sea's the master of diversity, fertility, and transformations ...
and your femininity is its natural extension ...[5]

These examples are mere drops from the sea of Qabbani's poetry, but they serve as hints towards main idea of my thesis: The conveyance of the love theme within the poems' microcosm is interspersed with references to the sea – to be linguistically explicit: derivations from $\sqrt{bḥr}$ with its semantic field in modern standard Arabic dominated by the 'sea' and related marine and maritime matters, as they occur in 286 out of 1021 texts, virtually in every third poem. Thus, I hypothesise, the sea's referentiality presents a style marker of Qabbani's poetry.

After structuring the source material as a digital corpus (part I, chapters 3 to 7) and quantifying the style of Qabbani's poetry in the web-based text analysis and visualisation environment *Voyant* (part II, chapters 8 to 12), my emphasis starts out squarely on the sea's multiplicity of meanings (part III, chapters 15 and 16). Fathoming the sea in Qabbani's poetry would require sailing in several directions at once since the 'sea' as a source of imagery is employed for different purposes within the poems' microcosm of a love relationship and its agents – the lover, the beloved, and love. Inspired by statistical conspicuousness, I navigate the qualitative analysis of my thesis (part III) towards the beloved and her depiction by means of sea imagery (part III, chapter 17). With 'sea imagery' I mean the use of words from $\sqrt{bḥr}$[6], that largely refer to the sea and anything marine or maritime, for example in association with the beloved addressee in the poems. Without attempting to be exhaustive in my account of 'thalassic' (from the Greek *thalassos* 'the sea') imagination in Qabbani's poetry, from 75 poems that contain references to the sea in relation to the beloved, I translate 39 from first to last verse and subsequently discuss relevant sea verses

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[5] 3#30 (499); see 194 entire translation of *Fī l-ḥubb al-baḥrī ..* 'On Marine Love ..' from *May You Be My Beloved Every Year* (1978).

[6] I use the notation with the mathematical root symbol $\sqrt{}$ to indicate the three radicals, usually consonants, that make up the basis (= root) of Arabic word formation, as in Voigt (2001).

within the context of the relevant poem or in comparison to other poems employing analogous or radically different references to the sea (part III, chapters 14.1 to 14.4). A data structuring process precedes the reading, translation, and analysis of these phenomenological encounters with the sea; it also forms the basis for the final visualisations prepared with *RAWgraphs*[7] (part III, chapter 17.5).

With my study of the interrelation of the beloved and the sea in Qabbani's poetry, I want to contribute to the 'blue turn' in the humanities – a cultural history of the sea, substantially expanded by literary scholars such as Cohen (2018, *The Aesthetics of the Undersea)*, Klein (2017, *Fictions of the Sea: Critical Perspectives on the Ocean in British Literature and Culture),* Baucom (1999, "Hydrographies"), and Roach (1996, *Cities of the Dead: Circum-Atlantic Performance)*. Like Mentz (2009) and Brayton (2012) in their exploration of Shakespeare's (d.[8] 1616) ocean, I ally my thalassological reading of Qabbani's poetry with tendencies in environmental or ecocentric humanities – however, without explicitly applying relevant methodologies or referring to respective theories tracing back to the 'spatial turn' of the mid-twentieth century when philosophers such as Michel Foucault (d. 1984) and Fredereic Jameson (b. 1934) began to rethink spatial relations in cultures and societies, thus promoting the significance of space. Although the thesis's spotlight on the beloved as the anchor point of sea imagery entails a fair amount of anthropocentrism, Qabbani's poetry, written over more than five decades in various places in the Arab world, Europe, and even in Asia, bears witness to the presence of the sea in modern Arab poetry or Arab culture in general – against the odds of Arabic literature not exactly abounding in 'liquid spaces'.[9]

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[7] See Mauri and others (2017); https://rawgraphs.io/ [last accessed 12/7/2020].

[8] Throughout this thesis, 'd.' stands for 'died' and 'b.' for 'born'.

[9] Term coined by Sanders (2011). For a discussion of sea names of the Arab world see Zagórski (2013).

Part I

Approaching a Corpus of Poetry Digitally

2. The Corpus-Linguistic Method

As long as language as a medium of communication in everyday life is in the centre of investigation, poetry and its unique language don't serve as a particularly good example for linguistic study. Poetry is expected to exercise language in ways deliberately inverse compared to the common rules of ordinary language. Thus, when it comes to representativeness for language use, literary texts such as poetry can't be taken into account as 'sample texts' in the same way as newspaper articles or an everyday conversation; "writers tend to innovate", as Zyngier (2008, 173) epitomises after contrasting the language of *Macbeth* with the Birmingham corpus of Shakespeare's entire works. Viewing poetic language as a specific register, namely a manifestation of language that entails own rules and peculiarities which – at least at some level[10] – relate to ordinary language, makes it a productive source for linguistic studies.

Looking at poetry from a rather pragmatic point of view, Bruns (2005, 7) in *The Material of Poetry* argues that "poetry is made of language but is not a use of it" and adds:

> *Poetry is made of words but not of what we use words to produce: meanings, concepts, propositions, descriptions, narratives, expressions of feeling, and so on. The poetry I have in mind does not exclude these forms of usage—indeed, a poem may 'exhibit' different kinds of meaning in self-conscious and even theatrical ways—but what the poem is, is not to be defined by these things. Poetry is language in excess of the functions of language (form doesn't follow function but confounds it).*

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[10] For example, it's rare – although not impossible – to read the word *naǧm* 'star' in a poem and find that it has nothing to do with the concept(s) that are normally referred to as 'star'.

For Bruns, meaning – that is 'semantics' – emerges from use – that is 'pragmatics' – a notion that is deeply rooted in Wittgenstein's (1953) idea of 'meaning is use'.[11]

When literary scholars try to discover meaning in poetry, intuition still is the very 'force' whereupon they rely. According to Louw (2005, 3), interpretation by intuition is a form of interpretation that "has missed a great deal of insight into language over a long period of time". Through a corpus-linguistic approach[12], a researcher can put interpretation by intuition to the test; and even more: When trying to observe, describe and interpret linguistic features of the poems' language, the corpus-linguistic approach is *the* most useful methodology, especially when supported by computer power and sophisticated software in handling large numbers of texts while not losing sight of contextual factors. Of course, a corpus itself doesn't contain any new information about language; nevertheless, software

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[11] "Die Bedeutung eines Wortes ist sein Gebrauch in der Sprache." 2001, § 43.

[12] As the use of corpus-linguistic approaches to literary language and texts is mushrooming – a fact that is illustrated by Viana and others' (2011) *Perspectives on Corpus Linguistics*, which consist of a collection of interviews with leading scholars in different fields of language studies –, I refrain from expatiating an exhaustive overview of the many studies that already have been carried out, and that are currently being researched. Generally, my survey of studies for this chapter is principally devoted to the application of relevant corpus-linguistic methods to the analysis of poetry or poetic language such as Popescu and others' (2015) recent *Quantitive Analysis of Poetic Texts* but also more linguistic approaches to metaphor research such as Stefanowitsch and Gries' (2006) edited volume *Corpus-based Approaches to Metaphor and Metonymy*, Deigman's (2005) *Metaphor and Corpus Linguistics*, and even Verdonk's (2013) *The Stylistics of Poetry*. Of the many articles on corpus-linguistic approaches in journals and edited volumes, only a few concern themselves with poetry: Rhody's (2013) "Topic Modeling and Figurative Language' and Herbelot's (2015) "The Semantic of Poetry: A Distributional Reading" proved to be particularly insightful.

For general introductions, I refer to major handbooks and volumes such as Lüdeling and Kytö's two-volume handbook *Corpus Linguistics* (2008, 2009), *Digital Literary Studies* edited by Hoover, Culpeper and O'Halloran (2014), and *The Routledge Handbook of Corpus Linguistics* edited by O'Keeffe and McCarthy. Stefanowitsch's very recent *Guide to the Methodology of Corpus Linguistics* (2018) offers a hands-on introduction to the corpus approach. McEnery and Wilson (2001, 2–4) give an account of early corpus linguistics. Furthermore, the following journals offer an insight into recent corpus-based activities: *Computational Linguistics Journal, Corpus Linguistics and Linguistic Theory Journal, Digital Humanities Quartely, ICAME (International Computer Archive of Modern and Medieval English) Journal, IJCL (International Journal of Corpus Linguistics), Literary and Linguistic Computing Journal* and *The Scientific Study of Literature Journal*. Not to forget: In computer philology, corpus linguistics, and digital humanities, a larger number of contributions to scholarly discussions happen in the form of academic blogs, compare the conversations between Ted Underwood and Lisa Rhody (2012) regarding 'topics' as a form of discourse in their blogs.

calculations, introduce fresh perspectives to what is already known and familiar,[13] remembering that computer-based analysis can only cover phenomena that are evident on the surface of the text.[14] As Hockney (2000, 66) sums up in *Electronic Texts in the Humanities*, the computer constitutes a tool perfectly suited for the corpus approach of literary analysis, as it

> *is best at finding features or patterns within a literary work and counting occurrences of those features. If the features which interest a scholar can be identified by computer programs, the computer will provide an overall picture which would be impossible to derive accurately by manual methods. It can also pinpoint characteristics within a text or collection of texts and lead the researcher to further areas of enquiry. It is often best treated as an adjunct to other research methods.*

For this thesis, the assistance by the computer was most rewarding when identifying distinct textual traits like repeated strings of characters such as the individual word *baḥr* 'sea', word combinations and phrases (for example *raml al-baḥr* 'sea sand') and their repeated occurrence – and when generating patterns of their distribution and mapping their presences and absences. Thus, in part II, the aim is to quantify Qabbani's language use by spawning a survey of phenomena found in the corpus based on frequencies and distributions.

In their introduction to the corpus-based approach to the study of language, Biber and others (1998, 4) delineate the essential characteristics of a corpus analysis:

1. It's empirical, analysing the actual patterns of use in natural texts;
2. it utilises a large and principled collection of natural texts, known as a 'corpus', as the basis for analysis;
3. it makes extensive use of computers for analysis, using both automatic and interactive techniques;
4. it depends on both quantitative and qualitative analytical techniques.

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[13] See the introduction in Hunston's (2002) *Corpora in Applied Linguistics*.

[14] See Rommel's (2004) notes on the importance of surface features of a text in his essay 'Electronic Analysis of Literary Texts'.

These four characteristics are central to the methodology of this thesis, with the last point being crucial: It's essential to go beyond mere counts of linguistic features and to return to the text to understand the computer-generated findings fully. Quantification of language use and qualitative analysis through close reading are interrelated like the weaving and unravelling of Penelope at her loom. McEnery and Wilson (2001, 76) clarify the differences between quantitative and qualitative analyses in the way that while

> *(...) in quantitative research we classify features, count them and even construct more complex statistical models in an attempt to explain what is observed, in qualitative research the data are used only as a basis for identifying and describing aspects of usage in the language (...).*[15]

What is key to quantitative analysis is that it's transformational in the sense that it changes a text or corpus of texts radically from an object that can be read linearly to a form which gives insights into patterns of a text or corpus. Therefore, a greater deal of space in part III is devoted to explanation, exemplification, and interpretation of (one of) the patterns found in quantitative analyses. As a corpus-linguistic investigation, this thesis not only seeks to report quantitative findings, but to explore the importance of these findings qualitatively by close-reading a set of quantitatively conspicuous data – namely sea words – to learn about patterns of language use in Qabbani's poetry.

Although Arabic is a major world language, spoken by hundreds of millions of people across northern Africa, western Asia and the Arabian Peninsula and beyond, corpus linguistics as one of the key methodologies of modern linguistics has, so far, relatively seldom been applied to this major language. McEnery and others (2018, 1–2) state that "Arabic corpus linguistics as a research endeavour is still in its infancy", at best an *"emerging field"* – a paradox when realising the extensive amount of attention paid by Arabic linguistics to the allied field of *Natural Language Processing* (NLP)[16] on the one hand, and the use of 'corpora' in the Arabic linguistic tradition, on the other hand: Eighth-century

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[15] For further notions on the mutuality of quantitative and qualitative analysis see Biber (2011, 15–23); Mahlberg and McIntyre (2011, 204–227); McIntyre (2012, 402–415).

[16] A very recent publication by Guellil and others (2019) gives an overview of Arabic NLP.

philologist al-Ḫalīl (d. 786) wrote the first dictionary of the Arabic language, *Kitāb al-ʿAyn* (literally 'The Book of (the letter) ʿAyn'), on the basis of attested language material in the form of a 'corpus' consisting of pre-Islamic poetry, speeches, and tribal war (*ayyām*) material, literally *kalām al-ʿarab* 'talk of the Arabs' (Brustad, 2006, 148–149), as did his student Sībawayh (d. ca. 796) for his comprehensive Arabic grammar in the *Kitāb* (literally 'The Book').

To advance Arabic corpus linguistics, Mansour (2013) calls for the creation of an Arabic National Corpus – parallel to the British National Corpus (BNC) and the American National Corpus (ANC); he attributes the absence of Arabic corpus linguistics to the absence of Arabic corpora, though acknowledging the existence of two Arabic corpora:

1. one with articles from *An-Nahār* newspaper, the other from *Al-Ḥayāt* – by *The European Language Resources Association (ELRA)* and the three corpora;
2. the other comprising newspaper texts, a corpus of Egyptian Arabic speech, and a lexicon of Egyptian Arabic – by *The Linguistic Data Consortium (LDC)*, University of Pennsylvania.[17]

He even points out the absurdity of stylistic studies without the means of computer-aided corpus linguistics:

> *Arab stylists who study the stylistic features of the works of some Arabic writers go through their works and write the linguistic features manually – a very tedious and time-consuming process. For instance, Al-Trabulsi (1996) analysed the Anthology "Al-Shawqiyat" written by Ahmad Shawqi, the prince of poets, stylistically. Citing, manually, 11,320 lines of poetry that cover 370 poems, he studied different linguistic aspects of Shawqi's poetry.*

Although the present thesis anatomises only a fraction of a hypothetical total corpus of Arabic language material, it nevertheless sees itself in the tradition of Arabic corpus linguistics and ties in with corpus-linguistic approaches to poetry as well as comparative language and literary studies.

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[17] The author may not have been aware of *arTenTen* (Arts and others, 2014, 357–371), a web-crawled corpus for Arabic comprising more than 7.4 billion words, compiled in 2012.

Using sophisticated software to analyse literature may tempt to apply computer power universally, even if the reference systems are immature. In 1989, Rissanen identified three errors of the corpus-linguistic approach, especially with view to diachronic corpora:

1. the philologist's dilemma,
2. God's truth fallacy,
3. the mystery of vanishing reliability. (Rissanen, 1989, 17)

The philologist's dilemma refers to the idea of trusting a digital corpus too much and not working enough with the original text material, thus relying on extracts of texts rather than complete texts. Sinclair (2004, 191) warns of using annotation without referring to the text and only seeing a text "through the tags", hence missing "anything the tags aren't sensitive to". To avoid this dilemma, I utilise the results of computer-assisted frequency, keyword and topic calculations as the basis for qualitative analysis, but I don't base my analysis on concordance lines and tables. Instead, I examine an illustrative example of the statistical single word analysis – the salience of the word *baḥr* – thoroughly in a selection of poems themselves.

The second dilemma, God's truth fallacy, refers to the fact that a corpus is limited in its validity to the wider context of language and time. It would be fallacious to deem the language of Qabbani's poetry a representative of a whole epoch or region or culture. Still, comparative analyses of two or more corpora of contemporary Arab poets may give insights into language use in Arabic poetry at a specific period of time.

The third dilemma – the mystery of vanishing reliability – links to the praxis of corpus annotation: It becomes statistically unreliable as soon as it is too detailed. The more detailed an annotation scheme, the less it will tell about more general patterns of language usage. It literally leads to chaos if sociolinguistic, grammatical, and semantic variables are simultaneously encoded within a corpus. I evade this dilemma by not basing this thesis on corpus annotation. The quantification of language use marked the methodological beginning of this study; the investigations in part III are motivated by the purely statistical conspicuousness of the word *baḥr*. Semantic annotation is a desirable feature insofar as the investigation could be extended to semantic networks, for example, a review of all words and concepts that are near each other in the semantic network of the term 'sea'.

To sum up, as with all corpora, certain things won't be achieved by applying a corpus-linguistic methodology in the course of this thesis:

– the corpus can't provide negative evidence; it shows what is typical in the language of Qabbani's poetry;
– the corpus yields findings but doesn't offer explanation for what is observed; here other methodologies such as literary interpretation or cognitive-linguistic analysis will interface;
– the findings based on this particular corpus of Qabbani's poetry only tell what is true in that very corpus, which is why the aim is at no point to generalise the results.

When it comes to corpus approaches, the difference between corpus-based and corpus-driven takes is important. As Tognini-Bonelli (2001, 65–98) demarcates, the corpus-based take involves a deductive approach in which a corpus acts as a catalyst and a repository of examples helping to confirm or refute a pre-existing, well-defined theory or hypothesis, testing its truth or falsity against a carefully chosen set of data. By contrast, the corpus-driven take is inductive in that it arrives at insights through cyclical analysis and interpretation of corpus data as a whole; thus, descriptions aim to be comprehensive and consistent regarding corpus evidence, examples are taken verbatim, and recurrent patterns and frequency distributions form the basis of analysis and interpretation.

This thesis adopts a hybrid approach: Hypotheses regarding the corpus of Qabbani's poetry exist (= corpus-based approach) and help to organise the corpus to fit the relevant research questions. Such presumptions derive from reading experiences and intuitive interpretation. For example, the quantification in part II is predicated by the decision not to concern myself with the style of Qabbani as an author – an analysis for which an examination of function words would be reasonable.[18] Rather, I focus on high-content words; this results in the exclusion of function words and low-content verbs from consideration when exploring frequencies. The steps taken on the basis of quantitative evidence in part II lead to uncover new grounds; they inspire the postulation of new hypotheses that didn't exist before (= corpus-driven approach) in chapter 9. From Bare Numbers to Qualitative Analysis –Quantitative Results in a Nutshell; they ultimately lead

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[18] See Culpeper (2002 and 2009) for the notion that function words are indicative of stylistic features.

to refining the focus in part III, namely to selecting a feature, whose conspicuousness reveals itself by the statistics in part II, for qualitative analysis: the salience of *al-baḥr* 'the sea'.

A comprehensive computer-aided corpus analysis is the result of a multitude of work steps; calculations such as word frequencies, keywords, concordances, word sketches[19], or n-grams[20] give insights into different aspects of language use in a corpus. To track down conspicuous features in the use of language in Qabbani's poetry, I complement two corpus-analytical calculations with a key technique of *distant reading*: word frequencies; keywords; topic modelling.

To generate frequency lists, I rely on *Voyant*[21] – an online text analysis landscape facilitating both quantitative investigation and text visualisation designed by Stefan Sinclair and Geoffrey Rockwell. I cross-check the results with calculations from *SketchEngine*[22] – an online toolset for corpus analysis created by British lexicographer and corpus linguist Adam Kilgarriff, and Czech programmer Pavel Rychly, and developed by *Lexical Computing Ltd.,* offering a spectrum of highly flexible features to conduct corpus-linguistic research, ranging from building complex concordances to common statistical methods such as frequencies, co-occurrence patterns, or trends. Both *Voyant* and *SketchEngine* are two of the most powerful web-based tools to distant-read digital texts and handle Arabic in certain ways. Finally, topics are modelled using *DARIAH-DE's Topics Explorer*[23] – an easily accessible and executable tool for exploring and visualising topics in larger numbers of texts.

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[19] The hallmark feature of *SketchEngine,* processing a word's collocates within a corpus and displaying it in the compact format of columns categorised by, for example, 'nouns modified by the search word', 'modifiers of the search word', 'verbs with the search word as subject', or 'verbs with the search word as object'. A sketch grammar setting the rules of grammatical relations (that is columns and categories) in the relevant corpus language needs to be pre-defined to make use of such a feature.

[20] In corpus linguistics, a n-gram may refer to a sequence of tokens (or words), also called 'multi-word expressions' (MWEs) or 'lexical bundles' in *SketchEngine.*

[21] See voyant-tools.org [last accessed 12/7/2020].

[22] See sketchengine.eu [last accessed 12/7/2020]; for a detailed description of *SketchEngine*'s whole set of features, I refer to the online documentation: sketchengine.eu/documentation [last accessed 12/7/2020].

[23] See github.com/DARIAH-DE/TopicsExplorer [last accessed 12/7/2020].

3. The Text Material

Successfully conducting corpus analysis depends on the design of the corpus. In my definition of a corpus, I follow Biber's (2011, 15), which is one of the most cited definitions[24] in modern linguistics: For him, a *corpus* (Latin for 'body', plural *corpora*) is "a large and principled collection of texts stored on a computer", and he continues:

> *A corpus is a sample, designed to represent a textual domain in a language, such as everyday conversation in English, newspaper editorials, personal email messages, or the novels of Charles Dickens. Just like any sample, a corpus can be evaluated for the extent to which it represents a 'population' — in this case, the target textual domain (see Biber 1993/2004). Thus, research carried out on a corpus has the goal of describing the patterns of language use in the target textual domain.*

As Leech (1992, 116) notes, the difference between a 'corpus' and a random collection of texts or an archive is that the textual material of a corpus is assembled with a particular purpose in mind, often to be representative of some language or text type.[25] This notion echoes in Sinclair's (1994, 2) definition of a corpus as "a collection of pieces of language, selected and ordered according to explicit linguistic criteria to be used as a sample of the language."[26]

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[24] For further definitions compare Francis (1992, 17) or Atkins and others (1992, 1).

[25] See also Aston and Burnard (1998, 5, 23).

[26] In an earlier publication, Sinclair (1991, 171) had defined a corpus as "a collection of naturally-occurring language text, chosen to characterize a state or variety of a language", but opted for the term 'pieces of language' in later publications, as the term 'text' can be misleading due to it implying a certain completeness whereas 'pieces of language' may not always be complete texts.

Biber (1993, 1994) identifies two aspects determining the representativeness of a corpus: size and diversity. These determinants apply specifically to the 'usual' case of corpus linguistics, that is to draw conclusions from corpus analyses on general language usage or language register usage, but only to a limited extent to the present thesis: The corpus size is determined by the focus of this thesis on Qabbani's poetry output. Likewise, the œuvre itself dictates its representativeness: Qabbani wrote and published more than a thousand poems; more than 90% of his œuvre are in the spotlight of this thesis. Hence, diversity is given by not narrowing the corpus to poems of a certain topic like 'love', a certain time, for example 'before 1967', or a certain size, for example by focussing only on poems 'shorter than twenty verses', and so forth.

The following two factors determine the corpus design of this thesis:

1. The focus is on the totality of Qabbani's poems, published between the years 1944 and 1998, thus, covering over 50 years of poetry writing and resulting in a corpus size of more than 1000 poems;
2. the poems are thematically diverse, so that the corpus includes both love and political poetry.[27]

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[27] Here, I pick up on the prevalent opinion regarding Qabbani's poetry, compare three monographies by Al-Shaḥḥām (1990), Boukanoun (2004), and AlKhalil (2005). Al-Shaḥḥām (1990) studied and translated *The Political Poetry of Nizār Qabbānī* in his thesis; the extensive analysis of about 460 pages is purely biographical and moves from one historical event to another, dividing the thesis into chapters like "Nationalist Feeling", "The Defeat of June 1967", "The War of October 1973", "The Death of Jamāl ʾAbd Al-Nāṣir" or "The Civil War in Lebanon".

Boukanoun (2004) in the thesis *L'image de la femme dans l'univers poétique de Nizâr Qabbânî (1923–1998)* investigates and analyses the different patterns of the reiteration of the female image in Qabbani's poetic universe diachronically. It proposes that Qabbani's attitude towards women – as interpretable from his poetry – was vacillating: sometimes benevolent, sometimes severe and traditionalist. Women in his poetry appeared as mothers, mistresses, muses, redeeming women and femmes fatales. Boukanoun concludes that Qabbani's universe is summed up in women, even Beirut is a woman, and man, too, is.

AlKhalil (2005) tries to embed Qabbani's life achievement into a "mega-narrative of Arab life in modern times"(6); it traces the biographical stations of Qabbani from his early years in Syria (1923–1945) to his service as a diplomat in Cairo, Ankara, London, Beijing, Damascus and Madrid (1945–1966), his time in Beirut (1966–1982), and his European exile in Geneva and London (1982–1998).

Getting an overview of the poems and poetry volumes published by Qabbani and generating a reliable list was challenging and time-consuming than I would have initially thought. There's no single research publication that refers to the same number of published volumes. Ismat (2018, 40) – one of the latest publications on Qabbani's work – counts 33 "anthologies of poetry"; not even the complete edition of Qabbani's work by *Manšūrāt Nizār Qabbānī* (1967–2002) supports this number.

While compiling the collection to form a corpus, three sources served as reference:

1. The nine-volume edition of the complete works by *Manšūrāt Nizār Qabbānī* (1967–2002);
2. the *Dictionary of Modern Arab Writers*, edited by John J. Donohue and Leslie Tramontini (2004);[28]
3. *Madḫal ilā l-mawsūʿa aš-šāmila li-š-šāʿir Nizār Qabbānī* by Burhān Buḫārī (1999), who relies on the edition of the complete works.

The three sources provide different information regarding the individual poetry volumes.

The complete works are divided into "poetry" (*aʿmāl šiʿrīya*, five volumes), "political" (*aʿmāl siyāsīya*, two volumes), and "prose" (*aʿmāl naṯarīya*, two volumes) works.[29] Qabbani himself had collected his poems in one volume in 1967: *al-Aʿmāl aš-šiʿrīya al-kāmila* 'The Complete Poetic Works'; it covers his output up to 1967, including seven collections: *The Brown-Skinned Girl Said to Me*[30] (1944), *Childhood of a Bosom* (1948), *Samba* (1949), *You Are Mine* (1950), *Poems* (1956), *My Beloved* (1961), and *Painting With Words* (1966).[31] Today, with the ninth and last volume having been published in 2002, the complete edition of Qabbani's poetry lists 30 poetry volumes in

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[28] Hereafter in this section *Dictionary*.

[29] I refer to different prints of the volumes. See the list in Appendix I.1 (449) for details.

[30] For reasons of readability, I refrain from transcribing the titles of the poetry volumes in romanised form in the continuous text; the Arabic titles and their romanisations can be looked up in the list in Appendix I.1 (449). The English translations of the volume titles are set in italics throughout this thesis; capitalisation follows the guidelines of the *Chicago Manual of Style*. This is valid only for poetry volumes included in the corpus under investigation. Other titles of Arabic works are given in romanised form and translation where necessary.

[31] See Badawi (1975, 21).

addition to the volume of political poems (volume 5, 1974), which isn't arranged according to individual volumes but represents a collected list of poems.

In comparison, the *Dictionary* registers 63 works that had been published under Qabbani's name until 1998, the year of his death; the types of the publications aren't always clearly indicated. Listed are poetry volumes, prose, selections by Qabbani himself and by other authors, collections, and a three-act play. Cross-checking the information given by the *Dictionary* with the edition of the complete works, I identify 45 volumes as poetry[32] beyond doubt (Table 1, 28). The following inconsistencies of the volumes incorporated in *A'māl al-kāmila* and those listed in the *Dictionary* shall be pinpointed: The *Dictionary of Lovers* (1981), listed as a poetry volume in the *Dictionary* and by Buḫārī, is neither included in the third nor fourth volume of the complete works; the same goes for *Trilogy of the Children of the Stones* (1988). The *Dictionary* doesn't list *Love Will Remain My Lord* (1987), which is featured in the complete works, though. In short, the complete edition is in no way an edition of volumes or poems by Qabbani. Another volume, *The Jasmine Alphabet* had been published in 1998; it's neither included in the last volume of the complete edition (published in 2002) nor does Buḫārī (1999) refer to it.

Consequently, the collection under examination in this thesis features poems from 44 poetry volumes (Table 2, 30). Thus, the corpus comprises 44 poetry volumes that had been published between 1944 and 1998, 33 of which are part of the nine-volume complete edition of Qabbani's œuvre.

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[32] The collection of essays and poems *Aš-šiʿr qindīl aḫḍar* 'Poetry Is a Green Lamp' (1963), hasn't been included in the collection due to its mainly prose nature and the scatteredness of the poems therein. Furthermore, *Aḫlā qaṣāʾidī* 'My Best Poems' (1971), *Ašʿār maǧnūna* 'Mad Poems' (1983), selected and edited by Salīm Barakāt, *Femmes* 'Women' (1988), a bilingual edition in French and Arabic, and *Iḍāʾāt* 'Illuminations' (1998), listed as publications by the *Dictionary*, haven't been taken into account as they're selections of poetry already published in individual volumes.

Table 1: List of poetry volumes derived from cross-checking the complete edition and the *Dictionary of Modern Arab Writers*, edited by John J. Donohue and Leslie Tramontini (2004)

1. *Qālat lī as-samrāʾ* 'The Brown-Skinned Girl Said to Me' (1944)
2. *Ṭufūlat nahd* 'Childhood of a Bosom' (1948)
3. *Sāmbā* 'Samba' (1949)
4. *Antī lī* 'You Are Mine' (1950)
5. *Qaṣāʾid* 'Poems' (1956)
6. *Ḥabībatī* 'My Beloved' (1961)
7. *ar-Rasm bi-l-kalimāt* 'Painting With Words' (1966)
8. *Hawāmiš ʿalā daftar an-naksa* 'Margins on the Notebook of an-Naksa' (1967)
9. *Yawmiyāt imraʾa lā-mubāliya* 'Diaries of an Indifferent Woman' (1968)
10. *Fatḥ* 'Fath' (1968)33
11. *al-Mumaṯṯilūn; al-Istiǧwāb* 'The Actors', 'The Interrogation' (1968)
12. *Ifāda fī maḥkamat aš-šiʿr* 'Testimony in the Trial of Poetry' (1969)
13. *Šuʿarāʾ min al-arḍ al-muḥtalla; al-Quds* 'Poets from the Occupied Territories', 'Jerusalem' (1968)
14. *Manšūrāt fidāʾiya ʿalā ǧudrān Isrāʾīl* 'Papers of the Fidāʾiyīn on the Walls of Israel' (1969)34
15. *Kitāb al-ḥubb* 'Book of Love' (1970)
16. *Miʾat risālat ḥubb* 'Hundred Love Letters' (1970)
17. *Qaṣāʾid mutawaḥḥiša* 'Wild Poems' (1970)
18. *Lā* 'No' (1970)
19. *al-Ḫiṭāb; Ḥiwār maʿa aʿrābī aḍāʿa farasahu* 'The Speech', 'Dialogue With a Bedouin Who Lost His Horse' (1971)
20. *Ašʿār ḫāriǧa ʿalā l-qānūn* 'Outlaw Poems' (1972)
21. *al-Aʿmāl as-siyāsīya* 'Political Works' (1974)
22. *Tarṣīʿ bi-ḏ-ḏahab ʿalā sayf dimašqī* 'Inlaid Gold on a Damascus Sword' (1975)
23. *Ilā bayrūt al-unṯā maʿa ḥubbī* 'To Beirut, the Female, with My Love' (1976)
24. *Kull ʿām wa-anti ḥabībatī* 'May You Be My Beloved Every Year' (1978)
25. *Uḥibbuki .. uḥibbuki wa-l-baqiya taʾtī* 'I Love You .. I Love You and the Rest Will Come' (1978)
26. *Ašhadu an lā imraʾa illā anti* 'I Avow There Is No Woman but You' (1979)
27. *Awrāq ḫaṭīra* 'Dangerous Papers' (n.d.)35
28. *Hākaḏā aktubu tārīḫ an-nisāʾ* 'Thus I Write the History of Women' (1981)
29. *Qāmūs al-ʿāšiqīn* 'Dictionary of Lovers' (1981)36
30. *Qaṣīdat bilqīs* 'Bilqīs's Poem' (1982)

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[33] The note under the poem in the selection of political works states 1969.
[34] The note under the poem in the selection of political works states 1970.
[35] I didn't get physical or digital hold of this volume; for this reason, I've excluded it from the corpus.
[36] Not included in the complete works.

31. *al-Ḥubb lā yaqif ʿan aḍ-ḍawʾ al-aḥmar* 'Love Does Not Stop at the Red Light' (1985)
32. *Sa-yabqā al-ḥubb sayyidī* 'Love Will Remain My Lord' (1987)[37]
33. *Qaṣāʾid maġḍūb ʿalayhā* 'Angering Poems' (1986)
34. *as-Sīra aḏ-ḏātīya li-sayyāf ʿarabī* 'Autobiography of an Arab Executioner' (1987)
35. *Tazawwaġtuki .. ayyatuhā l-ḥurrīya* 'I Have Wedded You .. O Freedom' (1988)
36. *Ṯulāṯīyat aṭfāl al-ḥiğāra* 'Trilogy of the Children of the Stones' (1988)
37. *Lā ġālib illā al-ḥubb* 'No Victor but Love' (1989)
38. *al-Awrāq as-sirrīya li-ʿāšiq qarmaṭī* 'Secret Papers of a Qarmathian Lover' (1989)[38]
39. *al-Kibrīt fī yadayy wa-duwaylātikum min waraq* 'The Matches in My Two Hands While Your Little Countries Are of Paper' (1989)
40. *Hal tasmaʿīna ṣahīl aḥzānī* 'Do You Hear the Wail of My Sorrows' (1991)
41. *Hawāmiš ʿalā l-hawāmiš* 'Margins on the Margins' (1991)
42. *Qaṣīdat māyā* 'Māyā's Poem' (1993)[39]
43. *Anā raġul wāḥid wa-anti qabīla min an-nisāʾ* 'I Am One Man and You Are a Tribe of Women' (1993)
44. *Ḫamsūna ʿāman fī madīḥ an-nisāʾ* 'Fifty Years Praising Women' (1994)
45. *Tanwīʿāt Nizārīya ʿalā maqām al-ʿišq* 'Nizarian Variations on Passion' (1996)

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[37] Not listed by the *Dictionary*.

[38] The complete works give 1988 as the year of publication.

[39] I didn't get physical or digital hold of this volume; for this reason, I've exclude it from the corpus. However, there's a poem referring to a woman named *Māyā* in the volume *Thus I Write the History of Women* (1981); it's called *Ṣūra ḫuṣūṣīya ğiddan min aršīf as-sayyida m* 'A Very Special Image from Mrs. M.'s Archive'.

Table 2: List of poetry volumes included in the corpus of this thesis, in chronological order

1. *Qālat lī as-samrā’* ‘The Brown-Skinned Girl Said to Me’ (1944)
2. *Ṭufūlat nahd* ‘Childhood of a Bosom’ (1948)
3. *Sāmbā* ‘Samba’ (1949)
4. *Antī lī* ‘You Are Mine’ (1950)
5. *Qaṣā’id* ‘Poems’ (1956)
6. *Ḥabībatī* ‘My Beloved’ (1961)
7. *Ṭufūlat nahd* ‘Childhood of a Bosom’ (1948)
8. *Sāmbā* ‘Samba’ (1949)
9. *Antī lī* ‘You Are Mine’ (1950)
10. *Qaṣā’id* ‘Poems’ (1956)
11. *Ḥabībatī* ‘My Beloved’ (1961)
12. *ar-Rasm bi-l-kalimāt* ‘Painting With Words’ (1966)
13. *Hawāmiš ‘alā daftar an-naksa* ‘Margins on the Notebook of an-Naksa’ (1967)
14. *Yawmīyāt imra’a lā-mubāliya* ‘Diaries of an Indifferent Woman’ (1968)
15. *Šu‘arā’ min al-arḍ al-muḥtalla; al-Quds* ‘Poets from the Occupied Territories’, ‘Jerusalem’ (1968)
16. *Fatḥ* ‘Fath’ (1968)
17. *al-Mumaṯṯilūn; al-Istiǧwāb* ‘The Actors’, ‘The Interrogation’ (1968)
18. *Ifāda fī maḥkamat aš-ši‘r* ‘Testimony in the Trial of Poetry’ (1969)
19. *Manšūrāt fidā’iya ‘alā ǧudrān Isrā’īl* ‘Papers of the Fidā’iyīn on the Walls of Israel’ (1970)
20. *Kitāb al-ḥubb* ‘Book of Love’ (1970)
21. *Mi’at risālat ḥubb* ‘Hundred Love Letters’ (1970)
22. *Qaṣā’id mutawaḥḥiša* ‘Wild Poems’ (1970)
23. *Lā* ‘No’ (1970)
24. *al-Ḫiṭāb; Ḥiwār ma‘a a‘rābī aḍā‘a farasahu* ‘The Speech’, ‘Dialogue With a Bedouin Who Lost His Horse’ (1971)
25. *Aš‘ār ḫāriǧa ‘alā l-qānūn* ‘Outlaw Poems’ (1972)
26. *al-A‘māl as-siyāsīya* ‘Political Works’ (1974)
27. *Tarṣī‘ bi-ḏ-ḏahab ‘alā sayf dimašqī* ‘Inlaid Gold on a Damascus Sword’ (1975)
28. *Ilā bayrūt al-unṯā ma‘a ḥubbī* ‘To Beirut, the Female, with My Love’ (1976)
29. *Kull ‘ām wa-anti ḥabībatī* ‘May You Be My Beloved Every Year’ (1978)
30. *Uḥibbuki .. uḥibbuki wa-l-baqiya ta’tī* ‘I Love You .. I Love You and the Rest Will Come’ (1978)
31. *Ašhadu an lā imra’a illā anti* ‘I Avow There Is No Woman but You’ (1979)
32. *Hākaḏā aktubu tārīḫ an-nisā’* ‘Thus I Write the History of Women’ (1981)
33. *Qāmūs al-‘āšiqīn* ‘Dictionary of Lovers’ (1981)
34. *Qaṣīdat bilqīs* ‘Bilqīs’s Poem’ (1982)
35. *al-Ḥubb lā yaqif ‘an aḍ-ḍaw’ al-aḥmar* ‘Love Does Not Stop at the Red Light’ (1985)
36. *Qaṣā’id maḡḍūb ‘alayhā* ‘Angering Poems’ (1986)
37. *Sa-yabqā al-ḥubb sayyidī* ‘Love Will Remain My Lord’ (1987)
38. *as-Sīra aḏ-ḏātīya li-sayyāf ‘arabī* ‘Autobiography of an Arab Executioner’ (1987)

39. *Ṯulāṯīyat aṭfāl al-ḥiǧāra* 'Trilogy of the Children of the Stones' (1988)
40. *Tazawwaǧtuki .. ayyatuhā l-ḥurrīya* 'I Have Wedded You .. O Freedom' (1988)
41. *Lā ġālib illā al-ḥubb* 'No Victor but Love' (1989)
42. *al-Awrāq as-sirrīya li-ʿāšiq qarmaṭī* 'Secret Papers of a Qarmathian Lover' (1989)
43. *al-Kibrīt fī yadayy wa-duwaylātikum min waraq* 'The Matches in My Two Hands While Your Little Countries Are of Paper' (1989)
44. *Hal tasmaʿīna ṣahīl aḥzānī* 'Do You Hear the Wail of My Sorrows' (1991)
45. *Hawāmiš ʿalā l-hawāmiš* 'Margins on the Margins' (1991)
46. *Anā raǧul wāḥid wa-anti qabīla min an-nisāʾ* 'I Am One Man and You Are a Tribe of Women' (1993)
47. *Ḫamsūna ʿāman fī madīḥ an-nisāʾ* 'Fifty Years Praising Women' (1994)
48. *Tanwīʿāt Nizārīya ʿalā maqām al-ʿišq* 'Nizarian Variations on Passion' (1996)
49. *Abǧadīyat al-yāsamīn* 'The Jasmine Alphabet' (1998)

4. Digital Corpus Design

When reading printed documents such as the poetry volumes, the focus is on their text content, although a physical publication contains many additional pieces of information apart from the actual text: front and back matters, introductory words, quotes, table of contents – paratexts[40] essentially. Some sections like the imprint page and table of contents represent *metadata*,[41] that is additional data about the text; such metadata don't belong to the main text(s) itself – at least not when it comes to the *meaning potential*, which is what corpus-linguistic studies are interested in. Taking paratexts and metadata into account, however, is important to make conscious choices regarding the sampling of texts for a corpus, since these sections provide valuable information, for example on the year of publication, which is relevant to diachronic analyses.

As for Qabbani's poetry volumes, *Childhood of a Bosom* (1948), for example, is prefaced with a piece of prose 'on poetry' (*fī al-shiʿr*), which isn't listed in the table of contents, as the scans in Figure 1 (34), Figure 2 (35), Figure 3 (36), and Figure 4 (37) show. In the sense of this thesis's focus on poetry, I don't factor the prose sections in Qabbani's poetry volumes in the quantitative analysis.

Another form of paratexts found in Qabbani's poetry volumes is quotes; *Love Does Not Stop at the Red Light* (1985), *Angering Poems* (1986), *Love Will Remain My Lord* (1987), *Secret Papers of a Qarmathian Lover* (1989), *The Matches in My Two Hands While Your Little Countries Are of Paper* (1989), *Fifty Years Praising Women* (1994), *Nizarian*

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[40] See Genette (1987).

[41] In digital corpus-linguistic analyses, such meta-information can be stored in a *header* of a digital document, while the main text itself can be found in its *body*, see Leech and others (2000, 13).

Variations on Passion (1996) start with quotes from renowned figures of arts and politics, see Figure 5 (38), Figure 6 (39), and Figure 7 (40). These quotations themselves offer starting points for the study of intertextuality[42] in Qabbani's poetry; but since I don't count them as parts of the main text, I exclude them from the quantitative analysis in this thesis.

Nine of the 44 volumes begin with a note in verse that is underscripted with the name *Nizār*, for example the first volume *The Brown-Skinned Girl Said to Me* (1944) or *Painting With Words* (1966), see Figure 8 (41) and Figure 9 (42). Though 'poems' in a certain sense, I've excluded these introductory words from my analysis, as they don't represent individual poems. By 'individual poem' I mean a text that is captioned, which also applies to the poems in the *Book of Love* (1970) and *Hundred Love Letters* (1970).

The structure of the (text) body – being shaped by sections, subsections, paragraphs, and so on – is also frequently ignored. One special type of paragraph is the heading which may act as a guide to the particular poem. As Weisser (2016, 36) states:

> *Headings fulfil multiple functions in a text. The first of these is that they act as a means to reflect the hierarchical structure and logic of the text. In other words, they illustrate how the author has chosen to (best) organise the material under discussion.*

Including headings of poems in a corpus-linguistic context may introduce certain redundancies: Often, the vocabulary is repeated without contributing any additional meaning, and the level of redundancy would further increase if the tables of contents were included, as headings would show up once more, where they purely serve as a navigational aid. However, headings may very well help to identify keywords, as there's a high probability that the words of a title will recur often in the text. For this reason, the headings remain part of the corpus and, thus, are subject to the digital analysis.[43]

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[42] See Genette (1982).

[43] As for this thesis's focus on the sea (*baḥr*) in Qabbani's poetry, there are at least six poems with a $\sqrt{bḥr}$-word in the heading, for example *Fī l-ḥubb al-baḥrī* 'On Marine Love', *al-Qaṣīda al-baḥrīya* 'The Marine Poem', *Hal taǧī'īna maʿī.. ilā l-baḥr?* 'Will You Come With Me to the Sea?', *ʿAlā l-baḥr aṭ-ṭawīl* 'In the Ṭawīl Metre', *al-Maqbara al-baḥrīya* 'The Marine Cemetery', *ad-Duḫūl ilā l-baḥr* 'Entering the Sea'.

في الشِّعر
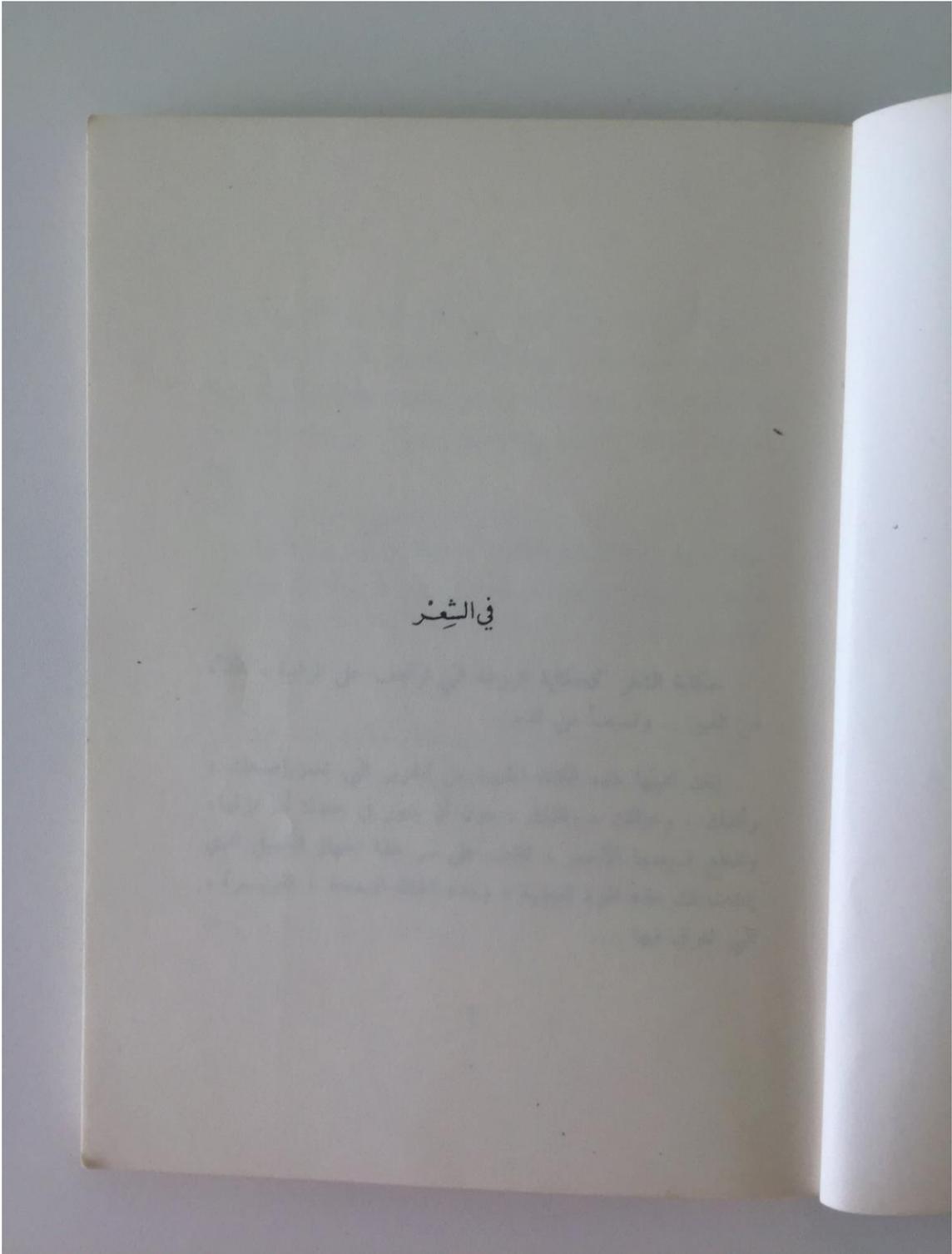
Figure 1: *Fī š-ši'r* 'On poetry' – title page of a prose section preceding the actual poems in *Childhood of a Bosom* (1948), unnumbered page
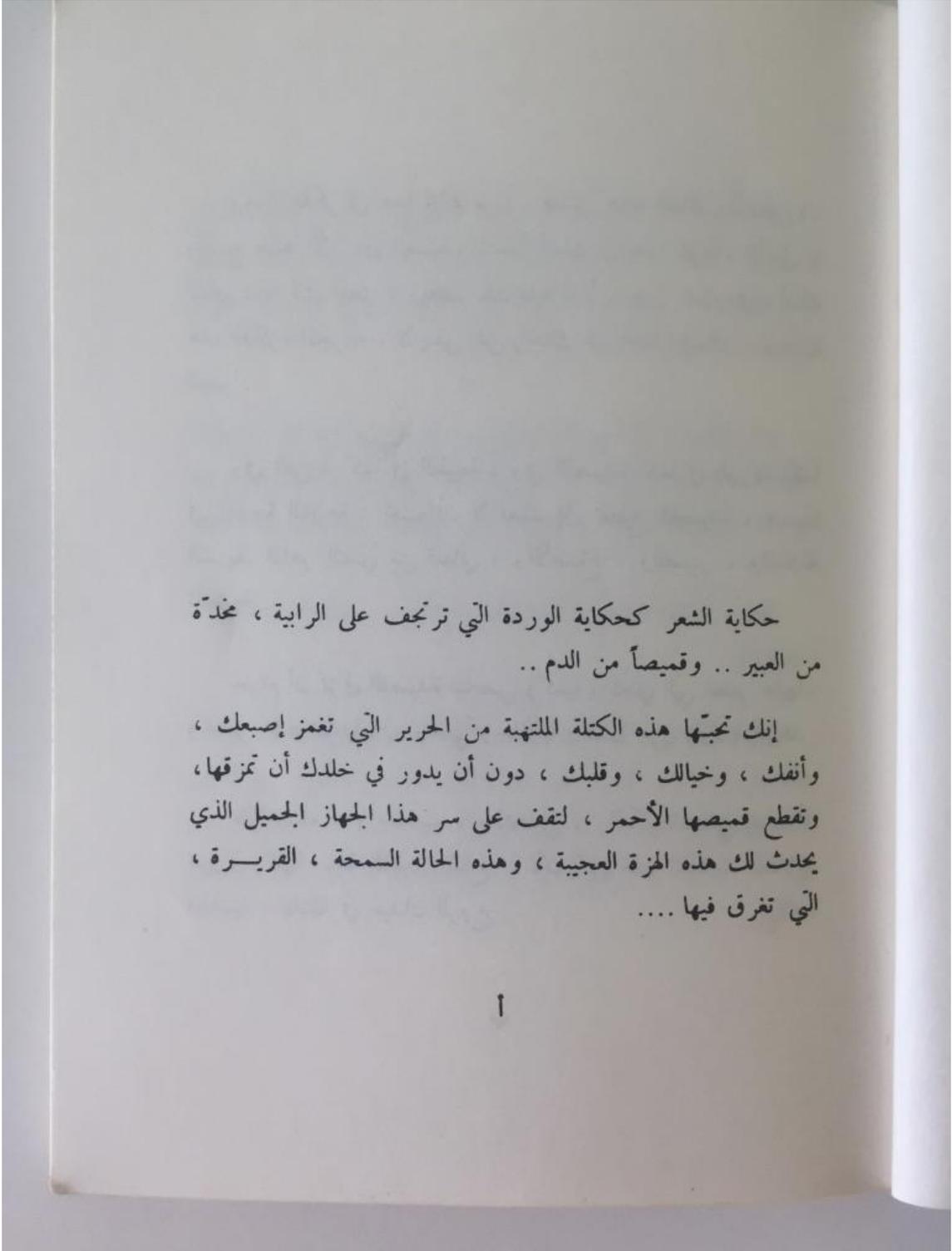
حكاية الشعر كحكاية الوردة التي ترتجف على الرابية ، مخدّة من العبير .. وقميصاً من الدم ..

إنك تحبّها هذه الكتلة الملتهبة من الحرير التي تغمز إصبعك ، وأنفك ، وخيالك ، وقلبك ، دون أن يدور في خلدك أن تمزقها ، وتقطع قميصها الأحمر ، لتقف على سر هذا الجهاز الجميل الذي يحدث لك هذه النزة العجيبة ، وهذه الحالة السمحة ، القريـــرة ، التي تغرق فيها ....

أ

Figure 2: *Fī š-šiʿr* 'On poetry' – a prose section preceding the actual poems in *Childhood of a Bosom* (1948), page أ

(الفاضلة) . وحينئذ فقط ، يكتشف الإنسان نفسه ويعرف الله ..

وفي سبيل هذه الفلسفة ، فلسفة الغناء العفوي ، حاولت فيما كتبت
ان أرد قلبي إلى طفولته ، وأتخير ألفاظاً مبسّطة، مهموسة الرنين ،
وأختار من أوزان الشعر ألطفها على الأذن .

فإذا أحسّ القارىء بأن قلبي صار مكان قلبه وانتفض بين أضلعه
هو ، وأنه يعرفه قبل أن يعرفني ، وأنني صرت له فماً له وحنجرة ،
فلقد أدركت غايتي ، وحققت حلمي الأبيض ، وهو أن أجعل الشعر
يقوم في كل منزل إلى جانب الخبز والماء ...

١٩٤٧

ص

Figure 3: *Fī šiʿr* 'On poetry' – a prose section preceding the actual poems in *Childhood of a Bosom* (1948), page ص

الفهرست

Figure 4: Table of contents (*fihrist*) of *Childhood of a Bosom* (1948)

« أنت في العشرين تستطيع أن تُحبّ ..
وأنت في الثمانين تستطيع أن تُحبّ ..
هناك دائماً مناسبة لاشتعال البرق .. »

فرانسواز ساغان

Figure 5: Quotes preceding the actual poems in the volume *Love Does Not Stop at the Red Light* (1985)

«لا ثقافة بغير حُبّ . إن الذي يُحبّني يخلقُني»

أراغون

«. . الفنانون يعيشونَ ذكورتهم وأنوثتهم في وقت واحد. . .
إنهم ينجبون أعمالاً رائعة كما تنجب المرأة طفلاً. . .»

الموسيقي جورج موستاكي

Figure 6: Quotes preceding the actual poems in the volume *Love Will Remain My Lord* (1987)

«أعلنُ اتّحادي بالحرية . أعلن اتحادي بالآخرين . . »

بوشكين

«الفنّ ليس طريقة معقَّدة لقول أشياء بسيطة ، بل طريقة بسيطة
لقول أشياء معقدة . . » .

جان كوكتو

Figure 7: Quotes preceding the actual poems in the volume *Love Will Remain My Lord* (1987)

قلبي كمنْفَضَةِ الرمــاد .. أنا

إنْ تنبشي ما فيـــه .. تحترقي

شِعْري أنا قلــبي .. ويظلمني

من لا يرى قلــبي على الوَرَقِ

نـــزار

Figure 8: Poem underscripted with the name *Nizār* preceding the actual poems in *The Brown-Skinned Girl Said to Me* (1944)

عِشرونَ عاماً فوقَ دربِ الهوى
ولاَ يزالُ الدربُ مجهولا
فمرةً كنتُ أنـا قاتلاً
وأكـثرُ المرّاتِ مقتولا
عِشرونَ عاماً .. يا كتابَ الهوى
ولم أزَلْ في الصفحة الأولى

نزار

Figure 9: Poem underscripted with the name *Nizār* preceding the actual poems in *Painting With Words* (1966)

Obtaining the texts of Qabbani's poems in digital form is simple; due to the popularity of the poet, websites such as *adab.com, nizariat.com* and *nizarq.com* feature a good amount of Qabbani's œuvre: *adab.com*, a site which has undertaken to document Arabic poetry since the pre-Islamic era up until today, lists 605 poems in random order;[44] *nizariat.com* registers 492 poems in an alphabetical list.[45] Scraping these two websites and comparing the poems resulted in a list of around 600 texts in the form of plain text, that is without formatting, but with line breaks. The website *nizarq.com* presents the poems both in an alphabetical list and sorted by volumes (*dīwān*). Of the 44 volumes found in my corpus, *nizarq.com* includes 35 individual volumes plus the *Political Works* (1974).

To arrive at a complete list of Qabbani's poems in digital form,[46] the harvested data from the two websites *adab.com* and *nizariat.com* had to be assigned to the relevant volumes in which they had been published originally. The nine-volume edition of the complete works by *Manšūrāt Nizār Qabbānī* served as the first source of comparison; the next step involved cross-checking the lists of poems sorted by volume according to the complete edition against the individual volumes both in physical and digital form on *nizarq.com*. As mentioned above, some individual volumes aren't featured in the complete edition or were published in the *Political Works* (1974); in this case, checking the individual volumes was obligatory. In case a poem listed in the complete works under a certain volume wasn't one of the 605 or 492 texts from *adab.com* and *nizariat.com* respectively and was also not cited in the *dawāwīn* on *nizarq.com*, the poems were manually transcribed from the physical publications, which resulted in the collection of 1075 poems. Table 3 (44) shows the total number of poems from each volume included in my corpus.

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[44] It counts the poems in *Book of Love* (1970) as one text and presents the *Hundred Love Letters* (1970) in chunks of 10 poems.

[45] It counts the poems in *Book of Love* (1970) as one text and doesn't list the *Hundred Love Letters* (1970).

[46] 'Complete' in the sense that some poems/volumes had to be excluded; see notions in chapter 3. The Text Material.

Table 3: Total number of poems from each volume in the corpus

1	*Qālat lī as-samrāʾ* 'The Brown-Skinned Girl Said to Me' (1944)	28
2	*Ṭufūlat nahd* 'Childhood of a Bosom' (1948)	37
3	*Sāmbā* 'Samba' (1949)	1
4	*Antī lī* 'You Are Mine' (1950)	32
5	*Qaṣāʾid* 'Poems' (1956)	39
6	*Ḥabībatī* 'My Beloved' (1961)	28
7	*ar-Rasm bi-l-kalimāt* 'Painting With Words' (1966)	43
8	*Hawāmiš ʿalā daftar an-naksa* 'Margins on the Notebook of an-Naksa' (1967)	1
9	*Yawmīyāt imraʾa lā-mubāliya* 'Diaries of an Indifferent Woman' (1968)	2
10	*Šuʿarāʾ min al-arḍ al-muḥtalla; al-Quds* 'Poets from the Occupied Territories', 'Jerusalem' (1968)	2
11	*Fatḥ* 'Fath' (1968)	1
12	*al-Mumaṯṯilūn; al-Istiǧwāb* 'The Actors', 'The Interrogation' (1968)	2
13	*Ifāda fī maḥkamat aš-šiʿr* 'Testimony in the Trial of Poetry' (1969)	1
14	*Manšūrāt fidāʾiya ʿalā ǧudrān Isrāʾīl* 'Papers of the Fidāʾiyīn on the Walls of Israel' (1970)	1
15	*Kitāb al-ḥubb* 'Book of Love' (1970)	52
16	*Miʾat risālat ḥubb* 'Hundred Love Letters' (1970)	100
17	*Qaṣāʾid mutawaḥḥiša* 'Wild Poems' (1970)	38
18	*Lā* 'No' (1970)	14
19	*al-Ḫiṭāb; Ḥiwār maʿa aʿrābī aḍāʿa farasahu* 'The Speech', 'Dialogue With a Bedouin Who Lost His Horse' (1971)	2
20	*Ašʿār ḫāriǧa ʿalā l-qānūn* 'Outlaw Poems' (1972)	31
21	*al-Aʿmāl as-siyāsīya* 'Political Works' (1974)	52
22	*Tarṣīʿ bi-ḏ-ḏahab ʿalā sayf dimašqī* 'Inlaid Gold on a Damascus Sword' (1975)	1
23	*Ilā bayrūt al-unṯā maʿa ḥubbī* 'To Beirut, the Female, with My Love' (1976)	5
24	*Kull ʿām wa-anti ḥabībatī* 'May You Be My Beloved Every Year' (1978)	9
25	*Uḥibbuki .. uḥibbuki wa-l-baqiya taʾtī* 'I Love You .. I Love You and the Rest Will Come' (1978)	18
26	*Ašhadu an lā imraʾa illā anti* 'I Avow There Is No Woman but You' (1979)	43
27	*Hākaḏā aktubu tārīḫ an-nisāʾ* 'Thus I Write the History of Women' (1981)	17
28	*Qāmūs al-ʿāšiqīn* 'Dictionary of Lovers' (1981)	66
29	*Qaṣīdat bilqīs* 'Bilqīs's Poem' (1982)	1
30	*al-Ḥubb lā yaqif ʿan aḍ-ḍaw al-aḥmar* 'Love Does Not Stop at the Red Light' (1985)	23
31	*Qaṣāʾid maġḍūb ʿalayhā* 'Angering Poems' (1986)	20
32	*Sa-yabqā al-ḥubb sayyidī* 'Love Will Remain My Lord' (1987)	33
33	*as-Sīra aḏ-ḏātīya li-sayyāf ʿarabī* 'Autobiography of an Arab Executioner' (1987)	1
34	*Ṯulāṯīyat aṭfāl al-ḥiǧāra* 'Trilogy of the Children of the Stones' (1988)	3
35	*Tazawwaǧtuki .. ayyatuhā l-ḥurrīya* 'I Have Wedded You .. O Freedom' (1988)	39
36	*Lā ġālib illā al-ḥubb* 'No Victor but Love' (1989)	90
37	*al-Awrāq as-sirrīya li-ʿāšiq qarmaṭī* 'Secret Papers of a Qarmathian Lover' (1989)	62
38	*al-Kibrīt fī yadayy wa-duwaylātikum min waraq* 'The Matches in My Two Hands While Your Little Countries Are of Paper' (1989)	22
39	*Hal tasmaʿīna ṣahīl aḥzānī* 'Do You Hear the Wail of My Sorrows' (1991)	19
40	*Hawāmiš ʿalā l-hawāmiš* 'Margins on the Margins' (1991)	8

41	*Anā raǧul wāḥid wa-anti qabīla min an-nisā'* 'I Am One Man and You Are a Tribe of Women' (1993)	24
42	*Ḫamsūna ʿāman fī madīḥ an-nisā'* 'Fifty Years Praising Women' (1994)	20
43	*Tanwīʿāt Nizārīya ʿalā maqām al-ʿišq* 'Nizarian Variations on Passion' (1996)	31
44	*Abǧadīyat al-yāsamīn* 'The Jasmine Alphabet' (1998)	13
	total	**1075**

1075, however, isn't the actual number of corpus-relevant poems. Some poems have been published at least two times in different volumes. Buḫārī (1999, 62–79) notes such recurrences in his tabular overview of the volumes from the complete edition. These repetitions occur mainly in the *Political Works* (1974), wherein 34 of 52 poems are repeated from earlier publications; additionally, the following volumes contain republished poems as stated: *Angering Poems* (1986) 1/20; *I Have Wedded You ... O Freedom* (1988) 2/39; *Margins on the Margins* (1991) 1/8; *I Am One Man and You Are a Tribe of Women* (1993) 1/23; *Fifty Years Praising Women* (1994) 2/20; for example, the poem *Hawāmiš ʿalā daftar an-naksa* 'Margins on the Notebook of an-Naksa'[47] had been published in 1967 and reappeared in *Margins on the Margins* (1991); or the poem *al-Dīk* 'The Rooster', which is part of *Margins on the Margins* (1991) and reappeared in the following volume *I Am One Man and You Are a Tribe of Women* (1993). For the corpus work of this thesis, those poems were attributed to the volume in which they were originally published. Subtracting the repeated poems, then, adds up to 1021 individual poems relevant to this corpus.

As the completeness and consistency of the transcribed texts that had been scraped *adab.com* and *nizariat.com* was questionable,[48] I took samples to check the quality of the digital texts. Apart from omissions of entire poems, which were easy to track down, I detected only minor deviations from the printed texts; they proved to be negligible unless otherwise stated in the course of this thesis. Finally, the encoding of the txt-files was unified to UTF-8.

Since data obtained from the web may contain unwanted formatting or meta-information, it's necessary to scrutinise those materials. To secure a valid 'poetry-only' corpus and a valid *poetry-language model*[49] for comparison, I exclude the following data from consideration:

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[47] Poem titles in the continuous text are always presented as romanised forms in italics and English translation in single quotation marks. Capitalisation in the English translation follows the guidelines of the *Chicago Manual of Style*; in romanisation, only the first letter of the Arabic title (that is not the article *al-*) is capitalised.

[48] For example, both *adab.com* and *nizariat.com* omit the 22nd poem from the *Book of Love* (1970).

[49] See for example Jacobs and Kinder (2017, 2018) for accounts on aspects of 'literariness' of metaphors.

– introductory prose,
– any other piece of prose,
– introductory poems underscripted with the name *Nizār*,
– quotes,
– content tables,
– biographical and author notes,
– footnotes.

SketchEngine and *Voyant* – the two tools used for quantitative analyses of language use in Qabbani's poetry – proved to be different in their sensitivity to certain phenomena of the Arabic language and script. For this reason, cleaning up the corpus of Qabbani's poems – while maintaining an unaltered version for reference and – involved two stages:

1. adjusting the text material for *SketchEngine* and then
2. even more thorough clean-up for *Voyant*.

When it comes to handling Arabic, *SketchEngine* strikes as being well-trained due to the integration of the *Stanford Arabic parser tagset,*[50] developed by the *Stanford Natural Language Processing Group* at Stanford University, to indicate parts of speech and other grammatical categories of each token in the corpus and subsequently to generate a word sketch grammar. The basic notation includes 'noun', 'verb', 'adjective', 'adverb', 'conjunction', 'preposition', 'pronoun', and 'cardinal number'. For this reason, no great effort is required to clean the corpus for this tool.[51] As Green and Manning (2010) describe, the parser automatically normalises the text material orthographically, removing all diacritics (*taškīl*), stripping instances of elongation (*taṭwīl*), collapsing variants of *alif* to bare *alif*, thus, devocalising *alif* with *hamza*, and mapping Arabic punctuation characters to their Latin equivalents where necessary.

Voyant, on the contrary, is sensitive to Arabic diacritics, so that the corpus had to be stripped from all supplementary diacritics as mentioned before, including, furthermore, the vowel marks (*ḥarakāt*) *fatḥa* for short /a/, *kasra* for short /i/ and *ḍamma* for short /u/,

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[50] See sketchengine.eu/stanford-arabic-parser-tagset [last accessed 12/7/2020].
[51] I elaborate on the anomalies in computing frequencies in *SketchEngine* and *Voyant* in chapter 5. General Corpus Statistics According to *Voyant* and *SketchEngine*.

sukūn for vowellessness, *tanwīn*, and *šadda* for gemination. Moreover, elongation glyphs (*taṭwīl*) had to be removed from the corpus, due to *Voyant*'s sensitivity towards the *kašīda* justification of the Arabic script.

Likewise, while *SketchEngine* as a default ignores so-called *non-words*, which are tokens that don't start with a letter of the alphabet, such as numbers and punctuation, *Voyant* is sensitive to numbers, which is why for accurate visualisations numbers needed to be included in the list of stopwords.

Putting a certain effort in cleaning up the corpus data – either with the help of the search-and-replace functionality or manually – is necessary to prevent errors that would likely skew the results of frequency calculations and other related computations, potentially making the analysis (highly) unreliable.

To work with both *SketchEngine* and *Voyant* and to fulfil different calculation objectives, the following three corpora of raw text were generated:

1. 1021 individual poems as per the 44 individual volumes,
2. 1021 individual poems as per years 1944–1998,
3. 1021 individual poems as single files.

The quantification of Qabbani's style (part II) relies on the first corpus as per the 44 volumes. Frequency calculations and qualitative analyses thereof are then processed with diachronic reference to these 44 volumes within their relevant years of publication.

The second corpus would facilitate the diachronic study of the prevalence of sea words and imagery innovated by such words – an endeavour I don't venture in the course of writing this thesis. Nevertheless, I've sorted the poems chronologically incorporating additional information on the year of production as given by underscripted dates. For example the six stanzas of the poem *Muḏākirāt andalusīya* 'Andalusian Memories' from the volume *Poems* (1956) are underscripted with *Madrīd 5/8/1955, Išbīlīya 8/8/1955, Ġarnāṭa 10/8/1955, Qurṭuba 12/8/1955, Išbīlīya 15/8/1955,* and *Qurṭuba 18/8/1955,* indicating that the poet may have wanted the reader to know that the poems had been written on the specific dates in the cities of Madrid, Granada, Cordoba and so on. Arranging the poems as per the publication year of the relevant volume and including the

additional information of underscripted dates, results in the numbers of poems (without repeated poems) per year and summarised per decades as presented in Table 4 below.

As the numbers show, Qabbani's output in the 1970s, 1980s, and 1990s has been substantially higher than in his early years; this second corpus can form the basis of further evaluating the *relative* prevalence of sea words and imagery generated with such words in relation to certain periods of time of Qabbani's output.

The third corpus of individual poems as single files in an unordered list allows frequency calculations and analyses with the totality of 1021 poems as a reference, regardless of their affiliation to a particular volume of poetry and thus to a particular creative period or historical context – for example, to determine in how many of the 1021 poems $\sqrt{bḥr}$-words occur.

Table 4: Numbers of poems per years and decades

1940s	1950s	1960s	1970s	1980s	1990s
1944: 28	1950: 32	1961: 25	1970: 206	1980: 3	1990: 15
1948: 37	1955: 1	1962: 1	1971: 6	1981: 82	1991: 20
1949: 1	1956: 40	1964: 1	1972: 32	1982: 3	1992: 8
total 66	1957: 1	1965: 1	1973: 2	1983: 9	1993: 9
	1958: 1	1966: 41	1974: 6	1984: 8	1994: 18
	total 75	1967: 1	1975: 1	1985: 19	1995: 10
		1968: 6	1976: 5	1986: 18	1996: 20
		1969: 2	1977: 1	1987: 23	1998: 13
		total 78	1978: 27	1988: 45	**total 11**
			1979: 44	1989: 64	
			total 330	**total 274**	

Corpus design in a nutshell

In a nutshell, my corpus is designed according to the following specifications:

– 1021 poems as raw text in 44 documents,
– stripped of all diacritics (*taškīl*), elongation glyphs (*taṭwīl*), vowel marks (*ḥarakāt*) *fatḥa* for short /a/, *kasra* for short /i/ and *ḍamma* for short /u/, *sukūn* for vowellessness, *tanwīn*, and *šadda* for gemination;
– original punctuation;
– original orthography regarding variants of, for example, the letter *alif* as representation of *fatḥa* or *yā'* written without dots;
– each document timestamped according to the date of publication, ranging from 1944 to 1998;
– each poem timestamped either according to the date of publication of the volume of poetry wherein it was published or according to underscripted dates;
– duplicate poems listed only once, under the volume in which they first had been published;
– poetry only with headings in the body of text: no introductory prose, no other piece of prose, no introductory poems underscripted with the name *Nizār*, no quotes, no content tables, no biographical and author notes, no footnotes.

Throughout this study, I use the texts in the form of plain text files. The main tool for processing the texts digitally is *Voyant*. For ease of reference, I always refer to texts from the corpus of Qabbani's poetry by the full title with English translation and year of publication. No cross-checks were made with printed versions of the texts – especially in the edition of the complete works – to provide page references.

In conclusion, the approach that the present study takes to texts in the corpus of Qabbani's poetry is purely practical: If one expects significance of the study in terms of standard Arabic, the texts are far from perfect; rather, the state, in which they're presented, corresponds to the purpose of the present study. Script variants or mistakes – no matter whether in the printed or electronic texts – affect the corpus-linguistic calculations. Since this study combines quantitative with qualitative analysis – with the focus on qualitative interpretation of a tightly defined subset of the corpus's lexicon –, the effect isn't significantly adverse. The hypotheses claimed in this study don't depend on exact frequency calculations which ideally would be based on an annotated corpus. What is crucial is to have enough data as evidence for the prevalence of certain semantic domains in the lexicon of Qabbni's poetry.

Part II

Quantifying the Use of Language in Qabbani's Poetry

5. General Corpus Statistics According to *Voyant* and *SketchEngine*

When analysing the lexicon of a corpus, the two most important values are the number of *tokens* and the number of *types*. A token is each individual occurrence of a linguistic unit in a corpus; a type represents the number of distinct linguistic units.[52] An example: The following three verses already cited in translation in this thesis's introduction count 22 tokens and 13 types, with *a* occurring 4 times, and the words *man, in, the, image, of, sea* each occurring 2 times, and *this, is, how, god, created,* and *me* each occurring only one time:

> *this is how god created me ...*
> *a man in the image of a sea*
> *a sea in the image of a man*[53]

Analysing the corpus of 44 volumes[54] and 1021 texts with *SketchEngine* and *Voyant* results in the following general statistics for tokens and types: About 28,600 types[55] and 202,213 total tokens[56] in *SketchEngine* versus 39,188 types[57] and 165,644 tokens[58] in *Voyant*. Thus,

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[52] On the type-token distinction see Manning and Schütze (1999, 21–23, 124–130).

[53] From *Fī l-ḥubb al-baḥrī ..* 'On Marine Love ..' from *May You Be My Beloved Every Year* (1978), see 194 for the entire translation.

[54] In the following also called 'documents', since this is the term used for the uploaded poetry volumes in *Voyant* and *SketchEngine*.

[55] *SketchEngine* uses the term 'word' in the section 'lexicon size', which is the number of types in the corpus.

[56] Non-letter characters (punctuation and numbers) are discarded from the token count in *SketchEngine*.

[57] *Voyant* uses the term 'unique word form'.

[58] *Voyant* uses the term 'total words'; numbers (for example of stanzas) are included in this count.

both tools compute the corpus's actual lexicon size differently. The following paragraphs explain the differences in these calculations.

Voyant offers a summary[59] of the corpus statistics per document: The longest documents are the volumes *Nizarian Variations on Passion* (1996) with 12,374 words, *I Am One Man and You Are a Tribe of Women* (1993) with 7,826 words, *Hundred Love Letters* (1970) with 7,713 words, and *Love Does Not Stop at the Red Light* (1985) with 7,623 words. The shortest documents are the volumes *Inlaid Gold on a Damascus Sword* (1975) with 258 words, *Samba* (1949) with 306 words, *Fatḥ, the Palestinian Movement* (1968) with 370 words, and *Poets from the Occupied Territories* and *Jerusalem* (1968) with 443 words. Document length is crucial when comparing frequency statistics of individual words – for example, *al-baḥr* 'the sea' – in the corpus, since the frequency of such a single word is only meaningful if it proves to be high enough within a limited amount of text.

Table 5 (55) gives an overview of the statistics per document according to *Voyant*, and Table 6 (58) for *SketchEngine*. The column *ratio* expresses the ratio of types to tokens, an indicator of linguistic complexity or diversity, possibly poetic quality, or aesthetic success.[60] Higher numbers mean greater vocabulary diversity; this leads to the following conclusions: When it comes to vocabulary richness, the longest volume *Nizarian Variations on Passion* (1996) with the lowest type/token ratio of 42% seems to be relatively monotonous; the same goes for the other longer volumes. In contrast to that, the shorter volumes show a high type/token ratio of over 70%: For example the volume *Samba* (1949) has a type/token ratio of 89%; these numbers confirm the nature of the documents: While *Samba* is a single, long poem with few repetitions of words or semantic fields, longer documents comprising up to a hundred poems tend to be repetitive in word choice and

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[59] I disregard the information on sentence length, as it's more relevant to prose than poetry; furthermore, Arabic has the tendency to use *discourse* markers to offset new topics instead of punctuation, while the calculation for sentence length strongly depends on punctuation, compare Ryding (2005). Additionally, Qabbani's frequent use of two periods may skew these results.

[60] As is stated in the *Voyant* guidelines, "the type/token ratio value can be a useful way of expressing vocabulary richness, but the value is fairly sensitive to document length and should be considered with circumspection." See voyant-tools.org/docs/#!/guide/documents [last accessed 12/7/2020].

imagery. The type/token ratio as a measurement for vocabulary richness usually biases in favour of shorter texts (Pitler and Nenkova, 2008, 189).

Although the type/token values of *Voyant* and *SketchEngine* differ significantly, subcorpora statistics of the latter confirm the impression that the more extensive the volume the less diverse the vocabulary. Here, too, *Inlaid Gold on a Damascus Sword* (1975) is the volume with the fewest tokens (339) and words (ca. 283); *Nizarian Variations on Passion* (1996) has the highest number of tokens (18,322) and words (ca. 15,322).

When analysing frequencies with a focus on meaning, the interest lies in getting numbers for total occurrences of a word in the sense of a 'lexeme'[61], disregarding the concrete form (morphology) and syntactic function. Thus, lemmatisation of a corpus would be the ideal case for obtaining reliable values for frequency counts. As a fusional language, Arabic makes use of a rich morphology, both derivational and inflectional, to denote multiple grammatical, syntactic, or semantic features. This results in lemmatisation for Arabic being highly complex. Mubarak (2017) moots a system of segmenting Arabic words out of context for fast and accurate lemmatisation.[62] According to his method, a precise list of frequencies per word in the sense of a lexeme necessitates the construction of a dictionary of words and their possible diacritisations, affixed prepositions, conjunctions, particles, or pronouns, and script variants ordered by the number of occurrences in the relevant corpus to train a lemmatisation algorithm specifically for this very corpus. Since this thesis focusses on literary analysis rather than on computational-linguistic preparation, I didn't venture producing such a dictionary for the corpus of Qabbani's poetry.[63]

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[61] I refer to Bonami and others (2018, v–vi) for a distinction between 'lexeme' and 'wordform' and 'word', who themselves refer to Matthews (1972, 160–162) for their definitions; I do, however, use the term 'word' ambiguously as a phonological representation in script charged with meaning.

[62] In contrast to *MADAMIRA* – a system for morphological analysis and disambiguation of Arabic – which considers surrounding context and linguistic features and reports an accuracy of 96.2% of words with the correct lemma, compare Pasha and others (2014).

[63] What helped in cross-checking (automatic and manual) frequency counts, was to process the corpus through *Farasa*, a segmenter for Arabic which turned out to be at par with the state-of-the-art Arabic segmenters from Stanford and *MADAMIRA* while outperforming both tools in terms of speed – with a segmentation accuracy of 98.94% for *Farasa* vs. 98.76% for *MADAMIRA*, see Abdelali and others (2016).

Table 5: Document statistics according to *Voyant*

Title	Words	Types	Ratio	Words/Sentence
Qālat lī as-samrā' 'The Brown-Skinned Girl Said to Me' (1944)	3920	2611	67%	9.1
Ṭufūlat nahd 'Childhood of a Bosom' (1948)	3817	2425	64%	7.6
Sāmbā 'Samba' (1949)	306	271	89%	5.1
Antī lī 'You Are Mine' (1959)	2688	1910	71%	8.1
Qaṣā'id 'Poems' (1956)	5355	3186	59%	7.6
Ḥabībatī 'My Beloved' (1961)	4432	2536	57%	5.9
ar-Rasm bi-l-kalimāt 'Painting With Words' (1966)	5529	3049	55%	7.8
Hawāmiš ʿalā daftar an-naksa 'Margins on the Notebook of an-Naksa' (1967)	587	412	70%	10.3
Yawmīyāt imra'a lā-mubāliya 'Diaries of an Indifferent Woman' (1968)	2853	1766	62%	9,2
Šuʿarā' min al-arḍ al-muḥtalla; al-Quḍs 'Poets from the Occupied Territories', 'Jerusalem' (1968)	443	305	69%	10.1
Fatḥ 'Fath' (1968)	370	242	65%	6.9
al-Mumaṯṯilūn; al-Istiǧwāb 'The Actors', 'The Interrogation' (1968)	982	560	57%	12.8
Ifāda fī maḥkamat aš-šiʿr 'Testimony in the Trial of Poetry' (1969)	676	496	73%	19.9
Manšūrāt fidā'iya ʿalā ǧudrān isrā'īl 'Papers of the Fidā'iyīn on the Walls of Israel' (1969)	1083	705	65%	14.1
Kitāb al-ḥubb 'Book of Love' (1970)	1156	689	60%	11.6
Mi'at risālat ḥubb 'Hundred Love Letters' (1970)	7713	3762	49%	5.3
Qaṣā'id mutawaḥḥiša 'Savage Poems' (1970)	5174	2817	54%	6.7
Lā 'No' (1970)	2329	1496	64%	7.4
al-Ḫiṭāb; Ḥiwār maʿa aʿrābī aḍāʿa farasahu 'The Speech', 'Dialogue With a Bedouin Who Lost His Horse' (1971)	905	592	65%	7.7

Ašʿār ḫāriǧa ʿalā l-qānūn 'Outlaw Poems' (1972)	5765	3160	55%	6.7
al-Aʿmāl as-siyāsīya 'Political Works' (1974)	7161	3951	55%	9.8
Tarṣīʿ bi-ḏ-ḏahab ʿalā sayf dimašqī 'Inlaid Gold on a Damascus Sword' (1975)	258	209	81%	18.4
Ilā bayrūt al-unṯā maʿa ḥubbī 'To Beirut, the Female, with My Love' (1976)	2761	1501	54%	5.6
Kull ʿām wa-anti ḥabībatī 'May You Be My Beloved Every Year' (1978)	4419	2380	54%	5.4
Uḥibbuki .. uḥibbuki wa-l-baqiya taʾtī 'I Love You ... I Love You and the Rest Will Come' (1978)	5033	2610	52%	7.1
Ašhadu an lā imraʾ illā anti 'I Avow There Is No Woman but You' (1979)	2633	1488	57%	7.0
Hākaḏā aktubu tārīḫ an-nisāʾ 'Thus I Write the History of Women' (1981)	4927	2509	51%	5.9
Qāmūs al-ʿāšiqīn 'Dictionary of Lovers' (1981)	3155	1651	52%	7.5
Qaṣīdat bilqīs 'Bilqīs's poem' (1982)	1438	878	61%	4.3
al-Ḥubb lā yaqif ʿan aḍ-ḍawʾ al-aḥmar 'Love Does Not Stop at the Red Light' (1985)	7623	3521	46%	7.4
Qaṣāʾid maġḍūb ʿalayhā 'Angering Poems' (1986)	4548	2374	52%	10.8
Sa-yabqā al-ḥubb sayyidī 'Love Will Remain My Lord' (1987)	5767	3016	52%	9.8
as-Sīra aḏ-ḏātīya li-sayyāf ʿarabī 'Autobiography of an Arab Executioner' (1987)	722	489	68%	7.8
Ṯulāṯīyat aṭfāl al-ḥiǧāra 'Trilogy of the Children of the Stones' (1988)	752	503	67%	6.2
Tazawwaǧtuki .. ayyatuhā l-ḥurrīya 'I Have Wedded You ... O Freedom' (1988)	4485	2284	51%	7.9
Lā ġālib illā al-ḥubb 'No Victor but Love' (1989)	6088	3119	51%	7.1
al-Awrāq as-sirrīya li-ʿāšiq qarmaṭī 'Secret Papers of a Qarmathian Lover' (1989)	3029	1726	57%	5.8

al-Kibrīt fī yadayy wa-duwaylatikum min waraq 'The Matches in My Two Hands While Your Little Countries Are of Paper' (1989)	5552	3007	54%	8.7
Hal tasmaʿīna ṣahīl aḥzānī 'Do You Hear the Wail of My Sorrows' (1991)	5302	2485	47%	10.3
Hawāmiš ʿalā l-hawāmiš 'Margins on the Margins' (1991)	2882	1618	56%	7.4
Anā raǧul waḥīd wa-anti qabīla min an-nisāʾ 'I Am One Man and You Are a Tribe of Women' (1993)	7826	3602	46%	7.1
Ḫamsūna ʿāman fī madīḥ an-nisāʾ 'Fifty Years Praising Women' (1994)	6982	3366	48%	7.1
Tanwīʿāt Nizārīya ʿalā maqām al-ʿišq 'Nizarian Variations on Passion' (1996)	12374	5214	42%	5.8
Abǧadīya al-yāsamīn 'The Jasmine Alphabet' (1998)	3844	2006	52%	5.0

Table 6: Document statistics according to *SketchEngine*

Title	Tokens	Words	%
Qālat lī as-samrāʾ 'The Brown-Skinned Girl Said to Me' (1944)	5,547	~4,638	2.294
Ṭufūlat nahd 'Childhood of a Bosom' (1948)	5,506	~4,604	2.277
Sāmbā 'Samba' (1949)	475	~397	0.196
Antī lī 'You Are Mine' (1959)	3,919	~3,277	1.621
Qaṣāʾid 'Poems' (1956)	7,789	~6,513	3.221
Ḥabībatī 'My Beloved' (1961)	6,571	~5,495	2.718
ar-Rasm bi-l-kalimāt 'Painting With Words' (1966)	7,935	~6,636	3.282
Hawāmiš ʿalā daftar an-naksa 'Margins on the Notebook of an-Naksa' (1967)	850	~710	0.352
Yawmīyāt imraʾa lā-mubāliya 'Diaries of an Indifferent Woman' (1968)	4,038	~3,376	1.67
Šuʿarāʾ min al-arḍ al-muḥtalla; al-Quds 'Poets from the Occupied Territories', 'Jerusalem' (1968)	585	~489	0.242
Fatḥ 'Fath' (1968)	574	~480	0.237
al-Mumaṯṯilūn; al-Istiǧwāb 'The Actors', 'The Interrogation' (1968)	1,378	~1,152	0.57
Ifāda fī maḥkamat aš-šiʿr 'Testimony in the Trial of Poetry' (1969)	899	~751	0.372
Manšūrāt fidāʾīya ʿalā ǧudrān isrāʾīl 'Papers of the Fidāʾiyīn on the Walls of Israel' (1969)	1,499	~1,253	0.62
Kitāb al-ḥubb 'Book of Love' (1970)	1,491	~1,246	0.617
Miʾat risālat ḥubb 'Hundred Love Letters' (1970)	11,372	~9,510	4.703
Qaṣāʾid mutawaḥḥiša 'Savage Poems' (1970)	7,382	~6,173	3.053
Lā 'No' (1970)	3,455	~2,889	1.429
al-Ḫiṭāb; Ḥiwār maʿa aʿrābī aḍāʿa farasahu 'The Speech', 'Dialogue With a Bedouin Who Lost His Horse' (1971)	1,333	~1,114	0.551
Ašʿār ḫāriǧa ʿalā l-qānūn 'Outlaw Poems' (1972)	8,544	~7,145	3.534

al-Aʿmāl as-siyāsīya 'Political Works' (1974)	10,281	~8,598	4.252
Tarṣīʿ bi-ḏ-ḏahab ʿalā sayf dimašqī 'Inlaid Gold on a Damascus Sword' (1975)	339	~283	0.14
Ilā bayrūt al-unṯā maʿa ḥubbī 'To Beirut, the Female, with My Love' (1976)	4,138	~3,460	1.711
Kull ʿām wa-anti ḥabībatī 'May You Be My Beloved Every Year' (1978)	6,755	~5,649	2.794
Uḥibbuki .. uḥibbuki wa-l-baqiya taʾtī 'I Love You ... I Love You and the Rest Will Come' (1978)	7,413	~6,199	3.066
Ašhadu an lā imraʾ illā anti 'I Avow There Is No Woman but You' (1979)	3,850	~3,219	1.592
Hākaḏā aktubu tārīḫ an-nisāʾ 'Thus I Write the History of Women' (1981)	7,413	~6,199	3.066
Qāmūs al-ʿāšiqīn 'Dictionary of Lovers' (1981)	4,691	~3,923	1.94
Qaṣīdat bilqīs 'Bilqīs's Poem' (1982)	2,215	~1,852	0.916
al-Ḥubb lā yaqif ʿan aḍ-ḍawʾ al-aḥmar 'Love Does Not Stop at the Red Light' (1985)	11,134	~9,311	4.605
Qaṣāʾid maġḍūb ʿalayhā 'Angering Poems' (1986)	6,431	~5,378	2.66
Sa-yabqā al-ḥubb sayyidī 'Love Will Remain My Lord' (1987)	8,179	~6,840	3.383
as-Sīra aḏ-ḏātīya li-sayyāf ʿarabī 'Autobiography of an Arab Executioner' (1987)	1,067	~892	0.441
Ṯulāṯīyat aṭfāl al-ḥiǧāra 'Trilogy of the Children of the Stones' (1988)	1,102	~921	0.456
Tazawwaǧtuki .. ayyatuhā l-ḥurrīya 'I Have Wedded You ... O Freedom' (1988)	6,363	~5,321	2.632
Lā ġālib illā al-ḥubb 'No Victor but Love' (1989)	8,952	~7,486	3.702
al-Awrāq as-sirrīya li-ʿāšiq qarmaṭī 'Secret Papers of a Qarmathian Lover' (1989)	4,930	~4,122	2.039
al-Kibrīt fī yadayy wa-duwaylatikum min waraq 'The Matches in My Two Hands While Your Little Countries Are of Paper' (1989)	8,202	~6,859	3.392

Hal tasmaʿīna ṣahīl aḥzānī 'Do You Hear the Wail of My Sorrows' (1991)	7,402	~6,190	3.061
Hawāmiš ʿalā l-hawāmiš 'Margins on the Margins' (1991)	4,216	~3,525	1.744
Anā raǧul waḥīd wa-anti qabīla min an-nisāʾ 'I Am One Man and You Are a Tribe of Women' (1993)	11,228	~9,390	4.644
Ḫamsūna ʿāman fī madīḥ an-nisāʾ 'Fifty Years Praising Women' (1994)	10,145	~8,484	4.196
Tanwīʿāt Nizārīya ʿalā maqām al-ʿišq 'Nizarian Variations on Passion' (1996)	18,322	~15,322	7.578
Abǧadīya al-yāsamīn 'The Jasmine Alphabet' (1998)	5,884	~4,920	2.433

As Wynne (2004, chapter 6) emphasises, it's important to stop developing a corpus at a certain point; excessive perfectionism may prevent the corpus from ever being used. For this reason, I didn't optimise the corpus for analysis with different tools, despite realising certain anomalies regarding the computation of frequencies; these anomalies can be traced back to sensitivities of *Voyant* and *SketchEngine* to phenomena of the Arabic script and language generally, and orthographic variants in the corpus specifically: (1) the Arabic article *al-* ال , (2) *hamza* ء , (3) orthography of verse endings, (4) *fatḥa* ◌َ as *alif* ا , (5) *tā' marbūṭa* ة as *hā'* ه , (6) parsing and POS tagging in *SketchEngine*, (7) multiple morphological analyses:

1. The Arabic article *al-* ال

Like most text analysis tools that can handle Arabic, *SketchEngine* and *Voyant* are sensitive to the Arabic article *al-*. When the word sketch grammar based on the *Stanford Arabic parser tagset* is applied in *SketchEngine*, most clitics – including pronouns, prepositions, and conjunctions – are separated off; however, the clitic determiner *al-* isn't separated off, and the same goes for inflectional and derivational morphology. Consequently, manually searching different forms of the same type (as opposed to token) with the help of *regexes* and adding up the numbers is inevitable to get reliable values for content word counts.

2. *Hamza* ء

The corpus revealed inconsistencies in the expression of the glottal stop *hamza* ء in initial position of a word. Initial *hamza* isn't always written, but rather only the *alif* ا . Thus, أحبك *uḥibbuki* and احبك *uḥibbuki* 'I love you (f)', though the same word by meaning, may be recognised as two types by text tools; this is the case for *Voyant*. To present frequencies as exactly as possible, a corpus stripped from any occurrences of initial *hamza* had been created – disregarding possible ambiguities being introduced to the frequency counts due to the absence of *hamza* on أن *an* or *anna* and إن *in* or *inna*, for example. Since such cases of function words lie outside the focus of this thesis's analysis, such losses were tolerated, rather keeping an eye on ensuring correct frequency values for content words.

3. Orthography of verse endings

For prosodic and rhyme reasons, it isn't always standard Arabic writing that is used in Qabbani's poetry; this especially but not exclusively applies to the endings of verses – see the following lines from the first stanza of the poem *Ḥiwār maʿa ʿāriḍa azyāʾ* 'Dialogue With a Mannequin' from *Do You Hear the Wail of My Sorrows* (1991):

<div dir="rtl">

كم أنت ، يا سيدتى ، بسيطة وطيبة

ما زلت تبحثين فى ذاكرتى

عن ياسمين قرطبة

وعن حمام قرطبة

وعن نساء قرطبة

ما زلت تبحثين عن رائحة النعناع،

فى عباءتى المقصبة

ما زلت تبحثين ، يا سيدتى

عن وردة جورية زرعتها فى عروتى

وقطة شامية خبأتها فى معطفى

قبل فراق قرطبة ..

</div>

Here, the poet writes 'my lady' سيدتى without the two dots under the letter *yāʾ* ي. Both *SketchEngine* and *Voyant* would count this as a separate type from *sayyidatī*, but for the analyses of this thesis, these two types have to be counted as one as they only represent script variations of the same type.

4. *Fatḥa* ó as *alif* ا

The script variant *alif* ا as representation of *fatḥa* ó is exemplified in *Yawmīyāt imraʾa lā-mubāliya* 'Diaries of an Indifferent Woman' from the volume of the same name (1968):

<div dir="rtl">

بلادي ترفض الحبا

تصادره كأي مخدر خطر

تطارده ..

تطارد ذلك الطفل الرقيق الحالم العذبا

تقص له جناحيه ..

وتملأ قلبه رعبا ..

بلادي تقتل الرب الذي أهدى لها الخصبا

وحول صخرها ذهباً

</div>

<div dir="rtl">

وغطى أرضها عشبا ..

وأعطاها كواكبها

وأجرى ماءها العذبا

بلادي . لم يزرها الرب

منذ اغتالت الربا ..

</div>

Such instances of *al-ḥubbā* in the first line, too, would have to be added manually to the count of *al-ḥubb*.[64]

5. *Tā' marbūṭa* ة as *hā'* ه

Another common non-standard script variant in Qabbani's poetry is the representation of *tā' marbūṭa* ة as *hā'* ه, as in *Ayyatuhā s-sayyida l-latī istaqālat min unūṯatihā* 'O Lady Who Resigned from Her Femininity' from *Thus I Write the History of Women* (1981):

<div dir="rtl">

أيتها السيدة التي استقالت من أنوثتها ..

ومن أمشاطها ، ومكاحلها ، وأساور يديه ..

كان الله في عونك ..

أيتها السيدة التي استقالت من رنين البيانو ..

ورنين النبيذ الأحمر.. ورنين شهواتي ..

كان الله في عوني ..

أيتها السيدة التي استقالت من نهديها ..

ووضعتهما كتفاحتين في ثلاجه ..

كان الله في عون المرايا ..

</div>

In the penultimate line, the feminine gender of the word ثلاجة *ṯalāǧa* 'freezer' is marked with the letter *hā'* ه. The vocalised version of this poem in the printed edition reads ثلاجَةْ *ṯalāǧah* – with a *sukūn* on the letter *hā'* ه to indicate the absence of a vowel. For *Voyant* and *SketchEninge*, ثلاجة and ثلاجه are two types script-wise; for semantic analysis – as is the objective of this thesis – both variants would have to be summarised into one type. Such script variants as exemplified in (2) to (5) effect the automatic frequency computations. For

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[64] Or even *ḥubb* without the definite article, if one were to summarise such tokens into one type.

this reason, manual calculations were performed when necessary – for example, regarding *al-baḥr* 'the sea' and its semantic domain.

6. Parsing and POS tagging in *SketchEngine*

Table 7 (65) and Table 8 (66)[65] illustrate the different ways in which *SketchEngine* and *Voyant* deal with the Arabic language and script; they show the 50 most frequent words in the corpus of 44 documents according to both tools – with the same list of stopwords (Appendix IV, 525) excluded from the frequency count. The column headings have been named following the terms used in the two tools: *SketchEngine* counts unique word forms as 'words' while *Voyant* counts 'terms'. Linguistically, 'type' would be the apt term, which is why I continue to refer to 'types' when quantifying unique word forms.

The most frequent type according to *SketchEngine* is *al-ḥubb* 'the love' with 553 occurrences; *Voyant* counts 482. As for the second most frequent type in *SketchEngine*, *imra'a* 'woman' occurs 540 times against 483 counts in *Voyant*. The third most frequent type according to *SketchEngine* is *aš-ši'r* 'the poetry' or *aš-ša'r* 'the hair' with 466 counts, while *Voyant* counts 392 occurrences for this type. As for the third most frequent type in the corpus as per *Voyant* – *sayyidatī* 'my lady' – the case is even more complicated: Due to the text being parsed in *SketchEngine*, the tool counts only 224 occurrences for the type, but 238 more for *sayyida* 'lady', while *Voyant* counts a total of 422 for *sayyidatī* 'my lady'.

A glance at Table 9 (67) showing concordance lines for the target word *sayyida* 'lady' generated with *SketchEngine* reveals that the differences in the counting of *sayyidatī* 'my lady' are caused by the parsing of the Arabic text. In some cases, *SketchEngine* has succeeded in correctly separating the enclitic possessive pronoun of the first person singular *ī* ي from the word *sayyida*, thus counting some occurrences of *sayyidatī* under the type *sayyida*, but unfortunately with inconsistencies that I can't overlook.

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[65] Though a corpus stripped off *hamza* on *alif* had been used to generate these lists, Table 8 (*Voyant*, 66) is written in Arabic orthography with *hamza* on *alif* where conventional, while *hamza*-less forms are recorded in Table 7 (*SketchEngine*, 65), simply because *SketchEngine* outputs results in 'normalised' form, so without *hamza* on *alif*.

Table 7: Top 50 types according to *SketchEngine*

	word	frequency		word	frequency		word	frequency
1	الحب	553	18	الماء	166	35	الهوى	128
2	امراة	540	19	شعر	162	36	السماء	124
3	الشعر	466	20	الليل	157	37	المراة	123
4	النساء	331	21	بيروت	152	38	التاريخ	121
5	البحر	304	22	قصيدة	150	39	العصافير	121
6	احبك	302	23	اسم	144	40	نهد	121
7	اريد	275	24	الشمس	143	41	حبيبة	118
8	الله	270	25	نهديك	141	42	رجل	116
9	عينيك	248	26	العشق	138	43	بلاد	116
10	اعرف	248	27	العالم	137	44	اقول	114
11	سيدة	238	28	القصيدة	135	45	يديك	114
12	سيدتي	224	29	اكتب	135	46	حبيبتي	113
13	يدي	208	30	حب	135	47	حبك	112
14	يوم	201	31	صوت	134	48	الكلمات	111
15	احب	199	32	وجه	134	49	رائحة	111
16	الارض	187	33	شعري	132	50	تاريخ	111
17	الف	179	34	المطر	128			

Table 8: Top 50 types according to *Voyant*

	term	count		term	count		term	count
1	امرأة	498	18	يدي	140	35	المرأة	106
2	الحب	482	19	الليل	137	36	أكتب	106
3	سيدتي	427	20	الماء	128	37	الوطن	99
4	الشعر	392	21	العالم	126	38	يأتي	99
5	أحبك	361	22	قصيدة	125	39	حبك	97
6	النساء	298	23	الشمس	124	40	الكلام	95
7	البحر	265	24	العشق	121	41	النار	93
8	الله	248	25	الهوى	120	42	القمر	92
9	أريد	227	26	المطر	119	43	أقول	91
10	عينيك	206	27	يديك	116	44	الدنيا	91
11	حبيبتي	201	28	شعري	113	45	العصافير	91
12	أعرف	177	29	حب	112	46	أبي	89
13	يوم	175	30	رجل	112	47	أحب	88
14	الأرض	171	31	القصيدة	111	48	زمن	88
15	بيروت	142	32	التاريخ	110	49	وجه	86
16	نهديك	141	33	السماء	109	50	بلاد	85
17	ألف	140	34	شعر	108			

Table 9: Concordance lines for *sayyida* 'woman' according to *SketchEngine*

Reference.	Left	KWIC	Right
The Brown-Skinned Girl Said to Me (1944)	ي ! و ابتسمت و اشارت ل ي الى عنوان ها .. و تطلعت ف لم المح سوى طبعة الحمرة في فنجانها اسم ها اسم ها في فمي .. بكاء النوافير رحيل	سيدة	و ل ا تدف ني نفسك في اشجانها ان ني جارك يا سيدتي و الربى تسال عن جيرانها من .. خلي السؤالات انا لوحة تبحث عن الوانها موعدا .. انا
Childhood of a Bosom (1948)	ي .. لحظة ! .. ذهلت عن منديلك الابيض هنية زرقاء لو افلتت مني لم اعرض .. و لم تعرضي من ذلك التاريخ جاء الهوى و قبل .. لم اعشق و لم	سيدة	محموسة , رايت ان ترفضي و لم تقل امك مزهوة : ان الفتى يدعو .. الا ف انهضي .. لو ان منديلك لم ينزلق في زحمة من ذلكئ المعرض ف قلت : يا
Childhood of a Bosom (1948)	و كاس جميل شيء الم تقرا قديما شعر قيس اجئت الان ... تصطنعين حبا احس ب ه المساء و لو تحسي اطائشة الضفائر غادريني ف ما انا عبد	سيدة	الهوى شيء جميل الم تقرا قديما شعر قيس اجئت الان ... تصطنعين حبا احس ب ه المساء و لو تحسي اطائشة الضفائر غادريني ف ما انا عبد
You Are Mine (1950)	ي !! وردة .. لم يشعر الفجر ب ها لا و لا اذن الروابي و عت هي في صدري .. سر احمر ما درت ب السر حتى حلمتي .. ان ل ي عذري اذا خباة ها خوف	سيدة	حبلي .. و دين ك ينصف على صدرك المعتز .. ينتحر الاسى و تبرا جراحات المسيح و تنشف .. وردة اقبلت خادمة ها تهمس ل ي : هذه الوردة من
You Are Mine (1950)	الورد .. الا قبلي عني يدي ملهمتي في اناء الورد .. لن اجعل ها ان ني غارس ها في رئتي ليلة ساهرني العطر ب ها و استحمت ب الندى اغطيتي	سيدة	سكران في اوردتي افرجت راحة ها , و اندفعت حلقات الطيب في صومعتي اهي من ها .. بعد تشريد النوى ؟ سلم الله الاصابيع التي .. وردة ..
Poems (1956)	ي , فضلك ل ا فضل الربيع الموثق اسعى ب ه .. و بي غرور الطائر المزوق فيا رياح صفتي و يا نجوم حدقي ما دام مشدودا الى صدري .. ف ماذا اتقي	سيدة	اعد ان يقال : انتهى في عيون .. رباط العنق الاخضر من ها .. رباط العنق فيا ضلوعي اورقي .. اولى هدايا ها , ف ما اسلم ذوق المنتقي
Poems (1956)	حاقدة " لا تدخلي .." و سددت في وجهي الطريق ب مرفقيك و زعمت ل ي .. ان الرفاق اتوا اليك .. اهم الرفاق اتوا الي ك ؟ ام ان سيدة لديك	سيدة	ما تراه تريد ان تمزق الحياة .. من حبس ها الحياه .. كانت فرنسية في عين ها تبكى سماء باريس الرمادية كان اسم ها جانين .. رسالة من
My Beloved (1961)	ي ! عندي في الدفتر ترقص الاف الكلمات واحدة .. في ثوب اصفر واحدة في ثوب احمر يحرق اطراف الصفحات انا لست وحيدا في الدنيا عائلة ي	سيدة	المجتر .. تاريخا .. و احلاما كسول ه و خرافات خوالي .. شرقنا , الباحث عن كل بطول ه في (ابي زيد الهلالي).. اكبر من كل الكلمات
My Beloved (1961)	ي ! في هذا الدفتر تجدين الوف الكلمات الابيض من ها .. و الاحمر الازرق من ها .. و الاصفر لكن ك يا قمري الاخضر احلى من كل الكلمات	سيدة	و تركت هنالك مرساتي و قطعت بحارا .. و بحارا انبش اعماق الموجات ابحث في جوف الصدفات عن حرف ك القمر الاخضر اهدي ه ل عيني مولاتي

This example of the counts of *sayyidatī* 'my lady' in *SketchEngine* exposes the deficiencies of parsing and POS tagging this Arabic corpus. As Ibrahim and Hardie (2018, 56–57) clarify, POS tagging for Arabic differs from other languages such as English due to the fact that most of Arabic's structural complexity stems from its morphology[66] rather than from syntax; this is the reason for a strong focus of *NLP* on morphological matters of Arabic at the expense of syntactic matters:

> *Arabic POS tagsets often classify morphemes rather than words, and Arabic POS taggers likewise often undertake full morphological analysis rather than applying a single tag to each word.*

Green and Manning (2010) elaborate on the challenges faced by Arabic parsing endeavours: They are rooted in vocalisation and devocalisation, obscured structures due to the presence of glides (*w* و or *y* ي) in the root,[67] clitic pronouns and particles such as *-hā* ها for the third person singular female or *bi-* بِ and *li-* لِ as a form of preposition signifying connection or relation respectively, and in the prevalence of discourse markers such as the conjunction-like, clitic particles *fa-* فَ and *wa-* وَ instead of punctuation to connect and subordinate words and phrases.

At the moment, there's no out-of-the-box way to fix these calculation anomalies caused by parsing in *SketchEngine*. As a consequence, for the display of frequencies, the values for concrete lexemes had to be retrieved with the help of *regex* in both *SketchEngine* and *Voyant*, added manually, and cross-checked with the help of concordance lines to arrive at reliable figures for each type that is under examination in this thesis.[68]

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[66] Habash and others (2009, 102) point out that if every possible combination of morphological features leads to one analysis, then there are "about 333,000 theoretically possible completely specified morphological analyses."

[67] Compare Sawalha and Atwell (2009, 1).

[68] See Table 11 (74) for a tabular overview of the types with a stopword list applied.

7. Multiple morphological analyses

Working 'out of the box' with the generated frequency lists in *SketchEngine* and *Voyant* requires an awareness for the fact that in a devocalised corpus, Arabic words can have multiple morphological analysis. The following Table 10 (below) shows two concordance lines from the volume *al-Rasm bi-l-kalimāt* 'Painting With Words' (1966), with شعر as the node word.

Table 10: Two concordance lines for *ši'r* 'poetry' and *ša'r* 'hair' according to *SketchEngine*

Reference	Left	KWIC	Right	
Painting With Words (1966)	هذا الشاعر .. ما عدد النساء في حياة ه ؟ و هل ل ه صديقة جديدة ؟ ف الناس .. يقراون في بلاد نا القصيد ه .. و يذبحون صاحب القصيد ه ..	شعر	فس دقيقة الى ذهب .. ما اصعب الادب ! ف الشعر لا يقرا في بلاد نا ل ذات ه .. ل حرس ه .. او عمق ه .. او محتوى ل فظاة ه .. ف كل ما يهم نا .. من	1
	ها قصيدة طويل ه .. سعى ل ها الملوك و القياصر ه .. و قدموا محرا ل ها .. قوافل العبيد و الذهب و قدموا تيجان هم على صحاف من ذهب .. و من	شعر	ه .. المجد ل الظفائر الطويلة .. و كان في بغداد يا حبيبة ي , في سالف الزمان خليفة ل ه ابنة جميل ه .. عيون ها . طيران ل ه اخضران .. و	2

The first line belongs to the poem *Ṯaman qaṣāʾidī* 'The Price of My Poems', the second to the poem *al-Maǧd li-ḍ-ḍafāʾir aṭ-ṭawīla* 'Glory to the Long Braids'; the context of the verses reads as follows:

sample 1

فكل ما يهمنا ..	and the only thing that interests us
من شعر هذا الشاعر ..	in the *poetry* of this poet
ما عدد النساء في حياته؟	is the number of women in his life?

sample 2

وكان في بغداد يا حبيبتي، في سالف الزمانْ ..	once upon a time in bagdad, o my beloved ..
خليفةٌ لهُ ابنةٌ جميلةْ ..	there was a khalif with a beautiful daughter ..
عيونُها ..	her eyes ..
طيرانِ أخضرانْ ..	two green birds ..
وشَعْرُها قصيدةٌ طويلةْ	her *hair* a long poem

The two examples illustrate the ambiguity that stems from devocalisation, as شعر can have two or more morphological analyses possibly resulting in different lemmas – in this case *ši‘r* 'poetry' and *ša‘r* 'hair'. This highlights the importance of returning to the text for close-reading the words in context to prevent the results from being skewed.[69]

Remembering the imperfections of the corpus and the peculiarities of the Arabic language with its rich morphology and subsequent brittleness when it comes to automatic lemmatisation, the frequency and keyword calculations presented in chapters 6. Word Frequencies and 7. Keywords and Style have been computed as exactly as sufficient for the qualitative analysis in part III. This includes cross-checking calculations of *Voyant* with *SketchEngine* and vice versa as well as manually calculating frequencies to 'approach' a list of the most common lexemes in the corpus that could be produced with either of the two tools without further optimising and normalising the corpus or complementing it with a dictionary of types and forms generated from the corpus itself.

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[69] Unfortunately, Buḫārī's (1999) quantification is deficient at this point, which is why his study – no matter how impressive his lists are – proves to be unreliable regarding frequency counts. His list of the most frequent words in Qabbani's poetry – his corpus comprises only those volumes included in the complete edition – counts *ši‘r* 'poetry' 729 times but doesn't count *ša‘r* 'hair' at all. Therefore, his counting method is implausible to me.

6. Word Frequencies

Frequency-sorted word lists have long been one of the first methodologies to apply when exploring a corpus. Sinclair (1991, 30) noted that "anyone studying a text is likely to need to know how often each different word form occurs in it." A computer can produce such lists easily by counting the number of occurrences of words or phrases in a corpus. Drawing on the differentiation between token and type as discussed by Manning and Schütze (1999, 21–23, 124–130), Scott and Tribble (2006, 12–13) define a word list as

> *(...) essentially a list of word types. A word list program goes through a text or set of texts and reduces all repeated tokens to types; that is, each instance (token) of the word THE is counted but the completed list displays THE only once as a type, usually together with its frequency (the number of tokens found).*

Generating word lists depends on having a working definition of what a 'word' is – as opposed to 'non-words' like punctuation or numbers, which may still count as tokens. For the purpose of this thesis, the definition results from distinguishing 'function words' and 'content words': Function words are words which primarily express a grammatical relationship, such as prepositions or conjunctions; content words, then, primarily express lexical meaning. Therefore, when I speak of 'words' and their computer-calculated frequencies in the following chapters, I refer to content words unless otherwise stated. Usually, word lists have few high-frequency items at the head – commonly function words due to their grammatical and syntactical functions – and an enormous tail of *hapax legomena* – terms of which only one instance of use is recorded for the corpus. Aligning words in lists according to frequencies serves to focus attention not on the message of the texts but on individual words or phrases, without considering the co-text.

Table 11 (73) shows the 50 most frequent types according to *Voyant* and the word cloud in Figure 10 below provides a convenient overview of the content as measured by the most frequent types in Qabbani's poetry.

Figure 10: Word cloud of the 50 most frequent types according to *Voyant* (stopword list applied)

These 50 most frequent types make up 4.9% of the total number of words in the corpus. To compare: When not applying a list of stopwords to the calculation of document terms in *Voyant*, the first content word is *imra'a* 'woman', being only the twentieth most frequent type in the corpus (Table 12, 74). All the other 19 'non-content' types add up to 16.2% of the total number of words in the corpus. This is in line with Zipf's law (1949, 173) in proposing that few very common words – function words such as the preposition *fī* 'in' or the pronoun *anā* 'I' – make up a high percentage in all text types of the same language, while a large number of low-frequency words makes up the rest. In other words, the frequency of words on a wordlist drops very quickly; thus, the amount of evidence as represented in word frequency lists diminishes rapidly. In the 165,644-word corpus of Qabbani's poetry, over 14% of the types occur only once (so-called *hapax legomena* or *hapaxes*) and another 3.8% of the types occur only twice.

Table 11: Top 50 types according to *Voyant* (stopword list applied)

	term	translation	count		term	translation	count
1	امرأة	woman	498	27	يديك	your two hands	116
2	الحب	the love	482	28	شعري	my poetry/ hair	113
3	سيدتي	my lady	427	29	حب	love	112
4	الشعر	the poetry/ the hair	392	30	رجل	man	112
5	أحبك	I love you	361	31	القصيدة	the *qaṣīda*	111
6	النساء	the women	298	32	التاريخ	the history	110
7	البحر	the sea	265	33	السماء	the sky	109
8	الله	god	248	34	شعر	poetry/ hair	108
9	أريد	I want	227	35	المرأة	the woman	106
10	عينيك	your two eyes	206	36	أكتب	I write	106
11	حبيبتي	my beloved (f)	201	37	الوطن	the homeland	99
12	أعرف	I know	177	38	يأتي	comes (second person singular masculine)	99
13	يوم	day	175	39	حبك	your love	97
14	الأرض	the land	171	40	الكلام	the speech	95
15	بيروت	Beirut	142	41	النار	the fire	93
16	نهديك	your two breasts	141	42	القمر	the moon	92
17	ألف	hundred	140	43	أقول	I say	91
18	يدي	my hand/ two hands	140	44	الدنيا	the world	91
19	الليل	the night	137	45	العصافير	the sparrows	91
20	الماء	the water	128	46	أبي	my father	89
21	العالم	the world	126	47	أحب	I love	88
22	قصيدة	*qaṣīda*	125	48	زمن	time	88
23	الشمس	the sun	124	49	وجه	face	86
24	العشق	the passion	121	50	بلاد	countries	85
25	الهوى	the affection	120				
26	المطر	the rain	119				

Table 12: Top 50 types according to *Voyant* (without stopword list applied)

	terms	count		terms	count		terms	count		terms	count
1	في	4293	14	لم	732	27	الشعر	392	39	لو	291
2	من	4145	15	التي	669	28	إذا	388	40	تحت	288
3	أن or إن	2567	16	او	656	29	فوق	371	41	حين	288
4	لا	1977	17	أنت	554	30	كيف	362	42	وفي	279
5	على	1952	18	الذي	543	31	أحبك	361	43	كما	278
6	يا	1773	19	بين	516	32	إني or أني	345	44	هو	275
7	ما	1225	20	امرأة	498	33	هل	331	45	وأنا	271
8	كل	1010	21	الحب	482	34	ومن	327	46	البحر	265
9	ولا	921	22	كنت	453	35	لي	324	47	1	263
10	إلى	883	23	كان	447	36	مثل	319	48	2	260
11	و	881	24	سيدتي	427	37	الا	299	49	3	257
12	عن	806	25	هذا	413	38	النساء	298	50	ليس	256
13	أنا	763	26	حتى	397						

Voyant's frequency calculation is based on its tokenisation process: breaking a stream of text into tokens by looking for whitespaces or punctuation. For example, both *imra'a* 'woman' (498)[70] and *al-mar'a* 'the woman' (106) occur as individual types in the frequency list. This is the way most automatic parts-of-speech tagging works, namely by following "the default assumption that an orthographic word (separated by spaces, with or without punctuation, from adjacent words) is the appropriate unit for word class tagging" (Leech and Smith, 2000). With its rich morphology, Arabic produces non-segmental multi-unit expressions, for example with prepositions like *li-mra'a* 'for/to a woman' (18), *li-l-mar'a* 'for/to the woman' (4), *bi-mra'a* 'with/in/through a woman'[71] (6), *ka-mra'a* 'like a woman' (4), or conjunctions like *wa-mra'a* 'and a woman' (15) and *wa-l-mar'a* 'and the woman' (4) and *fa-mra'a* 'and a woman' (1), or clitic pronouns like *imra'atī* 'my woman' (9) or *imra'atuhu*[72] 'his woman' (1), or the dual inflection *imra'atān* (1) and *imra'atayn* (1).

To arrive at a comprehensive frequency list with focus on content words regardless of Arabic's morpho-syntactical complexity, it would be necessary to either attempt segmentation for Arabic as propounded by Mubarak (2017) or to add the frequency counts of individual types manually. For the case of *imra'a* 'woman', this would mean to add occurrences of the plural *nisā'* 'women' (46) and the following types *an-nisā'* 'the women' (298) *bi-n-nisā'* 'with/in/through the women' (2), *ka-n-nisā'* 'like the women' (2), *li-n-nisā'* 'for/to the women' (11), *wa-n-nisā'* 'and the women' (15), *fa-n-nisā'* 'and the women' (3), *nisā'anā* 'our women' (3), *nisā'uhum* 'their women' (3), *nisā'ahā* 'her/their women' (1), *nisā'unā* 'our women' (2), *nisā'uhā* 'her/their women' (1), *nisā'ikum* 'your women' (2), *nisā'ī* 'my women' (9), *nisā'inā* 'our women' (2). Other plural forms include *niswān* 'women' (1), *niswānukum* 'your women' (1), *niswānuhā* 'her/their women' (1), *niswānuhum* 'their women' (1). In total, types representing the lexeme 'woman' *imra'a* (including 'women' *nisā'*) in all its morphosyntactic forms would add up to 1026

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[70] The numbers in parentheses display the frequency counts.

[71] Whenever translations are given for words detached from the context of the poems, for example in frequency lists and explanations therefrom, they rather represent gloss translations.

[72] In case more than one inflectional analysis is possible from reading an unvocalised word in Arabic script, the nominative is given in romanisation.

occurrences. If one were to extend this group of types to other derivations, for example adjectives, the following types would have to be included: *nisāʾī* and *nisāʾīya* 'female, feminine' (5), resulting in a total of 1031 counts for the lexeme 'woman' with its set of words related through inflection and specification through particles and clitic pronouns.

For the purpose of this study, disparate forms, for example all forms of a certain paradigm, are deliberately grouped together for the counting of frequencies. Furthermore, to define an even wider domain, one could include other lexemes that refer to notions of 'femininity', such as √anṯ, for example *anuṯa* 'to be or become feminine'[73], and various inflected and derived forms thereof: *unṯā* 'feminine' (64) and *al-unṯā* 'the feminine' (30) and *wa-unṯā* 'and feminine' (4) and *wa-l-unṯā* 'and the feminine' (1) and *bi-unṯā* 'with/in/through feminine' (1), *unṯāya* 'my feminine' (3), *unṯawī* 'womanly' (3) and *al-unṯawī* 'the womanly' (3) and *wa-l-unṯawī* 'and the womanly' (1), *ināṯ* 'feminine (pl.)' (1); *unūṯa* 'femininity' (8) and *al-unūṯa* 'the femininity' (53) and *wa-unūṯa* 'and femininity' (2) and *wa-l-unūṯa* 'and the femininity' (4) and *bi-l-unūṯa* 'with/in/through femininity' (1) and *fa-l-unūṯa* 'and the femininity' (1), *unūṯatuki* 'your femininity' (35) and *wa-unūṯatuki* 'and your femininity' (1) and *fa-unūṯatuki* 'and your femininity' (1) and *wa-bi-unūṯatiki* 'and with/in/through your femininity' (1), *unūṯatuhā* 'her femininity' (13) and *wa-unūṯatuhā* 'and her femininity' (1) and *bi-unūṯatihā* 'with/in/through her femininity' (2) and *li-unūṯatihā* 'for/to her femininity' (1), *unūṯatī* 'my femininity' (4); *at-taʾnīṯ* 'the effemination' (5). These types amount to 244 occurrences. Together with the 1031 counts for the lexeme 'woman' (from *imraʾa* and *nisāʾ*) then, in total 1275 times references are made to the broader semantic domain of 'woman and femininity'.

In conclusion, to recheck automatic frequency counts manually, morphological features as recorded in Table 13 (77) would have to be taken into account in addition to morpho-syntactical inflections of person, gender, number, case, state, voice, mood, or aspect. With these issues that may affect word counting in the corpus in mind, the most frequent lexemes of Qabbani's lexicon can be presented as in Table 14 (79).

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[73] Unless otherwise stated, such translations are cited from Wehr (1979).

Table 13: Morphological features of Arabic considered when calculating frequencies

feature	description
ال	determiner
أ	interrogative particle
بِ	particle; preposition
سَ	future marker
فَ	conjunction; connective particle; responsive conditional; subordinating conjunction
كَ	preposition
كِ	second person feminine singular direct object; possessive
كَ	second person masculine singular direct object; possessive
كَم	second person masculine plural direct object; possessive
كَا	second person dual direct object; possessive
كَن	second person feminine plural direct object; possessive
لَ	emphatic particle; preposition; response conditional
لِ	preposition; jussive
لا	negative particle
ما	negative particle
نا	first person plural direct object; possessive
نِي	first person singular direct object
ه	third person masculine singular direct object; possessive
ها	third person feminine singular direct object; possessive
هم	third person masculine plural direct object; possessive
هَا	third person plural direct object; possessive
هن	third person feminine plural direct object; possessive
و	conjunction; particle; subordinating conjunction
ي	first person singular possessive
يا	vocative

Before I elaborate on the frequency results, some remarks on the counting of this list: I understand the term 'lexeme' here in the broader sense of word families. Matthews (1965) and Lyons (1963, 12) had defined that inflection creates forms of the same lexeme while derivation creates new lexemes. In this sense, for example *kataba* 'write' and *kitāb* 'book' have their own meaning and lexical category, thus, constituting different lexemes. Forms like *kataba* 'write' and *kitāb* 'book' and all their respective inflections and derivations have been grouped as one entry in the list. Where possible, polysemy has been eliminated by excluding certain forms from the calculation.[74] This is the case with *ʿaṣr* 'era' in contrast to *iʿṣār* 'whirlwind' which isn't grouped with the former, or *ǧamīl* 'beautiful' which doesn't include occurrences of *ǧumla* 'sentence' or *ǧamal* 'camel'. The same goes for $\sqrt{šʿr}$: *šaʿr* 'hair' and *šaʿara* 'feel' haven't been added together with *šiʿr* 'poetry' and *šāʿir* 'poet' and so on.[75]

In other instances, polysemous lexemes remained clustered together as is the case with the homonyms *marra* 'to pass' and 'to become bitter' – although there seems to be a tendency towards the former meaning. Similarly, possible occurrences of *alifa* 'to be intimate, familiar' and *allafa* 'to compose, write' have been grouped with *alf* 'thousand' – although at least three quarters of the total counts here refer to the latter. The lexeme *ʿām* 'year' hasn't been separated from occurrences of *ʿāmm* 'public'. As $\sqrt{wǧh}$ is one of the most productive roots – for example in forming prepositions with *waǧh* 'face, front' –, all occurrences have been clustered.

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[74] An absence of polysemy in the glosses and translations in the following tables or comments doesn't indicate an absence of awareness of polysemy. In such cases, the most probable (or frequent) meaning has been chosen as gloss or translation.

[75] At least as far as manual frequency counting allows: With over a thousand occurrences, it would be disproportionate to check all of them manually. Therefore, I assume tendencies in the meaning of certain inflections and derivations, which is why I exclude, for example, all counts of شعرك since sampling showed that this word form tends to mean 'your (f) hair' *šaʿruki*. Another tendency is that الشعر refers to 'the poetry' *aš-šiʿr* rather than *aš-šaʿr* 'the hair'. The case of شعري is more complex: Usually, it's *šiʿrī* 'my poetry', but a fair number of references are to 'my hair' *šaʿrī*, too.

Table 14: Top 50 lexemes based on *Voyant*, complemented by manual totalisation

	terms	meaning	count		terms	meaning	count
1	حب، أحب، حبيب	love; beloved	2036	26	ماء، ماوي	water; liquid	305
2	امرأة، نساء	woman	1154	27	تاريخ	history	302
3	شعر، شاعر	poetry; poet	1132	28	مطر	rain	300
4	كتب، كتاب	write; book	943	29	علم	know; teach; information	298
5	عرف	know; recognise	691	30	الله	god	296
6	عين	eye	682	31	وطن	homeland	292
7	كلمة، كلام	word; speech	597	32	أرض	land	283
8	يوم	day	580	33	عصفور	sparrow	280
9	يد	hand	557	34	حزن، حزين	sadness; sad	277
10	بحر	sea	540	35	عربي	Arabic	275
11	سيدة	lady	515	36	لغة	language	268
12	أتى	come; arrive	514	37	بلد	country	258
13	قال	say	503	38	شفة	lip	256
14	جميل، جمال	beautiful; beauty	496	39	أم	mother; or	255
15	نهد	bosom	496	40	شمس	sun	247
16	قصيدة	qaṣīda	473	41	عصر	era; afternoon; modern	246
17	عشق	passion	439	42	شجر	tree	245
18	أراد	want	426	43	صوت	voice	245
19	وجه	face; turn; head; confront; direction	377	44	صغير	small; little	245
20	طفل، طفولة	child; childhood	368	45	عام	year; public	230
21	ليل	night	353	46	صديق، صدق	friend; trust	224
22	رجل	man	331	47	ألف	thousand; intimate; compose	222
23	زمن	time	329	48	عطر	perfume	220
24	ورد	rose; blossom	310	49	جسد	body	217
25	مر	pass; go; walk; bitter	306	50	قمر	moon	214

Word lists can highlight items that are characteristic for the particular domain of the lexicon of Qabbani's poetry. Similarly, the analysis of keywords (as in chapter 7. Keywords and Style), that is significantly high-frequency or low-frequency words in relation to another corpus, can give first indications of prevalent discourses in the corpus. Both frequencies and keywords can be used to test existing hypotheses regarding a corpus, in the case of this thesis for example the subjectively perceived dominance of the themes 'women', 'love', and 'politics' in Qabbani's poetry. The frequency list in Table 14 (79) supports the intuitive claim that the most frequent content words derive from $\sqrt{\text{ḥbb}}$ like *aḥabba* 'to love, like' (2036). These words occur nearly twice as frequent as words from the second most frequent group of lexemes *imra'a* 'woman' and *nisā'* 'women' (1154).

Curiously, the third- and fourth-most frequent word families comprise words that have to do with poetry (*ši'r* 'poetry', *šā'ir* 'poet' and so on) (1132) and writing (*kataba* 'to write', *kitāb* 'book' and so on) (943).[76] This has two implications: First, the speaker continuously represents himself as a writer or poet; second, 'poetry' and 'writing' are a central theme within the poems themselves, thus, materialising a form of metapoetry within the microcosm of the poems. Within the scope of this thesis, I can't explore the link between love and writing in Qabbani's poetry; I suspect that in Qabbani's love poetry similar configurations emerge as Baar (2006) has worked out for Roman elegiac love poetry, namely that *dolor* 'sorrow (of love)' and *ingenium* 'genius' of the poet go hand in hand.

To evaluate the frequency list further, it's reasonable to classify the 50 most frequent lexemes and lexeme groups respectively from Table 14 (79) according to 'themes'; in doing so, I follow Roget's *Thesaurus* (originally published in 1852) and Dornseiff's *Der deutsche Wortschatz nach Sachgruppen* (1934, reprinted 2004) and combined and refined their classifications for the present corpus.[77] The result is the classification of the 50 most

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[76] The seventh most frequent group of lexemes, *kalima* 'word', *kalām* 'speech' and so on (597) may be added here together with the relatively high frequency of *qaṣīda* 'qaṣīda' and its inflections (473), plus *luġa* 'language' (268).

[77] Roget knows no category for terms referring to the human body; he merely assigns them to the broad term 'mankind'; words relating to the human body, however, are salient in Qabbani's poetry; although

frequent lexemes in twenty thematic groups as presented in Table 15 (82). Polysemantic lexemes like those derived from $\sqrt{wǧh}$ have been counted only once in the very thematic category that is most frequent, for example $\sqrt{wǧh}$ with the predominant reading *waǧh* 'face' in the category 'body', $\sqrt{mrr}$ with the reading *marra* 'pass, go, walk' under 'motion', $\sqrt{ʿwm}$ as *ʿām* 'year' under 'time', and $\sqrt{alf}$ as *alf* 'thousand' under 'number'.

This table reveals that 'language' and 'writing' may play a large role in Qabbani's poetry. From the 50 lexemes with their 21,640 occurrences (no less than 13% of the total corpus), 7 can be assigned to the broader domain of spoken and written language, adding up to 4,161 occurrences. The domains of words relating to the human body (*ʿayn* 'eye', *yad* 'hand', *nahd* 'bosom', *šafa* 'lip', *ǧasad* 'body') and love (from $\sqrt{ḥbb}$ like *ḥubb* 'love' or $\sqrt{ʿšq}$ like *ʿišq* 'passion') follow with 2,563 and 2,475 occurrences. Often, lexemes grouped under the label 'beauty' (716 counts in total), for example *ǧamīl* 'beautiful' but also *ʿiṭr* 'perfume' or *ʿaṭir* 'fragrant', relate to human physicality and may, thus, be regrouped to form a larger domain of 'body and beauty'. Naturally in love poetry, the two domains of 'body' and 'love' may be closely interdependent; again, the explicit prevalence of words relating to language and writing (for example *šiʿr* 'poetry', *kitāb* 'book', *kalima* 'word', *qaṣīda* 'qaṣīda', *luġa* 'language') is remarkable.

Words referring to the broader domain of 'water' make up a fair amount of 1,159 counts from the 50 lexemes with their 21,640 occurrences – approximately 5.4%. This corresponds to the salience of the types *al-baḥr* 'the sea', *al-māʾ* 'the water', and *al-maṭar* 'the rain' in *Voyant*'s calculation of the 50 most frequent types in Table 11 (73): *Al-baḥr* 'the sea' is the seventh most frequent type with 265 counts, *al-māʾ* 'the water' is the twentieth most frequent type with 128 counts, and *al-maṭar* 'the rain' is the 26th most frequent type with 119 counts. Thus, apart from hints of metapoetry, water-related lexemes constitute a promising starting point for further investigations of Qabbani's lexicon.

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the semantic field of the human body falls outside the scope of this thesis, it makes sense to introduce it as a category of classification to assess the frequency calculation results properly.

Table 15: Thematic classification of the 50 most frequent lexemes

theme	#	terms	meaning	count
Language; writing **4161**	3	شعر، شاعر	poetry; poet	1132
	4	كتب، كتاب	write; book	943
	7	كلمة، كلام	word; speech	597
	13	قال	say	503
	16	قصيدة	*qaṣīda*	473
	36	لغة	language	268
	43	صوت	voice	245
Body **2563**	6	عين	eye	682
	9	يد	hand	557
	15	نهد	bosom	496
	19	وجه	face; turn; head; confront; direction	377
	38	شفة	lip	256
	49	جسد	body	217
Love **2475**	1	(أ)حب، حبيب	love; beloved	2036
	17	عشق	passion	439
Time **1687**	8	يوم	day	580
	23	زمن	time	329
	27	تاريخ	history	302
	41	عصر	era; modern afternoon	246
	45	عام	year; public	230
Woman **1669**	2	امرأة، نساء	woman	1154
	11	سيدة	lady	515
Social relationships **1178**	20	طفل، طفولة	child; childhood	368
	22	رجل	man	331
	39	أم	mother; or	255
	46	صديق، صدق	friend; trust	224
Water **1145**	10	بحر	sea	540
	26	ماء، ماوي	water; liquid	305
	28	مطر	rain	300
Government **1108**	31	وطن	homeland	292
	32	أرض	land	283
	35	عربي	Arab(ic)	275
	37	بلد	country	258

theme	#	terms	meaning	count
Knowledge 989	5	عرف	know; recognise	691
	29	علم	know; teach information	298
Motion 820	12	أتى	come; arrive	514
	25	مر	pass; go; walk; bitter	306
Beauty 716	14	جميل، جمال	beautiful; beauty	496
	48	عطر	perfume	220
Flora 555	24	ورد	rose; blossom	310
	42	شجر	tree	245
Light 461	40	شمس	sun	247
	50	قمر	moon	214
Desire 426	18	أراد	want	426
Darkness 353	21	ليل	night	353
Religion 296	30	الله	god	296
Fauna 280	33	عصفور	sparrow	280
Dejection 277	34	حزن، حزين	sadness; sad	277
Dimensions 245	44	صغير	small; little	245
Number 222	47	ألف	thousand; intimate; compose	222

Further salient lexemes and themes may be briefly mentioned in the following:

1. Patriotic

Qabbani himself (1973, 197) regarded all his poetry as 'patriotic' (*waṭanī*); the words most definitely referring to this thematic domain are *waṭan* 'homeland' (292), *arḍ* 'land' (283), *balad* 'country' (258), and – in many but not all instances – *'arabī* 'Arab(ic)' (275). In this context: Though not in the list of the 50 most frequent lexemes, *Bayrūt* is the most frequently mentioned city (147).

2. Time-space setting

The thematic classification of the 50 most frequent lexemes indicates that the poems are rather embedded in a temporal than a spatial framework; reference is made more frequently to absolute time (*yawm* 'day', *zaman* 'time, age') and relative time (*tārīḫ* 'history') than to countries, cities, or places. Admittedly, if one were to group all lexemes invoking urban life, for example the city itself, cafés, streets, home interiors, the time-space setting would seem more balanced, I assume. Still, the most frequently mentioned geophysical term is the sea (*baḥr*); thus, from the viewpoint of 'literary space' in the sense of Lotman (1970, translated 1977), the sea constitutes a conspicuous spatial and metaphorical parameter in Qabbani's poetry.

3. Knowledge

Apart from loving, the most frequently mentioned verbs belong to the thematic domains of knowledge (عرف and علم) with a total of 989 counts, and motion (أتى and مر) with a total of 820 counts.

4. Flora

The frequencies of the lexemes *ward(a)* 'rose' and *šağar* 'tree' give a foretaste of the preponderance of terms from the domain of 'flora'[78] as imagery sources for comparison and

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[78] 'Vegetable' in Roget's *Thesaurus*.

metaphor in Qabbani's poetry. In his statistical study of Qabbani's complete works, Bukhārī (1999, 255) lists 72 plant-related terms and their frequencies amounting to a total of 1309 counts – in different inflections, which is why his list comprises 119 terms in total: For example, he records *warda* 'rose' and *wardatān* 'two roses' as separate entries. Furthermore, he includes terms like *afyūn* 'opium' and *qahwa* 'coffee' in this list – pointing to their vegetable origin, but disguising their reference to the conceptual domain of everyday life. *Qahwa* is the most frequent hot beverage with 108 counts in my corpus. Unsurprisingly, after the more general terms *ward(a)* 'rose' (310 counts in my corpus) and *šağar* 'tree' (245) and words from √zhr like *zahra* 'flower' (194), *yāsamīn* 'jasmine' is the most frequently mentioned flower (126), followed by *qamḥ* 'wheat' (78), *lawz* 'almond' (48), and *tufāḥ(a)* 'apple' (46).

5. Fauna

Similarly, the frequency of *ʿuṣfūr* 'sparrow' (280) points to the presence of animals as image donors in Qabbani's poetry. Bukhārī (1999, 256f) records 71 different animals with 839 total counts. The second and third most frequently mentioned animals are the dove *ḥamām(a)* (181 counts in my corpus)[79] and fish *samak(a)* (151).

6. Sadness

After words of love – after *ḥubb* and *aḥabba* (2036), of course, but also *ʿišq* 'passion' (439), with *hawā* 'affection' (137) and many more to add –, *ḥuzn* 'sadness' (277 counts for words from √ḥzn) is the most frequently explicitly named emotion of dejection. Interestingly, words of love – for example from √ḥbb – are often expressed in the form of verbs – for example *uḥibbuki* 'I love you (f)' –, while words of sadness – that is from √ḥzn – occur as nouns, with 128 counts for the singular noun *ḥuzn* 'sadness' and 74 for the plural *aḥzān*

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[79] The graphical word حمام may also read *ḥammām* 'bath'; like Bukhārī (1999), I haven't checked the occurrences for their semantics manually in context, so the quantity stated may include both readings *ḥamām(a)* 'dove' and *ḥammām* 'bath'. Spot-checking some poems results in assuming a marked tendency towards the reading 'dove' or 'pigeon', though.

'sadnesses'. This would present a solid starting point for further research on the presentation and thematisation of emotions in Qabbani's poetry or in modern Arabic poetry at large.

To arrive at an assessment of the frequencies in Qabbani's vocabulary, it's worth comparing of the calculations with a frequency list of standard Arabic language; the *Frequency Dictionary of Arabic*[80] by Buckwalter and Parkinson (2011) is a good place to begin. They base their record of the most frequent 5,000 lexical items of Arabic on a corpus of 30 million words of modern standard Arabic language material from newspapers, academic and scientific publications,[81] belles lettres,[82] and informal written Arabic and dialectal Arabic from social media and Internet discussion forums, in addition to spoken-language material (2011, 1–7). With the application of my stopword list, the 50 most frequent lexical items as per the *Frequency Dictionary* are presented in Table 16 (87).

Like in the frequency lists of Qabbani's poetry, not all entries imply a thematic prominence of the relevant words; for example, *allāh* functions in swearing formulas in combination with affixed prepositions like *bi-* or *li-*. Therefore, the high rank of *allāh* doesn't indicate that Arabic language material is often thematically about god or religion. The predominance of lemmas from the fields of politics and economics, however, is striking; with *raʾīs* 'president', *ʿamal* 'working', *dawla* 'state', *quwwa* 'power', *minṭaqa* 'region', *ḥaqq* 'truth, right, law', *amrīkī* 'American', *wazīr* 'minister', *balad* 'country', *maǧlis* 'council', *ḥukūma* 'government', *siyāsī* 'political', *filasṭīnī* 'Palestinian', *širka* 'company', and *duwalī* 'international', at least 15 out of 50 lexical items refer to these fields. Therefore, the comparison of the most frequent types and lexemes of Qabbani's poetry (according to *Voyant*) with the most frequent words of modern standard Arabic as recorded in Buckwalter and Parkinson's *Frequency dictionary of Arabic* (2011) forfeits some of its validity, see Table 17 (88) and Table 18 (90).

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[80] Hereafter simply referred to as the *Frequency Dictionary*

[81] The time span of the news and Internet material covers only the years 2006 and 2007, which influences the informative value of the figures given in the *Frequency Dictionary* due to certain topics and subjects prevailing in the news of these years.

[82] It's not clear whether they included texts by Qabbani.

Table 16: Top 50 lexical items according to Buckwalter and Parkinson's *Frequency Dictionary of Arabic* (2011) (stopword list applied)

	lexical items	translation
1	الله	god
2	قال	to say
3	يوم	day
4	عربي	Arabic
5	رئيس	president
6	عمل	working
7	عرف	to know
8	دولة	state
9	جديد	new
10	عام	year
11	كبير	large; great
12	أخ	brother
13	سنة	year
14	أمر	matter; issue
15	قوة	power; strength
16	مرة	moment
17	رأى	to see
18	أب	father

	lexical items	translation
19	تم	finish
20	منطقة	region
21	حق	truth; right; law
22	أمريكي	American
23	عام	general; public
24	اسم	name
25	أمكن	tob e possible
26	رجل	man
27	عالم	world
28	حياة	life
29	موضوع	subject; topic
30	وزير	minister
31	وقت	time
32	بلد	country; nation
33	مجلس	council
34	قام	to rise; to stand up
35	حكومة	government

	lexical items	translation
36	بيت	house
37	سياسي	political
38	فلسطيني	Palestinian
39	جاء	to come
40	قلب	heart; centre
41	ألف	thousand
42	راح	to go
43	ناس	people
44	طريق	road; course; way
45	أرض	earth; ground
46	سبب	reason
47	شركة	company
48	عدد	number
49	صورة	picture; image
50	دولي	international; global

Table 17: Top 50 types according to *Voyant*, compared to frequencies according to Buchwalter and Parkinson's *Frequency Dictionary of Arabic* (2011), ordered by *Voyant's* frequency

freq. Voy.	term	translation	count	lemma	freq. dic.
1	امرأة	woman	498	امرأة	321
2	الحب	the love	482	حب	209
3	سيدتي	my lady	427	سيدة	968
4	الشعر	the poetry/ the hair	392	شعر	568/ 947
5	أحبك	I love you	361	أحب	342
6	النساء	the women	298	نساء	511
7	البحر	the sea	265	بحر	507
8	الله	god	248	الله	12
9	أريد	I want	227	أراد	126
10	عينيك	your two eyes	206	عين	130
11	حبيبتي	my beloved (f)	201	حبيب	347
12	أعرف	I know	177	عرف	49
13	يوم	day	175		26
14	الأرض	the land	171	أرض	116
15	بيروت	Beirut	142		-
16	نهديك	your two breasts	141		-
17	ألف	hundred	140	ألف	111
18	يدي	my hand/ two hands	140	يد	148
19	الليل	the night	137	ليل	392
20	الماء	the water	128	ماء	239
21	العالم	the world	126	عالم	93
22	قصيدة	*qaṣīda*	125	قصيدة	996
23	الشمس	the sun	124	شمس	686
24	العشق	the passion	121	عشق	2588
25	الهوى	the affection	120	هوى	1593
26	المطر	the rain	119	مطر	1468
27	يديك	your two hands	116	يد	148
28	شعري	my poetry/ hair	113	شعر	568/ 947
29	حب	love	112	حب	209
30	رجل	man	112	رجل	92
31	القصيدة	the *qaṣīda*	111	قصيدة	996
32	التاريخ	the history	110	تاريخ	286
33	السماء	the sky	109	سماء	728
34	شعر	poetry/ hair	108	شعر	568/ 947

freq. Voy.	term	translation	count	lemma	freq. dic.
35	المرأة	the woman	١٠٦	المرأة	١٠٥٢
36	أكتب	I write	١٠٦	كتب	٣٥٧
37	الوطن	the homeland	٩٩	وطن	٣٧٣
38	يأتي	comes (second person sing. masc.)	٩٩	أتى	٣٤٣
39	حبك	your love	٩٧	حب	٢٠٩
40	الكلام	the speech	٩٥	كلام	٢٤٢
41	النار	the fire	٩٣	نار	٤٦٨
42	القمر	the moon	٩٢	قمر	١٠٨١
43	أقول	I say	٩١	قال	١٥
44	الدنيا	the world	٩١	دنيا	٤٩٤
45	العصافير	the sparrows	٩١	عصفور	٣٨٦٠
46	أبي	my father	٨٩	أب	٧٦
47	أحب	I love	٨٨	أحب	٣٤٢
48	زمن	time	٨٨	زمن	٥٥١
49	وجه	face	٨٦	وجه	١٧٠
50	بلاد	countries	٨٥	بلد	٩٩

Table 18: Top 50 types according to *Voyant*, compared to frequencies according to Buchwalter and Parkinson's *Frequency Dictionary of Arabic* (2011), ordered by *Frequency Dictionary's* frequency

freq. Voy.	term	translation	count	lemma	freq. dic.
8	الله	god	248	الله	12
43	أقول	I say	91	قال	15
13	يوم	day	175	يوم	26
12	أعرف	I know	177	عرف	49
46	أبي	my father	89	أب	76
30	رجل	man	112	رجل	92
21	العالم	the world	126	عالم	93
50	بلاد	countries	85	بلد	99
17	ألف	hundred	140	ألف	111
14	الأرض	the land	171	أرض	116
9	أريد	I want	227	أراد	126
10	عينيك	your two eyes	206	عين	130
18	يدي	my hand/ two hands	140	يد	148
27	يديك	your two hands	116		
49	وجه	face	86	وجه	170
2	الحب	the love	482	حب	209
29	حب	love	112		
39	حبك	your love	97		
20	الماء	the water	128	ماء	239
40	الكلام	the speech	95	كلام	242
32	التاريخ	the history	110	تاريخ	286
1	امرأة	woman	498	امرأة	321
5	أحبك	I love you	361	أحب	342
47	أحب	I love	88		
38	يأتي	comes (second person singular masculine)	99	أتى	343
11	حبيبتي	my beloved (f)	201	حبيب	347
36	أكتب	I write	106	كتب	357
37	الوطن	the homeland	99	وطن	373
19	الليل	the night	137	ليل	392
41	النار	the fire	93	نار	468
44	الدنيا	the world	91	دنيا	494
7	البحر	the sea	265	بحر	507
6	النساء	the women	298	نساء	511
48	زمن	time	88	زمن	551

freq. Voy.	term	translation	count	lemma	freq. dic.
4	الشعر	the poetry/ the hair	392	شعر	568/ 947
28	شعري	my poetry/ hair	113		
34	شعر	poetry/ hair	108		
23	الشمس	the sun	124	شمس	686
33	السماء	the sky	109	سماء	728
3	سيدتي	my lady	427	سيدة	968
22	قصيدة	*qaṣīda*	125	قصيدة	996
31	القصيدة	the *qaṣīda*	111		
35	المرأة	the woman	106	المرأة	1052
42	القمر	the moon	92	قمر	1081
26	المطر	the rain	119	مطر	1468
25	الهوى	the affection	120	هوى	1593
24	العشق	the passion	121	عشق	2588
45	العصافير	the sparrows	91	عصفور	3860
15	بيروت	Beirut	142		-
16	نهديك	your two breasts	141		-

Since the manually compiled list of the 50 most frequent lexemes (Table 14, 79) differs from the list of the 50 most frequent types according to *Voyant* (Table 11, 73), I compare the frequencies of Table 14 (79), too, with the most frequent words in the *Frequency Dictionary*, resulting in the two lists in Table 19 (94) and Table 20 (96).[83] The comparison reveals that some high-ranking lexemes from the lexicon of Qabbani's poetry are common words of modern standard Arabic and frequently used throughout written and spoken communication – namely the following 12 lexemes: *allāh* 'god', *qāla* 'to say', *yawm* 'day', *'arabī* 'Arab(ic)', *'arafa* 'to know', *'ām* 'year' and *'āmm* 'public', *raǧul* 'man', *'ālam* 'world', *balad* 'country', *alf* 'thousand', and *arḍ* 'earth'.

Besides, the lexicon of Qabbani's poetry as sampled in the list of the 50 most frequent lexemes (Table 14, 79) assembles some vocabulary that is less common but still very frequent in modern written and spoken communication in Arabic, and whose lexical naming determines the thematic scope of the poems, namely love; these lexemes include *ḥubb* 'love', *imra'a* 'woman' and *nisā'* 'women', and lexemes relating to the human body like *'ayn* 'eye', *yad* 'hand', *ǧamīl* 'beautiful', and *waǧh* 'face'. Furthermore, even the domain of 'language' with lexemes like *ši'r* 'poetry', *kitāb* 'book', *kalima* 'word', *qaṣīda* 'qaṣīda', or *luġa* 'language' comprises items that belong to the 500 most frequent words according to the *Frequency Dictionary* – with *qaṣīda* 'qaṣīda' being the least frequent of these words (rank 996 out of 5,000) in modern Arabic written and spoken communication.

As for the – very literal – anchor point of this thesis, the lexeme *baḥr* is just as common in the lexicon of Qabbani's poetry as in Arabic communication. Part III demonstrates that this lexeme's range of referentiality in Qabbani's poetry goes beyond its usual context, namely that the sea doesn't serve primarily as a geographical or political border area to facilitate spatial demarcation; it's an image donor for comparison, a symbol,

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[83] As for the list of the 50 most frequent lexemes with multiple readings of the graphical word, only the frequency of the highest-ranking lemma in the *Frequency Dictionary* has been listed to represent the entire entry, for example *'ām* 'year' ranks higher than *'āmm* 'public'. In other cases, where individual lexemes have been combined into lexeme groups, only the rank of the more frequent lemma is indicated, for example *kalima* 'word' ranks higher than *kalām* 'speech', *ḥuzn* 'sadness' ranks higher than *ḥazīn* 'sad' and so on.

a metaphor; it encodes a complex field of meaning wherein different associations and attributes are at play.

Some of the 50 lexemes that are very common in Qabbani's lexicon, however, are rather secondary according to the *Frequency Dictionary*: After $\sqrt{\underline{h}bb}$, words from $\sqrt{ʿšq}$ like *ʿišq* 'passion' or *ʿāšiq* 'lover' comprise the second most frequent group of words that refer to 'love'; these lexemes don't belong to the 2,500 most frequently used words in Arabic. The same is true for words from $\sqrt{wrd}$ like *ward(a)* 'rose', ranked the 1,584th most frequent word, as well as words from $\sqrt{m\underline{t}r}$ like *maṭar* 'rain', ranked 1,468th. The word *ʿuṣfūr* 'sparrow' still belongs to the 5,000 most frequently used words in Arabic, but with rank 3860, it's part of the last third.

There's a single word from the list of the 50 most frequent lexemes of the lexicon of Qabbani's poetry that isn't recorded in the *Frequency Dictionary* whereby it's beyond the commonly used vocabulary of Arabic communication. This word is *nahd* 'bosom'; it's the fifteenth most frequent lexeme in the lexicon of Qabbani's poetry (496 counts). Ever since the publication of the first volume of poetry *The Brown-Skinned Girl Said to Me* in 1944, Qabbani enjoyed (or suffered, as he would later admit) a reputation of being explicitly erotic in his wording; this very first volume even features a poem with the title *Nahdāki* 'Your Two Breasts' which must have aroused the displeasure of conservative circles. The fact that *nahd* isn't one of the 5,000 most commonly used Arabic words may at least quantitatively confirm that Qabbani was resorting to something 'unusual' here. The following chapter 7 describing automatic keyword extraction from the corpus of Qabbani's poetry not only further contributes to the awareness that *nahd* 'bosom' in the lexicon of Qabbani's poetry is peculiar when contrasted with a 'normative' corpus, it also serves to identify a 'frequency profile' for the corpus of Qabbani's poetry.

Table 19: Top 50 lexemes compared to frequencies according to Buckwalter and Parkinson's *Frequency Dictionary of Arabic* (2011)

#	terms	meaning	count	freq. dic.
1	حب، أحب، حبيب	love; beloved	2036	209
2	امرأة، نساء	woman	1154	321
3	شعر، شاعر	poetry; poet	1132	568
4	كتب، كتاب	write; book	943	196
5	عرف	know; recognise	691	49
6	عين	eye	682	130
7	كلمة، كلام	word; speech	597	173
8	يوم	day	580	26
9	يد	hand	557	148
10	بحر	sea	540	507
11	سيدة	lady	515	968
12	أتى	come; arrive	514	343
13	قال	say	503	15
14	جميل، جمال	beautiful; beauty	496	304
15	نهد	bosom	496	-
16	قصيدة	*qaṣīda*	473	996
17	عشق	passion	439	2588
18	أراد	want	426	126
19	وجه	face; turn; head; confront; direction	377	170
20	طفل، طفولة	child; childhood	368	174
21	ليل	night	353	392
22	رجل	man	331	26
23	زمن	time	329	551
24	ورد	rose; blossom	310	1584
25	مر	pass; go; walk; bitter	306	510
26	ماء، ماوي	water; liquid	305	239
27	تاريخ	history	302	286
28	مطر	rain	300	1468
29	علم	know; teach; information	298	377
30	الله	god	296	12
31	وطن	homeland	292	373
32	أرض	land	283	116
33	عصفور	sparrow	280	3860
34	حزن، حزين	sadness; sad	277	821

#	terms	meaning	count	freq. dic.
35	عربي	Arab(ic)	275	45
36	لغة	language	268	441
37	بلد	country	258	99
38	شفة	lip	256	2089
39	أم	mother; or	255	163
40	شمس	sun	247	686
41	عصر	era; afternoon; modern	246	880
42	شجر	tree	245	1001
43	صوت	voice	245	152
44	صغير	small; little	245	230
45	عام	year; public	230	62
46	صديق، صدق	friend; trust	224	398
47	ألف	thousand; intimate; compose	222	111
48	عطر	perfume	220	2315
49	جسد	body	217	963
50	قمر	moon	214	1081

Table 20: Top 50 lexemes compared to frequencies according to Buckwalter and Parkinson's *Frequency Dictionary of Arabic* (2011), ordered by *Frequency Dictionary's* frequency

#	terms	meaning	count	freq. dic.
30	الله	god	296	12
13	قال	say	503	15
8	يوم	day	580	26
22	رجل	man	331	26
35	عربي	Arab(ic)	275	45
5	عرف	know; recognise	691	49
45	عام	year; public	230	62
37	بلد	country	258	99
47	ألف	thousand; intimate; compose	222	111
32	أرض	land	283	116
18	أراد	want	426	126
6	عين	eye	682	130
9	يد	hand	557	148
43	صوت	voice	245	152
39	أم	mother; or	255	163
19	وجه	face; turn; head; confront; direction	377	170
7	كلمة، كلام	word; speech	597	173
20	طفل، طفولة	child; childhood	368	174
4	كتب، كتاب	write; book	943	196
1	حب، أحب، حبيب	love; beloved	2036	209
44	صغير	small; little	245	230
26	ماء، ماوي	water; liquid	305	239
27	تاريخ	history	302	286
14	جميل، جمال	beautiful; beauty	496	304
2	امرأة، نساء	woman	1154	321
12	أتى	come; arrive	514	343
31	وطن	homeland	292	373
29	علم	know; teach; information	298	377
21	ليل	night	353	392
46	صديق، صدق	friend; trust	224	398
36	لغة	language	268	441
10	بحر	sea	540	307
25	مر	pass; go; walk; bitter	306	510
23	زمن	time	329	551

#	terms	meaning	count	freq. dic.
3	شعر، شاعر	poetry; poet	1132	568
40	شمس	sun	247	686
34	حزن، حزين	sadness; sad	277	821
41	عصر	era; afternoon; modern	246	880
49	جسد	body	217	963
11	سيدة	lady	515	968
16	قصيدة	*qaṣīda*	473	996
42	شجر	tree	245	1001
50	قمر	moon	214	1081
28	مطر	rain	300	1468
24	ورد	rose; blossom	310	1584
38	شفة	lip	256	2089
48	عطر	perfume	220	2315
17	عشق	passion	439	2588
33	عصفور	sparrow	280	3860
15	نهد	bosom	496	-

7. Keywords and Style

Quantitative methods, such as word frequencies, provide an insight into linguistic features of a text that resembles the view of a telescope in contrast to a microscope: They help identifying conspicuous aspects that are worth an investigation in greater depth through qualitative methods. In this sense, frequency calculations can serve stylometric purposes. Enkvist (1964, 29) defines style in a way that lends itself well to statistical analysis:

> *Style is concerned with frequencies of linguistic items in a given context, and thus with contextual probabilities. To measure the style of a passage, the frequencies of its linguistic items of different levels must be compared with the corresponding features in another text or corpus which is regarded as a norm and which has a definite relationship with this passage.*

Naturally, quantitative studies such as stylometry have been frequent in authorship attribution studies[84] based on stylistic features, as they assume "that word frequencies are largely outside the author's conscious control because they result from habits that are stable enough to create a verbal fingerprint" (Hoover 2007, 175). Stewart (2003, 130) is convinced that the same techniques of authorship attribution studies prove to be usefull to discover differences *within* a single author's style. I share this point of view in the sense that each poem in a volume of poetry may have its own speaker, and that the best way to approach the characterisation of voices in poems is through contrastive studies quantitatively measuring and qualitatively analysing the language of the first-person speakers. Even if one

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[84] See for example Holmes and others (2001) or Holmes and Forsyth (1995) for discussion and examples of stylometry.

accepted that every volume of poetry has a single speaker – but not every poem in that volume – variations in the 'signature' may materialise as the author moves from one volume's voice to the next. In the end, poems are snapshots that make no claim to coherence in expression when viewed in relation to one another synchronically or diachronically. Nevertheless, the frequency calculations in chapter 6. Word Frequencies evidence that the lexicon of Qabbani's poetry aggregates conspicuous features that may be largely undisguisable or unchanging. This notion is tied to the consistency of 'style markers' in the sense of Enkvist (1964, 34–35):

> We may (...) define style markers as those linguistic items that only appear, or are most or least frequent in, one group of contexts. In other words, style markers are contextually bound linguistic elements. Elements that are not style markers are stylistically neutral. This may be rephrased: style markers are mutually exclusive with other items which only appear in different contexts, or with zero; or have frequencies markedly different from those of such items. In the light of this, some otherwise meaningless repetitions of linguistic items acquire meaning as style markers.

A word becomes a style marker when its frequency differs significantly from its frequency in a norm – this norm may be defined by a corpus itself or in relation to other corpora. In this sense, style markers resemble 'keywords'; Enkvist alludes to Guiraud's *mots-clès* in his earlier publication *Literary Stylistics* (1973, 132–133).[85] I prefer the term 'keyword' over 'style marker' because it refers to a buzzword from contemporary corpus linguistics.

Since Scott's (1999, also 1997) development of the *KeyWords* feature in his program *WordSmith Tools*, the term 'keyword' has been a linchpin of digitally processed corpus linguistics. Identifying keywords in Scott's sense relies on statistical comparison between the words of a corpus and a larger reference corpus; keywords, then, are words that are unusually frequent or infrequent, thus not necessarily meaning high frequency. In Culpeper's (2002, 14) words, 'keyness', then, "is a matter of being statistically unusual".

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[85] Confusingly, the term 'keyword' is used in different ways in corpus linguistics: the search term or node work in concordance lines is also called 'keyword in context' (KWIC). In this thesis, however, the term 'keyword' only refers to the important, or 'key', word in a text or corpus – a usage which is derived from Williams (1976) and found its way into Scott's (1999) *WordSmith Tools* software.

In his groundbreaking work on Jane Austen's novels, Burrows (1987) states that the best indicators for authorial style are function words.[86] Pioneering Burrows's approach, Mosteller and Wallace (1984) shows that individual writing styles can be effectively identified based on the frequency of function words. As for Arabic, however, Almujaiwel (2017, 4) points out that the definition of function words is delicate, since Arabic linguistics traditionally divides speech into three categories – nouns, verbs, and particles – and the use of Arabic function words varies in usage between modern and pre-modern varieties of Arabic. Influenced by English linguistics, Ḥassān (1994, 86–132) elaborates on these categories by defining seven: nouns, verbs, adjectives, pronouns, particles, adverbs, and residuals. For corpus linguistic matters, the *Stanford* Arabic part-of-speech taggers have created detailed grammatical categories for Arabic with a high level of accuracy (Table 21 below).[87]

Table 21: Arabic function words transliterated and categorised in the grammatical classes and *Stanford* tags of main classes (Almujaiwel, 2016, 8)

Grammatical markers	Stanford's tags	FWs		Stanford's main class tags
1. Prepositions (imperatives) VN (verbal nouns) JJ (adjectives)	IN	*fī, ʿan, min, ʾilā, maʿa, ḥatta, khalā, ḥāšā, ʿadā, ʿalā, mudh, mundhu, rubba, li-, ka-, ta-Allahi, bi-, laʿalla (rare) and matā (rare).*	1	NN (nouns)
			2	VBP (present verbs)
			3	VBD (past verbs)
2. Conjunctions	CC	*wa, fa, thumma, ʾaw, ʾidhan, ʾam, lakin, bal, ʾayḍan, kadhālik, ʾalāwa, rughma, arrughm, qad, laqad, naẓaran, ʾidh, lawlā, kaymā, kaylā and ḥatta.*	4	VBN (passive verbs)
3. Exceptions	RP	*ʾillā, ʿadā, khalā, ḥāšā, siwā and ghayr.*	5	VBG (infinitives)
4. Interjections	UH	*naʿam, ʾallāhumma, kallā and ʾajal.*	6	VB
5. Pronouns personal/ possessive/relative/ demonstrative	PRP/PRP $/WP/ DT	*huwa, hiya, humā, hum, hunna/ -ī, -hū, -hūmā/ ʾalladhī, ʾallatī, ʾalladhayn, ʾalladhān, ʾallatān, ʾallatayn, ʾalladhīn, ʾalladhūn, ʾallāʾī, ʾallāt, ʾallawātī/ hādhā, hādhihī, hādhān, hātān, hādhayn, hātayn, hāʾulāʾ, anta, antumā, antum, antenna.*		
6. Residuals: - particles- wh-adverbs	RP/WRB	*ḥaythu, bi-ḥaythu, ʾidhā, law, ʾay, ʾiy, lawlā, lawmā, ʿalā, hallā, ʾammā, lammā, ʾinnamā, hal, mundhā, mādhā, matā, ʾiyyāna, ʾayna, ʾannā, kayfa, kam, ʾiy, limādhā, kullamā, ʾaynama, kayfamā and ʾayyuhumā.*		

[86] Compare also Burrows (1992, 167–204; 2003, 5–32; 2007, 27–47).
[87] Compare Green and Manning (2010).

Against Burrow's (1987) assumptions about the significance of function words regarding authorial style, this thesis is devoted to the analysis of content words. Following Culpeper (2002) in his exploration of the idiolects of characters in Shakespeare's *Romeo and Juliet* through a keyword analysis of their dialogue and thus resulting in suppositions regarding the characters' most salient traits, content words will be perused to elaborate keywords in this chapter. Relying on the distinction of positive keywords – those that are unusually frequent – and negative keywords – those that are unusually infrequent – , positive keywords are prioritised, also because from a linguistic and literary point of view it's easier to surpass the norm than to fall below it, particularly when the focus corpus is rather small. Furthermore, drawing on Argamon and Shlomo's (2005, 1–3) findings that *words* serve as better indicators for authorial style than word pairs or collocations, the focus is on the frequency of single word units as keywords; as Stubbs (2005, 22) has shown in his quantitative analysis of Conrad's *Heart of Darkness*, this methodology helps to "reveal invisible features of long texts"[88] or a large corpus of numerous texts, as I would like to add.

SketchEngine's keywords and term extraction tool can extract single- or multi-word units which are typical for the focus corpus in comparison to a reference corpus – with *keywords* being individual words (tokens) and *terms* being multi-word expressions. *SketchEngine* provides access to more than 35 corpora of the *TenTen Corpus Family* (Jakubicek and others, 2013, 125–127), crawled from the Internet using a web spider called *Spiderling* (Suchomel and Pomikálek, 2012, 39–43) designed for linguistic purposes, then cleaned, lemmatised and part-of-speech tagged. For this thesis, I use *arTenTen* (Arts and others, 2014, 357–371), a web-crawled corpus for Arabic comprising 7.4 billion words, compiled in 2012, as a reference corpus in *SketchEngine*.

For identifying keywords of one corpus versus another, the *simple maths* method is applied in which the frequency (per million) of a word in the focus corpus (plus N, the so-called smoothing parameter) is divided by the frequency (per million) of a word in the reference corpus (plus N) resulting in a 'keyness' value. Generally, higher values relate to

[88] For a criticism of Stubbs's corpus analysis compare Widdowson (2008, 239–304).

more common words, namely words that are higher in frequency, whereas lower values are related to rarer words. [89] The so-called keyness score of a word in the list is a ratio computed by dividing the normalised frequency (per million) of the relevant word in the focus corpus, that is Qabbani's poetry, by the normalised frequency (per million) of the word in the relevant reference corpus. A deficiency in this ratio calculation lies in the impossibility of dividing by zero, which is why words that are present in the focus corpus but absent in the reference corpus would fall through the grid. A familiar solution is to add a smoothing parameter (by default 1 in *SketchEngine*)[90] to the normalised frequencies (per million). As a result, the formula can be presented in the following way:

$$\frac{fpm_{focus} + n}{fpm_{ref} + n}$$

SketchEngine's keyword extraction tool can focus either on 'rare' or 'common' words. In either case, the result is a list of words which occur more frequently in the focus corpus than in the reference corpus, so a change in the settings of 'rare' or 'common' only changes the tool's focus on different parts of the basic word frequency list of the focus corpus of Qabbani's poetry.

For the purpose of establishing the significance of the results of comparative frequency analyses, and to avoid making false claims, specific statistical tests are necessary. Following Dunning (1993, 61–74), *SketchEngine* uses the log-likelihood statistical calculation, which takes into account the sizes of the corpora being compared and doesn't assume that data have a normal distribution,[91] to compare the observed frequency with which a word occurs between corpora, and to evaluate the differences; the higher the log-likelihood values the more key or statistically significant the item.

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[89] For further discussions of keywords compare Scott (1997, 233–245), Toolan (2004, 11–30), and Scott and Tribble (2006, 55–72).
[90] Different values from 0.001 to 1,000,000 for the smoothing parameter *n* will give prominence to different frequency ranges and, thus, rank either rarer or commoner words higher in the list.
[91] Compare McEnery and others (2006, 55f).

Figure 11 (104) shows a list of keywords with a focus on 'rare words', which means that the focus is on words which are rare or unusual in the general language as represented by the reference corpus. Figure 12 (104) records the results of the opposite setting: a focus on words which are very frequent in the general language as represented by the reference corpus. This setting is useful when investigating the use of common words in sub-corpora, that is single poetry volumes in *SketchEngine*, or when comparing two corpora of a similar register, for example a corpus of poetry of Nizar Qabbani and a corpus of poetry of Maḥmūd Darwīš (d. 2008) to see if certain keywords could be corroborated. Assuming that related words occur more frequently in the focus corpus of Qabbani's poetry than they do in general language, thus, assuming a 'specialised' lexis for the focus corpus, the keyword extraction function is useful to get an idea of possible themes in a corpus.

Comparing the corpus of Qabbani's poetry with several reference corpora allows to objectify the results generated by only one analysis. Words that are identified as keywords by more than one comparison have a higher significance which translates into a higher relevance for an analysis, since they aren't subject to the comparison with any single reference corpus. To maximise the significance of certain keywords as characteristic lexical features of Qabbani's poetry, three keyword scores were calculated: the first (a) with the *arTenTen* corpus of 7.4 billion web-crawled words, the second (b) with the *Arabic Timestamped Corpus* made up of 3 billion words from a continuous, real-time aggregated stream of semantically enriched news articles from RSS[92]-enabled Arabic-language sites across the world, and the third (c) with the *King Saud University Corpus of Classical Arabic (KSUCCA)* with 46 million words made up of Classical Arabic texts dating between the seventh and early eleventh century. The choice of reference corpus lexically frames the identification of words as keywords. Thus, the keywords extracted here don't form absolute lexical patterns of Qabbani's poetry. Comparing the poems with a general corpus of contemporary Arabic language material is expected to generate keywords spotlighting elements specific for the genre of love poetry or for the individual style of Qabbani's poetry.

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[92] Rich Site Summary – data formats for web feeds.

Figure 11: Keyword calculation with *SketchEngine*, focus on 'rare' words

Figure 12: Keyword calculation with *SketchEngine*, focus on 'frequent' words

Significant changes to the ordering of the words in the keyword lists when compared to a usual frequency list can flag points of interest to the researcher (Sinclair 1991, 31); Table 22 (106), Table 23 (107), and Table 24 (110) show keyness scores generated with *SketchEngine* in comparison to the three reference corpora[93] – (a) *arTenTen*, (b) *Arabic Timestamped Corpus*, and (c) *KSUCCA*;[94] the smoothing parameter $n = 1$ has been applied to the calculation of all three lists,[95] so that it covers the same range of word frequencies.[96]

The results of processing more than one keyword extraction for the purpose of identifying the most relevant keywords of Qabbani's poetry by correlating three keyword lists challenges the assumption of Scott and Tribble (2006, 64) that "above a certain size, the procedure throws up a robust core of KWs (keywords, VM) whichever reference corpus is used". First, they leave the scope of that 'certain size' that is required to produce core keywords undefined, so that the results of the present keyword extractions can't be evaluated on that basis. Second, the three lists and the following analyses show that the choice of reference corpus influences the keywords that are identified.

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[93] Content-wise, none of the three corpora is balanced, as they don't include all different registers or genres of Arabic language material (such as written and spoken, formal and informal, literary and common).

[94] I use the lower-case letters in parentheses in the following when referring to one of the three corpora.

[95] The term 'word' is used in *SketchEngine* to refer to what seems to be 'types' as identified by the tool after compiling and segmenting the corpus. As explained before, *SketchEngine*'s identification of types differs from *Voyant*. When checking the concordance lines for an entry, for example *nahd* 'bosom', it turns out that the count here includes occurrences of نهدك 'your bosom' and نهدها 'her bosom' inflected in different grammatical cases; the same is true for the entry *unūṯa* 'femininity' and may apply to other words in the list as well. At other instances, affixed conjunctions and prepositions had been segmented from the lexical item; therefore, for example *baḥr* 'sea' may include counts for *wa-baḥr* 'and sea' or *bi-baḥri* 'with/in/through sea' and so on.

[96] As stressed in chapter 6. Word Frequencies, word frequency isn't the same as word salience. High frequency items tend to have a stable distribution in all sorts of corpora of the same language, so there will always be words – in Arabic for example *fī, min, an, lā, 'alā, mā, kull, ilā* – which are relatively frequent in any larger text or corpus; however, this doesn't necessarily mean that their usage is any more salient than 'normal'. Therefore, words from the stopword list have been excluded from the record to compile clean lists with a focus on content words.

Table 22: Keyness scores according to *SketchEngine*, *arTenTen* as reference corpus

	corp	word	meaning	count	score
1	abc	أحبك	I love you	302	1,235.45
2	abc	نهديك	your two breasts	141	521.03
3	ab	نهد	bosom	121	290.11
4	abc	النهد	the bosom	75	257.65
5		الضوء	the light	58	232.92
6	ab	فمي	my mouth	55	207.70
7	abc	قصائدي	my *qaṣīdas*	72	167.86
8	abc	نهداك	your two breasts	38	155.78
9		ورق	paper; leave	40	145.41
10	abc	سيدتي	my lady	224	143.71
11	abc	عينيك	your two eyes	248	136.70
12	abc	شفتيك	your two lips	53	126.29
13	abc	أنوثة	femininity	63	124.55
14		بحر	sea	60	121.27
15	ab	العصافير	the sparrows	121	121.24
16		الخبز	the bread	29	118.06
17	abc	أصابعي	my fingers	58	113.72
18	ab	خصرك	your waist	30	113.57
19	abc	جنوني	my madness	62	113.05
20	abc	لغتي	my language	51	109.64
21	abc	الياسمين	the jasmine	99	100.44
22	ab	دفاتري	my notebooks	27	94.51
23		شعرك	your hair	94	83.12
24	ab	النبيذ	the wine	78	82.11
25	ab	تنامين	you sleep	22	79.36
26	abc	حبيبتي	my beloved (f)	113	79.1
27		فم	mouth	19	78.69
28	ab	عيناك	your two eyes	54	78.02
29		بلقيس	Bilqis	69	77.89
30		الضفائر	the braids	21	76.05
31		أشعاري	my poetries	24	75.52
32		تفتقدين	you miss	19	75.45
33		النهدين	the two breasts	28	74.48
34		سامحونا	they forgive us	22	73.88
35		ألاحظت	did you notice?	18	73.55

	corp	word	meaning	count	score
36		أحبيني	(f) love me!	18	71.41
37		الأساور	the bracelets	24	71.18
38	ab	جبيني	my forehead	24	70.26
39		(أبو) لهب	Abu Lahab	18	69.65
40	abc	المرايا	the mirrors	46	69.45
41		لحم	meat; flesh	36	68.54
42	ab	شعري	my poetry; lyrical	132	68.10
43		العشق	the passion	138	67.67
44		تامارا	Tamara	17	67.63
45		نهدي	two breasts	30	66.33
46		تسأليني	you (f) ask me	19	66.2
47		ثغرك	your mouth	18	65.24
48		إشربي	(f) drink!	20	62.95
49	ab	أحزاني	my sadnesses	24	61.51
50		السنابل	the ears	27	60.88

Table 23: Keyness scores according to *SketchEngine*, *Arabic Timestamped Corpus* as reference corpus

	corp	word	meaning	count	score
1	abc	نهديك	your two breasts	141	571,860
2	abc	سيدتي	my lady	224	533,040
3	abc	أحبك	I love you	302	475,020
4	ab	نهد	bosom	121	434,470
5	abc	حبيبتي	my beloved	113	422,590
6	abc	النهد	the bosom	75	298,360
7	abc	عينيك	your two eyes	248	278,710
8	abc	قصائدي	my qaṣīdas	72	246,120
9	ab	العصافير	the sparrows	121	204,970
10	abc	أصابعي	my fingers	58	192,940
11	ab	شعري	my poetry	132	161,590
12	abc	نهداك	your two breasts	38	157,930
13	ab	عيناك	your two eyes	54	156,600
14	ab	فمي	my mouth	55	150,930
15		صدري	my chest	80	145,280
16	abc	شفتيك	your two lips	53	140,740
17		دمي	my blood; bloody	62	137,670
18	abc	لغتي	my language	51	133,910
19		يديك	your two hands	114	133,840
20	abc	الياسمين	the jasmine	99	127,740
21		العشق	the passion	138	120,400
22	ab	خصرك	your waist	30	113,750
23	ab	دفاتري	my notebooks	27	109,000
24	abc	جنوني	my madness	62	106,780
25		علمني	it/he taught me	49	106,100
26	ab	النبيذ	the wine	78	104,580
27		حبك	your love	112	97,090
28		حبي	my love	75	94,820
29		أشعاري	my poetries	24	94,110
30		الهوى	the affection	128	93,310
31	bc	أرجوك	I beseech you	41	92,990
32	abc	أنوثة	femininity	63	92,540
33	ab	جبيني	my forehead	24	91,860
34	ab	أحزاني	my sadnesses	24	91,540
35		حزني	my sadness	32	91,470

	corp	word	meaning	count	score
36		ثيابي	my clothes	24	90,370
37	ab	تنامين	you (f) sleep	22	87,900
38		يداك	your two hands	25	87,630
39		أوراقي	my papers	28	86,720
40		سامحونا	they forgave us	22	86,650
41	bc	الأنوثة	the femininity	53	83,280
42		نبيذ	wine	29	82,910
43		أعطيني	(f) give me!	22	82,700
44		شعرا	poetry	61	81,480
45	bc	أخاف	I fear	60	81,070
46		نامي	(f) sleep!	25	80,890
47	abc	المرايا	the mirrors	46	80,520
48		الوردة	the rose	45	79,880
49	bc	صديقتي	my friend (f)	45	79,170
50		عنترة	'Antara	32	78,790

Table 24: Keyness scores according to *SketchEngine, King Saud University Corpus of Classical Arabic (KSUCCA)* as a reference corpus

	corp	word	meaning	count	score
1	abc	أحبك	I love you	302	1,118,800
2		امرأة	woman	540	754,830
3	abc	نهديك	your two breasts	141	584,140
4		أريد	I want	275	460,080
5		الأطفال	the children	87	343,540
6	abc	حبيبتي	my beloved (f)	113	342,220
7		سيدة	lady	238	303,660
8		أحلى	sweeter/ sweetest	74	287,760
9		أحاول	I try	69	286,370
10		يأتي	it/he comes	106	282,960
11		أعرف	I know	248	282,820
12	abc	سيدتي	my lady	224	278,620
13		أشعر	I feel	93	265,520
14		امي	my mother	82	264,740
15	abc	أنوثة	femininity	63	261,550
16	abc	قصائدي	my qaṣīdas	72	255,900
17		أبحث	I search	70	252,440
18	abc	جنوني	my madness	62	241,250
19	abc	أصابعي	my fingers	58	240,870
20		أحب	I love	199	237,980
21	abc	النهد	the bosom	75	236,050
22		أجمل	more/ most beautiful	88	222,990
23	bc	الأنوثة	the femininity	53	220,190
24		أتذكر	I remember	53	213,060
25		أستطيع	I can	63	206,270
26	abc	لغتي	my language	51	201,780
27		أنثى	feminine; female	69	199,480
28		موسيقى	music	46	191,240
29		ألاف	thousand	73	190,950
30		أوراق	papers; foliage	51	189,680
31	bc	صديقتي	my friend (f)	45	184,030
32		الأزهار	the flowers	44	182,970
33		الأسماك	the fish	44	179,960
34		ملايين	million	46	173,780

	corp	word	meaning	count	score
35	bc	أرجوك	I beseech you	41	170,570
36		الأشجار	the trees	60	169,590
37		أقرأ	I read	49	167,230
38	abc	الياسمين	the jasmine	99	165,890
39	bc	أخاف	I fear	60	162,200
40		أصابع	fingers	40	158,470
41	abc	نهداك	your two breasts	38	158,160
42		أفكر	I think	37	151,490
43	abc	شفتيك	your two lips	53	149,890
44		لندن	London	53	148,200
45		المرأة	the woman	123	147,200
46		القهوة	the coffee	49	145,250
47	abc	المرايا	the mirrors	46	145,070
48		الأمطار	the rain showers	44	144,300
49	abc	عينيك	your two eyes	248	142,620
50		تاريخي	my history	37	142,120

When looking at these three lists, one notices that lexis referring to *love*, *physicality*, *emotions* or *states of mind*, and *writing* or *creativity* in the broadest sense occurs in all three lists; these themes, which grow from corresponding semantic fields, are dominant. The following 15 words are recorded in all three comparisons:

1. *uḥibbuki*[97] 'I love you (f)'
2. *nahdayki* 'your (f) two breasts'
3. *an-nahd* 'the bosom'
4. *qaṣāʾidī* 'my *qaṣīdas*'
5. *nahdāki* 'your (f) two breasts'
6. *sayyidatī* 'my lady'
7. *ʿaynaykī* 'your (f) two eyes'
8. *šafatayki* 'your (f) two lips'
9. *unūṯa* 'femininity'
10. *aṣābiʿī* 'my fingers'
11. *ǧunūnī* 'my madness'
12. *luġatī* 'my language'
13. *al-yāsamīn* 'the jasmine'
14. *ḥabībatī* 'my beloved (f)'
15. *al-marāyā* 'the mirrors'

What first catches the eye[98] is the large number of keywords which are nouns affixed by a possessive pronoun: *nahdayki* and *nahdāki* 'your (f) two breasts', *qaṣāʾidī* 'my *qaṣīdas*', *sayyidatī* 'my lady', *ʿaynayki* 'your (f) two eyes', *šafatayki* 'your (f) two lips', *aṣābiʿī* 'my fingers', *ǧunūnī* 'my madness', *luġatī* 'my language', and *ḥabībatī* 'my beloved (f)'. These are 9 out of 15 words that occur as keywords in all three lists – together with the verb *uḥibbuki* 'I love you (f)', such words account for two thirds of those keywords. This may not surprise with view to the lexicon of Qabbani's poetry: The love poetry has a

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[97] The feminine form of the possessive pronoun ـِك, that is *-ki*, has been assumed for all instances here; the data used to process different calculations in *SketchEngine* is unvocalised.

[98] Apart from the fact that four of the keywords in the three lists are named entities: *Bilqīs*, *Tāmārā*, *Abū Lahab*, and *ʿAntara*; the scope of this thesis doesn't allow for more than the following swift comments on two of these names: Bilqis was the name of Qabbani's second wife, who died in a bombing of the Iraqi embassy in Beirut in 1981; Abū Lahab was the name of Muḥammad's paternal uncle, who, according to Islamic tradition, was considered one of the prophet's irreconcilable opponents; *ʿAntara* was a pre-Islamic Arab poet; see also the glossary in Appendix III (518).

'confessional' feel to it in the sense that most if not all of the poems feature a first-person perspective; often, the speaker directs his lines to the second person (you) which explains the frequency of nouns specified by the possessive pronoun of the second person singular (mostly feminine *-ki*). In line with this, the three lists feature a fair number of verbs inflected in the second person singular feminine, too, such as *tanāmīna* 'you (f) sleep', *taftaqidīna* 'you (f) miss', *a-lāḥaẓti* 'did you (f) notice?', *tas'alīnī* 'you (f) ask me', or the imperative forms *aḥibbīnī* '(f) love me!', *išrabī* '(f) drink!', *aʿṭīnī* '(f) give me!', *nāmī* '(f) sleep!'.

The most 'key' word in comparison to corpus (a) and (c), *uḥibbuki* 'I love you (f)', confirms both the confessional character of Qabbani's poetry and the fact that in the 'normative' corpora – therefore, both in common Arabic written communication and in Classical Arabic texts – emotions seem to be rather thematised than actively expressed; this is why emotion words such as *ḥubb* 'love' or *ḥuzn* 'sadness' or words expressing a state of mind like *ǧunūn* 'madness' are more frequent in forms unspecified by personal or possessive pronouns, and third-person inflections of relevant verbs such as *aḥabba* 'to love', *ḥazina* 'to be sad' or *ḫāfa* 'to fear' are much more frequent than first-person inflections.[99]

It would go well beyond the scope of this thesis if I were to go into detail about which keyword of Qabbani's poetry stands in what relation to the respective reference corpus and which conclusions can be drawn for the languages of the respective corpora – it seems particularly promising to further examine the comparison with a corpus of Classical Arabic texts. Still, some gleanings from analysing and evaluating the results of the three lists give insights into the lexicon of Qabbani's poetry, its dominant semantic fields, and the 'aboutness' of this poetry, as the following five points exemplify:

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[99] In particular, the comparison with the corpus of Classical Arabic texts lists more first-person-inflected words than the other two lists; this may shed more light on the diction of Classical Arabic texts than of the corpus of Qabbani's poetry, in that first-person expressions seem to be less frequent in Classical Arabic.

1. Frequent references to the female body

Interpreting the nouns specified by the possessive pronoun of the second person singular feminine *-ki* 'your (f)' leads to the conclusion that all these keywords[100] refer to the physical appearance of the female addressee. The entry *unūṯa* can be added here, since concordance lines show that from the tokens used to calculate the keyness score either the affixed possessive pronoun of the second person singular feminine *-ki* 'your' or of the third person singular feminine *-hā* 'her' must have been stripped during *SektchEngine*'s segmentation process.[101] Complementary, words like *aḍ-ḍafāʾir* 'the braids' and *al-asāwir* 'the bracelets' evoke decoration and beauty and, thus, contribute to the characterisation of the beloved.

The prominence of words relating to *femininity* or the *female body* indicate the importance of these semantic fields for the content of Qabbani's poetry. They constitute a recurrent theme and run like Ariadne's thread through the corpus, forming a cohesive link. *Femininity* is a pivotal point in many poems and precipitates both the characterisation of the protagonists – the speaker/lover and his addressee/beloved.

2. Multifacetedness of the speaker

In contrast, nouns specified by the possessive pronoun of the first person singular *-ī* 'my' show more diversity in that they denote body parts (*fami* 'my mouth', *aṣābiʿī* 'my fingers', *ǧabīnī* 'my forehead'; *ṣadrī* 'my chest', *damī* 'my blood'[102]), too, but also literary creativity (*qaṣāʾidī* 'my qaṣīdas', *luġatī* 'my language', *dafātirī* 'my notebooks', *šiʿrī* 'my poetry' and *ašʿārī* 'my poetries', *awrāqī* 'my papers'), as well as emotions and states of mind (*ǧunūnī* 'my madness', *aḥzānī* 'my sadnesses' and *ḥuznī* 'my sadness'), and even expressions of relative time (*tārīḫī* 'my history').

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[100] Examples from all three lists include *nahdayki* and *nahdāki* 'your (f) two breasts', *ʿaynayki* 'your (f) two eyes', *šafatayki* 'your (f) two lips', *yadayki* and *yadāki* 'your (f) two hands', *ḫaṣruki* 'your (f) waist', *šaʿruki* 'your (f) hair', *taġruki* 'your (f) mouth'.

[101] This is an unfortunate deficiency of the tool, but it hardly affects the significance of the results: Even if the calculation took the type *unūṯatuki* 'your femininity' into account, it would still present a keyword for the corpus of Qabbani's poetry compared to the *arTenTen* reference corpus.

[102] Less likely 'blood-' in compounds.

The keyness of the word *ḥabībatī* 'my beloved (f)' ties a link between words that describe a quality of the addressee and others that characterise the speaker: It marks the addressee as a beloved and at the same time assigns her to the possession of the speaker. The same goes for *sayyidatī* 'my lady', although this term is less endearing and more polite than *ḥabībatī* 'my beloved (f)'.

3. The microcosm of a love relationship in everyday life

Some keywords illustrate the microcosm that sets the scene for most of Qabbani's poems: a relationship between a male lover and his female beloved; the frequency and keyness of *al-ʿišq* 'the passion' (a) or *al-hawā* 'the affection' (b) confirm this. This love is set in everyday life which is why words like *al-ḫubz* 'the bread', *an-nabīḏ* 'the wine', *al-marāyā* 'the mirrors', *laḥm* 'meat', *ṯiyābī* 'my clothes', *mūsīqā* 'music', or *al-qahwa* 'the coffee' are very frequent in the focus corpus of Qabbani's poetry when compared to the reference corpora.

The semantic field of emotions is all-pervasive in the lexicon of Qabbani's poetry as indicated by the list of keywords – this dominance is a reference to love poetry. The lexis mirrors the display, negotiation, and discussion of emotions, which can be a characteristic of love poetry.

4. Romantic nature

Words like *al-yāsamīn* 'the jasmine', *al-ʿaṣāfīr* 'the sparrows', *al-warda* 'the rose', *al-azhār* 'the flowers', or *al-ašǧār* 'the trees' set idyllic and romantic scenes or are nostalgic symbols of Levantine culture – *yāsamīn* especially. Moreover, nature imagery is used to characterise the female beloved, often resulting in her exaltation – a topos frequent in love poetry of different cultures and languages, be it the Roman elegy of Tibull, Properz, and Ovid, the courtly *ġazal* of al-ʿAbbās ibn al-Aḥnaf (d. 809), or the minnesong of the European Middle Ages. Therefore, the dominance of the thematic field of nature may be seen as a reference to love poetry. Unlike the thematic field of emotions, however, nature lexis has a double effect: It refers to the space wherein the love relationship is set, and is used to visualise the protagonists, mainly the female beloved.

5. Erotic vocabulary

The keyword extraction with three corpora as a reference confirms the results from the comparison of the mere frequency lists with Buckwalter and Parkinson's *Frequency Dictionary*, namely, that erotic vocabulary is a conspicuous feature of Qabbani's poetry: The lexeme *nahd* 'bosom' in all its morphosyntactic variants is already remarkably frequent in Qabbani's poetry; this finding is corroborated in comparison to both modern Arabic language corpora and a corpus of Classical Arabic. Its prominence, then, is a key differentiator from the common language of both written and spoken Arabic communication.[103]

Apart from these five points, Table 22 (106) displays that the geophysical entity 'sea' *baḥr* proves to be a keyword when contrasted with the *arTenTen* corpus, since its frequency is salient as compared to the contemporary norm of usage as represented in the reference corpus. Even with the smoothing parameter set to focus more common words (for example $n = 100$), a word like *al-baḥr* 'the sea' shows up with a keyness score of around 6 for the two modern corpora (a and b) and 4.6 for the corpus of Classical Arabic (c); this still marks the lexeme *baḥr* itself as a keyword then, although it's not as prominent as words denoting the domains of *love*, the *female body*, and *writing*. The sea is the only landscape form to be recorded as one of the 50 most frequent keywords in comparison to either of the reference corpora; the 'land' *arḍ* comes in second place.

The points made so far prove that the top keywords reflect the intuitively identified main themes of Qabbani's poetry: love and woman, which is reflected in the abundance of scholarly papers devoted to these topics. Even cross-checking the results of keyword computations against calculations of so-called key keywords produces similar results, as Table 25 (117) shows. 'Key keywords' are words which are 'key' in more than one of a

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[103] Compare An-Nābulusī (1986, 49), who describes Qabbani's language as a language of the body and sexual desire. Studying 'the body' in Qabbani's poetry in a similar manner as Hardy (2007) studied the body in American writer Flannery O'Connor's (d. 1964) fiction by means of computational techniques would be a rewarding field of research.

number of related texts or (sub-)corpora of a given type. The more texts such words are 'key' in, the more 'key key' they are (Scott 1997, 238).

While keywords pinpoint what is different about the focus corpus compared to a reference corpus, the analysis of key keywords allows to focus on similarities between subdivisions of a focus corpus, in the case of this thesis different volumes of Qabbani's poetry. As such, the calculation of key keywords serves to analyse consistencies, as it points to repeated patterns across larger numbers of sub-corpora. Moreover, as a method for identifying concepts that are distributed throughout a corpus, the calculation of key keywords is a means of avoiding isolated spikes of data.

In the key-keyword list in Table 25 below, too, the lexeme *nahd* 'bosom' in different morphosyntactic forms is salient; it's key in approximately two thirds of the corpus; even more eminent is the expression 'I love you (f)' *uḥibbuki*, which is key in more than 30 of the 44 poetry volumes. Two prominent thematic fields in Qabbani's poetry – the female body and emotions or states of mind – are documented in this list, too: *ḫasruki* 'your (f) waist', *šafatayki* 'your (f) two lips', *'aynākī* and *'aynayki* 'your (f) two eyes', and *aḥzānī* 'my sadnesses' and *ǧunūnī* 'my madness' respectively. To summarise, the results offer no new insights in terms of key themes in Qabbani's poetry; they do, however, reinforce the validity of the previous analyses – even the conspicuousness of the geophysical entity 'sea' *baḥr*.

Table 25: Key keywords (in alphabetical order)

word	meaning
أحبك	I love you
أحزاني	my sadnesses
أشعاري	my poetries
أصابعي	my fingers
أوراقي	my papers
بحر	sea
جنوني	my madness
حبيبتي	my beloved (f)

word	meaning
الخبز	the bread
خصرك	your waist
دفاتري	my notebooks
سيدتي	my lady
شفتيك	your lips
الضوء	the light
العصافير	the sparrows
عيناك	your two eyes

word	meaning
عينيك	your two eyes
فم	mouth
قصائدي	my *qaṣīdas*
النهد	the bosom
نهد	bosom
نهداك	your two breasts
نهديك	your two breasts
الياسمين	the jasmine

8. Topic Modelling

Many scholars intuitively identify love, women, and politics as the thematic core of Qabbani's poetry.[104] *Topic modelling* provides a method to explore the thematic 'aboutness' of a corpus from within, without imposing pre-existing assumptions based on intuition.[105] In principle, topic modelling is premised on two propositions (Blei 2012, 77f):

1. There's a certain number of commonly used words whose common occurrence is repeated regularly in texts (= documents) like a pattern. These are the 'topics'.
2. Each individual document in the corpus can be described according to how dominant each of these topics is present in it and which words are associated with the respective topic.

The algorithm then works with a bag of words of all remaining (content) words in the corpus and randomly allocates the words to the predefined number of topics until co-occurrences stabilise. The observed patterns are compared with the actual occurrence of the topics in the documents. This means that the topics, the topic proportions in the document, and the affiliation of a document's words to the relevant topics are measured. Recently, the *Latent Dirichlet Allocation* (LDA) algorithm developed by Blei and others

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[104] Of the studies published in another language than Arabic, see for example Al-Shaḥḥām (1990), Boukanoun (2004), and AlKhalil (2005).

[105] For different areas in which topic modelling has been applied, compare DiMaggio and others (2013) for sociology, Meeks and Weingart (2012) for digital humanities, Grimmer (2010) for political science, Jockers and Mimno (2013) for literary studies, and most notably for academic discourse Blei and Lafferty (2007), among others.

(2003, 993–1022) is the most frequently employed approach to topic modelling.[106] LDA topic modelling is based on the contextual use of words; it's a distributional semantic model,[107] assuming that if certain words have a tendency to co-appear in different texts, it's because they relate to the same topic. To put it simple: A word which occurs frequently with a lexical item t and not so frequently with other items has a strong association with t (for example *as-safīna* 'the ship' with respect to *al-baḥr* 'the sea'); a word which occurs frequently with t but also very frequently with other things has low association with t (for example *fī* 'in' with respect to *al-baḥr* 'the sea'); a word which doesn't occur frequently with t also has low association with t (for example *finǧān* 'cup' with respect to *al-baḥr* 'the sea'). This implies that certain words are more likely to occur under a certain topic than under another. Thus, LDA calculates the likelihood with which words that refer to similar subjects occur in similar contexts, and then groups those words into 'topics'. Deducing from these topics overall themes of a corpus happens under the assumption that the semantic composition of a corpus can be discovered from a set of vocabulary that tend to co-occur; thus, a 'topic' is a "recurring pattern of co-occurring words", as Brett (2012) cites from a tweet on Twitter during a conference.[108]

In a recent paper, Navarro-Colorado (2018) utilises topic modelling to extract the most relevant themes and motifs from a corpus of 5,078 Golden Age Spanish sonnets by 52 poets – and these are love, religion, heroics, moral or mockery, on the one hand, and rhyme, marine, music or painting, on the other hand. Although LDA topic modelling has been

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[106] Jockers, Underwood, and Weingart have published gentle introductions to topic modelling for humanists, see Jockers's (2011) blog post "The LDA Buffet is Now Open; or, Latent Dirichlet Allocation for English Majors", Underwood's (2012) blog post "What kinds of 'topics' does topic modeling actually produce?" or Weingart's (2012) blog post "Topic Modeling for Humanists: A Guided Tour", as well as Graham and others' (2012) "Getting Started with Topic Modeling and Mallet". Furthermore, Rhody (2013) explains LDA topic modelling in a comprehensible way with the help of a farmers' market allegory.

[107] Distributional semantic models are typically represented as vectors in a vector space, giving the possibility to cluster together words with similar contextual vectors; for a discussion of vector space models of semantics, see Turney and Pantel (2010, 141–188).

[108] See https://twitter.com/footnotesrising/status/264823621799780353 [last accessed 12/7/2020].

increasingly applied to literary texts during the last years,[109] the challenges of employing topic modelling to distant-read poetry can hardly be understated: Assuming one of poetry's characteristics to be non-conventional co-occurrences of words due to the purposeful use of figurative, ambiguous, and semantically rich language in metaphors, similes, and so on, as Navarro-Colorado (2018, 2) remarks, contextual use of words in poetry differs to a great extent from contextual use of words in for example scientific texts, to which Blei (2012) had applied LDA topic modelling successfully. Rhody (2013) highlights the conditional applicability of topic-modelling to poetry; LDA responds differently to figurative language, simply because the model doesn't know the difference between figurative and non-figurative language. When applied to figurative texts, the method doesn't produce topics with the same thematic coherence as it does for nonfigurative texts; therefore, opaque topics may only become comprehensible in further close reading.

When it comes to interpreting models of figurative language texts, Underwood (2012) expounds that topics in literary studies are better understood as a form of 'discourse' rather than a thematic string of coherent terms must be borne in mind; in line with this, Rhody (2013, 293) sums up:

> *Although the topics appear to have a semantic relationship with the poems because they appear so comprehensible, it's important to remember that semantically evident topics form around a manner of speech that reflects powerfully the definition of discourse described by Bakhtin: "between the word and its object, between the word and the speaking subject, there exists an elastic environment of other, alien words about the same object."*

In the framework of this thesis, I use topic modelling as a means of exploration; the results of topic modelling may give answers to questions such as:

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[109] Jockers and Mimno (2013) extracted relevant themes from a corpus of nineteenth-century novels; Roe and others (2016) applied LDA to the French *Encyclopédie* by Diderot and d'Alembert (1751–1772); Schöch (2017) attempts to find topics in French drama of the Classical Age and the Enlightenment; compare also Tangherlini and Leonard (2013) as well as Lou and others (2015).

- What is Qabbani's poetry about?
- Is it possible to find one (or more) 'topics'[110] in the overall corpus that correspond to the usual conceptions of Qabbani's poetry?
- Do these 'topics' occur particularly frequently in certain volumes, potentially signifying shifts in Qabbani's creative periods?
- Do some poems or volumes fall out of the scheme or do unexpected candidates join the group?
- Which words are responsible for the character of the 'topic'?
- Are there any surprises here as well?

I employ *DARIAH-DE*'s easily accessible and executable *Topics Explorer* for modelling topics of the corpus of Qabbani's poetry. The tool offers different functions such as tokenisation, the use of stopword lists, the selection of a number of topics, the selection of a number of iterations, that is how often the machine-learning process will run, and visualising of the topics. The default values of 10 topics sampled through 100 iterations give a broad overview of a corpus's contents.

The most hoped-for quality of a topic model is stability; this means that the results of words modelled in the form of topics, that is co-occurring word groups, need to be replicable. To reach a stabilisation of results, at least two parameters need to be optimised: the number of topics and the number of iterations. In my experiments with 44 volumes of Qabbani's poetry, a model with 7 topics and 700 iterations yielded relatively reliable results: slightly more than 50% of the topics proved to be replicable. The model struggles with the fact that the poetry volumes are hardly comparable in length – as Jockers (2013) puts it, topic models are text-hungry: The longest document, *Nizarian Variations on Passion* (1996), has 12,374 words, while the shortest, *Inlaid Gold on a Damascus Sword* (1975), has only 258 words – merely 2% of the former.

For a topic model to detect certain themes on the word surface, for example the interrelatedness of love and writing as observed from frequency and keyword calculations, it needs to encounter bags of words that are largely about this theme. Shorter volumes, then, are smaller bags of words; so on the topic level, they may be rather homogenous. Longer volumes, however, offer a larger number of words which the model can assign to topics. A

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[110] LDA 'topic' as opposed to the literary concept of topic, meaning the subject or theme of a poem or corpus of poems.

certain lexical heterogeneity within longer volumes can result in a fraying of the topics in terms of thematic homogeneity; with a volume – no matter the size – as a single bag of words, some themes might not be prominent enough on the word surface to ascend to a level where they can be deemed 'topical'. Therefore, in terms of the model's replicability, it works better if the algorithm no longer processes single volumes as the basic unit, but either automatically generates chunks of 200 words from the whole corpus – disregarding volume sizes and, thus, going beyond – or even all 1021 individual poems as documents; the latter still doesn't solve the issue of heterogenous lengths: Some poems are only a few lines long while others comprise twenty or thirty stanzas. With the processing of chunks – Jockers' 'secret' recipe for topic modelling themes (2013) –, the model works relatively stable.

The insights gained by the latter two processes were so minor, however, that the analyses of topics presented below were prepared based on the 44 individual volumes as bags of words. To sum up, the following parameters were applied:

– documents: 44 poetry volumes; no segmentation (→ complete poems); no lemmatisation;
– 734 stopwords excluded: Since with topic modelling the objective is to explore content-related coherences systematically, the corpus must be cleaned of function words and those information-bearing words whose frequency would otherwise dominate the results, for example *anā* 'I' or *kāna* as indicator of time. The stopword list that I already used for calculations with *SketchEngine* and visualisations with *Voyant* was applied here, too;
– 7 topics;
– 700 iterations.

This resulted in:

– a log-likelihood of -561,883;
– 162,232 tokens;
– 38,672 types;
– 31,549 hapax legomena.

Both a close and distant reading of Qabbani's poetry so far have prompted the assumption that most texts contained in the corpus are love poems wherein erotic vocabulary is as eminent as the semantic fields 'woman' and 'writing'. Not surprisingly, several corresponding semantic patterns emerged from the modelling of 7 topics, in Figure 13 (126) presented as bars with the top 3 related words; the bar length informs about the prominence of the topic in the corpus.

Apart from the topics 5 (*allāh* 'god', *abī* 'my father'[111], *aš-šams* 'the sun') and 7 (*bayrūt* 'Beirut', *bilqīs* 'Bilqīs', *aš-ši'r* 'the poetry'), the remaining 5 topics highlight the themes of 'love', 'woman', and 'writing'. It's important to note that in contrast to, for example, political speeches or social media communication, semantic fields of literary texts are much more overlaid by the setting of the texts: Certain words are characteristic of a literary text's microcosm – that is the inner world of poetry, where a love relationship takes place in the overwhelming majority of Qabbani's poems – , but they aren't necessarily thematic; for example, the topics listing *allāh* 'god' as one of the top-related words shouldn't be interpreted in the sense that the relevant volumes are *about* religion or god. The opposite is the case: Qabbani's poems have a knack for secularising and criticising traditional Arab-Islamic cultural assets by using them as image donors and reference within the setting of a love relationship. The first five lines of the fourth poem from the *Hundred Love Letters* (1970) may serve as an example here:

حين وزع الله النساء على الرجالْ	when god gave women to men
وأعطاني إياكِ ..	and when he gave you to me ..
شعرتُ أنه انحاز بصورة مكشوفة إليّ ..	i felt he was clearly biased against me ..
وخالف كل الكتب السماوية التي ألفها	that he violated all the heavenly books he wrote

A closer look reveals that the topics have flaws, as Table 26 (127) recording the top 15 related words of each of the 7 topics show. For example, the type يعد (topic 1) which only co-occurs with the negation *lam* – so *lam ya'ud* 'no longer' – should have been a stopword; the same could go for *yabqā* 'he/it stays', *bāqūna* 'staying (m pl.)', and *ya'tī* 'he/it comes'. I could have excluded named entities, too, from the calculations, but then again, names of people and places are what makes topic 7 interesting.

It poses a challenge to group the topics under super-topics, to find overarching themes; individual topics have different degrees of relevance to a broader theme. How such classifications are drawn up is ultimately a question of interpretation. Topics 5 and 7 stand out as representing the poems of Qabbani that don't deal primarily with love. A glance at

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[111] Or as first part of a teknonym (*kunya*) in Arabic names; here in genitive inflection, then.

the tables of the top 10 related documents for each of the 7 topics is illuminating in this respect (Table 27, 128). Topic 5 has its most pronounced appearance in 'political' volumes from the late 1960s – the poems' period of origin in the context of the Six-Day War 1967 may shimmer through here. The same goes for topic 7, which includes poetry volumes whose poems were written against the background of the Lebanese Civil War from 1975 to 1990 (*Bilqīs's Poem* 1982; *To Beirut, the Female, with My Love* 1976). Topic 7 may be representative for what Jockers (2014, 152) calls 'topical topics', that is topics with a heavy emphasis on proper nouns and names; he understands them as a mere distortion of the hoped-for result in the form of thematic topics.

The topics 1 to 4 are each composed of words that have already been condensed into the very three themes that were previously identified as prominent within Qabbani's poetry: 'love', 'woman', 'writing'. A comparison of these 4 topics among themselves shows that they're semantically and in terms of the assembled parts-of-speech of varying relevance for the three mentioned themes. Topic 3 seems to have a socio-critical dimension; in the poetry volumes in which this topic is most conspicuous, the model computed words such as *an-nisā'* 'the women' and *al-mar'a* 'the woman', *unṯā* 'feminine', *bilād* 'countries', *al-'arab* 'the Arabs', *tārīḫ* 'history', and *luġa* 'language' as frequently co-occurrent. From the first 4 topics, topic 3 is the only one wherein none of the top 15 related words is specified by a pronoun – the words seem to be less personal. Curiously, the topic is most pronounced in poetry collections from the late 1980s and 1990s, although the poetry collection in which the topic is most prominent, namely *Thus I Write the History of Women* (1981), falls outside this time span; also the volume *Samba* (1949) doesn't fit into this time frame; in it, however, the topic is less distinct.

The topics most relevant for the themes 'love', 'woman', 'writing' are topics 1 and 2; they include many of the words that already have a high priority in the frequency and keyword lists, such as *sayyidatī* 'my lady', *ḥabībatī* 'my beloved (f)', *imra'a* 'woman', *al-ḥubb* 'the love', *uḥibbuki* 'I love you (f)', *aš-ši'r* 'the poetry', *al-'išq* 'the passion', *nahdayki* 'your (f) two breasts', *'aynayki* 'your (f) two eyes', or *ša'ruki* 'your (f) hair'. Important for the focus of this thesis is the fact that in two topics (1 and 2) – numerically the most dominant topics of the corpus – the type *al-baḥr* 'the sea' occurs as a topic-determining element. The top 10 related documents of topic 2, wherein *al-baḥr* 'the sea' is the third

most relevant type, indicate that this type demonstrates its topicality above all in poetry collections from the years between 1966 and 1985 and is particularly frequent in volumes of the 1970s. The heatmap in Figure 14 (129) visualises this assumption. The darker the respective field is visualised in the heatmap, the more the relevant topic is represented in the document. Column 4 of the x-axis (displaying the modelled topic 2) is of interest here when it comes to determining the distribution of the topic that includes the type *al-baḥr* 'the sea' as one of the top 3 related words. It emphasises the topic's prominence in the 1970s and 1980s. Beyond that, the heatmap also illustrates the relative even or uneven distribution of some topics which may or may not relate to Qabbani's creative periods: Topic 6 (*al-hawā* 'the passion', *al-ḥarīr* 'the silk', *ʿaynayki* 'your (f) two eyes'; column 3 in the heatmap) is remarkably present from the first volume of poetry *The Brown-Skinned Girl Said to Me* (1944) up to the 1960s with the volume *Painting With Words* (1966) and then from there no longer worth mentioning (*Wild Poems* from 1970 is the exception). In comparison, volumes from the 1960s onwards up until the last volume *The Jasmine Alphabet* (1998) rather feature topics 1 (*sayyidatī* 'my lady', *imraʾa* 'woman', *al-ḥubb* 'the love') and 3 (*an-nisāʾ* 'the women', *aš-šiʿr* 'the poetry', *al-qaṣīda* 'the *qaṣīda*'; columns 1 and 6 in the heatmap); in the early volumes of Qabbani's poetry, these topics are insignificant. The topics 5 (*allāh* 'god', *abī* 'my father', *aš-šams* 'the sun') and 4 (*uḥibbuki* 'I love you (f)', *allāh* 'god', *šiʿrī* 'my poetry'; columns 2 and 7 in the heatmap), on the other hand, are distributed relatively evenly over the entire creative period. Lastly, topic 7 (*bayrūt* 'Beirut', *bilqīs* 'Bilqis', *aš-šiʿr* 'the poetry') is scattered among individual volumes of 'political' content.

Figure 13: 7 topics modelled with *DARIAH-DE's Topics Explorer*

سيدتي، إمرأة، الحب، ... my lady, woman, the love

حبيبتي، الحب، البحر، ... my beloved (f), the love, the sea

النساء، الشعر، القصيدة، ...the women, the poetry, the *qaṣīda*

أحبك، الله، شعري، ... I love you (f), God, my poetry

الله، أبي، الشمس، ... God, my father, the sun

الهوى، الحرير، عينيك، ... the affection, the silk, your (f) two eyes

بيروت، بلقيس، الشعر، ... Beirut, Bilqīs, the poetry

Table 26: 7 topics with their top 15 related words, modelled with *DARIAH-DE's Topics Explorer*

topic 1		topic 2		topic 3		topic 4		topic 5		topic 6		topic 7	
word	meaning	word	meaning	word	meaning	word	meaning	word	meaning	word	meaning	word	meaning
سيدتي	my lady	حبيبتي	my beloved (f)	النساء	the women	أحبك	I love you	الله	god	الهوى	the affection	بيروت	Beirut
امرأة	woman	الحب	the love	الشعر	the poetry	الله	god	أبي	my father	الحرير	the silk	بلقيس	Bilqīs
الحب	the love	البحر	the sea	القصيدة	the qaṣīda	شعري	my poetry	الشمس	the sun	عينيك	your two eyes	الشعر	the poetry
أحبك	I love you	امرأة	woman	المرأة	the woman	يديك	your two hands	ألف	thousand	الدنيا	the world	الله	god
الشعر	the poetry	عينيك	your two eyes	يوم	day	أريد	I want	الليل	the night	قلبي	my heart	التاريخ	the history
العشق	the passion	النساء	the women	زمن	time	الكلمات	the words	الأرض	the land	الأرض	the land	الشام	Šām
البحر	the sea	يدي	my hand; two hands	بلاد	countries	ألف	thousand	الأطفال	the children	حبيبي	my beloved	عنترة	'Antara
العالم	the world	أريد	I want	تاريخ	history	ترى	you see	الكبير	the great	الأرض	the land	دمشق	Damascus
حب	love	حبك	your love	العرب	the Arabs	وجه	face	وطني	my homeland	أحب	I love; he loved	باقون	staying (m pl.)
قصيدة	qaṣīda	أعرف	I know	لغة	language	أقول	I say	زمان	time; fortune	النجوم	the stars	فلسطين	Palestine
أعرف	I know	يوم	day	أحاول	I try	الكلام	the speech	يقول	he says	الشتاء	the winter	علمني	he/it taught me
(لم) يعد	no longer	المطر	the rain	النبيذ	the wine	الجميل	the beautiful	جاء	he/it came	الضوء	the light	سرقوا	they stole
شعر	poetry; hair	نهديك	your two breasts	الحمام	the dove	جسمك	your body	الناس	the people	الصغير	the little, small	يأتي	he/it comes
عصر	era	شعرك	your hair	الكتابة	the writing	أتذكر	I remember	يبقى	he/it stays, remained	الطويل	the long	العربي	the Arabic
نهديك	your two breasts	أشعر	I feel	أنثى	female	نهار	day	أخاف	I fear	قصة	story	السماء	the sky
										يبكي	he cries		

127

Table 27: Top 10 related documents (short titles), calculated with *DARIAH-DE's Topics Explorer*

topic 1			topic 2			topic 3			topic 4			topic 5			topic 6			topic 7		
سيدتي	my lady		حبيبتي	my beloved (f)		النساء	the women		أحبك	I love you		الله	god		الهوى	the affection		بيروت	Beirut	
امرأة	woman		الحب	the love		الشعر	the poetry		الله	god		أبي	my father		الحرير	the silk		بلقيس	Bilqīs	
الحب	the love		البحر	the sea		القصيدة	the *qaṣīda*		شعري	my poetry		الشمس	the sun		عينيك	your two eyes		الشعر	the poetry	
Nizarian Variations	1996		May You Be My Beloved	1978		Thus I Write	1981		Do You Hear	1991		Margins on the Notebook	1967		Childhood of a Bosom	1948		Fatḥ	1968	
I Am One Man	1993		Hundred Love Letters	1970		Fifty Years	1994		I Love You ...	1978		Angering Poems	1986		You Are Mine	1959		The Speech; Dialogue	1971	
Dictionary of Lovers	1981		Book of Love	1970		Secret Papers	1989		Love Will Remain	1987		Trilogy	1988		Poems	1956		The Actors; Interrogation	1968	
No Victor but Love	1989		I Avow	1979		The Matches	1989		Painting With Words	1966		Indifferent Woman	1968		The Brown-Skinned Girl	1944		Occupied Territories; Jerusalem	1968	
Love Does Not Stop	1985		Outlaw Poems	1972		Margins on the Margins	1991		Book of Love	1970		Occupied Territories; Jerusalem	1968		Samba	1949		Papers of the Fidāʾiyīn	1969	
The Jasmine Alphabet	1998		Love Does Not Stop	1985		No Victor but Love	1989		Outlaw Poems	1972		Inlaid Gold	1975		Wild Poems	1970		Margins on the Margins	1991	
I Have Wedded You	1988		Thus I Write	1981		I Am One Man and ...	1993		Samba	1949		Arab Executioner	1987		My Beloved	1961		Political Works	1974	
I Avow	1979		Painting With Words	1966		The Jasmine Alphabet	1998		My Beloved	1961		Papers of the Fidāʾiyīn	1969		Testimony	1969		No	1970	
Do You Hear	1991		Wild Poems	1970		Samba	1949		The Jasmine Alphabet	1998		The Actors; Interrogation	1968		Painting With Words	1966		Bilqīs's Poem	1982	
Love Will Remain	1987		To Beirut	1976		Nizarian Variations	1996		Dictionary of Lovers	1981		Poems	1956		Inlaid Gold on a Damascus Sword	1975		To Beirut	1976	

Figure 14: Heatmap[112] of topics in Qabbani's poetry visualised with *DARIAH-DE's Topics Explorer*

[112] The order of the topics on the x-axis doesn't correspond to the previously established order; here it's from left to right: 1 – 5 – 6 – 2 – 7 – 3 – 4.

9. From Bare Numbers to Qualitative Analysis – Quantitative Results in a Nutshell

The quantification of Qabbani's style based on three calculations – word frequencies, keywords, topics – yields the following five major results:

1. Love, Woman, Writing

Apart from the rather 'political' poems, the three themes 'love', 'woman', and 'writing' form a robust network of interrelations. Both frequency and (key-)keyword calculations support this assumption: Words related to *ḥubb* 'love', *imra'a* 'woman', and *ši'r* 'poetry' constitute the top 3 out of 50 lexemes (Table 14, 79), with lexemes relating to *kataba* 'to write' on the fourth place. Words from these domains are key to more than half of the 44 poetry volumes; this is verified by the relevant modelled topics (4 and 5, Table 26, 127) and their evenly prominent distribution throughout the whole corpus (Figure 14, 129).

2. Erotic Vocabulary

When it comes to examinations of language use, lexemes relating to *nahd* 'bosom' are glaring within the corpus (Table 14, 79). This is especially apparent when comparing the most frequent words of Qabbani's poetry to other corpora: Buckwalter and Parkinson's

(2011) *Frequency Dictionary* doesn't even record the term *nahd* 'bosom'[113], and a comparison with two web-crawled corpora of modern Arabic (*arTenTen* and the *Timestamped Arabic Corpus 2014–2019*) and the *King Saud University Corpus of Classical Arabic* shows that words from this domain occur above average in Qabbani's poetry; they're key words (Table 25, 117). Nevertheless, erotic vocabulary – as represented by *nahd* 'bosom' but also by numerous references to the female body – with its abundant frequency on the word-surface level, doesn't contribute much to compiling topics; it has its share in topics 1 and 2 – the very topics that can easily be subsumed under the three catchwords 'love', 'woman', 'writing', though (Table 26, 127).

3. Political versus Love Poems

On the word surface, which is where frequency and keyword calculations along with topic modelling work, two thematic groups can be distinguished wherein the poetry collections can be categorised: love poems and political poems. Topic 7 (*bayrūt* 'Beirut', *bilqīs* 'Bilqis', *aš-ši'r* 'the poetry') represents the latter group of volumes best, including collections like *Fath* (1968), *The Actors* and *The Interrogation* (1968), *Testimony in the Trial of Poetry* (1969), *Poets from the Occupied Territories* and *Jerusalem* (1968), *Papers of the Fidā'iyīn on the Walls of Israel* (1969) from the late 1960s – likely written in the light of the Six-Day War 1967 – , and *No* (1970), *The Speech* and *Dialogue With a Bedouin who Lost His Horse* (1971), *Political Works* (1974), *Inlaid Gold on a Damascus Sword* (1975), *To Beirut, the Female, with My Love* (1976) from the 1970s, and *Bilqīs's poem* (1982), *Autobiography of an Arab Executioner* (1987), *I Have Wedded You .. O Freedom* (1988), *Trilogy of the Children of the Stones* (1988), *The Matches in My Two Hands While Your Little Countries*

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[113] In other languages, too, 'bosom' or any word describing the female breasts doesn't belong to the 5000 most frequent words; this is true for German (see Tschirmer and Jones, 2006) and contemporary American English (see Davies and Gardner 2010) and Japanese (see Tono and others, 2013) and Czech (see Cermák and Kren, 2011), but not for Spanish where *seno* is the 1776th most frequent word (see Davies, 2006), and French where *sein* is the 563rd most frequent word (see Lonsdale and Le Bras, 2009), and Russian where грудь is the 911th most frequent word (see Sharoff and others, 2013).

Are of Paper (1989), *Margins on the Margins* (1991) from the 1980s – with references to the Lebanese Civil War. These are 16 out of 44 volumes (Table 26, 127; Table 27, 128).

From a statistical point of view, these three conclusions explain why the majority of secondary literature indulges in treatments of subjects such as 'the image of women' in Qabbani's poems or the poet's negotiation of contemporary social and political issues in his poetry.

4. Metapoetry

The domain of 'writing' or 'poetry' as present in the vocabulary of Qabbani's poetry has received no attention in research so far. When it comes to addressing poetry from a first-person perspective, the lexicon of Qabbani's poetry stands out compared to reference corpora (Table 22, 106; Table 23, 107; Table 24, 110). The salience of words like *ši'r* 'poetry' and *šā'ir* 'poet', or *kataba* 'to write', *kitāb* 'book' on the level of simple frequencies – the third- and fourth-most frequent lexemes (Table 14, 79) –, and the prominence of types like *qaṣā'idī* 'my qaṣīdas' on the keywords level (Table 25, 117) attest to this. On the level of topics, the conspicuousness of terms like *aš-ši'r* 'the poetry', *al-qaṣīda* 'the qaṣīda', or *al-kalimāt* 'the words' as present in 4 out of 7 topics (Table 26, 127, is remarkable in a way that encourages to explore concepts of 'metapoetry'[114] in Qabbani's œuvre further.

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[114] Müller-Zettelmann (2000, 67–69) proposes "increased aesthetic self-referentiality" (*erhöhte ästhetische Selbstreferentialität*) as one of the tendencies of poetry, together with the tendency of relative brevity, increased manifest artificiality, increased deviance, increased epistemological subjectivity, and generating an unstable aesthetic illusion.

5. The Sea

Finally, the sea plays a prominent role in all three processed calculations: word frequencies, keywords, and topics. *Al-baḥr* 'the sea' is the seventh most frequent type according to *Voyant*, occurring 265 times in the whole corpus (Table 11, 73). On the broader level of lexemes relating to *baḥr* 'sea', words from this domain hold place 10 of the top 50 lexemes (Table 14, 79). When comparing the frequencies of individual types with the extensive *arTenTen* corpus of web-crawled Arabic texts, *baḥr* 'sea', again, is conspicuous and, thus, may mark a characteristic or even a style feature of the language of Qabbani's poetry (Table 22, 106). Furthermore, *al-baḥr* 'the sea' is a centrepiece in topic 2 (*ḥabībatī* 'my beloved' (f), *al-ḥubb* 'the love', *al-baḥr* 'the sea'; Table 26, 127) – a topic which shows its prominence most notably in poetry volumes from the 1970s up until the mid-1980s (Figure 13, 126; Table 27, 128). To sum up, statistically, the sea is the most salient geophysical form in Qabbani's poetry. This hypothesis is qualitatively interpreted and substantiated with selected poems in the following thalassological chapter.

Part III

Exemplary Qualitative Analysis of a Quantified Feature

10. Re-Determining the Semantics of the 'Sea' and $\sqrt{b\d{h}r}$ in Qabbani's Poetry From a Statistical Point of View

At first glance, studying the sea in the poetry of an Arab writer of the twentieth century seems to be an equally charming and unconventional project. Qabbani's poetry is famous for its love-centredness, not for natural imagery, fairy-tale landscapes or idyllic scenes as they have existed and still exist in Arabic literature over the centuries (Schoeler, 1974). Besides, the sea (or landscape in general) never presents itself as an actual 'theme' in Qabbani's poetry – quite in converse, I'm amazed at the indifference with which the environment is treated when it comes to writing *about* landscape or geophysical entities. The microcosm is determined by environmental and geophysical factors such as the city, the countryside, the sea, even the desert, but they're never the focal point content-wise. If scenic surroundings are depicted at all, then either in the form of abbreviations, as a single tree or flower or mountain, maybe a forest – that is without a spatial, controllable connection – , or *in toto* as a barely tangible space like the sea. However, this deficit in negotiating the environment in Qabbani's poetry is contrasted by a plethora of references to the sea in its metaphoric and symbolic potential.

10.1 Terms from $\sqrt{b\d{h}r}$

In Arabic, the word to refer to the sea is *ba\d{h}r*. As for classical Arabic sources, Edward William Lane's (d. 1876) *Arabic-English Lexicon* defines the term as follows:

> *[A sea: and a great river:] a spacious place comprising a large quantity of water;*
> *(Baṣā'ir of Fīrūzābādī) a large quantity of water, (al-Qāmūs al-muḥīṭ by Fīrūzābādī;*

Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī) whether salt or sweet; (Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī) contr. of بَرّ; (Ṣiḥāḥ of al-Ǧawharī; Asās al-balāġa by az-Zamaḫšarī) so called because of its depth (Ṣiḥāḥ of al-Ǧawharī; Tāǧ al-ʿarūs by Sayyid Murtaḍā zl-Zabīdī) and large extent; (Ṣiḥāḥ of al-Ǧawharī; Miṣbāḥ of al-Fayyūmī; Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī) from البَحَارَة; (Asās al-balāġa by az-Zamaḫšarī) or because its bed is trenched in the earth; see 1: (Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī) or a large quantity of salt water, only; (al-Qāmūs al-muḥīṭ by Fīrūzābādī) and so called because of its saltness: (al-Umawī, Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī: [but accord. to the Asās al-balāġa by al-Zamakhshari this word as an epithet meaning "salt" is tropical:]) or rather this is its general meaning: (Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī) for it signifies also any great river; (Ṣiḥāḥ of al-Ǧawharī; Muḥkam of Ibn Sīdah; Tāǧ al-ʿarūs by Sayyid Murtaḍā al-Zabīdī) any river of which the water does not cease to flow; (Abū Isḥāq az-Zaǧǧāǧ; Tahḏīb of al-Azharī; Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī) such as the Euphrates, for instance; (Ṣiḥāḥ of al-Ǧawharī) or such as the Tigris, and the Nile, and other similar great rivers of sweet water; of which the great salt بَحر is the place of confluence; so called because trenched in the earth (Tahḏīb of al-Azharī; Tāǧ al-ʿarūs by Sayyid Murtaḍā az-Zabīdī).

Baḥr is well established in Arabic language and literature as referring to the very geophysical form that is opposed to the *terra firma*. This, too, is how the *Muʿǧam al-luġa al-ʿarabīya al-muʿāṣira* (2008) by the Egyptian linguist Aḥmad Muḫtar ʿUmar (d. 2003)[115] defines the term *baḥr* in contemporary standard Arabic: as the antonym of 'land' (*barr*) and the 'open sea' (*yamm*); it's vast compared to the land (*muttasiʿ min al-arḍ*), but smaller than the ocean (*aṣġar min al-muḥīṭ*), and filled with saltwater or sweet water (*maġmūr bi-l-māʾ al-milḥ aw al-ʾaḏb*). The opposition to the open sea (*yamm*) is remarkable: According to Ibn Sīdah's (d. 1066) *al-Muḥkam wa-l-muḥīṭ al-aʿẓam* and Ibn Manẓūr's (d. 1311) *Lisān al-ʿarab*, the term refers to the sea (*baḥr*) whose bottom isn't perceivable (*allaḏī lā yudraku qaʿruhu*); other dictionaries such as the later *Tāǧ al-ʿarūs* by Murtaḍa az-Zabīdī (d. 1790) cite *yamm* as a synonym for *baḥr*. The *Muʿǧam* (2008) specifies *yamm* in the same way as *baḥr* as vast compared to the land, but smaller than the ocean (*aṣġar min al-muḥīṭ*), and filled with saltwater or sweet water (*maġmūr bi-l-milḥ aw al-ʾaḏb*).

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[115] Referred to as *Muʿǧam* (2008) in the following.

As for the comparison with *muḥīṭ* 'ocean' – from √ḥwṭ 'to guard, protect' or 'to encircle, encompass', Yāqūt al-Hamawī's (d. 1229) *Muʿǧam al-buldān* records an entry for *al-baḥr al-muḥīṭ* 'the encompassing sea', defining it as that which contains all the seas mentioned so far without the Caspian Sea (*mādda sāʾir al-buḥūr al-maḏkūra hāhunā ġayr baḥr al-ḫazar*), that which Aristotle called *ūqiyānūs* 'Oceanus'; *Muʿǧam al-buldān* further mentions that others called *al-baḥr al-muḥīṭ* the 'green sea' (*al-baḥr al-aḫḍar*) which encompasses the whole world like the halo surrounds the moon (*huwa muḥīṭ bi-d-dunyā ǧamīʿihā ka-iḥāṭat al-hāla bi-l-qamar*). In contemporary standard Arabic, the *Muʿǧam* refers to *muḥīṭ* as a large part of the globe's surface that is inundated with saltwater from each side (*qism šāsiʿ al-masāḥa min saṭḥ al-kurra al-arḍīya taġmuruhu al-miyāh al-māliḥa min kull ǧiha*).

To conclude, *baḥr* possesses a genuine geophysical nature whose features can be outlined as follows:

1. *baḥr* is the opposite of *terra firma*;
2. its physical state is liquid;
3. the open sea (*yamm*) is a distinct part of *baḥr*;
4. *baḥr* is smaller than the ocean (*muḥīṭ*).

Qabbani's poetry contains more than 500 references to the sea as represented by √bḥr.[116] Without applying a list of stopwords, *al-baḥr* 'the sea' is the 46th most frequent type in the corpus with 265 occurrences (Table 12, 74); it's seventh most frequent type after eliminating a list of stopwords (Table 11, 73).

The bare numbers of the type *al-baḥr* show that the sea is the most frequently mentioned geophysical form in Qabbani's poetry – for example in comparison to *al-arḍ* 'the land'[117] with 165 occurrences.[118] Admittedly, if one were to add up the individual occurrences related to the surface of the earth in the sense of *terra firma*, for example the

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[116] To my knowledge, there are at least three references to *baḥr* as 'metre' (in poetic terms) in Qabbani's poetry; they occur in the following poems 2#70 (490), 3#78 (512), 3#79 (512).

[117] Or 'the earth' "as opposed to heaven: the ground, as meaning the surface of the earth, on which we tread and sit and lie; and the floor", according to Lane's *Arabic-English Lexicon*.

[118] About 260 counts in total for types like *arḍ*, *fa-l-arḍ*, *arḍī* and so on, see Table 14 (80).

city Beirut or the homeland *al-waṭan* or simply streets and cafés, the number would be far higher than that of words related to the sea (beach, fish, waves, the colour blue, and so on). This corresponds to Allen's (1998, 14) claim that the land is topographically the main reference point in Arabic literature. However, the fact that 'the sea' (*al-baḥr*) is so often explicitly mentioned in Qabbani's poetry calls for a detailed study of this geophysical form and its symbolic and metaphoric associatability. In the frequency list (Table 11, 73, and Table 14, 79), it's the first type that refers neither to emotions such as love (*ḥubb, uḥibbuki* 'I love you') nor to poetry (*ši'r*) nor to women (*imra'a, nisā', sayyidatī* 'my lady').

In total, derivations from $\sqrt{\text{bḥr}}$ add up to 540 counts (Table 14, 79). These occurrences (= tokens) consist of 68 different types, as represented in Table 28 (sorted by frequency and then alphabetically, 139) recording both the raw frequencies of these types and the number of documents wherein the relevant type occurs. Among these types, 380 instances denote the sea[119] as a singular noun (with or without the definite article *al-*, with or without affixed prepositions like *bi-* or *li-* or connectors like *wa-*); about 70 times reference is made to plural nouns such as *buḥūr* and *biḥār* (with or without the definite article *al-*, with or without prepositions like *bi-* or *li-* or connectors like *wa-*); about 10 times something is characterised as *baḥrī* 'sea-like', 'thalassic', 'marine' or 'oceanic'; more than 50 instances refer to the action of travelling the sea with the forms *abḥara* 'to sail' or its infinitive *ibḥār* 'seafaring' and active participle *mubḥir* 'sailing' as well as *baḥḥār* 'sailor'.

With view to the 1021 individual poems, these 68 types of $\sqrt{\text{bḥr}}$ with their 540 occurrences are distributed over at least 286 texts. This means that practically every third poem contains a word from $\sqrt{\text{bḥr}}$. In some volumes, references to the sea protrude due to an above-average density, as the graph in Figure 15 (142) shows.

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[119] Always keeping in mind that at least at three instances, *baḥr* or *al-baḥr* are used as a prosodic term referring to the Arabic metre (see the three lists in Appendix II, 468; 2#70 (490), 3#78, 512; 3#79, 512).

Table 28: Types from √bḥr according to *Voyant*

	term	count	in doc.		term	count	in doc.		term	count	in doc.
1	البحر	265	33	24	بحريه	3	3	47	بحريين	1	1
2	بحر	43	20	25	كالبحر	3	3	48	تبحر	1	1
3	البحار	33	22	26	مبحرا	3	2	49	تبحروا	1	1
4	والبحر	26	18	27	وبحار	3	3	50	ستبحر	1	1
5	بحار	13	10	28	وبحرا	3	3	51	كبحر	1	1
6	بحرية	13	7	29	بالبحر	2	2	52	للابحار	1	1
7	ببحر	9	7	30	بحرها	2	2	53	للبحار	1	1
8	البحور	8	6	31	بحور	2	2	54	مبحران	1	1
9	ابحر	7	5	32	فالبحر	2	2	55	وابحار	1	1
10	بحراً	7	4	33	نبحر	2	2	56	وابحرت	1	1
11	للبحر	6	6	34	وابحر	2	2	57	وابحري	1	1
12	وبحرها	6	6	35	وييحر	2	2	58	والابحار	1	1
13	البحرية	5	5	36	ابحارها	1	1	59	واللابحر	1	1
14	والبحار	5	5	37	البحريه	1	1	60	وبالابحار	1	1
15	بحرك	4	4	38	البحورا	1	1	61	وببحر	1	1
16	بحري	4	4	39	المبحرين	1	1	62	وبحارا	1	1
17	مبحر	4	3	40	ببحار	1	1	63	وبحارك	1	1
18	وبحراً	4	3	41	ببحري	1	1	64	وبحر	1	1
19	وبحراً	4	3	42	بحارتي	1	1	65	وبحور	1	1
20	ابحار	3	3	43	بحارك	1	1	66	وتبحري	1	1
21	ابحرت	3	3	44	بحرا	1	1	67	وتبحرين	1	1
22	الابحار	3	3	45	بحرى	1	1	68	ييحر	1	1
23	بحاري	3	3	46	بحريا	1	1				

In terms of relative frequencies (displayed on the y-axis) of the 68 types of $\sqrt{\text{bḥr}}$ throughout Qabbani's poetry, there's a peak in the 1970s[120] with higher than average frequencies in the volumes *Hundred Love Letters* (1970), *Wild Poems* (1970), *Outlaw Poems* (1972), *To Beirut, the Female, with My Love* (1976), *May You Be My Beloved Every Year* (1978), *I Love You .. I Love You and the Rest Will Come* (1978), and *I Avow There Is No Woman But You* (1979), stretching into the 1980s with *Thus I Write the History of Women* (1981); the lows are each very short volumes published in the political works (1974). This leads to the conclusion that derivations from $\sqrt{\text{bḥr}}$ correlate rather to poems of amorous than political content; the frequent use of words from $\sqrt{\text{ḥbb}}$ 'to love' in the titles alone evidences that the subject here is primarily 'love'.

The graph in Figure 17 (144) visualises the frequency and distribution of $\sqrt{\text{bḥr}}$-terms in the corpus of 44 documents as bubblelines, with each document divided into 20 segments.[121] The group of words derived from $\sqrt{\text{bḥr}}$ (in different morpho-syntactical forms) is represented as a bubble whose size indicates the frequency of $\sqrt{\text{bḥr}}$-terms in the corresponding text segment.[122] The larger the bubble the more frequently the terms occur. The bubblelines, too, demonstrate the accumulation of $\sqrt{\text{bḥr}}$-terms in volumes like *Hundred Love Letters* (1970) (40), *Wild Poems* (1970) (24), *Outlaw Poems* (1972) (25), *May You Be My Beloved Every Year* (1978) (28), *I Love You .. I Love You and the Rest Will Come* (1978) (26), *Thus I Write the History of Women* (1981) (23), *Love Does Not Stop at the Red Light* (1985) (28), *Love Will Remain My Lord* (1987) (22), *No Victor but Love* (1989) (26), *Do You Hear the Wail of My Sorrows* (1991) (22), *I Am One Man and You Are a Tribe of Women* (1993) (32), *Nizarian Variations on Passion* (1996) (33), and even in the

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[120] Disregarding the volume of political poetry, which is a collection of pre-70s works and poems from the year of publication 1974 itself.

[121] The default number of segments in *Voyant* is 30. Dividing the number of poems included in my corpus, 1021, by the number of poetry volumes, 44, results in an average volume length of 23.2 poems, which is why a segmentation into 20 for the display of bubblelines is appropriate, although there are many volumes exceeding the number of 20 poems (for example *Hundred Love Letters* with 100 texts) and few falling below it (for example *Samba* with a single text).

[122] The number at the beginning of each horizontal document line indicates the relevant volumes as per Table 2 (30).

Political Works (1974) (15). Illustrating the frequency of the 68 types of $\sqrt{\text{bḥr}}$ per year[123] (Figure 16, 143), supports the assumption of a peak in the use of $\sqrt{\text{bḥr}}$-terms in the second half of the 1970s. [124]

The quantitative findings for terms derived from $\sqrt{\text{bḥr}}$ can be recapitulated in the following four statements:

1. Both the sea (*baḥr*) itself but also sailing (or seafaring; *ibḥār*) and seamen (*baḥḥāra*) occur frequently and, thus, may serve as reference points for the poems' imagery;
2. with at least 540 counts occurring approximately in every third text, $\sqrt{\text{bḥr}}$-terms as relating to the sea form the most frequently mentioned geophysical domain;
3. a peak in using $\sqrt{\text{bḥr}}$-terms manifests for the poetry collections of the 1970s ranging from *Hundred Love Letters* (1970) to *I Avow There Is No Woman but You* (1979);
4. $\sqrt{\text{bḥr}}$-terms are much more frequent in volumes of love poetry than in those of rather political content.[125]

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[123] Some poems are superscripted or subscripted with dates (supposedly of origin as opposed to publication); thus, for this visualisation I've created a corpus of all individual poems categorised by year, which gives additional insights into trends of language use in Qabbani's poetry throughout the decades.

[124] Yet, higher relative frequencies occur in poems from the years 1962 and 1983; this is due to the brevity of the relevant documents with the 1962 document comprising only 177 words, the 1983 document 2554 as compared to the 1978 document with 9452 words.

[125] This statement is relative; the amount of love poems easily exceeds the number of political poems; see the conclusion No. 3 in chapter 9. From Bare Numbers to Qualitative Analysis –Quantitative Results in a Nutshell (here 133) for comments on dividing Qabbani's poetry content-wise into 'love poetry' and 'political poetry'.

Figure 15: Distribution of types from √bḥr per volume, visualised as trends graph with *Voyant*
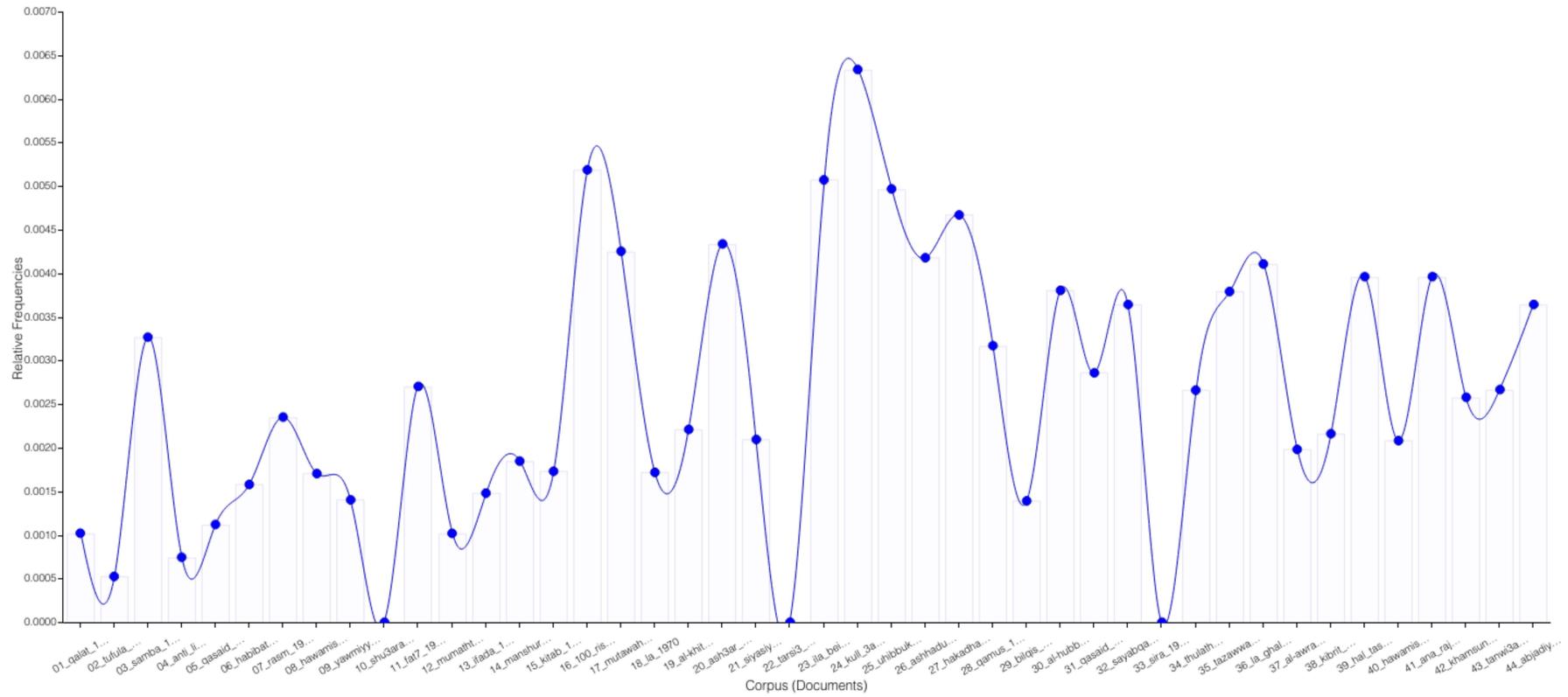
Figure 16: Distribution of types from √bḥr per year, visualised as trends graph with *Voyant*
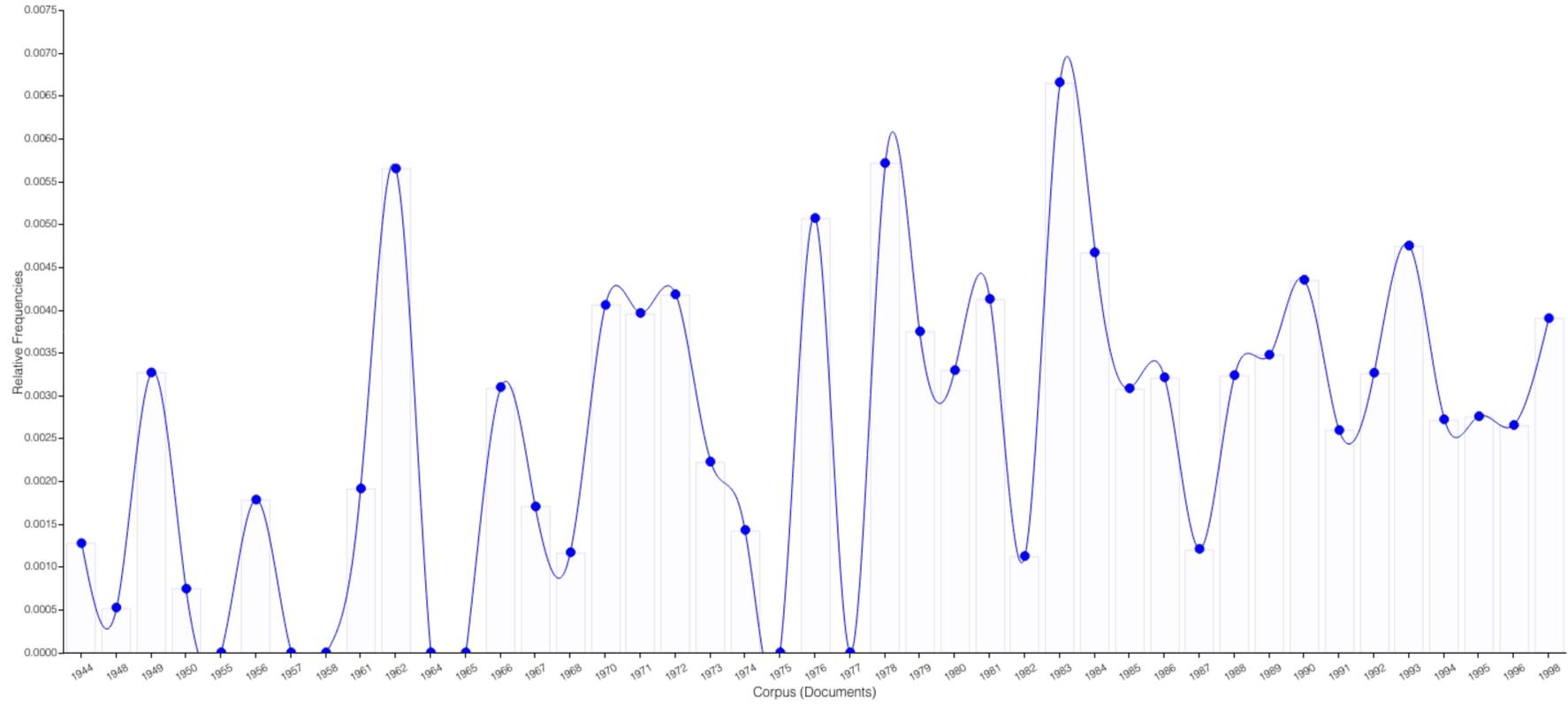
Figure 17: Distribution of types from √bḥr per volume, visualised as bubblelines graph with *Voyant*
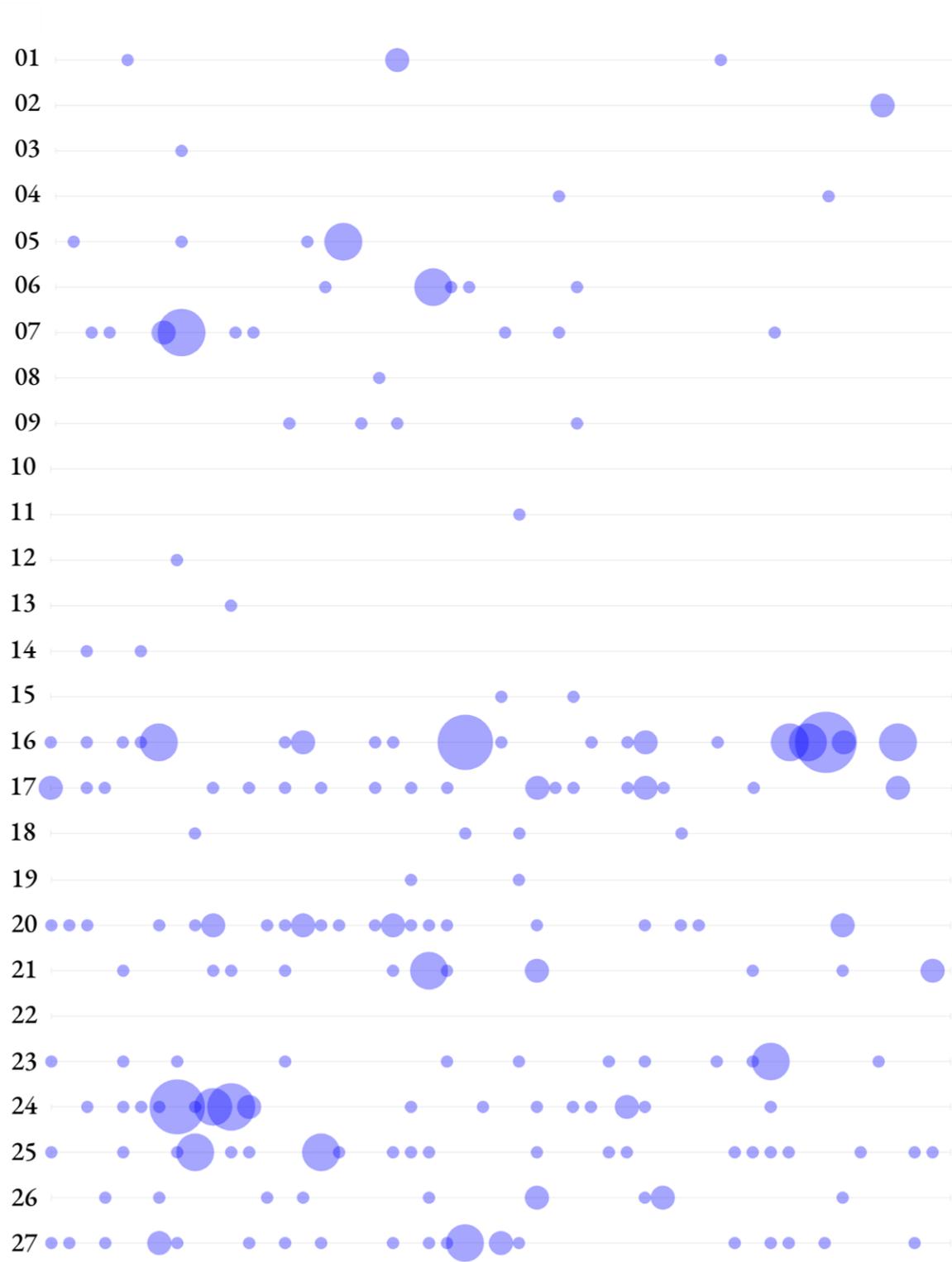
10.2 Further Marine and Maritime Terms

Words from the broader semantic space of the marine and maritime – such as *mā'* 'water', *samak* 'fish', *markab* 'boat', *lu'lu'* 'pearls', *šāṭi'* 'shore', or *mawǧ* 'waves', to name just a few –add up to at least 1929 counts throughout Qabbani's poetry. Table 29 (149) and Table 30 (150) show by no means exhaustive lists of the most distinctive (single-word) terms from the semantic fields of the marine and maritime from my corpus of Qabbani's poetry.[126]

The boundary between marine and maritime concepts is fluid: According to *Merriam-Webster's Dictionary*, 'marine' relates to the sea itself, while 'maritime' rather relates to navigation or commerce on the sea. The *Oxford Dictionary* defines 'marine' as an adjective as connected with the sea and the creatures and plants that live there as well as connected with ships or trade at sea, and 'maritime' as connected with the sea or ships or as a formal expression for 'near the sea', for example *maritime Antarctica*. Similarly, *Collins Dictionary* uses 'marine' to describe things relating to the sea or to the animals and plants that live in the sea, while 'maritime' describes things relating to the sea and to ships. Against this, the *Cambridge Dictionary*, defines 'marine' as relating to the sea or sea transport and 'maritime' as connected with human activity at sea.

For the following chapters and this thesis altogether, I adopt the distinction suggested by *Merriam-Webster's Dictionary* and the *Oxford Dictionary* in meaning 'marine' as relating to the sea and the creatures and plants that live there, and 'maritime' as relating to ships, navigation, and commerce on sea. In conclusion, I divide the terms listed and translated in Table 29 (149) as follows:

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[126] The lists record some terms relating to water in general, too, for example *šallāl* 'waterfall', as the imagery of the sea and water may overlap, see chapter 11.1 The Sea as a Symbol in Literature and Thought. Of course, not all the terms necessarily have something to do with the sea; they can relate to lakes or rivers, too. I record them here in a reading relating them to the sea to open the idea of a certain ubiquity of water-related imagery in Qabbani's poetry.

1. marine: *baḥr, ǧarf, ǧazīra, ḫalīǧ, durra, dawwār, duwwāma, raġwa, raml*[127]*, zabad, sāḥil, samak, šāṭiʾ, šaṭṭ, šallāl, ṣadaf, ḍiffa, ṭūfān, luʾluʾ, māʾ, muḥīṭ, maḍīq, mawǧ, yamm;*
2. maritime: *bāḫira, zawraq, safīn, ṣinnāra, ṣayd, qārib, marfaʾ, markab, manār, mīnāʾ.*

Striking are the many different terms for boats and ships, at least five:

- *zawraq*: a small ship (*safīna ṣaġīra*) and a synonym for *qārib* according to the *Muʿǧam*, therefore a 'boat' or a 'skiff';
- *qārib*: a small ship (*safīna ṣaġīra*) and a synonym for *zawraq* according to the *Muʿǧam*, therefore a 'boat' or a 'skiff';
- *markab*: from *rakiba* 'to ride, mount', what is mounted on the land and sea (*mā yurkab wa-yuʿtalā fī al-barr wa-l-baḥr*), mainly used to refer to ships (*ṯumma ġalab istiʿmāluhu fī as-safīna*) according to the *Muʿǧam*, therefore a 'boat' or a 'ship', depending on the size;
- *safīn*: what is mounted to transport either people or goods on the sea or river (*rakab li-naql an-nās awa l-baḍāʾiʿ fia l-baḥr aw an-nahr*) according to the *Muʿǧam*, therefore a 'ship';
- *bāḫira*: from *baḫḫara* 'to vaporise, fumigate', a large ship powered by steam (*safīna kabīra tusayyar bi-quwwat al-buḫār*) according to the *Muʿǧam*, therefore a 'steamship'.

Furthermore, at least four terms[128] refer to the 'bank' or 'shore' or 'coast' of the sea or a river:

- *šaṭṭ*: a synonym for *šāṭiʾ* 'shore', what is by the river, the sea or the wadi (*ǧānib an-nahr aw al-baḥr aw al-wādī*) according to the *Muʿǧam*, therefore a 'bank';
- *šāṭiʾ*: the 'shore';
- *ḍiffa*: a synonym for *šāṭiʾ* 'shore' or *sāḥil* 'coast', what is by the sea or the river (*ǧānib al-baḥr aw an-nahr*) according to the *Muʿǧam*, therefore a 'bank';
- *sāḥil*: each area of land that is adjacent to a sea or a river or a large body of water, affected by its waves (*kull minṭaqa min al-yābis tuġāwar baḥran aw nahran aw musaṭṭaḥan māʾiyan kabīran*), mostly a synonym for the seashore (*šāṭiʾ al-baḥr*) according to the *Muʿǧam*, therefore the 'coast'.

Concerning marine life, the sea in Qabbani's poetry is populated by fish (*samak*) and shells (*ṣadaf*), with the pearl(s) (*luʾluʾ* or *durra*) occasionally referred to as precious accessory or one of the sea's marvels.

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[127] 'Sand'; this word doesn't have to be interpreted as a sea-related term necessarily, as it may also relate to the desert.

[128] For simplicity, the translations in Table 29 (151) and Table 30 (152) only record one translation for each of these terms, trying to differentiate between certain nuances in their meaning.

As for these marine and maritime terms, too, the two volumes *May You Be My Beloved Every Year* (1978) and *I Love You .. I Love You and the Rest Will Come* (1978) stand out, see Figure 18 (151). The graph reveals that there's not a single volume of Qabbani's poetry without a sea-related term – even in shorter, political collections such as *Inlaid Gold on a Damascus Sword* (1975) and *Autobiography of an Arab Executioner* (1987) reference is made to the sea in a broader sense; the latter refers to *raml* 'sand' in the poem's last stanza:

وأرى الشعب من الشرفة رملا ..   and from the balcony i see the people like sand

While the former refers to *māʾ* 'water' in the verse:

أرض الجولان تشبه عينيك   the land of golan is like your eyes
فماءٌ يجري.. ولوز.. وتين   water flows .. and almonds .. and figs

Sea-related terms occur approximately in every second text of the corpus (490 out of 1021 documents) – with the 97th letter from *Hundred Love Letters* (1970) being the poem with the highest count (43) and the three-line and thirteen-word poem *as-Samaka* 'The Fish' from *Secret Papers of a Qarmathian Lover* (1989) being the poem with the highest relative frequency (*as-samaka*, *tataʿābišu*, *aṣ-ṣayd*).

To conclude, these quantitative findings demonstrate a ubiquity of the marine and maritime in Qabbani's poetry and it evinces a plasticity of meaning thereof. With a certain consistency, Qabbani's poetry draws on vocabulary that may evoke imagery of transformation, mutability, creation, as well as vastness, depths, and indomitability – as epitomised by the sea. After a more theoretical excursion to determining the sea as conceptual source domain for metaphorisations in language (chapter 11. The Metaphoric of Sea Words and the 'Sea' as a Source Domain for Imagery), this assumption – namely that the sea in Qabbani's poetry and words and concepts related to this geophysical entity form a remarkable reference point for imagery and conceptualisations of common love-poetry-figurations such as the lover and the beloved – is proven in the course of the following chapters, especially in chapter 14. Sea Words as Means of Conceptualising the Beloved.

Table 29: Sea-related types in Qabbani's poetry, alphabetical by Arabic term

	term	translation
1	باخرة	steamships
2	بحر	sea; sailing
3	جرف	cliff
4	جزيرة	island
5	خليج	bay
6	درة	pearl
7	دوار	eddy
8	دوامة	whirlpool
9	رغوة	foam
10	رمل	sand
11	زبد	foam
12	زورق	boat
13	ساحل	coast
14	سفين	ship
15	سمك	fish
16	شاطئ	shore; beach
17	شط	bank
18	شلال	waterfall
19	صدف	shell
20	صنارة	fishing rod
21	صيد	fishing
22	ضفة	bank
23	طوفان	flood
24	قارب	boat
25	لؤلؤ	pearls
26	ماء	water
27	محيط	ocean
28	مرفأ	quay
29	مركب	boat
30	مضيق	strait
31	منار	lighthouse
32	موج	waves
33	ميناء	port
34	يم	open sea

Table 30: Sea-related types in Qabbani's poetry, alphabetical by English translation

	term	translation
1	شط	bank
2	ضفة	bank
3	خليج	bay
4	زورق	boat
5	قارب	boat
6	مركب	boat
7	جرف	cliff
8	ساحل	coast
9	دوار	eddy
10	سمك	fish
11	صيد	fishing
12	صنارة	fishing rod
13	طوفان	flood
14	رغوة	foam
15	زبد	foam
16	جزيرة	island
17	منار	lighthouse
18	محيط	ocean
19	يم	open sea
20	درة	pearl
21	لؤلؤ	pearls
22	ميناء	port
23	مرفأ	quay
24	رمل	sand
25	بحر	sea; sailing
26	صدف	shell
27	سفين	ship
28	شاطئ	shore; beach
29	باخرة	steamships
30	مضيق	strait
31	ماء	water
32	شلال	waterfall
33	موج	waves
34	دوامة	whirlpool

Figure 18: Marine and maritime terms per volume visualised as a trends graph with *Voyant*
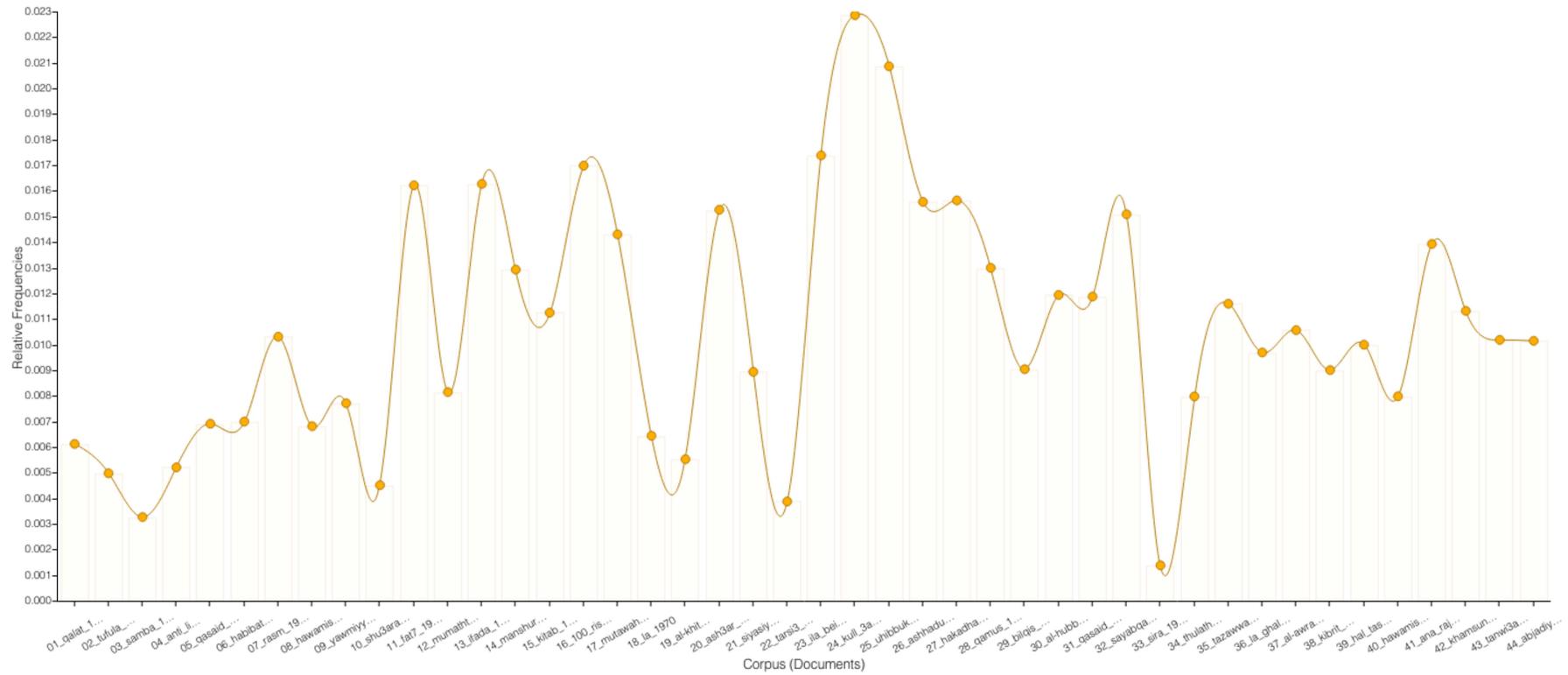
11. The Metaphoric of Sea Words and the 'Sea' as a Source Domain for Imagery

As the quantitative account in chapter 10. Re-Determining the Semantics of the 'Sea' and $\sqrt{b\dot{h}r}$ in Qabbani's Poetry From a Statistical Point of View demonstrates, words from $\sqrt{b\dot{h}r}$ – mostly relating to the sea and associated with marine and maritime imagery, which is why I call them 'sea words' – are frequent in the vocabulary of Qabbani's poetry. Close-reading the poems wherein sea words are employed, however, prompts the realisation that *baḥr* or words from $\sqrt{b\dot{h}r}$ not only function to contour an aspect of spatiality in the poems; they function as a source for imagery – very much in the sense of George Lakoff's (1993, 244) cognitive-linguistic idea of the metaphor. The following remarks serve as a concise introduction to the relevant ideas and vocabulary of conceptual metaphor theory; seven terms and concepts shall be highlighted to outline the idea of the cognitive metaphor in the context of this thesis without getting deep into theory. They form sufficient (conceptual) basis for the structuralist analysis of sea imagery and the resulting data visualisations in chapter 15. Conclusion:

1. metaphorical mapping;
2. source domain;
3. target domain;
4. conceptual metaphor;
5. image scheme and affordance;
6. highlighting and hiding;
7. paraphiers.

In Qabbani's poetry, schemes from the experience field SEA[129] are projected onto other more abstract or less accessible areas such as 'love' or 'beauty' or 'character' to structure them. In the words of Lakoff (1993, 206–207), this process is called *metaphorical mapping*. The general principle that determines the details of a metaphorical mapping is the correspondence between a *source domain* and *target domain*; this correspondence is based on physical and cultural experience (1993, 245). The actual metaphorical transmission is located on the conceptual level and finds its expression on the linguistic level in various conventional-metaphorical idioms that have become so commonplace in linguistic usage that "we often fail to notice them", as Lakoff and Turner (1989, 1) put it.

Lakoff (1993, 203) distinguishes the level of conceptualisation and the level of linguistic expression, that is between *metaphor* and *metaphorical expression*:

> *The word "metaphor" ... has come to mean "a cross-domain mapping in the conceptual system." The term "metaphorical expression" refers to a linguistic expression (a word, phrase, or sentence) that is the surface realization of such a cross-domain mapping (this is what the word "metaphor" referred to in the old theory).[130]*

As for the conceptual metaphor – that is the metaphor itself and not its linguistic realisation – , Lakoff and Johnson (1980) classify[131] three basic types:

1. structural metaphors = cases where one concept is metaphorically structured in terms of another (1980, 14); an abstract subject is structured metaphorically by a more concrete one; LOVE IS A JOURNEY as in 'did you ever think of .. where we were going? (...) you .. and i .. are the most cowardly travellers that time has known ..'[132] is an example of this metaphor;

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[129] I use small caps to indicate when I refer to the underlying concept of a word in contrast to the perceived real-world objects; I adopt this typographical choice from Lakoff (1994) who writes conceptual metaphors in small caps.

[130] Since the term 'metaphor' is commonly associated with a linguistic expression or rhetoric, I use the term 'conceptual metaphor' when I want to stress the conceptual level. Strictly speaking, however, this term is a pleonasm in the light of Lakoff's definition (1993, 203).

[131] Lawler (1980, 201, 205) and Bamberg (1980, 146) criticise Lakoff and Johnson's classification in their reviews of *Metaphors We Live By*. The authors themselves don't use this classification in publications after 1987.

[132] *Hal fakkarti yawman .. ilā ayna? (...) anti .. wa-anā .. aġbanu musāfirayni 'arafahumā al-'aṣr ..;* from the 48th letter from the *Hundred Love Letters* (1970); the concept of the lovers as travellers, which is explicit in this sample, is central to the love is a journey metaphor, see Lakoff (1993, 207).

2. orientational metaphors = give a concept a spatial orientation or reasoning (1980, 14); in their everyday physical experience, humans orient themselves in space, and, thus, transfer spatial opposites such as *above – below, inside – outside, front – back, central – peripheral* through a process of metaphorical mapping to abstract subjects; the conceptual metaphor CONSCIOUS IS UP / UNCONSCIOUS IS DOWN is present in an expression like 'sunken in thoughts'; the line 'my ambitions are as low as its (that is the apartment's, VM) ceiling'[133] exemplifies orientational metaphors such as LESS IS DOWN or BAD IS DOWN;

3. ontological metaphors = reifying conceptualisations of abstract subjects, events, ideas:

> *our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances.[134] (Lakoff and Johnson 1980, 25)*

LOVE IS FIRE as in 'love burns me, like a zinc plate, and i don't melt'[135] is an example of an ontological metaphor; Lakoff and Johnson define personifications as most obvious ontological metaphors (1980, 33); with the help of personifications, animate or inanimate entities are made comprehensible and understandable by giving them experiences, human motivations, characteristics and activities; for example, when the speaker in the tenth letter of the *Hundred Love Letters* (1970) proclaims that the beloved's love threw him on the land of wonder (*ramānī ḥubbuki 'alā arḍi d-dahša*) and ambushed him (*hāǧamanī*), the love is metaphorised as a human being with its ability to throw and ambush – or at least as a PHYSICAL FORCE, another ontological metaphor. Furthermore, this example draws on the metaphor LOVE IS WAR by referring to the act of attacking (*hāǧama*).

Ontological metaphors are pervasive in everyday thought and language in a way that they're usually taken as self-evident (Lakoff and Johnson, 1980, 28); what's more, the three types of metaphors tend to fuse, as is the case with the popular expression of *falling in love*, as in the first line of the fourth poem from the Book of Love (1970), in the following in the translation of Frangieh (Qabbani, 1993, 21):

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[133] *Ṭumūḥī wāṭi'an ka-saqfihā;* from the poem *al-Ḥubb fī l-iqāma al-ǧabrīya* 'Love During House Arrest' from the volume *May You Be My Beloved Every Year* (1978).

[134] One of the rather 'universal' ontological metaphors is to imagine abstract subjects such as events, deeds, emotion, states of mind by conceptualising themselves as containers or fluids in containers, for example LOVE IS A FLUID IN A CONTAINER underlies the expression 'she was overflowing with love', see Kövecses (2000, 38–39).

[135] *Al-'išqu yakwīnī, ka-lawḥi t-tūtiyā'*; from *Āḫir 'uṣfūr yaḫruǧu min ġarnāṭa* 'The Last Bird out of Granada' from the volume *Angering Poems* (1986).

حين أنا سقطت في الحب	When I fell in love,
تغيرت ..	The kingdom of the Lord changed.
تغيرت مملكة الرب	Twilight slept in my coat.
صار الدجى ينام في معطفي	And the sun rose from the west.[136]
وتشرق الشمس من الغرب	

This metaphor of *falling in love* is an interplay of three metaphor types:

1. an orientational metaphor – as presented through the preposition 'in' (*fī*):
2. an ontological metaphor which identifies the concept of LOVE AS A PLACE – the destination of the prepositionally indicated direction;
3. the structural metaphor LOVE IS FALLING DOWN that conceptualises the initial encounter with love in terms of physical falling.

The methodological approach of cognitive metaphor theory involves a reverse analysis: Conceptual metaphors are extrapolated from the empirically ascertainable language material, for example from the poem. The conceptual metaphor LOVE IS A JOURNEY (Lakoff and Johnson, 1980: 44) shall serve as an example:

– Look *how far we've come.*
– We're at a *crossroads.*
– We'll just have to go *our separate ways.*
– We can't *turn back now.*
– It's been a *long, bumpy road.*
– We've got *off the track.*

The PATH scheme provides the semantic motivation for several conventional ways of speaking, linguistic metaphors, and idiomatic expressions of or about love that would otherwise be considered arbitrary, as Lakoff (1993, 211) explains:

> *On classical views, idioms have arbitrary meanings. But within cognitive linguistics, the possibility exists that they are not arbitrary, but rather motivated, and conceptual metaphor can be one of the things motivating an idiom.*

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[136] In my view, from the context of the poem it remains unclear whether 'falling in love' here is as positively connoted as the English idiom would suggest.

Thus, the metaphor LOVE IS A JOURNEY can be described as a systematic projection of the source domain JOURNEY or TRAVELLING onto the target domain LOVE. Here, elements of the two domains correspond to each other ontologically: The lover and beloved correspond to travellers, the successful love relationship is the destination, the separation of the two lovers may correspond to the end of a journey, and so on. Epistemic correspondences of the conceptual metaphor facilitate the use of existing knowledge of travelling when talking about love. For example, the expression "they are at a turning point in their relationship," is understood through common knowledge of travel: At a turning point, one takes a different direction from the one that had been taken so far.

Two prerequisites determine whether and how such *image schemes*[137] function: first, that a source domain must be understood independently from the metaphor (Lakoff, L1987, 276); second, that individual visible and experiential elements of our environment *afford*[138] certain interpretations because they have this or that relevance or function in human practical actions: Hands allow touching, paths allow walking and being walked, chairs allow sitting or being sat on or thrown or stood on, water allows flowing, being poured or pouring, swimming, and so on. These primitive semantic structures originate directly from dynamic patterns of human senso-motoric experiences with the environment; they form fundamental schemes such as the PATH scheme, the CONTAINER scheme, or the scheme of spatial orientations such as HIGH and LOW as the basis for abstract thinking and metaphorical conceptualisations (Lakoff, 1987, 275; Johnson 1987, xiv, xix).[139]

The metaphorical transfer is always only partial, since in case of completeness, the source domain – usually more physical and familiar – and the target domain would be

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[137] Speaking of image schemes doesn't imply 'mental images'. Image schemes possess a certain degree of abstraction in that they're based on many experiences and perceptions of objects and events as structuring patterns, see Johnson (1987, 28).

[138] *Affordance* in the sense of psychologist Gibson (1977, 67) as a relationship between an agent and its environment.

[139] Lakoff and Johnson (1980, 2) assume that the metaphorical system is culture-dependent, and, vice versa, that metaphors of a culture allow conclusions to be drawn about thinking and values within the relevant culture: "The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture."

identical. As metaphors only elucidate partial descriptions of the respective target domain, certain aspects are *highlighted* and others are *hidden* (Lakoff and Johnson, 1980, 10). As an example, I compare the conceptual metaphors LOVE IS A JOURNEY and LOVE IS FIRE here. While the first metaphor emphasises the longevity of love and the effort that has to be invested continuously to reach the destination (that is to be in a happy relationship), the second metaphor focusses on the consuming or even destructive nature of love. This latter metaphor LOVE IS FIRE[140] relies on a simpler metaphor: INTENSITY IS HEAT (OF FIRE). Thus, an expression like "love burns me" (*al-ʿišqu yakwīnī*) is characterised by the mapping "intensity of fire is intensity of the state" (Kövecses/Szabó, 1996, 335), in this case the state of love. This bears various meanings and connotations, as Chang and Li (2006, 4–5) stipulate:

> the existence of love (on fire), the coming into and going out of existence of love (extinction of the flame), its duration (flame), the cause of love (ignition of fire), the frustration caused by love (get burned), and how it can render a person unable to function normally (consumed by fire).

The partial character of metaphorical mappings opens unlimited possibilities for creative and innovative use of language, as Lakoff and Turner (1989, 80) emphasise:

> (...) perhaps the most impressive of the powers of metaphorical thought: the power to create, with naturalness and ease.

This is also true for the sea as a source domain for imagery in Qabbani's poetry. Skimming the three lists of 193 samples[141] in Appendix II (465) already hints to the multiplicity of references to different aspects of the sea itself – as a geophysical entity[142] – or of the SEA as a concept that, besides the physical nature of the sea, further entails certain symbolism or metaphoric or even emotiveness. My focus in chapter 14. Sea Words as Means of

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[140] See Kövecses (1986, 85–86) for a detailed discussion of this metaphor.
[141] Some poems contain verses relating to more than one of the three entities – love, speaker/lover, addressee/beloved – which is why they occur in more than one list.
[142] I use the terms 'the sea itself' to refer to its existence as geophysical entity and to distinguish it from abstract ideas of the concept SEA.

Conceptualising the Beloved is particularly on what *parts* of the source domain (that is the SEA) come to effect in Qabbani's poetry. To give these *parts* a more distinguished name, I employ the term *paraphiers* when speaking about the different physical or metaphorical aspects of the sea/SEA which condition the imagery of the verses. The term *paraphiers* originates from the controversial theories of the bicameral psyche according to Julian Jaynes (1976), which I explicitly don't use as a basis for my thesis here; however, it concisely summarises in one word all the associations and attributes lying at the bottom of the very part of a metaphorical relation which serves as a signifier, that is the *source domain*, which then relates to the *target domain*, that which is signified.

As said before, a metaphorical relation is always partial in that it shines a light on one aspect while leaving others obscured – just like a piercing eye rimmed with fire on a black tower of adamant gazing north while literally turning a blind eye on everything else. So, if in one verse for example the expression 'the sea of your (f) two eyes' (*baḥr ʿaynayki, 3#9, 491*)[143] refers to the colour of the iris, in another verse, when associated with further concepts such as seafaring – the lover travels in the sea of the beloved's eyes – , the dangerousness or depth of the sea may be accentuated. In conclusion, various qualities of the same source domain – that is the sea in the case of this thesis – may be evaluated differently depending on the context and may relate to different aspects of the target domain depending on the context; it's a matter of perspective. Thus, I conceptualise the sea[144] as one of two intersecting domains – in the sense of conceptual metaphor theory, the source domain as interrelated to the target domain; the intersection points of the source and the target domain represent diverse features or qualities of the sea as a geophysical entity, such as chromaticity and luminance, static and dynamic form, texture, scent; what's more: the samples cited and analysed in chapter 14. Sea Words as Means of Conceptualising the Beloved demonstrate that some imagery draws on more abstract ideas of the sea, for example as a symbol for transformation or in its perilousness or indomitability from the perspective of seafarers. The aim of the following chapters – and the key point of this

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[143] From *Uḥibbuki ǧiddan* 'I Love You So Much' in *Wild Poems* (1970), see 306 for the entire translation.
[144] Or relevant $\sqrt{\text{bḥr}}$-derived or sea-related terms.

thesis – , then, is to quantify and qualify these points of intersections, these *paraphiers*, that inspire imagery in the selected verses.

To elaborate which *paraphiers* of the concept of the sea motivate the imagery in the selected verses, and, second, structure and hierarchise these *paraphiers* according to their frequency or scarcity, I need to specify an image of the sea as reference. This arises from the attempt to develop a conceptual framework that could accommodate the meaning and significance of metaphorisations of the sea as occurring in Qabbani's poetry. I use the terms *metaphorise* and *metaphorisation* in two senses: first, in the sense of the sea (or sea-related entities) being personified; second, in the sense of the sea being used to characterise another entity, for example the beloved addressed in the poems, thus *oceanising* her.[145]

The following conceptual framework exclusively concerns a conceptualisation of the sea as seen in literary conceptualisation – knowing that literature is a conspicuous form of communication by means of language. After some remarks on the sea as a symbol in literature and thought, I emphasise the sensory perception of seeing, hearing, scenting, tasting, and touching the sea as possible paraphying aspects of imagery in Qabbani's poetry.

11.1 The Sea as a Symbol in Literature and Thought

Seas and oceans are still mysterious and in large parts unexplored, although they have long been the subject of scientific investigation. The backside of the moon may be better explored than the deep sea with its high mountains, lava spitting volcanoes and trenches of 11,000 metres depth. Its almost complete darkness is the habitat of millions of undiscovered species. How does this unexploredness contribute to the formation of themes

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[145] Since I understand terms like 'metaphor', 'personification', 'allegory', 'symbol', 'emblem' as fluid, I don't intend a clear demarcation of such terms as is often attempted in rhetoric or stylistics, see for example Harris and Tolmie (2011). When I use the word 'metaphor' in this thesis when referring to occurrences of the words from $\sqrt{bhr}$, I aim to highlight the fact that those words encompass a conceptual domain full of meaning, qualities, and symbolism which is reflected in a variety of possible associations and interpretations. See Bloomfield (1981) for one of the first attempts in modern literary criticism to formalise allegory, myth, symbol, and personification coherently.

in literature and metaphors in language? The unknown, the fluid, the limitless that offers diverse leeways for conceptual and symbolic projections. In literature, the sea proves to be a timeless motif, which over centuries has developed its own symbolic content, oscillating between a multitude of traditions.[146]

Condensing an imagery of the sea from literature results in a welter of contrary symbols: The *Metzler Lexikon Literarischer Symbole* (2012, 268–269)[147] names three clusters of symbols that partially merge into one another:

1. challenge and probation;
2. the feminine, regression, and the cycle of birth and death;
3. the unconscious.

These clusters of symbols mirror the symbolism of water in general (Metzler, 2012, 475–476), which is perceived as a symbol of (1) origin, (2) life and death, and cleansing, and (3) the unconscious.

The formation of this symbolism links to three characteristics of the sea:

1. its strangeness and perilousness, especially for seafarers;
2. its vastness, depth and inexhaustibility;
3. the rhythmic movement of ebb and flow.

From time immemorial, the sea presents itself as an ominous element in most written cultures. It's associated with ideas of immensity, infinity, inexhaustibility, unfathomable in vastness and depth, of loneliness, abandonment, being at the mercy of others, and unpredictability – a life-hostile power that threatens creation. At the same time, the intimidating, almost indomitable sea represents a boundary of the human habitat – with the shore or beach forming an area of transition. Only by overcoming fear can the sea be conquered spatially and mentally. Seafarers need courage and confidence (and primal trust

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[146] See Engert (1929); although outdated, this book still offers one of the most comprehensive studies of marine symbolism.

[147] Compare the *Dictionary of Literary Symbols* (2007, 179–180) with similar remarks. The following brief remarks summarise the most important points from the *Metzler Lexikon Literarischer Symbole* (2012, 268–269) and the literature references are accordingly also taken from this very lexicon.

in the gods) to face the perilous adventurous voyages and unpredictable storms. The price of crossing the border towards the sea is the ever-present possibility of failing – either by shipwreck or odyssey. Speaking of the odyssey: Homer, of course, may mark the beginning of the *cultural turn* towards the sea. In the *Odyssey*, the symbolism of the sea as a space of probation against the forces of fate relates to a new heroic image of man and an increased preoccupation with foreignness.

In earliest sources, the sea symbolises the circle of birth and death: In the Babylonian creation myth *Enuma Elish*, the union of fresh water and saltwater embodied in the male Apsu and the female Tiamat begets the world (Tablet I.1–9). In the *Iliad* later, the ocean is the 'origin' (*genesis*) and begetter of the gods (14,201, 14,246); in Hesiod's *Theogony*, the ocean mates with 'Mother Tethys' and begets rivers and water nymphs (337–370). Thus, with Tiamat and Tethys, the idea of a certain femininity of the sea is at play. The interrelatedness of water and femininity triggers diverse symbolism ranging from fear to erotic longing; the latter finds its expression in luring female water beings, which are at home either in the sea or in lakes, rivers or springs.

When reading Qabbani's poems in chapter 14. Sea Words as Means of Conceptualising the Beloved, the reader will notice that the verses don't contain much of the sea's symbolism that I have just briefly surveyed in this subchapter. Not a single poem in the corpus is dedicated to the sea – here and there one or the other general statement refers to the sea (chapter 13. General Statements About the Sea), which in turn only forms a reference point for further statements of the speaker. No symbolic value at all inheres the sea in Qabbani's poetry. When mentioned, it doesn't metaphorically relate to anything abstract – neither probation, the feminine, the cycle of birth and death, nor the unconscious; on the contrary, its physical existence in all its perceptibility and concreteness serves as an image donor and source domain with a complex set of paraphiers.

As the cited and translated poems in chapter 14. Sea Words as Means of Conceptualising the Beloved exemplify, features such as strangeness, perilousness, vastness, depth, inexhaustibility, and rhythmic movement still form the basis of imagery. However, more often than not, the evoked imagery is modelled on a specific sensory perception of the sea. For this reason, in the following subchapter I briefly delineate a (highly subjective) concept of the sea with an emphasis on sensory impressions which links to its perception.

To state it right away: For this delineation, I draw on works discussing environmental aesthetics, which is affiliated with landscape planning. Although the sea is no form of landscape – rather a seascape![148] –, aspects of landscape perception relating to the human senses have validity for the perception of the sea.

11.2 Perceiving the Sea with Human Senses

The sea in literature is a *visionscape* – although as a geophysical entity the sea is experienced with all five senses (visual, auditory, tactile, olfactory, gustatory),[149] I hypothesise that metaphorical relations involving the sea live on visual impressions. It's open to question whether – psychophysically speaking – perceiving the sea's extent and evaluating it as 'vastness' doesn't engage more than one sense: Does the impression of vastness depend solely on visual perception? I'm aware of the implications of such a question, but its exploration can't be the objective of this thesis. Rather, I assume an intact sensory system, which means that sensations of all senses merge into an overall impression of the sea as a geophysical entity. This impression, then, underlies the associatability of the sea in the poems cited and translated in chapter 14. Sea Words as Means of Conceptualising the Beloved, whereby the linguistic articulation of the sensory perception can expose the supremacy of one or the other sense. What follows is a foray through aspects of the sea as perceivable with different senses, without claiming objectivity or completeness.

Seeing the Sea

The visual sense is the dominant human sense, perceiving more information than all other senses combined,[150] as Porteous (1996, 32) states in the chapter on senses in *Environmental Aesthetics* (1996):

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[148] A term that would even be of more use if one included sea-related entities such as the shore or the beach or a harbour into the consideration, which I can only encourage at this point.

[149] For brevity in this subsection, I neglect the vestibular sense controlling spatial orientation, and proprioception which is essentially body awareness.

[150] See Rock and Harris (1967) for an analysis of the interrelation of vision and touch.

So much so, indeed, that when we use the term perception we almost always mean visual perception.

Consequently, when referring to the perception of the sea, first of all a visual perception may be implied. Even definitions of 'seascapes' tend to accentuate the visual sense by summarising it as

views from land to sea, views from sea to land, views along the coastline, the effect on the landscape of the conjunction of sea and land. (Hill and others., 2001, 1)

This is only natural given the allocentric, that is 'object-centred', character of vision[151] and since the sea is usually[152] conceptualised through sea vistas and, thus, perceived from a distance. This physical distance may result in psychological distance between the observing subject and the object observed.

According to Gibson's (1950, 1979) ecological approach,[153] visual perception relies on information such as space, distance, textural gradients, light quality, colour, shape and contrast gradients. As Porteous (1996: 31) states, perception of colour tends to be subject-centred as opposed to all other aspects of visual perception. In language, a visionscape of the sea, thus, manifests in positive or qualitative statements such as

– The sea is vast;
– the sea is limitless;
– the sea stretches far;
– the sea is deep (or the seawater is deep);
– the deep sea is dark;[154]
– the sea is blue;[155]

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[151] See Porteous (1996, 31–32) for a short note on the differentiation of autocentric and allocentric modes of perception. He refers to Schachtel's *Metamorphosis* (1959), still one of the most influential works on developmental psychology.

[152] This isn't true for maritime peoples, compare McNiven (2008).

[153] As developed over a course of almost 30 years, starting with *The Perception of the Visual World* (1950), and culminating in *The Ecological Approach to Visual Perception* (1979).

[154] Of course, shallow waters in coastal areas may rather be perceived as 'bright' and 'lucid'.

[155] Seeing the sea as blue is also reflected in the cartographic tradition representing sea-space as opposed to land-space as a homogenised blue space.

– the sea is fluid;
– the sea is in constant movement.

The visual perception of the sea is also reflected in positive or qualitative statements about partial aspects of the sea, such as its surface, waves, spume, which in turn can account for the sea as a whole in the sense of a *pars pro toto*:

– the sea's surface (of shallow waters) is bright;
– sea spume is white;
– sea spume is bubbly;
– the sea's surface is calm;
– the sea's surface is undulating;[156]
– the crest of a wave is white;
– waves are in constant movement;
– there's a contrast between the crest of a wave and its trough (in the sense of a difference in luminance or colour);
– etc.

These statements stimulate associations that oscillate between cognitive and emotional evaluations[157] and are reflected in expressions such as

– The sea is intangible ← the sea is vast; the sea is limitless; the sea stretches far;
– the view of the sea creates a feeling of longing ← the sea stretches far;
– the sea is unfathomable ← the sea is deep; the deep sea is dark;
– the sea is dangerous ← the sea is deep; the deep sea is dark; the sea's surface is undulating;
– the view of the sea is aesthetically pleasing ← the sea is blue; the sea's surface (of shallow waters) is bright;
– the sea is inhospitable for humans ← the sea is fluid; the sea is deep; the deep sea is dark;
– the sea is ever-changing ← the sea and the waves are in constant movement.

As is apparent from these statements, it's the element of water that retains the sea's character and particular dynamism; seascapes are characterised by fluidity – a feature that results in

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[156] Or formed in ripples in the sense of capillary waves, or swollen in the sense of surface gravity waves. See the *World Meteorological Organization (WMO)*'s sea state codes for further characteristics such as 'smooth' or 'rough'.

[157] My understanding of the interaction of language and emotion is based on the assumption that a conceptual evaluation system is at work when producing, for example allegorical or emotional statements; Schwarz-Friesel's *Sprache und Emotion* (2013) is illuminating in this respect.

unique metaphorical and symbolic concepts and presents challenges when it comes to cultural coding otherwise not encountered with landscapes.[158] With fluidity and transmutability as its most notable traits, water entails the potential for change: it solidifies, freezes, pulverises as snow, evaporates as clouds. The sea shares these traits to a certain extent: It can assume various shapes, either quiet as a mirror-smooth surface without physical disturbance or agitated as surging waves. Like other natural phenomena such as light and air, and like other environmental entities such as desert, open country, or city, the sea lends itself to analogies with objects or concepts of human existence.

Exemplary statements such as the ones above are aesthetic attributions; they testify to the fact that the symbolic value of the sea in literature, as shown in the previous subchapter, flows from sensory impressions, in this case from vision. For language in general, the cognitive metaphor theory advances that abstract ideas are often expressed and comprehended by concrete experiential impressions, such as the feeling of love through the heat of fire or life as a path. Thus, if one wanted to dive deep into physio-cognitive processes, concrete sensory impressions of the sea substantiate abstract associations with the sea.

Most of these impressions derive from a form of vision that is understood as a sense of distance. Distance is a principle of landscape studies – certainly questionable, as it separates the perceiver from the perceived landscape. For this reason, concepts such as *ambience* (in German 'Atmosphäre') are introduced to the study of the landscape,[159] advocating a perception of landscape with all senses.

Hearing the Sea

Besides visual stimuli, the ambience of the sea engages sound perception. In many ways, sound perceptions contrast with vision: While the latter is locational, punctual, and focussed, sound is non-locational, spherical, all-embracing, and without definite boundaries – all in all, though ubiquitous, less capturable. A study by Carles and others

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[158] For example, McNiven (2008) argues for the relevance of so-called 'spiritscapes' for Australian Indigenous seascapes.

[159] See Kazig's contribution on landscape and ambiences in the recent *Handbuch Landschaft* (2019, 453–460).

(1999) on the influence of sound on landscape values has shown that natural sounds – as opposed to technogenic sounds that don't correspond to the context – are positively evaluated and increase the appreciation of natural scenery.

Perceiving the sounds of the sea doesn't translate to a whole lot of statements in language; obviously, sound perception is rather information-poor when compared to vision, though it's exceptionally emotive. The sea's soundscape is captured in a single perceivable, identifiable, and nameable sound, the very *sound*[160] of the sea, namely the murmuring, swishing, rushing, soughing, or roaring sound of surging waves – again, the characteristics of the element of water come to effect here.

The psychological reaction towards the sound of the sea is as subjective as any emotional reaction caused by exterior stimuli, also depending on the volume and rhythm of the sound: Is it the soothing rippling of waves at a beach, the crashing of waves against rocks at a shore, or the roaring of waves rolling over on the high seas? The sound of the sea may be experienced as both aesthetically pleasing or displeasing, positively or negatively connoted; in turn, metaphorisations reflect this ambivalence. In any case, the sound of the sea remains the only auditory perception providing associative possibilities in language and thought. So, if, for example, a piece of music or a human voice is compared to the sea, the referenced sound can only be the sound of water waves. The symbolism of the sea – and water respectively – as relating to the cycle of life and death finds its justification in the perception of sea sounds as rhythmic back and forth, louder and quieter, coming and going.

Smelling the Sea

While the nerve cells in the human olfactory mucosa can identify over 10,000 chemical odours, and while smell is even more information-poor and emotion-rich than sound,

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[160] In German, the relevant term is *Meeresrauschen*, which is highly onomatopoetic in comparison to the expression 'sound of the sea' in English.

language is incapable of naming all the different odours and compare them with past impressions.[161] As stipulated by Tuan (1982, 117), the space of smell is

> *diffuse, inchoate, transient, and emotional. Odours arouse feelings of pleasure, well-being, nostalgia, affection, and revulsion.*

So far, environmental odour has been studied rather from the perspective of identifying odour nuisance and pollution, just as soundscape studies are dominated by noise research.

When it comes to the smellscape of the sea, one may think of the smell of algae or plants close to the shore such as dry seaweed. The typical scent of the sea, however, emerges from the emission of dimethyl sulphide (DMS) by phytoplankton. But as is true of the olfactory perception of the environment in general: Language has developed only a meagre nomenclature for the description of olfactory perception with reference to the sea. So, statements about the olfactory perception of the sea can only concern the fact that the sea simply smells like the sea, whereby the aroma can be differentiated as 'sweet' or 'fresh'.

Tasting the Sea

Unlike smelling the sea, which depends on the volatility of odour molecules in the air and, thus, can be experienced from a distance, tasting is a 'contact' sensation. For this reason, it plays only a subordinate role in experiencing environment, since a landscape – or a seascape – doesn't normally reach the receptors of the tongue where the taste sensors are located. Nevertheless, the sea, of all places, is associated with a typical taste, so it develops a certain tastescape. Tasting sea salt on a walk along the coast, on a cruise, or when swimming in the sea is an involuntary sensation of taste that can link to this geophysical space. This doesn't mean that the taste of salt in itself must induce mental images of the sea. In the sensual perception of the sea, however, the taste of salt resonnates, so that a seascape already touches four of the five senses.

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[161] See Lehrner and others (1999) for a discussion on the consistency of label use in odour identification. Exceptions are wine, perfume or tea experts who are familiar with a larger repertoire of terms and well versed to apply it, which is reflected in a pronounced memory for odours, see Cain 1979.

Touching the Sea

A touchscape of the sea emerges through the contact of the human skin with the sea itself, that is its body of water and whatever it may contain, or with touchable forms of coastal landscapes such as the sand on beaches or the rocks of a cliff. This type of perception manifests in the feeling of pressure, cold, heat, pain, and so on. Being the most primitive of all senses, touch is sensation-rich but extremely information-poor. Many fleeting phenomena are registered through the skin, such as the feeling of wetness and coolness of the water on the skin, or generally the feeling of liquidity, salt on the skin, the warmth of the sand on the beach, the texture of the sand, the movement of waves when standing ankle-deep on the shore, the texture of the ground when wading in the sea, and so on.

Conclusion

From the perspective of perception theory, a seascape can readily be described as an amalgamation of sense perceptions; the sea's identity is multisensory, with vision providing the greater part of information. Perceiving the sea with different senses generates aesthetic attributions, though most of the attributions spring from visual perceptions of the sea such as its vastness, depth, fluidity, and transmutability. In language, too, the sea is a visual place – not unlike other environmental forms or landscapes. Vastness and depth are sensual impressions of distance, and although fluidity is a highly physical state, comprehending the fluidity of seawater doesn't necessarily involve tactile or haptic perception.[162]

To summarise in non-exhaustive list of buzzwords, a seascape is characterised:

- as a visionscape by vastness, limitlessness, distance, depth, blueness, fluidity, dynamics,
- as a soundscape by murmuring or roaring waves,
- as a smellscape by the typical odour that is associated with algae and seaweed, but is in fact dimethyl sulphide (DMS) produced by phytoplankton,
- as a tastescape by the taste of salt,
- and as a touchscape by wetness, freshness, fluidity, the texture of sea sand.

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[162] Of course, the sense of touch, too, can convey the information 'fluid'; see Rock and Harris (1967) for an account of the interrelatedness of vision and touch.

Statements such as 'the sea is unfathomable' don't refer to a quality that is inherent in this space; they reference social constructs. In turn, perceiving a seascape aesthetically requires individual interpretation and evaluation processes of different aesthetic sensations. Beyond this, aesthetic attribution isn't static, but changeable and subject to influence.

All these sensory perceptions of the sea can come to effect as *paraphiers* in language – be it common or poetic. If the speaker of a poem compares a beloved's eyes to the sea, then it's likely that he's alluding to one of the many visual impressions of the sea, for example the aquamarine colour, which would be the *paraphier* in this case. If another speaker in another poem expresses that he's travelling in the sea of the beloved's eyes without certainty, then he not only draws on a widespread symbol of the sea, namely that it conveys uncertainty; this uncertainty stems from the inhospitableness and uncontrollability of the sea – a symbolism which is culturally coded and arises from sensual perception: The sea is vast, its water is opaque and deep; due to its vastness and dark depth, it doesn't provide any points of orientation that would allow to grasp it, and disorientation and the inability to fathom means uncertainty. Here, the perception of vastness facilitates the imagery – vastness, and subsequently the inability to fathom the sea, is the *paraphier*.

12. Classifying Sea Verses in Qabbani's Poetry

Thoroughly examining concordance lines for derivations from $\sqrt{bḥr}$ in all their morphosyntactic forms[163] allows to cluster the 540 occurrences according to the entities with which these words are associated.[164] The following remarks on clustering these occurrences pre-empt some of the conclusions that I've drawn from reviewing about 268 poems in which these 540 $\sqrt{bḥr}$-words occur, from translating 39 of them and presenting my thoughts on possible meanings of the relevant verses.

Simply put, poetry can be studied at least on two levels: the microcosm and the surface.[165] The clustering involves only one of the two levels of poetry, namely the fictional level of a poem, characterised by poem-specific time, places, characters, situations, and props, as intertwined with the textual surface marked by rhetoric and stylistic devices. This one-level focus has far-reaching consequences for the following chapters: My analysis is solely a matter of what the words within the microcosm mean for the figurations involved, that is the speaker and the addressee. Being aware of the inextricable link between content and form, my study never crosses to the level of the poem's textual surface, where it would be worth asking what kind of stylistic devices are employed in the use of $\sqrt{bḥr}$-words and how they can be categorised according to rhetorical means.

Trying to synthesise a certain coherence from the vast number of examples, I've found that within the microcosm of the poems most of the instances – around 90%, as I

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[163] See Table 28 (141) presenting the 68 different types.

[164] See the three lists in Appendix II (468).

[165] See, for example, Winko (2003, 141) for the distinction of such two levels in poetry.

would postulate – are embedded within a setting of a love relationship; this is easily recognisable by the use of affectionate addresses such as *ḥabībatī* 'my beloved' or simple expressions of love such as *uḥibbuki* 'I love you (f)' in the lines surrounding verses with $\sqrt{\text{bḥr}}$-words. This comes as no surprise giving the fact that the corpus under consideration in this thesis comprises poems that are almost exclusively about love.[166] This microcosm of a love relationship sets up a very specific communication situation which is shaped by two participants: the speaker and the addressee, with the latter mostly conceptualised as a beloved – whether already reached, reachable, or unreachable – and the former speaking from the position of the lover. I assume the love relationship to be of heterosexual nature, which can be pinned down on the content level and on the grammatical level: The speakers[167] often describe female physical features such as the bosom (*nahd*), address the respective beloved with grammatically feminine pronouns such as *anti* 'you (f)', and present themselves literally as 'man' (*raǧul*) or use grammatically masculine forms, for example, of adjectives as predicates, when referring to themselves;[168] the content is love-related, meaning that the speaker's utterances express configurations such as emotions or states of mind, or they reflect on typical events relevant to love relationships such as the meeting of the lovers or the absence of the beloved.

A speaker may not only represent himself as a lover, though. More often than not, his articulations of love involve his existence as a poet, too; this is very much in line with what Wildberger (1998, 56) establishes for the Roman love elegy, namely that Ovid (d. 17) in his *Amores* consciously stages himself as a loving poet and not as a poet-lover. Unlike

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[166] Remembering that words from $\sqrt{\text{ḥbb}}$ such as *al-ḥubb* 'the love' or *uḥibbuki* 'I love you (f)' belong to the five most frequent types in the whole corpus, and when classifying the 50 most frequent terms, 'love' comprises the third most dominant thematic or semantic field after writing/poetry and the body, see Table 11(74) and Table 15 (83).

[167] I presuppose that each poem is an individual manifestation of a speaker; if I write 'the speaker' in the following, I mean the speaker of an individual poem.

[168] I draw attention to cases where the speaker is a woman. A diversity-conscious and queer-conscious reading could lead to interesting findings, for example, when it's examined in how many poems the speaker is recognisable as male on the text surface, that is through grammatically male forms.

Wildberger, I don't identify the historical poet or the implied author[169] with the speaker of the poems; her statement, however, is valid for the figurations of speakers in Qabbani's poetry: More often than not, a poem's male speaker oscillates between utterances presenting himself as a lover and others that expose him as a poet. Generally, words from the thematic and semantic environment of writing and poetry form the most common reference space in Qabbani's poetry (Table 15, 82). The speaker's statements are deep-rooted in an intimate interlacement of creativity and love: Sometimes the speaker is so overpowered by the beloved's beauty that he says that words would fail him although he's conveying the most compelling verses; sometimes it's only the beloved that can stimulate his artistry; sometimes he only finds access to his work in the absence of the beloved.[170]

Within this fictional setting of the love relationship, then, examples of sea verses can be condensed into clusters regarding which participant in the communication situation they refer, that is to the speaker or the addressee. Besides, the speaker may link sea words to an entity that isn't part of this communication situation, for example with love itself as an abstract concept. What anchors these categorisations is the idea of the sea as a spatial entity – a physiographic form that is characterised by certain qualities and accordingly fosters many associations.[171]

To conclude, on the level of the microcosm of the love relationship, I classify words from $\sqrt{bḥr}$ into three clusters; sea words can be employed:

1. with reference to love;
2. with reference to the speaker – mostly a male lover and poet, and with the latter also in reference to poetry;
3. with reference to the addressee – mostly a female beloved.

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[169] As introduced by Booth in 1961 in connection with his conceptualisation of the unreliable author.

[170] For me, the interrelation of love and poetry is one of the most promising starting points for further exploration of Qabbani's poetry, so I can only encourage fellow researchers to read and analyse the poems from this point of view.

[171] It's striking how often Beirut and the sea co-occur in Qabbani's poetry – an observation that shall be pursued outside the framework of this thesis.

The three lists in Appendix II (465) record all the 193 examples that I've identified for these three clusters;[172] this results in the following distribution:

1. love – 33 samples in 29 poems;
2. speaker – 72 samples in 55 poems;
3. beloved – 88 samples in 75 poems.

In total, the 193 examples are distributed over 140 different poems – so 13.7% of the total number of 1021 poems in the corpus – in 27 (of 44) poetry volumes.

The reasons for choosing to devote this thesis to only one, namely the third cluster – sea words in verses referring to the beloved, a mere fragment from the kaleidoscope of sea imagery in Qabbani's poetry – are many and varied; two shall be stated briefly: First, with this choice I take account of an insight from the frequency calculations, namely that the beloved (*ḥabībatī* 'my beloved (f)'), the woman (*imra'a*), and the lady (*sayyidatī* 'my lady') are among the most explicitly used words in Qabbani's poetry and that this explicit frequency signifies a certain importance.[173] Thus, with its focus on the female beloved, this thesis adds a dimension of diversity studies, even if the necessary vocabulary of these disciplines isn't applied in this framework, and although I myself don't conceive this study as a contribution to this discipline, despite its focus on a female entity.[174]

Second, although male-dominated love poetry has produced an ocean of research literature, and accordingly the female addressees of such love poetry uttered by male speakers are often the subject of research, and although this thesis then means only a further drop in this ocean, the examples from the cluster of the beloved offer complex and

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[172] List 3 also evinces certain patterns that emerged when reviewing all the examples, such as that the verses often explicitly refer to the colour or blueness of the sea, that the beloved's body is often the target of an association with the sea, or that the beloved is conceptualised as 'powerful' and this power extends to the sea. Buzz phrases in the last column of list 3 indicate this.

[173] I would swim against the current of Qabbani research if I were to devote myself to those verses in which a male speaker deals with his own existence as a lover and poet, but this investigation must be continued outside the framework of this thesis.

[174] The translations of the poems in each case in their entirety in chapter 14. Sea Words as Means of Conceptualising the Beloved offer starting points for further investigations from the perspective of diversity studies.

compelling forms of imagery. I don't ignore the examples from the other two clusters; if similarities emerge between the selected examples and those in the other two clusters, I refer to the corresponding numbers from the lists. Apart from that, the following chapter with instances of general statements about the sea sets the scene for the subsequent selection, translation, qualitative analyses, and interpretations of poems in which sea words are used to conceptualise the female beloved.

Notes on the Translations

The focus of the following analyses is always only on those verses in which terms from $\sqrt{b\d{h}r}$ occur. Two or three sentences inform about the message of the poem; but otherwise the Arabic originals and the translations speak for themselves.

Understanding, of course, is subjective – this is particularly evident in translations which can be viewed as cognitive-linguistic compromises. So, it's only natural that the reader of this thesis may 'read' the poems differently than I do. If a faithful translation is desired – if this 'ideal' can ever be met – , the following translations are merely suggestions – admittedly, the process of translating the poems was driven by spontaneity, so that more often than not the translations have never been subject to repeated revisions. With a pluralistic understanding of the relation between an original and a translation,[175] however, the following translations rather materialise Qabbani's poems in English – they have a life of their own in English, and I encourage the reader to emancipate the interpretative potentialities of the English translations when reading them disjoined from the Arabic original and the Arab context.

For reasons of consistency, I had decided from very early on when writing this thesis that I would translate all the relevant poems myself, despite of a number of existing translations of Qabbani's poetry such as Frangieh and Brown's (1999) *Arabian Love Poems*. My inspiration for undertaking this translation task involving the review of more than 280 texts came from the idea of making the poems immediately accessible to the non-Arabic reader. In total, the following chapter presents translations of 39 poems; a total of 268 poems is quoted in the three lists in Appendix II (465), which represent all poems in which words from $\sqrt{b\d{h}r}$ occur and where those words are associated either with the addressee (= the beloved), the speaker (= the lover), or love itself.

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[175] Called 'prismatic' by Reynolds (2019).

The following three statements are indicative of the nature of my translations:

1. The translation is content-oriented (as opposed to form-oriented);
2. the translation is source-language-oriented (as opposed to target-language-oriented);
3. the translations are no free adaptations.

That said, when translating the poems, I've decided not to tamper with certain features of Qabbani's style – for example the frequent use of the apostrophe, in this case that is the regular addressing and invocation of the second person singular[176] – and to preserve as far as possible the peculiarities of the Arabic originals or the Arabic language itself. Accordingly, the aesthetics of the English language weren't in focus. This doesn't imply, however, a marked 'foreignisation'[177] of the texts in the target language.

The following cursory remarks shall precede the present translations:

– I base the translation on the versions of the poems as they were found in the *nizarq.com* website archive at the time of translation;[178] if during the translation process, I noticed major deviations from printed editions, either in the complete edition or in the individual volumes, or simple typing mistakes or orthographic and typographic differences, I've corrected such instances accordingly; sometimes, when the online or printed versions weren't vocalised with diacritics, I've added diacritics to illustrate my reading;
– the verses are displayed side by side, so that the verses in the original and in translation can be compared directly with each other;
– all verses are set in lower-case characters;
– punctuation follows the Arabic original, for example two dots as ellipses; parentheses that are used in Arabic to indicate proper names – mostly of foreign origin – or titles of text, however, have been eliminated in translation, for example in the following to verses:

كما أقرأ (نشيد الإنشاد) ..	i also read the song of songs ..
أو (سورة مريم) ..[179]	or sūrat maryam ..

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[176] On a marginal note: *yā sayyidatī* 'o my lady' and *yā ḥabībatī* 'o my beloved' and *yā imra'atan* 'o woman' belong to the most frequent bi-grams, together with *urīdu an* 'I want to' and *qabla an* 'before', according to *Voyant*.

[177] *Verfremdung* in German in the sense of Schleiermacher (originally 1813; 1838, 201–238).

[178] See the chapters 3. The Text Material and 4. Digital Corpus Design for remarks on the reliability of these versions in comparison with printed volumes.

[179] Sample from the poem *at-Tafarruġ* 'Leisure Time' from *The Jasmine Alphabet* (1998).

– I keep the translation literal to give a clear picture of what is 'really' there; this means, for example, that I render plural words in Arabic also as plural words in English, although 'waters' for *miyāh* (plural of *mā'* 'water') or 'rain showers' for *amṭār* (plural of *maṭar* 'rain') are rather unusual and may occur less natural in translation than they do in Arabic;

– I consistently translate the dual by adding the quantifier 'two';

– the particles of conjunction *wa-* and *fa-*, which are very frequent at the beginning of verses, are omitted, if necessary, because the equivalent conjunctions aren't nearly as frequent in English – especially not at the beginning of verses – and it would interfere with the reading flow in the translation;

– possible rhymes or rhythms in the Arabic original don't have a relevance for the translation; from an aesthetic point of view related to the target language of the translation – English in this case – , further semantic modulations and mutations as well as on explications and implications and on a grammatical level on expansions and reductions and so on[180] would have to be weighed in many cases;

– since Arab poets and their audiences were and are attuned to recurring words and phrases[181] and although not every repeated word is significant, I've preserved this stylistic feature in the translations so that the reader of the English may approximate what the reader of the Arabic perceives;

– I render foreign names in Arabic transcription, for example *rāmbū, firlīn, būl īlwar, rīnah šar* to their respective foreign-language equivalent, so 'Rimbaud, Verlaine, Paul Éluard, René Char';

– Arabic names and terms from Arab-Islamic culture and tradition are lexically borrowed and transcribed; in the translations themselves, there are no notes for explanation, additions, or comments; as an aid, a glossary in Appendix III (515) provides brief explanations.

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[180] See translation procedures (*techniques de traduction*) according to Vinay and Darbelnet (1995).

[181] As has already been noted by Jacobi in her study of the pre-Islamic *qaṣīda* (1971, 185); see also Sperl (third edition 2004; original 1989) on mannerism in Arabic poetry, or Jawad (2010) for translations strategies exemplified by excerpts from Ṭāhā Ḥusayn's *al-Ayyām* 'The Days' (n.d.).

13. General Statements About the Sea

When the sea is used as a source domain in Qabbani's poetry, a certain subjectivity is attached to it: Any form of landscape as a counterpart of man is first created in an act of consciousness, and this happens in relation to the point of view and the perspective of an individual. There's a difference between the perception of the sea from afloat or from ashore. Also, the 'physiognomy' or 'character' of the sea is based on subjective perception: This includes not only light, colour, structure, surface, space, movement along with odours and acoustic stimuli, but also rhythm, spiritual (for example historical) meaning, and atmosphere as the most important bearer of mood and of particular importance for the mental effect. The sea may be blue or black, serene or stormy, deep or shallow, seemingly borderless when viewed from the open sea or vast when viewed from the beach, the waves may ripple or roll, it may scent of salt or algae, a sunset may be reflected on its surface or fog may obscure the view – attaching the relevant connotations, a serene sea may have a soothing effect while a stormy sea may convey danger and helplessness and so on.

Although the sea in Qabbani's poetry is never consciously made the object of experience, some poems feature general statements about the sea. The subsequent examples[182] shall set the tone for the next chapter on sea words as means of conceptualising the beloved.[183] Most notably, reference is made to the sea in its ever-changing nature and to

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[182] Since the examples in this chapter serve only an introductory purpose, I didn't compile a list of verses with general statements about the sea.

[183] I'm deeply indebted to Alexander Weber, who had the patience to review the translations in this and the following chapters and to ponder together with me on the few passages in Qabbani's usually extemporaneously comprehensible poetry that cause mental anguish.

the colour blue, which is why these two topics are elaborated in the following after a more general case from the poem *al-Ḥubb .. ʿalā nār al-ḥaṭab* 'Love .. on Firewood Fire' from *The Jasmine Alphabet* (1998), which draws several ties to the sea; most notably in the eighth stanza, the speaker states that the seas are god-created:

1	1
آﻩ ..	ah ..
لو أني تعرفتُ على سيدتي ..	if only i had known my lady ..
قبل آلاف السنين ..	thousands of years ago ..
حين كنا نفعل الحب ...	when we were making love ..
على ضوء الحطب ..	in firewood light ..
ونقول الشعر, عفوياً,	and recited poetry spontaneously,
على نار الحطب ..	on firewood fire ..
حين كانت قبلات العشق	when kisses of passion
تهمي فوقنا مثل الرطب..	fell upon us like fresh dates
آﻩ .. لو كنّا تناثرنا على أرض الهوى	ah .. if only we were strewn on the land of passion
كفتافيت الذهب !!.	like crumbs of gold !!.
2	2
يا التي في وجهها أشياء من وجهي الحزين ..	o she in whose face are traces of my sad face ..
يا التي يقرؤها الناسُ بأهداب عيوني ...	o she who can be read on my lashes ..
يا التي تسبح في حبري ..	o she who swims in my ink ..
وأوراقي .. وفكري .. وظنوني ..	in my papers .. my thought .. my opinions ..
آﻩ يا سيدتي ..	ah, o my lady ..
لو كنت شيئاً من هدوئي ...	if only you were something of my calmness ..
آﻩ يا سيدتي ..	ah, o my lady ..
لو كنت جزءاً من جنوني !!.	if only you were part of my madness !!.
3	3
آﻩ.. لو أني تعرفت على سيدتي	ah .. if only i had known my lady
منذ آلاف السنين ..	thousands of years ago ..
حين كان الحب كالخبز, بأيدي العاشقين؟؟	when love was like bread in the hands of lovers??
عندما كنت تقولين كلاماً..	when you were saying ..
أنثوياً ...	feminine words ..
مخمليّاً..	velvet ..
قزحياً ..	iridescent ..
ككلام المَاندولين ..	like the mandolin's words ..
حين كان الحب سلطان السلاطين علينا ..	when love was our sultan of sultans ..
وأمير المؤمنين !!..	and the commander of the faithful !!..

4	4
آه ..	ah ..
لو كنا التقينا في دمشق- الشام, يا سيدتي	if only we had met in damascus, šām, o my lady
حين كان الورد أستاذي ...	when the rose was my teacher ..
وكان الفل أستاذي ...	and the jasmine was my teacher ..
وكان الشعر أستاذي ..	and poetry was my teacher ..
وأستاذي بياض الياسمين ...	and when the jasmine's white was my teacher ..
ليتني خبأت في خصرك ناياً عربياً	i wish i had hidden in your waist an arab nāy
وعصافير ..	and birds ..
وعلمتك مالا تعلمين!!.	i wish i had taught you what you don't know !!.
5	5
آه...	ah ..
لو أنّي تعرفت على عينيك ..	if only i had known your eyes ..
في عصر الحضارات ..	in the era of civilisations ..
وفي عصر الثقافات ..	in the era of cultures ..
وعصر الخالدين !!.	in the era of the immortals !!.
ليتنا كتا التقينا في فلورنسا	if only we had met in florence
بين إيقاع الأزاميل ..	between the rhythms of chisels ..
وصرخات التماثيل ..	the cries of the statues ..
ونارِ المبدعين ..	and fire of creators ..
6	6
آه ..	ah ..
لو أني تعرفت على سيدتي	if only i had known my lady
منذ آلاف السنين ..	thousands of years ago ..
قبل أن يكتشف الإنسان, ما الشعر؟	before man discovered poetry?
وأن تكتشف الأوراق, ما الحبر؟	before paper discovered ink?
وأن تكتشف الأسماك, ما البحر؟	before fish discovered the sea?
وأن تكتشف الأهداب, ما الكحل؟	before the lashes discovered the kohl?
وأن يكتشف العصفور, اسم السوسنة ..	before the birds discovered the name of the lily ..
ليتنا كنا سبقنا الوقت, يا سيدتي	i wish we had been ahead of time, o my lady
واختصرنا الأزمنة ..	i wish we had shortened times ..
7	7
ليتنا كتا التقينا	if only we had met
من ألوف السنوات ..	thousands of years ago ..
كنتُ أحدثُ انقلاباً	i would have led a coup
بين عينيك ..	between your eyes ..
وأنزلت عليك المعجزات ..	performed miracles on you ..
ونقلت البر ... والبحر ..	relocated the land .. and the sea
وغيرتُ وجوه الكائنات ..	changed the faces of creatures

وجعلت النيل في مصر ..	and made the nile in egypt ..
امتداداً للفرات!!.	an extension of the euphrates !!.
8	8
آهِ .. يا سيدتي	ah .. o my lady
لو جئتني قبل آلاف العصور	if only you had come to me thousands of times ago
حين كان الله مشغولاً	when god was busy
بإصدار جوازات النساء ..	issuing women's passports ..
وبتشجير البحيرات.. وتلوين الفراشات ..	planting lakes .. and colouring butterflies ..
وتكوين البحورْ ..	and creating seas ..
حيث كان الله يكتب في دفتره الوردي	when god was writing in his rosy notebook
أسماء الأزاهير.. وأسماء الطيور	the names of flowers .. and the names of birds
9	9
يا التي تخزنني في ثوبها الشامي	o she who keeps me in her šāmī dress
نقشاً عربياً ..	like an arabic inscription ..
وقوارير عطور ..	and perfume bottles ..
يا التي منها تعلّمت ثقافات الهوى ..	o she from whom i learned the cultures of affection ..
وثقافات الشعورْ..	and the cultures of emotion ..
أنا مجنونٌ.. فدوري حول شعري	i'm crazy .. so spin around my poetry
واتركيني .. في عينيك .. أدور!!..	and leave me .. in your eyes .. spinning !!.
10	10
أرجعيني مرةً أخرى	bring me back again
إلى عصر الحطبْ ..	to the firewood era ..
أرجعيني مرةً أخرى	bring me back again
إلى دوزنة الناي ..	to the flute's melodies ..
وآهات الربابة ..	the rabāba's groans ..
أرجعيني مرةً أخرى إلى مجد الكتابة ..	bring me back again to the glory of writing ..
11	11
أرجعيني مرةً أخرى	bring me back again
إلى عصر الحطب ..	to the firewood era ..
فأنا ضجِران من كلِّ الحداثاتِ ..	i'm fed up with all modernities ..
وكلِّ المحدثين ..	and all of the updates ..
ومن الجاز.. من (الديسكو) ..	from jazz .. from disco ..
من التفكير بالإقدام ..	from thinking dauntlessly ..
والإحساس بالإقدام ..	and sensing dauntlessly ..
والتقبيل بالإقدام ..	and kissing dauntlessly ..
والرقص الذي يرفض كُلَّ الراقصين ..	from the dance that rejects all dancers ..
12	12
آهِ.. لو أني تعرفت على سيدتي	ah .. if only i had known my lady
قبل آلاف السنين ..	thousands of years ago ..

ليتني كنت اكتشفتُ الشعر فيها	i wish i had discovered the poetry within
مثلما تكتشف الأسماكُ	like fish discover
شطآن الحنينْ ..	the shores of nostalgia ..
13	13
كيف ضيعتُ ألوف السنوات؟	how could i have lost thousands of years?
قبل أن اُكتب عن عينيك .. أحلى الكلماتِ؟	before writing about your eyes ... the sweetest words?
قبل أن أجمع عن ظهرِك ..	before gathering from your back ..
أزهاراً .. وأصدافاً ..	flowers .. and shells ..
وأطواقاً من اللؤلؤ .. والقطن ..	hoops of pearls .. and cotton ..
ولمن غزل البناتْ؟؟	and for whom the ġazl al-banāt??
14	14
آه .. يا أرق .. ويا أنقى ..	ah .. o finest .. o purest ..
وأعز السيداتْ ..	dearest of all ladies ..
ليتنا من رحم الشعر انفجرنا	i wish we had exploded from the womb of poetry
واخترعنا لغةً للعشق ..	and invented a language for love ..
ما مرَّت بتاريخ اللغاتْ! ..	never heard before in the history of languages! ..
15	15
أرجعيني مرةً أخرى ..	bring me back again ..
إلى عصر الحطب ..	to the firewood era ..
والى عصر المها ..	to the era of the oryx ..
وبساتين الرُطب ..	and the date orchards ..
أرجعي لي الشعر – يا سيِّدتي–	bring back the poetry to me – o my lady –
إنه آخر ما أحملُ من وشم العرب!!.	it's the last thing i carry from the arab tattoo!!.

Here, the speaker yearns for a long-gone past – in an exaggerated way: thousands of years (*alāf as-sinīn*, *ulūf as-sanawāt*) – and wishes he had met the addressee in another time. His nostalgia refers to a time (or several eras) characterised by passion (*'išq*), feminine speech (*kalām unṯawī*), flowers (*ward* 'rose', *full* and *yāsamīn* 'jasmine'), the sound of Arab instruments (*nāy* 'flute' and *rabāba* 'rababa'), the glory of writing (*maǧd al-kitāba*), the oryx (*mahā*), and date orchards (*basātīn ar-ruṭab*) – ultimately a longing for the zeniths of Arab culture, as the last two lines read:

ارجعي لي الشعر – يا سيدتي –	bring back the poetry to me – o my lady –
انه آخر ما احمل من وشم العرب!!.	it's the last thing i wear from the arab tattoo!!.

As for general statements about the sea, this longing goes way beyond the times of Arab existence, until the days of the world's creation. In stanza 8, the shaping of seas is cited as one of six tasks god was busy with:

حين كان الله مشغولاً	when god was busy
باصدار جوازات النساء ..	issuing women's passports ..
وبتشجير البحيرات .. وتلوين الفراشات ..	planting lakes .. and colouring butterflies ..
وتكوين البحور ..	and creating seas ..
حيث كان الله يكتب في دفتره الوردي	when god was writing in his rosy notebook
اسماء الازاهير .. واسماء الطيور	the names of flowers .. and the names of birds

In this poem, the speaker not only acknowledges the existence of a creator, but also explicitly mentions the sea together with lakes (*buḥayrāt*), butterflies (*farāšāt*), flowers (*azhār*), birds (*ṭuyūr*), and women's passports (*ǧawāzāt an-nisāʾ*); the latter a socio-critical tone to the poem. The tasks aren't on the same level: The creation of seas (*takwīn al-buḥūr*) is innovation out of nothing, while planting lakes (*tašǧīr al-buḥayrāt*) and colouring butterflies (*talwīn al-farāšāt*), the recording of flower and bird names (*asmāʾ al-azhār wa-asmāʾ aṭ-ṭuyūr*), and even the issuing of passports for women (*iṣdār ǧawāzāt an-nisāʾ*) refer to objects that already exist and are subject to modelling or localisation or denomination or nationalisation; the creation of seas, however, is primordial. In the seventh stanza, the speaker envisions himself in a godlike position when he refers to a time thousands of years ago, when he would have relocated the land (*barr*) and the sea (*baḥr*), changed the appearance of creatures (*ġayyartu*[184] *wuǧūh al-kāʾināt*) and even the planet by merging Nile

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[184] When giving parts of verses in romanised form in the continuous text, I transcribe the parts as they occur in the poems themselves; I indicate the *iʿrāb* – the Arabic system of nominal, adjectival, and verbal suffixes – in such cases when I deem it necessary for understanding, otherwise parts of verses are rendered without *iʿrāb*; when verbs are part of the romanised verse, they're also presented in the form (tense, person, number) in which they occur in the poem although in the continuous text I refer to the relevant first or second person of the poem by using third-person pronouns 'he' or 'she'; for example, in the case of this verse, *ġayyartu* means 'I changed'.

and Euphrates (*ǧaʿaltu n-nīl fī miṣr imtidādan li-l-furāt*). The common opposition of land and sea, as already recorded by Arab lexicographers, is evoked here.[185]

In the poem *Taʿārīf* 'Definitions' from *I Avow There Is No Woman but You* (1979), the speaker not only equates the sea with love in its indefinability, but also proclaims that it 'makes nothing but winds and boats' (*lā yaṣnaʿu illā r-riyāḥ wa-illā l-marākib*):

أنا ضد كل التعاريف في الحب ..	when it comes to love, i'm against all definitions ..
فهي جميعاً قوالب ..	they're all moulds ..
وضد جميع الوصايا القديمة،	and i'm against all the old commandments,
ضدّ جميع النصوص،	against all texts,
وضد جميع المذاهبْ ..	against all schools of law ..
فلا يصنع الحبَّ إلا التجاربْ ..	love makes nothing but experiences
ولا يصنع البحر إلا الرياح والا المراكب ..	the sea makes nothing but winds and boats ..
ولا يستطيع الحديث عن الحرب .. إلا المحاربْ	only a warrior .. can talk about war
أنا أفعل الحبّ .. لكن إذا سألوني عنهُ ..	i practice love .. but if they ask me about it ..
فإني أفضل أن لا أجاوبْ ...	i prefer not to answer ..

One of the sea's constituent elements are the waves; the poem *Iǧḍab* 'Get angry' from *Painting With Words* (1966) alludes to this defining aspect of the sea:

إغضبْ كما تشاءُ ..	get angry as you like ..
واجرحْ أحاسيسي كما تشاءُ	hurt my feelings as you like
حطّم أواني الزّهرِ والمرايا	destroy flowerpots and mirrors
هدّدْ بحبِّ امرأةٍ سوايا ..	threaten to love another woman but me ..
فكلُّ ما تفعلهُ سواءُ ..	whatever you do is the same ..
كلُّ ما تقولهُ سواءُ ..	and whatever you say is the same ..
فأنتَ كالأطفالِ يا حبيبي	you're like the children, my beloved
نحبّهمْ .. مهما لنا أساؤوا ..	we love them .. no matter what evil they do to us ..
إغضبْ!	get angry!
فأنتَ رائعٌ حقاً متى تثورُ	you're glorious when you rage
إغضب!	get angry!
فلولا الموجُ ما تكوّنت بحورُ ..	if it weren't for the waves, there were no seas ..
كنْ عاصفاً .. كُنْ مطراً ..	be stormy .. be rainy ..

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185 See chapter 10. Re-Determining the Semantics of the 'Sea' and $\sqrt{bḥr}$ in Qabbani's Poetry From a Statistical Point of View.

فإنَّ قلبي دائماً غفورُ	my heart is all-forgiving
إغضب!	get angry!
فلنْ أجيبَ بالتحدّي	i won't answer the challenge
فأنتَ طفلٌ عابثٌ ..	you're a frivolous child ..
يملؤهُ الغرورُ ..	filled with vanity ..
وكيفَ من صغارها ..	but how on their young
تنتقمُ الطيورُ؟	could birds seek revenge?
إذهبْ ..	leave ..
إذا يوماً مللتَ متّي ..	if you're bored of me one day ..
واتهِم الأقدارَ واتّهمني ..	accuse fate and accuse me ..
أما أنا فإني ..	as for me, i ..
سأكتفي بدمعي وحزني ..	will be satisfied with my tears and sorrow ..
فالصمتُ كبرياءُ	since silence is pride
والحزنُ كبرياءُ	and sorrow is pride
إذهبْ ..	leave ..
إذا أتعبكَ البقاءُ ..	if you're tired of staying ..
فالأرضُ فيها العطرُ والنساءُ ..	the earth is full of perfume and women ..
وعندما تحتاجُ كالطفلِ إلى حناني ..	and if you need my tenderness, like a child ..
فعُدْ إلى قلبي متى تشاءُ ..	return to my heart whenever you want ..
فأنتَ في حياتيَ الهواءُ ..	you're in my life the air ..
وأنتَ .. عندي الأرضُ والسماءُ ..	for me .. you're the earth and the sky ..
إغضبْ كما تشاءُ	get angry as you like
واذهبْ كما تشاءُ	and leave as you like
واذهبْ .. متى تشاءُ	and leave .. whenever you want
لا بدَّ أن تعودَ ذاتَ يومٍ	you must come back one day
وقد عرفتَ ما هوَ الوفاءُ ..	and you'll have learned what loyalty is ..

Like in the poem *Taʿārīf* 'Definitions', wherein love is equated with the sea, the (female) speaker of this poem – one of the few poems whose speaker is explicitly female – compares her (male) beloved's temper to surging waves – in fact, waves constitute the sea in the first place:

فلولا الموجُ ما تكوَّنت بحورُ ..	if it weren't for the waves, there were no seas ..

The defining trait of the sea here isn't water itself – as the constituent substance of the sea – in its equilibrium; it's the disturbance of the equilibrium of this substance resulting in a spatially propagating periodic oscillation. Fluidity and perpetual rhythmic movement are key elements of the wave's symbolism referring to the vicissitudes of life, beauty, love,

or the dissolution of human and poetic boundaries (Butzer and Jacob, 2012, 483). According to the verse above, then, it could be concluded that a serene sea isn't a sea at all, just as a beloved whose equilibrium isn't disturbed from time to time isn't a beloved at all.

The context of these lines is the admonitory monologue of a woman calling on her beloved to get as angry as he wants, for he's marvellous (*rāʾiʿ*) when he's upset (literally 'when he rages', from √ṯwr, for example *ṯawara* 'to be aroused, to revolt, rage'); he even resembles storms and rain showers – the female speaker challenges her beloved to be stormy *ʿāṣif* and rainy *mumṭir*; by drawing a comparison to the waves – the very entity that characterises the sea in the first place – , a parallel to the nature of the beloved emerges: His stormy (and rainy) nature defines him, that is when the beloved as a 'system' loses its balance, when it deviates from stillness and serenity.

Opposite the beloved stands the female lover who says that she won't respond to or challenge the raging of the beloved (*fa-lan aǧība bi-t-taḥaddī*). Her heart is always forgiving (*qalbī dāʾiman ġafūr*) and tender (*wa-ʿindamā taḥtāǧu ka-ṭ-ṭifli ilā ḥanānī / fa-ʿud ilā qalbī matā tašāʾ*). Picking up the comparison of the male beloved with the surging sea, the female lover could be likened to the serene sea then. But is she 'loving' when according to her own statement only the waves, that is the movement, make the sea, when only the raging makes the beloved glorious, while she's as calm as a serene sea? Or is she in a constant state of calm before the storm? The speaker defines her calm state as loyalty (*wafāʾ*), but the poem doesn't explain how the nature of being loving relates to the nature of being loved; the state of love is assessed with different measures for the two parties, which is why the comparison to the sea doesn't pertain to the speaker – the female lover – in the same way as it applies to the addressee – the male beloved.

In a similar sense, the speaker of the poem *Iḫtārī* 'Choose' from *Wild Poems* (1970) refers to the stormy nature of the sea:

إني خيَّرتُكِ فاختاري	i've told you to choose
ما بينَ الموتِ على صدري ..	between death on my chest ..
أو فوقَ دفاترٍ أشعاري ..	or on my notebooks of poetry ..
إختاري الحبَّ .. أو اللاحبَّ	choose love .. or no-love
فُجبنٌ ألا تختاري ..	you're a coward if you don't choose ..
لا توجدُ منطقةٌ وسطى	there's no middle way

ما بينَ الجنّةِ والنارِ ..	between heaven and hell ..
إرمي أوراقكِ كاملةً ..	put all your cards on the table ..
وسأرضى عن أيِّ قرارٍ ..	i'll be satisfied with any decision ..
قولي. إنفعلي. إنفجري	speak. get upset. explode
لا تقفي مثلَ المسمارِ ..	don't stand there like a nail ..
لا يمكنُ أن أبقى أبداً	i can't stay forever
كالقشّةِ تحتَ الأمطارِ	like straw in the rain
إختاري قدراً بين اثنينِ	choose one of two fates
وما أعنفَها أقداري ..	my fates are most violent ..
مُرهقةٌ أنتِ .. وخائفةٌ	you're exhausted .. and scared
وطويلٌ جداً .. مشواري	and very long .. is my journey
غوصي في البحرِ .. أو ابتعدي	sink in the sea .. or leave
لا بحرٌ من غيرِ دَوّارٍ ..	there's no sea without a maelstrom ..
الحبُّ مواجهةٌ كبرى	love is a great confrontation
إبحارٌ ضدَّ التيارِ	a sailing against the current
صلبٌ .. وعذابٌ .. ودموعٌ	crucifixion, torment, and tears
ورحيلٌ بينَ الأقمارِ ..	and a departure between the moons ..
يقتلني جبنُكِ يا امرأةً	your cowardice kills me, o woman
تتسلّى من خلفِ ستارٍ ..	entertaining from behind the curtain ..
إني لا أؤمنُ في حبٍّ ..	i don't believe in love ..
لا يحملُ نزقَ الثوارِ ..	that doesn't bear the rashness of revolutionaries ..
لا يكسرُ كلَّ الأسوارِ	that doesn't break down all the walls
لا يضربُ مثلَ الإعصارِ ..	that doesn't strike like a storm ..
آوِ .. لو حبُّكِ يبلعُني	ah .. if only your love swallowed me
يقلعُني .. مثلَ الإعصارِ ..	uprooted me .. like a storm ..
إنّي خيّرتك .. فاختاري	i've told you to choose
ما بينَ الموتِ على صدري	between death on my chest ..
أو فوقَ دفاترِ أشعاري	or on my notebooks of poetry ..
لا توجدُ منطقةٌ وسطى	there's no middle way
ما بينَ الجنّةِ والنارِ ..	between heaven and hell ..

The poem is a fierce call from the (male) speaker to the (female) addressee, to 'choose' (*iḫtāra*) and not remain in indecisiveness regarding love (*ḥubb*) or no-love (*lā-ḥubb*). Here, in the second stanza, the speaker demands from the woman to 'sink in the sea' (*ġūṣī fī l-baḥr*) – apparently the sea of love as the verses continue with statements about the

'violence' of love; he states that there's no sea without a maelstrom (*lā baḥr min ġayr dawwār*[186]). Again, it's the restlessness of the sea that constitutes the imagery.

In the poem *Samak* 'Fish' from *No Victor but Love* (1989), the speaker expresses his desire to remember the addressee as ever-transforming as the sea, thus invoking its mutability or even the cycle of water as it evaporates from the sea, "which creates clouds, which pour as rain, which collects in rivers, which flow into the sea" (Ferber, 2007, 181):

لا أريدُ ..	i don't want to ..
أن أحتفظ بك في ذاكرتي	keep you in my memory
كسمكة مجلدة ..	as a frozen fish ..
أريدكِ أن تكوني	i want you to be
مشتعلة بالأسئلة ..	ablaze with questions ..
ودائمة التحولات , كالبحْر ..	ever-transforming, like the sea ..

The fish, here, complements the reference to the marine. Furthermore, the last verse in connection to the antepenult verse 'I want you to be (...) like the sea' equates the woman with the sea – a form of imagery which is explored in subchapter 14.1 You're the Seas and the Journey – Equating the Beloved with the Sea of the following chapter.

The poem *Hal taǧīʾīna maʿī ilā l-baḥr?* 'Will You Come With Me to the Sea?' from *Thus I Write the History of Women* (1981), too, refers to the transformative character of the sea. Some of the poem's passages refer to the historical context of the Lebanese Civil War since 1975. The sea materialises as a place of longing:

1	1
هل تجيئينَ معي إلى البحر ؟	will you come with me to the sea?
هل تهربين معي من الزمن اليابسِ	will you flee with me from the dry time
إلى زمن الماءْ	to the time of water
فنحنُ منذُ ثلاثِ سنينْ	for three years we
لم ندخلْ في احتمالات اللون الأزرقْ	didn't enter the prospects of the blue colour
لم نمسكْ بأيدينا ..	we didn't hold in our hands ..
أفقاً ..	a horizon ..
أو حلماً .. أو قصيدهْ ..	or a dream .. or a poem ..

---

[186] Or *duwār* 'seasickness'.

لقد جعلتنا الحربُ الأهلية ُ حيوانين ِ بَرِّيينْ

civil war has made us two wild animals

يتكلّمان ِ دونَ شهيهْ ..

speaking without appetite ..

ويتناسلان ِ دونَ شهيهْ

reproducing without appetite

ويلتصقان ِ بعضها بصمغ العادات المكتسبهْ

sticking together with the glue of acquired habits

قهوتي التركية ُ عادةٌ مكتسبهْ ..

my turkish coffee is an acquired habit ..

وحمامكِ الصباحي عادةٌ مكتسبهْ ..

your morning bath is an acquired habit ..

ولونُ مناشفكِ عادةٌ مكتسبهْ ....

the colour of your towels is an acquired habit ....

فلماذا لا تلبسينَ قبعة الشمس ؟

so why don't you wear a sun hat?

وتأتينَ معي ..

and come with me ..

إنني ضجِرتُ من هذه العلاقة الأكاديميهْ

i'm fed up with this academic relationship

التي أعطتكِ شكلَ النساء المتزوجاتِ

that gave you the shape of married women

دونَ حبّ

without love

وأعطتني ..

and gave me ..

شكلَ القصيدة العموديهْ ...

the shape of the column poem ...

2

2

كل الأشياء بين يدينا ..

all things in our hands ..

هشةٌ .. وقابلةٌ للكسرْ ..

are fragile .. breakable ..

كل أيام الأحدْ ..

all sundays ..

تتشابهُ كَمنشورٍ سياسيّ

are similar to a political publication

كل أنواع الكحولْ ..

all types of alcohol

لها مذاقٌ واحدٌ .. ومفعولٌ واحدْ

have one taste .. and one effect

كل الطرقاتِ إلى نهديكِ

all the ways to your two breasts

تؤدي إلى الانتحار ..

lead to suicide ..

فلماذا .. لا نخرج إلى البحرْ ؟

so why not go out to the sea?

إنّ البحرَ لا يُكرر نفسهْ ..

the sea doesn't repeat itself ..

ولا يعيد كتابة َ قصائدهِ القديمهْ ..

it doesn't rewrite its old poems

البحرُ .. هو التغيرُ والولادةْ ..

the sea .. is change and birth

وأنا أريدكِ أن تتغيري .. وأن تغيريني ..

i want you to change .. and to change me ..

أريدُ أن ألدك ..

i want to give birth to you ..

وأن تلديني ..

and you to give birth to me ..

أريدُ أن تنقشي بالخط الكوفي على جلدك

i want you to inscribe in kufic script on your skin

كما تنقش المرأة العاشقة ُ ..

like the loving woman inscribes ..

إسمَ رجلها على صدرها ..

the name of her man onto her chest ..

قبلَ أن يذهبَ إلى الحربْ ..

before he goes to war ..

أريدُ أن أمشي معكِ في شارع الشعرْ ..

i want to walk with you on the street of poetry ..

وأنام معكِ تحت شجِر الشعرْ ..

sleep with you under the trees of poetry ..

وأضعَ في يديكِ الصغيرتين ِ أساورَ الشعرْ ..

put in your little hands the bracelets of poetry ..

أريدُ أن أطلقَ سراحكِ من هذه الزنزانة العربيهْ

i want to release you from this arab dungeon

التي أعطتكِ شكل النساء المتزوجات

that gave you the shape of married women

دون حب ..	without love ..
وأعطتني شكلَ القصيدة العموديهْ ...	that gave me the shape of the vertical poem ...
3	3
لقد انفجرثْ بيروتُ بين أصابعي ..	beirut exploded between my fingers ..
كدواةٍ بنفسجيهْ ..	like a violet inkwell ..
ودخلثْ شظاياها في صوتي وفي أوراقي ..	her fragments entered my voice and my papers ..
فساعديني على ترميم وجهي ..	so help me repair my face ..
وترميم لغتي	and restore my language
فاللغة قطارٌ ليليّ بطيء	language is a slow night train
ينتحر فيه المسافرونَ من شدة الضجرْ	in it, passengers commit suicide from boredom
فتعالي نطلقِ النارَ على الأحرف الأبجديهْ ..	let's shoot the letters of the alphabet ..
ألا يمكنني أن أحبكِ خارجَ المخطوطات العربية ؟	can't i love you outside the arabic manuscripts?
وخارجَ الفرمانات العربيهْ ..	outside the arabic edicts
وخارجَ أنظمة المرور العربيهْ ..	outside the arabic traffic regulations ..
وخارجَ الأوزان العربيهْ ..	outside the arabic metres ..
فعولنْ مفاعيلنْ فعولنْ مفاعيلنْ ..	fa'ūlun mafā'īlun fa'ūlun mafā'īlun ..
ألا يمكنني أن أجلس معكِ في الكافيتيريا ؟	can't i sit with you in the cafeteria?
دون أن يجلس معنا أمرؤ القيس ؟	without imru' l-qays sitting with us?
فعولنْ مفاعيلنْ فعولنْ مفاعيلنْ ..	fa'ūlun mafā'īlun fa'ūlun mafā'īlun ..
ألا يمكنني أن أدعوكِ للرقص ؟	can't i invite you to dance?
دون أن يرقص معنا البحتريْ ..	without al-buḥturī dancing with us ..
فعولنْ مفاعيلنْ فعولنْ مفاعيلنْ ..	fa'ūlun mafā'īlun fa'ūlun mafā'īlun ..
ثمّ .. ألا يمكنني أن أوصلكِ إلى منزلك	then ... can't i bring you home
في آخر الليل ...	at the end of the night ...
إلا بحراسة رجلِ المخابرات	except under the guarding of the intelligence man
عنترة العبسي ..	'antara al-'absī ..
آوِ .. كمْ هو متعبٌ أن أتغزل بعينيكِ ..	ah .. how tiring it is to flirt with your two eyes ..
وأنا تحت الحراسهْ ..	while i'm under the guard ..
وأتجولَ في ليل شعرك ..	wandering around in the night of your hair ...
وأنا تحت الحراسهْ	while i'm under the guard ...
آوِ .. كمْ هو متعبٌ ..	ah .. how tiring it is ..
أن أحبكِ بين فتحتينِ ..	to love you between two fatḥas ..
أو همزتينِ ..	or two hamzas
أو نقطتينِ ..	or two points
فلماذا لا نرمي بأنفسنا	so why don't we throw ourselves
من قطار اللعنهْ .؟	from the train of curse?
ونتكلم لغة البحرْ ؟	and speak the language of the sea?

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4

هل تجيئين معي إلى البحْرْ ؟

لنحتمي تحت عباءته الزرقاء ..

هل أبوحُ لكِ بسرٍّ صغيرْ ؟

إنني أصيرُ قبيحاً عندما لا أكتبْ ..

وأصيرُ قبيحاً عندما لا أعشقْ ..

فساعديني على استعادة المجديْنْ ..

مجدِ الكتابةِ .. ومجدِ العشقْ ..

5

هل تدخلينَ معي

في احتمالات اللون الأزرقْ ..

واحتمالات الغرق والدُوارْ ..

واحتمالات الوجه الآخر للحبْ ..

لقد دمرتني العلاقةُ ذات البعد الواحدْ

والحوارُ ذو الصوت الواحدْ ..

والجنسُ ذو الايقاع الواحدْ ..

لقد تفككَ الزمنُ بين أصابعنا

وتفككتْ عناصرُ عينيكِ ..

إلى ليلٍ .. ورملٍ .. وماءْ ..

فساعديني على لملمتكِ ..

ولملمة شعركِ الذي ذهبَ

ولم يترك لي عنوانهْ ..

ساعديني على تشكيل اسمكْ ..

فأنا أركضُ .. وهو يركضُ أمامي

كدجاجةٍ مذبوحهْ ..

ساعديني في العثور على فمي ..

فقد أخذتِ الحربُ دفاتري وخربشاتي الطفوليهْ

أخذتِ الكلماتِ التي كان يمكن أن تجعلكِ

أجملَ النساءْ

والكلماتِ التي كان يمكن أن تجعلني

أعظمَ الشعراءْ ..

فلماذا لا تخلعين جلدكِ ..

وتلبسينَ جلدَ البحرْ ؟

لماذا لا تخلعينَ طقسكِ المعتدلْ ؟.

وتلبسينَ جنوني ..

لماذا لا تخلعينَ ثوبَ الغبار ..

وتلبسينَ أمطاري ؟..

لقد تكدسَ على شفاهنا شوكٌ كثيرٌ ..

وضجرٌ كثيرْ ..

</td>
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4

will you come with me to the sea?

to take cover under its blue cloak ..

shall i tell you a little secret?

i become ugly when i don't write ..

i become ugly when i don't love ..

help me recover the two glories ..

the glory of writing .. and the glory of love ..

5

will you enter with me

the prospects of the blue colour ..

the prospects of drowning and seasickness ..

the prospects of the other face of love ..

the one-dimensional relationship has ruined me

the one-voice dialogue ..

the one-rhythm sex ..

time has broken apart between our fingers

and the elements of your two eyes shattered ..

into night .. and sand .. and water ..

so help me to gather you

to gather your hair that has gone

and didn't leave its address to me ..

help me to form your name ..

i run .. and it runs in front of me

like a slaughtered chicken ..

help me find my mouth ..

the war took my notebooks and childish scribbles

it took the words that could have made you

the most beautiful of women

and the words that could have made me

the greatest of poets ..

so why don't you take off your skin ..

and wear the sea's skin?

why not take off your mild climate?

and wear my madness ..

why don't you take off the garment of dust ...

and wear my rain showers? ..

many thorns piled up on our lips ..

and a lot of boredom ..

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فلماذا لا نثورُ	so why don't we revolt
على هذه العلاقة الأكاديميةْ ..	against this academic relationship ..
التي أعطتكِ شكلَ النساءِ المتزوجاتْ ..	that gave you the shape of married women ..
وأعطتني شكلَ القصيدة العمودية !!..	and gave me the shape of the vertical poem !! ..

As mentioned in subchapter 11.1 The Sea as a Symbol in Literature and Thought, sea imagery often evokes cyclical ideas of life and death as well as of eternal recurrence. In this sense, the poem's second stanza is emblematic when it equates the sea with birth (*al-baḥr huwa l-wilāda*).

By associating the sea with change (*taġayyur*), however, reference isn't just made to the sea, but to the idea of a sea in motion – a sea that is defined by its waves, that is the disturbance of its equilibrium. The mention of the sea here derives its connotation from the imagery of the wave as a symbol for eternal change and motion (Butzer and Jacob, 2012, 483). The surging must be thought together with the sea, otherwise the identification of the sea with change wouldn't be conclusive.

Fī l-ḥubb al-baḥrī 'On Marine Love' from *May You Be My Beloved Every Year* (1978) – a poem that abounds in sea imagery, especially in association with the self-portrayal of the speaker – features the same image of the sea as symbolising transformation:

1	1
مواقفي منك ،	my positions towards you,
كموقف البحر ..	are like the position of the sea ..
وذاكرتي مائية كذاكرته ..	my watery memory is like its memory ..
لا هو يعرف أسماء مرافئه ..	it doesn't know the names of its ports ..
ولا أنا أتذكر أسماء زائراتي	and i don't remember the names of my visitors
كل سمكة تدخل إلى مياهي الإقليمية , تذوب ..	every fish entering my territorial waters, melts ..
كل امرأة تستحم بدمي , تذوب ..	every woman bathing in my blood, melts ..
كل نهد يسقط كالليرة الذهبية ..	every bosom falling like the golden lira ..
على رمال جسدي .. يذوب ..	on the sands of my body .. melts ..
فلتكن لك حكمة السفن الفينيقية ..	the wisdom of phoenician ships shall be yours ..
وواقعية المرافئ التي لا تتزوج أحدا ..	and the reality of ports that don't marry anyone ..
2	2
كلما شم البحر	whenever the sea smells
رائحة جسمك الحليبي	the scent of your milky body
صهل كحصان أزرق	it whines like a blue horse
وشاركته الصهيل	i shared the neighing

هكذا خلقني الله ..	this is how god created me ..
رجلاً على صورة بحر	a man in the image of a sea
بحراً على صورة رجل	a sea in the image of a man
فلا تناقضيني	don't contradict me
بمنطق زارعي العنب والحنطة ..	with the logic of the two grape and wheat sowers ..
ودكاترة الطب النفسي ..	and psychiatrists ..
بل ناقشيني بمنطق البحر	rather discuss me with the logic of the sea
حيث الأزرق يلغي الأزرق	where blue annihilates blue
والأشرعة تلغي الأفق ..	the sails annihilate the horizon ..
والقبلة تلغي الشفه ..	the kiss annihilates the lip ..
والقصيدة تلغي ورقة الكتابة ..	the poem annihilates writing paper ..
3	3
إحساسي بك متناقض ،	my feelings for you are contradictory,
كإحساس البحر	like the feelings of the sea
ففي النهار ،	by day,
أغمرك بمياه حناني	i immerse you in the waters of my tenderness
وأغطيك بالغيم الأبيض , وأجنحة الحمائم	i cover you with white clouds, and wings of doves
وفي الليل ...	and by night ...
أجتاحك كقبيلة من البرابرة ...	i invade you like a tribe of barbarians ...
لا أستطيع , أيتها المرأة , أن أكون بحراً محايداً ..	i can't, o woman, be a neutral sea ..
ولا تستطيعين أن تكوني سفينة من ورق ..	and you can't be a ship of paper ..
لا أنت انديرا غاندي	you're not indira gandhi
ولا أنا مقتنع	and i'm not convinced
بجدوى الحياد الإيجابي	of the utility of positive neutrality
ففي الحب .. لا توجد مصالحات نهائية ..	in love, there are no final reconciliations ..
بين الطوفان , وبين المدن المفتوحة ..	between the flood, and between the open cities
بين الصواعق , ورؤوس الشجر	between lightning strikes, and tree heads
بين الطعنة , وبين الجرح	between the stab, and between the wound
بين أصابعي , وبين شَعرِكِ	between my fingers, and between your hair
بين قصائد الحب ..	between the poems of love ..
وسيوف قريش	and the swords of the qurayš
بين ليبرالية نهديك ..	between the liberality of your two breasts ..
وتحالف أحزاب اليمين !!..	and the alliance of the right-wing parties !! ..
4	4
أيتها الخارجة من خرائط العطش والغبار ..	o you coming out of the maps of thirst and dust ..
تخلصي من عاداتك البريه ..	get rid of your landly habits ..
فالعواطف البرية تعبّر عن نفسها ..	wild emotions express themselves ..
بإيقاع واحد .. ووتيرة واحدة ..	with one rhythm and one tempo ..
أما الحب في البحر ..	as for love at the sea ..

مختلف .. مختلف .. مختلف ..	it's different .. different .. different ..
فهو غير خاضع لجاذبية الأرض ..	it's not subject to the earth's gravity ..
وغير ملتزم بالفصول الزراعية ..	it's not subject to agricultural seasons ..
وغير ملتزم بقواعد الحب العربي	it's not subject to the rules of arab love
حيث أجساد الرجال تنفجر من التخمة ..	where men's bodies explode from overeating ..
ونهود النساء تتثاءب من البطالة ..	and female breasts yawn from unemployment ..
5	5
ادخلي بحري كسيف من النحاس المصقول	enter my sea like a polished copper sword
ولا تقرأي نشرات الطقس	don't read the weather forecast
ونبوءات مصلحة الأرصاد الجوية	and prophecies of the meteorological department
فهي لا تعرف شيئاً	it doesn't know anything
عن مزاج البحر	about the mood of the sea
ولا تعرف شيئاً	it doesn't know anything
عن مزاج سمك القرش	about the mood of the shark
ولا تعرف شيئاً	and it doesn't know anything
عن مزاجي ..	about my mood ..
لا أريد أن أشتغل حارساً لجواهر التاج	i don't want to work guarding the crown jewels
إن نهديك لا يدخلان	your two breasts don't fall
في حدود مسؤولياتي	under my responsibilities
فأنا لا أستطيع أن أضمن مستقبلها ..	i can't guarantee their future ..
كما لا يستطيع البرق أن يضمن مستقبل غابة ..	just as lightning can't guarantee a forest's future ..
6	6
لماذا تبحثين عن الثبات ؟	why are you looking for stability?
حين يكون بوسعنا أن نحتفظ بعلاقاتنا البحرية	when we can keep our marine relations
تلك التي تتراوح بين المد ..	those that alternate between the tide ..
والجزر	and the islands
بين التراجع والاقتحام	between retreat and intrusion
بين الحنان الشامل , والدمار الشامل ...	between total tenderness, and total destruction ...
لماذا تبحثين عن الثبات ؟	why are you looking for stability?
فالسمكة أرق من الشجرة ..	the fish is superior to the tree ..
والسنجاب .. أهم من الغصن ..	the squirrel .. is more important than the branch ..
والسحابة .. أهم من نيويورك ..	the cloud ... is more important than new york ..
7	7
أريدك أن تتكلمي لغة البحر ..	i want you to speak the sea's language ..
أريدك أن تلعبي معه ..	i want you to play with it ..
وتتقلبي على الرمل معه ..	to roll on the sand with it ..
وتمارسي الحب معه ..	to make love with it ..
فالبحر هو سيد التعدد ..	the sea's the master of diversity ..
والإخصاب ..	fertility ..

194

والتحولات ..	and transformations ..
وأنوثتك هي امتداد طبيعي له ..	and your femininity is its natural extension ..
نامي مع البحر .. يا سيدتي ..	sleep with the sea .. o my lady ..
فليس من مصلحتك أن تكوني من فصيلة الشجر ..	it's not in your interest to be a tree species ..
ولا من مصلحتي أن أحولك	and it's not in my interest to change you
إلى جريدة مقروءة	into a read newspaper
أو إلى ربطة عنق معلقة في خزانتي	or to a tie hanging in my closet
منذ أن كنت طالباً في الجامعة ..	since i was a student at the university ..
ليس من مصلحتك أن تتزوجيني ..	it's not in your interest to marry me ..
ولا من مصلحتي أن أكُون حاجباً	and it's not in my interest to be a gatekeeper
على باب المحكمة الشرعية	at the door of the religious court
أتقاضى الرشوات من الداخلين	getting bribes from the ones entering
وأتقاضى اللعنات من الخارجين ..	getting curses from the ones exiting ..
8	8
أنا بحرك يا سيدتي ..	i'm your sea o my lady ..
فلا تسأليني عن تفاصيل الرحلة ..	don't ask me about the travel details ..
ووقت الإقلاع والوصول ..	and the time of departure and arrival ..
كل ما مطلوب منك ..	all that is required of you ..
أن تنسي غرائزك البرية ..	is to forget your landly instincts ..
وتطيعي قوانين البحر ..	and obey the laws of the sea ..
وتخترقيني .. كسمكة مجنونة ..	and travel through me .. like a crazy fish ..
تشطر السفينة إلى نصفين ..	dividing the ship into two halves ..
والأفق إلى نصفين ..	the horizon into two halves ..
وحياتي إلى نصفين ..	and my life into two halves ..

According to the title, the poem describes a kind of love that is characterised as 'marine' (*baḥrī*). Consequently, the speaker pictures himself as sea-like[187] and wants his beloved woman to adopt to his sea-likeness and to the marine of their love relationship; he wants her to be like a fish (*samaka*). The poem intensely and repeatedly personifies the sea by attributing several features to it that usually belong to the realm of humans:

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[187] See samples 2#18–23 (478–479). The poem comprises more marine and maritime imagery than recorded in this list which focusses only on verses using words derived from $\sqrt{bḥr}$. The density of marine metaphors related to the speaker of this poem may be explored outside the limits of this thesis.

1. stanza: memory (*ḏākira*), knowledge (*ʿarafa* 'to know');
2. stanza: olfactory sense (*šamma* 'to smell'), logic (*manṭiq*);
3. stanza: feeling (*iḥsās*);
4. stanza: –
5. stanza: mood (*mizāǧ*);
6. stanza: –
7. stanza: language (*luġa*);
8. stanza: laws (*qawānīn*).

The sea here is humanly configured to an extent that makes it debatable how 'marine' the love announced in the title is and in how far it differs from common human love.[188]

Apart from transformations (*taḥawwulāt*), the other two features that the sea masters – *taʿaddud* 'diversity' and *iḫṣāb* 'fertility' – refer to the source domain of the wave as described before. As for fertility: The sea may not immediately be identified as a source of life; seawater as such isn't drinkable and, thus, doesn't sustain life – it's the counterpart of fresh water.[189] As Dalton (1995, 36) highlights, seawater is "emblematic of forces of birth, destruction and renewal," it's a "*locus* of suffering and regeneration." In *Theogony* 131, the sea as personified in the pre-Olympian sea-god Pontus, is one of the primaeval elements that help to shape the world. In the *Iliad* the Titan Oceanus – as the personification of the all-encircling waters – and his wife Tethys are remarkably fertile, bearing thousands of children: lakes (Oceanids), springs (Naiads), and rivers (Il. 14,200–201, 244–46, 301–2). Homer, however, also calls the sea ἀτρύγετος 'fruitless'[190], which, of course, is to be read in the sense of a binary opposition of seawater and sweet water – with the latter irrigating fields and, thus, providing fertility. In view of this juxtaposition then, fertility, as the verse in the poem *Fī l-ḥubb al-baḥrī* 'On Marine Love' suggests, is a curious characterisation of the sea. It may be understood either by viewing the sea from the perspective of coastal dwellers, for whom fish is food and who may trade with pearls and seashells, so the sea may

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[188] Since an exploration of sea words as a source for the characterisation of love in itself would go beyond the scope of this thesis, I refer to list 1 in Appendix II (469) for sample verses.

[189] 'Living water' in Genesis 26:19.

[190] For a discussion of the epithet in the Iliad and Odyssey, see Rutherfurd-Dyer (1983, 125–28).

very well provide life for them,[191] or by corresponding to the symbolism of water as life-giving and life-sustaining. As stated in the subchapter on the term *baḥr* 'sea' in Arabic (10.1 Terms from $\sqrt{\text{bḥr}}$), both in classical and contemporary Arabic the term refers to a large amount of water – whether sweet or salt. Thus, its characterisation as the 'master of fertility' (*sayyid al-iḫṣāb*) may include a certain symbolism of water as life-giving and life-sustaining (Butzer and Jacob, 2012, 475–476).

Let's Take Cover under the Sea's Blue Cloak – Blue as the Sea's Typical Colour

In Qabbani's poetry, the sea is more often mentioned without a specific colour, but *when* a colour is named, it's blue – at least ten times in the corpus, the colour 'blue' (*azraq/zarqāʾ*) is associated with the sea. In all cases in Qabbani's poetry where *azraq* acts as an attribute of the sea it indicates a colour that is sensed when observing light with a dominant wavelength between 450 and 495 nm (thus between violet and green on the spectrum of visible light); however, in Arabic in general, the term *azraq* conveys a value of chromaticity, luminosity, saturation, or contrast (Fischer 1965, Müller 2013) that is more ambiguous than an idea of a 'blue sea' may initially suggest.

To begin, colour as the physical manifestation of light is perceived in three dimensions: first, its chromaticity caused by the wavelength of light, second the purity of its hue, and third the intensity of light reflection causing either brightness or darkness. This corresponds to Munsell's (1912, 236–244) colour system specifying three properties of colour – hue, value (lightness), and chroma (colour purity) – or to the psychophysical parameters hue, saturation and brightness as used in arts.[192] Morabia (1983) refers to these three parameters as tonality ("colour" in the strict sense), luminosity (the "quality, the

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[191] Hill (2005, 165) points out that "the most fertile areas of the sea are near the coasts, above shallow bottoms (banks), and in zones of water mixing (merging different bodies of water, upwelling, etc.)."
[192] See for example Gilbert and Haeberli (2011).

extent to which the object reflects or transmits light") and saturation ("vivacity", "intensity" of the colour). White and black have neither chromaticity nor saturation; they represent the two poles of brightness between complete reflection and diffusion (white) and complete absorption and non-transmittance (black).

Language systems may use primary and secondary terms to cover the different parameters of colour perception; for example, *aḫḍar* may be used as a primary word to refer to light or dark, pure or washed-out hues of green while *aḥwā* may be secondary to *aḫḍar* and designate darker shades of this colour; *azraq* may primarily mean the colour 'blue' in various manifestations, but may also be secondary to *abyaḍ* 'white' as an achromatic colour term, thus characterising the lightness or chroma purity of an object; terms like *muẓlim* may describe the darkness value of any colour (Müller 2013, 117–145).

According to *Muʿǧam*, *azraq* is an adjective of likening that refers to the presence of *ziraq*, which, in turn, corresponds to the colour of the clear sky (*samāʾ ṣāfiya*). In modern standard Arabic, this term usually denotes a colour that is perceived when observing light with a dominant wavelength between 450 and 495 nm, thus between violet and green on the spectrum of visible light. That being said, this term didn't allude to the blue of the sky from the oldest stages of Arabic: In pre-Islamic poetry, it designated a quality of gleaming or glittering bordering iridescence as is the case with stars, spearheads, and eyes (Fischer, 1965, 48–49, 54, 252); thus, it conveyed a sense of brightness combined with an aspect of dynamic,[193] analogous to *abyaḍ* 'white, bright'.[194] In the Arabic lexicographical tradition, *azraq* is usually attributed to the eye (*ʿayn*) – as early as in the *Muḥīṭ fī l-luǧa* by aṣ-Ṣāḥib ibn ʿAbbād (d. ca. 995). Az-Zabīdī's (d. 1790) *Tāǧ al-ʿarūs* refers to *zaraq* as a 'known' (*maʿrūf*) colour and explains *zurqa* as 'green colour (*ḫuḍra*) in the blackness of the eye (*fī sawād al-ʿayn*)' – this explanation is already given in Ibn Manẓūr's (d. 1311) *Lisān al-ʿarab*. Ar-Rāġib al-Isfahānī's (d. ca. 1109) *al-Mufradāt fī ġarīb al-qurʾān*, however, characterises *zurqa* as 'some shades between whiteness and blackness' (*baʿḍ al-alwān bayna l-bayāḍ wa-*

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[193] Compare Biggam and others (2011, 85–86).

[194] Fischer (1965, 238) notices an equivalent development in the Greek word γλαυκός *glaukós*, which means 'brilliant, iridescent' with Homer and later is used to designate blue tints.

s-sawād). As for metaphorical nuances of *azraq* 'blue', Morabia (1983) claims that the Arabs considered this colour to be "magical, inauspicious and disturbing"; it's also the colour of "haggard, livid, frightened people".

To conclude, *azraq* can cover at least three areas of meaning:

1. lucidity (like that of the sky) and brightness in contrast to darkness, for example of the eye;
2. chromaticity in contrast to achromaticity, for example of the eye;
3. iridescence.

In the following translations, 'blue' remains the first choice for *azraq*, although the analysis may explore further spheres of meaning that go beyond the metaphoric that *azraq* bears as colour of the sky. In Qabbani's poetry, it seems to be primarily a colour of the sea (and of the eyes), yet no lexicographic source relates *azraq* explicitly to the sea – only to clear water (*mā' ṣāfin*) according to the *Miṣbāḥ al-munīr fī ġarīb aš-šarḥ al-kabīr* by al-Fayyūmī (d. 1368); *zariqa l-mā'* 'The water was, or became, clear' is cited in Lane's (d. 1876) *Arabic-English Lexicon*.

The poem *Dars fī r-rasm* 'A Lesson in Drawing' from *Angering Poems* (1986) makes an emphatic statement in this respect, when the son asks his father to draw different objects for him: a bird, a sea, a spike of wheat, and a homeland. In the eyes of the son, the father fails at all these tasks – painting a prison, a black circle, a gun – and finally collapses crying:

1	1
يَضَعُ إبني ألوانه أَمامي	my son puts his colours in front of me
ويطلُبُ مني أن أرسمَ لهُ عُصْفوراً ..	and asks me to draw a sparrow for him ..
أغطُّ الفرشاةَ باللون الرماديُّ	i dip the brush in grey
وأرسُمُ له مربّعاً عليه قِفْلٌ .. وقُضْبَانْ	i paint a square with a lock on it .. and with bars
يقولُ لي إبني، والدَهْشَةُ تملأ عينيْه:	my son tells me while amazement fills his eyes:
".. ولكنَّ هذا سِجْنٌ ..	".. but this is a prison ..
ألا تعرفُ ، يا أبي ، كيف ترسُمُ عُصْفوراً؟؟"	don't you know how to draw a bird, dad??"
أقول له: يا وَلَدي.. لا تُؤاخذني	i tell him: my son .. don't blame me
فقد نسيتُ شكلَ العصافيرْ ..	for i forgot the shape of birds ..
2	2
يَضَعُ إبني عُلْبَةَ أقلامِهِ أمامي	my son puts his box of pens in front of me
ويطلُبُ منّي أن أرسمَ له بَحْراً ..	and asks me to draw a sea for him ..
آخُذُ قَلَمَ الرصاص،	i take a pencil
وأرسُمُ له دائرةً سَوْدَاءْ ..	and draw a black circle for him

<div dir="rtl">

يقولُ لي إبني:

"ولكنَّ هذه دائرةٌ سوداءٌ، يا أبي ..

ألا تعرفُ أن ترسمَ بَحراً؟

ثم ألا تعرفُ أن لونَ البحر أزْرَقْ؟ .."

أقولُ له: يا وَلَدي ..

كنتُ في زماني شاطراً في رَسْم البِحار

أما اليومَ.. فقد أخذُوا مني الصنَّارةَ

وقاربَ الصيد ..

وَمَنَعُوني من الحوار

مع اللون الأزرقْ ..

واصطيادِ سَمَكِ الحرّية ..

3

يَضَعُ إبني كرّاسَةَ الرَسْم أمامي ..

ويطلبُ منّي أن أرسُمَ له سُنْبُلَةَ قمحْ

أُمْسِكُ القلمَ ..

وأرسُمُ له مسدَّساً ..

يسخرُ إبني من جهلي في فنّ الرسمْ

ويقولُ مستغرباً:

"ألا تعرف يا أبي الفرقَ بين السُنْبُلَةِ ..

والمُسدَّسْ؟"

أقولُ يا وَلَدي ..

كنتُ أعرف في الماضي شكلَ السنبلةْ

وشكلَ الرغيفْ

وشكلَ الوردةْ ..

أما في هذا الزمن المعدنيّ

الذي انضمَّت فيه أشجارُ الغابة

إلى رجال الميليشيَاثْ

وأصبحت فيه الوردةُ تلبس الملابسَ المُرقَّطَهْ ..

في زمن السنابلِ المسلَّحهْ

والعصافيرِ المسلَّحهْ

والديانة المسلَّحهْ ..

فلا رغيفَ أشتريه ..

إلا وأجدُ في داخله مسدَّساً

ولا وردةً أقطفُها من الحقل

إلا وترفع سلاحَها في وجهي

ولا كتابَ أشتريه من المكتبة

إلا وينفجر بين أصابعي ..

</div>

my son tells me:

"but this is a black circle, dad ..

don't you know how to draw a sea?

then don't you know the sea's colour is blue? .."

i tell him: my son ..

in my time, i was very skilled in drawing seas

but today .. they've taken my rod

and fishing boat ..

they've prevented me from talking

with the colour blue ..

and catch the fish of freedom ..

3

my son places his sketchbook in front of me ..

and asks me to draw a spike of wheat for him

i hold the pen ..

and draw a gun for him ..

my son mocks my ignorance of the art of drawing

and says surprisingly:

"don't you know the difference between the spike ..

and the gun, dad?"

i say, my son ..

in the past i knew the shape of the spike

and the shape of bread

and the shape of the rose

but in these metallic times

in which forest trees

joined the military

and the rose is dressed in dotted clothes ..

in the time of the armed spike of wheat

armed birds

and armed religion ..

there's no loaf to buy ..

without a gun inside

there's no flower to pick

that doesn't turns its arms on me

there's no book to buy

that doesn't explode between my fingers ..

	4
4	
يَجلسُ إبني على طرف سريري	my son sits on the edge of my bed
ويطلُبُ مني أن أَسمعَهُ قصيدَه	and asks me to recite a poem for him
تَسقُطُ مني دمعةٌ على الوسادَه	a tear falls onto the pillow
فيلتقطها مذهولاً .. ويقول:	he picks it up, stunned .. and says:
" ولكنَّ هذه دمعةٌ ، يا أبي ، وليست قصيدَه"	"but this is a tear, dad, not a poem"
أقولُ له:	i tell him:
عندما تكبُرُ يا وَلَدي ..	when you grow up, my son ..
وتقرأُ ديوانَ الشعر العربيُّ	and read arabic poetry
سوفَ تعرفُ أن الكلمة والدمعةَ	you will know that the word and the tear
شقيقتانْ	are sisters
وأن القصيدةَ العربيّهْ ..	that the arabic poem ..
ليستْ سوى دمعةٍ	is nothing but a tear
تخرجُ من بين الأصابعْ ..	emerging from between the fingers ..
5	5
يضعُ إبني أقلامَهُ وعلبةَ ألوانه أمامي	my son puts his pens and colour box before me
ويطلب منّي أن أرسمَ له وَطَناً ..	and asks me to draw a homeland for him ..
تهتزُّ الفُرشَاةُ في يدي ..	the brush vibrates in my hands ..
وأسْقُطُ باكياً ..	i'm falling apart in tears ..

The poem depicts conceptions of the world by different generations as embodied by the son and the father. The father's answers may reveal a certain trauma either caused by war or military dictatorship. He says that he forgot the shape of sparrows (*šakl al-'aṣāfīr*; first stanza), that all the beautiful and tender things like roses, sparrows, loaves of bread, and books turned into militiamen or weapons ready for violence (third stanza), and that 'they' took his fishing rod from him and curtailed his freedom (*aḫaḏū minnī ṣ-ṣinnārata ... wa-mana'ūnī min iṣṭiyādi samaki l-ḥurrīya*; second stanza). The father doesn't name who 'they' are, but he seems to be implying an authority he couldn't defend himself against without loss.

For the son, the essence of the sea is its blue colour – in contrast to the black of the circle that the father paints. Remarkably, while in the first stanza the son primarily questions the form – instead of a sparrow, the father draws a grey square with a lock on it and bars – , in the second stanza, his astonishment is directed to the chromaticity itself, but not at the shape that the father draws. This implies that for the conception of the sea the quality of colour is substantial compared to the quality of form; however, it's worth noting

that the father paints a closed circle – contrary to the common conception of the sea's boundlessness and openness. In other words, although the son focusses on the aspect of colour, the black circle embodies everything that the sea is not: not blue or even achromatic, and conceivable as finite form.

Besides the blue colour, the poem makes extensive use of other imagery associated with the sea: The second stanza depicts several maritime images like the fishing rod (*sinnāra*) and boat (*qārib aṣ-ṣayd*). Even a kind of marine language in the colour blue is implied when the father tells his son that he was prevented from having a dialogue with the colour blue (*al-ḥiwār maʿa l-lawn al-azraq*) – a cross-sensory metaphor (*synaesthesia* or *ideasthesia*[195]) wherein visual and auditory effects are simultaneously experienced. This isn't an isolated case in Qabbani's poetry; especially chromaesthetic metaphors, where an acoustic perception evokes a visual experience, spring up here and there, for example in the 97th poem of the *Hundred Love Letters* (1970). Although this poem doesn't deal with blue as the colour of the sea, I present the text in translation in the following,[196] simply because it cuts a dash in terms of colourfulness in the view of the corpus; apart from that, it's full of sea imagery: explicit oceanographic terms like the Baltic Sea (*baḥr al-balṭīk*), the Gulf of Finland (*ḫalīǧ finlandī* 'Finnish Gulf'), and the North Sea (*baḥr aš-šamāl*), topographic entities like shores (sg. *šāṭiʾ* and *sāḥil*), maritime objects like boats (*marākib*), and marine creatures like fish (*samak*):

أمشي على أوراق الخريف , في حدائق القصر الصيفيّ في ليننغراد.

أكسرها .. وتكسرني..

ألوان الشجر متدرجة بين لون النار , ولون الذهب العتيق . والأوراق الصفراء , والحمراء , والنحاسية , أشبه بكتاب سطوره تحترق ..

الشمس , على شاطئ بحر البلطيك , برتقالةٌ غارقةٌ في الماء . ومياه الخليج الفنلندي تغني بصوتٍ رمادي..

الله .. كم أحبّ السماوات الرمادية .. والمدنَ الرمادية .. والمواعيد الرمادية..

وحبي لك كان دائماً طفلاً ذا عينين رماديتين..

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[195] See Nikolić (2009) for a distinction between those two terms. Synaesthesia is a complex phenomenon involving linguistics as much as physiology and psychology which results in a terminological fuzziness. The present investigations are limited to the linguistic and literary aspect of synaesthetic metaphors, see O'Malley (1957) for a polemic against the thoughtless mixing of synaesthesia as a form of analogy and as a pathological phenomenon.

[196] Due to its prosaic form, I don't present this poem and its translation in two columns.

هل أعترف لكِ بشيء ؟.

إن السماوات الكثيفة الزرقة تضايقني .. أفضل السماوات التي تكون العتمة فيها مضيئة , والضوء معتماً .. وأجمل العيون عندي هي العيون التي تكون في حالة تعتيم جزئي..

على سواحل بحر الشمال تلتفّ ذراعي حول خصرك بحركة تلقائية..

على كل البحار أنتِ ممددة..

وعلى سطوح كل المراكب أنت مستلقية..

سمك منتشر في شراييني كبُقعة حبر على ثوب أبيض .. ونهدك يعطيني عنكِ خرافة..

فنحن نسقط إلى الأعلى , فنتدحرج إلى ذروة الشمس , يمسح الواحدُ منا حدود الآخر .. يُلغيه..

حين تكونين معي . يكون واحدٌ منا فقط , ينتهي واحدٌ منا . يصير صوتكِ امتداداً لفمي , وتصير ذراعي امتداداً طبيعياً لذراعك .. ويصير شعركِ الأسود امتداداً لأحزاني.

i walk on autumn leaves, in the gardens of the summer palace in leningrad.

i break them .. and they break me ..

the colours of the trees range from fire to antique gold. the yellow, red, and copper leaves are more like a book of burning lines ..

the sun, on the shore of the baltic sea, is an orange soaked in water. and the waters of the finnish gulf sing in an ash-grey voice ..

god .. how much i love the ash-grey skies .. the ash-grey cities .. the ash-grey meetings ..

my love for you has always been a child with ash-grey eyes ..

shall i confess something to you?

the thick blue skies vex me .. the best skies are those wherein darkness is luminous, and light is dark .. the most beautiful eyes to me are eyes that are in a state of partial darkening ..

on the shores of the north sea, my arms twirl around your waist spontaneously ..

on all seas you're stretched out ..

on the roofs of all boats you're lying down ..

fish spread in my arteries like a splash of ink on a white dress .. and your bosom tells me a legend about you ..

we fall upwards, rolling to the height of the sun, and one of us wipes the boundaries of the other away .. eliminating each other ..

when you're with me. it will only be one of us, and one of us will end. your voice becomes an extension of my mouth, my arms become a natural extension of your arm .. and your black hair becomes an extension of my sorrows.

Regarding synaesthetic implications, the following verse spurs interest:

الشمس , على شاطئ بحر البلطيك , برتقالةٌ غارقةٌ في الماء. ومياه الخليج الفنلندي تغني بصوتٍ رمادي ..	the sun, on the shore of the baltic sea, is an orange soaked in water. and the waters of the finnish gulf sing in an ash-grey voice ..

The word *ramādī* 'ashen' doesn't necessarily embrace a sound quality; very much on the contrary, √rmd relates to an inflammation of the eyes (*ramidat ʿaynuhu, ḥāǧat wa-intafaḫat* 'it was irritated and swollen'; *Muʿǧam* 2008). Thereagainst, *ṣawt* 'sound; voice' covers only auditory perceptions: It's all that is heard and every kind of singing (*kull mā yusmaʾu, wa-kull nawʿ min al-ǧināʾ*; *Muʿǧam* 2008). Therefore, the two verses of the two poems – featuring the dialogue with the colour blue in the one and the ash-grey voice in the other – are prime examples of synaesthetic metaphors in poetry.[197]

This 97th poem sails against the current of accentuating the colour blue as aesthetically pleasing and visually intriguing, thus as positively connoted. One of the lines reads:

إن السماوات الكثيفة الزرقة تضايقني .. أفضل السماوات التي تكون العتمة فيها مضيئة , والضوء معتماً .. وأجمل العيون عندي هي العيون التي تكون في حالة تعتيم جزئي ..	the thick blue skies vex me .. the best skies are those wherein darkness is luminous, and light is dark .. the most beautiful eyes to me are eyes that are in a state of partial darkening ..

As far as I can overview the corpus, there's no other verse where a speaker is repelled by the colour blue – here as the object colour of the skies. It isn't the colour blue that pleases the speaker in this poem; it's luminous darkness (*ʿatma muḍīʾa*) and dark light (*ḍawʾ muʿtim*) – two prime examples of oxymorons.

Blue as unquestionable colour of the sea is also featured in the poem *al-Ǧanarāl yaktubu muḏakkirātahu* 'The General Writes His Memoirs' from *I Have Wedded You .. O Freedom* (1988):

1	1
قاتلت بالأسنانْ	i fought with teeth
كي أحملَ الماءَ إلى قبيلتي	to carry water to my tribe
أجعل الصحراء بستاناً من الألوانْ	to make the desert a garden of colours
وأجعل الكلام من بنفسجٍ	to make words from violet

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[197] See my reflections on the poem *Ḥabībatī hiya l-qānūn* 'My Beloved Is the Law' from *I Avow There Is No Woman but You* (1979) in subsection Eye Colour (here 315) in subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea for a more detailed discussion of synaesthetic imagery in Qabbani's poetry.

وضحكة المرأة من بنفسجٍ	and the woman's laughter from violet
ثديها .. قمة عنفوانْ ...	and her two breasts .. the summit of bloom ...
2	2
قاتلت بالسيف وبالقصيدةْ	i fought with the sword and the poem
كي أحمل الحبِّ إلى مدينتي	to bring love to my city
وأغسلَ عن الوجوه والجدرانْ	to wash off the faces and walls
وأجعلَ العصر أقل قسوة	and make the age less harsh
أوجعل البحر أشد زرقة	to make the sea more blue
وأجعل الناس ينامون	to let the people sleep
على شراشف الحنانْ ..	on sheets of tenderness ..
3	3
قاتلت عصراً كاملاً	i fought for an entire era
كي أشعَ النيران في ذاكرتي	to spark the fires in my memory
وفي ثياب من تبقى من بني عثمانْ	in the clothes of whoever's left from banū ʿutmān
وأوقفَ الذكور عن إرهابهم	to stop the males from terrorising them
وأنقذ النساء من أقبية السلطان	to save the women from the cellars of the sultan
حفظت للكلمةِ كبرياءها	i preserved her pride for the word
ولم أسافر مرةً واحدةً	i never travelled once
لأمدح الأمينَ ..	to praise al-amīn ..
أو لأمدح المأمونَ ..	to praise al-maʾmūn ..
أو لأمدح الخليفة النعمانْ ..	or the caliph an-nuʿmān ..
4	4
قاتلت خمسين سنه	i fought for fifty years
حتى أقيم دولة الحب التي أريدها	to create the country of love that i want
ودولة الإنسانْ .	and the state of man
لكنني اكتشفت أن ما كتبتهُ	but i found out that what i wrote
ليس سوى حفرٍ على الصوانْ ..	is nothing but carving in granite ..
5	5
... وها أنا , من بعد خمسين سنه	... and here i am, after fifty years
تأكلني الأحزان	sorrows eat me
لأن من حاولت أن أجعلهم آلهة ,	because whomever i tried to make gods,
قد تركوني خلفهمْ ,	they left me behind,
وفضلوا عبادة الشيطانْ ...	and preferred to worship satan ...

As per the title, the poem presents itself as an account of a 'general' who tried to create a realm of love (*dawlat al-ḥubb*) by revolting against all odds, and who was left behind in the end (*qad tarakūnī ḫalfahum* 'they left me behind'). The poem begins with a desert scene wherein the (male) speaker wants to turn wasteland into a colourful garden (*bustān min al-*

alwān), with words and the woman's laughter made of violet (*banafsaǧ*). In the second stanza, the scenery shifts to a city (*madīna*), to whom the speaker wants to bring love (*aḥmalu l-ḥubb* 'I bring love'). But not just that, he wants to make the age less harsh (*aqall qaswa*) and the sea more blue (*ašadd zurqa*) – literally to increase the intensity (*šidda*) of the blue colour. Blueness as the sea's local colour is taken for granted here, otherwise it couldn't be enhanced.[198]

In another poem, namely *Dars fī l-ḥubb li-tilmīḏa lā taqra'* 'Lesson in Love for a Student Who Doesn't Read' from *Do You Hear the Wail of My Sorrows?* (1991), the speaker calls out to the addressee to never dream of a blue, black, or white sea:

1	1
أنا لم أقل	i didn't say
إني عشيق رائع .. أو مدهش ..	i was a wonderful lover ... or marvellous ..
أو رائد في فنه،	or a pioneer in his art,
لكنني سأحاول ..	but i will try ..
أنا لم أكن بطلاً خرافياً كما يصفونني	i wasn't a superhero as they describe me
لكنني من نصف قرن	but for half a century
لا أزال أحاول	i didn't stop trying
لن تعرفي طعم السلام بجانبي	you won't know the taste of peace beside me
فأنا التناقض .. والتحول ..	for i'm the contradiction .. and transformation ..
والجنون العاقل	and sane madness
لا تحلمي أبداً ببحر أزرق	don't ever dream of a sea of blue
أو أسود ..	or black ..
أو أبيض ..	or white ..
فأنا بحاري ما لهن سواحل	there are no coasts to my seas
إياك أن تتورطي	it's up to you to get involved
فأنا.. مع الأوراق كل دقيقة	as for me .. with the papers every minute
أتقاتل ...	i fight ...
2	2
انا لم أقل ..	i didn't say ..
إني سأعمل عاشقا متفرغا	i would work full time as a lover

---

[198] The density (*kaṯāfa*) of the seas' blue is also mentioned in the poem *al-Mas'ūlīya* 'The Responsibility' from the *Dictionary of Lovers* (1981); see chapter 13. General Statements About the Sea (here 216) for further notes on this poem (3#49, 504).

بِبِلاط سيدتي الجميلة	in the court of my beautiful lady
إنما سأحاول	i will just try
أنا لم أقل أبداً بأن مواقفي أبدية ..	i never said that my stances are eternal
وعواطفي أبدية ..	that my emotions are eternal ..
هذا كلام باطل.	this is empty talk ..
أنا لم أقل إني سأبقى ثابتاً	i didn't say i would remain steadfast
و معلباً .. ومحنطاً ..	canned .. mummified ..
فأنا حمام زاجل !!	i'm a homing pigeon !!
3	3
أنا لم أقل ..	i didn't say ..
بأني سأرهن للنساء قصائدي	i would pawn my poems for women
طول الحياة ،	for a lifetime
وباسمهن أقاتل ..	and fight in their names ..
لا شيء يعلو فوق صوت قصيدتي	nothing rises above the sound of my poem
فتعلمي درساً صغيراً واحداً ..	so learn one small lesson ..
هو أنني ..	it's that i ..
عن كبرياء الشعر لا أتنازل	from the pride of poetry, i don't refrain
4	4
قلب النبيذ خرائطي و مراكبي	the heart of wine is my maps and my boats
ما أنتِ فاعلة؟؟	what are you doing ??
و ما أنا فاعل؟	what am i doing ??
أنا لم أقل	i didn't say
إني حبيبك .. أو عشيقك .. أو صديقك ..	i was your beloved .. your lover .. or your friend ..
إنما قال النبيذ مشاعري	the wine expressed my feelings
كم للنبيذ مع النساء فضائل !! ..	how many virtues lie in wine with women !! ..
5	5
بيني وبينك ..	between me and you ..
ألف عام حضارة	there are a thousand years of civilisation
فيدي مثقفة .. ونهدك جاهل ...	my educated hand .. and your ignorant bosom ...
شجر السفرجل سكرى ، ناضج	the quince tree is sugary, mature
وأنا على سجادة الكاشان ..	and i'm on the kāšān rug ..
طفل ذاهل	a stunned child
6	6
طار الحمام الزاجل ..	the homing pigeon flew off ..
وأنا أواجه نهداً متعجرفاً	and i'm facing an arrogant breast
يأبى مجاملتي ..	who refuses to compliment me ..
فكيف أجامل ؟	then how should i compliment?

	7	7
	صعد النبيذ إلى السماء ..	the wine ascended to the sky ..
	ولم يعد ..	and didn't come back ..
	وأنا أجرب أن أكُون مثقفاً	and i try to be cultured
	ماذا تفيد ثقافتي ؟	what's the benefit of my culture?
	ودمي على ورقة الكتابة سائل	my blood flows on the paper of writing
	لو عروة فوق القميص تفلتت	if a buttonhole on the shirt were released
	لتفجرث ..	then there would explode ..
	تحت القميص زلازل ..	earthquakes under the shirt..
	8	8
	سقط النصيف و ليس ثمة مهرب	the veil has fallen, and there was no escape
	فعن اليمين قبائل وثنية	pagan tribes from the right
	و عن الشمال قبائل ..	and from the left tribes ...
	سقط النصيف .. فكل طعنة خنجر	the veil has fallen, so from every dagger stab
	ينمو عليها زنبق .. وسنابل	lilies grow .. and hyacinths
	و أنا أسير وراء نعشي ضاحكا	and i'm walking behind my coffin and laugh
	(يرضى القتيل و ليس يرضى القاتل) ...	(the dead is satisfied, but not the killer) ..

In the first three stanzas, the speaker is both a lover (ʿāšiq) and a poet – as implied by several references to poems (qaṣāʾid) and poetry (šiʿr). He defends himself against the preconceptions that the addressee may have and against the way others have described him, for example as a 'superhero' (baṭal ḫurāfī). From the fourth stanza onwards, the scenery changes to an almost sexual moment of wine drinking and intimacies (taḥta l-qamīṣi zalāzil 'earthquakes under the shirt') culminating in the allusive fall of the veil (saqaṭa n-naṣīfu 'the veil has fallen').

The first stanza serves as an example of the speaker as a lover and a poet identifying himself with the sea. He warns the woman to imagine life at his side simply as a blue sea (baḥr azraq), or black (aswad), or white (abyaḍ), for there are no coasts to his seas (fa-anā biḥārī mā lahunna sawāḥil 'there are no coasts to my seas'). Two points stand out here: First, the colour blue is set in a trio with black and white. Of course, the reference to a black and white sea may relate to very specific geographic entities: al-baḥr al-aswad 'the black sea' may, obviously, be the Black Sea, while al-baḥr al-abyaḍ 'the white sea' may be the

Mediterranean Sea.[199] By explicitly naming blue, black, and white seas, the speaker may allude to commonness of these seas – which contrasts with his own marine nature as distinguished by the shorelessness of his seas. Second, by using the clitic pronoun *-hunna* 'their (f)', the speaker not only personifies the seas,[200] but also feminises them – a point that I address in section 14.3.1 Eyes in subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea when discussing the poem *Uḥibbuki.. uḥibbuki wa-l-baqiya taʾtī* 'I Love You .. I Love You and the Rest Will Come' (3#35, 503).

In the poem *Ilā musāfira .. lam tusāfir* 'To a Traveller Who Doesn't Travel' from *Fifty Years Praising Women* (1994), 'blue' isn't simply an attribute of the sea in the form of an adjective; 'blueness' (*zurqa*) is used as a noun – and the sea is possessing this quality:

1	1
لم يعد مسموحاً لك أن تسافري	you're no longer allowed to travel
إلى أي مكان آخر	anywhere else
إلى أي وطن آخر	to any other country
أنا آخر وطن تلتجئين إليه	i'm the last country to take refuge in
يعطيك شرعية الحب ..	to give you the legitimacy of love ..
ويمنحك السلام والسلامة ..	to give you peace and safety ..
2	2
لم يعد مسموحاً لك ..	you're no longer allowed ..
أن تغادري أقاليمي الاستوائية	to leave my tropical regions
فصدري هو آخر شاطئ رملي	my chest is the last sandy beach
تريحين عليه رأسك المتعب	where you'll rest your tired head
آخر منفى ..	the last exile ..
يفتح أمامك أبوابه	opening its doors to you
ويمنحك جنسيته	giving you its nationality
ويطعمك تفاحة الشعر ..	letting you taste the apple of poetry ..
وخبز الحرية ..	and the bread of freedom ..

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[199] Matvejević (1999, 146–147) hints towards the use of colours to indicate cardinal points; 'white', then, would designate the western part.
[200] When referring to non-human subjects in Arabic in the plural, the singular feminine pronoun is conventionally used, see Fischer (2006, §111).

3	3
لم يعد مسموحاً لك	you're no longer allowed
أن تعودي إلى القرن العاشر	to go back to the tenth century
قبل اكتشاف الأنوثة ..	before the discovery of femininity ..
وأن تخرجي من زمن الماء	to leave the time of water
لتدخلي في الزمن اليابس	and enter the dry time
وتنتقلي من حضارة القصيدة	to move from the civilisation of the poem
إلى مغارة (مقامات الحريري) !! .	to the maqāmāt of al-ḥarīrī !! .
4	4
لم يعد مسموحاً لك	you're no longer allowed
أن تتركي الأشياء على حالتها الأولى	to leave things as they were in the first place
أي قبل ظهور الإسلام ..	that is, before the advent of islam ..
قبل ظهور النصرانية ..	before the emergence of christianity ..
قبل ظهور الحب ...	before the appearance of love ..
5	5
لم يعد مسموحاً لك	you're no longer allowed
أن تضعي الزمن الجميل في حقائبك	to put the beautiful time in your bags
وتقفلي عليه بالمفتاح	and lock it with the key
لم يعد مسموحاً	it's no longer allowed
أن تتركي الأنهار التي اغتسلتِ بها	that you leave the rivers wherein you bathed
وترجعي إلى حالة التصحر	and return to the state of desertification
لم يعد مسموحاً	it's no longer allowed
أن تتركي الحمام جائعاً ..	to leave the dove hungry ..
وتـرُمُس القهوة فارغاً ..	to leave the coffee thermos empty ..
وكتب الشعر مبعثرة ..	and books of poetry scattered ..
وفراش القيلولة بارداً	and the nap bed cool
وترجعي إلى زمن الجاهلية ..	and that you return to the time of ignorance ..
6	6
لم يعد مسموحاً لك	you're no longer allowed
أن تلعبي بخرائط الوقت ، كما تشائين	to play with the maps of time, as you like
ثمة خرائط رسمناها معاً	there are maps that we drew together
لا يمكنك أن تغيريها .. أو تمزقيها ..	you can't change them .. or tear them apart ..
أو تضرمي فيها النار ..	or set them on fire ..
ثمة أمكنة تاريخية في علاقتنا	there are historical places in our relationship
لا يمكنك أن تغيريها ... أو تمزقيها ..	you can't change them ... or tear them apart ..
ولا مواقعها .. ولا رائحتها ..	neither their sites nor their odour ...
ثمة ميراث مشترك من الحب ،	there's a common heritage of love,
بيني وبينك	between you and me
لا يمكنك أن تحمليه معك إلى الطائرة ..	you can't take it with you to the plane ..

أو تدخليه إلى غرفتك في الفندق ..	or into your hotel room ..
لأنه سينفجر بك ..	because it will explode on you ..
7	7
لم يعد مسموحاً لك أن تهربي إلى الأمام	you're no longer allowed to run forward
وتبحري ضد دورتك الدموية ..	and navigate against your bloodstream ..
وضد ذاكرتك النسائية ..	against your womanly memory ..
وضد كيمياء جسدك ..	against the chemistry of your body ..
المصنوع من خلاصة الأعشاب ..	that is made of herbal extracts ..
ووصفات الطب العربي ..	and prescriptions for arab medicine ..
8	8
لم يعد بوسعك ، أن تتحولي مرة أخرى	you can no longer transform again
إلى منسف رز في مضافة أبي لهب ..	to mansaf in the guesthouse of abū lahab ..
وناقة مذبوحة على باب خيمته ..	to a camel slaughtered at the door of his tent ..
9	9
صار مستحيلاً عليك	it became impossible for you
أن تخرجي من المرايا التي دخلت فيها ..	to leave the mirrors that you entered ..
والديوان الذي كنت تتمددين فوقه ..	and the sofa whereupon you stretched out ..
والشراشف التي سال عرقك عليها ..	and the sheets whereupon your sweat ran ..
وبُرنس الحمام الذي كنت تتنشفين به ..	and the bathrobe that you used to get dry
صار مستحيلاً عليك	it became impossible for you
أن تنتحري بأمشاطك ..	to commit suicide with your combs ..
وخواتمك	and your rings
وساعاتك التي ضيعت إحساسها بالزمن ..	and your hours that lost all sense of time ..
10	10
إني أحبك كما أنت ..	i love you as you are ..
متحدياً كل الفوارق الطبقية	challenging all class differences
بين موقعك البورجوازي	between your bourgeois site
وبين صعلكتي ..	and my loitering ..
بين دمك الأزرق ..	between your blue blood ..
ودمي الشعبي كحبر الجرائد ..	and my folk blood resembling newspaper ink ..
بين نهديك المهذبين جداً ..	between your two very polite breasts ..
وأصابعي التي	and my fingers
لا تعرف استعمال الشوكة والسكين !!	that don't know how to use fork and knife !!
11	11
لم يعد مسموحاً لك ، بعد اليوم	you're no longer allowed, from today on
أن تقفي على يمين العشق ..	to stand at the right side of passion ..
في حين أقف أنا	while I'm standing
منذ أن شممت رائحة أول امرأة ..	since i smelled a woman's scent for the first time ..
على يساره ..	to its left ..

12

لم يعد مسموحاً لك .. أن تخلطي
بين أصوليتك الثقافية ..
وبين جنوني ..
بين خوفك الوراثي من الرجل
وانتمائي الوراثي لحزب المرأة
بين انحنائك للنص القبلي
وخروجي على كل النصوص ..
بين أبراجك الرومانية العالية
وبين حريتي ..

13

أيتها المسافرة التي لم تسافر :
عندما كنتِ هنا ..
كان الزمن مُفَصَّلاً
على مقياس جسدك ..
وكان الشجر يورق معك ..
والأنهار تفيض معك .
والقمر يستدير
مع استدارة صدرك ..
والحنطة تتكاثر
تحت إبطيك ..
والضفادع تسبح
في مياه رُكبتيك ..
والعصافير تتعلم الطيران
في سهولك المفتوحة ..
والشمس تشرق
من شفتك العليا ..
وتغيب تحت شفتك السفلى ..
والقصائد تتساقط الواحدة بعد الأخرى
في سلال نهديك ..

14

عندما كنتِ هنا ..
كان كل شيء مضبوطاً
على إيقاع أنوثتك ..
فأية مجاعة ستجتاح العالم
يوم ترفعين يدك عنه ..
وتسافرين ؟؟

12

you're no longer allowed to confuse
your cultural fundamentalism ..
with my madness ..
your genetic fear of man
with my genetic affiliation with the women's party
your bow to the tribal text
with my exit from all the texts ..
your high roman towers
with my freedom ..

13

o traveller who didn't travel:
when you were here ..
time was measured
according to the scale of your body ..
the trees were leafing with you ..
and the rivers were overflowing with you
the moon was taking its turns
with the turning of your chest ..
the wheat was multiplying
under your arms ..
the frogs were swimming
in the waters of your two knees ..
the sparrows were learning to fly
on your open plains ..
the sun was rising
from your upper lip ..
and setting under your lower lip ..
and the poems were falling one after another
into the baskets of your two breasts ..

14

when you were here ..
everything was set
to the rhythm of your femininity ..
so what kind of famine will sweep the world
when you take your hand off it ..
and travel ??

15

عندما كنتِ معي ..

كان الياسمين يخترع بياضه ..

والوردة تبتكر رائحتها ..

والبحر يبتكر زرقته ..

والقصيدة تبحث عن موسيقاها ..

والشامات تبحث عن مكان إقامتها

والحلمة ..

تبحث عن سرير تنام عليه !! ..

16

عندما كنتِ حبيبتي

كان الكلام الجميل بخير

واللغة بخير

وسفرجل نهديك

بألف ألف خير ..

ورسائل العشق ..

تتكاثر كالسنابل في صناديق البريد ..

وكان الأطفال يحضنون عرائسهم .. وينامون

وكان القمر يترك على شبابيكنا كل ليلة

إسوارة ذهبية ..

وعلبة ملبس ..

17

يا سيدتي : سافري على أية طائرة تريدين

على أية سفينة تريدين

إلى أية جزيرة تريدين

ولكنك لن تستطيعي أن تهربي

لا من الجغرافيا ولا من التاريخ ،

ولا من تضاريس جسدي ..

لن تستطيعي أن تطيري

بعكس اتجاه العشق ..

وعكس اتجاه الأنوثة ..

فأنا الذي أرسم جغرافيتك

بيدي ..

وأرسم خطوط الطول والعرض على جسدك

وأنا الذي أحدد مكان خط الاستواء ..

فإلى أين ستذهبين ؟؟ ..

15

when you were with me ..

the jasmine invented its whiteness ..

the rose created its scent ..

the sea created its blueness ..

the poem was looking for its music ..

the moles were looking for their place of residence

and the nipple ..

was looking for a bed to sleep on !!

16

when you were my beloved

the beautiful talk was fine

the language was fine

and the quince of your two breasts was fine

a million times ..

and messages of love ..

multiplied in mailboxes like hyacinths ..

the children were cuddling their brides .. and slept

the moon left on our windows every night

a gold bracelet ..

and a box of candy ...

17

o my lady: travel on any plane you want

on any ship you want

to which island do you want to go

but you won't be able to escape

neither from geography, nor from history,

nor from the terrain of my body ...

you won't be able to fly

in the opposite direction of love ..

in the opposite direction of femininity ..

as i'm the one who draws your geography

with my hands ..

who draws latitudes and longitudes on your body

i'm the one who locates the equator ..

so where are you going ?? ..

In this poem, the speaker explains emphatically, repeatedly, and extensively to his beloved in what way his life would be different without her; he seems to be addicted to the way life turned out when she was with him as his beloved (stanzas 13 and 14: *ʿindamā kunti hunā* 'when you were here'; stanza 15: *ʿindamā kunti maʿī* 'when you were with me'; stanza 16: *ʿindamā kunti ḥabībatī* 'when you were my beloved'), so he informs her about all the things she isn't allowed to do any more (*lam yaʿud masmūḥan laki* 'you're no longer allowed') or that became impossible for her to do (*ṣāra mustaḥīlan ʿalayki*).

In the fifteenth stanza, the speaker declares that it was only when his beloved was with him that the sea created its blue colour (*ʿindamā kunti maʿī kāna l-baḥru yabtakiru zurqatahu*); thus, the existence of the beloved at the lover's side is the very basis for the sea to invent (*ibtakara* 'to be the first to embark; to invent; to originate') its emblematic colour. The marine symbolism doesn't begin in this stanza of the poem: In the second stanza, the lover presents himself as 'tropical regions' (*aqālīm istiwāʾīya*) and his chest (*ṣadr*) is the ultimate sandy beach (*āḫir šāṭiʾ ramlī*) whereupon the beloved will rest her tired head – an example of sea imagery used to characterise the speaker (that is the lover; see list 2 in Appendix II, 473).

Similarly, in the poem *al-Masʾūlīya* 'The Responsibility' from the *Dictionary of Lovers* (1981), the beloved's eyes are responsible for the seas' blue colour:

1	1
مسؤولةٌ عيناكِ .. يا حبيبتي	your eyes are responsible .. o my beloved
عن كلّ ما يسقطُ في العالمِ من أمطارْ	for all the rains showering the world
كلّ ما ينبتُ في الغابات من أشجارْ	all trees growing in the forests
مسؤولةٌ عيناكِ عن كتابة الشعرِ ،	your eyes are responsible for writing poetry
وعن تَشَكُّلِ اللؤلؤ والمحارْ	and for the formation of pearls and oysters
عن ازدهار الحبِّ ، والجنسِ ،	for the flourishing of love and sexuality
وعن تكاثر الأطفال والأزهارْ	for the multiplication of children and flowers
وعن خروج الليل	for the emergence of the night
من عباءة النهارْ ..	from the mantle of the day ..
2	2
مسؤولةٌ عيناكِ	your eyes are responsible
عن مصير هذا الكونْ	for the fate of this universe
عن سفر الضوءِ ،	for the travelling of light,
وعن تحولات اللونْ ..	for the colour shifts ..

عن حالة الطقس ،	for the weather,
وعن كثافة الزُرقة في البحار	for the density of the blue in the seas
مسؤولةٌ عيناكِ يا حبيبتي	your eyes are responsible, my beloved
على كلّ ما تلبسهُ الحقولُ في نوّارٍ	for all what the fields wear in nawwār
وكلّ ما يشبُّ في الغابات من حرائقٍ ..	for all fires flaring up in the forests ..
وكلّ ما يفيضُ في البلاد من أنهارْ	for all the rivers flooding the countryside
3	3
مسؤولةٌ عيناكِ، يا حبيبتي	your eyes are responsible, o my beloved
عن هذه الدنيا من الشرقِ إلى الغربِ ..	for this world from east to west ..
إلى الشمال والجنوبْ	to the north and south
مسؤولةٌ عيناكِ عن هجرة الأسماكِ،	your eyes are responsible for the migration of fish,
عن تحرك الأفلاكِ،	for the movement of the orbits,
عن تسلق النباتِ،	for the climbing of plants,
عن تواصل الحياةِ،	for the continuation of life,
عن تنفُّس الأحلام في الغُروبْ	for the breathing of dreams at sunset
مسؤولةٌ عن حبلِ الدوالي	responsible for the fullness of the vine
وعن زفاف دودة الحريرْ	for the wedding of the silkworm
مسؤولةٌ عن كلّ ما يرفُّ، أو يضيءُ ،	responsible for everything that glows, or lights up,
أو يحطُّ، أو يطيرْ ..	or lands, or flies ..
مسؤولةٌ عيناكِ، يا أميرتي	your eyes are responsible, o my princess
عن دورة الأرضِ ..	for the rotation of the earth
وعن مستقبل الشُعوبْ ..	and for the future of peoples ..

In the second stanza, the speaker states that the beloved's eyes are responsible (*mas'ūla*) for several phenomena of nature such as the travelling of light (*safar aḍ-ḍaw'*), the weather (*ḥālat aṭ-ṭaqs*) or the fields in the *nawwār* (*al-ḥuqūl fī nawwār*) but also destructive forces such as fires burning in forests (*mā yašabbu fī l-ġābāt min ḥarā'iq*) and rivers flooding the country (*mā yafīḍu fī l-bilād min anhār*). Moreover, the eyes are explicitly responsible for the density (*kaṯāfa*) of the seas' blue colour. In this verse, then, the sea is specified consecutively by the colour blue and by the density of this chromatic value; blueness (*zurqa*) is assumed to be the local colour of the sea and the beloved's eyes may be the object of comparison in terms of the blue's intensity.

In the poem *Innahum yaḫṭafūna l-luġa .. innahum yaḫṭafūna l-qaṣīda* 'They Hijack the Language .. They Hijack the Poem' from *No Victor but Love* (1989), 'blueness' (*zurqa*) is employed as a *nomen regens* with the sea as the *nomen rectum* in a genitive construction:

<div dir="rtl">

1

في زمن اللاكتابة ..

لا أدري ماذا أُكتب إليكِ

وفي زمن اللاحوار ..

لا أعرف كيف أحاور

يديك الجميلتين ..

وفي زمن الحب البلاستيكي

لا أجد في كل لغات الدنيا

جملة مفيده

أزين بها شعري الطري ..

كصوف الكشمير ..

فالأشجار ترتدي الملابس المرقطة

والقمر ..

يلبس خوذته المعدنية كل ليلة

ويقوم بدورية الحراسة

خلف شبابيكنا ..

2

العالم يا حبيبتي

مخفر بوليس كبير

وعلينا أن نقف في الطابور كل يوم

لكي نثبت :

أنا لا نقرب النساء ..

ولا نتعاطى إلا العنف والماء ..

ولا نعرف شيئاً

عن زرقة البحر

وتوركواز السماء

وأننا لا نقرأ الكتب المقدسة

وليس في بيوتنا

مكتبة .. ولا دفاتر ..

ولا أقلام رصاص

وأننا لا نزال

(أمواتاً عند ربهم يرزقون)

3

في هذا الزمن الذي باع كل أنبيائه

ليشتري مكيفاً للهواء

وباع كل شعرائه

ليقتني جهاز فيديو ..

في هذا الزمن

</div>

1

in the time of no-writing ..

i don't know what to write to you

in the time of no-dialogue

i don't know how to chat

with your beautiful hands ..

in the time of plastic love

i don't find in all languages of the world

a useful phrase

to decorate my soft poetry with it ..

like cashmere ..

the trees wear variegated clothing

the moon ..

wears its metal helmet every night

he patrols

behind our windows ..

2

the world, my beloved

is a large police station

we must stand in line every day

to prove:

that we don't approach women ..

that we only use violence and water ..

that we don't know anything

about the blue of the sea

and the turquoise of the sky

that we don't read the holy books

that in our homes

there's no library .. no notebooks ..

no pencils

that we're still

dead, finding sustenance with their lord

3

in this time that sold all its prophets

to buy an air conditioner

sold all its poets

to have a video device ..

in this time

الذي يقايض الوردة .. بساعة (سايكو)

وقصيدة الشعر .. بحذاء ..

في هذا الزمن المدجج بموسيقى الجهل

وسراويل الجينز ..

وشيكات (الأميركان إكسبرس)

في هذا الزمن الذي يعتبر سيلفستر ستالوني

أعظم من الإسكندر المقدوني ..

ويصبح فيه مايكل جاكسون

أكثر شعبية من السيد المسيح ..

أشعرُ بحاجة للبكاء على كتفيك

قبل أن يفترسنا عصر الفورمايكا

وعصرُ تأجير الأرحام ..

أشعرُ بحاجةٍ , يا حبيبتي ،

لقراءة آخر قصيدة حب ، كتبتها

قبل أن تصبحي آخر النساء ..

وأصبحَ أنا ..

آخر حيوان يقرض الشعر ..

4

في زمن الميليشيات المثقفة ..

والكتابات المفخخة

والنقد المسلح ..

في زمن الأيديولوجيات الكاتمة للصوت

والمذاهب الكاتمة للصوت

والفتاوى الكاتمة للصوت

في زمن خطف القصيدة ..

بسبب أنوثتها ..

وخطف المرأة

بسبب شموخ نهديها ..

وخطف اللغة

بسبب أسفارها الكثيرة إلى أوروبا

وخطفِ الشاعرِ ..

بسبب علاقاته المشبوهه

مع رامبو .. وفيرلين ..

وبول ايلور .. ورينه شارْ

وغيرهم من الشعراء الصليبيين

في زمن المسدس

الذي لا يقرأ .. ولا يكتب

أقرأُ في كتاب عينيكِ السوداوَينْ

كما يقرأ المعتقلُ السياسيُّ

---

that swaps the rose .. for a seiko watch

the poem .. for shoes ..

in this time that is armed with music of ignorance

with jeans ..

and american express checks

it's in this time that sylvester stallone is considered

greater than alexander the macedonian ..

when michael jackson becomes

more popular than christ the lord ..

i feel like crying on your two shoulders

before the time of formica preys upon us

and the time of surrogacy ..

i feel a need, my beloved,

to read a last love poem, one that i wrote

before you became the last woman ..

before i became ..

the last animal to write poetry ..

4

in the time of the cultured militia ..

of booby-trapped writings

and armed criticism ..

in the time of muzzling ideologies

muzzling doctrines

muzzling fatwas

in the time when the poem is kidnapped ..

because of its femininity ..

and the woman is kidnapped

because of the glory of her two breasts ..

and language is kidnapped

because of its many travels to europe

and the poet is kidnapped ..

because of his suspicious relationships

with rimbaud .. and verlaine ..

and paul éluard .. and rené char

and other crusader poets

in the time of the revolver

which neither reads nor writes

i read in the book of your two black eyes

like the political detainee reads

كتاباً ممنوعاً عن الحرية	a book prohibited from freedom
وكما يفرح المسجون	like the prisoner rejoices
بعلبة سجائرٍ محربة ..	in a box of smuggled cigarettes ..
5	5
في زمن هذا الإيدز الثقافي	in the time of this cultural aids
الذي أكل نصف أصابعنا ..	that ate half of our fingers ..
ونصف دفاترنا ..	and half of our notebooks ..
ونصف ضمائرنا ..	and half of our consciences ..
في زمن التلوث الذي لم يترك لنا	in the time of pollution that didn't leave us
غصناً أخضر	a single green branch
ولا حرفاً أخضر ..	nor a green letter ..
في زمن الكتبة الخارجين	in the time of the scribes emerging
من رحم النفط	from the womb of oil
والصحافة التي فقدت بكارتها مليون مرة ..	of the press that lost its virginity a million times ..
والبقية تأتي ..	and the rest comes ..
في زمن ..	in a time ..
صار فيه (وول ستريت)	when the wall street
أهم من سوق عكاظ	is more important than sūq 'ukāẓ
وسلطان بروناي	and the sultan of brunei
أهم من أبي الطيب المتنبي ..	is more important than al-mutanabbī ..
ألتجئ إلى ذراعيك المفتوحتين	i flee to your two open arms
كما تلجئ الحمامة إلى برج كاتدرائيه	like a dove seeking refuge in the cathedral tower
وكما تتخبأ غزالة بين القصب	like a gazelle hides between the reed
من بواريد الصيادينْ ...	from the rifles of hunters ..
6	6
في عصر أدبِ الأنابيب ..	in the time of pipeline literature ..
والأدباء .. الذين تربيهم السلطة في الأنابيب	of writers who are raised by power in the pipelines
في زمن صار فيه الغزل بالكومبيوتر ..	in a time of flirting with the computer ...
واللواط الفكري بالكومبيوتر	of intellectual sodomy .. with the computer
وهز الأرداف .. بالكومبيوتر ..	of shaking the buttocks .. with the computer ..
وهز الأقدام .. بالكومبيوتر ..	of shaking the feet .. with the computer ..
في هذا الزمن الذي تساوت فيه تسعيرة الكاتب	in this time when the author's price is equal
وتسعيرة المومس ...	to the price of a prostitute ..
أحاول أن أهرب إلى مرافئ عينيكِ ..	i'm trying to escape to the ports of your two eyes ..
حيثُ السباحة لا تزال ممكنة ..	where swimming is still possible ..
وكتابة الشعر .. لا تزال ممكنه	where writing poetry .. is still possible ....
7	7
في زمن يخافُ فيه القلم	in a time when the pen is afraid
من الكلام مع الورقة	to speak with the paper

ويخاف فيه الرضيع	when the infant is afraid
من الاقتراب من ثدي أمه ..	to get close to his mother's breast ..
ويخاف فيه الليل	when the night is afraid
من أن يمشي وحده في الشارع	of walking alone in the street
وتخاف فيه الوردة من رائحتها ..	when the rose is afraid of its scent ..
والنهدان من حلمتيها ..	and the two breasts of their nipples ..
والكتب من عناوينها ..	and books of their titles ..
في زمن ..	in a time ..
لا فضل فيه لعربي على عربي	when no arab surpasses an arab
إلا بالقدرة على الخوف ..	except with the ability to fear ..
والقدرة على البكاء ..	and the ability to cry ..
أنادي عليكِ ..	i call on you ..
بكل الكلمات التي أحفظها من زمن الطفوله	with all the words i've memorised from childhood
والتي كتبتها على دفتر مدرستي صغير	which i wrote in a small school notebook
طمرته في حديقة البيت ..	that i buried in the garden of the house ..
حتى لا يسقط بين أنياب المتوحشين ..	so as not to fall between the tusks of savages ..
8	8
في زمن ..	in a time ..
سافر فيه الله .. دونَ أن يترك عنوانه	when god travelled .. without leaving his address
أتوسل إليكِ ..	i beg you ..
أن تظلي معي	to stay with me
حتى تظل السنابل بخير	so that the spikes are fine
والجداول بخير ..	and the creeks are fine ..
والحرية بخير ..	and freedom is fine ..
وجمهورية الحب .. رافعة أعلامها ...	and the republic of love .. raises its flags ...

This poem not only testifies to a certain powerlessness in the face of changes of modernity – a critique of (U.S.-American) capitalism may be resonating here (air conditioner, video device, Seiko watches, American Express checks, Sylvester Stallone, Michael Jackson, Formica, Wall Street, computers, oil); it's also an outcry against surveillance and political oppression: In the second stanza, the speaker, who is both a poet (*anā āḫir ḥayawān yaqraḍu š-šiʿr* 'I'm the last animal to write poetry') and a lover (he addresses the *you* of the poem as *ḥabībatī* 'my beloved'), describes the world as a large police station (*maḫfar būlīs kabīr*); people have to stand in line every day to prove that they don't know a thing about the blue of the sea and the turquoise of the sky (*ʿalaynā an naqifa fī ṭ-ṭābūr kulla yawm likay nuṯbit annā lā naʿrifu šayʾan ʿan zurqat al-baḥr wa-tūrkuwāz as-samāʾ*). These four

lines imply three things: First, knowing about the blueness of the sea is something the police state prohibits; the blue colour of the sea seems charged with a potentially revolutionary power; or else, knowing a thing about the marine tint is equated with knowing more than authorities would allow. Second, it's not only about the sea as such, but about a specific quality of the sea, namely its visual attraction – and the same goes for the sky in its turquoise. Thus, the control by the police extends to the chromaticity of the two spheres; colourfulness is a symbol of nature's totality and its inherent diversity, so the verses may allude to the ignorance of colour – possibly in favour of an achromatic reality – being what is desired by political leaders. Third, the visual qualities of the sea and the sky are distinguished by two terms: *zurqa* 'blueness' and *tūrkuwāz* 'turquoise'. The colour valence of turquoise – etymologically derived from the rare mineral that is a hydrated phosphate of copper and aluminium – ranges between 475 and 500 nm, which is why this hue is usually perceived as falling between green and blue. Using two terms to characterise the sea and the sky visually doesn't necessarily serve to demarcate these two spheres strictly here; both colours have a blue component and transitions in colour sensation are smooth. Additionally, a fourth point may be introduced by reading the lines with the colours of the sea and the sky in context of a preceding verse which states that people have to prove that they don't approach women; therefore, what is monitored by the police – or even forbidden – is the following: approaching women, knowing something about the blue of the sea and the turquoise of the sky (and reading books and owning pencils). Apart from the fact that these lines display a certain trinity that is frequent in Qabbani's poetry – women, sea, writing –, knowing something about the blueness of the sea may be understood as an extension of the forbidden act of approaching women: Women are as naturally present in the world (*ʿālam*) as are the colours of the sea and the sky; not approaching them is like not recognising the sea's colour as blue and the sky's colour as turquoise. This facet of the sea as being closely related to the concept of femininity or 'woman' is further explored in the following chapter 14. Sea Words as Means of Conceptualising the Beloved.

The fourth stanza of the poem *Bayān ḍidda kull šayʾ* 'Statement Against Everything' from *Nizarian Variations on Passion* (1996) draws on a similar imagery of the colour blue. This poem's content is rather hard to grasp; it oscillates between statements of

a speaker as a poet on writing love poetry and loving in the Arab world (stanzas 1, 4, 16, 17, 18, 19, 20, 21, 23), as a man opposing chauvinism and conservatism in the Arab world (stanzas 5, 6, 11, 12), as a lover treating women without the burden of the past (stanzas 8 and 9) and believing in the liberating powers of love (stanza 15), and as a lover and poet comparing loving to writing (stanza 13, 25):

1	1
كتابة قصيدة حب ..	writing a love poem ..
في الوطن العربي	in the arab world
تشبه حياكة قميص من الحرير	is similar to weaving a silk shirt
لأجسادٍ .. تعودت أن تلبس الخيش !! .	for bodies .. that are used to wear sackcloth !! .
2	2
كلما تغزلتُ بامرأة جميلة ..	whenever i flirt with a beautiful woman ..
وأهديتها زهرة ياسمين	and gave to her a jasmine flower
جاء عمال البلدية في اليوم الثاني	next day, municipal workers came
فاقتلعوها ..	and uprooted it ..
وبنوا في مكانها سجناً للنساء !! .	and built a prison for women in its place !! .
3	3
ماذا بوسع الشِعر أن يفعل ؟	what can poetry do?
إن العالم العربي	the arab world
يحتاج إلى مليون شاعر	needs a million poets
حتى يكتشفوا في رمال الصحراء	until they discover in the desert sands
إبرة الحرية !! .	the needle of freedom !! .
4	4
لا أعتذر عن أية قصيدة نشرتها	i don't apologise for any poem i've published
فالشاعر يتجمل بأخطائه ..	the poet embellishes himself with his mistakes ..
ويكررها ..	and repeats them ..
كما يكرر البحر زرقته ..	like the sea repeats its blueness ..
والقمر بياضه ..	like the moon repeats its whiteness ..
والوردة أريجها ..	like the rose repeats its fragrance ..
والمرأة ماكياجها اليومي ...	and the woman her daily make-up ...
5	5
الرجال العرب	arab men
مسؤولون عن وأد المرأة	are responsible for the woman's clamour
في العصر الجاهلي ..	in the pre-islamic era ..
وعن إهانة عقلها .. وحصار جسدها ..	for insulting her mind .. and blocking her body ..
والمتاجرة بأنوثتها ..	for trading her femininity ..

وتهميش ثقافتها ..	and marginalising her culture ..
في عصر الأقمار الصناعية ...	in the age of satellites ...
6	6
اعشقي .. من شئت ..	love .. whomever you want ..
وتزوجي .. من شئت ..	marry .. whomever you want ..
وسافري مع من شئت ..	and travel with whomever you want ..
فحيث تكونين ..	wherever you are ..
أنت جزء من قصيدتي !! ..	you're part of my poem !! ..
7	7
سوف يأتي يوم	a day will come
لا تجدين فيه أمامك على طاولة الزينة ..	when you won't find on the dressing table ..
إلا قصائدي ...	anything except my poems ...
8	8
لكل امرأة جديدة ..	for every new woman ..
أكتب قصيدة جديدة ..	i write a new poem ..
ليس عندي ثياب جاهزة	i don't have ready-made clothes
لكسوة كل نساء القبيلة ...	to cover all the women of the tribe ...
9	9
إنني لم أرث حبيباتي	i didn't inherit my beloveds
عن عمر بن أبي ربيعة ..	from 'umar ibn abī rabīʿa ..
ولا عن سواه من الشعراء الغزليين ..	or from the many poets of the ġazal ..
فأنا أعجن نسائي بيدي ،	i knead my women with my own hands,
كفطائر العسل ..	like honey pies ..
وأسبكهن في مختبري ،	i mould them in my laboratory,
كدنانير الفضة ..	like silver dinars ..
إنني في شؤون الحب ..	when it comes to love affairs ..
لا أؤمن باستعارة النساء من الآخرين ..	i don't believe in borrowing women from others ..
ولا أقبل أن أعشق امرأة ..	i don't accept to love a woman ..
تأتيني عن طريق الهبة ، أو الوصية ،	who comes to me as gift, through bequest,
أو الخلعة الأميرية ..	or an amīr's robe ..
10	10
إنني في كل خياراتي الشعرية	in all my poetic choices
أرفض استعمال المستعمل ! ..	i refuse to use the used! ..
11	11
ثمة رجال مثقفون .	there are educated men
عندما يجلسون مع امرأة ..	when they sit with a woman ..
يتصرفون كأميين ..	they act as illiterate ..
ويُتأتئون على سرير الحب ...	they lie on the bed of love ...
كأنهم لا يعرفون القراءة .. ولا الكتابة !! .	as if they don't know how to read .. nor write !! .

222

	12
12	
sexuality is a civilised play on two strings	الجنس عزف حضاري على وترين
a poem written by two bodies ...	وقصيدة يكتبها جسدان ...
but it fails in our countries	ولكنه يفشل في بلادنا
because it happens between a spring butterfly ...	لأنه يحدث بين فراشة ربيعية ...
and a bulldozer !! .	وبين (بولدوزر) !! .

13

أذهب إلى موعدك ..
لاهثاً .. ومتحمساً .. ومبهوراً ..
كما أذهب إلى ورقة الكتابة ...

13

i go to meet you ..
panting .. excited .. and fascinated ..
in the way i turn to the paper for writing ...

14

ليس هناك ما يكسرني
سوى إقلاع طائرتك ..
ليس هناك ما يلصقني
سوى هبوطها مرة ثانية
على صدري ...

14

nothing breaks me into pieces
except the take-off of your plane ..
nothing glues me together
except for its landing a second time
on my chest ...

15

كلما أحببتك ..
كبرت مساحة حريتي
إنني لا أستطيع أن أعشق امرأة
لا تحررني !! .

15

whenever i love you ..
the extent of my freedom expands
i can't love a woman passionately
who doesn't set me free !! .

16

لا أحب قصائدي
التي تلبس السترة الواقية من الرصاص
وتضع في جيبها بوليصة تأمين ..
وتكون برداً وسلاماً .. على من يقرأونها ...

16

i don't love my poems
wearing a bullet-proof jacket
having an insurance policy in their pockets ..
appearing cool and at peace .. to those who read it ...

17

أحب قصائدي .. التي تعصف .. وتفتك ..
وترج طمأنينة الدراويش
وتوصلني .. مرة إلى غرفة الإنعاش ..
ومرة إلى النيابة العامة ..
ومرة .. إلى حبل المشنقة ...

17

i love my poems .. ravaging .. and killing ..
shaking the dervish's serenity
bringing me .. once to the recovery room ..
once to the public prosecution ..
and once .. to the gallows ...

18

أنا لا أصنع لكم بشعري كراسي هزازة ..
من أجل قيلولتكم ..
إنني أصنع لكم وسائد محشوة بالأعاصير ..
ودبابيس القلق .. وسكاكين الأسئلة ! ..

18

i don't craft rocking chairs for you through my poetry ..
for you to take a nap ..
i craft cushions filled with storms for you ..
pins of anxiety .. and knives of questions !! ..

19

القصيدة .. ليست مضيفة طيران ..	the poem .. is no flight attendant ..
مهمتها الترفيه عن المسافرين	whose job is to entertain travellers
ولكنها .. امرأة انتحارية ..	it's .. a suicidal woman ..
تخطط لخطف الطائرة !! .	planning to hijack the plane !! .

20

بيني وبين الشعب العربي	between me and the arab people
ميثاق شرف ..	there's a code of conduct ..
عمره خمسون عاماً	fifty years old
كل المواثيق الأخرى	all other codes
التي تحمل إمضاء أبي لهب ..	bearing the signature of abū lahab ..
أكلها اللهب !! .	were eaten by the flame !! .

21

يبقى الجمهور العربي	the arab audience remains
ثروتي القومية	my national wealth
ولو أنني غامرتُ بهذا الرصيد العظيم	if i risked this great balance
لأعلنتْ محكمة الشعر إفلاسي	the poetry court would declare my bankruptcy
وختمتْ قصائدي بالشمع الأحمر ..	and my poems would be sealed with red wax ..

22

لم أتناول العشاء أبداً	i've never had dinner
على مائدة أي سلطان ..	at the table of any sultan ..
أو جنرال ..	or general ..
أو أمير ..	or amīr ..
أو وزير ..	or minister ..
إن حاستي السادسة كانت تنبئني	my sixth sense was foretelling me
أن العشاء مع هؤلاء ..	that dinner with these ..
سوف يكون العشاء الأخير !! .	would be the last dinner !! .

23

القصيدة التي لا تنزف	the poem that doesn't bleed
على أصابع قرائها ..	on the fingers of its readers ..
مصابة بفقر الدم ...	suffers from anaemia ...

24

منذ أن أصبح الوطن	ever since the homeland began
لا يأكل سوى الخوف ..	eating nothing but fear ..
ولا يتقيأ سوى الزجاج .. والمسامير ..	vomiting nothing but glass .. and nails ..
توقفت عن الشعر	i've stopped poetry
عن صناعة الشوكولاتة !! .	and producing chocolates !! .

25	25
(أعمالي الشعرية الكاملة) ..	my complete poetic works ..
لم تكتمل .. ولن تكتمل أبداً ..	aren't completed .. and will never be completed ..
طالما أن الأصابع لا تزال ترتعش ..	as long as the fingers are still trembling ..
والقلب لا يزال مستنفراً ..	and the heart is alert ..
وأمطار الكحل لا تزال تهمر ..	and the rain of kohl is pouring ..
والهاتف لا يزال يرن ..	and the phone is ringing ..
والبريد لا يزال يصل ..	and the mail arrives ..
والنساء الجميلات ..	and beautiful women ..
لا يزلن في غرفة الانتظار !! .	are in the waiting room !! .

In stanza 4, blue as the colour of the sea is as axiomatic as the white (*bayāḍ*) of the moon (*qamar*), the fragrance (*arīǧ*) of the rose (*warda*), and women's make-up (*mākiyāǧ*). What catches the eye is that the speaker attributes the ability to repeat its colour (*kamā yukarriru l-baḥru zurqatahu* 'like the sea repeats its blueness') to the sea; so, the sea itself has control over its visual quality.

More metaphorically, in the poem *Iftirāḍāt ramādīya* 'Gray Assumptions' from *No Victor but Love* (1989), the sea in its colour is personified as wearing a blue hat:

1	1
صعبٌ عليَّ	it's difficult for me
صعب عليّ كثيراً	very difficult
أن أتصور عالماً لا تكونين فيه	to imagine a world without you
صعب عليّ أن أتصور	it's difficult for me to imagine
بحراً لا يلبس قبعته الزرقاء ..	a sea not wearing its blue hat ..
أو قمراً لا يستحم برغوة الحليبْ ..	or a moon not bathing in milk foam ..
أو بجعةً لا تحترف رقص (الباليه) ..	or a swan not dancing ballet ..
2	2
صعبٌ جداً ...	very difficult ..
أن تدور الكواكبُ	that the planets revolve
دونَ إشارة منكِ ..	without a sign from you ..
وان ترتفع السنابل،	that the spikes rise,
وتتكاثر الأسماك،	fish reproduce,
وتثرثر الضفادع النهرية،	river frogs gossip,
وتغني صراصير الغابة،	forest roaches sing
وتستجير أوّاز الصنوبر،	pinecones seek refuge,
وتشتعل أشجار الكرز،	cherry trees burn,

دون إشارة منكٌ	without a sign from you
صعبٌ جداً ..	very difficult ..
أن يكون هناك فصولٌ أربعة ْ ..	that there be four seasons ..
إذا لم تقرأي عليها مزاميرلكِ ..	if you don't read upon them your psalms ..
3	3
صعبٌ جداً ..	very difficult ..
أن تنجح ثورةٌ	for a revolution to succeed
لا تحمل بصمات أهدابكٌ ..	that doesn't bear your fingerprints ..
أو يشتهر رجلٌ	or a man to become famous
خارج بركاتِ أنوثتكٌ ..	outside the blessings of your femininity ..
أو تطير حمامةٌ	or a dove to fly
دون إرادة نهديكِ ..	without wanting your two breasts ..
صعبٌ جداً ..	very difficult ..
أن يسقط مطرٌ	for a rain to fall
خارج أقاليمكٌ ..	outside of your territories ..
ويصبح ديكٌ لا يقف كالملك	for a rooster not to stand in the morning like a king
على بياض ركبتيكِ ...	on the white of your two knees ...
4	4
صعبٌ عليّ	it's difficult for me
صعبٌ عليّ كثيراً ..	very difficult ..
أن أتصور تاريخاً لا يؤرخكِ ..	to imagine a history that doesn't historicise you ..
وكتابةً لا تكتبك ..	writing that doesn't write you ..
ولغةً لا تتغلغلين في مفرداتها	a language whose vocabulary you don't permeate
وقصيدةً لا تشكلين إيقاعها الرئيسي	a poem whose main rhythm you don't constitute
صعبٌ أن أتصور حضارةً	it's difficult to imagine a civilisation
لا تشرب من ينابيعك ..	that doesn't drink from your fountains ..
أو عملاً تشكيلياً لا يستلهمك	or a piece of art that isn't inspired by you
أو منحوتة من البرونز، أو الحجر ..	or a relief of bronze, or stone ..
لا تكون على مقياس جسدك ..	that isn't modelled on your body ..
5	5
صعب عليّ	it's difficult for me
صعب عليّ كثيراً ..	very difficult ..
أن أتصور بلبلاً ..	to imagine a nightingale ..
لا يدخل إلى الكونسرفاتوارْ ..	that doesn't enter the conservatory ..
أو فراشة ..	a butterfly ..
لا تدخل أكاديمية الفنون الجميلةْ	that doesn't enter the academy of fine arts
أو حمامة ..	a dove ..
لا تتكلم سبع لغاتْ	that doesn't speak seven languages

أو وردةً لا تشترك	or a rose that doesn't take part
في انتخاب ملكة جمال الكون ..	in electing miss universe ..
6	6
صعبٌ عليّ.	it's difficult for me
صعب عليّ كثيراً ..	very difficult ..
أن أتصور نهداً ..	to imagine a bosom ..
لا ينقط ذهباً ..	that doesn't present gold as a gift ..
وامرأة .. لا تنقط أنوثة ..	a woman .. who doesn't present femininity as a gift ..
وعيوناً لا تمطر كحلاً ..	eyes that don't cause the kohl to rain ..
وقصيدة لا تمطر موسيقى ..	and a poem that doesn't cause music to rain ..
7	7
صعبٌ عليّ	it's difficult for me
صعبٌ عليّ كثيراً ..	very difficult ..
أن أتصور زماناً لا تملأين ثوانيهْ ..	to imagine a time whose seconds you don't fill ..
أو مكاناً لا تملأين أبعاده ..	or a place whose dimensions you don't fill ..
صعبٌ عليّ أن أتصور مقهى	it's difficult for me to imagine a café
لا يحمل رائحتك ..	that doesn't carry your scent ..
وشاطئاً رملياً	and a sandy beach
لا يحمل آثار أقدامك	that doesn't carry your footprints
8	8
صعبٌ عليّ	it's difficult for me
صعبٌ عليّ كثيراً ..	very difficult ..
أن أتصور	to imagine
كيف يأتي الربيعُ ولا تكونين معه	how spring comes and you not being with it
وكيف يتشكل قوس قزح ..	how a rainbow forms ..
ولا تكونين معهْ ..	and you not being with it ..
وكيف يشرق الشروق ولا تكونين معه ..	how the sunrise rises and you not being with it ..
وكيف يغرب الغروب ولا تكونين معه ..	how the sunset sets and you not being with it ..
وكيف تعلن الحمائم زفافها	how the doves announce their wedding
على شبابيكنا	on our windows
ولا تكونين معي ...	and you not being with me ...
9	9
صعبٌ ..	it's difficult ..
أن تحدث حادثة عشق في أيامنا	for passion to occur in our days
لا تكونين وراءها ..	and you not being behind it ..
وصعبٌ أن يوجد نص رومانسي ناجح	it's difficult to find a successful romantic text
لم تشتركي في كتابته ..	in whose writing your weren't involved ..
وصعب أن تتفوق عاشقة على نفسها	it's difficult for a lover to excel
لم تتلمذ على يديكِ ...	whom you didn't teach with your own hands ...

227

10	10
صعبٌ ..	it's difficult ..
أن يجلس رجل وامرأة على طاولة	for a man and a woman to sit at a table
ولا تتدخلين	and that you don't interfere
في صياغة حوارهما	in the formulation of their dialogue
وأن يتبادلا قبلة طويله	that they exchange a long kiss
لا تتدخلين في توقيتها ..	with whose timing you don't interfere ..
11	11
صعبٌ ..	it's difficult ..
أن يقبل عمال النسيج	that the textile workers
في دمشقَ ..	in damascus ..
أن يصنعوا قميصاً من الحريْر	accept to fabricate a silk shirt
إلا لكسوة نهديكِ ..	except to clothe your two breasts ..
12	12
صعبٌ ..	it's difficult ..
أن يكون في العالم عطر	that there's perfume in the world
لا يستقطر من أزهارك	that doesn't originate from your flowers
وأن يكون هناك نبيذٌ	and to have wine
لا يتدفق من عناقيدِكِ	that doesn't flow from your bunch of grapes
13	13
صعبٌ ..	it's difficult ..
أن يكتشف علماءُ الآثار	for archaeologists to discover
أبجدية ..	an alphabet ..
ليس فيها حروف اسمكْ ...	without the letters of your name ...
14	14
صعبٌ ..	it's difficult ..
أن مايكل أنجلو	for michelangelo
أن يجد جسداً نموذجياً للنحت	to find a body as a model for sculpturing
أكمل من جسدك ...	more perfect than your body ...
15	15
صعب علي أن أتصور ..	it's difficult for me to imagine ..
ماذا تفعل الشهور والأعوام .. بدونك	what months and years do .. without you
وماذا تفعل أيام الآحاد .. بدونك	what sundays do .. without you
وماذا تفعل مقاعد الحدائق ..	what garden benches do ..
والمكتبات ..	libraries ..
وأكشاك بيع الجرائد	newsstands
ومقاهي الرصيفْ ..	sidewalk cafés ..
بدونكِ ..	without you ..
صعبٌ عليَّ أن أتصور ..	it's difficult for me to imagine ..

ماذا تفعل يداي .. بدونك ..	what my two hands do .. without you ..
16	16
صعبٌ عليَّ – يا سيدتي –	it's difficult for me – o my lady –
صعب جداً ..	very difficult ..
أن أتصور شكل الشِعر	to imagine the shape of poetry
بدونكِ ..	without you ..
وشكلَ الحريةِ ..	and the shape of freedom ..
بدونكِ ...	without you ..

The poem is a speaker's nostalgic description of the world as beautified by his former lover; the sixteen stanzas are full of nature imagery and scenery of everyday life which in retrospect only appeared 'coloured' to the lover through the existence of the beloved – hence the poem's title *Iftirāḍāt ramādīya* 'Gray Assumptions'. Intriguingly, the sea in its blue colour has a prominent position: Right after the speaker proclaims that it's difficult for him to imagine a world without the addressee (*ṣaʿbun ʿalayya katīran an ataṣawwara ʿālaman lā takūnīna fīhi*), it's the sea that he can't conceive without its typical blue colour. The image of the sea wearing its blue hat (*qabʿatuhu az-zarqāʾ*) is thought-provoking in several aspects: On the one hand, a hat is usually placed on the highest and most visible place of the body, thus, forming an extension. The head, then, is conceived as the seat of rationality and sensuality – a hat provides protection from external influences and serves as a means of demarcation. On the other hand, a hat can be an accessory of decoration and beautification. Consequently, picturing the sea's blueness as a hat leads to imagining the rest of the sea's 'body', this body as not-blue, and the sea's blue as a decor in contrast to an otherwise plain or dull appearance. From a purely physical point of view, this isn't immediately comprehensible, since the blue appearance of the sea doesn't exactly originate from the surface – the highest point on which a hat should sit; blue light with its shorter wavelengths is less absorbed than, for example red light; it penetrates deeper into matter and is scattered more by water molecules as well as by dissolved and suspended solids and other particles; thus, blue light returns to the surface of the water and is perceptible to the human eye; the further the distance that light travels through seawater, the more intense the colour impression – which is why the high seas are usually perceived as deep blue whereas shallow waters come across as lighter. Thus, when the speaker of this poem refers

to the sea's blue hat as the very attribute without which the speaker can't imagine the sea, he identifies the blue colour not only as essential, but also as decoration.

Similarly describing the sea in its blue colour as a piece of clothing, in the 93rd poem of the *Hundred Love Letters* (1970) – in its rich marine imagery[201] – , the sea is depicted as a blue silk ribbon on the head of a schoolgirl (*šarīṭ min al-ḥarīr al-azraq ʿalā raʾs tilmīḏa*). Likewise, in the poem *Hal taǧīʾīna maʿī ilā l-baḥr* 'Will You Come with Me to the Sea?' from *Thus I Write the History of Women* (1981) cited and translated before (188), the sea's appearance is described as a blue cloak (*ʿabāʾ zarqāʾ*).

At other instances, reference is only made to the colour (*lawn*) of the sea in general, without specifying its visual quality, but possibly alluding to a blue tone, for example in the tenth stanza of the poem *Fī š-šiʿr* 'On Poetry' from *No Victor but Love* (1989):

	1		1
هو شاعر		he's a poet	
إنه يثقب الفضاء		he pierces space	
بإبرة الشعرْ ...		with the needle of poetry ...	
	2		2
هو شاعرْ		he's a poet	
البرقُ منزله		lightning is his home	
والبحر سيرته الذاتية ...		and the sea is his autobiography ..	
	3		3
هو شاعر		he's a poet	
كلما خرج من فندق كلماته		whenever he leaves the hotel of his words	
وجد سيارة البوليس بانتظاره ...		he finds the police car waiting for him ..	
	4		4
هو شاعر		he's a poet	
ينزل من بطن أمه		he comes down from his mother's womb	
وفي يده ..		in his hand ..	
عريضة احتجاج		a protest petition	
وعلبة كبريث ...		and a matchbox ...	

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[201] For example, the sea is a book with a blue cover and blue pages (*al-baḥr kitāb azraq al-ǧilāf .. azraq aṣ-ṣafaḥāt*; the two lovers are 'planted' (*mazrūʿ*) in the blueness of the water (*fī zurqat al-māʾ*) like two golden swords (*ka-sayfayn min aḏ-ḏahab*).

5	5
هو شاعر	he's a poet
يحرق كل يوم ذاكرته	he burns his memory every day
ويتدفأ عليها ...	to warm himself ...
6	6
هو شاعر	he's a poet
يركب دراجة الطفولة	he rides the bike of childhood
ويمد لسانه	and sticks out his tongue
لكل إشارات المرور ..	to all traffic lights ..
7	7
هو شاعر	he's a poet
إنه يقنع الأشياء	he persuades things
أن تغير عاداتها ...	to change their habits ...
8	8
هو شاعر	he's a poet
يعلم أشجار الغابة .	he teaches the trees of the forest
أن تسير في مظاهرة	to demonstrate
من أجل الحرية ...	for freedom ...
9	9
هو شاعر	he's a poet
كلما ظهر في أمسية شعرية	whenever he appears on an evening of poetry
أطلقوا عليه القنابل	they shoot him
المسيلة للأحزان ...	with grenades of sorrows ..
10	10
هو شاعر	he's a poet
تزوج الحرية زواجاً مدنياً	he wedded freedom in a civil marriage
وأنجب أولاداً	he had children
شعرهم بلون السنابل	with hair of wheat
وعيونهم بلون البحر ...	and eyes in the colour of the sea ...
11	11
هو شاعر	he's a poet
لذا , يطلبون منه , أن يقدم تقريراً	so, they ask him to report
عن عدد أصابعه ..	on the number of his fingers
كل يومْ ...	every day ...
12	12
هل الشعرُ ,	is poetry
هو ديوان العربْ	the arabs' diwan
أم هو محكمتهم العسكرية ؟؟	or is it their military court ??

13	13
باستثناء بعض الكبار	except for some great ones
في تاريخنا الشعري	in our poetic history
فإن الشعراء العرب	the arab poets
كتبوا قصيدة واحدة	wrote only one poem
ووقعوا عليها جميعاً	all of them signed it
بالأحرف الأولى ...	with initials ...
14	14
في تاريخ الشعر العربي	in the history of arabic poetry
ثمة مراحل هابطة	there are lows
كان فيها الشعراء	including poets
ينزلون في فندق واحد ..	who stayed in one hotel ..
ويأكلون من صحن واحد ..	who ate from one plate ..
وينامون في سرير واحد ..	who slept in one bed ..
وينجبون أولاداً متشابهين ...	who have similar children ...
15	15
في الشعر ..	in poetry ..
لسنا بحاجة إلى لباس موحد	we don't need a uniform dress
وقماش موحد ..	a uniform cloth ..
ولونٍ موحد ..	and uniform colour ..
فالشعراء ليسوا جنوداً .. ولا ممرضاتٍ	poets are neither soldiers .. nor nurses
ولا مضيفات طيرانٍ ...	nor flight attendants ..
إن اللباس الموحد في الشعر	a uniform in poetry
سيجعل من الشعراء العرب	will make arab poets
فريقاً لكرة القدم ...	a soccer team ...
16	16
الشاعرُ الحديث ..	the modern poet ..
هو الذي يستقيل من الجوقة الموسيقية	is the one who resigns from the choir
وسلطة الإيقاع العام ..	and the power of the general rhythm ..
ليؤلف قصيدته الخاصة ...	to compose his own poem ..

Until stanza 11, the poem represents a characterisation of the essence of a poet (*šā'ir*) according to the speaker.[202] One of the features of a true poet, then, is that the sea is his

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[202] It's one of the few poems neither being explicitly written from a first-person perspective – there's no pronoun or verb in the first person singular – nor being explicitly directed towards a (female) addressee

biography (*al-baḥr sīratuhu aḏ-ḏātīya*) as stated in the second stanza.[203] As for blue as the local colour of the sea, stanza 10 is worth a closer look: Here, another trait of a poet is that he has children whose eyes are of the sea's colour (*lawn al-baḥr*) and whose hair is the colour of ears (*lawn as-sanābul*). It's not evident what kind of visual quality is indicated here; in combination with wheat-coloured hair, blue seems to be likely, though.

Also, in *No Victor but Love* (1989), the colour of the sea serves as a reference point in the poem *Sāykūlūǧīyat qiṭṭa* 'Psychology of a Cat':

1	1
فيكِ كل طباع القطط المتوحشة	within you there's all the nature of wild cats
وعدوانية سمك القرش ..	all the aggressiveness of the shark ..
ليس لك وطن نهائي ..	you don't have a final homeland ..
ولا رجل نهائي ..	or a final man ..
شهواتك مؤقتة	your lusts are temporary
وعشاقك مؤقتون	your lovers are temporary
وإقامتك المعروفة	your well-known place of dwelling
هي تحت معاطف الرجال ..	is under men's coats ..
وفي غمائم التبغ ..	in the clouds of tobacco ..
ورائحة القهوة ..	and in the smell of coffee ..
2	2
نهداك ..	your two breasts ..
لا يعترفان بالجغرافيا ..	don't recognise geography ..
ولا يلتزمان بقواعد المرور ..	they don't abide by traffic rules ..
ليس من السهل تعليمك	it's not easy to teach you
لأن الريح لا تعلب	because the wind isn't canned
ولا من الممكن اعتقال أنوثتك	it's not possible to arrest your femininity
لأن البرق .. لا يوضع في قارورة	because lightning .. isn't caught in a bottle
لا تستقرين على غصن شجرة	you don't rest on a tree branch
ولا على ذراع رجل ..	or on the arm of a man ..

---

as a lover; the only explicit reference to a group of persons is found in stanza 15, where the speaker introduces a 'we' (*lasnā bi-ḥāǧa ilā libās muwaḥḥad* 'we don't need a uniform') – within the poem's context probably referring to the group of Arab poets or Arabs altogether.

[203] The interrelatedness of poetry and sea – or even their equation – is a motif that flares up in several places in Qabbani's poetry and would deserve further consideration which shall be undertaken outside the framework of this thesis.

تلهثين وراء كل القطارات	you pursue all the trains
وليس لك أرصفة ..	you don't have sidewalks ..
وتبحرين على كل السفن ..	and you sail on all ships ..
وليس لك موانئ ..	and have no ports
وتصاحبين قبائل من الرجال	you accompany the tribes of men
ولكنهم في آخر الليل	but by the end of the night
ينامون في حقيبة يدكُ ..	they sleep in your handbag ..
3	3
لا أريد تحديد إقامتك	i don't want to confine you
فصعب جداً ..	it's so hard ..
تحديد إقامة العصافير ..	to confine birds ..
ولا أرغب في رسم مساراتك	i don't want to draw your tracks
فنهداك يقتحمان البحر بلا بوصلة	your two breasts storm the sea without a compass
وعطرك يخترق رجولة الرجال	your perfume penetrates the masculinity of men
كأشعة اللايزر ..	like a laser beam ..
4	4
لست بحاجة إلى معارفي	i don't need my knowledge
فأنت موسوعة عشق ..	you're an encyclopaedia of love ..
ولست بحاجة إلى حكمتي	i don't need my wisdom
وأيديولوجياتي المسروقة من الكتب	and my ideologies stolen from books
إن جسدك يصنع قوانينه	your body makes its laws
كما يفرز الثدي حليبه ..	like the breast secretes its milk ..
والنحلة عسلها ..	the bee its honey ..
والقصيدة موسيقاها ..	the poem its music ..
5	5
لا أريدك أن تتخلي	i don't want you to give up
عن شعرة واحدة من بوهيميتك	one hair from your bohemianism
أو عن ظفر واحد ..	one nail ..
من أظافرك المتوحشة	from your wild nails
لا أريدك أن تستبدلي جلدك	i don't want you to replace your skin
بجلد جديد ..	with new skin ..
أو أن تتخلي عن فصيلة دمك	or give up your blood type
وفوضاك الرائعة ..	and your wonderful mess ..
ففوضاك نظام ..	your mess is order ..
وجنونك ..	and your madness ..
هو أرقى حالة من حالات العقل ..	it's the finest state of mind ..
6	6
إنني أقبلك كما انتِ ..	i accept you as you are ..
بخبثك ..	in your misery ..

ومكرك ..	in your deceit ..
وبهلوانياتك ..	with your acrobatics ..
وتعدديتك ..	your pluralism ..
لن يفيد معك اللطف .. ولا العنف ..	with you neither kindness .. nor violence will be of use ..
ولا إصلاحيات الأحداث ..	nor reformatories ..
فقد خلقك الله هكذا ..	god created you like this ..
وخلقك الشعر هكذا ..	poetry created you like this ..
وأية محاولة لقتلك	and any attempt to kill you
ستكون قتلاً للحرية	would be killing freedom
واغتيالاً للشعر ..	and assassinating poetry ..
7	7
إرمي جميع كلماتي في البحر	throw all my words into the sea
وتصرفي بحماقة زلزال ..	act foolishly like an earthquake ..
فبين نهديك ..	between your two breasts ..
نيران اسبانية	there are two spanish fires
لا أستطيع مقاومتها	that i can't resist
وبين شفتيك ..	between your two lips ..
قبائل بدائية	there are primitive tribes
لا أريد تحضيرها ..	that i don't want to civilise ..
وعلى حلمتيك ..	on your two nipples ..
كتابات سرياليه	there are surreal writings
لا قدرة لي على شرحها ..	that i can't explain ..
وداخل سرتك ..	inside your belly button ..
آبار أرتوازيه	there are artesian wells
لا أريد اكتشافها ..	that i don't want to discover ..
8	8
لستِ بحاجة إلى ثورتي	you don't need my revolution
لتغيري هذا العالم ..	to change this world ..
ولستِ بحاجة إلى شعري	you don't need my poetry
لتغيري لونَ البحر ..	to change the colour of the sea ..
فمن أنوثتك يبدأ كل شيء	everything originates from your femininity
وبأنوثتك ينتهي كل شيء ..	and with it everything ends ..

The speaker compares the addressee in her volatility, self-determination, and strong-mindedness to a cat (*qiṭṭa*). In the last stanza, he ultimately confirms her independence, his own futility, and the primordiality and terminality of her femininity, he says:

لستِ بحاجة إلى ثورتي	you don't need my revolution
لتغيري هذا العالم ..	to change this world ..
ولستِ بحاجة إلى شعري	you don't need my poetry
لتغيري لونَ البحر ..	to change the colour of the sea ..
فمن أنوثتك يبدأ كل شيء	everything originates from your femininity
وبأنوثتك ينتهي كل شيء ..	and with it, everything ends ..

In terms of the sea, the speaker's statement entails three points: First, the colour of the sea (*lawn al-baḥr*) can be changed with his poetry (*ši'r*); second, the addressee can change the colour of the sea by herself; third, when considering the penultimate and ultimate verses, the sea's tint originates from the addressee's femininity (*unūṯa*) just like everything (*kull šay'*) else.

The line *kamā yafrazu ṯ-ṯadyu ḥalībahu* 'like the breast secretes its milk' seems to be recalled in the tenth stanza of *al-Mar'a wa-ǧasaduhā al-mawsū'ī* 'The Woman and Her Encyclopaedic Body'[204] from *Nizarian Variations on Passion* (1996):

جسد المرأة يعمل بوقوده الذاتي	the woman's body works on its own fuel
ويفرز الحب ..	secreting love ..
كما تفرز الشرنقة حريرها ..	like the cocoon secretes its silk ..
والثدي حليبه ..	like the breast its milk ..
والبحر زرقته ..	the sea its blueness ..
والغيمة مطرها ..	the cloud its rain ..
والأهداب سوادها ..	and the lashes their blackness

The sea's blue colour is just as natural as rain from clouds or silk from the cocoon, as axiomatic as milk from the breast, as cardinal as blackness from the lashes; it defines the sea. The same motif of changing the world with poetry (or words) occurs in the poem *Ustāḏ al-ḥubb .. yastaqīl* 'The Professor of Love .. Resigns' from *I Am One Man and You Are a Tribe of Women* (1993):

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[204] Translated in subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea (here 296).

<div dir="rtl">

1

لا تهتمي، يا سيدتي، في أقوالي
ليس لديَّ دروسٌ أعطيها
لا في الحب ..
ولا في الجنس ..
فنصف كلامي شطحات خيال
فأنا ألعب بالكبريت ..
و أحرق نفسي مثل جميع الأطفال ..

2

لا تهتمي ..
فيما أكتب يا سيدتي
فأنا رجلٌ يزرع قمحاً فوق الريح
و يكتب شعراً فوق الماء ..
ويصنع حُباً
من موسيقى البحر،
ومن رائحة العشب،
ومن أنفاس الغابات

3

لا تهتمي بأقاصيصي
فأنا أعرف كم حرضتك ..
كم ورطتك ..
كم دوختك ..
عند قراءة أشعاري .
وأنا أعرف
ماذا حفرت لغتي فيك ..
و ماذا حفرت كتبي فيك ..
و ماذا فعلت في أفكارك أفكاري

4

لا تصغي لي ..
لا تصغي لي ..
فأنا رجل خرب العالم بالكلمات ..
وغيَّر لون البحر ..
ولون الأفق ..
وغيَّر ورق الأشجار
لا تصغي لي حين أقول
بأنك من عائلة الورد ..
ومن عائلة الأقمار
فأنا رجل خطر .. خطر ..

</div>

1

don't care, o my lady, for my words
i have no lessons to give
not in love ..
not in sex ..
half of my words are escapades of imagination
i'm playing with matches ..
and i burn myself like all children ..

2

don't care ..
about what i write, o my lady
i'm a man who grows wheat above the wind
who writes poetry on water ..
who makes love
from sea music
from the scent of grass
and the breaths of forests

3

don't care about my stories
i know how much they provoked you ..
how much they entangled you ..
how much they bothered you ..
when reading my poems
and i know
what my language engraved into you ..
what my books engraved into you ..
and what my thoughts did to your thoughts

4

don't listen to me ..
don't listen to me ..
i'm a man who ruined the world with words ..
and changed the colour of the sea ..
and the colour of the horizon ..
who changed the tree leaves
don't listen to me when i say
that you're from the family of roses ..
and from the family of moons
i'm a dangerous man .. dangerous ..

يسكن يوماً	one day living
في حي النهدين ..	in the neighbourhood of the two breasts ..
و يوماً ، في أسنان الإعصار ..	and one day in the storm's fangs
5	5
لا تهتمي في ثرثرتي ..	don't care about my chatter ..
أو فلسفتي ..	my philosophy ..
أو تنخدعي ببراعات حواري	or don't be deceived by the skills of my talk
فأنا أعرف ..	i know ..
كم حطمتُ ..	how much i destroyed ..
وكم خربتُ ..	how much i ruined ..
و ماذا ترك العنف	what violence left
على كشمير يديك ..	on the cashmere of your two hands ..
وماذا تركت خيلي ..	what kind of hoofprint ..
من بصمات في شفتيك ..	my horse left on your two lips ..
وماذا تركتْ	and what my rain showers left
فوق سريرك أمطاري !! ..	on your bed !! ..
6	6
لا تهتمي ..	don't care ..
فيما قالت صحف العالم عن أخباري ..	what world newspapers said about my news ..
أو أخبار فتوحاتي ..	or about my conquests ..
فأنا أعرف أن خرافة مجدي	for i know the myth of my glory
بُنيت من أحجار النهد ..	was built from the stones of the bosom ..
وياقوت الحلمات !! ..	and ruby nipples !! ..
7	7
يا من تخلط بين الحب ، وبين السحر	o you who confuses love with magic
وبين القلب ، وبين العقل،	the heart with the mind
وبين نصوص الشعر ..	the texts of poetry ..
وبين نصوص التوراة ..	with the texts of the torah ..
أنا لا أقرأ في الفنجان ..	i don't read the coffee cup ..
ولا أتنبأ بالأقدار ..	i don't foresee destinies ..
فلا تنشغلي ..	so don't bother ..
في تفسير نبوءاتي ...	with interpreting my prophecies ...
8	8
يا سيدتي : كوني امرأة عاقلة	o my lady: be a sensible woman
فأنا لستُ نبي الحب	i'm not the prophet of love
ولا أتذكر أني	i don't remember
قد أنزلتُ على مُعجَبةٍ آياتي ..	having sent down my āyāt to an admirer ..
فأنا نفسي .. لستُ أصدق آياتي !! ..	i myself .. i don't believe my āyāt !! ..

9	9
لا تضطربي .. يا سيدتي	don't be mad .. o my lady
فأنا أعرف ماذا يفعل فيك العشق ،	because i know what love does to you
وتفعل في فمك القبلات ..	and what the kisses do to your mouth ..
و أنا أعرف ماذا يفعل فيَّ الشعر ..	i know what poetry does to me ..
وكيف تخدرني رائحة الحبر ..	how the scent of ink narcotises me ..
ويذبحني سيف الكلمات ..	how the sword of words slays me ..
10	10
كم يُخجلني تاريخي .	how my history embarrasses me
إذ أتذكر كم مجنوناً كنتُ ..	when i remember how crazy i was ..
وكم سادياً كنت ..	how sadistic i was ..
وكم شيطاناً ..	how devilish ..
حين قذفتك ذات مساء	when i threw you one evening
مثل القطة في وسط النار !! ..	like a cat into the fire !! ..
11	11
كم يؤلمني أن أتذكر ..	how painful it is to remember ..
أني قد دحرجتك ..	i rolled you ..
يوماً فوق الثلج ..	one day over snow ..
ويوماً فوق الجمر...	one day over embers ..
ويوماً فوق الموج ..	one day on waves ..
ويوماً فوق الرمل ..	one day on sand ..
ويوماً فوق البرق ..	one day above lightning ..
ويوماً فوق الرعد ..	one day above thunder ..
ويوماً فوق براعم آذار ..	and one day on the buds of march ..
12	12
ماذا أفعل يا سيدتي ؟	what do i do, o my lady?
إن ذنوبي أكبر من أن تحصى	my sins are too big to count
فأنا أشعر أن جميع نساء العالم ضدي	i feel all the women of the world are against me
في محكمة العشق ..	in the court of love ..
و أن لا امرأة في التاريخ،	and that there's no woman in history
ستقبل مني أعذاري ..	who will accept my excuses ..
13	13
كيف أحاضر في الحرية ، يا سيدتي ؟	how do i lecture about freedom, o my lady?
كيف أحاضر في تحرير الرأي ..	how do i lecture about the liberation of opinion ..
وفي تحرير الحب ..	about the liberation of love ..
و في تحرير الأعين و الأهداب ؟	about the liberation of the eyes and lashes?
و أنا أحمل في ميراثي	while i carry in my inheritance
كل سلالات الإرهاب !!	all strains of terrorism !!

	14	14
	لا تنتظري شيئاً مني	don't expect anything from me
	فأنا تعِبٌ من أخبار الحرب ،	i'm tired of the news of war
	ومن أخبار الحب ..	of the news of love ..
	ومن أخبار بطولاتي ..	of the news of my tournaments ..
	و أنا تعِبٌ من تشجير البحر ..	i'm tired of afforesting the sea ..
	من تجميل القبح ..	of embellishing ugliness ..
	ومن تحريض الأموات ..	of inciting the dead ..
	15	15
	يا سيدتي: لا تنتظري الثورة مني	o my lady: don't wait for the revolution from me
	فأنا أشعر أنكِ آخِر ثوراتي ..	i feel you're the last of my revolutions ..

Very much in line with the poem's title *Ustāḏ al-ḥubb .. yastaqīl* 'The Professor of Love .. Resigns', the tone of these fifteen stanzas is full of remorse and regret, especially when it comes to the speaker's history with women – in life and in poetry. His resignation from being a poet (of love) culminates in the eighth stanza, when he exclaims not to trust his own verses (*lastu uṣaddiqu āyātī* 'I don't believe my āyātī').

In the fourth stanza, the speaker refers to himself as a man who has corrupted the world with words (*fa-anā raǧulun ḫaraba l-ʿālama bi-l-kalimāt*). A symptom of this ruination is the alteration of the sea's colour (*ġayyara lawna l-baḥr* 'changed the colour of the sea'). The quality of this variation isn't specified, but in context with the negative connotation spilling from the preceding verse (*ḫaraba* 'to destroy, wreck, demolish, shatter, devastate'), this change seems to be for the worse. The colour of the sea before the change may refer to a common colour quality, for example the colour designation 'aquamarine' (from Latin *aqua marina* 'sea water') in reference to a blue or cyan variant of beryl. Noteworthy is that an original colour is assigned to the horizon (*lawn al-ufuq*) – sunrise or sunset tones may come to mind; these colours have been corrupted by the speaker's words.[205]

In conclusion, when used as source domains, the metaphorical spheres of the sea and that of the colour blue overlap. The symbolism of blue as referring to melancholy,

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[205] The colour of the sea (*lawn al-baḥr*) is also referenced in the poem *Min yawmīyāt ʿāšiq mutaḫallif* 'From the Diary of a Lover Left Behind' from *Nizarian Variations on Passion* (1996).

mystery and ecstasy, the divine, as well as transcendence, derives in parts from the infinity that translates from the blue of the sky and sea, while blue's other metaphorical sphere relates to its inclination towards black and its death symbolism (Butzer and Jacob, 2012, 53): According to the colour theory of Aristotle (d. 322 BCE), all colours are set between black and white, with blue being closest to black. Already in ancient Greek sources, blue shows an affinity to the archetypical colour of sorrow and death – black. One must abandon the thought that only achromatic colours or anti-colours refer to 'negative' feelings, thoughts, or events, and that chromaticity constantly signifies 'positive' feelings or moods, and lust. Depending on the context, individual colours allegorise individual moods; blue has often carried a tint of sorrow and nostalgia. In his theory of colours, the German writer Goethe (d. 1832) counts blue to those colours that stimulate soft sensations of longing: While yellow always embraces a spark of light, blue always embraces a trace of darkness. The following synopsis illustrates some of the associative areas of blue:

Goethe	Heimendahl	Braem	Frieling	Heller
depth, expanse	distance, depth, infinity	distance, infinity	distance, depth, expanse	distance, expanse, infinity
coldness, shadow, dark	cool, detachted from the world	cold	coolness, night	coldness, coolness, numbness, pride, hard, toughness
the blue draws us, sad	longing	longing, melancholy	*fernweh*, homesickness, sentimentality	longing
		meditation, dream, fairy tale, ghosts, mystery	magician, dream, earth spirits	imagination
calm	passivity	thinking, calm, protection, quiet, relaxation, passive	relaxation, calm	relaxation, calm, rest, silence
				male, courage, performance, sportsmanship, independence
			concentration, logos, ratio	concentration, wisdom, science, accuracy, punctuality
high sky, distant mountains	sky, sea	wet, sky, sea	sky, air, space	sky, air, water
	supernatural, spirit	eternity, gods, spirit/soul, truth, inwardnes	divine, higher order, soul, spirituality	eternity, divine, truth, ideals
			gravity	

This synopsis is based on non-Arabic sources,[206] so its significance for an analysis of the associability of the colour blue in Arabic is debatable; still, it facilitates reflections on the associability of the colour blue in general and some of the recorded symbolism may be relevant for Qabbani's poetry, too.

The state of coldness is assigned to the colour blue. This association derives from the perception of blue as a 'cold colour' emitting coolness. Generally, 'warm' and 'cold' describe sensations that can be conveyed by colour. Also, from the point of a viewer, blue – or colours with blue components – appear farther away than other colours; besides, every colour comes across as cloudy or bluish as it moves away from the eye. Thus, the colour blue indicates boundless dimensions such as distance, expanse, depth, and infinity. As a conventional colour of distance and infinity, blue corresponds to the symbolism of the sea, whose object colour is typically blue.

When a speaker in Qabbani's poetry speaks of the colour blue, certain aspects of the symbolism associated with the sea can be contemplated subconsciously – with abstract spheres of moods and feelings such as sadness and melancholy being a major ingredient. For example, the speaker in the fourth of the *Hundred Love Letters* (1970) wants to write a letter to god in which he thanks him for bestowing him with the beloved:

حين وزع الله النساء على الرجالْ	when god distributed women to men
وأعطاني إياكِ ..	and gave you to me ..
شعرتُ ..	i felt ..
أنه انحاز بصورة مكشوفة إليْ	he sided openly with me ..
وخالف كل الكتب السماوية التي ألفها	and contradicted all the heavenly books he wrote
فأعطاني النبيذ , وأعطاهم الحنطة	he gave me wine, and gave them wheat.
ألبسني الحرير , وألبسهم القطن	dressed me in silk, and them in cotton
أهدى إليَّ الوردة	presented me with the rose ..

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[206] Compare Goethe's "Entwurf einer Farbenlehre" (originally 1808, here 1978), Heimendahl's *Licht und Farbe* (1961), Braem's *Die Macht der Farben* (tenth edition 2012), Frieling's *Mensch und Farbe* (fifth edition 2004), and Heller's *Wie Farben wirken* (eigth edition 2015). I had produced a similar overview in German in my master's thesis which focussed on sadness in Qabbani's poetry and featured a section on aspects of sadness as inherent in the symbolism of the colour blue (Mummelthei, 2015).

وأهداهم الغصن ..	and them with the thorn ..
حين عرفني الله عليكِ ..	when god introduced me to you ..
وذهب إلى بيته	and returned home
فكرتُ .. أن أكتب له رسالة	i thought ... to write him a letter
على ورقٍ أزرقٍ	on blue paper
وأضعها في مغلف أزرقٍ	and put it in a blue envelope
وأغسلها بالدمع الأزرق	and wash it with blue tears
أبدؤها بعبارة : يا صديقي	i started with the words: o my friend
كنتُ أريد أن أشكرهُ	i wanted to thank him
لأنه اختاركِ لي ..	because he chose you for me ..
فالله ــ كما قالوا لي ــ	god — as they told me —
لا يستلم إلا رسائلَ الحب	only receives and answers ..
ولا يجاوب إلا عليها ..	love letters ..
حين استلمت مكافأتي	when i received my reward
ورجعت أحملك على راحة يدي	and returned home carrying you in my hand
كزهرة مانوليا	like a magnolia blossom
بستُ يد الله ..	i kissed the hand of god ..
وبستُ القمر والكواكب	i kissed the moon and the planets
واحداً .. واحداً	one .. by one
وبستُ الجبال .. والأودية	i kissed mountains .. and valleys
وأجنحة الطواحين	and the wings of the mills
بستُ الغيومَ الكبيرة	i kissed the adult clouds
والغيومَ التي لا تزال تذهب إلى المدرسة	and those clouds that still go to school
بستُ الجُزُرَ المرسومة على الخرائط	i kissed the islands that are drawn on maps
والجزر التي لا تزال بذاكرة الخرائط	and the islands that are still in the maps' memory
بستُ الأمشاط التي ستتمشطينَ بها	i kissed the combs that you'll use to comb your hair
والمرايا .. التي سترتسمين عليها ..	the mirrors .. whereon you'll leave an impression ..
وكلّ الحمائم البيضاء ..	and all the white doves ..
التي ستحميل على أجنحتها	that will carry on their wings
جهازَ عرسك ..	your wedding dress ..

The connotation of the blue colour is ambivalent in these verses: The speaker wants to write a letter to god thanking him for bestowing the beloved on him as a lover. This letter should be written on blue paper (ʿalā waraqin azraq) and sent in a blue envelope soaked in blue tears (aḍaʿuhā fī muġallafin azraq wa-aġsiluhā bi-d-damʿi l-azraq). Here, the meaning of the blue tint doesn't immediately disclose itself. The fact that the colour is named, however, already indicates an accentuation. The speaker doesn't just want to write a letter; the letter

is distinguished by its triple blue colouration: the paper is blue, the envelope is blue, and the letter (*risāla*) is soaked in blue tears. That said, in relation to the tears (*dam‘*), blue possibly recalls the very melancholic spheres that can be associated with blue. When reading on, however, the speaker informs that god only receives and answers love letters (*rasāʾil al-ḥubb*). Is the blue letter a love letter then? The speaker imparts a loving touch to the letter by addressing god as 'my friend' (*ṣadīqī*), but apart from that and the fact that the lover wants to thank god for choosing the beloved for him (*li-annahu iḫtāraki lī* 'because he chose you for me'), nothing points to a love letter. Of course, if the whole poem is regarded as a love letter in the sense of the volume's title *Hundred Love Letters*, the blue letter may very well be treated as one of these love letters; this would draw a connection between love and the colour blue in a similar way that other poems phrase a correlation between love and the sea (see list 1 in Appendix II, 466). Nevertheless, the meaning of the thrice-mentioned blue colour remains vague.

Analogously, blue is an attribute of the loving poet's writings in the 100th poem of the *Hundred Love Letters* (1970):

هذه هي رسالتي الأخيرة ..	this is my last letter ..
ولن يكون بعدها رسائلْ ..	after that, there'll be no more letters ..
هذه .. آخرُ غَيمةٍ رماديةٍ	this is .. the last grey cloud
تقطر عليكِ ..	raining on you ..
ولن تعرفي بعدها المطرْ ..	after that, you won't experience the rain ..
هذا آخر النبيذ في إنائي ..	this is the last wine in my vessel ..
وبعده ..	after that ..
لن يكون سُكرٌ .. ولا نبيذْ ..	there won't be drunkenness or wine ..
هذه آخر رسائل الجنونْ ..	this is the last letter of madness ..
وآخرُ رسائل الطفولة ...	the last letter of childhood ...
ولن تعرفي بعدي، نقاء الطفولة،	after me, you won't experience the purity of
وطرافة الجنونْ ..	childhood, and the curiosity of madness ..
لقد عشقتكِ ..	i loved you passionately ..
كطفل هاربٍ من المدرسة ..	like a child fleeing from school ..
يُخبئ في جيوبه العصافيرْ ..	hiding sparrows in his pockets ..
ويُخبئ القصائدْ ..	and poems ..
كنتُ معكِ ..	i was with you ..
طفل الهداشة ، والشرود،	a child of hallucinations, distractions,
والتناقضات ..	and contradictions ..

Arabic	English
طفلَ الشعر، والكتابة العصبية	the child of poetry, and fanatic writing
أما أنتِ ..	as for you ..
فكنتِ امرأةً شرقيةَ الشروشْ	you were a woman of oriental roots
تنتظر قدرها ..	waiting for her destiny ..
في خطوط فناجين القهوة ..	in the lines of coffee cups ..
وملاءاتِ الخاطبات	and the sheets of the matchmakers ....
ما أنعسَكِ يا سيدتي ..	how miserable you are, o my lady ..
فلن تكوني في الكتب الزرقاء .. بعد اليوم	you won't be in the blue books .. after today
ولن تكوني في ورق الرسائلْ	and in the letter paper
وبكاء الشموعْ ..	in the crying of candles ..
وحقيبة موزع البريدْ ..	in the mailer's bag ...
لن تكوني في عرائس السكرْ ..	you won't be in the 'arā'is as-sukkar ..
وطيارات الورق الملونة ..	and colourful kites ..
لن تكوني في وجع الحروفْ ..	you won't be in the pain of the letters ..
أو في وجع القصائدْ ..	or in the pain of the poems ..
فلقد نفيتِ نفسكِ خارجَ حدائق طفولتي	you've exiled yourself from my childhood gardens
وأصبحتِ نثراً ...	and became prosaic ...

Here, the speaker announces the end of his love letter writing, with which the existence of the beloved woman, too, comes to an end: After the last letter, she won't be poetry any more, since she has become prose (*naṯr*). Of note in this poem is the way in which the speaker characterises this last letter; multiple images convey moods of sorrow or even melancholy: The letter is a grey cloud (*ġayma ramādīya*) that rains (*maṭara*) on the beloved; furthermore, after this last letter, the beloved will never again find herself in the weeping of the candles (*bukā' aš-šumū'*) and the pain of the poems (*waǧa' al-qaṣā'id*) – to generalise: she won't be in the blue books (*kutub zarqā'*) anymore. The colour blue seems to be either in line with the many verses of melancholy imagery of the poem, thus, conveying sadness, too; or it's in line with the joyful pictures of the mailman (*muwazzī' al-barīd*), the sweets (*'arā'is as-sukkar*), and the colourful kites (*ṭayyārāt al-waraq al-mulawwana*). Again, the imagery is ambivalent.

Generally, in Qabbani's poetry, the colour blue is frequent – not only as a local colour of the sea: It recurs at least 146 times, being the third most frequent colour after red (*aḥmar*, at least 191 times) and green (*aḫḍar* at least 158 times). This is in line with the modern Arabic usage of this colour term: According to Buckwalter and Parkinson's *Frequency Dictionary of Arabic* (2011), blue is the fourth most frequent chromatic colour

term (place 1754) after red (*aḥmar*, place 927), green (*aḫḍar*, place 987) and golden (*ḏahabī*, place 1692), but before yellow (*aṣfar*, place 2099), rosé (*wardī*, place 3515), and others. The achromatic terms for white and black are more frequent than any other colour term in modern Arabic, with *abyaḍ* on place 564 and *aswad* on place 682.

As for other colour terms that are employed to characterise the sea: At least two times in Qabbani's poetry, *tūrkuwāz* 'turquoise' is used, namely in the poem *aṣ-Ṣafḥa al-ūlā* 'The First Page' from the volume *No Victor but Love* (1989, 2#42, 480), and in the poem *Ḥubb 1993* 'Love 1993'[207] from the volume *I Am One Man and You Are a Tribe of Women* (1993, 2#59–60, 484; 3#73, 507). Another time, the speaker refers to the 'turquoise of the seas' by using the term *fayrūz* in *Qaṣīdat at-taḥaddiyāt* 'Poem of Challenges' from the volume *Outlaw Poems* (1972). Other than turquoise, the poem *Taǧliyāt ṣūfīya* 'Sufi Revelations'[208] from the volume *I Love You .. I Love You and the Rest Will Come* (1978) presents one of only four instances in Qabbani's poetry where the sea is associated explicitly with another colour than blue; here, it rises like a green sword in darknesses (*yartafiʿu l-baḥr bi-ʿaynayki ka-sayfin aḫḍar fī ẓ-ẓulumāt*, 3#33, 497). At last, in the poem *Ṯalāṯ biṭāqāt min āsiyā* 'Three Cards from Asia' from the volume *My Beloved* (1961), the speaker describes the sea as a violet scarf from whose embroidering imagination inhales deeply (*al-baḥr šāl banafsaǧī .. yašhaqu min taṭrīzihi al-ḫayāl*); also *Muqābala talafīzyūnīya maʿa 'Ġūdū' 'arabī* 'TV Interview With an Arab Godot' from *The Matches in My Two Hands While Your Little Countries Are of Paper* (1989) refers to the violet of the sea (*banafsaǧ al-baḥr*) (1#28, 471; 2#52, 482).

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[207] The latter is translated in subchapter 14.2 O Princess of Women Made from the Turquoise of the Sea –Having Power over the Sea (here 283).

[208] Translated in section 14.3.1 Eyes (here 317) of subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea.

14. Sea Words as Means of Conceptualising the Beloved

From the more than 500 occurrences of $\sqrt{\text{bḥr}}$-derived words, around 15% are used in reference to a female beloved as the addressee of the relevant poem[209] – often addressed by a male speaker who is both a lover and a poet.[210] When counted in the framework of the three clusters of occurrences of $\sqrt{\text{bḥr}}$-derived words within the microcosm of the love relationship, samples referring to the beloved account for the largest share in comparison to samples referring to love or to the speaker as a lover and poet, and therewith to poetry.

List 3 in Appendix II (489) cites 88 samples from 75 different poems distributed over 22 poetry volumes covering all the five decades of Qabbani's creative production. Words derived from $\sqrt{\text{bḥr}}$ occur 104 times in these exemplary single verses and verse groups; counted in the 75 poems in their entirety, $\sqrt{\text{bḥr}}$-words occur 193 times; extending the view to sea-related words,[211] the number rises to 554 – it's not daring to contend that these 75 poems abound in sea imagery; the bubblelines graph in Figure 19 (248) confirms this.[212] The word cloud in Figure 20 (249) visualises the 25 most frequent types of this corpus of 75 poems. With 96 counts, *al-baḥr* 'the sea' is the second most frequent type after *imra'a* 'woman' (136) and before *uḥibbuki* 'I love you (f)' (91).

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[209] See list 3 in Appendix II (492); an exception is 3#8 (494), written from the perspective of a cat speaking to her owner, see 364 for the entire translation.

[210] In this chapter, the terms 'lover' and 'poet' refer as much to the male speaker of the poems as the term 'beloved' refers to the female addressee – unless otherwise explicitly stated differently.

[211] Compare Table 29 (151) and Table 30 (152).

[212] For this visualisation, I've used a corpus of 22 poetry volumes comprising only the 75 poems referenced in list 3 in Appendix II (poems with sea words as means to conceptualise the beloved; 492).

Figure 19: Distribution of sea-related types per the 22 volumes of the 75 poems with sea words as means to conceptualise the beloved, visualised as bubblelines graph with *Voyant*

Figure 20: Word cloud of the 25 most frequent types in the 75 poems with sea words as means to conceptualise the beloved according to *Voyant* (stopword list applied)

The ten most frequent types here are indicative of the microcosm and the general content of the poems:

1. *imra'a* 'woman' (136)
2. *al-baḥr* 'the sea' (96)
3. *uḥibbuki* 'I love you (f)' (91)
4. *al-ḥubb* 'the love' (77)
5. *sayyidatī* 'my lady' (72)
6. *aš-ši'r* 'the poetry' (65)
7. *'aynayki* 'your (f) two eyes' (57)
8. *an-nisā'* 'the women' (49)
9. *unṯā* 'female' (49)
10. *al-mā'* 'the water' (39)

With *al-mā'* 'the water', a second term possibly relating to thalassic or at least aquatic domains belongs to the ten most frequent types in the 75 poems.

By comparative review of the 88 sample verses, at least 3 strategies emerge by which the beloved is associated with the sea:

1. by equating the beloved with the sea or sea-related entities like fish and sand respectively;
2. by characterising the beloved as having power over the sea, ruling the sea, or even owning the sea;

3. by measuring the beloved's body (including eyes, breasts, hair, lips, and so on), character, or behaviour (including her voice) against the sea – here, the strategy of likening her eyes to (the colour of) the sea forms a voluminous sub-cluster.[213]

This chapter of analysis is divided into these three clusters; it's designed in such a way that representative poems of the three clusters are translated in their entirety. In this respect, my approach is phenomenological and indicative, as not all examples from the list 3 in Appendix II (489) can be translated, let alone examined in detail. The selection may come across as arbitrary sometimes; if there were several similar or identical examples for one area – for example to associate the eyes of the beloved with the sea – I usually chose the shorter poems, although even such shorter poems can also be many pages long; otherwise I've chosen the ones that I subjectively deem of higher informative and aesthetic value with regard to this thesis. The depths, vastness, and diversity of the sea in Qabbani's poetry may emerge through this catalogue of blue and salty episodes.

14.1 You're the Seas and the Journey – Equating the Beloved with the Sea

Conceptualising the beloved by means of sea words can follow simple strategies of identifying the beloved holistically with the sea; such an equation finds variations in emphasising the beloved's provenance from the sea or in labelling her as a mythological entity such as Ishtar who bears a relation to the sea in Qabbani's imagery.

In *al-Qaṣīda al-mutawaḥḥiša* 'The Wild Poem' from *Wild Poems* (1970), the speaker calls upon the addressee to be the sea; the whole poem resounds in a commanding tone, making use of multiple imperatives.

أحبيني بلا عقد ..	love me without complications
وضيعي في خطوط يدي	and lose yourself in the lines of my hand

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[213] A fourth strategy can be identified as setting up co-occurrences of the beloved woman and the sea within few verses. I don't comment extensively on this last category of sea word usage; however, the corresponding examples can be found in list 3 in Appendix II (492).

أحبيني لأسبوع، لأيام، لساعات ..	love me for a week, for days, for hours
فلست أنا الذي يهتم بالأبد ..	i'm not the one to care about infinity
أنا تشرين ..	i'm the tišrīn
شهر الريح، والأمطار، والبَرَد ..	the month of wind, rain showers, and hail ..
أنا تشرين .. فانسحقي	i'm the tišrīn .. so strike
كصاعقة على جسدي ..	my body like a thunderbolt ..
—	—
أحبيني .. بكل توحش التتر	love me .. with all the brutality of the tatars
بكل حرارة الأدغال،	with all the heat of the jungle,
كل شراسة المطر	all the ferocity of the rain
ولا تبقي .. ولا تذري	don't hold back .. and don't panic
ولا تتحضري أبداً ..	and never prepare ..
فقد سقطت على شفتيك كل حضارة الحضر	all civilisation has fallen on your lips
—	—
أحبيني كزلزال ..	love me like an earthquake ..
كموت غير منتظر ..	like an unexpected death ..
وخلي نهدك المعجون بالكبريت والشرر	let your bosom soaked in sulfur and sparks
يهاجمني .. كذئب , جائع , خطر ..	attack me .. like a wolf, hungry, dangerous ..
وينهشني .. ويضربني	bite me .. and beat me
كما الأمطار تضرب ساحل الجزر	like rain showers hitting the coast of islands
أنا رجل بلا قدر ..	i'm a man without destiny ..
فكوني أنت لي قدري ..	so be my destiny ..
وأبقيني على نهديك	and keep me on your two breasts
مثل النقش في الحجر ..	like an engraving in stone
—	—
أحبيني .. ولا تتساءلي كيفا	love me .. and don't ask me how
ولا تتلعثمي خجلاً .. ولا تتساقطي خوفاً	don't stutter shyly .. don't stumble from fear
فحين الحب يضربنا ..	when love hits us ..
فلا (لماذا) ولا (كيفا) ..	there's no why and how ..
أحبيني .. بلا شكوى	love me .. without a complaint
أيشكو الغمد	does the sheath complain
إذ يستقبل السيفا	when receiving the sword?
وكوني البحر والميناء، كوني الأرض والمنفى	be the sea and the port, be the land and the exile
وكوني الصحو والإعصار ..	be the cloudlessness and the storm ..
كوني اللين والعنفا	be the tenderness and the violence
أحبيني .. بألف وألف أسلوب	love me .. in a thousand and a thousand manners
ولا تتنكري كالصيف ..	don't repeat yourself like summer ..
إني أكره الصيفا ..	for i hate summer ..
أحبيني .. وقوليها	love me .. and say it

لأرفض أن تحبيني بلا صوت	i truly refuse that you love me without a voice
وأرفض أن أواري الحب في قبر من الصمت	i refuse that you hide love in a grave of silence
أحبيني ..	love me ..
بعيداً عن بلاد القهر والكبت ..	away from the country of oppression and suppression ..
بعيداً عن مدينتنا التي شبعت من الموت ..	away from our city full of death ..
بعيداً عن تعصبها ..	away from its fanaticism ..
بعيداً عن تخشبها	away from its rigidity
أحبيني .. بعيداً عن مدينتنا	love me .. away from our city
التي من يوم أن كانت	whereto from the first day
إليها الحب لا يأتي ..	love didn't come ..
إليها الله لا يأتي ..	god didn't come ..
—	–
أحبيني ..	love me ..
ولا تخشي على قدميك، سيدتي،	and don't be afraid for your feet, my lady,
من الماء	to touch the water
فلن تتعمدي امرأةً ..	you won't be baptised as a woman
وجسمك خارج الماء ..	while your body is beyond water ..
وشعرك خارج الماء ..	and your hair is beyond water ..
فنهدك بطة بيضاء ..	your bosom is a white duck ..
لا تحيا بلا ماء	that can't live without water
أحبيني بطهري أو بأخطائي ..	love me with my chastity or with my mistakes ..
بصحوي أو بأنوائي	with my serenity or my tempests
[وغطيني، أيا سقفاً من الأزهار، يا غابات حناء]	[cover me, o roof of flowers, o forests of henna][214]
تعري ..	get naked ..
واسقطي مطراً على عطشي وصحرائي	and fall as rain on my thirst and desert
وذوبي في فمي كالشمع ..	melt like wax in my mouth ..
وانعجني بأجزائي ..	and conflate with my pieces
تعري .. واشطري شفتي	get naked .. and split my lips
إلى نصفين .. يا موسى بسيناء ..	in two halves .. o moses on sinai ..

The poem thrives – very much in the sense of the title – on compellingly pristine metaphors of nature: The beloved should love the speaker in the manner of all possible natural phenomena, such as an earthquake (*zilzāl*), with the heat of the jungle (*ḥarārat al-*

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[214] This verse isn't included in the original publication of the volume *Wild Poems*, but in the complete works and in the volume *My Best Poems*.

adǧāl), with the ferocity of the rain (*šarāsat al-maṭar*); even more, she shall rain down on him to quench his thirst and water his desert (*wa-squṭī maṭaran ʿalā ʿaṭašī wa-ṣaḥrāʾī*).

In the fourth stanza, the lover calls upon the beloved to be the sea and the port (*al-baḥr wa-l-mīnāʾ*). On the one hand, this command is contradictory; on the other hand, it's an expression of a certain all-inclusiveness: Nothing can simultaneously be the sea – a spatial entity epitomizing boundlessness and breadth, but also transformation, and indomitability – and a port (or harbour)[215] – a spatial entity symbolising solidity and security. Thus, the lover wants the beloved to unite both the dangerousness of the sea and the safety of the port. This is in line with the following two verses of this stanza which also juxtapose opposites:

وكوني الصحو والإعصار ..	be the cloudlessness and the storm ..
كوني اللين والعنفا	be the tenderness and the violence

Consequently, by challenging the beloved to be not only *like*[216] the sea and the port, but to *be* the sea and the port, not only a holistic understanding of the marine and the maritime reveals itself, but also an equation of the beloved with the sea.

The speaker in *Aǧmal nuṣūsī* 'My Most Beautiful Texts' from the volume *Nizarian Variations on Passion* (1996) ultimately identifies his beloved with the sea (*baḥr*):

1	1
أنت النص الأجمل بين نصوصي .	you're the most beautiful text among my texts .
أنت الجسد الراوي شِعراً ...	you're the body transmitting poetry ...
أنت الجسد الصائغ أدبا .	you're the body creating literature .
أنت قوام تاريخي .	you're a historical foundation .
يروي قصصاً .	telling stories .

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[215] The two words are used synonymously here. See subsection Marine and Maritime (here 255) in subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea for a discussion of the English words 'port' and 'harbour' – in the framework of analysing the poem *al-Qaṣīda al-baḥrīya* 'The Marine Poem' from *Painting With Words* (1966) (here 342).

[216] In the poem *Rubbamā ..* 'Maybe ..' from *Thus I Write the History of Women* (1981), the lover compares the beloved in her beauty to the colour of the sea (*lawn al-baḥr*) by using *miṯla* 'like', see 3#43 (503).

يعزف ناياً .	playing a flute .
يكتب كتبا .	writing books .
2	2
ماذا سوف أضيف إلى أمجادك	what will i add to your glories
يا سيدتي ؟	o my lady ?
أنت امرأة تقلق عصراً .	you're a woman who upsets an era .
تقلِق لغة .	who upsets a language .
تشعِل في الكلمات اللهبا .	igniting the flame in the words .
تطلِع شمساً من عينيها .	letting a sun rise from her two eyes .
تطلِع قمحاً من إبطيها .	growing wheat from under her two armpits .
تطلِع من سرتها ذهبا	unearthing gold from her navel .
3	3
أنت امرأة ليست تنسى .	you're an unforgettable woman .
أنت الفرح الآتي من أشياء الأنثى .	you're the joy that comes from female things .
أنت القمر الطالع من أعماق حقيبتها .	you're the moon rising from her bag's depths .
أنت الحجل النائم في طيات ضفيرتها ..	you're the partridge sleeping in her braid's folds .
أنت السمك الراقص فوق مياه أصابعها	you're the fish dancing over her fingers' waters
أنت الأصل .. وكل ذكور العالم	you're the root .. and all the males of the world
ليسوا فوق قميصك إلا زغبا !! .	are nothing on your shirt but fluff !! .
4	4
يا واحدتي :	o my one :
إنك وجه إغريقي لا يتكرر .	you're a greek face that doesn't repeat itself .
حالة شِعر لا تتكرر .	a poem's state that doesn't repeat itself .
نوبة صرع لا تتكرر .	an epileptic seizure that doesn't repeat itself .
أنت ثقافة هذا العصر ..	you're the culture of this age ..
وأنت الشِعر ، وأنت النثر .	you're the poetry, you're the prose .
وأنت البر ، وأنت البحر .	you're the land, you're the sea .
وأنت فتافيت السكر .	you're the sugar crumbs .
أنت حضارة هذا الكون،	you're the civilisation of this universe,
وأنت الخير ، وأنت العدل،	you're the good, you're the justice,
وأنت هلال الحب الأخضر ...	you're the green crescent of love ...
5	5
يا آتية من ألوان الطيف ..	o you who comes from the varieties of spectres ..
ومن رائحة الصيف	from the scent of summer
ومن عبق الزعتر .	from the fragrance of wild thyme .
يا من نأكل من أشجار أنوثتها ..	o you from the trees of whose femininity we eat ..
يا من نقطف من شفتيها ..	o you from whose two lips we pick ..
لوزاً ..	almonds ..
خوخاً ..	plums ..

تيناً ..	figs ..
عنبا ..	grapes ..
6	6
شكراً ، يا سيدتي ، شكراً .	thanks, o my lady, thank you .
أنت ملأتِ يدينا رزقاً .	you filled our hands with livelihood .
أنت ملأتِ دروب المنفى رُطبا .	you filled the paths of exile with ripe dates .
لو لم أبصر وطني الثاني في عينيك ..	hadn't i seen my second home in your two eyes ..
لكانت هذي الدنيا كَذِبا ...	this world would have been a lie ...
7	7
يا زارعة عمري شجراً .	o you who's planting my life as trees .
يا مالئة ليلي شهبا .	o you who's filling my night with meteors .
لولا حبك ..	without your love ..
كان القلب جليداً ..	the heart would be ice ..
كان العالم خشبا !! ...	the world would be wood !! ...

In these seven stanzas, the speaker praises the beloved woman as his most beautiful text – thus, closely associating her existence with his literary production; although the first stanza explicitly reduces this interrelatedness to the woman's body (*ğasad*), and the remaining stanzas mention body parts or physical features such as the two eyes (*ʿaynān*), two armpits (*ibṭān*), navel (*surra*), two lips (*šafatān*), scent (*rāʾiḥa*), and fragrance (*ʿabaq*). Ultimately, she's the culture of this age (*ṯaqāfat hāḏā l-ʿaṣr*) and the civilisation of this universe (*ḥaḍārat hāḏā l-kawn*), both poetry (*šiʿr*) and prose (*naṯr*); she's both *terra firma* (*barr*) and the sea (*baḥr*).[217] Very much alike in terms of explicitly equating the addressee with the sea(s), the speaker in the poem *Muḥāwalāt qatl imraʾa lā tuqtal* 'Attempt at Killing a Woman Who Can't Be Killed' from *Love Will Remain My Lord* (1987) asks himself whereto he would travel alone while the beloved is both the seas (*biḥār*) and the journey (*safar*); this is an example of a verse holistically grasping both the marine and maritime spheres of the sea (3#54, 503).

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[217] This parallelism of *barr* and *baḥr* doesn't occur just once in the corpus of Qabbani's poetry, see 3#25 (396), 3#37 (501), 3#63 (508), 3#81 (513); alternatively, *arḍ* 'land' may take the place of *barr* in opposition to the sea, see 3#7 (493), 3#15 (496).

At another instance, the speaker draws an image of the beloved as coming from the sea – possibly in the sense of being born from or in the sea; such is the case in the poem *Hāmlit .. šāʿiran* 'Hamlet .. as a Poet' from *Wild Poems* (1970):

أنْ تكوني امرأةً .. أو لا تكوني ..	for you to be a woman .. or not to be ..
تلكَ .. تلكَ المسألَهْ	that .. that is the question
أنْ تكوني امرأتي المفضَّلهْ	for you to be my favourite woman
قطَّتي التركيّة المدلَّلَهْ ..	my pampered turkish cat ..
أنْ تكوني الشمسَ .. يا شمسَ عُيوني	for you to be the sun .. o sun of my eyes
ويداً طيّبةً فوقَ جبيني	a good hand above my forehead
أنْ تكوني في حياتي المقْبِلَهْ	for you to be in my next life
نجمةً .. تلكَ المشكلَهْ	a star .. that's the problem
أنْ تكوني كلَّ شيٍّ ..	for you to be everything ..
أو تُضيعي كلَّ شيٍّ ..	or lose everything ..
إنَّ طبْعي عندما اهوى	my nature when i love
كطبْع البَرْبَريُّ ..	is like the nature of a savage ..
أنْ تكوني ..	for you to be ..
كلَّ ما يحملُهُ نوّارُ من عُشْبٍ نديُّ	all what the nawwār carries from dewy grass
أنْ تكوني .. دفتري الأزرقَ ..	for you to be .. my blue notebook ..
أوراقي .. مدادي الذهنيُّ ..	my papers .. my mental ink ..
أنْ تكوني .. كلِمةً	for you to be .. a word
تبحثُ عن عُنوانها في شَفَتيْ	searching for its title on my two lips
طفلةً تكبرُ ما بين يديُّ	a child growing up in my two hands
آهِ يا حوريةً أرسلَها البحرُ إليْ ..	ah o nymph whom the sea sent to me ..
ويا قَرعَ الطُبُولِ الهَمَجيُّ	o drumming of wild drums
إفْهَميني ..	understand me ..
أتمنَّى مُخْلصاً أن تَفْهَميني	i sincerely hope you'll understand me
رُبَّا .. أخطأتُ في شرح ظنُوني	maybe .. i misinterpreted my guesses
رُبَّا سرتُ إلى حُبّكِ معصوبَ العيونِ	maybe i went to your love blindfolded
ونَسَفْتُ الجسرَ	and blew up the bridge
ما بين اتّزاني وجُنوني	between my balance and my madness
أنا لا يمكنُ أن أعشقَ إلاّ بجُنوني	i'm unable to love if not with madness
فاقْبَليني هكذا .. أو فارْفُضيني ..	accept me like that .. or reject me ..
—	—
إنْصتي لي ..	listen to me ...
أتمنَّى مُخْلصاً أنْ تُنْصِتي لي ..	i sincerely hope you'll listen to me ..
ما هناكَ امرأةٌ دونَ بديلِ	there's no irreplaceable woman
فاتنٌ وجمُكِ .. لكنْ في الهوى	your face is enchanting .. but in passion

ليس تكفي فتنةُ الوجه الجميلِ	the charms of a pretty face aren't enough
إفْعَلي ما شِئْتِ .. لكنْ حاذِري ..	do whatever you want .. but be careful ..
حاذِري أنْ تقتلي فيَّ فُضُولي ..	be careful not to kill my curiosity within
تَعِبَتْ كفَّايَ .. يا سيِّدتي	my two palms are tired .. o my lady
و أنا أطْرُقُ بابَ المُسْتَحيلِ ..	and i knock on the door of the impossible ..
فاعشقي كالناس .. أو لا تعشقي	love me like the people .. or don't love me
إنَّني أرفُضُ أنْصافَ الحُلولِ ..	i reject half-solutions ..

The poem draws on the famous opening phrase of Hamlet's soliloquy in act 3, scene 1 of Shakespeare's (d. 1616) play *Hamlet* (between 1599 and 1601):

To be, or not to be, that is the question (...)

The speaker raises the question whether it's better for the addressee to be a woman or not to be – though, it's not specified whether it refers to not-being generally or to not-being-a-woman.

  As for sea words, the speaker calls the woman a nymph (*ḥūrīya*) whom the sea sent to him (*arsalahā l-baḥru ilayya*). The term *ḥūrīya* deserves explanation: In the Qur'an, *ḥūr* (as a plural) occurs four times denoting the virgins of paradise.[218] In modern standard Arabic, however, the term *ḥūrīya* – as used in the poem – firstly refers to a legendary young woman (*fatāt usṭūrīya*) of considerable beauty (*bāliġat al-ḥusn*) who appears in seas, forests, and rivers (*biḥār, ġābāt, anhār*), and secondly to a tender white and beautiful woman (*imra'a ḥasnā' bayḍā' nā'ima*; *Muʿǧam*, 2008). Since the word is used in a context with *baḥr* 'sea', the translation as 'nymph' is appropriate.[219] In this verse then, the woman is explicitly addressed as having been sent to the speaker by the sea. This gives rise to two assumptions: First, the fact that the sea sends a woman to the speaker entails a relation between the speaker himself and the sea; second, since the sea sent the addressee as a nymph

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[218] See Wensinck/Pellat (2012) and the article 'Houris' by Jarrar in the *Encyclopaedia of the Qur'an* for a detailed discussion of the term and concept in Islam and the Qur'an.

[219] 'Nymphs emerging from sea foam' also occur in the first of the *Hundred Love Letters* (1970), see 2#9 (477).

to the speaker, this spatial entity itself can be seen as the originator – seemingly indicating the beloved in this poem emerged from the sea – thus, she herself is marine.

Similarly, in two other poems the speaker characterises his beloved as born in the sea or coming from the sea: First, in the poem *Mulāḥaẓāt fī zaman al-ḥubb wa-l-ḥarb* 'Notes in the Time of Love and War' from the *Political Works* (1974), the speaker expresses his love of the addressee as born in the waters of the seas (*mawlūda fī miyāh al-biḥār*, 3#27, 496). The second example is found in the poem *Awwal untā .. awwal raǧul* 'The First Female .. the First Man' from the *Dictionary of Lovers* (1981):

أتصورُ أنكِ أولُ أنثى ..	i imagine that you're the first female ..
ظهرتْ منذُ ملايين الأعوامْ	who appeared millions of years ago
وبأني أولُ رجلٍ عشقَ امرأةً ..	and that i'm the first man who loved a woman ..
منذ ملايين الأعوامْ	millions of years ago
أتصورُ أني أعرفُ هذا الوجهَ،	i imagine that i know this face,
وأعرفُ هاتينِ الشفتينْ	that i know these two lips
خِلال العطلةِ ..	and during the holiday ..
كنتُ ألمُّ القطنَ الأبيضَ ..	i was gathering white cotton ..
عن شجرِ النهدينْ ..	from the trees of the two breasts ..
أتصورُ أني قد شاهدتكِ ذات صباحٍ، حافيةَ القدمينْ	i imagine that i saw you one morning, barefoot
خارجةً من أعماقِ البحر ..	coming from the depths of the sea ..
كغابة موسيقى ورُخامْ ..	like a forest of music and marble ..
—	—
أتصورُ أني كنتُ أحبكِ ..	i imagine that i used to love you ..
قبلَ وجود الحبِّ،	before the existence of love,
وأكتبُ شعراً ..	that i wrote poetry ..
قبلَ وجود الشعرِ،	before the existence of poetry,
وقبلَ فتوح الشامْ ..	before the conquest of šām ..
وعقدتُ عليكِ .. وأنجبنا	i married you .. and we gave birth
أولاداً .. في لون الأحلامْ	to children .. in the colour of dreams
وقصائد شعرٍ .. ونجوماً ..	to poems .. and stars ..
وقبيلةَ غِزلان .. وحمامْ ..	to a herd of gazelles .. and a flock of doves ..
—	—
يتهيأُ لي أني قابلتكِ ..	it's possible for me to have met you ..
قبلَ العصر الكنعانيّ ..	before the canaanite era ..
قبل العصر اليونانيّ ..	before the greek era ..
قبل العصر الفينيقيّ ..	before the phoenician era ..
وقبل حدودِ الوقت، وتسمية الأيّامْ	before the limits of time, and naming days

أتصورُ أنكِ كُنتِ امرأتي ..	i imagine you were my woman ..
قبلَ ملايينِ الأعوامْ ...	millions of years ago ...

In the first stanza, the speaker imagines seeing the beloved as the first female (*awwal unṯā*)[220] emerging from the depths of the sea (*ḫāriǧa min aʿmāq al-baḥr*) like a forest of music and marble (*ka-ġābati mūsīqā wa-ruḫām*). Apart from the idiosyncrasy of likening a female originating from the sea to a forest of music and marble, this verse may allude to the theogony of the Greek goddess of love and beauty, Aphrodite, who was born from the froth (*aphrós*) of Uranus' genitals that Chronos had severed and thrown into the sea.

In the poem *al-Qaṟār* 'The Decision'[221] from *Love Does Not Stop at the Red Light* (1985), the lover explicitly invokes the beloved as *ʿištār*:

إني عشقتك واتخذت قراري	i loved you and made my decision
فلمن أقدم يا ترى أعذاري	to whom, i wonder, shall i offer my apologies
لا سلطةً في الحب تعلو سلطتي	there's no authority in love above my authority
فالرأي رأيي والخيار خياري	the opinion is my opinion, the choice is my choice
هذي أحاسيسي .. فلا تتدخلي	these are my feelings so don't interfere
أرجوك بين البحر والبحّار	i beg you, between the sea and the sailor
ضلي على أرض الحياد .. فإنني	get lost in the land of neutrality .. for i
سأزيدُ اصراراً على إصرارِ	will add persistence to the persistence
ماذا أخاف ؟ .. أنا الشرايع كلها	what do i fear? .. i'm all the laws
وأنا المحيط .. وأنت من أنهاري	i'm the ocean .. and you're from my streams
وأنا النساء، جعلتهن خواتمًا	i've made the women to be rings
بأصابعي وكواكبًا لمداري	for my fingers and planets for my orbit
خليك صامتةً .. ولا تتكلمي	stay silent .. and don't speak
فأنا أدير مع النساء حواري	i'm the one to run my discussion with women
وأنا الذي أعطي مراسيم الهوى	i'm the one to give decrees of love
للواقفات أمام باب مزاري	to the ones standing by the door of my shrine
وأنا أرتب دولتي وخرائطي	i determine the borders of my country and maps

[220] Interestingly, the title contrasts 'female' (*unṯā*) with 'man' (*raǧul*) and not with 'male' (*ḏakar* or *ḏakarī*; the former is also the word for 'penis'); this aspect would be worth exploring outside the framework of this thesis.

[221] I've found out only after the frequency calculation that the version I had included in the corpus differs from the version in the complete works; for the translation, I've recorded the version from the complete poems.

وأنا الذي اختار لون بحاري	i'm the one to choose the colour of my seas
وأنا أقرّر من سيدخل جنتي	i'm deciding who will enter my paradise
وأنا أقرّر من سيدخل ناري	i'm deciding who will enter my hell
أنا في الهوى متحكمٌ .. متسلط	in love, i'm judging .. and ruling
في كل عشق نكهة استعمار	in every love there's the flavour of colonialism
فاستسلمي لإرادتي ومشيئتي	surrender to my will and wish
واستقبلي بطفولة أمطاري	and receive my rain showers in a childlike manner
إن كان عندي ما أقول ..	if i have what i say ..
فإنني سأقوله للواحد القهارِ ...	i'll tell it to the almighty one ...
عيناك وحدهما هما شرعيتي	your eyes alone are my legitimacy
ومراكبي، وصديقتا أسفاري	my boats and my two travel girlfriends
إن كان لي وطن .. فوجهك موطني	if i have a homeland .. your face is my home
أو كان لي دار .. لحبك داري	if i have a house .. your love is my house
من ذا يحاسبني عليك .. وأنت لي	who holds me accountable on you .. while you're for me
هبةُ السماء .. ونعمة الأقدارِ؟	the gift from heaven .. and the blessing of predestination?
من ذا يحاسبني على ما في دمي	who holds me accountable for what is in my blood
مِن لؤلؤٍ .. وزمردٍ .. ومحارِ؟	from pearls, emeralds, and oysters?
أيناقشون الديك في الوانه؟	do you criticise the rooster for its colours?
وشقائقَ النعمان في نوّارِ؟	and the anemone in nawwār?
يا أنت .. يا سلطانتي، ومليكتي	o you .. o my sultana and my queen
يا كوكبي البحريَّ .. يا عَشتاري	o my marine planet, o my ishtar
إني أحبك .. دون أي تحفظ	i love you without any reservation
أعيش فيك ولادتي .. ودماري	i experience within you my birth and my ruin
إني اقترفتك .. عامداً متعمداً	i've committed you intentionally
إن كنت عاراً يا لروعةِ عاري	and if you were a shame o how magnificent is my shame
ماذا أخاف؟ ومن أخاف؟ أنا الذي	what do i fear? and whom do i fear? i'm the one
نامَ الزمان على صدى أوتاري	time slept on the echo of my strings
وأنا مفاتيح القصيدة في يدي	i'm the one with the keys to the poem in my hand
من قبل بشارٍ ومن مهيارِ	from before baššār and from mihyār
وأنا جعلتُ الشعر خبزاً ساخناً	i've made poetry to be hot bread
وجعلته ثمراً على الأشجارِ	to be a fruit on the trees
سافرت في بحر النساء .. ولم أزل	i travelled in the sea of women .. and i haven't stopped
من يومها مقطوعةً أخباري	telling my stories as pieces of poetry
يا غابةً تمشي على اقدامها	o forest walking on its two feet
وترشُّني بقرنفلٍ وبهار	sprinkling me with cloves and spices
شفتاك تشتعلان مثلَ فضيحة	your two lips are burning like a scandal
والناهدان بحالة استنفارٍ	the two breasts are in a state of alertness
وعلاقتي بهما تظلُ حميمةً	my relationship with them intimate
كعلاقةِ الثُوار بالثُوارِ ..	like the relationship of rebels with rebels

فتشرّفي في هوايَ كل دقيقة	honour my air every minute
وتباركي بجدوالي وبذاري	bless my creeks and my seeds
أنا جيد جداً .. اذا أحببتني	i'm very good .. if you love me
فتعلمي أن تفهمي عطواري ..	so learn to understand my perfumes ..
من ذا يقاضيني؟ وأنت قضيتي	who sues me? while you're my cause
ورفيف أحلامي، وضوء نهاري	the glistening of my dreams, the light of my day
من ذا يهددني؟ وأنت حضارتي	who threatens me? while you're my civilisation
وثقافتي، وكتابتي، ومناري ..	my culture, my writing, my lighthouse ..
إني استقلت من القبائل كلِها	i became independent of all the tribes
وتركتُ خلفي خيمتي وغباري	i left behind my tent and my dust
هم يرفضون طفولتي.. ونبوئتي	they reject my childhood .. and my prophecy
وأنا رفضتُ مدائن الفخّاري ..	and i reject the cities of clay ..
كل القبائل لا تريد نساءَها	not all tribes want their women
إن يكتشفنَ الحبَ في أشعاري ..	if they discover love in my poems ..
كل السلاطين الذين عرفتُهم ..	all the sultans i knew ..
قطعوا يديَّ وصادروا أشعاري	would cut off my hands and confiscate my poetry
لكنني قاتلتُهم .. وقتلتُهم	but i fought them .. and killed them
ومررتُ بالتاريخ كالإعصار ..	i passed by history like the storm ..
أسقطتُ بالكلمات ألفَ خليفةٍ	a thousand caliphs i overthrew
وحفرتُ بالكلمات ألفَ جدارٍ ..	a thousand walls i engraved with words ..
أصغيرتي .. إن السفينةَ أبحرتْ	my little girl .. the ship has set sail
فتكوّمي كحمامة بجواري	so sink to the ground like a dove next to me
ما عاد ينفعُك البكاء ولا الأسى	crying and sorrow no longer benefit you
فلقد عشقتُكِ .. واتخذتُ قراري ..	i loved you .. and made my decision ..

Ishtar is the name of an ancient Mesopotamian deity (Inanna in Sumerian) linked to the planet Venus and bearing traits of a goddess of love that later influenced the image of the Greek Aphrodite.[222] Although this Mesopotamian goddess herself isn't usually associated with the sea, the Greek Aphrodite, of course, is unthinkable without reference to her origin from the sea. Thus, Qabbani's poetry bears witness to a certain identification of ʿištār with mythological features ascribed to Aphrodite, for example being born from the froth of the sea. Two other verses support this claim: The first is from the third stanza of the poem Yā

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[222] This one-sentence summary of the complex transformation processes that condition the conception of the goddesses Ishtar, Astarte, and Aphrodite must suffice at this point, but for a more in-depth consideration, please refer to the still recent publication by Sugimoto (2014).

sitt ad-dunyā yā Bayrūt 'O Lady of the World O Beirut' from *To Beirut, the Female, With My Love* (1976):

قومي من تحت الموج الازرق، يا عشتار	arise from under the blue waves, o ishtar[223]

The second is from the poem *Ilā samaka qubruṣīya .. tudʿā tāmārā ...* 'To a Cypriote Fish .. Called Tamara ...' from *Love Will Remain My Lord* (1987):

كيف أنسى امرأة من قبرص ..	how can i forget a woman from cyprus ..
تدعى تامارا ..	called tamara ..
شعرها تعلكه الريح ..	her hair blown by the wind ..
ونهداها يقيان مع الله حوارا ..	her two breasts dialoguing with god ..
خرجت من رغوة البحر كعشتار .. وكانت	she arose from sea foam like ishtar .. wearing
تلبس الشمس بساقيها سوارا ..	the sun as bracelets around her two legs ..

Especially this second example militates in favour of the assumption that in Qabbani's poetry the name *ʿištār* refers to a love goddess as an amalgamation of various conceptions of (Ancient) Near and Middle Eastern as well as Mediterranean deities associated with sexuality, fertility, and an origin from the sea.

To come back to the poem *al-Qarār* 'The Decision': If *ʿištār* here rather alludes to the mythology of the Greek Aphrodite than the Mesopotamian Inanna/Ishtar, still the invocation of the beloved as 'marine planet' (*kawkab baḥrī*) is noteworthy: This planet can hardly refer to Venus[224] – named after the Roman equivalent of the goddess of love and beauty – , since this terrestrial planet has no liquid water on its surface. One of the few interrelations of the planet Venus and water(s) exists in Iranian mythology where the planet is associated with the cosmological figure Anahita which was venerated as a divinity of the waters (*ābān* in Middle Persian) and later links to the cult of Inanna/Ishtar (Malandra, 1983, 119).

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[223] This sample is excluded from list 3 in Appendix II (492), since the speaker doesn't address a human beloved; it's the city of Beirut that is conceptualised as a woman and addressed as a beloved – as such, this poem stands out and must therefore be examined outside the framework of the other examples.

[224] Due to its brightness, the planet Venus is called *az-zuhra* (from $\sqrt{zhr}$, for example *zahara* 'to shine, give light, be radiant') in Arabic.

Still, *yā kawkabī l-baḥrī* 'o my marine planet' is one of the most extraordinary names of endearment and invocation in the corpus; four other examples include the addressing as 'sea sand' (*raml al-baḥr*) in the poem *Ǧismuki ḫāriṭatī* 'Your Body Is My Map' from *Outlaw Poems* (1972) – followed by the no less remarkable invocation as 'olive forests' (*ġābāt az-zaytūn*, 3#23, 495) –, calling her 'sea rose' (*wardat al-baḥr*) in the poem *Sa-adrusu ḥattā uḥibbaki .. ʿašar luġāt* 'In Order to Love You .. I'll Study Ten Languages' from *I Am One Man and You Are a Tribe of Women* (1993), two verses of the poem *Ḥubb istiṯnāʾī li-imraʾa istiṯnāʾīya* 'Exceptional Love for an Exceptional Woman' from *May You Be My Beloved Every Year* (1978), where the speaker likens the way that the beloved came to him to being 'full' or 'filled' (*malīʾ*) like a spike (*sunbula*) and fresh (*ṭāziǧ*) like a fish from out of the sea (*samaka ḫāriǧa min al-baḥr*) (3#28, 496), and lastly the poem *Man ʿallamanī ḥubban kuntu lahu ʿabdan* 'Who Taught Me Love His Slave I Was' from *I Have Wedded You .. O Freedom* (1988), where the speaker remembers being taught that the beloved is a kind of sea grass (*nawʿ min aʿšāb al-baḥr*) (3#61, 505). These four poems serve as examples of referring to marine imagery in characterising the beloved.

14.2 O Princess of Women Made from the Turquoise of the Sea – Having Power over the Sea

Four samples from list 3 in Appendix II (489) feature the clitic pronoun of the second person singular feminine *-ki* suffixed to the words *baḥr* 'sea' and *biḥār* 'seas': 3#24 (495), 3#68 (506), 3#71 (507), 3#80 (510). Although this seems like a simple strategy to indicate the beloved's ownership of the or a sea, the four examples raise the question whether *baḥruki* 'your sea' and *biḥāruki* 'your seas' imply that the addressee owns physically existing seas or whether the speaker envisions the beloved partly or entirely as a sea. The *Qaṣīda ġayr muntahiya fī taʿrīf al-ʿišq* 'Endless Poem Defining Love' from *Outlaw Poems* (1972) exemplifies this:

1	1
عندما قررت	when i decided
أن أُكتب عن تجربتي في الحب،	to write about my experience in love,

فكرت كثيرا..	i thought a lot ..
ما الذي تجدي اعترافاتي؟	what's the purpose of my confessions?
وقبلي كتب الناس عن الحب كثيرا ..	before me people wrote about love a lot ..
صوروه فوق حيطان المغارات،	painted it on the walls of caves,
وفي أوعية الفخار والطين، قديما	on pottery and clay vessels, in ancient times
نقشوه فوق عاج الفيل في الهند ..	inscribed it in the elephant's ivory in India ..
وفوق الورق البردي في مصر ،	on papyrus in egypt,
وفوق الرز في الصين..	on rice in china ..
وأهدوه القرابين، وأهدوه النذورا ..	gave it as sacrifices, and gave it as votive offering ..
عندما قررت	when i decided
أن أنشر أفكاري عن العشق ..	to publish my thoughts about love ..
ترددت كثيرا ..	i hesitated a lot ..
فأنا لست بقسيس،	i'm no chaplain,
ولا مارست تعليم التلاميذ،	i didn't practice teaching pupils,
ولا أؤمن أن الورد ..	i don't believe that roses ..
مضطر لأن يشرح للناس العبيرا ..	are obliged to explain to the people the fragrance ..
ما الذي أكتب يا سيدتي؟	what do i write o my lady?
إنها تجربتي وحدي ..	it's my experience alone ..
وتعنيني أنا وحدي ..	it concerns me alone
إنها السيف الذي يثقبني وحدي ..	for it's the sword that pierces me alone ..
فأزداد مع الموت حضورا ..	and with death i increase existence ..
2	2
عندما سافرت في بحرك يا سيدتي ..	when i travelled on your sea o my lady ..
لم أكن أنظر في خارطة البحر،	i wasn't looking at the sea chart,
ولم أحمل معي زورق مطاط ..	i didn't bring a rubber raft with me ..
ولا طوق نجاة ..	no lifejacket ..
بل تقدمت إلى نارك كالبوذي ..	i came to your fire like a buddhist ..
واخترت المصيرا ..	and chose destiny ..
لذني كانت بأن أكتب بالطبشور ..	my pleasure was to write with chalk ..
عنواني على الشمس ..	my address on the sun ..
وأبني فوق نهديك الجسورا ..	and build on your two breasts bridges ..
3	3
حين أحببتك ..	when i loved you ..
لاحظت بأن الكرز الأحمر في بستاننا	i noticed that the red cherries in our garden
أصبح جمرا مستديرا ..	had become round embers ..
وبأن السمك الخائف من صنارة الأولاد ..	that the fearful fish from the children's hook ..
يأتي بالملايين ليلقي في شواطئنا البذورا ..	came in millions to cast seeds on our shores ..
وبأن السرو قد زاد ارتفاعا ..	that the cypresses increased in height ..
وبأن العمر قد زاد اتساعا ..	that the age increased in expanse ..

وبأن الله ..	that god ..
قد عاد إلى الأرض أخيرا ..	has finally returned to earth ..
4	4
حين أحببتك ..	when i loved you ..
لاحظت بأن الصيف يأتي ..	i noticed that summer was coming ..
عشر مرات إلينا كل عام ..	ten times to us every year ..
وبأن القمح ينمو ..	that the wheat was growing ..
عشر مرات لدينا كل يوم	ten times for us every day
وبأن القمر الهارب من بلدتنا ..	that the moon fleeing from our town ..
جاء يستأجر بيتا وسريرا ..	came to rent a house and a bed ..
وبأن العرق الممزوج بالسكر والينسون ..	that 'araq mixed with sugar and anise ..
قد طاب على العشق كثيرا ..	was very delicious in the interplay with passion
5	5
حين أحببتك ..	when i loved you ..
صارت ضحكة الأطفال في العالم أحلى ..	children's laughter in the world became sweeter ..
ومذاق الخبز أحلى ..	the taste of bread became sweeter ..
وسقوط الثلج أحلى ..	the falling snow became sweeter
ومواء القطط السوداء	the meowing of black cats
في الشارع أحلى ..	in the street became sweeter ..
ولقاء الكف بالكف	meeting palm in palm
على أرصفة " الحمراء " أحلى ..	on the sidewalks of al-ḥamrā' became sweeter ..
والرسومات الصغيرات	the little sketches
التي نتركها في فوطة المطعم أحلى ..	we leave on the napkin became sweeter
وارتشاف القهوة السوداء .. والتدخين ..	sipping black coffee .. smoking ..
والسهرة في المسرح ليل السبت ..	the soirée in the theatre on saturday night ..
والرمل الذي يبقى على أجسادنا من عطلة الأسبوع،	the sand left on our bodies from the weekend,
واللون النحاسي على ظهرك،	the copper colour on your back,
من بعد ارتحال الصيف، أحلى ..	after the departure of summer, became sweeter ..
والمجلات التي نمنا عليها ..	the magazines on which we slept ..
وتمددنا .. وثرثرنا لساعات عليها ..	and stretched .. and chatted for hours ..
أصبحت في أفق الذكرى طيورا...	became birds in the horizon of memory ...
6	6
حين أحببتك يا سيدتي	when i loved you o my lady
طوبوا لي ..	they beatified me ..
كل أشجار الأناناس بعينيك ..	all the pineapple trees in your eyes ..
وآلاف الفدادين على الشمس،	thousands of acres on the sun,
وأعطوني مفاتيح السماوات ..	and they gave me the keys of heavens ..
وأهدوني النياشين ..	presented me with medals ..
وأهدوني الحرير	presented me with silk

7	7
عندما حاولت أن أُكتب عن حبي ..	when i tried to write about my love ..
تعذبت كثيرا ..	i suffered a lot ..
إنني في داخل البحر ...	i'm inside the sea ...
وإحساسي بضغط الماء	and my feeling for the water pressure
لا يعرفه	is known only by
غير من ضاعوا	those who got lost
بأعماق المحيطات دهورا	in the depths of the oceans for eternities
8	8
ما الذي أُكتب عن حبك يا سيدتي؟	what do i write about your love o my lady?
كل ما تذكره ذاكرتي ..	all that my memory remembers ..
أني استيقظت من نومي صباحا ..	that i woke from my sleep in the morning ..
لأرى نفسي أميرا ..	to see myself as a prince ..

The second stanza features three words suffixed by the clitic pronoun of the second person singular feminine -*ki*: *baḥruki* 'your sea', *nāruki* 'your fire', and *nahdāki* 'your two breasts'. This leads to the question of the relationship between these three entities in reference to the addressed woman: Breasts form a body part, so *nahdāki* refers to the beloved's own body; thus, the use of the possessive pronoun is natural. However, this corporality doesn't immediately apply to the sea and the fire. As for fire: As a symbol of passion,[225] the fire in the possession of the addressee may stand for the beloved's affective state of consciousness, so her feelings or emotions. It comes naturally to attest a possessibility to emotions; deep-rooted conceptual metaphors unfold their effect here, as HEAT/FIRE constitute a powerful source domain applying to several emotional states (Kövecses, 2000, 38).[226]

When it comes to the sea in the possession of the beloved, however, it remains open whether the speaker hints towards the fact that the beloved physically owns a sea – like a king 'owns' a land, the lover could then physically travel that sea –, or whether the sea here metaphysically denotes a character trait, a state of mind, or a behaviour of the addressee. It's not obvious what kind of associations come into effect when the speaker attributes a sea to his beloved: Is her temperament as stormy as the sea? Is she as mysterious as the depths of

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[225] Compare Ferber (2007, 74) or Butzer and Jacob (2012, 121).
[226] Compare Charteris-Black (2016) for a detailed study on fire metaphors.

the sea? Is she as intangible as the sea in its expanse? Does the state of love, that the beloved evokes in the lover, resemble a sea? Such questions arise in the four examples making use of either *baḥruki* 'your sea' or *biḥāruki* 'your seas'. To conclude, these examples stand on the threshold between an identification of the beloved with the sea, as exemplified before in 14.1 You're the Seas and the Journey – Equating the Beloved with the Sea, and the attestation that she possesses the sea or controls it, as presented in the following.

Another way to express the sea's affiliation to the addressee is through the use of the preposition *li-* in the sense of 'belonging to',[227] as is the case in the poem *Laḥmuhā wa-aẓāfirī* 'Her Flesh and My Nails' from the volume *Wild Poems* (1970):

لا تقولي : أرادتِ الأقدارُ ..	don't say: destinies wanted ..
إنك اخترتِ ، والحياة اختيارُ	it was you who chose, and life is a choice
إذهبي .. إذهبي إليه .. فبعدي	go .. go to him .. and after me
لن تعيش الدفلى، ولا الجلنار ..	neither the oleander nor the pomegranate blossom will live ..
بعتِ شعري .. بحفنة من حجار	you sold my poetry .. for a handful of stones
أخبريني .. هل أسعدتك الحجار	tell me .. did the stones make you happy
وظننتِ السراب، جنة عدن	you thought the mirage to be the garden of eden
حين لا جنة .. ولا أنهار ..	when there's no paradise .. nor rivers ..
لا تقولي : خسرتُ أيام عمري	don't say: i lost the days of my life
هكذا .. هكذا .. يكون القمار	so .. like this .. it's gambling
كنتُ في معصميك إسوار شعر	on your two wrists i was a bracelet of poetry
وعلى الدرب .. ضاع منك السوار	on the path .. the bracelet got lost from you
أوَهذا .. الذي انتهيتِ إليه ؟	o is this .. where you have ended ?
مجدُك الآن .. قُنَّبٌ .. وغبار ..	your glory now .. is hemp .. and dust ..
كنتِ سلطانة النساء جميعا	you were the sultana of women altogether
ولك الأرض كلها ، والبحار ..	and yours were the land, all of it, and the seas
ثم أصبحتِ ، يا شقية ، بعدي	after me, o naughty one, you became
ربوةً .. لا تزورها الأمطار ..	a hill .. not visited by rain ..
شامتٌ .. شامت أنا بك جدا	i'm enjoying your misfortune .. enjoying it a lot
لا يريح المقتولَ .. إلا الثارُ ..	nothing gives rest to the slain .. except for revenge ..
إنني منك .. لا أريد اعتذارا	from you .. i don't want an apology
ما تُفيدُ الدموع والأعذار؟	what's the benefit of tears and excuses ?

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[227] 'Zugehörig zu' in Fischer (2006, 138); Wright (originally 1859, here the edition of 2011, 279) simply defines this preposition as sign of the dative with the meaning 'for, on account of'.

ما بوسعي أن أفعل الآن شيئا	i can't do anything right now
كل ما حولنا دمارٌ .. دمار ..	all around us is destruction ... destruction ..
ما بوسعي إنقاذ وجه جميل أكلته من جانبيه النارُ ..	i can't save a beautiful face that the fire ate from both sides ..
أنت .. أنت التي هربت من الحب ..	you .. you're the one who escaped from love ..
وسهل على النساء الفرار ..	it's easy for women to flee ..
فلماذا؟ تبكين ملكاً مضاعاً	so why? are you crying over your lost property
إنك اخترتِ . والحياة اختيار ..	it was you who chose. and life is a choice ..

The power of the beloved lies in the fact that she's the sultana of women altogether (*sulṭānat an-nisā' ǧamīʿan*); all the land (*al-arḍ kulluhā*) and the seas (*biḥār*) belong to her.

Often, sea words serve to conceptualise the beloved as beautiful beyond human measure, whereby this beauty exerts power over the loving speaker: She's a superior being. This superiority is demonstrated by her ownership *of* or a certain power *over* the sea. One way is to link the existence of the sea to the advent of the beloved in the lover's life, as in the poem *Wa-qablaki kull an-nisā' iftirāḍ* 'Before You All Women Were an Assumption' from the *Dictionary of Lovers* (1981):

وقبلكِ ..	and before you ..
ماكان للبحر إسمٌ ..	the sea had no name ..
ولاكان للورد إسمٌ ..	the rose had no name ..
ولاكانَ للشمس إسمٌ	the sun had no name
ولاكان مرعىً ، ولاكان عُشْبُ	there was no pasture, nor was there grass
وقبلكِ كلُّ النساء افتراضٌ	and before you all women were an assumption
وكلُّ القصائد كِذِبُ ..	all poems were a lie ..
لو أني لستُ أحبكِ أنتِ ..	if i didn't love you
فماذا أحِبُّ ؟	what would i love ?

The speaker states that the sea had no name (*mā kāna li-l-baḥr ism*) before the addressed woman. The preposition of time *qabla* together with the clitic pronoun of the second person singular feminine *-ki* alludes to the time 'before' the speaker and the addressee stood in a relationship to each other. Thus, it's only after the advent of the addressed woman that the sea had a name. This doesn't mean, however, that the sea altogether didn't exist; nothing is said about the sea pre-existing the arrival of the beloved – and the same goes for the rose (*ward*) and the sun (*šams*). The pasture (*marʿan*) and the grass (*ʿušb*), however, came into existence with the beloved; the verse may imply a certain wastelandness before the beloved –

her presence results in the environment being lush and verdant – , but it explicitly doesn't make any further topographical claims regarding the pre-beloved time, only that there were no pasture and grass.

As for the beloved's power over the sea: She may not have created the sea – as is the case with the next example. But with her existence only was the sea linguistically ascertainable. This is striking since in the further course of the poem the lover remarks that all poems (*qaṣāʾid*) were a lie (*kaḏib*) before the beloved. Does that mean that these poems didn't refer to the sea because there was no name for the bodies of water covering the Earth's surface? Or were there false names used? The following verse – also the poem's title – may shed some light:

<div dir="rtl">وقبلَكِ كلُّ النساء افتراضٌ</div>   and before you all women were an assumption

The existence of women has only ever been an assumption, based on conception and probability rather than on experience or expertise (*iṯbāt* 'proof' in the *Muʿǧam*, 2008). Therefore, statements made about the sea (and the rose and the sun alike) and women operate on different levels of reality: While the first is directed to the linguistic level, the second concerns the conceptual level. The sea may have existed physically before the beloved, but it had no name.[228] Women's (physical) existence before the beloved was merely hypothetical – a concept of the mind whose truth hasn't been established yet; it's not said whether the term *nisāʾ* 'women' was attached to this assumption (*iftirāḍ*). Nevertheless, the assumption of 'women' is verified with the advent of the beloved who can be observed and experienced; and since linguistically a name relates to aspects of identity and meaning, language-wise the sea is only defined with the beloved's arrival.

In the 90th letter of the *Hundred Love Letters* (1970), the addressed woman wields power over the sea by being its creator:

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[228] I don't want to delve into the philosophy of language, but it remains questionable whether the sea could have existed conceptually if there was no word for it; compare discussions on 'linguistic relativity' and 'language of thought', for example in dealing with Noam Chomsky (b. 1928) as the developer of the theory of transformational grammar and with linguistic relativist Benjamin Lee Whorf (d. 1941) in Steiner (1972).

رسالتك ، في صندوق بريدي ،

your message, in my mailbox,

فلةٌ بيضاء

is a white jasmine blossom

حمامةٌ أليفة ..

a pet pigeon ..

تنتظرني لتنامَ في جوف يدي .

waiting for me to sleep in the middle of my hand.

فشكراً لكِ يا سخيةَ اليدينْ ..

thank you, o generous one of the two hands ..

شكراً على موسم الفلِ ...

thanks for the season of jasmine ...

—

—

تسألين :

you ask:

ماذا فعلتُ في غيابك ؟

what did i do in your absence ?

غيابكِ لم يحدثْ .

your absence didn't happen .

ورحلتكِ لم تتم .

and your journey isn't done .

ظللت أنت وحقائبك

you and your bags stayed

قاعدةً على رصيف فكري

sitting on the sidewalk of my thoughts

ظلَّ جواز سفرك معي

your passport remained with me

وتذكرةُ الطائرة في جيبي ..

the plane ticket in my pocket ..

—

—

ممنوعةٌ أنتِ من السفرْ ..

you're forbidden to travel ..

إلا داخلَ الحدود الإقليمية لقلبي ..

except within the local borders of my heart ..

ممنوعةٌ أنتِ من السفرْ ..

you're forbidden to travel ..

خارجَ خريطة عواطفي

outside of the map of my emotions

واهتمامي بك ..

and my care for you ..

أنتِ طفلةٌ لا تعرف أن تسافر وحدَها ..

you're a child who doesn't know to travel alone ..

أن تمشي على أرصفة مدن الحبّ ..

to walk on the sidewalks of the cities of love ..

وحدَها .

alone.

تسافرينَ معي .. أو لا تسافرينْ ..

you travel with me ... or you don't travel at all ..

تتناولينَ إفطارَ الصباح معي ..

you eat your morning breakfast with me ..

وتتكئين في الشوارع المزدحمة على كتفي .

in the crowded streets you lean on my shoulder .

أو تظلين جائعة ..

or you stay hungry ..

وضائعة ..

and lost ..

رسالتك في صندوق بريدي

your message in my mailbox

حزيرةُ ياقوتْ ..

is a ruby island

وتسألين عن بيروتْ ..

you ask about beirut ..

شوارعُ بيروت ، ساحاتها ، مقاهيها ، مطاعمها ،

beirut's streets, squares, cafés, restaurants,

مرفأها .. بواخرها ..

its harbour .. its steam ships ..

كلها تصبُّ في عينيكِ

all are poured out into your eyes

ويوم تغمضين عينيكِ ..

and the day you close your eyes ..

تختفي بيروتْ .

beirut disappears.

لم أكن أتصور من قبل ..

i had never imagined before ..

أن امرأة تقدر أن تعمرَ مدينة ..	that a woman can build a city ..
أن تختَرعَ مدينة ..	invent a city ..
أن تعطي مدينةً ما ..	and give a city ..
شمسها , وبحرها وحضارتها ..	its sun, its sea, and its civilisation ..
إذا أتحدث عن المدن والأوطانْ	when i talk about cities and homelands
أنت وطني ..	you're my homeland ..
وجهكِ وطني ..	your face is my homeland ..
صوتكِ وطني ..	your voice is my homeland ..
تجويف يدك الصغيرة	the hollow space of your small hand
وطني ..	is my homeland ..
وفي هذا الوطن ولدتُ ..	and in this homeland i was born ..
وفي هذا الوطن ..	and in this homeland ..
أريدُ أن أموت ...	i want to die ...
—	—
رسالتك في صندوق بريدي	your message in my mailbox
شمسٌ إفريقية ..	is an african sun ..
وأنا أحبك .	and i love you .
على مستوى الهمجية أحبك ..	on the level of barbarism i love you ..
على مستوى النار والزلازل أحبك ..	on the level of fire and earthquakes i love you ..
على مستوى الحمّى والجنون .. أحبكِ	on the level of fever and madness .. i love you
فلا تسافري مرة أخرى ..	don't travel again ..
لأن الله - منذ رحلتِ —	because god — since you departed —
دخل في نوبة بكاء عصبية ..	fell into a nervous crying fit ..
وأضربَ عن الطعام ..	and went on hunger strike ..
رسالتكِ في صندوق بريدي ..	your message in my mailbox ..
ديكٌ مذبوحْ ..	is a slaughtered rooster ..
ذبحَ نفسه .. وذبحني ..	who slaughtered himself .. and slaughtered me ..
أحبّ أن يكون حبي لكِ	i love my love for you to be
على مستوى الذبحْ	on the level of slaughter
على مستوى النزيف والإستشهادْ ..	on the level of bleeding and martyrdom ..
أحبّ أن أمشي معك دائماً	i love to walk with you always
على حد الخنجرْ ..	on the dagger's edge ..
وأن أتدحرجَ معكِ عشرةَ آلاف سنة	to roll ten thousand years with you
قبل أن نتهشَّم معاً	before we shatter together
على سطح الأرض ..	on the surface of the earth ..

The poem illustrates the situation of a lover and beloved being physically separated due to travelling; for the speaker, however, the beloved is still mentally present despite her physical

absence. When receiving a letter by his beloved in which she asks about Beirut, the lover conceptualises the woman and Beirut to form an unbreakable unit – more precisely: Everything that defines Beirut is tied to the eyes of the beloved.

شوارعُ بيروت ، ساحاتها ، مقاهيها ، مطاعمها ،	beirut's streets, squares, cafés, restaurants,
مرفأها .. بواخرها ..	its harbour .. its steam ships ..
كلها تصبُّ في عينيكِ	all are poured out into your eyes
ويوم تغمضين عينيكِ ..	and the day you close your eyes ..
تختفي بيروث .	beirut disappears .

These four verses feature maritime imagery (*marfa'* 'harbour', *bawāḫir* 'steam ships'), without explicitly naming the sea. As the verses continue, the power of the beloved reveals:

لم أكُن أتصور من قبل ..	i had never imagined before ..
أن امرأة تقدر أن تعمرَ مدينة ..	that a woman can build a city ..
أن تخترعَ مدينة ..	invent a city ..
أن تعطي مدينةً ما ..	and give any city ..
شمسها , وبحرها وحضارتها ..	its sun, its sea, and its civilisation ..

Essentially, the image of the woman in these verses is that of a creator – almost god-like, if one were to believe in a god as a creator. The sequence of actions is ascending: The woman builds a city (from *'amara* with its multifarious meaning ranging from 'to fill with life' over 'to inhabit' to 'to build, erect, construct, …'), invents a city (from *iḫtara'a* 'to invent, devise, contrive; create originate'), and gives a city its sun, sea, and civilisation.

If the city in these verses is to be identified with Beirut as the preceding verses implies, three features would characterise it: sun, sea, and civilisation. While the idea of a sea (*baḥr*) belonging to a city is perfectly reasonable just as a city-own civilisation (*ḥaḍāra*) – in fact, in Qabbani's poetry, the affinity of Beirut and the sea is often pointed out[229] – , to attribute to a city its own sun (*šams*) is extraordinary. Does this verse suggest a Beirut-specific sun? Another interpretation may be possible: The clitic possessive pronoun of the third person

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[229] This is a subjective assumption resulting from skimming through concordance lines of $\sqrt{\text{bḥr}}$-words in Qabbani's poetry; it remains a desideratum to be further explored outside the framework of this thesis.

singular feminine *-hā* here can refer to both the word *madīna* and *imra'a*; thus, the translation could also go like this:

> i had never imagined before ..
> that a woman can build a city ..
> invent a city ..
> and give any city ..
> her sun, her sea, and her civilisation ..

The ambiguity in the Arabic original is convenient, because it allows the city to be read as a woman – a motif not unfamiliar in Arabic literature and not unknown to Qabbani's poetry. As Embaló (2005, 200–231) elaborates in her chapter on 'Beirut the city-woman and her obsessed lovers', Qabbani mastered the interweaving of "the image of the real woman he tenderly loved with the city of Beirut" (209).[230] Thus, Qabbani's poetry exemplifies the metaphorisation of the city as a woman just like Maḥmūd Darwīš's (d. 2008) poetry does (200). As a consequence, it would be legitimate to render the feminine Arabic pronouns as feminine pronouns in the English translation, too – maybe even in all cases when a poem's speaker addresses Beirut 'herself' or speaks about 'her' in the context of either a love relationship or political lament.

To come back to the poem: The woman in this verse either gives her sun to a city (that is Beirut) or, like a creator, the very sun that shall become Beirut's sun. The same goes for the sea: No matter whether it's her own sea or whether the sea belongs to the woman's creations, the verses imply that the woman wields power over the sea. The reference to civilisation in a row with the sea recalls the first verse of the poem *Ustāḏatī fī š-ši'r* 'My Professor in Poetry'[231] from the *Dictionary of Lovers* (1981), where civilisations (*ḥaḍārāt*), culture (*ṯaqāfa*), and the sea (*baḥr*) come from the addressed woman's eyes. This verse, too, points to a certain power of the beloved over the sea, as it seems to originate from her eyes.

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[230] Embaló mostly discusses poems from the volume *Ilā Bayrūt al-unṯā ma'a ḥubbī* 'To Beirut, the female, with love' (1972), identifying the speaker with the poet himself – an assumption to which I don't subscribe in this thesis.

[231] Translated in subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea (here 348).

Similarly, in the poem *Urīduki unṯā* 'I Want You Feminine'[232] from *Thus I Write the History of Women* (1981) the addressee's femininity facilitates life in general and, by that, the existence of the sea:

	1
أُريدكِ أنثى ..	i want you feminine ..
ولا أَدَّعي العلمَ في كِيمياء النساءِ	i don't claim to know women's chemistry
ومن أين يأتي رحيقُ الأنوثة	and where the nectar of femininity comes from
وكيفَ تصيرُ الظباءُ ظباءِ	how antelopes become antelopes
وكيفَ العصافيرُ تُتقِنُ فنَّ الغناءِ	how birds master the art of singing
أُريدكِ أنثى ..	i want you feminine ..
وأعرفُ أنَّ الخيارات ليست كثيرهْ	i know that the options are few
فقد أستطيع اكتشافَ جزيرهْ	i may discover an island
وقد أستطيع العثورَ على لؤلؤهْ	i may find a pearl
ولكنَّ من ثامن المعجزاتِ ،	but the eighth miracle,
اختراعَ امرأةْ ..	is the invention of the woman ..

	2
أُريدكِ أنثى ..	i want you feminine ..
وأجهلُ كيف يُركَّبُ هذا العَقّارُ الخطيْر	i don't know how to prepare this dangerous drug
وأجهلُ كيف الفراشةُ تكتبُ شعراً ..	i don't know how a butterfly writes poetry ..
وكيفَ الأناملُ تقطرُ شهداً	and how the fingertips drop honey
وأجهلُ أيَّ بلادٍ يبيعون فيها الحريْر	i don't know in which countries silk is sold
أُريدكِ أنثى ..	i want you feminine ..
بخطِّكِ هذا الصغيرِ .. الصغيْر ..	in your handwriting this tiny .. tiny ..
ونهدكِ هذا المليء .. المضيء .. الجريْء ..	in your bosom this full .. bright .. bold ..
العزيزِ .. القديْر ..	dear .. mighty ..

	3
أُريدكِ أنثى ..	i want you feminine ..
ولا أتدخل بين النبيذِ وبين الذهبْ ..	i don't come in between wine and gold ..

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[232] In Arabic, *unṯā* can refer both to 'female' in the biological or social sense, and to 'feminine' as describing qualities that are evaluated as being typical of 'women'; the latter is also used to talk about linguistic features. Though the poem oscillates between these two variants of meaning – especially when referring to the class of 'women' altogether, the meaning rather seems to lean towards 'female' as translation of *unṯā* –, I choose to stick with the term 'feminine' to take a step away from sexual-biological terminology and towards a word that is more representative of human qualities. The poem's treatment of 'femininity' would be worth discussing in a context revolving around aspects of diversity or monotony of identities in Qabbani's poetry – an endeavour I designate as a desideratum.

وبين الكريستال .. والأقحوانْ	with crystal .. and daisies
ولستُ أفرقُ	i don't differentiate
بين بياضِ يديكِ	between the whiteness of your two hands
وبين مداساتِ هذا البيانْ ..²³³	and the threshing floors of this statement ..
ويكفي حضورُكِ كي لا يكونَ المكانْ	your presence is enough so that there's no place
ويكفي مجيئُكِ كي لا يجيء الزمانْ	your coming is enough so that time doesn't come
وتكفي ابتسامةُ عينيكِ	the smile of your two eyes is enough
كي يبدأ المهرجانْ	so that the festival begins
فوجهمك تأشيرتي	and your face is my visa
لدخول بلاد الحنانْ ..	to enter the country of tenderness ..
4	4
أريدُكِ أنثى	i want you feminine
كما جاءَ في كتبِ الشعر	as it's said in the books of poetry
منذُ ألوفِ السنينْ	thousands of years ago
وما جاءَ في كتبِ العشقِ والعاشقينْ	as it's said in the books of love and lovers
وما جاءَ في كتبِ الماءِ .. والوردِ .. والياسمينْ	as it's said in the books of water .. rose .. jasmine
أريدُكِ وادعةً كالحمامةْ ..	i want you bidding farewell like doves ..
وصافيةً كمياه الغمامةْ ..	as clear as the waters of the cloud
وشاردةً كالغزالةْ ،	straying like a gazelle,
ما بين نَجدٍ .. وبين تهامةْ ..	between nağd .. and tihāma ..
5	5
أريدُكِ .. مثل النساء اللواتي	i want you .. like the women who
نراهنَّ في خالداتِ الصورْ	we see in the eternal-feminines of pictures
ومثل العذارى اللواتي	like the virgins who
نراهن فوق سقوف الكنائسِ	we see on the church ceilings
يغسلن أثداءهنَّ بضوء القمرْ	washing their breasts with moonlight
أريدُكِ أنثى ..	i want you feminine ..
ليخضرَّ لونُ الشجرْ	so that the colour of trees becomes more green
ويأتي الغمامُ إلينا ..	so that the clouds come to us ..
ويأتي المطرْ ..	so that the rain comes ..
أريدُكِ أنثى	i want you feminine
ولا أدعيكِ لنفسي	and i don't invite you for myself
ولكنْ .. ليسعدَ كلُّ البشرْ ..	but .. for all people to be happy ..

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²³³ I'm insecure about the reading and translation at this point.

	6
٦	6
أُرِيدُكِ أنثى	i want you feminine
لتبقى الحياةُ على أرضنا ممكنةْ ..	so that the life on our land remains possible ..
وتبقى القصائدُ في عصرنا ممكنةْ ...	so that the poems in our age remain possible ..
وتبقى الكواكبُ والأزمنةْ	so that the planets and times remain
وتبقى المراكبُ ، والبحرُ ،	so that the boats, the sea,
والأحرفُ الأبجديةْ	and the letters of the alphabet remain
فما دمتِ أنثى فنحنُ بخيرٍ	for as long as you're feminine, we're fine
وما دمتِ أنثى ..	as long as you're feminine
فليس هنالك خوفٌ على المدينةْ	there's no fear for the city
٧	7
أُرِيدُكِ أنثى	i want you feminine
بزينتكِ المدرسيةْ	with your school uniform
وأطواقكِ المعدنيةْ	your metal necklaces
وشعرٍ طويلٍ وراءك يجري كذيلِ الحصانْ	long hair running behind you like a horse's tail
وحُمرةِ ثغرٍ خفيفةْ	a slight redness of the mouth
ورشةِ عطرٍ خفيفةْ	a slight sprinkling of perfume
ولمسةِ كحلٍ خفيفةْ	a slight touch of kohl
ونهدٍ أُربّيه مثل الطيور الأليفةْ	your bosom that i foster like pet birds
وأمنحهُ التاجَ والصولجانْ ..	giving it crown and sceptre ..
٨	8
أُرِيدُكِ أنثى ..	i want you feminine ..
وهذا رجائي الوحيدُ إليكِ	this is my only wish for you
وآخرُ أمنيةٍ أتوجهُ فيها إلى شفتيكِ	and the last wish that i direct towards your lips
أُرِيدُكِ باسم الطفولة أنثى ..	i want you in the name of childhood feminine ..
وباسم الرجولة أنثى ..	in the name of masculinity feminine ..
وباسم الأمومة أنثى ..	in the name of motherhood feminine ..
وباسم جميع المُغنين والشعراءْ	in the name of all singers and poets
وباسم جميع الصحابة والأولياءْ	in the name of all companions and saints
أُرِيدُكِ أنثى ...	i want you feminine ...
فهل تقبلينَ الرجاءْ ؟	do you accept the plea?
٩	9
أُرِيدُكِ أنثى اليدينْ	i want you feminine-handed
وأنثى بهمسهسةِ القرط	feminine with the whispering of the earring
في الأذنين	in the two ears
وأنثى بصوتكِ ..	feminine with your voice ..
أنثى بصمتكِ ..	feminine with your silence ..
أنثى بضعفكِ ..	feminine with your weakness ..
أنثى بخوفكِ	feminine with your fear

أنثى بطهرِكِ ..	feminine with your purity ..
أنثى بمكرِكِ ..	feminine with your cunning ..
أنثى بمشيتِكِ الرائعهْ	feminine with your wonderful walk
وأنثى بسُلطتِكِ التاسعهْ ..	feminine with your ninth authority ..
وأنثى أريدكِ ،	feminine i want you,
من قمةِ الرأس للقدمينْ ..	from the top of the head to the feet ..
فكوني سألتكِ كلَّ الأنوثةِ ..	so be, i asked you, all the femininity ..
لا امرأةً بينَ .. بينْ ..	no woman between .. between ..
10	10
أريدك أنثى ..	i want you feminine ..
لأن الحضارةَ أنثى ..	because civilisation is feminine ..
لأن القصيدةَ أنثى ..	because the poem is feminine ..
وسنبلةَ القمح أنثى ..	the spike of wheat is feminine ..
وقارورةَ العطر أنثى ..	the perfume bottle is feminine ..
وباريسَ - بين المدائن - أنثى ..	paris – between the cities – is feminine ..
وبيروتَ تبقى - برغم الجراحات - أنثى ..	beirut remains – despite surgeries – feminine ..
فباسمِ الذين يريدونَ أن يكتبوا الشعرَ ..	in the name of those who want to write poetry ..
كوني امرأهْ ..	be a woman ..
وباسمِ الذين يريدونَ أن يصنعوا الحبَّ ..	in the name of those who want to make love ..
كوني امرأهْ ..	be a woman ..
وباسمِ الذين يريدونَ أن يعرفوا اللهَ ..	in the name of those who want to know god ..
كوني امرأهْ ..	be a woman ..

In stanza 6, the sea is one of seven things that the addressee's femininity facilitates or preserves:

1. *al-ḥayāh ʿalā arḍinā* – the life on our land,
2. *al-qaṣāʾid fī ʿaṣrinā* – the poems in our age,
3. *al-kawākib* – the planets,
4. *al-azmina* – the times,
5. *al-marākib* – the boats,
6. *al-baḥr* – the sea,
7. *al-aḥruf al-abǧadīya* – the letters of the alphabet.

Boats and the sea are listed in the same breath with the letters of the alphabet; this entails an affinity of the sea and language in the conceptualisation of life on the side of the speaker. Another way of expressing that the beloved exerts authority over the sea is by attributing titles like 'princess of the sea' (*amīrat al-baḥr*) or 'lady of the seas' (*sayyidat al-biḥār*) to her, as is the case with *Taktubīna š-šiʿr wa-uwaqqiʿu anā ..* 'You Write Poetry and I Sign ..'

from Thus I Write the History of Women (1981) – a poem that addresses the (Arab) men's misconception of being superior to women:

<div dir="rtl">

1

ليس لي القدرةُ على تغييرِكِ
أو على تفسيرِكْ ..
لا تصدّقي أنّ رجلاً يمكنه تغييرُ امرأةْ ..
وباطلةٌ دعاوى كلّ الرجال الذين يتوهّمونْ ،
أنهم صنعوا المرأةَ من أحد أضلاعهمْ ..
المرأة لا تخرج من ضلع الرجل أبداً ..
هو الذي يخرجُ من حوضها ..
كما تخرجُ السمكةُ من حوض الماء
وهو الذي يتفرّعُ منها ،
كما تتفرّعُ السواقي من النهْر ..
وهو الذي يدورُ
حولَ شمس عينيها ..
ويتصوّرُ أنه ثابتٌ في مكاتبْه ..

2

ليس لي القدرةُ على تعليمِكِ أي شيء ..
فنهداكِ دائرتا معارفْ ..
وشفتاكِ هما خلاصةُ تاريخ النبيذْ
إنكِ امرأةٌ مكتفيةٌ بذاتها
زيتكِ منكِ ..
وقمحكِ منكِ ..
وناركِ منكِ ..
وصيفكِ وشتاؤكِ ..
وبرقكِ ورعدكِ ..
ومطركِ وثلجكِ ..
وموجكِ وزبدكِ .. كلها منكِ ..
ماذا أعلمكِ يا امرأةْ ؟
من يستطيعُ أن يقنعَ سنجاباً بالذهاب إلى المدرسةْ ؟
من يستطيعُ أن يقنعَ سيامياً بالعزف على البيانو ؟
من يستطيعُ أن يقنعَ سمكةَ القرشْ ..
بأن تصبحَ راهبةْ ..

3

ليس لي القدرةُ على ترويضِكِ ..
أو تدجينِكِ ..
أو تهذيبِ غرائزِكِ الأولى .

</div>

1	
	i don't have the ability to change you
	or to interpret you ..
	don't believe that a man can change a woman ..
	void are the claims of all men who pretended,
	to have made the woman out of one of their ribs ..
	a woman never comes out of the man's rib ..
	he's the one who comes out of her pelvis ..
	like the fish comes out of the water pool
	he's the one who is branching out from her,
	like the waterways branch out from the river ..
	he's the one who revolves
	around the sun of her eyes ..
	while thinking that he's stable in his offices ..
2	
	i don't have the ability to teach you anything ..
	your two breasts are two encyclopaedias
	your lips are the essence of wine history
	you're a self-sufficient woman
	your oil is from you ..
	your wheat is from you ..
	your fire is from you ..
	your summer and winter ..
	your lightning and thunder ..
	your rain and snow ..
	your waves and spume .. are all from you ..
	what do i teach you, o woman?
	who can convince a squirrel to go to school ?
	who can convince a siamese to play the piano ?
	who can convince a shark ..
	to become a nun ..
3	
	i don't have the ability to tame you ..
	or domesticate you ..
	or refine your first instincts .

هذه مهمةٌ مستحيلهْ ..	this is an impossible task ..
لقد جربتُ ذكائي معكِ ..	i've tried my intelligence with you ..
وجربتُ أيضاً غبائي ..	i've also tried my stupidity ..
فلم تنفع معكِ هداية ولا غوايهْ	neither guidance nor misguidance were of use with you
خليكِ بدائيةً كما أنتِ ..	stay as primitive as you are ..
خليكِ مزاجيةً كما أنتِ ..	stay as moody as you are ..
خليكِ هجوميةً كما أنتِ ..	stay as offensive as you are ..
ماذا يبقى من إفريقيا ؟...	what remains of africa ? ...
إذا أخذنا منها نمورها .. وبهاراتها ..	if we take away the leopards ... and spices ..
ماذا يبقى من جزيرة العربْ ؟	what remains of the arabian peninsula ?
إذا أخذنا منها ..	if we take away ..
مجدَ النفطِ ..	the glory of oil ..
ومجدَ الصهيل !!	and the glory of neighing !!
4	4
ليس لي القدرةُ على كسر عاداتكْ ..	i don't have the ability to break your habits ..
هكذا أنتِ منذ ثلاثينَ سنهْ	this is how you've been for thirty years
منذُ ثلاثمئةٍ سنهْ ..	for three hundred years ..
منذ ثلاثةِ آلاف سنهْ ..	for three thousand years ..
إعصارٌ محبوسٌ في زجاجهْ ..	a storm locked in a bottle ..
جسدٌ يتحسس رائحةَ الرجل بالفطرهْ ..	a body that is naturally sensing the scent of man ..
ويهاجمه بالفطرهْ ..	naturally attacking him ..
وينتصرُ عليه بالفطرهْ ..	naturally conquering him ..
فلا تصدقي ما يقوله الرجلُ عن نفسه ،	don't believe what the man says about himself,
بأنه هو الذي يصنعُ القصائدْ ..	that he's the one who makes poems ..
ويصنعُ الأطفالْ ..	and children ...
إن المرأةَ هي التي تكتبُ الشعرْ ..	it's the woman who writes poetry ..
والرجل هو الذي يوقعهْ ..	and the man who signs it ..
والمرأة هي التي تنجبُ الأطفالْ ..	it's the woman who gives birth to children ..
والرجلُ هو الذي يوقع في مستشفى الولادهْ ..	and the man who signs in the maternity hospital ..
بأنه أصبحَ أباً !!	that he became a father. !!
5	5
ليس لي القدرةُ على تغيير طبيعتكْ ..	i don't have the ability to change your nature ..
لا كتبي تنفعكِ ..	my books don't help you ..
ولا قناعاتي تقنعكِ ..	my convictions don't persuade you ..
ولا نصائحي الأبويةُ تفيدكْ ..	my parental advices don't benefit you ..
أنتِ ملكةُ الفوضى ، والجنون ،	you're the queen of chaos, insanity,
وعدمِ الانتماءْ	and lack of affiliation
فظلي كما أنتِ ..	stay as you are ..
أنتِ شجرةُ الأنوثة	you're the tree of femininity

التي تكبر في العتمةْ ..	that grows in darkness ..
ولا تحتاجُ إلى شمسٍ وماءْ ..	that doesn't need sun nor water ..
أنتِ أميرةُ البحر التي أحبتْ كلّ الرجالْ	you're the princess of the sea who loved all men
ولم تحب أحداً ..	and didn't love any ..
وضاجعتْ كلّ الرجال .. ولم تضاجع أحداً ..	who bedded all men .. and didn't bed any ..
أنتِ البدويةُ	you're the bedouin woman
التي ذهبتْ مع كلّ القبائلْ	who went with all the tribes
وعادتْ عذراءْ ..	and returned as a virgin ..
فظلي كما أنتِ ..	so stay as you are ..

In its masculine form, *amīr al-baḥr* is a military title given to a commander of naval forces (*Muʿǧam*, 2008); but the poem transcends this straightforward meaning by playing with ideas that tend towards male chauvinism, especially at the end when the speaker says that the addressee is the sea princess (*amīrat al-baḥr*) who had sexual intercourse (from *ḍāǧaʿa*) with all men and yet with none. This sea princess may allude to images of the Greek goddess Circe as voluptuous temptress; the sorceress and enchantress was often depicted like that in nineteenth- and twentieth-century literature, like in T. S. Eliot's (d. 1965) *Circe's Palace* (1908) where Circe represents an archetypal woman exercising control of men with her sexuality (Miller, 2005, 71). Since early Renaissance arts, Circe has been reinterpreted as a prostitute, see for example the emblem *Cavendum a meretricibus* 'Beware of whores' by Andrea Alciato (d. 1550) which is accompanied by Latin verses recalling the myths of Circe, Picus, Scylla and Ulysses, ultimately describing Circe as a 'whore' (*meretrix*).

Otherwise, the sea princess (*amīrat al-baḥr*) may refer to the character of Ǧullanār in the *One Thousand and One Nights*; she's called *bint al-baḥr* 'daughter of the sea' with the patronymic *bint* indicating a marine heritage; the story of Ǧullanār and her son Badr Bāsim features queen al-Ǧawhara, daughter of the king as-Samandal, too, who is described as one of the *banāt al-baḥr* 'daughters of the sea' (Marzolph and others, 2004, 248–251).

There's a similar appellation in the poem *Ḥubb 1993* 'Love 1993' from *I Am One Man and You Are a Tribe of Women* (1993) – one of the poems that boasts sea words and marine and maritime imagery:

1	1
أجرك إلى بحري	i pull you to my sea
كسمكة قزحية الألوان	like a rainbow fish
وأعرف أنك تخافين	knowing that you're afraid
ملامسة الماء	to come in contact with water
والسباحة باتجاه المجهول .	and swim towards the unknown .
2	2
أرفع نهدك عند الفجر	i raise your bosom at dawn
شراعاً من الفضة ..	as a silver sail ..
واكتشف أمريكا	and discover america
قبل كريستوف كولومبوس ..	before christoph columbus ..
وأدخل الأندلس	and enter al-andalus
قبل عبد الرحمن الداخل ...	before 'abd ar-raḥmān the entrant ...
3	3
أدربك ...	i show you the way ...
على أن تحبيني .	to love me.
وأعرف أنني أشعل النار	and i know i'm setting fire
في غلاف الكرة الأرضية ..	to the cover of the planet earth ..
4	4
أنفخ على حلمتيك الخائفتين ..	i blow on your two scared nipples ..
لتتحولا إلى راقصتي باليه ..	so they turn into two ballet dancers ..
وأرش شفتك السفلى بالشِعر	and i spray your lower lip with poetry
فتحمل كشجرة كرز ...	so it yields like a cherry tree ...
5	5
أجُرّك معي ..	i pull you with me ..
من هاوية العشق	from the abyss of love
إلى هاوية الشعر	to the abyss of poetry
إلى هاوية الهاوية ...	to the abyss of the abyss ...
وأعجنك بقلقي .. وتطرفي ..	i soak you in my anxiety .. my extremism ..
وجنوني ..	and my madness ..
وقصائدي السيئة السمعة ...	my disreputable poems ...
6	6
أجرك ..	i pull you ..
من تاريخك الذي لا تاريخ له ..	from your history without history ..
ومن جسدك الذي فقد ذاكرته	from your body that lost its memory
وأصنع لك وسادة من أعشاب البحر	and i make for you a pillow of seaweed
وقهوة إيطالية طيبة ..	and good italian coffee ..
وأقرأ لك طوال الليل	reading to you all night

281

شيئاً من شعر سافو	something from sappho's poetry
وشيئاً من نشيد الأنشاد ...	and something from the song of songs ...
7	7
أجرك .. مئة سنة .	i pull you .. for a hundred years.
ألف سنة .	a thousand years .
مليون سنة .	one million years .
من بيروت .. إلى سنغافورة	from beirut .. to singapore
ومن الإسكندرية .. إلى ساحل العاج	from alexandria .. to the ivory coast
ومن قرطاج .. إلى هونكونغ	from carthage to hong kong
ومن أرواد .. إلى هونولولو	from arwād .. to honolulu
وأتشبث بشعرك الطويل	i hold on to your long hair
خصلة خصلة ..	tress by tress ..
بوصة بوصة ..	inch by inch ..
مخافة أن تنزلقي من بين أصابعي	afraid that you could slide between my fingers
وتقعي في أيدي القَراصنة ...	and fall into the hands of the pirates ...
8	8
ألغي أسماءك الأولى	i erase your first names
وأعطيك اسم الوردة	and give you the name of the rose
ألغي موسيقى الشِعر	i erase the music of the hair
وأعزف على الزغب الطفولي	and i play on the peach hair
الذي يطرز براريك	that embroiders your steppes
فيتحول إلى أسلاك من الذهب ...	and it turns into threads of gold ...
9	9
في الصيف أجرك ..	in the summer i pull you ..
وفي الشتاء أجرك ..	in the winter i pull you ..
وفي الصحو أجرك ..	in the cloudlessness i pull you ..
وفي العاصفة أجرك ..	in the storm i pull you ..
حتى تدمى يداي ..	until my hands bleed ..
ويحرق ملح البحر جبيني ...	and sea salt burns my forehead ...
10	10
أشدك إلى صدري كلؤلؤة نادرة	i hold you tight to my chest like a rare pearl
وأبحر بك :	and sail with you:
من جزر الكناري .. إلى جزر القمر	from the canary islands .. to the comoros
ومن شموس ماريبا .. إلى ياسمين الشام	from the suns of marbella .. to the jasmine of šām
ومن بحر الصين .. إلى بحر دموعي	from the sea of china .. to the sea of my tears
ومن سواحل المرجان .. إلى سواحل الأحزان	from the coasts of coral .. to the coasts of sorrows
وأتجنب الدخول إلى أسواق اللؤلؤ ..	i avoid entering the pearl market ..
حتى لا يسرقك التجار	so that merchants won't steal you
من حقيبة يدي ...	from my handbag ...

<div dir="rtl">

11

أشيلك ..

يوماً على كتفي ..

ويوماً ، على كتف كلماتي .

ويوماً ، على كتف الفضيحة ...

وأدخل معك المقاهي التي لا يعرفها أحد ..

وأعطيك عناويني السرية

التي لم أعطها لأحد ..

وأرسم نهديك بالزيت والأكواريل

كما لم يرسمها أحد ...

12

ضد حركة التاريخ ..

أجرك ..

وضد قوانين الحب العربية ..

أجرك ..

وضد مؤسسات تعليب النساء ...

أجرك ..

وضد المعلقات العشر .

وألفية بن مالك .

وتغريبة بني هلال .

أجرك ..

وضد سلاطين آل عثمان .

وضد النراجيل والمسابح .

وسماورات الشاي .

والحمامات التركية .

والحرملك . والسلاملك .

ومناديل ليلة (الدخلة) الحمراء ...

13

أيتها السمكة المغسولة

بألوان قوس قزح ..

والمنقطة بالذهب و الفضة ..

اسبحي حيث تشائين

في ماء عيوني ..

أو في دم قصائدي

في شبكتي العصبية ..

أو في دورتي الدموية ..

ولكن إياك أن تبتعدي

عن شواطئ صدري

</div>

11

i carry you ..

one day on my shoulder ..

one day, on the shoulder of my words .

one day, on the shoulder of scandal ...

and enter with you cafés that no one knows ..

i give you my secret addresses

that i hadn't given to anyone ..

and i draw your two breasts with oil and aquarelle

as no one drew it ...

12

against the movement of history ..

i pull you ..

against arab love laws ..

i pull you ..

against the establishments of canning women ...

i pull you ..

against the ten muʿallaqāt.

the alfīya of ibn mālik.

and the banishment of banū hilāl.

i pull you ..

against the sultans of āl ʿuṯmān.

against hookahs and swimming pools.

the tea samovars.

the turkish baths.

the haremlik . and the selamlik.

and the red kerchiefs of the wedding night

13

o fish washed

in the colours of the rainbow ..

dotted with gold and silver ..

swim where you want

in the water of my eyes ..

or in the blood of my poems

in my neural network ..

or in my bloodstream ..

but take care not to get away

from the shores of my chest

283

so as not to get lost from me ..	حتى لا تضيعي مني ..
between mermaids ...	بين حوريات البحر ...
14	14
o fish that discovers every day	أيتها السمكة التي تكتشف كل نهار
the dimensions of its body ..	أبعاد جسدها ..
the dimensions of its femininity ..	وأبعاد أنوثتها ..
and learns about the fields of its wheat ..	وتتعرف على حقول حنطتها ..
trees of its fruit ...	وأشجار فاكهتها ..
the nests of its birds ..	وأعشاش عصافيرها ..
the music of its spring creeks ..	وموسيقى جداولها الربيعية ..
never return to the land, o my beloved	لا تعودي إلى البر أبداً .. يا حبيبتي
the time in the arab homeland	فالساعة في الوطن العربي
is standing still since the first century ...	واقفة منذ القرن الأول ...
15	15
o princess of fish ..	يا أميرة الأسماك ..
o princess of women	وأميرة النساء
made from the sea's turquoise ..	المصنوعات من توركواز البحر ..
o princess of femininity without shores ..	وأميرة الأنوثة التي لا ضفاف لها ..
decide at the beginning of the new year	قرري في مطلع السنة الجديدة
what do you want to be:	ماذا تريدين أن تكوني :
a wild fish ?	سمكة متوحشة ؟
or a pet pigeon ?	أم حمامة أليفة ؟
or a siamese cat ?	أم قطة سيامية ؟
or an african forest ?	أم غابة إفريقية ؟
or a horse neighing in the steppes of freedom ?	أم فرساً تصهل في براري الحرية ؟
all of your options are acceptable to me.	إن كل خياراتك مقبولة عندي .
but i .. prefer you to be	ولكنني .. أفضل أن تكوني
a storm in the shape of a woman ...	عاصفة على شكل امرأة ...
16	16
o woman – fish :	أيها المرأة – السمكة :
o you who married me	يا التي تزوجتني
in the tradition of the sea .. its waves ..	على سُنة البحر .. وموجه ..
and its spume ..	وزبده ..
and left her eggs on the shores of my blood	وتركت بيوضها على شواطئ دمي
and in the womb of my poems ..	وفي رحم قصائدي ..
i love you ..	أحبك ..
i love you ..	أحبك ..
i love you ...	أحبك ...

From the first to the last of the fifteen stanzas, the poem abounds in sea word and marine-maritime imagery: In total, there are more than 40 references to the sea – including toponyms for cities or countries at the seaside, and to water in general:

1. sea terms: *baḥrī* 'my sea', *baḥr dumūʿī* 'sea of my tears';
2. sea features: *milḥ al-baḥr* 'sea salt', *luʾluʾ(a)* 'pearl' (2), *tūrkuwāz al-baḥr* 'turquoise of the sea', *mawǧ* 'waves', *zabad* 'spume', *sunnat al-baḥr* 'tradition of the sea';
3. marine life: *samaka* 'fish' (6), *aʿšāb al-baḥr* 'seaweed', *marǧān* 'coral';
4. maritime: *abḥara* 'to sail', *širāʿ* 'sail', *qarāṣina* 'pirates';
5. seaside landforms: *sawāḥil* 'coasts' (2), *šawāṭiʾ* 'shores' (2), *ḍifāf* 'shores';
6. water: *māʾ* (2), *ǧawādil* 'creeks';
7. swimming: *sabāḥa, sabaḥa, masābiḥ* 'swimming pools';
8. seaside toponyms: *Bayrūt* 'Beirut', *Sinġāfūra* 'Singapore', *al-Iskandarīya* 'Alexandria', *Sāḥil al-ʿāǧ* 'Ivory Coast', *Qarṭāǧ* 'Carthage', *Hūnkūnġ* 'Hongkong', *Arwad* 'Arwad', *Hūnūlūlū* 'Honolulu', *Ǧuzur al-Kanārī* 'Canary Islands', *Ǧuzur al-Qamar* 'Comoros', *Baḥr aṣ-Ṣīn* 'Sea of China';
9. *ḥūrīyāt al-baḥr* 'mermaids'.

Many of the verses pertain to the speaker himself and not to the addressee, which is why I don't go beyond this mere attempt to structure and categorise the abundant sea imagery of this poem. To mention just one curious aspect regarding the self-portrayal of the speaker: The poem starts by introducing the speaker-own (or inherent) sea (*baḥrī* 'my sea') to which he pulls the beloved as a fish (*samaka*); in stanza 13, though, he asks the beloved to take care not to leave the shores of his chest (*šawāṭiʾ ṣadrī* 'the shores of my chest') so that she won't get lost between mermaids (*ḥūrīyāt al-baḥr*). Thus, the speaker incorporates in himself or in his possession both the sea as such and marine landforms such as shores.

Relevant with view to the beloved is stanza 15: Here, the speaker addresses the woman three times with *amīra*, the feminine form of *amīr*, used either to indicate that the relevant person commands (*amara*) or as a title given to the sons of kings, thus being an equivalent to 'prince' and 'princess' respectively:

1. *amīrat al-asmāk* 'princess of fish';
2. *amīrat an-nisāʾ al-maṣnūʿāt min tūrkuwāz al-baḥr* 'princess of women made from the turquoise of the sea';
3. *amīrat al-unūṯa allatī lā ḍifāf lahā* 'princess of femininity who has no shores'.

All three titles refer to marine life (fish *samak*), marine qualities (the turquoise colour *tūrkuwāz*), and seaside landforms (shore *ḍiffa*), with the second and third introducing a social aspect to the imagery by tying in women (*nisāʾ*) and femininity (*unūṯa*). In any case, these verses not only promote the elevation of the beloved, they do so while being set in a framework of sea imagery: The beloved is no mere secular princess; she's the princess of fish. She doesn't outrank all women, but the exclusive circle of women made from sea turquoise – the latter is an attribute of beauty and desirability for the speaker. She's not only the pinnacle of femininity but of a kind of femininity that is shoreless. Linking the elevation by the title *amīra* to marine imagery results in a super-elevation of the beloved in these verses and eventually in the poem which concludes by appealing to her as the fish again who married the speaker according to the customary procedure (*sunna*) of the sea, its waves, and spume. Referring to a *sunna*[234] of the sea means the ultimate 'marefication', as I would call a kind of glorification of a subject or object to the level of the sea and whatever is associated with this geophysical and spatial entity.

At other instances, the woman is addressed as 'lady of the seas' (*sayyidat al-biḥār*).[235] Towards the end of the poem *Taṣwīr dāḫilī* 'Inner Portrayal' from *Do You Hear the Wail of My Sorrows?* (1991; 3#67, 506), this invocation is paired with other references to nature:

	1	1
	بداخلي ..	within me ..
	أَسستِ ، يا سيدتي ، حضارةً	you founded, o my lady, a civilisation
	عريقة كتدمر .	as ancient as palmyra.
	عظيمة كبابل .	as great as babel.
	حدودها ، تمتد آلاف الأميال ،	its boundaries span thousands of miles,
	فوق الماء ..	over the water ..
	والصفصاف ..	and willows ..
	والجداول ..	and creeks ..
	تمتد ..	it stretches ..
	من شرق العصافير .. إلى جنوبها ..	from the east of the birds .. to the south of them ..
	ومن شمال الناي .. تمتد ..	from the north of the flute .. it stretches ..

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[234] A term with connotations stemming from Islamic tradition, compare Junyboll and Brown (2012).
[235] Compare *Lābisat al-kīmūnū* 'Dressed in the Kimono' from *No Victor but Love* (1989), 3#64 (508).

286

الى بنفسج العيون ، والرسائل .	to the violet of the eyes, and letters.
يا امرأة ..	o woman ..
قد ألقت القبض على كتاباتي	who arrested my writings
وخبأت قصائدي	and hid my poems
في عتمة الجدائل ..	in the dark of the braids ..
2	2
بداخلي ..	within me ..
عمرتِ ، يا سيدتي ، مدينة	you built, o my lady, a city
عالية الأسوار والمداخل	with high fences and entrances
لنصف مليون من البلابل ..	for half a million nightingales ..
ونصف مليون من الغزلان ،	and half a million gazelles
والأرانب البيضاء	and white rabbits
والأيائل ..	and stags ..
فضاؤها ، أكبر من أجنحتي .	its space is greater than my wings
نجومها ، أبعد من نبوءتي .	its stars are beyond my prophecy
وبحرها ، أعرض من سواحلي ...	and its sea is broader than my coasts ..
3	3
يا امرأة ..	o woman ..
تخرج من أنوثة الوردة ،	coming out of the femininity of the rose,
من حضارة الماء ،	from the civilisation of water,
وسمفونية الجداول .	from the symphony of creeks.
يا امرأة ..	o woman ..
من ألف قرن ، ربما ، أسكنها	whom, for a thousand centuries, perhaps, i inhabit
من ألف قرن ، ربما ، تسكنني	who, for a thousand centuries, perhaps, inhabits me
يا امرأة .. تقمصت في كتب الشعر ..	o woman .. who materialised in the books of poetry ..
وفي الحروف ..	in the letters ..
والنقاط ..	the full-stops ..
والفواصل ..	and the separators ..
4	4
يا امرأة ..	o woman ..
تكاثرت . وأخصبت . وأنجبت .	who reproduced, fertilised, and gave birth
وارتفعت كنخلة في داخلي .	and rose as a palm tree within me.
توقفي عن النمو، يا سيدتي ، في داخلي	stop growing, o my lady, within me
فلا أنا أعرف ما هويتي .	neither do i know what my identity is.
ولا أنا أعرف ما لون دمي .	nor do i know what colour my blood is.
ولا أنا أعرف ما شكل فمي .	nor do i know what the shape of my mouth is.
ولا أنا أذكر يا سيدتي	nor do i remember, o my lady
من أي أرض هاجرت قبائلي ...	from which land my tribes migrated ...

287

<div dir="rtl">

5

سيدتي ..

سيدة البحار، والأقمار، والأمطار،

والبروق والزلازل .

لا ترقصي حافية فوق شرايين يدي ..

لا تلمعي كخنجر في داخلي ..

يا فرسا .. صهيلها من ذهب

ونهدها ..

من الرخام السائل ..

</div>

5

my lady ..

lady of the seas, moons, rains,

lightning and earthquakes.

don't dance barefoot on the arteries of my hand ..

don't shine like a dagger within me ..

o mare .. whose neighing is of gold

and whose bosom ..

is of liquid marble ..

The poem is interspersed with references to the sea and seaside landforms such as seashores (*sawāḥil*) in addition to general references to water (*mā'*), for example, in the shape of flowing watercourses like creeks (*ǧadāwil*).

Apart from the fact that this is the third case of a poem prominently featuring the concept of 'civilisation' (*ḥaḍāra*) in association with the beloved and her love,[236] water (*mā'*) is the first physical point of reference to characterise this civilisation:

<div dir="rtl">

حدودها ، تمتد آلاف الأميال ،

فوق الماء ..

</div>

its boundaries span thousands of miles,

over the water ..

This aspect is revisited in the third stanza, when the speaker invokes the woman as 'coming from the civilisation of water' (*taḫruǧu min ḥaḍārat al-mā'*) and 'the symphony of creeks' (*sīmfūnīyat al-ǧadāwil*); this stanza, too, establishes the rose (*warda*) as a symbol of femininity by explicitly tracing the addressed woman's origin in the 'femininity of the rose' (*unūṯat al-warda*) – a popular image in literature[237] already alluded to in the sexual connotation of the Greek ῥόδον designating the hymen or female genitalia (Ferber, 2007, 174).

In the second stanza, the sea and coasts serve as spatiality when fathoming the city (*madīna*) that the beloved built within the speaker:

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[236] Compare 3#19 (497, see 272 for the entire translation) and 3#47 (504, see 348 for the entire translation).

[237] See Camphausen (1991) and Butzer and Jacob (2012, 350–353).

وبحرها ، أعرض من سواحلي ...	and its sea is broader than my coasts ...

Here, the speaker refers to his 'coasts' (*sawāḥil*) while at the same time attributing a sea (*baḥr*) to the city; the sea is named in a sequence with space (*fiḍāʾ*) and stars (*nuǧūm*), all of which exceed the capacity of the speaker. Thus, he conceptualises himself as a seaside landform in contrast to the marine nature of the woman herself and of what she created within him – probably the feeling of love. The image of the woman not only as belonging to the sea or originating from the sea culminates in the last stanza, when the speaker assigns the title *sayyidat al-biḥār* 'lady of the seas' to her, though the seas here are only one of five natural phenomena besides moons (*aqmār*), rains (*amṭār*), flashes of lightning (*burūq*), and earthquakes (*zalāzil*).

The word *sayyida* in modern standard Arabic (*Muǧam*, 2008) can have three meanings: (1) Either it refers to a married woman (*imraʾa mutazawwiǧa*); (2) or it's used to describe a woman with an official status (*imraʾa ḏāt markaz aw ṣifa rasmīya*) like *sayyidat ad-dawla al-ūlā* 'First Lady' or *sayyidat nisāʾ al-ʿālamīn* 'lady of the women of the inhabitants of the world' which is a title of either Fāṭima or Ḫadīǧa in Islam; (3) or it serves as a nickname (*laqab*) for any woman as an expression of respect. In this poem, both the second and third meaning apply since the speaker in the last stanza smoothly passes from the form of address (*sayyidatī* 'my lady') to the title *sayyidat al-baḥr, al-aqmār, al-amṭār* 'lady of the sea, the moons, the rains' and so on.

To conclude this subchapter, the poem *Bidūniki* 'Without You' from *The Jasmine Alphabet* (1998) presents a highlight in the conceptualisation of the beloved as wielding power over the sea; here, the beloved's presence (*ḥuḍūr*) determines existence in general and, by that, the colourfulness of the sea:

بدونك، سيّدتي، لا كتابه ..	without you, my lady, there's no writing ..
وليس هناك من يكتبون ...	and there's no one writing ...
وليس هناك حكايات عشقٍ	there are no love stories
وليس هناك من يعشقون...	and there's no one loving ...
بدونك..	without you ..
لا شيء يحدث في الكون ..	nothing happens in the universe ..
لا شيء يمطر ..	nothing rains ..
لا شيء يزهر..	nothing blooms ..

لا كحل يولد تحت الجفون ..	no kohl is born under the eyelids ..
بدونك..	without you ..
لا أتذكر إسمي..	i don't remember my name ..
ولا أتذكر شكلي..	i don't remember my form ..
ولا أتذكر بيتي..	i don't remember my home ..
ولا أتذكر الشام ..	i don't remember šām ..
رائحة الورد .. والزيزفون ..	the scent of rose .. and ziziphus ..
بدونك ليس هنالك نصف كلامٍ ..	without you, there's no half-speech ...
ونصف اشتياق ..	half-longing ..
ونصف احتراقٍ ..	half-burning ..
ونصف وصالٍ ..	half-communion-in-love ..
ونصف حنينٍ ..	half-yearning ..
فحين تغيبين عني ..	when you're absent from me ..
تكون القصيدة أو لا تكون ..	the poem is or is not ..
بدونك ...	without you ...
ما كنت أعرف ما هو فضلي عليك ...	i didn't know what my merit was for you ...
وما هو فضل الجنون ..	and the merit of madness
إذا لم تكوني معي ..	if you aren't with me ..
فماذا تساوي حياتي ؟ ..	what's my life worth? ..
وماذا سأقرأ ..	what will i read ..
ماذا سأكتب ..	what will i write ..
كيف أشكل فكري ..	how do i form my mind ..
وما هي قيمة عمري ..	what is the value of my lifetime ..
إذا لم تضيئي ..	if you don't light up ...
كجوهرةٍ في حياتي ؟ ..	as a jewel in my life? ..
بدونكِ ...	without you ...
كل الجميلات وهمٌ ..	all beautiful women are an illusion ..
وكل الصبايا سراب ..	all girls are a mirage ..
وكل الشموس ظلامٌ ..	all suns are a darkness ..
وكل الحضور غياب ..	all presence is absent ..
أيا امرأة كلُّ عشقٍ لديها افتراض ..	o woman for whom every love is an assumption ..
وكلّ سؤالٍ بغير جواب ..	and every question is without an answer ..
بدونكِ ..	without you..
ليس هناك حضور لشيءٍ ..	there's no presence for anything ..
وجدوى لشيءٍ ..	no benefit for anything ..
ونفعٌ لشيءٍ ..	no use for anything ..
فكل الحياة بدونك ..	all life without you ..
فيض سراب ..	is an abundance of mirages ..
وكل السؤالات ..	all questions ..

من دون عينيك	without your eyes
ليس لها جواب ..	have no answer ..
فأنت الغياب الشروق ..	you're the rising sunset ..
وأنت الشروق الغياب ..	and you're the setting sunrise ..
ومن دون عينيك تاجي شوك	without your two eyes my crown is thorns
ومملكتي من تراب ..	and my kingdom is of dust ..
ومن دون إيقاع صوتك ..	without the rhythm of your voice ..
ما هو صوت الرباب ..	what is the voice of the rabāb
ومن دون ثغرك ما هو طعم الشراب ..	without your mouth, what is the taste of the drink
احبك جداً ..	i love you so much ..
أيا امرأةً على حطب عشقها	o woman on the firewood of her adoration
يطيب العذاب	torment becomes delicious
بدونكِ ...	without you ...
لا أمل أن يجيء إلينا المطر..	there's no hope that the rain will come to us ..
ولا أمل أن يطول الشجر..	there's no hope that the trees will be tall ..
ولا أمل أن يطلّ علينا القمر..	there's no hope that the moon will look upon us ..
بدونكِ ..	without you ..
ليس هناك صديقٌ	there's no friend
أنام على صدره	on whose chest i sleep
غير صدر الضجر..	other than the chest of discontent ..
بدونكِ .. لا يتبقّى من الشعر شيء ..	without you .. nothing remains from poetry
ولا يتبقى من الحلم شيءٌ ..	nothing remains from the dream ..
ولا يتبقى من الأبجدية شيءٌ ..	nothing remains from the alphabet ..
ولا يتبقى من حروف .. ولا مفردات ..	nothing remains from the letters .. or vocabulary ..
فكيف أقولك شعراً ..	how can i tell you poetry ..
إذا من فمي قد أخذتِ ..	if from my mouth you took ..
جميع اللغات ..	all languages ..
بدون حضورك ..	without your presence ..
ليس هناك حضور ..	there's no presence ..
وليس هناك للبحر لون ..	there's no colour to the sea ..
وللرمل لون ..	no colour to the sand ..
ولا للمركب لون ..	no colour to the boat ..
ولا للطيور ..	or to the birds ..
بدونك ليس هناك قلوعٌ تسافر	without you there's no sail travelling
ليس هناك نجوم تدور ..	there are no stars revolving ..
بدونك ..	without you ..
ليس هناك .. عطرٌ جميلٌ ..	there's no .. beautiful fragrance ..
فإنك تاريخُ كلّ العطورْ!.!	you're the history of all fragrances!.!

Long poem short, the beloved is the lover's life – this is condensed in his question:

إذا لم تكوني معي ..	if you aren't with me ..
فماذا تساوي حياتي؟ ..	what's my life worth? ..

His entire existence and the dynamics of the universe (*kawn*) depend on her presence (*ḥuḍūr*):

بدون حضورك ..	without your presence ..
ليس هناك حضورْ ..	there's no presence ..

As if this statement weren't sufficiently meaningful and powerful, the last verses draw a connection to sea imagery, more specifically to the colour (*lawn*) of certain marine and maritime aspects of the sea: Without the beloved's presence, there's no colour to the sea itself nor to the sand (*raml*), boat (*markab*), and birds (*ṭuyūr*). Important to note is that it's not the sea itself that doesn't exist when the beloved is absent. Nevertheless, the colourfulness of these four entities presents a positive – even essential – aspect of life to the lover, so that the absence of their colour constitutes a fundamental loss. The same is true for the two verses referring to maritime life: Without the beloved's presence, no sail (*qulūʿ*) sets out to travel, and no stars (*nuǧūm*) revolve. Here too, it's not non-existence that is indicated, but rather that the typical characteristics or purposes of these entities cease to exist when the beloved isn't present: The sail's purpose is sailing; the stars' natural habit is revolving – of the latter, the connection to sea imagery stems from the importance of celestial bodies like stars for astronavigation and, thus, for seafaring. Hence, the sea still exists even without the beloved; however, it's deprived of the very characteristic that constitutes its essence – and for the lover its aesthetic quality, as it seems – , namely its colour.

Noteworthy in this context is the poem *Taḏkirat safar li-imraʾa uḥibbuhā* 'Ticket for a Woman I Love' from *Wild Poems* (1970), of which I shall only quote and translate[238]

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[238] My translation skills are reaching their limits here: I find no way to preserve the variance of the verbs *taraka*, *ǧādara*, and *raḥala*, which all mean 'to leave' or 'to depart (from)', in the translation in a form that satisfied me aesthetically.

the first fourteen verses since they represent a diametrically opposed image of the beloved and her power over the sea:

أرجوك يا سيدتي .. أن تتركي لبنان	i beg you o my lady .. leave lebanon
أرجوك باسم الحب ، باسم الملح،	i beg you in the name of love, in the name of salt,
أن تغادري لبنان	leave lebanon
فالبحر لا لون له ..	as the sea has no colour ..
والشكل لا شكل له ..	and the shape has no shape ..
والموج – حتى الموج –	and the waves – even the waves –
لا يكلم الشطآن	don't speak to the beaches
أرجوك يا سيدتي أن ترحلي ..	i beg you o my lady leave ..
حتى أرى لبنان ..	so that i see lebanon ..
أرجوك يا سيدتي أن تختفي ..	i beg you o my lady, disappear ..
بأي شكل كان ..	in any form ..
بأي سعر كان ..	at any price ..
أن ترجعي البحر إلى حدوده	return the sea to its borders
وترجعي الشمس إلى مكانها	and the sun to its place
وترجعي الجبال والوديان	and the mountains and valleys

The beloved in this poem dominates the lover's life in such a way that she obscures his view of Lebanon, as he says:

أرجوك يا سيدتي أن ترحلي ..	i beg you o my lady leave ..
حتى أرى لبنان ..	so that i see lebanon ..

Because of her, the sea has no colour and the waves (*mawǧ*) don't speak with the beaches (*šaṭʾān*). Moreover, the beloved's existence in the lover's life has affected the topography of Lebanon, as he asks her to return the sea to its borders (*al-baḥr ilā ḥudūdihi*), the sun to its place (*aš-šams ilā makānihā*), and the mountains and valleys (*al-ǧibāl wa-l-widyān*) – an aspect that is later recalled in the poem (3#14, 493).

These fourteen verses of the beginning of *Taḏkirat safar li-imraʾa uḥibbuhā* 'Ticket for a Woman I Love' evoke a deep longing for Lebanon, so profound that the lover – knowing that it's the beloved who dictates his perception and robs him of his view of Lebanon – even asks his beloved to leave Lebanon. If Lebanon is to be understood as the lover's homeland, the poem demonstrates a competition between the beloved woman and

the beloved homeland.[239] Compared to other poems, even of the same volume (3#7–15, 490–493), where the sea as a desirable spatiality or typical sea features such as the colour blue or the dynamics of the waves go hand in hand with the beloved woman, the love for her and from her, the beloved in these verses still has power over the sea; but it doesn't enhance the lover's life; the beginning of this poem testifies to a deep sense of awe at how profoundly the love of the beloved affects the lover.

14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery – Measuring the Beloved's Body against the Sea

Apart from equating the beloved with the sea or conceptualising her as having power over the sea, most verses recorded in list 3 in Appendix II (489) refer to sea words as a means of visualising of the beloved's body. These verses can be characterised as 'praise' – not very unlike the praise of the beloved in other forms of global love poetry, for example in the Arabic *ġazal* of the ninth and tenth centuries, as Bauer (1998, 208–335) elaborates. Just like commenting on the beloved's superiority by assuming her to wield power over the sea, verses measuring her body against the sea serve to display her superhuman charm.

  This subchapter gives examples that associate the sea with physical aspects of the beloved's body, such as her bosom, her lips or her mouth, her hair, her hands, but most prominently with her eyes. Besides that, the poem *al-Mar'a wa-ġasaduhā al-mawsūʿī* 'The Woman and Her Encyclopaedic Body' from *Nizarian Variations on Passion* (1996)[240] sets the woman's body as a whole in relation to the sea:

	1	1
	ليس صحيحاً أن جسدك ..	it's not true that your body ..
	لا علاقة له بالشعر ..	has nothing to do with poetry ..

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[239] The end of the poem reveals that there's no Lebanon when the beloved leaves the lover's chest: *lubnān .. / kāna anti .. yā ḥabībatī / wa-yawma tarḥalīna ʿan ṣadrī .. fa-lā lubnān* – lebanon .. / was you .. o my beloved / and the day you leave my chest / there's no lebanon.

[240] Already mentioned in chapter 13. General Statements About the Sea (here 296) when discussing the dominance of the colour blue.

أو النثر ، أو بالمسرح ، أو بالفنون التشكيلية ..	or prose, or theatre, or sculpturing ..
أو بالتأليف السمفوني ..	or symphonic composing ..
فالذين يطلقون هذه الإشاعة ،	those who launch this rumour
هم ذكور القبيلة ..	are the male of the tribe ..
اللذين احتكروا كتابة التاريخ ..	who had a monopoly on writing history ..
وكتابة أسمائهم في لوائح المبشَّرين	and writing their names in the list of the mubaššarūn
بدخول الجنة ..	to enter paradise ..
ومارسوا الإقطاع	and practiced feudalism
الزراعي ، والسياسي ، والاقتصادي ،	agricultural, political, and economic,
والثقافي ، والنسائي ..	cultural, and feminine ..
وحددوا مساحة غرفة نومهم ..	and set the size of their bedroom ..
ومقاييس فراشهم ..	their mattress scales ..
وتوقيت شهواتهم ..	the timing of their desires ..
وعلقوا فوق رؤوسهم	and hung over their heads
آخَر صورة زيتية للمأسوف على خُولته	another oil painting of the late lamented on his stallions
أبي زيد الهلالي !! ..	abū zayd al-hilālī !! ..
2	2
ليس صحيحاً ..	it's not true ..
أن جسد المرأة لا يؤسس شيئاً ..	that the woman's body doesn't establish anything ..
ولا ينتج شيئاً ..	that it doesn't produce anything ..
ولا يبدع شيئاً ..	that it doesn't create anything ..
فالوردة هي أنثى .. والسنبلة هي أنثى ..	the rose is female .. the spike is female ..
والفراشة .. والأغنية .. والنحلة ..	the butterfly .. the song .. the bee ..
والقصيدة هي أنثى ..	the poem is female ..
أما الرجل فهو الذي اخترع الحروب والأسلحة ..	the man is the one who invented wars and weapons ..
واخترع مهنة الخيانة ..	he invented the profession of treason ..
وزواج المتعة ..	the mut'a marriage ..
وحزام العفة ..	the chastity belt ..
وهو الذي اخترع ورقة الطلاق ..	he's the one who invented the divorce paper ..
3	3
ليس صحيحاً ..	it's not true ..
أن جسدك ساذج .. ونصف أمي ..	that your body is naive .. and semi-illiterate ..
ولا يعرف شمال الرجولة ..	that it doesn't distinguish the north of masculinity ..
من جنوبها ..	from its south ..
ولا يفرق بين رائحة الرجل	that doesn't differentiate between the scent of a man
في شهر تموز ..	in the month of july ..
ورائحة البهارات الهندية ..	and the scent of indian spices ..

4	4
it's not true ..	ليس صحيحاً ..
that your body has little experience ..	أن جسدك قليل التجربة ..
little culture ..	وقليل الثقافة ..
and that the sparrows eat your dinner ..	وأن العصافير تأكل عشاءك ..
your body is very smart ..	فجسدك ذكي جداً ..
very demanding ..	ومتطلب جداً ..
adept to read the unknown ..	ومبرمج لقراءة المجهول ..
and face the twenty-first century !! .	ومواجهة القرن الواحد والعشرين !! .

5	5
it's not true ..	ليس صحيحاً..
that your body didn't complete its high studies ..	أن جسدك لم يكمل دراسته العالية ..
that it doesn't know a thing of the jurisprudence of love	وأنه لا يعرف شيئاً من فقه الحب
and the alphabet of ardent love ..	وأبجدية الصبابة ..
of the eyes .. and their sisters ..	ولا عن العيون .. وأخواتها ..
of the lips .. and their sisters ..	والشفاه .. وأخواتها ..
of the kiss .. and its sisters ..	والقبلة .. وأخواتها ..

6	6
the woman's body has sensory antennae ..	لجسد المرأة قرون استشعارية ..
allowing her to pick up words of love	تسمح لها أن تلتقط كلمات الحب
in all languages of the world ..	بكل لغات العالم ..
and to keep them on tape ..	وتحفظها على شريط تسجيل ..

7	7
there's no woman who didn't memorise by heart ..	ليس هناك امرأة لا تحفظ عن ظهر قلب ..
the names of the men who loved her ..	أسماء الرجال الذين أحبوها ..
the number of love messages she received ..	وعدد رسائل الحب التي استلمتها ..
and the colours of the flowers that were given to her ..	وألوان الأزهار التي أهديت إليها ..

8	8
there's no woman without a compass inside ..	ليس هناك امرأة ليس بداخلها بوصلة ..
showing her the ports of love ..	تدلها على مرافئ الحب ..
the beaches where fish reproduce ..	وعلى الشواطئ التي تتكاثر فيها الأسماك ..
where sparrows get married ..	وتتزوج فيها العصافير ..
the roads leading to southern spain	وعلى الطرق الموصلة إلى جنوب إسبانيا
where men and bulls scuffle ..	حيث يتصارع الرجال والثيران ..
to die under the feet of a beautiful woman ..	للموت تحت أقدام امرأة جميلة ...

9	9
the woman's body is a nāy	جسد المرأة ناي
that hasn't stopped playing for millions of years ..	لم يتوقف عن العزف منذ ملايين السنين ..
a nāy that doesn't know the musical notes ..	ناي لا يعرف النوطة الموسيقية ..

ولا يقرأ مفاتيحها ..	that doesn't read its clefs ..
ناي لا يحتاج إلى من يدوزنه ..	a nāy that doesn't need someone to tune it ..
لأنه يدوزن نفسه ..	because it tunes itself ..
10	10
جسد المرأة يعمل بوقوده الذاتي	the woman's body works on its own fuel
ويفرز الحب ..	secreting love ..
كما تفرز الشرنقة حريرها ..	like the cocoon secretes its silk ..
والثدي حليبه ..	like the breast its milk ..
والبحر زرقته ..	the sea its blueness ..
والغيمة مطرها ..	the cloud its rain ..
والأهداب سوادها ..	and the lashes their blackness
11	11
جسد هذه المرأة .. مِروحة ..	the body of this woman .. is a fan ..
وجسد تلك .. صيف إفريقي ...	the body of that .. is african summer ...
12	12
الحب في جسدك ..	love in your body ..
قديم وأزلي ..	is old and eternal ..
كما الملح جزء من جسد البحر ..	as salt is part of the body of the sea ..
13	13
ليس صحيحاً ..	it's not true ..
أن جسد المرأة يتلعثم عندما يرى رجلاً ..	that the woman's body stutters when it sees a man ..
إنه يلتزم الصمت ..	it's silent ..
ليكون أكثر فصاحة !! ..	to be more eloquent !! ..
14	14
ليس هناك جسد أنثوي	there's no female body
لا يتكلم بطلاقة ..	that doesn't speak fluently ..
بل هناك رجل	but there are men
يجهل أصول الكلام ...	unaware of the origins of speech ...
15	15
لا بد في الجنس من الخروج على النص ...	in sex it's necessary to revolt against the text ...
وإلا تحولت أجساد النساء	otherwise women's bodies would transform
إلى جرائد شعبية ..	into popular newspapers ..
عناوينها متشابهة ..	with similar headlines ..
وصفحاتها مكررة !! .	and duplicate pages !! .

In its first five stanzas, the poem is a rectification of the (male) misconceptions of the female body; essentially, the speaker contrasts the man (*raǧul*) with the female (*unṯā*)[241] by proclaiming that it was the man who invented wars (*ḥurūb*), weapons (*asliḥa*), the marriage of pleasure (*zawāǧ al-mutʿa*), the chastity belt (*ḥizām al-ʿiffa*), and the divorce paper (*waraqat aṭ-ṭalāq*), while the rose (*warda*) is female, the spike of wheat (*sunbula*) is female, and so are the butterfly (*farāša*), the song (*uġniya*), the bee (*naḥla*), and the poem (*qaṣīda*).

Two stanzas – 10 and 12 – set the woman's body in general and the addressee's body in specific in association to the sea: The woman's body secretes love (*yafruzu l-ḥubba*) just like (*kamā*) the sea secretes its blueness (*wa-l-baḥru zurqatahu*); furthermore, love in the addressee's body is old and eternal (*qadīm wa-azalī*) just the way salt (*milḥ*) forms a part of the body of the sea (*ǧasad al-baḥr*). Both stanzas conceptualise love (*ḥubb*) as essential to the woman's body and the addressee's body respectively; both stanzas draw on 'typical' features of the sea: blueness and saltiness. Therewith, the twelfth stanza is an example of *baḥr* referring explicitly to the body of salty water covering more than 70% of the Earth's surface, while the term in (modern standard) Arabic can very well mean bodies of sweet water, too.[242] Intriguing about stanza 10 is the predicate *yafruzu*: It stems from √frz with the second meaning of *faraza* being 'to secrete, excrete, discharge (*physiol.*)'. The *Muʿǧam* (2008) explains the second meaning[243] as follows:

<div dir="rtl">

فرزت مسامُّ الجلد العرقَ : رشّحته، أحرجته

</div>

The pores of the skin secreted the sweat, they transpired it, they exuded it.

The image of the sea as 'secreting' blueness (*zurqa*) is dazzling: Rhetorically, of course, the sea is metaphorised here; but while the first two images from nature – the cocoon secretes its silk, the breast secretes its milk – are self-evident, a sea secreting blueness sounds more

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[241] Just like in the poem *Urīduki unṯā* 'I Want You Feminine' from *Thus I Write the History of Women* (1981), discussed in sub-chapter 14.2 O Princess of Women Made from the Turquoise of the Sea – Having Power over the Sea (here 276).

[242] See subchapter 10.1 Terms from √bḥr (129–137) for the lexis of √bḥr.

[243] The first meaning of *faraza* is 'to seperate'; the *Muʿǧam* (2008) gives √ʿzl as a synonym in this sense.

like a pen dripping blue ink. A sea doesn't secrete blueness in the physiological sense of a breast secreting milk. Even when understanding the act of *farz* in the sense of 'exuding' here, the phrase involves the idea of the sea as being able to emanate the colour blue actively. Physically, of course, the sea doesn't emit colour; thus, the metaphorisation of the sea follows two stages here: First, it's attributed with ways of acting that otherwise belong to plants or animals – the secreting. Second, it actively exudes blue as if colour wasn't merely a sensation governed by visual perception, but a form of matter in the physical and chemical sense.

14.3.1 Eyes

One quarter (namely 22) of the 88 examples recorded in list 3 in Appendix II (489) comprises verses likening the beloved's eyes to the sea;[244] I distinguish at least four distinct ways in which the speaker can draw this comparison:

1. by generally referring to the sea or seas of the eyes (for example, *baḥr ʿaynayki* 'the sea of your (f) two eyes');
2. by comparing the colour of the eyes to the colour of the sea;
3. by evoking maritime imagery like ports (*mawānıʾ*) or marine imagery like sea herbs (*ḥašıš al-baḥr*), and associating this imagery with the eyes;
4. by drawing on oceanographic terms.

These four strategies are reviewed in the following, sometimes illustrated through several examples, sometimes through only one or two examples, before looking at further examples linking the sea to body parts other than the eyes.

The Sea of Your Two Eyes

Often, a comparison of the addressee's eyes with the sea is executed by referring to the 'sea of your two eyes' (*baḥr ʿaynayki*) with a feminine reading of the clitic pronoun *-k* as *-ki*. This is the case of the poem *Murabbaʿāt* .. 'Squares ..' from *The Jasmine Alphabet* (1998):

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[244] Two samples (3#78, 512; 3#79, 512) recorded in list 3 demonstrate the use of *baḥr* as a prosodic term referring to the 'metre' in Arabic. I don't discuss these examples in this section.

1	1
أَنا مُرَبَّعٌ ...	i'm a square ...
يبحثُ منذُ القرنِ الأولْ	searching since the first century
عن بقية أضلاعِهْ ...	for the rest of its ribs ...
يبحثُ منذ بدايات التكوينْ ...	searching since the beginnings of creation ...
عن صورة وجههْ ...	for the image of its face ...
يبحثُ منذ بداياتِ النساءِ ...	searching since the beginnings of women ...
عن اسمِ امرأتِهِ الضائعةْ!! ...	for the name of its lost woman !! ...
2	2
أَنا المسيحُ عيسى بنُ مريمْ ...	i'm jesus christ, son of mary ...
أَبحثُ منذ تاريخ صَلبي	i've been searching since my crucifixion
عن دمي ... وجراحي ... ومساميري !!	for my blood ... my wounds ... and my nails !!
3	3
أَنا في مربَّعٍ، إسمُهُ أَنتِ.	i'm in a square, its name is you.
فلا أَستطيعُ الهُروبَ الى امرأةٍ ثانيهْ ...	i can't escape to another woman ...
أَنا بين نهديكِ في مأزقٍ ...	between your breasts i'm in a narrow passage
ولا أَستطيعُ الخلاصَ من الهاويَهْ !!	i can't be saved from the abyss !!
4	4
أَنا في مربَّعٍ اسمُهُ الشعرْ...	i'm in a square called poetry ...
فلا أَستطيعُ الذهابَ شمالاً ...	i can't go north ...
ولا أَستطيعُ الذهاب جنوباً ...	i can't go south ...
وأَعرف أَنّي سأُقتَلُ بالضربة القاضية ...	i know that i will be killed by a knockout ...
5	5
أَنا شاعرٌ عربيّ ... يموُتُ ...	i'm an arab poet ... dying ...
على خنجر العشْق يوماً ...	on the dagger of love one day ...
ويوماً ... على خنجر القافية.	and one day ... on the dagger of rhyme.
6	6
أَنا في مربَّعٍ ، اسمهُ الأنوثة ...	i'm in a square called femininity ...
فأيُّ الجميلات تُفرِجُ عنّي ...	which of the beautiful women releases me ...
وليس هنالكَ لبنى ... ولا راويَهْ ...	there's no lubnā ... and no rāwiya ...
7	7
أَنا في مربَّعٍ ... اسمُهُ القصيدَة ...	i'm in a square ... called poem ...
في أَساورها تُلبسني ...	as its bracelets it wears me ...
في خواتمها تَحبِسني ...	as its rings it holds me ...
في ضفائرها تُحاصرني ...	as its braids it braids me ...
في قدَميْها تزيّنُ بي ...	with me it adorns its two feet ...
كخلاخيل الحرّية !!	like the anklets of freedom !!

	8
أنا في مربّعٍ مفتوحٍ عليكْ ...	i'm in a square open to you ...
من الجهاتِ الأربّعْ ...	from all four sides ...
من الشَعر الأسود ... الى الحَلَق الفضيّ	from the black hair ... to a silver neck
ومن الأصابع المرصعة بالنُجومْ ...	from the starry fingers ...
الى الشاماتِ التي لا عدَدَ لها ...	to the countless moles ...

	9
أنا مربّعٌ أخضرُ... في بحر عينيكِ ...	i'm a green square ... in the sea of your two eyes ...
وما زلتُ أُبحرُ ...	i'm still sailing ...
ما زلتُ أغرقُ...	i'm still drowning ...
ما زلتُ أطفو ... وأرسو ...	i'm still floating ... and anchoring ...
وأجهلُ في أيّ وقتٍ ...	i don't know when ...
يكونُ وصولي ...	will be my arrival ...
الى رمل صدرِكِ ... أيتها الغاليةْ ...	to the sand of your chest ... o precious ...

	10
أنا في مربعٍ ... اسمُهُ الكتابة ...	i'm in a square ... called writing ...
ولا أستطيعُ التحرر منكِ ...	i can't break free from you ...
ولا أستطيعُ التحرر مني ...	i can't break free from myself ...
فأينَ يداكِ ...	where are your two hands ...
تُضيئان أيامِيَ الآتيةْ ...	to illuminate my next days ...

	11
أحبكِ ...	i love you ...
يا مَنْ أَلملِمُ من شفتَيها	o you from her two lips i gather
بقيّةَ أحلامِيَ الباقيةْ ...	the rest of my remaining dreams ...

	12
أحبُّكِ ...	i love you...
يا ألفَ امرأةٍ في ثيابي ...	o thousand women in my clothes ...
ويا ألفَ بيتٍ من الشِعر...	o thousand verses of poetry ...
يملأُ أوراقيَهْ ...	filling my papers ...

In this poem, the speaker presents himself as a 'square' (*murabbaʿ*) before stating to be 'in' (*fī*) a square which is called poetry (*šiʿr*), femininity (*unūṯa*), poem (*qaṣīda*), writing (*kitāba*), or by the name of the addressee (*anti* 'you (f)'). In the ninth stanza, the speaker

calls himself a 'green[245] square' (*murabbaʿ aḫḍar*) in the sea of the beloved's eyes. The verses continue with sea-related words, when the speaker proclaims to still be sailing (*abḥara*), drowning (*ġariqa*), floating on a liquid surface (*ṭafā*), and anchoring (*rasā*), and finally, that he doesn't know when he will arrive to the 'sand' (*raml*) of the precious (*ġāliya*) beloved's chest (*ṣadr*).[246] Thus, this stanza is literally surging from maritime imagery. The motif of drowning is frequent in Qabbani's poetry, and for this reason I take the liberty of a digression to quote and translate a poem which, while not an example of explicit sea imagery in relation to the body of the beloved, reflects the magnitude of the sea in Qabbani's poetry: The poem *Risāla min taḥt al-māʾ* 'Letter From Under the Water' from *Wild Poems* (1970; 1#4, 466) is best known in its setting by Egyptian singer ʿAbd al-Ḥalīm Ḥāfiẓ (d. 1977):

إن كنتَ صديقي .. ساعِدني	if you're my friend .. help me
كي أرحَلَ عَنك ..	to leave you ..
أو كُنتَ حبيبي .. ساعِدني	or if you're my beloved .. help me
كي أُشفى منك	to recover from you
لو أنّي أعرِف أنَّ الحُبَّ خطيرٌ جِدّاً	had i known that love is very dangerous
ما أحببت	i wouldn't have loved
لو أنّي أعرُف أنَّ البَحرَ عميقٌ جِداً	had i known that the sea is very deep
ما أبحرت ..	i wouldn't have sailed ..
لو أنّي أعرِف خاتمتي	had i known my end
ما كنتُ بَدأت ...	i wouldn't have started ...
إشتقتُ إليكَ .. فعلِّمني	i miss you .. so teach me
أن لا أشتاق	not to miss
علِّمني كيفَ أقُصُّ جذورَ هواكَ	teach me how to cut the roots of your love
من الأعماق	from the depths
علِّمني كيفَ تموتُ الدمعةُ في الأحداق	teach me how the tear dies in the pupils
علِّمني كيفَ يموتُ القلبُ	teach me how the heart dies
وتنتحرُ الأشواق	and the passions commit suicide

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245 For a more elaborate discussion of the colour green (*aḫḍar*) in Arabic in general and in another poem relevant to this thesis, see the poem *Taǧliyāt ṣūfīya* 'Sufi Revelations' from *I Love You .. I Love You and the Rest Will Come* (1978) in section 14.3.1 Eyes (here 317) of subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea.

246 Interestingly, the poem *Muḥāwalāt qatl imraʾa lā tuqtal* 'Attempts at Killing a Woman Who Can't Be Killed' from *Love Will Remain My Lord* (1987) features a similar image: *raml ʿaynayki* 'the sand of your (f) two eyes'; compare 3#54 (506).

إن كنتَ قوياً .. أخرجني	if you're strong ... get me out
من هذا اليَمّ ..	of this open sea ..
فأنا لا أعرفُ فنَّ العوم	i don't know the art of swimming
الموجُ الأزرقُ في عينيك .. يُجرجِرُني نحوَ الأعمق	the blue waves in your two eyes .. drag me deeper
وأنا ما عندي تجربةٌ	and i have no experience
في الحُبِّ .. ولا عندي زَورَق	in love .. and i don't have a boat
إن كُنتُ أعزُّ عليكَ فخُذ بيديّ	if i'm dearest to you then take my two hands
فأنا عاشِقَةٌ من رأسي حتَّى قَدَمَيّ	i'm in love from my head to my two feet
إني أتنفَّسُ تحتَ الماء ..	i breathe under the water ..
إنِّي أغرق ..	i'm drowning..
أغرق ..	drowning ..
أغرق ..	drowning ..

In this poem, the speaker is a woman. This is explicit in the feminine adjective *ʿāšiqa* 'loving' and implicit – if one reads the poem with heteronormative assumptions – in the address to a male *you* not only through numerous imperatives in masculine form, but also because the addressed 'friend' (*ṣadīq*) and 'beloved' (*ḥabīb*) grammatically have a masculine form. Three aspects – apart from the fact that this poem features a female speaker – may spark further research:

1. As indicated by Table 29 (149) and Table 30(150) in subchapter 10.2 Further Marine and Maritime Terms, no words from $\sqrt{bḥr}$ are needed to evoke marine images. The verse *al-mawǧ al-azraq fī ʿaynayka .. yuǧarǧirunī naḥwa l-aʿmaq* 'the blue waves in your two eyes .. drag me deeper' is the proof of this;

2. in this poem, love and the sea co-occur in a way that implies that both entities are similarly perceived or emotionally evaluated by the female speaker: Had she known that love (*ḥubb*) was very dangerous (*ḫaṭīr ǧiddan*), she wouldn't have loved; and as a parallelism to these two verses: Had she known that the sea was very deep (*ʿamīq ǧiddan*) she wouldn't have sailed. Other samples in list 3 in Appendix II (489) exemplify similar co-occurrences;

3. this is one of only a few poems that explicitly refer to the depths (*aʿmāq*) of the sea – an imagery domain that tends to be of minor importance in the sea imagery in Qabbani's poetry as it seldom co-occurs with $\sqrt{bḥr}$-words.

In the song[247] *Uḥibbuki ǧiddan* 'I Love You So Much', there's a similarly straightforward reference to the sea of the beloved's two eyes as in *Murabbaʿāt ..* 'Squares ..' cited before:

احبك جدا	i love you very much
واعرف ان الطريق الى المستحيل طويل	i know that the road to the impossible is long
واعرف انك ست النساء	i know that you're the lady of women
وليس لدي بديل	and that i have no alternative
واعرف أن زمان الحبيب انتهى	i know that the time of the beloved is over
ومات الكلام الجميل	and that the beautiful talk died
لست النساء ماذا نقول ..	to the lady of women, what do we say ..
احبك جدا ..	i love you so much ..
احبك جدا وأعرف اني أعيش بمنفى	i love you so much and i know that i live in exile
وأنت بمنفى .. وبيني وبينك	and that you're in exile .. between me and you
ريح وبرق وغيم ورعد وثلج ونار..	there's wind, lightning, cloud, thunder, snow, and fire ..
واعرف أن الوصول اليك ..	and i know that reaching you ..
اليك انتحار	reaching you is suicide
ويسعدني ..	i'm glad ..
أن أمزق نفسي لأجلك أيتها الغالية	to tear myself into shreds for you, o precious one
ولو .. ولو خيروني	and if ... and if they made me choose
لكررت حبك للمرة الثانية ..	i'd repeat your love a second time ..
يا من غزلت قميصك من ورقات الشجر	o you whose shirt i wove from tree leaves
أيا من حميتك بالصبر من قطرات المطر	o you whom i guarded with patience from raindrops
احبك جدا واعرف أني أسافر	i love you so much and know that i travel
في بحر عينيك دون يقين	in the sea of your eyes without certainty
وأترك عقلي ورأيي وأركض .. أركض ..	i leave my mind and opinion and i run ... i run ...
خلف جنوني	behind my madness

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[247] The song has been performed by Iraqi singer Kāẓim as-Sāhir (b. 1957) on the album *al-Ḥubb al-mustaḥīl* (2000). On the web, the song's lyrics are frequently attributed to Qabbani and as having been published in *Wild Poems* (1970), which is why I've included it in the corpus together with the original poem, though – to my knowledge – no written source supports this attribution. There's a poem in *Wild Poems* (1970) called *Uḥibbuki ǧiddan* 'I Love You So Much' which shares similar lines, especially the part *uḥibbuki ǧiddan .. wa-aʿrifu* 'I love you so much .. and I know'. The poem has been sung by Lebanese singer Māǧida ar-Rūmī (b. 1956). It may very well have been that Qabbani re-wrote the original poem for as-Sāhir; the singer and the poet were in contact with each other when as-Sāhir started to rise to fame with his musical arrangements of Qabbani's poems, see old footage on YouTube, for example here: https://www.youtube.com/watch?v=ZTSXg5I1Xd4 [last accessed 12/7/2020]. There might be a confusion between song and poem here; the song version isn't part of the volume *Wild Poems* (1970); yet the song may still have been written by Qabbani.

أيا امرأة .. تمسك القلب بين يديها	o woman .. who holds the heart in her two hands
سألتك بالله .. لا تتركيني	i asked you by god .. don't leave me
لا تتركيني ..	don't leave me ..
فما أكون أنا اذا لم تكوني	i wouldn't exist if it weren't for you
احبك جدا .. وجدا وجدا	i love you very much, very very much
وأرفض من نار حبك أن أستقيلا	and i refuse to resign from the fire of your love
وهل يستطيع المتيم بالحب أن يستقيلا..	can the love-enthralled resign?
وما همني .. ان خرجت من الحب حيا	i don't care whether i get out of love alive
وما همني ان خرجت قتيلا	and i don't care whether i get out dead

For reference, the poem *Uḥibbuki ǧiddan* from *Wild Poems* (1970) goes as follows:

أحبك جداً ..	i love you so much ..
وأعرفُ أني تورطتُ جداً ..	and i know i got very involved ..
وأحرقتُ خلفي جميع المراكبْ	i burned all the boats behind me
وأعرفُ أني سأهزُم جداً	and i know that i will be hugely defeated
برغم أُلوف النساء ..	despite thousands of women ..
ورغم أُلوف التجاربْ ..	despite thousands of experiences ..
أحبُكِ جداً ..	i love you so much ..
وأعرفُ أني بغابات عينيكِ ..	and i know that within the forests of your two eyes ..
وحدي أحاربْ	i fight alone
وأني ككل المجانين ..	that i like all crazy people ..
حاولتُ صيد الكواكبْ	tried to hunt stars
وأبقى أحبُك رغم اقتناعي	and i remain loving you despite my conviction
بأن بقائي إلى الآن حياً ..	with remaining alive until now ..
أقاوم نهديك .. إحدى العجائبْ	resisting your two breasts .. is one of the wonders
أحبُكِ جداً ..	i love you so much ..
وأعرفُ أني أُقامر	i know that i'm gambling
برأسي . وأن حصاني خاسرْ	with my head . that my horse is losing
وأن الطريق لبيت أبيكِ	that the way to your father's house
محاصَرةٌ بألوف العساكرْ	is surrounded by thousands of soldiers
وأبقى أحبُك رغم يقيني	and i still love you despite my belief
بأن التلفُظ باسمكِ كُفرٌ	that pronouncing your name is blasphemy
وأني أحاربُ فوق الدفاتِرْ ..	i fight over the notebooks ..
أحبُكِ جداً ..	i love you so much ..
وأعرفُ أن هواكِ انتحارْ	and i know that your passion is suicide

305

وأني حين سَأكِل دوري	that when i will complete my part
سيُرخى عليَّ الستارْ	the curtain will be let down for me
وألقي برأسي على ساعديك	and i lay my head on your forearms
وأعرُف أن لن يجئ النهارْ	i know that the day won't come
وأقنعُ نفسي بأنَّ سُقُوطي	i convince myself that falling
قتيلاً على شفتيك .. انتصارْ	dead on your two lips .. is a victory
أحبُّكِ جداً ..	i love you so much ..
وأعرُف منذُ البدايةْ	i know from the start
بأني سَأفشلْ ..	that i'll fail ..
وأني خلال فضُول الروايةْ . سَأُقتَل ..	that during the chapters of the novel . i'll be killed ..
ويُحمل رأسي إليكِ ..	and my head will be brought to you ..
وأني سَأبقى ثلاثين يوماً	and that i'll remain for thirty days
مُسجَّىً كطفلٍ على رُكبتيكِ	shrouded like a child on your two knees
وأفرح جداً .. بروعة تلك النهاية	and i'm very happy .. with the splendour of that end

The song describes the lethality of loving the beloved – and the lover is fully aware of this (*uḥibbuki ğiddan (...) wa-aʿrifu anna l-wuṣūla ilayki .. intiḥār*; 'I love you so much (...) and I know that reaching you is suicide'); even more: He doesn't care whether he will come out of this love dead or alive (*wa-mā hammanī .. in ḫarağtu min al-ḥubbi ḥayyā / wa-mā hammanī in ḫarağtu qatīlā*). In the second stanza of the song then, the lover not only proclaims the intensity of his love (*uḥibbuki ğiddan* 'I love you so much'), but also that he's travelling (*sāfara*) in the sea of the beloved's eyes without certainty (*dūna yaqīn*). What renders this verse interesting is that it's an example of the classical ontological metaphor LOVE IS A JOURNEY. The lover expresses his love (of the beloved, as indicated by the clitic pronoun of the second person singular feminine *-ki*) and then declares to be in a state of 'travelling', namely in the eyes of the beloved. This implies an interrelation of loving (directed towards the beloved) and travelling (literally 'in' the beloved) from a conceptual perspective. However, the verse inverts – or at least alters – the ontological metaphor LOVE IS A JOURNEY in two respects: First, only the speaker – who is a lover – is portrayed as a traveller (he says of himself that he's travelling); the concept of LOVE IS A JOURNEY usually involves two lovers as travellers; in this verse, though, the beloved – as represented in a *pars pro toto* manner by referencing her eyes – is the space that is traversed; it's not said whether she herself as a partaker in the love relationship participates in the journey. Thus, the

concept LOVE IS A JOURNEY here refers to the lover only: Only he experiences love as a journey. Second, the metaphor LOVE IS A JOURNEY results from the higher-level metaphor (A PURPOSEFUL) LIFE IS A JOURNEY; for this metaphor, the concept of destination is fundamental. In this verse, however, the speaker states to be travelling without certainty, implying that no destination may be in sight.

In the 24th from the *Hundred Love Letters* (1970), *biḥār* 'seas' as a plural from *baḥr* is used in reference to the addressed woman's eyes:

من أيّ جنسٍ أنتِ يا امرأة ؟	from which species are you, o woman ?
من قبعة أي ساحرٍ خرجتِ ؟	from the hat of which magician did you emerge ?
من يدّعي أنه سرق مكتوباً واحداً	whoever claims to have stolen one piece of writing
من مكاتيب حبِّك .. يكذبْ	from your love letters .. lies
من يدعي أنه سرق إسوارةَ ذهبٍ صغيرة	whoever claims to have stolen a small gold bracelet
من خزانتك يكذبْ ..	from your closet .. lies
من يدعي أنه سرق مشطاً واحداً	whoever claims to have stolen a single comb
من أمشاط العاج التي تتمشطين بها ..	of the ivory combs that you comb your hair with ..
يكذبْ ..	lies ..
من يدعي ..	whoever claims ..
أنه اصطاد سمكةً واحدة ..	to have caught a single fish ..
من بحار عينيك .. يكذبْ .	from the seas of your two eyes .. lies ..
من يدعي أنه اكتشف ..	whoever claims to have discovered ..
نوع العطر الذي تستعملينه	the type of perfume you're using
وعنوان الرجل الذي تكاتبينه ..	and the address of the man you're writing to ..
يكذبْ ..	lies ..
من يدعي .. أنه اصطحبكِ	whoever claims to have taken you
إلى أيّ فندق من فنادق العالم	to any hotel in the world
أو دعاك إلى أيّ مسرح من مسارح المدينة	to have invited you to any of the city theatres
أو اشترى لكِ طوقاً من الياسمين ..	to have bought you a jasmine necklace ..
يكذبْ .. يكذبْ .. يكذبْ ..	lies .. lies .. lies ..
فأنت متحفٌ مُغلقْ ..	you're a closed museum ..
يومَ السبت ، ويوم الأحدْ ..	on saturday, and on sunday ..
يومَ الثلاثاء ، ويوم الأربعاءْ	on tuesday, and on wednesday
وفي كل أيام الأسبوع	and every other day of the week
متحفٌ مغلقْ ..	a closed museum ..
في وجوه جميع الرجالْ	to the faces of all men
طوالَ أيام السنة ..	on all days of the year ..

The poem leaves the reader astonishingly perplexed, because unlike many other love poems in the corpus of Qabbani's poetry, it doesn't propagate a 'victory' of the male speaker. In other poems, when a speaker puts himself and the addressed woman in relation to other men, it's *he* who triumphs, because there's no man like him – this is the case, for example, in the 71st poem of the *Hundred Love Letters*.[248] In this 24th letter, however, the speaker merely states that all other men[249] lie when they claim to know or have known or even loved the addressed woman, or when they claim to possess a piece of her. Generally, the poem is largely about material possessions and accessories like a bracelet (*iswāra*), a comb (*mišṭ*), or perfume (*'iṭr*), but the following verses are less materialistic:

من يدعي ..	whoever claims ..
أنه اصطاد سمكةً واحدة ..	to have caught a single fish ..
من بحار عينيك .. يكذبْ .	from the seas of your two eyes .. lies ..

From all the lines depicting the woman's accessories in this poem, this is the only one that reaches out into less tangible, less material spheres. While it's very well possible to own a beloved's bracelet, it's literally impossible to catch fish in a beloved's eyes. As such, being in the possession of a fish from the eyes of the dear woman would mean ultimate ownership. In any case, hunting a fish means to wrest it from its natural habitat – the sea, or water in general – and most likely kill it to eat it. Hence, the metaphoric here is violent. Then again, the eyes in this verse may plainly be understood as marine-coloured – with the plural *biḥār* indicating the multiplicity of the eyes' 'seaness', and with the fish as a vivid or gentle glance.

In the poem *Ḫarbašāt ṭufūlīya* 'Childish Scribbles' from *Outlaw Poems* (1972), too, the beloved's eyes are compared to the sea – grammatically different, though:

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[248]   In Frangieh's translation, it reads: When you find a man / Who transforms / Every part of you / Into poetry, / Who makes each one of your hairs / Into a poem. / When you find a man. / Capable, / As I am. / Of bathing and adorning you / With poetry. / I will beg you / To follow him without hesitation. / It is not important That you belong to me or him / But that you belong to poetry.

[249]   Whereby at the beginning, only the vague *man* 'who, whoever' is used and only the penultimate verse refers to 'men' (*riǧāl*)

خطيئتي الكبيرة الكبيره	my big big sin
أني ، يا بحرية العينين ، يا أميره	o marine-eyed, o princess
أحب كالأطفال	is that i love like children
وأكتب الشعر على طريقة الأطفال	and that i write poetry in the manner of children
فأشهر العشاق يا حبيبتي	the most famous lovers, o my beloved
كانوا من الأطفال	were children
وأجمل الأشعار ، يا حبيبتي	the most beautiful poems, o my beloved
ألفها الأطفال ..	children wrote them ..
خطيئتي الأولى وليست أبداً خطيئتي الأخيره	my first sin and never my last sin is
أني أعيش دائماً بحالة انبهار	that i always live in a state of dazzle
وأني محياً للعشق يا حبيبتي	that i'm ready for love, o my beloved
على امتداد الليل والنهار ..	through day and night ..
وأن كل امرأة أحبها ..	that every woman i love ..
تكسرني عشرين ألف قطعة	breaks me into twenty thousand pieces
تجعلني مدينة مفتوحة ..	makes me an open city ..
تتركني – وراءها – غبار	leaves me – behind her – as dust
خطيئتي ..	my sin is ..
أني أرى العالم يا صديقتي	that i see the world, my girlfriend
بمنطق الصغار	with the logic of kids
ودهشة الصغار ..	with the amazement of kids ..
وأنني أقدر في بساطة	that i can simply
أن أرسم النساء في كراسي ..	paint women in chairs ..
بهيئة الأشجار	in the shape of trees
وأجعل النهد الذي أختاره	that i can make the bosom i choose
طيارة من ورق ..	a paper plane ..
أو زهرة من نار ..	or a flower of fire ..
خطيئتي ..	my sin is ..
ومن بناكان بلا أخطاء	and who among us were without sins
أني بقيت مؤمناً بزرقة السماء	that i remained believing in the blue of the sky
وأنني أعتبر الأشجار ، والنجوم ، والغيوم أصدقاء	that i consider trees, stars, and clouds as friends
وأنني جعلت من قصائدي	that i made my poems
عاصمة تحكمها النساء ..	a capital governed by women ..
فأي ثغر مغلَق	any shut mouth
يقول في مملكتي جميع ما يشاء	can say in my kingdom whatever it wants
وأي نهد خائف ..	any frightened bosom ..
يقدر أن يطير أو يحط .. في الوقت الذي يشاء ..	can fly or land any time it wants ..
خطيئتي ..	my sin is ..
إن كنت تحسبينها خطيئة	if you think of it as a sin

أني من طفولتي ..	that from my childhood ..
أبحث عن جنينة نائمة بغابه	i'm looking for a ǧunayna asleep in the woods
مرآتها بحيرة ..	whose mirror is a lake ..
ومشطها سحابه	whose comb is a rain cloud
خطيئتي ..	my sin is ..
أني أظل دائماً .. منتظراً قصيدة ..	that i always keep .. waiting for a poem ..
تجيء من شواطئ الغرابه	coming from the shores of strangeness
وأني أدرك يا حبيبتي	and i realise, o my beloved
كيف يكون الموت في الكتابه ..	how death is in writing ..
خطيئتي ..	my sin is ..
أني نقلت الحب من كهوفه	that i took love from its caves
إلى الهواء الطلق	to the open air
وأن صدري صار يا حبيبتي	and that my chest, o my beloved, has become
كنيسة مفتوحة لكل أهل العشق ..	an open church for all lovers ..

The speaker introduces himself as a lover and a poet right in the first four lines: He loves like children love and writes poetry like children write poetry. In its tone, the poem is a rather regretful look back to the speaker's past of loving women and writing poetry – though the speaker also questions the sinfulness of his past in his own and the addressee's perception (*in kunti taḥsabīnahā ḫaṭī'a* 'if you think of it as a sin'). As for sea imagery, the loving poet not only refers to the female addressee as a princess (*amīra*) and later as his beloved (*ḥabība*); he also calls out to a pair of marine eyes (*baḥrīyat l-ʿaynayn*). The word *baḥrīya* can grammatically be analysed in two ways: Either it's an adjective formed from *baḥr* 'sea' by suffixing *-īyun*, a suffix (called *nisba* in Arabic) which is used to form denominal adjectives denoting affiliation or relationship, and the feminine suffix *-atun*, which would correspond to the gender of the addressed person in the poem. Or *baḥrīya* is a noun; the suffix *-atun* is also used to form abstract nouns of *nisba* adjectives (Fischer, 2006, §73 and §116), for example *baḥrī* would be 'sea (as an adjective)' or 'marine' or 'maritime', and *baḥrīya* would be 'sea-likeness' or 'marineness' or 'maritimeness'. This allows two possible readings for *baḥrīya* in this verse:

1. It's a specifying genitive[250] denoting a certain 'marine or 'sea-like' (*baḥrī*) quality regarding the two eyes: 'o marine-eyed' – an expression which may allude to eye colour;

2. the invocation isn't directed to the addressee but to the quality of the two eyes itself: 'o marineness of the two eyes'.

Ašhadu an lā imra'a illā anti 'I Avow There Is No Woman but You'[251] from the volume of the same name (1979, 3#40, 499) embraces a similar invocation: *Ayyatuhā al-baḥrīyat al-'aynayn* 'o marine-eyed' co-appears with other forms of endearment like 'candle-handed' (*aš-šam'īyat al-yadayn*), and 'marvellously existing (one)' (*ar-rā'i'at al-ḥuḍūr*). Here, too, *baḥrīya* and *šam'īya* and *rā'i'a* can be read as (grammatically feminine) adjectives, so the grammatical construction would be a specifying genitive, too – in determined form.

In the poem *Ayna aḏhab?* 'Where Do I Go?' from *Wild Poems* (1970), the speaker describes the invasiveness of the beloved and her love:

لم أعُد دارياً .. إلى أين أذهب	i no longer know .. where do i go
كل يوم ، أحس أنك أقرب	every day, i feel you closer
كل يوم يصير وجهك جزءاً	every day your face becomes part
من حياتي ، ويصبح العمر أخصب	of my life, and life becomes more fertile
وتصير الأشكال أجمل شكلاً	the shapes become more beautiful
وتصير الأشياء أحنى وأطيب	things become more tender and smoother
قد تسرَّبتِ في مسامات جلدي	you leaked into the pores of my skin
مثلما قطرة الندى تتسرب	just as a drop of dew leaks
إعتيادي على غيابك صعب	getting used to your absence is difficult
واعتيادي على حضورك أصعب	and getting used to your presence is even more difficult
كم أنا ..كم أنا أحبك .. حتى	how much i ... how much i love you ... even
أنّ نفسي من نفسها تتعجب ..	my soul marvels at her soul ..
يسكن الشعر في حدائق عينيك	poetry lives in the gardens of your two eyes
فلولا عيناك لا شعر يكتب ..	without your two eyes, no poetry would be written ..
منذ أحببتُك الشموسُ استدارت	since i loved you the suns turned around
والسماوات صرنَ أنقى وأرحب	and the heavens became purer and more spacious
منذ أحببتك .. البحار جميعاً	since i loved you .. the seas altogether

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[250] Compare Fischer (2006, §388) with the examples *imra'atun sawdā'u š-ša'ri* 'a black-haired woman' and *al-mar'atu s-sawdā'u š-ša'ri* 'the black-haired woman'; the adjective *sawdā'* 'black' corresponds in gender to *imra'a* and *al-mar'a* respectively.

[251] Translated in subchapter 14.4 As Generous as the Sea – Non-Corporal Sea-Likeness (here 370).

أصبحتْ من مياه عينيك تشرب	drink from the waters of your two eyes
حبك البربري .. أكبر مني	your barbaric love .. is greater than me
فلماذا على ذراعيك أُصلب ؟	so why am i crucified on your two arms?
خطأي ، أنني تصورتُ نفسي	my fault is that i envision myself
ملكاً ، يا صديقتي ، ليس يُغلب	as a king, my girlfriend, who can't be overpowered
وتصرفتُ مثل طفل صغيرٍ ..	i acted like a little boy ..
يشتهي أن يطولَ أبعدَ كوكب	desiring to reach the furthest planet
سامحيني ، إذا تماديتُ في الحلم	forgive me, if i keep dreaming
وألبستك الحرير المقصب	that i dressed you in brocaded silk
أتمنى لو كنت بؤبؤ عيني	i wish you were the pupil of my eye
أتراني طلبتُ ما ليس يُطلَب ؟	i wonder, have i asked what shouldn't be asked ?
أخبريني من أنت .. إن شعوري	tell me who you are .. my feeling
كشعور الذي يطارد أرنب	is like the feeling of someone hunting a rabbit
أنتِ أحلى خرافة في حياتي	you're the sweetest myth in my life
والذي يتبع الخرافات يتعب ..	and the one who follows myths gets tired ..

Not only did the beloved leak (*tasarraba*) into the lover's pores (*masāmāt*) like a drop of dew (*quṭrat an-nadā*); the powers of loving her even changed the course of nature: The suns (*šumūs*) started turning (*istadāra*) and the seas altogether (*al-biḥār ǧamīʿan*) started drinking (*šariba*) from the waters (*miyāh*) of the beloved's eyes. What is interesting here is that the powers of changing the course of nature don't inhere in the beloved herself; the verse credits the act of loving the addressee as the cause of the seas' self-sufficiency (in the sense of the water cycle) to be abrogated: They obtain water from the beloved's eyes. Still, a certain predisposition in terms of an abundance of water must indwell the beloved's eyes; it's the speaker's love that turns these eyes into attractive wellsprings for the seas. With other verses in mind that picture the eyes' ability to increase the intensity of the sea's colour or even inspiring it to invent blue as its colour,[252] this verse may allude to the colour of the seas and not only to its state of matter (that is liquid). Thus, the seas may not only drink water from the beloved's eyes to quench their thirst – by that including the eyes into the hydrologic cycle; they may internalise the colour of the eyes – they become blue.

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[252] See the poem *Ilā musāfira .. lam tusāfir* 'To a Traveller Who Doesn't Travel' from *Fifty Years Praising Women* (1994) in chapter 13. General Statements About the Sea (here 211).

Eye Colour

In the poem *Ḥabībatī hiya l-qānūn* 'My Beloved Is the Law' from *I Avow There Is No Woman but You* (1979), the speaker describes his beloved in sweet and tender imagery – mostly derived from nature; at the same time, he blames the woman he loved for his madness:

أيتها الأنثى التي في صوتها	o female in whose voice
تمتزج الفضة .. بالنبيذ .. بالأمطار	silver mixes .. with wine .. and rain showers
ومن مرايا ركبتيها يطلع النهار	from the mirrors of her two knees the day rises
ويستعد العمر للإبحار	and life is getting ready to sail
أيتها الأنثى التي	o female
يختلط البحر بعينيها مع الزيتون	in whose two eyes the sea blends with olives
يا وردتي	o my rose
ونجمتي	o my star
وتاج رأسي	o crown of my head
ربما أكون	maybe i am
مشاغبا .. أو فوضوي الفكر	naughty .. or of messy thought
أو مجنون	or crazy
إن كنتُ مجنوناً .. وهذا ممكن	if i'm crazy .. and this is possible
فأنت يا سيدتي	then you, o my lady
مسؤولة عن ذلك الجنون	are responsible for this madness
أو كنتُ ملعونا وهذا ممكن	or if i'm cursed and this is possible
فكل من يمارس الحب بلا إجازة	everyone who practises love without permission
في العالم الثالث	in the third world
يا سيدتي ملعون	is cursed, o my lady
فسامحيني مرةً واحدةً	so forgive me once
إذا انا خرجتُ عن حرفية القانون	if i deviate from the literal law
فما الذي أصنع يا ريحانتي ؟	what can i do, o my basil?
إن كان كل امرأة أحببتُها	if every woman i loved
صارت هي القانون	became the law

The form of address in this poem is striking – not the many epithets like 'my flower' (*wardatī*) or 'my star' (*naǧmatī*) or 'my basil' (*rayḥānatī*), but the invocation *ayyatuhā l-*

unṯā 'o female'.[253] The reference to the sea serves as an endearing invocation, too: The speaker calls out to the female whose eyes are of marine shades mixed with olive (*yaḫtaliṭu l-baḥr bi-ʿaynayhā maʿa z-zaytūn* 'in her two eyes the sea blends with olives'). The term *zaytūn* 'olives' designates the impression of colour links to the object *olive*, and not the object itself.[254] Rather, the speaker depicts an eye colour with blue, green and yellow components as symbolised by the sea, and with olives as reference objects.

Another curious detail: The characterisation of the female beloved in this poem isn't simply directed to her physical appearance: Apart from the eyes, the speaker only describes the beloved's voice, which is a mixture, too, but of silver (*fiḍḍa*), wine (*nabiḏ*), and rain showers (*amṭār*). The co-occurrence of these three terms entails a certain synaesthesia – as with the dialogue with the blue colour (*al-ḥiwār maʿa l-lawn al-azraq*) in the poem *Dars fī r-rasm* 'A Lesson In Drawing'[255] from *Angering Poems* (1986). In its essence, silver has a tactile or visual quality – bright and shining in processed and polished form; in figurative sense, it may stand for something valuable. Wine, on the other hand, has a visual, gustatory, and olfactory quality; besides, it can cause intoxication. Lastly, rain showers (*amṭar* is the plural of *maṭar* 'rain') allude to the sensation of wetness, with the sound of drops hitting surfaces – and potentially even with smell (*petrichor*). Therefore, except for the sound of rain, none of these terms usually describes the human voice, which is an acoustic sensation. Synaesthesia, as in this sample, would be a worthwhile object of investigation.

As mentioned in the part on the colour blue in relation to the sea (Let's Take Cover under the Sea's Blue Cloak – Blue as the Sea's Typical Colour) in chapter 13. General

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[253] Names of endearment in Qabbani's poetry offer an attractive starting point for further close reading, which shall only be encouraged by presenting this poem here.

[254] The idea that in the eyes of the beloved the sea is mixed with olives seems ingenious and culinarily even tasty (saltwater and olives in the sense of *papas arrugadas* perhaps), but as an image in this poem it seems misplaced unless one thinks of a sectoral heterochromia, possibly: an iris of marine colour interspersed with olive dots. There are only few colour names (red, yellow, green) that aren't simultaneously object names in most languages, see Berlin and Kay (1969) on basic colour terms.

[255] Translated in chapter 13. General Statements About the Sea (here 201).

Statements About the Sea (here 315), the poem *Taġliyāt ṣūfīya* 'Sufi Revelations'[256] from *I Love You .. I Love You and the Rest Will Come* (1978) serves as one of only four instances where the sea is associated with another colour but blue:

1
عندما تسطع عيناك كقنديل نُحاسي،
على باب ولي من دمشق
أفرُش السُجّادة التبريز في الأرض
وأدعو للصلاة ..
وأنادي، ودموعي فوق خدي: مدد
يا وحيدا .. يا أحد ..
أعطني القوة كي أفنى بمحبوبي،
وخذ كل حياتي ..

1

when your two eyes light up like a copper lamp,
at the door of a walī from damascus
i spread the embroidered carpet on the ground
and pray ..
i call out, with my tears above my cheek: help
o one .. o single one ..
give me strength to be obliterated in my beloved,
take all my life ..

2
عندما يمتزج الأخضر، بالأسود، بالأزرق،
بالزيتي، بالوردي، في عينيك، يا سيدتي
تعتريني حالة نادرة ..
هي بين الصحو والإغماء،
بين الوحي والإسراء،
بين الكشف والإيماء، بين الموت والميلاد،
بين الورق المشتاق للحب ...
وبين الكلمات ..
وتناديني البساتين التي من خلفها أيضاً بساتين،
الفراديس التي من خلفها أيضا فراديس،
الفوانيس التي من خلفها أيضا فوانيس ..
التي من خلفها أيضا زوايا، وتكايا، ومُريدون
وأطفال يغنون.. وشمع .. وموالد ..
وأرى نفسي ببستان دمشقي
ومن حولي طيور من ذهب ..
وسماء من ذهب
ونوافير يُثرِثرن بصوت من ذهب
وأرى، فيما يرى النائم، شُبّاكين مفتوحين ..
من خلفها تجري ألوف المعجزات ..

2

when green blends with black, with blue,
with oil, with pink, in your eyes, o my lady
a rare state befalls me
between awakening and fainting,
between revelation and isrā',
between kašf and īmā', between death and birth,
between the paper that misses love ...
and the words ..
the gardens behind which are also gardens call me,
the paradises behind which are also paradises,
the lanterns behind which are also lanterns ..
behind which are also zawāyā, takāyā, and murīdūn
children singing .. candles .. and mawālid ..
i see myself in a damascene garden ..
around me birds of gold ..
and a sky of gold
and fountains chattering with a voice of gold
i see, as the sleeper sees, two open windows ..
behind them, thousands of miracles happen ..

	3
عندما يبدأ في الليل،	when at night,
احتفال الصوت والضوء ..	the celebration of sound and light begins ..
بعينيك .. وتمشي فرحاً كل المآذن ..	in your eyes .. and all the minarets walk in joy ..
يبدأ العرس الخرافي الذي ما قبله عرس ..	the legendary 'urs begins, before it was no 'urs ..
وتأتي سفن من جزر الهند،	ships come from the indies,
لتهديك عطوراً وشموسا ..	to gift you perfumes and suns ..
عندها ..	then ..
يخطفني الوجد إلى سبع سماوات ..	waǧd abducted me to seven heavens ..
لها سبعة أبواب..	with seven doors ..
لها سبعة حراس ..	seven guards ..
بها سبع مقاصير ..	seven maqāṣīr ..
بها سبع وصيفات ..	seven servants ..
يقدمن شراباً في كؤوس قمريه ..	serving a drink in lunar cups ..
ويقدّمن لمن مات على العشق،	offering to those who died of passion,
مفاتيح الحياة السرمدية ..	the keys to eternal life ..
وإذا بالشام تأتيني ..	then suddenly šām comes ..
نهوراً.. ومياها ..	as rivers .. and water ..
وعيوناً عسليه ..	and honey springs ..
وإذا بي بين أمي،	then suddenly i'm between my mother,
ورفاقي،	and my companions,
وفروضي المدرسيه ..	and my homework ..
فأنادي، ودموعي فوق خدي:	and i call out, with my tears above my cheek:
مدد!	help!
يا وحيداً، يا أحد	o one, o single one
أعطني القدرة كي أصبح في علم الهوى ..	give me the ability to be in the science of love
واحداً من أولياء " الصالحيه "...	one of the ūliyāʾ of "aṣ-ṣāliḥīya" ...

	4
عندما يرتفع البحر بعينيك	when the sea rises within your two eyes
كسيف أخضر في الظلمات	like a green sword in darknesses
تعتريني رغبة للموت	the wish of death overwhelms me
مذبوحاً على سطح المراكب	to be slaughtered on the deck of the boat
وتُناديني مسافات ..	distances call me ..
تناديني بحيرات ..	lakes call me ..
تناديني كواكب ..	planets call me ..
عندما يشطرني البحر إلى نصفين ..	when the sea splits me in two halves ..
حتى تصبح اللحظة في الحب، جميع اللحظات ..	so that the moment in love becomes all moments ..
ويجيء الماء كالمجنون من كل الجهات ..	water comes like the mad one from all sides ..
هادماً كل جسوري ..	destroying all my bridges ..

ماحيا كل تفاصيل حياتي ..   erasing every detail of my life ..

يتولاني حنين للرحيل   the longing to journey overwhelms me

حيث خلف البحر بحر ..   where behind the sea is a sea ..

ووراء الجزر مدّ ..   behind the ebb a tide ..

ووراء المد جَزْر ..   and behind the tide an ebb ..

ووراء الرمل جنات لكل المؤمنين   behind the sand gardens for all believers

ومنارات ..   beacons ..

ونجم غير معروف ..   an unknown star ..

وعشق غير مألوف ..   unusual passion ..

وشعر غير مكتوب ..   unwritten poetry ..

ونهد .. لم تمزّقه سيوف الفاتحين   and a bosom .. untorn by the conquerors' swords

5   5

عندما أدخل في مملكة الإيقاع، والنعناع، والماء،   when i enter the kingdom of rhythm, mint, water,

فلا تستعجليني ..   don't rush me ..

فلقد تأخذني الحال،   the ḥāl has taken me,

فأهتز كدرويش على قرع الطبول   and i tremble like a dervish to the beating of drums

مستجيرا بضريح السيد الخضر ..   seeking refuge at the shrine of sayyid al-ḫiḍr ..

وأسماء الرسول ..   and the names of the messenger ..

عندما يحدث هذا..   when this happens ..

فبحق الله، يا سيدتي، لا توقظيني ..   by god, o my lady, don't wake me up ..

واتركيني..   leave me ..

نائمًا بين البساتين التي أسكرها الشعر،   sleeping among the gardens which poetry intoxicated,

وماء الياسمين   and jasmine water

علني أحلم في الليل بأني ..   maybe i dream at night that i ..

صرت قنديلا   became a lantern

على باب ولي من دمشق ..   at the door of a walī from damascus ..

6   6

عندما تبدأ في عينيك آلاف المرايا بالكلام   when in your eyes a thousand mirrors start talking

ينتهي كل كلام ..   all words end ..

وأراني صامتاً في حضرة العشق،   i see myself silent in the presence of passion,

ومن في حضرة العشق يجاوب؟   and who in the presence of passion answers?

فإذا شاهدتني منخطف اللون، غريب النظرات ..   if you see me pale, strangely looking ..

وإذا شاهدتني أقرأ كالطفل صلاتي ..   if you see me reading my prayer like a child ..

وعلى رأسي فراشات، وأسرابُ حمام ..   butterflies are on my head, and flocks of doves ..

فأحبيني، كما كنت، بعنف وجنون..   then love me, as you used to, with violence and madness ..

واعصُري قلبي، كالتفاحة الحمراء،   squeeze my heart, like the red apple,

حتى تقتليني ...   until you kill me ...

وعلى الدنيا السلام ...   and peace may be upon the world ...

The poem is saturated with terms bearing mystical connotations (*walī* 'saint', *murīd* 'novice (of a Sufi order)', *ṣaḥw* 'sobriety' (literally 'cloudlessness') and *iġmāʾ* 'unconsciousness', *sabʿ samāwāt* 'seven heavens', and so on) – ultimately representing a lover's account of passionate infatuation. In the fourth stanza, marine and maritime imagery prevails with the co-occurrence of the sea (*baḥr*), boats (*marākib*), distances (*masāfāt*), lakes (*buḥayrāt*), water (*māʾ*), ebb (*ǧazr*), tide (*madd*), and beacons (*manārāt*). Here, the speaker presents himself as sailing on a boat, most possibly within the eyes of the addressee. These eyes are characterised in an unusual way: Within them, the sea rises (from *irtafaʿa* 'to rise') like a green sword (*sayf aḫḍar*) in darknesses (*ẓulamāt*).

Strikingly, *baḥr aẓ-ẓulamāt* is a synonym for *baḥr al-muḥīṭ* 'the encircling sea'[257] in Arabic, which signifies the Atlantic Ocean, so if *aẓ-ẓulamāt* is taken as an abbreviation for *baḥr aẓ-ẓulamāt,* the verse could read:

When the sea rises within your two eyes like a green sword in the Atlantic Ocean

This term may recall the Middle-Age Latin *mare tenebrosum* for the Atlantic Ocean, which also means 'sea of darkness' – thus, sufficiently indicating medieval fear and ignorance of the Atlantic. The term also calls to mind a verse from the Qurʾan (sura *an-Nūr* 'The Light', 24:40) describing the state of the unbeliever as 'darknesses in a deep sea, covered by waves upon waves, overcast by clouds – darknesses, one above another':

أَوْ كَظُلُمَاتٍ فِي بَحْرٍ لُجِّيٍّ يَغْشَاهُ مَوْجٌ مِن فَوْقِهِ مَوْجٌ مِن فَوْقِهِ سَحَابٌ ظُلُمَاتٌ بَعْضُها فَوقَ بَعْضٍ

What's more, the semi-legendary 'Island of the Jewel' (*ǧazīrat al-ǧawhar*) or 'Island of Sapphires' (*ǧazīrat al-yāqūt*)[258] is said to lie in the 'Sea of Darknesses' (*baḥr aẓ-ẓulamāt*) according to the *Kitāb ṣūrat al-arḍ* 'Book of the Description of the Earth' by ninth-century scholar al-Ḫiwārizmī (d. ca. 850). Thus, the term *baḥr aẓ-ẓulamāt* is fairly established in Arabic. When it comes to the meaning of *ẓulma* in itself, the Arabic lexicographical

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[257] See Dunlop (2012).

[258] The colour quality of *yāqūt* 'a precious stone' isn't explicit in the word itself; usually, *yāqūt aḥmar* 'red precious stone' would be a ruby, and *yāqūt azraq* 'blue precious stone' would be a sapphire.

tradition shows that *ẓulma* is the contrary of light (*ḫilāf an-nūr*), as the *Ṣiḥāḥ* by al-Ǧawharī (d. 1003) and the *Miṣbāḥ* by al-Fayyūmī (d. 1368) record. The *Muḥkam* by Ibn Sīdah (d. 1066) and the *Qāmūs* by Fīrūzābādī (d. 1414) state that it means the departure of light (*ḏahāb an-nūr*); as such, it can mean the first part of the night (*awwal al-layl*), which is confirmed by al-Ǧawharī's (d. 1003) *Ṣiḥāḥ*, Ibn Sīdah's (d. 1006) *Muḥkam*, and al-Fayyūmī's (d. 1368) *Miṣbāḥ*. Interestingly, Ibn Sīdah (d. 1066) in his *Muḥkam* cites several different areas of meaning for words from √ẓlm – including *ẓulamāt* (or *ẓulumāt* as a variant):

<div dir="rtl">

وظُلُمـاتُ البَحْرِ شَدائِدُه وشَعْرٌ مُـظْلِمٌ شَدِيدُ السَّوادِ وَنَبْتٌ مُـظْلِمٌ ناضِرٌ يَضْرِبُ إلى السَّوادِ من خُضْرَتِه

</div>

The darknesses (*ẓulumāt*) of the sea are its hardships or calamities (*šadāʾid*), dark hair (*šaʿr muẓlim*) is intense (*šadīd*) in terms of its blackness (*sawād*), and a dark fresh plant (*nabt muẓlim nāḍir*) is one whose green colour (*ḫuḍra*) leans towards black (*sawād*).

As for the green colour mentioned in this verse – and without delving into its rich symbolism[259] within Arab-Islamic cultural production: The tenth-century geographer al-Masʿūdī (d. ca. 956) names a 'sea of green' (*baḥr al-aḫḍar*)[260] as a synonym to *baḥr aẓ-ẓulamāt* and *baḥr al-muḥīṭ* in his *Murūǧ aḏ-ḏahab* 'Meadows of Gold' in the part on *baḥr ar-rūm* (literally 'the sea of rūm', which is either the sea of the Romaeans, the Byzantines, or Byzantium, or simply the 'Greeks', so the Mediterranean, especially its Eastern part according to Dunlop, 2012b):

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[259] Morabia (1983) notes that for Islam, the green standard of the prophet Muhammad and green cloak of Ali have become "the very emblems of the religion". See for example Shivtiel (1991, 335–339) for an analysis of the semantic field of colours in Arabic, Müller (2013, 117–145) for an investigation of colours in the Qurʾan, furthermore Leuenberger's (2006, 15–16) short account of the colour green in Islam.

[260] Otherwise, *al-baḥr al-aḫḍar* 'the green sea' is the Phoenician name of the Mediterranean. The Arab traveller and geographer Abū Ḥāmid al-Ġarnāṭī (d. 1170) mentions *al-baḥr al-aḫḍar* as a synonym for *baḥr ar-rūm*; he explains that the water of the *baḥr al-aswad* 'black sea' is salty, but when it pours into *baḥr ar-rūm*, it turns *aḫḍar* 'green' like *zanǧibār* (probably verdigris – the green-colour copper(II) acetate (Matar, 2019, 31, footnote 16).

<div dir="rtl">

إذ كان بحرا لا تجري فيه جارية ولا عمارة فيه،ولا حيوان ناطق يسكنه ،ولا يحاط بمقداره ،ولا تُدرَى غايته ، ولا يعلم منتهاه،وهو بحر الظلمات والأخضر والمحيط

</div>

No ship sails therein, nor is any habitable land there, nor any reasonable creature dwelling therein. Neither its extent nor end is known. It is the Sea of Darkness, the Green Sea, the Encircling Ocean. (Dunlop, 1957, 18)

In this very case, green (*aḫḍar*) and darkness (*ẓulma*) may not contradict each other as strictly as the translations of these two terms indicate; as Fischer (1965, 381) notes, Old Arabic distinguishes only three chromatic categories: (1) dark colours (*aḫḍar*), which are green and blue, (2) red-brown (*aḥmar*), and (3) yellow-brown (*aṣfar*). Furthermore, he postulates a two-tier system of warm/bright colours (red – brown – yellow) and cool/dark colours (extending across green–blue–black). Thus, green and blue are co-lexified in earlier Arabic; as Gradwohl (1963, 98) infers, the phenomenon of designating all short-wave colour tones with a single term is documented for numerous languages, especially when it comes to a conceptual distinction between green and blue shades. Morabia (1983) even ventures to postulate that in Arabic literature colour values play less of a role than brightness and saturation values and this is due to the sun-drenched environment.[261] In regions with less solar radiation, however, linguistic colour systems are more focussed on the differences in chromaticity (Berlin and Kay, 1969, 149–1950).

Müller (2013, 125–126) points out that the spectral range of the term *aḫḍar* in Late Antiquity is much broader than its equivalent in modern standard Arabic where it typically designates 'green' as a colour evoked by light with a dominant wavelength of 495 to 570 nm. In non-modern sources, though, in its darkest grading, *aḫḍar* may extend to the achromatic spheres of *aswad* 'black';[262] in the designation of the Atlantic Ocean since medieval times then, *aḫḍar* may refer to the quality of brightness but not necessarily of hue. This results in *baḥr aẓ-ẓulamāt* and *baḥr al-aḫḍar* being quasi synonyms.

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[261] See Lindsey and Brown (2002) on the correlation between high solar radiation and lack of discrimination between short-wave colour tones.

[262] Morabia (1964, 78) cites a case of *as-sawād* designating the fertile and green hills of the areas near Kufa.

In the Qur'an as well as in pre-Islamic Arabic poetry, *aḫḍar* describes the visual quality of flora; from this, it can be concluded not only that *aḫḍar* designates green rather than blue or violet hues, but also that it's associated with freshness and liveliness, as Müller (2013, 127) observes. When it comes to fabrics and garments mentioned in the context of the description of paradise, however, *aḫḍar*'s semantic is rather vague: A verse from sura *al-Kahf* 'The Cave' (18:31) rather hints towards a dark hue with which golden bracelets (*asāwir min ḏahab*) would contrast:

أُوْلَـٰٓئِكَ لَهُمْ جَنَّـٰتُ عَدْنٍ تَجْرِى مِن تَحْتِهِمُ ٱلْأَنْهَـٰرُ يُحَلَّوْنَ فِيهَا مِنْ أَسَاوِرَ مِن ذَهَبٍ وَيَلْبَسُونَ ثِيَابًا خُضْرًا مِّن سُندُسٍ وَإِسْتَبْرَقٍ (...)

They will (one day) be granted the gardens of Eden, in the lowlands of which rivers flow. They will be adorned therein with gold bracelets and clothed in green robes of sundus and istabraq brocade (...) (Translation VM)

To sum up, *aḫḍar* as per Old and Classical Arabic sources (Fischer, 1965) as well as the Qur'an (Müller, 2013) refers to cool and dark colours, including shades of green, which derive from vegetation. When it comes to modern Arabic (*Muʿǧam*, 2008), *aḫḍar* is an adjective of likening referring to the presence of *ḫiḍar*, which, in turn, corresponds to the colour of lush grass (*ḥašāš ġaḍḍa*) – again connoting vibrancy and vitality.

Consequently, the verse ('When the sea rises within your two eyes like a green sword') allows the following six observations regarding the visual qualities of *baḥr*, *aḫḍar*, and *ẓulamāt*:

1. *aḫḍar* means a green hue – typically evoked by light which has a dominant wavelength of 495 to 570 nm – in contrast to the achromaticity of the darkness; this would reflect the fact that *aḫḍar* is associated with luminosity and vitality as found in lush vegetation, resulting in the sea in this verse being perceived as 'green' – with certain 'Islamic' nuances possibly being a factor, too;

2. *aḫḍar* designates a bright shade that contrasts sharply with the darkness; this would reflect both *aḫḍar*'s association with vibrancy and the fact that the context of the sword (*sayf*) may allow the 'sparkling' meaning of *azraq* in relation to other weapons such as spearheads to shimmer through; the sea would be bright and shining then, bearing all the relevant 'positive' connotations;

3. *aḫḍar* refers to a dark colour range, which doesn't contrast with the darkness; here comes into play that *aḫḍar* can specify both light and dark shades; the sea would then be a dark sea – just like the different names for the Atlantic Ocean in Arabic – , whose chromaticity isn't resolved;

4. *ẓulamāt* indicates intense darkness or multiple layers of darkness in the sense of the absence of light; *aḫḍar* would stand out from *ẓulamāt*. But since light is necessary to perceive colour, *aḫḍar* would have to imply that it emits light of its own accord or that it reflects light from an external source, or rather: The sea in the eyes of the addressee rises like a fluorescent sword from out of darkness; maybe something lights up in the eyes; one can think of dark eyes with green or blue components, from which something flashes from time to time.

5. *ẓulamāt* tropically refers to calamities or hardships, in the context of this verse, then, directly related to the sea; this would let the metaphorical range of the green sword unfold even further into spheres where it serves as a counterpart to the calamities (*ẓulamāt*) – possibly into domains where the sword (*sayf*) becomes important for the symbolism, too.[263] (Both 4 and 5 allow for *ẓulamāt* to be identified as an epithet of the Atlantic Ocean.);

6. it's not clear what kind of visual quality is inherent to *baḥr* in this verse and whether likening it to a green sword involves a change in colour (hue, saturation, brightness). Especially in the context of the next verse, in which the speaker expresses having a death wish (*raġba li-l-mawt*), namely to be slaughtered on the deck of the boats (*maḏbūḥ ʿalā saṭḥ al-marākib*), the question arises whether this wish is born out of a state of being (positively) overwhelmed by what is happening in the woman's eyes (that is in the sense of an infatuation), or out of a state of being (negatively) overwhelmed leading to mortal agony.

After all, regarding the whole corpus, the characterisation of the eyes in this verse with reference to the sea is outstanding, which may be down to the 'mystical' tone of the poem.

Two final examples attest to the fact that the chromaticity of the eyes in relation to the sea isn't limited to the colour blue: First, the poem *Yawmiyāt marīḍ mamnūʿ min al-kitāba* 'Diaries of a Patient Forbidden From Writing' from *I Love You .. I Love You and the Rest Will Come* (1978), which is essentially what the title signals, namely an account of a speaker who has fallen ill and who isn't allowed to do any of the things he loves and likes, concludes with a reference to the violet colour of the beloved's eyes:

1	1
ممنوعة أنت من الدخول يا حبيبتي عليّهْ	you're forbidden to enter my room, o my beloved
ممنوعة أن تلمسي الشراشف البيضاء	you're forbidden to touch the white sheets
أو أصابعي الثلجيه	or my snowy fingers
ممنوعة أن تجلسي .. أو تهمسي ..	you're forbidden to sit .. to whisper ..
أو تتركي يديك في يديّهْ	to leave your two hands in my two hands
ممنوعة أن تحملي من بيتنا في الشام ..	you're forbidden to carry from our home in damascus ..

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[263] Think of the conqueror Timur (d. 1405), who described himself as the 'sword of Islam' (*sayf al-islām*).

سرباً من الحمام	a flock of doves
أو فلة .. أو وردةً جوريه	or a jasmine blossom .. or a damscene rose
ممنوعة أن تحملي لي دُميَةً أحضُنُها	you're forbidden from bringing me a doll to hold
أو تقرأي لي قصة الأقزام،	from reading me the story of the dwarves
والأميرة الحسناء ،والجنيه ..	and the beautiful princess and the demon ..
ففي جناح مرضى القلب يا حبيبتي ..	in the ward of heart patients, o my beloved ..
يصادرون الحب والأشواق والرسائل السريه ..	they confiscate love, longings, secret messages ..
2	2
لا تشهقي ..	don't gasp ...
إذا قرأت الخبر المثير في الجرائد اليوميه	if you read the exciting news in the newspapers
قد يشعر الحصان بالإرهاق يا حبيبتي	the horse may be overwhelmed, o my beloved
حين يدق الحافرَ الأولَ في دمشق	when it clenches the first hoof in damascus
والحافر الآخر في المجموعة الشمسيه	and the last hoof in the solar system
3	3
تماسكي .. في هذه الساعات يا حبيبتي	hold on, in these hours, o my beloved
فعندما يقرّرُ الشاعرُ أن يثقب بالحروف ..	when the poet decides to puncture with letters ..
جلدَ الكرة الأرضيه ..	the globe's skin ..
وأن يكون قلبُهُ تفاحةً	that his heart is an apple
يقضمها الأطفالُ في الأزقة الشعبيه ..	on which children nibble in popular alleys ..
وعندما يحاول الشاعر أن يجعل من أشعاره	when the poet tries to make his poems
أرغِفَةً .. يأكلها الجياع للخبز وللحريه	loaves eaten by those hungry for bread and freedom
فلن يكون الموت أمراً طارئاً ..	then death won't be an unexpected event ..
لأن من يكتب يا حبيبتي ..	because whoever writes, o my beloved ..
يحمل في أوراقه ذبحته القلبيه ..	carries in his papers his heart disease ..
4	4
أرجوك أن تبتسمي .. أرجوك أن تبتسمي ..	i beg you to smile .. i beg you to smile ..
يا نخلة العراق ، يا عصفورة الرصافة الليليه	o palm of iraq, o nightbird of ar-ruṣāfa
فذبحة الشاعر ليست أبداً قضية شخصيه	the poet's heart disease never is a personal issue
أليس يكفي أني تركت للأطفال بعدي لغةً	isn't it enough that i left for the children after me a language?
وأني تركتُ للعشاق أبجديه ..	that i left for lovers an alphabet? ..
5	5
أغطيتي بيضاء ..	my blankets are white ..
والوقت ،والساعات ، والأيام كلها بيضاء	time, hours, and days are all white
وأوجهُ الممرضات حولي	the nurses' faces around me
كُتُبٌ أوراقُها بيضاء	are books whose papers are white
فهل من الممكن يا حبيبتي؟	is it possible, o my beloved?
أن تضعي شيئاً من الأحمر فوق الشفة الملساء	that you put some red on the smooth lip
فمنذ شهرٍ وأنا .. أحلمُ كالأطفال	for a month i .. i dream like children
أن تزورني فراشةٌ كبيرةٌ حمراء ..	that a huge red butterfly would visit me ..

	6	6
	أطلب أقلاماً فلا يُعطَونني أقلام ..	i ask for pens, but they won't give me pens ..
	أطلبُ أيامي التي ليس لها أيام	i ask for my days that don't have days
	أسألُهم برشامةً تُدخلني في عالم الأحلام	i ask them for a pill to a world of dreams
	حتى حبوب النوم قد تعوّدت مثلي	even sleeping pills got used like me
	على الصحو .. فلا تنام ..	to being awake .. they don't sleep
	7	7
	إن جئتني زائرةً ..	if you come to visit ..
	فحاولي أن تلبسي العقود ، والخواتم الغريبة الأحجار	try to wear necklaces and rings with rare stones
	وحاولي أن تلبسي الغابات والأشجار..	try to wear forests and trees ..
	وحاولي أن تلبسي قبعةً مفرِحةً كمعرض الأزهار	try to wear a cheerful hat like displaying flowers
	فإني سئمت من دوائر الكِلس ..	i'm fed up with the circles of limestone ..
	ومن دوائر الحَوّار..	and from the circles of chalk ..
	8	8
	ما يفعل المشتاق يا حبيبتي	what does one do who longs, o my beloved,
	في هذه الزنزانة الفرديّه	in this solitary detention?
	وبيننا الأبواب ،والحَرّاس ،والأوامر العُرفيه ..	between us are doors, guards, and martial orders ..
	وبيننا أكثر من ألف سنةٍ ضوئه ..	between us are more than a thousand light years ..
	ما يفعله المشتاق للحبّ ،وللعزف	what does one do who longs for love and the play
	على الأنامل العاجيّه	with ivory fingers
	والقلب لا يزال في الإقامة الجبريّه ..	while the heart is still under house arrest ..
	9	9
	لا تشعري بالذنب يا صغيرتي .. لا تشعري بالذنب ..	don't feel guilty, o my little one ... don't feel guilty ..
	فإنّ كل امرأةٍ أحببتها ..	because every woman i loved ..
	قد أورثتني ذبحةً في القلب ..	has given me a heart attack ..
	10	10
	وصيّة الطبيب لي :	the doctor's advice to me:
	أن لا أقول الشعر عاماً كاملاً..	not to say poetry for a whole year ..
	ولا أرى عينيك عاماً كاملاً ..	not to see your eyes for a whole year ..
	ولا أرى تحوّلات البحر في العين البنفسجيّه	not to see the sea's transformations in the violet eye
	الله .. كم تضحكني الوصيّه ..	god .. how this advice makes me laugh ..

Two aspects are of interest here: First, the characterisation of the eye as *banafsaǧī* 'violet'; second, the reference to the transformative nature of the sea as denoted by *taḥawwulāt* 'transformations'. According to the *Muʿǧam* (2008), *banafsaǧī* is a colour term derived from the visual quality of the flower 'violet' (*banafsaǧ*), which is blue inclining towards redness (*azraq māʾil li-l-ḥumra*), so a reddish blue. Lane's (d. 1876) *Arabic-English Lexicon* notes that the term is Arabised from the Persian *banafša*; furthermore, the *Tāǧ al-ʿarūs* by

az-Zabīdī (d. 1790) informs that smelling this flower in its fresh state is beneficial to those who are heated by wrath (al-maḥrūrūn) and that continuously smelling it induces good sleep (nawm ṣāliḥ). Physically, violet as a spectral colour is at the end of the visible spectrum of light with a dominant wavelength of 380 to 450 nm; it's not to be confused with purple, which is a dichromatic colour – a combination of blue and red. As for violet's chromatic value from an artistic point of view, it's closer to blue (while purple is closer to red) and is usually perceived as less bright and pure than purple.

Thus, the characterisation of the eye in this verse is twofold: First, it's characterised as banafsağ 'violet'; second, within it, there's a sea (baḥr) and this sea transforms (taḥawwala). In the setting of the stanza, seeing these transformations of the sea within the beloved's violet eye must be either too exciting or too exhausting for the speaker, which is why the doctor advises to refrain from these activities (including writing poetry) for one year. Here again, like in the poem Fī š-ši'r 'On Poetry' from No Victor but Love (1989) analysed in chapter 13. General Statements About the Sea (here 230), and like in the poem aṣ-Ṣafḥa al-ūlā 'The First Page' from the same volume (2#42, 480), this tenth stanza illustrates the interrelatedness of poetry and the sea which is frequently observed in Qabbani's poetry and would be worth exploring outside the context of this thesis.

Finally, in the title poem Uḥibbuki.. uḥibbuki wa-l-baqiya ta'tī 'I Love You .. I Love You and the Rest Will Come' (1978), which presents itself as a glorification of the beloved and her beauty, the speaker wants to give the address of the beloved's eyes to the sea:

حديثكِ سُجّادة فارسيه ..	your conversation is a persian rug ..
وعيناكِ عصفورتان دمشقيتان ..	and your eyes are two damascene birds ..
تطيرانِ بين الجدار وبين الجدارْ ..	flying between one wall and another ..
وقلبي يسافرُ مثل الحمامة	and my heart travels like a dove
فوقَ مياه يديكِ ،	over the waters of your two hands,
ويأخذ قيلولةً تحت ظل السوارْ ..	and it takes a nap under the bracelet ..
وإني أحبكِ ..	and i love you ..
لكنْ أخاف التورُّطَ فيكِ ،	but i fear my entanglement with you
أخافُ التوحد فيكِ ،	i fear my unification with you,
أخافُ التقمُّص فيكِ ،	i fear my materialisation with you,
فقد علمتني التجارب أن أتجنب عشق النساء	experiences have taught me to avoid women's passion
وموجَ البحارْ ..	and the wave of the seas ..
أنا لا أناقش حبكِ .. فهو نهاري	i don't discuss your love .. it's my daytime

<div dir="rtl">

ولستُ أُناقشُ شمسَ النهارْ

أنا لا أُناقش حبَّكِ ..

فهو يقرر في أي يوم سيأتي

وفي أي يومٍ سيذهبُ ..

وهو يحدّدُ وقتَ الحوارِ ،

وشكلَ الحوارْ ..

—

دعيني أصبُّ لك الشاي ،

أنتِ خرافية الحسن هذا الصباحَ ،

وصوتكِ نقشٌ جميلٌ

على ثوب مراكشيّهْ

وعقدكِ يلعبُ كالطفل تحت المرايا ..

ويرتشفُ الماءَ من شفة المزهريّهْ

دعيني أصبُّ لكِ الشاي ، هل قلتُ إني أحبكِ ؟

هل قلتُ إني سعيدٌ لأنك جئتِ ..

وأن حضوركِ يُسعدُ

مثلَ حضور القصيدهْ

ومثل حضور المراكب ، والذكريات البعيدة ..

—

دعيني أترجم بعض كلام المقاعد

وهي تُرحّب فيكِ ..

دعيني , أُعبّرُ عما يدور ببال الفناجين ،

وهي تفكر في شفتيكِ ..

وبالِ الملاعقِ ، والسُّكَّريهْ ..

دعيني أُضيفُكِ حرفاً جديداً ..

على أحرف الأبجديهْ ..

دعيني أناقضُ نفسي قليلاً

وأجمعُ في الحب بين الحضارة والبربريهْ ..

—

أأعجبك الشايُ ؟

هل ترغبينَ ببعض الحليبِ ؟

وهل تكتفين — كما كنتِ دوماً — بقطعة سُكَّرْ ؟

وأمّا أنا فأفضل وجهكِ من غير سُكَّرْ ..

....

....

....

أُكرر للمرة الألف أني أحبكِ ..

كيف تريدينني أن أفسّرَ ما لا يُفسّرْ ؟

وكيف تريدينني أن أقيسَ مساحةَ َ حزني ؟

</div>

i don't discuss the sun of daytime	
i don't discuss your love ..	
it decides on which day it will come	
and on which day it will go ..	
it determines the time of the dialogue,	
and the form of the dialogue ..	

—

let me pour tea for you

you're legendarily beautiful this morning,

your voice is a beautiful pattern

on a dress of a woman from marrakech

your necklace plays like a child under the mirrors ..

and sips water from the lip of the vase

let me pour tea for you, did i say i love you ?

did i say that i'm happy because you came ..

that your presence is as joyful

like the presence of the poem

like the presence of boats, and distant memories ..

—

let me translate some words of the seats

when they welcome you ..

let me express what goes on in the minds of the cups,

while they think of your lips ..

in the minds of the spoons, and the sugar bowl ..

let me assign a new letter for you ..

to the letters of the alphabet ..

let me be at odds with myself a little

and combine in love civilisation and barbarism ..

—

did you like the tea?

do you want some milk?

are you satisfied – as you used to – with one piece of sugar ?

as for me, i prefer your face without sugar ..

....

....

....

i repeat for the thousandth time that i love you ..

how do you want me to explain what is inexplicable ?

how do you want me to measure my sorrow's extent ?

وحزنيَ كالطفل ..	my sorrow is like a child ..
يزدادُ في كل يوم جمالاً ويكبرْ ..	every day, it becomes more beautiful and bigger ..
دعيني أقولُ بكل اللغات	let me say in all the languages
التي تعرفينَ ولا تعرفينَ ..	those you know and those you don't know ..
أحبك أنتِ ..	i love you ..
دعيني أفتّشُ عن مفرداتٍ ..	let me search for vocabulary ..
تكون بحجم حنيني إليكِ ..	of the size of my yearning for you ..
وعن كلماتٍ ..	and for words ..
تغطي مساحةَ نهديكِ ..	covering the extent of your two breasts ...
بالماء ، والعشب ، والياسمينْ	with water, grass, and jasmine
دعيني أفكّرُ عنكِ ..	let me think of you ..
وأشتاقُ عنكِ ..	and long for you ..
وأبكي ، وأضحكُ عنكِ ..	and cry, and laugh about you ..
وأُلغي المسافةَ	and annihilate the distance
بين الخيال وبين اليقينْ ..	between imagination and certainty ..
—	—
دعيني أنادي عليكِ ، بكل حروف النداء ..	let me call you, with all the interjections ..
لعلّي إذا ما تغرغرتُ باسمكِ ،	maybe if i gurgled with your name,
من شفتي تولدينْ	from my two lips you're born
دعيني أؤسس دولة عشقٍ ..	let me establish a realm of passion ..
تكونين أنتِ المليكة فيها ..	wherein you're the queen ..
وأصبحُ فيها أنا أعظم العاشقينْ ..	wherein i become the greatest of lovers ..
دعيني أقودُ انقلاباً ..	let me lead a coup ..
يوطّدُ سلطة عينيكِ	that consolidates the power of your two eyes
بين الشعوبِ ،	among the peoples,
دعيني .. أغيّرُ بالحب وجهَ الحضارةِ ..	let me .. change with love the face of civilisation ..
أنتِ الحضارةُ ..	you're the civilisation ..
أنتِ التراث الذي يتشكّل في باطن الأرض	you're the heritage that was formed in the depth of the earth
منذ ألوفِ السنينْ ..	thousands of years ago ..
—	—
أحبكِ ..	i love you ..
كيفَ تريديني أن أبرهن أن حضوركِ	how do you want me to prove that your presence
في الكون ،	in the universe,
مثل حضور المياهِ ،	is like the presence of waters,
ومثل حضور الشجرْ	like the presence of trees
وأنكِ زهرةُ دوّار شمس ..	and that you're a sunflower ..
وبستان نخلٍ ..	a palm grove
وأغنيةٌ أبحرت من وترْ ..	a song that sailed from a chord ..
دعيني أقولُك بالصمتِ ..	let me utter you in silence ..

حين تضيقُ العبارةُ عمّا أُعاني ..	when the phrase is too narrow for what i suffer ..
وحين يصيرُ الكلامُ مؤامرةً أتورّط فيها ..	when speech becomes a conspiracy i'm involved in ..
وتغدو القصيدة آنيةً من حجرْ ..	when the poem becomes vessels of stone ..
—	—
دعيني ..	let me ..
أقولُكِ ما بين نفسي وبيني ..	utter you between myself and me ..
وما بين أهداب عيني ، وعيني ..	between the lashes of my eye, and my eye ..
دعيني ..	let me ..
أقولُكِ بالرمز ِ ،	utter you by the symbol,
إن كنتِ لا تثقينَ بضوء القمرْ ..	if you don't trust the moonlight …
دعيني أقولُك بالبرق ِ ،	let me utter you by lightning
أو برذاذ المطرْ ..	or by rain mist …
دعيني أقدّمُ للبحر عنوانَ عينيكِ ..	let me give the sea the address of your two eyes ..
إن تقبلي دعوتي للسفرْ ..	if you accept my invitation to travel ..
لماذا أحبكِ ؟	why do i love you ?
إنَّ السفينةَ في البحر ،	the ship in the sea
لا تتذكرُ كيف أحاط بها الماءُ ..	doesn't remember how the water surrounded it ..
لا تتذكرُ كيف اعتراها الدُوارْ ..	it doesn't remember how the dizziness afflicted it ..
لماذا احبكِ ؟	why do i love you ?
إن الرصاصةَ في اللحم	the bullet in the flesh
لا تتساءلُ من أينَ جاءتْ ..	doesn't wonder where it came from ..
وليست تُقدّمُ أيَّ اعتذارْ ..	and makes no apology ..
—	—
لماذا أحبكِ .. لا تسأليني ..	why do i love you .. don't ask me ..
فليسَ لديَّ الخيارُ .. وليس لديكِ الخيارْ ..	i have no choice .. and you have no choice ..

The references to the sea in this poem extend to just three verses, with the penultimate stanza painting a maritime scenery as a form of simile in answering the question *li-māḏā uḥibbuki?* 'why do I love you?':

لماذا أحبكِ ؟	why do i love you ?
إنَّ السفينةَ في البحر ،	the ship in the sea doesn't remember
لا تتذكرُ كيف أحاط بها الماءُ ..	how the water surrounded it ..
لا تتذكرُ كيف اعتراها الدُوارْ ..	it doesn't remember how the dizziness afflicted it ..

Like in many other verses referencing the sea, the ship (*safīna*) here is personified as being able to remember (*taḏakkara*).

As for the sea and the beloved's eyes: In the context of the glorifying tone of the poem and the frequent praise of the beloved's physical features, the verse *daʿīnī uqaddimu li-l-baḥr ʿunwān ʿaynayki ..* 'let me give the sea the address[264] of your two eyes ..' may refer to the colour of the sea and the beloved's eyes respectively, though not explicitly stated. The verse is slightly cryptic; deciphering a possible meaning involves at least two questions:

1. How can eyes have an address?
2. Why would the sea be interested in the address of the beloved's eyes?

The first question is, of course, easily answered by understanding the phrase as a personification: The concept of 'addresses' is relevant to the human world of physically locating buildings or points of interest; eyes aren't exactly a locality that would have an address like a shop or a restaurant. The assumption that the eyes have an address expands their scope of meaning to spheres of physical location: They themselves assume a form of spatiality that is mappable.

Similarly, the second question involves assumptions of personification, in this case the necessity of the sea being aware of the concept of addresses. The questions remain what the sea would do with the address of the eyes and why the eyes should have any relevance for the sea? Perhaps, the answers lie in a characteristic that can be co-considered when referencing either the eyes or the sea in Qabbani's poetry, namely their colour; the sequence of the interpretation would then include the following steps: The eyes are assumed to be blue; analogous to the glorifications of the previous verses, the eyes in their blue colour are extraordinarily beautiful; since this beauty surpasses ordinary aesthetics of the physical, a comparison is drawn with other entities that are usually 'blue'; that is, the sea; the beloved's

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[264] On a different note, *ʿunwān* could be read in the sense of 'title' or 'heading'; this reading would correspond to the idea of uttering the beloved('s name) and to the overall language-related vocabulary in the poem (for example *mufradāt* 'words, vocables', *ʿibāra* 'phrase', *ḥurūf an-nidāʾ* 'interjections'). The speaker, then, would title or caption the sea with the beloved's eyes, so as to name the sea after the beloved's eyes. Here, too, the colour blue could be alluded to; the eyes are of a colour that is so impressive and memorable that it mutates into a local colour with which other things can be qualitatively described. Also see the seventh letter of *Hundred Love Letters* (1970) for the same image of *ʿunwān ʿaynayki* 'address of your two eyes', 3#16 (496).

eyes are so beautiful that even the sea should be curious about them; thus, the idea of giving the sea the address of the beloved's eyes, so that they may visit them.

The verb *qaddama* is ambiguous; another reading would emphasise the act of giving as an act of dedication:

let me dedicate to the sea the address of your two eyes

Co-considering the colour blue with the notion of the eyes seems sensible here. Not that the sea would have an address, but if an address were to be assigned to it, it would have to be the address of the beloved's two eyes, since they may be more representative of whatever the sea means and implies. Consequently, the sea and the beloved's eyes wouldn't only become synonymous, but they would become one entity.

Marine and Maritime

The poem *Āḫir ʿuṣfūr yaḫruǧu min Ġarnāṭa* 'The Last Bird Out of Granada' from *Angering Poems* (1986) refers to marine flora in connection with the addressee's eyes:

1	1
عيناك .. آخر مركبين يسافران	your two eyes .. the last two boats travelling
فهل هنالك من مكان ؟	is there a place ?
إني تعبت من التسكّع في محطات الجنون	i'm tired of hanging out at the stations of madness
وما وصلتُ إلى مكان ..	and not reaching a place ..
عيناك آخر فرصتين متاحتين	your eyes are the last two available opportunities
لمن يفكّر بالهروب ..	for someone who thinks of escaping ..
وأنا .. أفكّر بالهروب ..	and i .. think of escaping ..
عيناك آخر ما تبقى	your two eyes are the last what remains
من عصافير الجنوب	from the birds of the south
عيناك آخر ما تبقى	your two eyes are the last what remains
من حشيش البحر ،	from the sea herbs,
آخر ما تبقى	the last what remains
من حقول التبغ ،	from the tobacco fields,
آخر ما تبقى	the last what remains
من دموع الأقحوان	from the tears of daisies,
عيناك ..	your two eyes ..
آخر زفةٍ شعبيةٍ تجري	the last popular wedding that takes place
وآخر مهرجان ..	and the last festival ..

your two eyes ..

are the last what remains

from the heritage of passion

the last what remains

from the love letters

your two hands .. are the last two silken notebooks ..

wherein ..

i recorded my sweetest speech

love burns me, like a zinc plate,

and i don't melt ..

poetry stabs me with its dagger ..

and i refuse to repent.

i love you ..

stay with me ..

the face of fāṭima remains

flying like a dove under the sunset lights

stay with me, so ḥusayn may come

with doves, incense burners, and perfumes in his cloak

with minarets walking behind him, and hills

and all the rebels of the south ..

3

your two eyes are the last two coasts of violet

i thought poetry saved me ..

but the poems drowned me ..

but women tormented me ..

my beloved:

it's a miracle to meet a woman this night,

willing to accompany me ..

it's a miracle that poets write at this time ..

it's a miracle that the poem still

passes between fires and smoke

it's a miracle that the poem still

bounces over barriers, outposts, and defeats,

like a horse

it's a miracle .. that writing is still ..

despite the dogs' sniffing ..

despite the cellars of the detectives,

a source of vigour ..

<div dir="rtl">

٢

عيناكِ ..

آخر ما تبقى

من تراث العشق

آخر ما تبقى

من مكاتيب الغرام

ويداك .. آخر دفترين من الحرير..

عليها ..

سجلتُ أحلى ما لدي من الكلام

العشق يكويني، كلوح التوتياء،

ولا أذوب ..

والشعر يطعنني بخنجره ..

وأرفض أن أتوب ..

إني أحبك ..

ظلي معي ..

ويبقى وجه فاطمةٍ

يحلق كالحمامة تحت أضواء الغروب

ظلي معي .. فلربما يأتي الحسين

وفي عباءته الحمائم، والمباخر، والطيوب

ووراءه تمشي المآذن، والربى

وجميع ثوار الجنوب..

٣

عيناك آخر ساحلين من البنفسج

فكّرتُ أن الشعر ينقذني ..

ولكن القصائد أغرقتني ..

ولكن النساء تقاسمتني ..

أحبيبتي:

أعجوبةٌ أن ألتقي امرأةً بهذا الليل،

ترضى أن ترافقني ..

أعجوبةٌ أن يكتب الشعراء في هذا الزمان ..

أعجوبةٌ أن القصيدة لا تزال

تمر من بين الحرائق والدخان

أعجوبةٌ أن القصيدة لا تزال

تنطّ من فوق الحواجز، والمخافر، والهزائم،

كالحصان

أعجوبةٌ .. أن الكتابة لا تزال ..

برغم شمشمة الكلاب ..

ورغم أقبية المباحث،

مصدراً للعنفوان ..

</div>

the water in your two eyes is oily ..	الماء في عينيك زيتيٌّ ..
grey ..	رماديٌّ ..
wine-like ..	نبيذيٌّ ..
and i'm on the ship's deck,	وأنا على سطح السفينة،
like an orphaned bird	مثل عصفورٍ يتيمٍ
not thinking of going back ..	لا يفكر بالرجوع ..
beirut, the widow of arabism	بيروت أرملة العروبة
and sects,	والطوائف،
and crime, and madness ..	والجريمة، والجنون ..
beirut is slaughtered in her wedding bed	بيروت تذبح في سرير زفافها
and the people around her bed are spectators	والناس حول سريرها متفرجون
beirut ..	بيروت ..
it bleeds like a chicken on the way,	تنزف كالدجاجة في الطريق،
whereto did the lovers flee?	فأين فر العاشقون؟
beirut is looking for her truth,	بيروت تبحث عن حقيقتها،
looking for her tribe ..	وتبحث عن قبيلتها ..
looking for her relatives ..	وتبحث عن أقاربها ..
but they all are hypocrites ..	ولكن الجميع منافقون ..

5

your two eyes ..	عيناك ..
are the last night journey	آخر رحلةٍ ليليةٍ
my bags on the ground are waiting for the wind	وحقائبي في الأرض تنتظر الهبوب
the crying trees were begging me	تتوسل الأشجار باكيةً
to take them with me	لآخذها معي
have you ever seen trees thinking of escaping?	أرأيتم شجراً يفكر بالهروب؟
of betrayal, and sins ..	والخيانة، والذنوب ..
this is the time when culture,	هذا هو الزمن الذي فيه الثقافة،
and writing,	والكتابة،
dignity,	والكرامة،
and manhood are in decline	والرجولة في غروب
my notebooks are filled with thousands of holes ..	ودفاتري ملأى بآلاف الثقوب ..
the oil is lying happy under the trees of sleepiness,	النفط يستلقي سعيداً تحت أشجار النعاس،
and between the breasts of the harem ..	وبين أثداء الحريم ..
this is what has come to us	هذا الذي قد جاءنا
in the clothes of an accursed devil ..	بثياب شيطانٍ رجيم ..
oil, this seminal fluid ..	النفط هذا السائل المنوي ..
not the nationalist ..	لا القومي ..
not the arab ..	لا العربي ..

لا الشعبي	not the popular
هذا الأرنب المهزوم في كل الحروب	this defeated rabbit in all wars
النفط مشروب الأباطرة الكبار،	oil is the drink of the great emperors,
وليس مشروب الشعوب ..	not the drink of the peoples ..
6	6
كيف الدخول إلى القصيدة يا ترى؟	you wonder how to enter the poem?
والنفط يشري	while oil buys
ألف منتجع (بماربيا) ...	a thousand resorts in marbella ...
ويشري نصف باريس ..	and half of paris ..
ويشري نصف ما في (نيس) من شمسٍ وأجسادٍ ..	and half of the sun and bodies in nice ..
ويشري ألف يختٍ في بحار الله ..	and a thousand yachts sailing in the seas of god ..
يشري ألف امرأةٍ بإذن الله ..	and a thousand women in the will of god ..
لا يشتري سيفاً لتحرير الجنوب ..	but doesn't buy a sword to liberate the south
7	7
عيناك ..	your two eyes ..
آخر ما تبقى من شُتول النخل	the last what remains from the palm seedlings
في وطني الحزين ..	in my sad homeland ..
وهواك أجمل ثورةٍ بيضاء	your passion is the most beautiful white revolution
تعلن من ملايين السنين	announcing from millions of years
كوني معي امرأةً ..	be a woman with me ..
كوني معي شعراً	be poetry with me
يسافر دائماً عكس الرياح ..	that always sails against the wind ..
كوني معي جنيةً	be a ǧinnīya with me
لا يبلغ العشاق ذروة عشقهم	lovers never reach the height of their love
إلا إذا التحقوا بصف الغاضبين ..	unless they join the ranks of the angry ones ..
أحبيبتي:	my beloved:
إني لأعلن أن ما في الأرض من عنبٍ وتين	i declare that grapes and figs on earth
حقٌّ لكل المُعدمين	are a right for all the poor
وبأن كل الشعر .. كل النثر..	that all poetry .. and all prose ..
كل الكحل في العينين ..	all the kohl in the two eyes ..
كل اللؤلؤ المخبوء في النهدين ..	all the pearls hidden in the two breasts ..
كل العشب، كل الياسمين	all the grass, all the jasmine
حقٌّ لكل الحالمين ..	is a right for all dreamers ..
كوني معي ..	be with me ..
ولسوف أعلن أن شمس الله،	i will announce that the sun of god
تشبه في استدارتها رغيف الجائعين	in its rotation resembles the loaf of hungry ones
ولسوف أعلن دونما حرجٍ	i will announce without restraint
بأن الشعر أقوى من جميع الحاكمين	that poetry is stronger than all rulers

The poem's tone is rather desperate: The speaker presents himself as a traveller wanting to escape from a world that has grown strange to him; stanzas 4 to 6 are explicit in their criticism of contemporary (1980s) political developments in the Arab world and of capitalism. Eventually, the speaker wants to find refuge in the addressee's eyes that he describes as ultimate: They're the last two boats travelling (*āḫir markabayn yusāfirān*), the last two available possibilities (*āḫir furṣatayn mutāḫatayn*), the last what remains from the birds of the south (*āḫir mā tabqā min ʿaṣāfīr al-ǧunūb*), from the sea grass (*min ḥašīš al-baḥr*), from the tobacco fields (*min ḥuqūl at-tibġ*), from the tears of daisies (*min dumūʿ al-uqhuwān*), from the heritage of passion (*min turāṯ al-ʿišq*), from the love letters (*min makātīb al-ġarām*[265]), from the palm seedlings (*min šutūl an-naḫl*), they're the last popular wedding (*āḫir zaffa šaʿbīya*), the last festival (*āḫir mahraǧān*), the last two coasts of violet (*āḫir sāḥilayn min al-banafsaǧ*), and the last nightly journey (*āḫir riḥla laylīya*). Thus, the reference to the sea here is threefold: The eyes are the last two boats (*markabān*) travelling, the last two coasts (*sāḥilayn*) of violet, and they're what's left from sea herbs (*ḥašīš al-baḥr*).[266] The boats and coasts refer to the maritime, the sea herbs to the marine.

In the seventh of the *Hundred Love Letters* (1970), the lover equips, furnishes, and populates the whole world with the beloved:

علمتُ اطفالَ العالمِ	i taught the children of the world
كيف يهجون اسمكِ ..	how to spell your name ..
فتحولت شفاههم إلى أشجار توثٍ .	and their lips turned into mulberry trees.
أصبحت يا حبيبتي ..	you appeared, o my beloved ..
في كتب القراءة , وأكياس الحلوى ..	in the reading books, in the candy bags ..
خبأتك في كلمات الأنبياء	i hid you in the words of the prophets
ونبيذ الرهبان ..	in the wine of the monks ..
ومناديل الوداع	in farewell handkerchiefs

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[265] Literally, *ġarām* means a form of passionate love (*ʿišq*) and affection (*taʿalluq*) that one can't be liberated from, see the *Muʿǧam* (2008).

[266] The term *ḥašīš al-baḥr* is used in two other poems: in *Manšūrāt fidāʾīya ʿalā ǧudrān isrāʾīl* 'Papers of the Fidāʾiyīn on the walls of Israel' (1969), and in *Qirāʾa fī nahdayn ifrīqiyayn* 'Reading of Two African Breasts' from *I Love You .. I Love You and the Rest Will Come* (1978, 3#34, 500) – with the latter's stanzas 4 and 5 being especially imaginative and rich in terms of sea imagery.

رسمتكِ على نوافذ الكنائس	i drew you on the windows of the churches
ومرايا الحُلْم ..	on the looking glasses of dream ..
وخشب المراكب المسافرة	on the wood of travelling boats
أعطيتُ أسماك البحر ..	i gave the fish of the sea ..
عنوانَ عينيكِ	the address of your two eyes
فنسيتْ عناوينها القديمة	and they forgot their old addresses
أخبرتُ تجار الشرق ..	i told the merchants of the east ...
عن كنوز جسدك ..	about the treasures of your body ..
فصارت القوافل الذاهبة إلى الهند	caravans went to india
لا تشتري العاج	and didn't buy ivory
إلا من أسواق نهديك ..	except from the markets of your two breasts ..
أوصيتُ الريحَ	i ordered the wind
أن تمشط خصلات شعرك الفاحم	to brush the locks of your charcoal hair
فاعتذرت .. بأن وقتها قصيْر ..	it apologised .. for its time was short ..
وشعرِك طويلْ ..	and your hair was long ..

Before the poem takes a turn to praising the physical features of the beloved (like the ivory colour of her skin), the lover states to have hidden her in the words of prophets (*kalimāt al-anbiyāʾ*), in the wine of monks (*nabīḏ ar-ruhbān*), and that he painted her on the windows of churches (*nawāfiḏ al-kanāʾis*) and on the wood of travelling boats (*ḫašab al-marākib al-musāfira*); the latter phrase evokes maritime imagery. The poem then moves into marine spheres, when the speaker states having given to the fish of the sea (*asmāk al-baḥr*) the address of the beloved's eyes so that they forgot their old addresses; this verse implies that the fish left the sea and came to dwell in the eyes of the dear woman – so the beloved's eyes are the fish's ultimate habitat, the ultimate sea.[267]

In the poem *Qabla an .. baʿda an ..* 'Before .. After ..' from *Love Will Remain My Lord* (1987), the beloved's eyes co-occur with ports of the Mediterranean (*mawāniʾ al-baḥr al-abyaḍ al-mutawassiṭ*):

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[267] In a similar manner, two verses from the poem *Hal tasmaḥīna lī an aṣṭāfa* 'Would You Permit Me to Spend the Summer?' from *May You Be My Beloved Every Year* (1978) associate the addressee's eyes with marine fauna; here, the sparrows (*ʿaṣāfīr*) of the beloved's eyes come in flocks from the sea side (*min ǧihati l-baḥr*), see 3#31 (499).

قبل أن أحبّكِ ..	before i loved you ..
كنتُ متصالحاً مع اللغةْ	i was reconciled with language
ألعبُ بها،	i played with it,
بمهارة ساحرٍ محترفْ	with the skill of a professional magician
وأحرّكِ خيوطَها ..	i moved its strings ..
كما يحرّكِ طفلٌ طيارةً من ورقْ	like a child plays with a paper plane
كنتُ أميرَ الطير ..	i was the prince of birds ..
وسيِّد المُغتينْ	and the master of singers
وكنتُ إذا سرتُ في الغابةْ	and when i walked in the woods
تركض خلفي الأرانبْ ..	rabbits ran behind me ..
وتتبعني الأشجارْ	trees followed me
وتكلمني الضفادعُ النهريةْ	river frogs spoke to me
وتنزلُ النجومُ من شُرُفاتها	stars descended from their balconies
لتنامَ على كَتِفي ..	to sleep on my shoulder ..

2

قبل أن أحبّكِ ..	before i loved you ..
كانت إقطاعاتي الأدبيّةْ	on my literary lands
لا تغيبُ عنها الشمسْ	the sun never set
ومملكتي الشعريّةْ	my poetic kingdom
تمتدُّ من الماء إلى الماءْ	stretched from water to water
ومن النساءِ.. إلى النساءْ	from women .. to women
وكانت الشفةُ التي لا أكُتب عنها	the lip that i don't write about
تتحوّلُ إلى وردةٍ من وَرَقْ ..	turned into a paper rose ..
وكان النهدُ الذي لا يبايعني	the bosom that didn't acknowledge me
ملكاً مدى الحياةْ	as king for a lifetime
يُعتبر نهداً أميّاً ..	was considered an illiterate bosom ..
ورجْعياً	a reactionary one
وتسقطُ عنه حقوقُه المدنيّةْ ..	whose civil rights were abolished

3

قبل أن أحبكِ ..	before i loved you ..
كان يختبئُ في حنجرتي عشُّ عصافيرْ	a nest of sparrows was hidden in my throat
ويعزفُ في دمي	and in my blood were playing
ألفُ تشايكوفسكي ..	a thousand tchaikovskys ..
وألفُ رحمانينوفْ	a thousand rachmaninovs
وألفُ سيّد درويشْ	a thousand sayyid darwīšs
كانت الأبجديّةُ صديقتي	the alphabet was my girlfriend
وكانت الثمانيةُ وعشرونَ حرفاً	twenty-eight characters were

تكفي لبوحي، واعترافاتي	sufficient for my revelation and confessions
وتتبعني كقطيعٍ من الغزلانْ	it followed me like a herd of gazelles
تأكُلُ العشبَ من يدي	eating grass from my hand
وتشربُ الماءَ من يدي ..	drinking water from my hand ..
وتتعلَّمُ أصولَ الحبِّ على يدي ..	learning the origins of love from my hand ..
4	4
قبل أن أحبَّكِ ..	before i loved you ..
وأحلامي على قَدِّي	my dreams were the same
وحزني .. وفَرَحي .. وجنوني	and my grief .. my joy .. and my madness
على قَدِّي ..	just like that ..
وحين جاء الحبُّ الكبيرْ	when the great love came
بدأ المأزِقُ الكبيرْ	the great dilemma began
وتَمزّقتْ خرائطُ اللغةْ	language maps were torn apart
وصارَ كلُّ ما أعرفه من كلامٍ جميلْ	and whatever i knew from the beautiful speech
لا يكفي لتغطية عَشْر دقائقَ من الحنينْ	wasn't enough to cover ten minutes of longing
عندما أدعوكِ للعشاءْ ..	when i invited you for dinner ..
5	5
قبل أن تصبحي حبيبتي	before you became my beloved
كنتُ أضطجعُ على سرير اللغَةْ	i was lying on the bed of language
أتغزّلُ بالكلمة التي أريدْ	flirting with the word i wanted
وأتزوّجُ المُفْرَدَةَ التي أريدْ	getting married to the woman i wanted
لم يكنْ عندي مشكلةٌ مع اللغَهْ	i had no problem with language
كنتُ مسكوناً بالرنين كأرغُنِ كنيسَهْ	i was haunted by the ringing of a church
وكنتُ أهدل كالحمائمْ	and i used to coo like pigeons
وأصدح كطيور الكناري	to sing like canary birds
وألبس اللغةَ في إصبعي	to wear language around my finger
خاتماً من الزمرّد الأخضرْ ..	as a ring of emerald green ..
6	6
بعد أن صرتِ حبيبتي	after you became my beloved
أضعتُ ذاكرتي اللغويّةَ نهائياً	i lost my language memory forever
ونسيتُ كيف تُهَجَّى الحروف .. وكيف تُكْتَبْ ..	i forgot how letters are spelled .. and written ..
فلم أعدْ أتذكر من الأسماء	i no longer remembered any names
إلا إسْمَكِ ..	except for your name ..
ولم أعُدْ أتذكر من الأصوات ..	i no longer remembered any voices ..
إلا صوتَكِ ..	except for your voice ..
ولا أتذكّر من موانئ البحر الأبيض المتوسّطْ	i no longer remembered any ports of the mediterranean
سوى عينيكِ المكتظّتينِ ..	only your two eyes overcrowded ..
بالحزنِ..	with sadness ..

والكُحْلِ ..	kohl ..
وطيورِ النَّوْرَس ..	and seagulls ..
7	7
بعدَ .. أن دخَلَ سيفُكِ في لحمي	after .. your sword entered my flesh
ولحم ثقافتي	and the flesh of my culture
إكتشفتُ أن مساحةَ الفن تضيقْ	i discovered that the range of art is narrowing
كلما اتَّسعتْ مساحةُ العشقْ	whenever the extent of passion increases
وأن الكلماتِ التي كنتُ أعرفها قبلكِ ،	and that the words i knew before you,
سقطتْ من التداولْ	fell out of circulation
كعُملةٍ ورقية ليس لها تغطيَهْ	like a paper currency that has no coverage
وأن جميعَ ما أعرفه من مفرداتْ	and that all the vocabulary i know
لا يكفي لتسديد ثمن فنجانيْ قهوَهْ	isn't enough to pay for two cups of coffee
في أحد مقاهي فينيسيا .. أو كُومو ..	in one of the cafés of venice .. or como ..
أو فيينا .. أو لوغانو ..	or vienna .. or lugano ..
أو بيروتْ ..	or beirut ..
8	8
يا التي تعتقلني في داخل قصائدي	o who's arresting me inside my poems
وتتحكمُ بمفاتيح حنجرتي	controlling the keys of my throat
ومقامات صوتي ..	and the modes of my voice ..
لم يعد يكفيني أن أقولَ (أُحبّكِ)	it's no longer enough for me to say 'i love you'
أريد أن أصل معكِ إلى مرحلة ما بَعْدَ اللغَهْ	i want to reach the post-language stage with you
وسُحَيْمٍ ..	after suḥaym ..
وعُرْوَةِ بنِ الوردْ	and 'urwa ibn al-ward
والرمزيين، والبرناسيين، والسرياليينْ ..	and the symbolists, the parnassians, the surrealists ..
فيا سيِّدتي، التي أخذت في حقيبتها اللغهْ ..	o my lady who took language in her bag ..
وسافرتْ ..	and travelled ..
لماذا أطلقتِ الرصاصَ على فمي ؟	why did you shoot my mouth?
وأرجعتني إلى مرحلة التأْتأَهْ ..	why did you bring me back to the stuttering stage ..

Like in many other poems, the speaker here is both a lover and a poet, as is clear from references to love (for example *uḥibbuki* 'I love you (f)') and writing (for example *mamlakatī š-ši'rīya* 'my poetic kingdom'); he recalls the time before he fell in love with the addressee and states what happened to him and his ability to versify after the beloved had entered his life.

When it comes to sea imagery, stanza 6 is of interest: Here, the speaker proclaims that after the addressee had become his beloved (*ḥabībatī* 'my beloved'), he lost all sense for language and writing (*nasītu kayfa tuktab al-ḥurūf*); eventually, he doesn't remember anything from

338

the ports of the Mediterranean (*mawāniʾ al-baḥr al-abyaḍ al-mutawassiṭ*) except for the beloved's eyes that are overcrowded (*muktaẓẓ*) with sadness (*ḥuzn*), kohl (*kuḥl*), and seagulls (*ṭuyūr an-nawras*). First, regarding the designation of the Mediterrenean in this verse: The term *al-baḥr al-abyaḍ al-mutawassiṭ* (literally 'the white in-between sea') over-explains *al-baḥr al-abyaḍ* 'the white sea', which is one of the common denominations of the Mediterranean Sea in Arabic. The complementing *al-mutawassiṭ* 'the in-between' is – at the latest – (re-)introduced in the Egyptian scholar aṭ-Ṭahṭāwī's (d. 1871) *Taḫlīs al-ibrīz fī talḫīs Bārīz* 'The Refining of Gold in the Summary of Paris' (1834). He writes that *baḥr ar-rūm* 'the sea of rūm' is also known as *al-baḥr al-mutawassiṭ* 'the in-between sea', and *al-baḥr al-abyaḍ* 'the white sea' (aṭ-Ṭahṭāwī, 2004, 181; 2010, 99–100).[268] Already the Lebanese lexicographer Buṭrus al-Bustānī (d. 1883) lists *al-baḥr al-mutawassiṭ* as a lemma and records *al-baḥr ar-ṛūmī* 'the rūmī sea' and *al-baḥr al-abyaḍ* 'the white sea' as synonyms in his *Muḥiṭ al-muḥīṭ* (1870, literally 'the encompasser of the ocean'), which is the first modern lexicon of the Arabic language.

Second, apart from the choice of words to designate the Mediterranean, noteworthy is that the speaker equates the beloved's eyes with Mediterranean ports – a maritime motif. But not just that: He further characterises these eyes as sad, blackened by eyeliner or mascara, and full of seagulls – the latter, then, introduces a marine element to the stanza's metaphoric. The last five verses of this stanza are figuratively and symbolically rich and dense; they both name a sea itself even with an explicit oceanographic term (*al-baḥr al-abyaḍ al-mutawassiṭ* 'Mediterranean Sea'), along with ports as a term from maritime vocabulary, and seagulls, a reference to marine life. These five verses exemplify the holistic understanding of the sea in Qabbani's poetry, drawing on the associativity of the sea itself as a geophysical entity as well as to maritime and marine aspects. Besides, the succession of these three features is as intriguing as the arc that the speaker draws from linguistic memory

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[268] Compare Wick (2014), who argues that aṭ-Ṭahṭāwī also introduced the Mediterranean as an organising concept to Arab thought. Kahlaoui (2008) shows that the term *al-mutawassiṭ* is rarely to be found in Islamic cartography. Also see Matar (2019, 16–35), who traces the history of *al-baḥr ar-rūmī* to 'the White In-Between Sea' in Arabic sources.

(*dākira luġawīya*) manifested in letters (*ḥurūf*), names (*asmāʾ*), and voices (or sounds *aṣwāt*) to the ports of the Mediterranean. Such co-existences of seemingly arbitrarily jumbled terms with vast symbolic scopes aren't atypical or infrequent in the whole corpus, but rather a stylistic characteristic.

In the volume *Painting With Words* (1966), there's a poem that can easily be labelled a 'sea poem' due to the density and multitude of its sea imagery; conveniently, this poem is called *al-Qaṣīda al-baḥrīya* 'The Marine Poem':

في مرفأ عينيك الأزرق	in the blue harbour of your two eyes ..
أمطارٌ من ضوءٍ مسموع	there are rain showers of audible light
وشموسٌ دائخةٌ .. وقلوع	dizzy suns .. and sails
ترسم رحلتها للمُطلَق	marking their journey to the unlimited
في مرفأ عينيك الأزرق	in the blue harbour of your two eyes ..
شباكٌ بحري مفتوح	there's an open marine window
وطيورٌ في الأبعاد تلوح	birds appear in the distance
تبحث عن جُزُرٍ لم تُخلَق ..	searching for islands that haven't been created ..
في مرفأ عينيك الأزرق ..	in the blue harbour of your two eyes ..
يتساقط ثلجٌ في تموز	snow falls in july
ومراكب حُبلى بالفيروز	there are boats pregnant with turquoise
أغرقتِ البحر ولم تَغرَق ..	you drowned the sea and they didn't sink ..
في مرفأ عينيك الأزرق	in the blue harbour of your two eyes ..
أركض كالطفل على الصخر	i run like a child on a rock
أستنشق رائحة البحر ..	inhaling the scent of the sea ..
وأعود كعصفورٍ مرهق ..	returning as a weary bird ..
في مرفأ عينيك الأزرق ..	in the blue harbour of your two eyes ..
أحلم بالبحر وبالابحار	i dream of the sea and sailing
وأصيد ملايين الأقمار	i hunt millions of moons
وعقود اللؤلؤ والزنبق	necklaces of pearls and lilies
في مرفأ عينيك الأزرق	in the blue harbour of your two eyes
تتكلم في الليل الأحجار ..	the stones speak at night ..
في دفتر عينيك المغلق	in the closed notebook of your two eyes
من خبأ آلاف الأشعار ؟	who hid thousands of poems ?
لو أني .. لو أني .. بحّار	if only i were .. if only i were .. a sailor
لو أحدٌ يمنحني زورق ..	if only someone gave me a boat
أرسيت قلوعي كل مساء	i'd strike my sails every evening
في مرفأ عينيك الأزرق ..	in the blue harbour of your two eyes ..

The seven stanzas repeat the characterisation of the beloved's eyes as a 'blue harbour' (*marfaʾ azraq*). Generally, the whole poem draws on maritime and marine imagery: There's the harbour (*marfaʾ*), there are sails (*qulūʿ*), and boats (*marākib, zawraq*), furthermore, islands (*ǧuzur*), the scent of the sea (*rāʾiḥat al-baḥr*), and pearls (*luʾluʾ*). Simultaneously, the poem reaches out to dimensions of chromaticity by naming the basic colour 'blue' (*azraq*) and the object colour 'turquoise' – the term *fayrūz* refers to the opaque mineral of the blue-to-green tone wherefrom the colour of the same denomination derives its name.

Ultimately, the speaker wants to be a sailor (*baḥḥār*) landing with his boat (*zawraq*) in the blue harbour of the beloved's eyes. Derived from √rfʾ, for example *rafaʾa* 'to mend, repair; to drag on shore', the term *marfaʾ* signifies a place of landing and anchorage (*marsan*) for boats and ships, like a wharf or a quay, and is used as a synonym to *mīnāʾ* 'port, harbour'. As a symbol in literature (Butzer and Jacob, 2012, 171), a harbour (or port[269]) is a spatial entity symbolising solidity, peace, and security, but also the transition into another world. Relevant for this symbolism is its meaning as a starting point and destination for dangerous and prosperous sea voyages; in a harbour, seafarers and their ships are safe from the dangers of the open sea. Consequently, the association of the beloved's eyes with a harbour as a place of security and comfort gives the poem calm overtones throughout the seven stanzas.[270] Alongside this, some phenomena in the eyes of the beloved (or in the blue harbour of these eyes) seem less serene than the calm waters that a port may imply: are dizzy suns (*šumūs dāʾiḥa*) and snow falling in the month of July (*yatasāqaṭu ṯalǧun fī tammūz*).

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[269] According to *Webster's Dictionary*, semantic nuances distinguish a 'harbour' from a 'port': The former refers to 'a part of a body of water protected and deep enough to furnish anchorage' as well as (even paramount) 'a place of security and comfort'; the latter is defined as 'a place where ships may ride secure from storms: haven'.

[270] In another poem, namely *Ǧamīla anti .. ka-l-manfā* 'You're Beautiful .. Like Exile' from *Fifty Years Praising Women* (1994), the image of a port as a place of security is enhanced by attributing to it the comparative *akṯar ṭumaʾnīna* 'more secure'; the speaker asks whether there's any port that can be more secure than stretching out on the sands (*rimāl*) of the beloved's two breasts (3#75, 511).

Furthermore, as in the poem *Ḥabībatī hiya l-qānūn* 'My Beloved Is the Law'[271] with the parallelism of silver, wine, and rain showers, the second verse evokes concomitant sensations (*synaesthesia*) by speaking of 'rain showers' (*amṭār*) of 'audible light' (*ḍawʾ masmūʿ*). The word *masmūʿ* is the passive participle of *samiʿa* 'to hear; to learn, be told; to listen, pay attention, …'; according to the *Muʿǧam* (2008), *samiʿa* describes the act of perceiving (*adraka*) something with the sense of the ear (*bi-ḥāssat al-uḏun*). Unlike the previous example with its simultaneity of tactile-visual perception (silver), gustatory-olfactory-visual perception (wine), and the perception of rain (*maṭar*) involving practically all senses, here it's initially a simultaneity of seeing and hearing: The light is audible. This is a classic example of a synaesthetic metaphor, since it verbalises the perception of an impression with a sense that isn't primarily affected, that isn't even competent: Light can't be perceived audibly. The parallel affection of several senses evokes an intensive overall perception – in the poem amplified by further describing the audible light to pour in the shape (and sound and so on) of rain. Rain itself is a perceptually complex meteorological phenomenon. In literature, its symbolism highly depends on its dynamic of falling towards earth along with its rhythmic sound (Butzer and Jacob, 2012, 337–338),[272] so in this verse, the plural of *maṭar* may invoke both the visual quality of rain streams and the pelting sound of rain drops hitting surfaces; with this latter aspect, then, the circle of perception in this verse would be complete, since the sound of rain could relate directly to the audibility of light. Again, this single verse is so complex in terms of perception that further consideration of cross-sensory metaphors in Qabbani's poetry – or in Arabic poetry altogether, whether synchronous or diachronic – would be well worthwhile.

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[271] Translated in the previous subsection on Eye Colour (here 315).

[272] Compare Ferber (2007, 165–166) who contrasts only two symbolic aspects of rain in literature: as suffering or bad luck, and as fertilising force from above.

Oceanographic Terms

In the poem *al-Andalusī al-aḫīr* 'The Last Andalusian' from *I Am One Man and You Are a Tribe of Women* (1993), the reference to the sea is oceanographically explicit by naming the Mediterranean (*al-baḥr al-abyaḍ al-mutawassiṭ*):

1	1
أتخبط على رمال حبك	i stumble on the sand of your love
كثور إسباني ..	like a spanish bull ..
يعرف سلفاً أنه مقتول ..	who already knows he will be killed ..
كما يعرف أن جسده	as well as he knows that his body
سوف يُلَف بالعلم الوطني ،	will be wrapped within the national flag,
ويُحمل على عربة مدفع ،	loaded onto a cannon cart,
ويُدفن في مقابر القديسين	and buried in the graves of saints
والشهداء ..	and martyrs ..
2	2
أتخبط تحت شمس عينيك	i stumble under the sun of your two eyes
نازفاً من كل أطرافي	bleeding from all my sides
وعارياً ..	naked ..
إلا من قميص كبريائي ..	except for the shirt of my pride ..
3	3
أدخل الملعب	i enter the arena
على موسيقى (الباسا دوبلي)	to the music of a paso doble
وصراخ القشتاليين	to the screaming of castilians
ورفيف مراوح الإسبانيات ..	and the waving of fans of spanish women ..
أدخله ..	i enter it ..
وأنا أعرف أن الحياة وقفة عز ..	knowing that life is a pose of pride ..
وكتابة الشعر وقفة عز ..	that writing poetry is a pose of pride ..
والاستشهاد بين ذراعي امرأة جميلة	that martyrdom in the two arms of a beautiful woman
هو ذروة الشهادة ..	is the paramount of martyrdom ..
4	4
أدخل الملعب ..	i enter the arena ..
وأنا أعرف أني لن أخرج منه	knowing that i won't leave it
إلا مضرجاً ..	except stained ..
بالكحل ..	with kohl ..
والأساور ..	bracelets ..
وحرير مراوح الأندلسيات ..	and silk fans of andalusian women ..

<div dir="rtl">

5

الشهادة ..

في سبيل الشعر .. والنساء ..

لا تُقلقني

فهناك دائماً ثمن لكل شيء ..

ثمن للمرأة التي نحبها ..

وثمن للقصيدة التي نكتبها ..

و ثمن للعطر الذي نتوضأ به ..

وثمن للنهد الذي نتزحلق كالأطفال

على مرتفعاته الثلجية !!

6

أنا وحدي ..

تحت سماء عينيك الصافيتين

كسماء البحر الأبيض المتوسط ..

أواجه وجهك الجميل ..

وموتي الجميل ..

بفرح لا ضفاف له ..

و أتلقى مبتسماً

طعنات أنوثتك

القادمة من الجهات الأربع ..

7

أنا الأندلسي الأخير

الذي جاء يطالب بحصته

من ثياب أبيه ..

وخصلة من شعر أمه ..

وقصيدة من ديوان ابن زيدون ..

وخاتم من خواتم ولادة بنت المستكفي ..

و آخر خيط من خيوط السجادة

التي صلى عليها عبد الرحمن الداخل ..

8

أنا الأندلسي الأخير

الذي أضاع كل مفاتيحه

في مياه برشلونة ..

ومياه الإسكندرونة ..

ومياه حيفا ..

أنا الأندلسي الأخير

المتسول على أرصفة غرناطة

و أنا آخر هندي أحمر ..

نجا من أسنان كريستوف كولومبوس ..

</div>

5

martyrdom ..

for the sake of poetry .. and women ..

doesn't worry me

there's always a price for everything ..

a price for the woman we love ..

a price for the poem that we write ..

a price for the perfume with which we perform ablution ..

a price for the bosom on whose snowy heights

we slide like children !!

6

i'm alone ..

under the sky of your clear eyes

as the sky of the mediterranean ..

i'm facing your beautiful face ..

and my beautiful death ..

with unparalleled joy ..

with a smile i receive

the stabs of your femininity

coming from all four sides ..

7

i'm the last andalusian

who came asking for his share

of his father's clothes ..

a lock of his mother's hair ..

a poem from the diwan of ibn zaydūn ..

one of the rings of walāda bint al-mustakfī ..

the last thread of the saǧǧāda

on which 'abd ar-raḥmān the entrant prayed ..

8

i'm the last andalusian

who lost all his keys

in the waters of barcelona ..

in the waters of iskenderun ..

in the waters of haifa ..

i'm the last andalusian

the beggar on the sidewalks of granada

i'm the last red indian ...

who survived christoph columbus's teeth ..

	9
أنا نزار قباني .	i'm nizar qabbani.
البدوي .. والحضاري .	bedouin .. and sedentary.
و اليميني .. والماركسي .	right-wing and marxist.
و الجنسي .. والعذري .	sexual .. and 'uḏrī .
والأصولي .. والانقلابي .	traditional .. and revolutionary.
والعربي .. واللاعربي !! ..	arab .. and non-arab !! ..

	10
أنا الأندلسي الأخير .	i'm the last andalusian.
أواجه وحيداً	i alone face
سادية المتفرجين ..	the sadism of the audience ..
ووحشية اللاعبين ..	the brutality of the players ..
و كاميرات السياح الأميركيين	the cameras of american tourists
الذين جاؤوا من مراعي تكساس	who came from pastures of texas
ليأكلوا من وليمة جسدي	to eat from the banquet of my body
تنفيذاً لقرارات مجلس الأمن	implementing security council resolutions
و أكاذيب النظام العالمي الجديد !! ..	and the lies of the new world order !! ..

The poem presents itself as one of the few accounts of a speaker identifying himself with the name *Nizār Qabbānī*; if taken as a self-testimony, the ninth stanza reveals Qabbani to be a man of extremes: there's nomadism (*badawī* 'bedouin') and sedentarism (*ḥaḍārī* 'sedentary'), there're right-wing (*yamīnī*) and Marxist (*mārksī*) ideologies, there's sexuality (*ǧinsī* 'sexual') and the platonic (*'uḏrī*),[273] there's traditionalism (*uṣūlī* 'traditional') and revolutionaryism (*inqilābī* 'revolutionary'), there's Arabism (*'arabī* 'Arab') and non-Arabism (*lā'arabī* 'non-Arab'). According to the title, the speaker sees himself as the last representative or descendent of Andalusian culture (*anā l-andalusī l-aḫīr* 'I'm the last Andalusian').

When it comes to the beloved: In the sixth stanza, the speaker not only equates the femininity of the addressee with injuriousness (*ṭa'nāt unūṯatiki* 'stabs of your femininity'); he also declares to be alone under the sky (*samā'*) of the beloved's clear (*ṣāfin*) eyes; he

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[273] According to Wehr (1979), as an adjective, *'uḏrī* can indicate a belonging to the tribe of *'uḏra*, a Nomadic Arab tribe also known for romantic tales with tragic endings; *al-hawā al-'uḏrī* also means 'platonic love' and *'uḏra* is 'virginity', so the poem contrasts *ǧinsī* and *'uḏrī* in this sense.

compares this sky to the sky of the Mediterranean (*samā' al-baḥr al-abyaḍ al-mutawassiṭ*) – thus, attributing a clarity to the sky over the Mediterranean. These two verses are the second of only two examples in the corpus that describe the addressee's eyes by referencing an oceanographic term; the other example is in the poem *Qabla an .. ba'da an .. 'Before .. After ..'*[274] from *Love Will Remain My Lord* (1987), where the speaker proclaims not to remember any one of the Mediterranean ports (*mawāfi' al-baḥr al-abyaḍ al-mutawassiṭ*) except for the beloved's eyes filled with sadness, kohl, and seagulls (3#58, 504).

Other

The poem *Ustāḏatī fī š-ši'r* 'My Professor[275] in Poetry' from the *Dictionary of Lovers* (1981) displays a deep-seated interdependence of the beloved's eyes and the sea; it seems primordial:

الحضاراتُ , والثقافةُ , والبحرُ	civilisations, culture, and the sea
جميعاً .. تجيءُ من عينيكِ	all .. come from your two eyes
الكلامُ الجميلُ منكِ .. وعدْلٌ	the beautiful words come from you .. and it's fair
أن أردَّ القولَ الجميل إليكِ	that i return the beautiful speech to you
ليس عندي قصيدةٌ ذاتُ شأنٍ	i don't have a poem of significance
لم تَضَع رأسها على رُكبَتيكِ	that didn't put its head on your two knees
أنتِ أصلُ الأشياء .. هل ثمَّ شِعْرٌ	you're the origin of things .. can there be
جيدٌ .. لم يمرَّ بين يديكِ ؟..	good poetry .. that didn't pass your two hands? ..

The speaker of this poem represents himself as a poet, which is apparent when he says that he doesn't have a poem of significance (*laysa 'indī qaṣīda ḏāt ša'n*). As for sea words in reference to the addressed woman: The poet doesn't refer to the colour of the addressee's eyes by comparing them to the sea, although the sea's typical local colour may still resonate in this poem. Rather, he claims that her – and her eyes therewith – to be the universal

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[274] Translated in the previous subsection Marine and Maritime (here 338).
[275] *Ustāḏa* is the feminine form of *ustāḏ* 'professor', so it's a female professor.

origin of all things (*aṣl al-ašyāʾ*).[276] In the first verse, the sea (*baḥr*) ranks alongside civilisation (*ḥaḍāra*)[277] and culture (*ṯaqāfa*)[278] – quite an evocative sequence. Two of the words – civilisation and culture – are abstract while the sea is a rather concrete entity; their commonality is emphasised by using the adverb *ǧamīʿan* 'all together' – they all come (*ǧāʾa*) from the eyes of the addressee. If read even further abstract, the speaker may imply that history or development, humanity, and nature have their origin in the woman's eyes – for according to the poem's title, she's his professor (*ustāḏa*) in poetry. Moreover, if one regards the sea as an accumulation of water as the origin of all life, the usual roles are reversed: The eyes play the role of the life-giving – and the culture-generating.

On another thought: *Baḥr* here may not signify the sea as such, but rather the 'metre', which is called *baḥr* in Arabic. Weil (1958, 23–24) points out that the metre isn't called *baḥr* because it's compared to the infinite, inexhaustible sea, but because the meaning of the unstoppably flowing and undulating river is implied, hence נהר *nahár* in medieval Hebrew translations of *baḥr*. Another explanation for the use of *baḥr* to designate the metre would be to refer to the primary meaning of $\sqrt{bḥr}$ as a verb, which Lane (d. 1876), referring to *Tāǧ al-ʿarūs* by az-Zabīdī (d. 1790), translates as "he slit; cut, or divided, lengthwise; split; or clave (...) Hence the term بحر (as meaning 'sea' or 'great river') is said to be derived, because what is so called is cleft, or trenched, in the earth, and the trench is made the bed of its water." Then, the verse would read:

> *civilisations, culture, and the metre*
> *all .. come from your two eyes*

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[276] Compare the poem *Inna al-unūṯa min ʿilm rabbī ..* 'Femininity is the knowledge of my lord', in which a dissolving power is associated with the addressee's eyes: Tenderness (*ḥanān*) dissolves within the addressee's eyes like water circles (*miṯl dawāʾir māʾ*); time (*zamān*), place (*makān*), fields (*ḥuqūl*), houses (*buyūt*), seas (*biḥār*), boats (*marākib*), too, dissolve (3#36, 501).

[277] According to the *Muʿǧam* (2008), *ḥaḍāra* refers either to urbanisation (*tamuddun*) in opposition to bedouinism (*badāwa*), or to aspects of scientific, artistic, literary, and social progress in urban areas (*muẓāharat ar-ruqīy al-ʿilmī wa-l-adabī wa-l-iǧtimāʿī fī l-ḥaḍar*).

[278] The *Muʿǧam* (2008) refers *ṯaqāfa* to science, knowledge, and art as realised by an individual (*ʿulūm wa-maʿārif wa-funūn yudrikuhā al-fard*).

This is a valid interpretation, especially in the light of the title 'My Professor of Poetry' and the following verse that refers to the beautiful speech (*kalām ǧamīl*). Thus, *baḥr* in this poem can evoke multiple readings – and the sea as a geophysical form is only one possibility, then giving the verse a spatial dimension.

14.3.2 Bosom

In *al-Maqbara al-baḥrīya* 'The Marine Cemetery' from *Outlaw Poems* (1972), the beloved's two breasts are equated with a ship graveyard:

لم يعد ما بين نهديك ..	between your two breasts there are no longer ..
حياة أو بشر	life or human beings
لم يعد بينها عُشب ..	between the two of them there's no longer grass ..
ولا ظل شجر ..	or the shading of trees ..
واللذين استوطنوا فوقها	and those who settled upon the two of them
من أعاريب ، وبدو ، وحضر ..	whether desert arab, bedouin, or sedentary ..
حملوا خيمتهم وانصرفوا	they took their tent and left
بعدما جَفّ المطر ..	after the rain had dried up ..
بين نهديك قرى محروقة	between your two breasts there are burned villages
وملايين ملايين الحفر ..	millions millions of holes ..
وبقايا سفن غارقة ..	the remains of sunken ships ..
ودروع لرجال قُتلوا ..	the shields of men who were killed ..
لم يجيء عن واحد منهم خبر	no news came from any one of them
كل من مر بنهديك اختفى ..	whoever passed by your two breasts disappeared ..
والذي ظل إلى الصبح انتحر ..	who stayed till morning committed suicide ..
هذه مقبرة بحرية	this is a marine cemetery
دفن الآلاف فيها ..	thousands are buried here ..
من مغول ، ومجوس ، وتتر	mongols, zoroastrians, tatars
لم يعد ما بين نهديك	between your two breasts there's nothing
سوى شوك الضجر	but thorns of sorrow
واللذين افترشوا ظلها	and those who spread the shadows of the two of them
ورأوا في ماء عينيك	and saw in the water of your two eyes
انعكاسات القمر	the reflections of the moon
واللذين انتظروا .. وانتظروا ..	and those who waited .. and waited ..
رحمة الله ، طويلاً ، وأعاجيب القدر ..	for god's mercy, long, and marvels of destiny ..
قرروا الآن السفر ..	they've now decided to travel ..
واللذين احتفلوا واستبشروا ..	and those who celebrated and welcomed ..

بِمُلاقاة المسيح المنتظر ..	meeting the expected messiah ...
تركوا نهديك يا سيدتي	left your two breasts, o my lady
حجراً .. فوق حجر ..	stone .. upon stone ..

The poem draws on Arab heritage when first describing a scene of desert Arabs (*a'ārīb*), Bedouins (*badw*), and sedentaries (*ḥaḍar*) taking their tents and leaving their settlements on the beloved's bosom after the rain had dried (*ba'damā ǧaffa l-maṭar*), and stating that thousands of Mongols (*maǧūl*), Zoroastrians (*maǧūs*), and Tatars (*tatar*) are buried in this marine cemetery between her two breasts; the imagery is enriched with shipwrecks (*baqāyā sufun ǧāriqa* 'remains of sunken ships'). Interestingly, none of these ethnic groups is historically perceived as thalassocratic, and the Arabs, Bedouins, and sedentaries, too, wouldn't usually be associated with the sea. It's not the Phoenicians or Minoans as explicitly thalassocratic civilisations who drowned there – and this would have been a mighty image already. The beloved's bosom must have been alluring in a way that even non-seafaring people would venture into the dangerous floods between the beloved's two breasts. In a nutshell, the poem paints an image of the beloved's bosom as devouring, wreckful, and rogue. Similarly, in the poem *Qirāʾa fī nahdayn ifrīqīyayn* 'Reading two African breasts' from *I Love You .. I Love You and the Rest Will Come* (1978), which abounds in marine imagery,[279] the lover asks his beloved to give him a chance to prepare before the descending of the sea (*qabla nuzūl al-baḥr*) because the salt (*milḥ*) adhering between the navel and the two breasts is coarse or plentiful (*kaṯīf*) just like the sharks (*samak al-qirš*) in these waters; furthermore, under the armpits, there are sea herbs (*ḥašīš al-baḥr*) indulging the lover's senses (3#34, 497).

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[279] There are three other examples associating the beloved's bosom with marine fauna; one is to be found in the poem *Uḥibbuki .. uḥibbuki .. wa-hāḏā tawqīʿī ..* 'I Love You .. I Love You .. and This Is My Signature ..' from *Love Does Not Stop at the Red Light* (1985) where the speaker addresses the beloved as the one who crowds together all the sea birds (*ṭuyūr al-baḥr*) to settle on her two breasts (3#52, 505); very similar is a sample from the poem *Māʾiyāt* 'Liquids' from *I Am One Man and You Are a Tribe of Women* (1993), where the speaker welcomes the sea sparrow (*ʿuṣfūrat al-baḥr*) after speaking about two breasts (3#69, 509). A third poem, *Layla fī manāǧim aḏ-ḏahab* 'A Night in the Gold Mines' from *Love Will Remain My Lord* (1987) refers to marine fauna, too, but compares the woman's body as a whole to a seal (*faqmat al-baḥr*) shining under the sun (3#57, 507).

In the same volume, *Outlaw Poems* (1972), the poem *Tanwī'āt mūsīqīya 'an imra'a mutağarrida* 'Musical Variations of a Selfless Woman' describes the beloved's two breasts (*nahdān*) in analogy to vivid imagery from nature:

1	1
كان في صدرك ديكان جميلان ..	there were two beautiful roosters on your chest ..
يصيحان كثيراً ..	cockcrowing a lot ..
وينامان قليلاً ..	sleeping little ..
وأنا كنت بلا نوم ..	and i was sleepless ..
وكان الشرشف المشغول بالإبرة ..	the embroidered sheet ..
مزروعاً عصافير ..	was planted with birds ..
ووردًا ..	roses ..
ونخيلا ..	and palm trees ..
كيف يأتي النوم يا سيدتي ؟	how does sleep come o my lady ?
كيف يأتي ؟	how does it come?
وحقول الشاي في السيلان ، وتدعوني ..	the tea fields in ceylon, while calling me ..
وأدغال البهارات ..	the jungles of spices
وجوز الهند ..	the coconuts ..
لا تترك للنوم سبيلا ..	don't leave a way to sleep ..
أنت نامي ..	you, sleep ..
فأنا من يوم ميلادي بلا نوم ..	for i'm since my birthday without sleep ..
وأعصابي كأسلاك من القَش ..	my nerves are like straw ..
ووجهي كقصاصات المجلات القديمه ..	my face is like scraps of old magazines ..
ما احترفت القتل من قبل .. ولكن ..	i didn't practice killing before .. but ..
سمك القرش الذي يقفز	the shark jumping
من خلجان نهديك البدائيين ..	from the bays of your two primitive breasts ..
يغريني بتنفيذ الجريمه	entices me to carry out the crime
2	2
كان في صدرك حقلان من القطن ..	there were two cotton fields on your chest ..
وكان البرنس الأحمر .. مفتوحاً من النصف ..	the red robe .. was half open
وجرحي كان مفتوحاً من النصف ..	my wound was half open
وكان المرمر الأخضر في الحمام ..	the green marble in the bathroom was ..
مذبوحاً من الشوق ..	slaughtered from longing ..
وكانت رغوة الصابون ، واللاوند ..	the foam of soap, and the lavender were ..
تجتاح البراويز	sweeping away the frames
وتجتاح الثُريات ..	sweeping away the chandeliers ..
وتجتاح مساماتي ..	sweeping away my pores ..
ترميني على الأرض شظايا ..	smashing me on the ground to smithers ..

3	3
كان نهداك خروفين صغيرين ..	your two breast were two little sheep ..
وكانا .. يأكلان العشب من صدري ..	they were .. eating grass from my chest ..
وكان الصوف من كشمير .. منثوراً على وجهي .. وقُمصاني ..	cashmere wool was .. strewn on my face .. on my shirts ..
وفي كل الزوايا ..	in all corners ..
كنت كالبلور مكسوراً على الأرض ..	i was like crystal broken on the ground ..
وكانت قهوتي تُشربني ..	my coffee was soaking me ..
والبرنس المبتل بالماء ..	the robe wet with water ..
يناديني ..	calling me ..
ويهديني ملايين الهدايا ..	giving me millions of gifts ..
4	4
كان نهداك حصانين بلا سرج ..	your two breasts were two horses without a saddle ..
وكانا يشربان الماء من قعر المرايا ..	they drank water from the bottom of the mirrors ..
وأنا من أمة تحترم الخيل ..	and i'm from a nation that appreciates horses ..
وما للخيل من طبع كريم .. وسجايا	a horse's thoroughbred nature .. and attributes
آه لو قدمتُ لوزاً للحصانين ..	ah if i could give almonds to the two horses ...
وتيناً .. وزبيباً ..	figs .. and raisins ..
آه ..	ah ..
لكن هاجرت مني يدايا ..	but my two hands fled from me ..
شهوتي سيف حجازي ..	my lust is a ḥiǧāzī sword ..
ونهداك كأرض الروم ..	and your two breasts are like the land of rūm ..
من مات على أسوارها ..	whoever dies on its walls ..
كفُّر عن كل الخطايا ..	is atoned for all sins ..
5	5
كان نهداك مليكين عظيمين ..	your two breasts were two great kings ..
وكانا يحكمان البر والبحر ..	ruling land and sea ..
وكان العدل موفوراً ..	justice was abound ..
وكان الخبز موفوراً ..	bread was abound ..
وكان الشعب يدعو للمليكين ..	and the people used to pray for the two kings ..
بطول العمر ..	to have a long life ..
في كل الميادين .. وفي كل التكايا ..	in all fields.. and in all hospices ..
وأنا من أحسن حظي أني ..	and i have the best of luck that i ..
عاصرتُ نهديك ..	squeezed your two breasts ..
وقدمتُ ولائي لهما ..	and gave my allegiance to them ..
مثل ملايين الرعايا ..	like millions of subjects ..
6	6
كان يا ما كان ..	once upon a time ..
في صدرك أسماك .. وخيل .. وديوك	on your chest were fish .. horses .. and roosters
وملوك .. وزغاليل حمام	kings .. and young pigeons

وزغاريد صبايا ..	the joyful shrill of girls ..
وأنا كنت على سُجّادة الكاشان مرمياً ..	and i was thrown on the kāšān rug ..
ومن حولي نثارات شموس ..	around me spangles of suns
وفتافيت مرايا ..	and crumbs of mirrors ..

The poem is entirely about the beloved's bosom, with the fifth stanza equating her two breasts with two kings (*malīkān*) ruling land and sea (*yaḥkumāni l-barr wa-l-baḥr*), providing justice (*ʿadl*) and bread (*ḫubz*). As such, the verses serve as an example of conceptualising a part of the beloved's body as ruling the sea[280] – with the term king (*malīk*) denoting this concept explicitly.

The poem *at-Tafarruġ* 'Leisure Time' from *The Jasmine Alphabet* (1998) draws on historical sea-related architecture when referring to the beloved's bosom:

1	1
أتفرغ لعشقكْ..	i'm devoted to your passion ..
دون أن أَستأذنك في شيء ..	without asking you permission for anything ..
ودون أن أَستشيرك في شيءْ ..	without consulting you about anything ..
فالعشق عندي .. هو بعضٌ من فطرتي	for me, passion is something of my instinct
وجزءٌ من طبيعتي ..	and part of my nature ..
2	2
إنّي أتصرَّف بغريزتي وحدها ..	i act by my natural impulse alone ..
كما تتصرَّف الأشجار .. والأزهار ..	just as trees and flowers act ..
والعصافير ..	and sparrows ..
وكما تتفرغ فرنسا لصناعة النبيذ ..	just as france devotes itself to making wine ..
وكشميرُ لصناعة الحرير..	kashmir to producing silk ..
وهولندا لزراعة التوليبْ ..	the netherlands to growing tulips ..
وإسبانيا لعزف (الفلامنكو) ..	spain to flamenco ..
وعموم النساء العربيات ..	and all arab women ..
لصناعة الشعر !!.	to making poetry !!.
3	3
أتفرغ لهواك ..	i devote myself to your love ..
كما يتفرغ الطفل لقطعة حلوى	like the child devotes to a piece of candy
وكما تتفرغ النحلةُ لصناعة عسلها ..	like the bee devotes to making its honey ..

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[280] See subchapter 14.2 O Princess of Women Made from the Turquoise of the Sea –Having Power over the Sea for samples which exemplify the beloved herself exercising power over the sea.

وكما تتفرغ الحمامة لاحتضان أطفالها ..	like the dove devotes to embracing its children ..
وكما يتفرغ النهد ..	like the bosom devotes itself ..
للدفاع عن كبريائه!!..	to defending its pride !! ..
4	4
أتفرغ للكتابة عنكِ ..	i devote myself to writing about you ..
كما يتفرغ نبيٌّ لكتابة الوحيْ ..	like a prophet devotes to writing revelation ..
وكما تتفرغ بيوت الشام لصناعة الياسمين ..	like the houses of šām devote to making jasmine ..
وكما تتفرغ نساء الشام ..	like the women of šām devote ..
لصناعة الأنوثة ..	to producing femininity ..
5	5
أتفرّغ لتصميم جسدك ..	i devote myself to designing your body ..
كما يتفرغ معاريٌّ	like an architect devotes
لتصميم مدينة مقدّسة ..	to designing a holy city ..
وكما يتفرّغ البابليون .. لبناء بابل ..	like the babylonians .. to building babylon ..
والمصريون لبناء وادي الملوك ..	like the egyptians to building the valley of kings ..
أرفع صدرك عانياً فوق البحرْ ..	i lift your chest humbly above the sea ..
كأنه منارة الإسكندرية ..	as if it was the lighthouse of alexandria ..
حتى لا تضيع المراكب ..	so that boats don't get lost ..
وتضيع طيورُ النورس ..	and seagulls don't get lost ..
6	6
أتفرغ لعشقك ليلاً ونهاراً ..	i devote myself to your love, day and night ..
صيفاً .. وشتاءً ..	summer and winter ..
كما يتفرغ الربيع	like spring devotes
لصناعة شقائق النعمان ..	to making anemones ..
وكما يتفرغ العصفور لصناعة الحريّة ..	like the sparrow devotes to making freedom ...
7	7
أتفرغ لكِ .. يا أميرة الأميرات ..	i devote myself to you .. o princess of princesses ..
كما تتفرغ القدس	like jerusalem devotes
لصناعة الأنبياء ..	to making prophets ..
8	8
أتفرّغ لك، أيتها المقدسة ..	i devote myself to you, o holy one ...
كما يتفرغ الرسول لرسالته ..	like the messenger devotes to his message ..
والصوفي لكشوفاته ..	the sufi to his revelations ..
والشاعر لتغيير حجارة العالَم ..	the poet to transform the stones of the world ..
9	9
أقرأ كتاب يديك ..	i read the book of your two hands ..
حرفاً.. حرفاً ..	letter .. by letter ..
فاصلةً .. فاصلةً..	comma .. by comma ..
كما أقرأ (نشيد الإنشاد) ..	i also read the song of songs ..

أو (سورة مريم) ..	or sūrat maryam ..
أو كُونْشِرتو البيانو لتشايكوفسكي ..	or a piano concert by tchaikovsky ..
وأعدُّ أصابعكِ كل ليلة ..	i count your fingers every night ..
كما يعدُّ الصائغ .. خواتمه الذهبيّة ...	like the goldsmith counts .. his golden rings ...
10	10
أُكتبكِ .. على سنابل القمح ..	i write you on spikes of wheat ..
فتأتي العصافير عند الصباحْ ..	sparrows come in the morning ..
وتحملكِ إلى أولادها!!.	to carry you to their children !!.
11	11
أُكتبكِ ..	i write you ..
قصيدةً في كتاب الدهشة ..	as a poem in the book of astonishment ..
فيحملكِ التلاميذ معهم	and the pupils carry you with them
في محافِظهم المدرسّية ..	in their school bags ..
12	12
أُكتبكِ بلغة الشجر ..	i write you in the language of the trees ..
ولغة المطر ..	the language of the rain ..
ولغة عصافير الكناري ..	the language of the canary birds ..
أُكتبكِ ..	i write you ..
بلغة الإنسان الأول ..	in the language of the first human ..
والعصفور الأول ..	the first sparrow ..
والمرأة الأولى ..	the first woman ..
التي تبحث عن اسمٍ لأنوثتها ..	looking for a name for her femininity ..
13	13
أُكتبكِ على دفاتر دمي ..	i write you on the notebooks of my blood ..
فتزداد ثقافتي ..	and my culture increases ..
14	14
أُكتبكِ ..	i write you ..
قبل أن يكون إيقاع الربابةْ ..	before there was the rhythm of the rabāba ..
وقبل أن تكون الكتبُ .. والكتابةْ ..	before there were books .. and writing ..
15	15
أُكتبكِ في كتاب النساءْ ..	i write you in the book of women ..
فيصبح الليلُ قنديلاً ..	and the night becomes a candle ...
والعالَمُ قصيدةً ..	the world becomes a poem ..
وبستانَ نخيل ..	and a palm grove ..
16	16
أجمل ما في وجهك الجميلِ،	the most beautiful thing about your beautiful face,
يا سيّدتي ..	o my lady ..
بأنه من غيرما هُويةٍ ..	is that it's without identity ..
وغيرما بلادْ ..	and countries ..

أجملُ ما في وجهك الجميلِ،	the most beautiful thing about your beautiful face,
يا سيّدتي ..	o my lady ..
بأنه يخترع التاريخَ .. والبلادْ ..	is that it invented history .. and countries ..
أجمل ما في جسمكِ المجنون ..	the most beautiful thing about your insane body ..
يا سيّدتي ..	o my lady ..
بأنه يجعلني	is that it turns me
في لحظةٍ رمادْ ...	in a split of a second into ashes ...

In the fifth stanza, the loving poet devotes himself to designing the woman's body and compares himself to Babylonians and Ancient Egyptians before stating that he lifts the beloved's chest above sea level as if it was the Pharos of Alexandria – one of the Seven Wonders of the Ancient World. Her chest would serve as a lighthouse (*manāra*) to prevent boats (*marākib*) and seagulls (*ṭuyūr an-nawras*) from being lost at sea. The imagery here is entirely maritime if one associates the seagulls with coastal areas or harbours, too.

14.3.3 Lips and Mouth

In Qabbani's poetry, not only the whole body[281] of the beloved or her breasts[282] are highlighted in association to sea imagery; in the 60th of the *Hundred Love Letters* (1970), the focus is on the lips and the analogy isn't drawn to the sea itself but to islands as a specific spatial entity related to the sea:

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[281] As seen for example in the poem *Fī l-ḥubb al-baḥrī* 'On Marine Love' from *May You Be My Beloved Every Year* (1978); here, the sea whines (ṣahala) whenever it smells the scent of the beloved's milky body (*kullamā šamma l-baḥr rāʾiḥata ǧismiki al-ḥalībī*) (3#29, 499; see 194 for the entire translation). For further examples of the woman's body exercising power over the sea, see subchapter 14.2 O Princess of Women Made from the Turquoise of the Sea –Having Power over the Sea.

[282] *Sāykūlūǧīyat qiṭṭa* 'Psychology of a Cat' from *No Victor but Love* (1989) depicts the breasts as storming the sea without compass (3#65, 508), see the translation of the poem in chapter 13. General Statements About the Sea (here 235).

قبل أن أدخل مدائنَ فمكْ	before i entered the cities of your mouth
كانت شفتاك زهرتيْ حجرْ	your lips were two stone flowers
وقدحي نبيذٍ .. بلا نبيذْ	two wine goblets .. without wine
وجزيرتين متجمّدتين في بحار الشمالْ ..	two frozen islands in the seas of the north
ويوم وصلتُ إلى مدينة فمك ..	the day i arrived in the city of your mouth ..
خرجت المدينة كلها ..	the whole city came out ..
لترشّني بماء الورد	to spray rose water onto me
وتفرش تحت موكبي السجاد الأحمرْ	to spread under my parade the red carpets
وتبايعني خليفةً عليها ..	acknowledging me as their caliph

The speaker fancies himself as the ruler – in the position of a caliph (*ḫalīfa*) – of the beloved's lips; he literally gave meaning to her mouth: Before him, these lips were only two flowers of stone (*zahratā ḥaǧar*), two wine goblets without wine (*qadaḥā nabīḏ bilā nabīḏ*), two frozen islands in the seas of the north (*ǧazīratān mutaǧammidatān fī biḥār aš-šamāl*). The imagery is geographically specific: The islands are located in seas of the north (*šamāl*) and the notion of *ǧamad* 'ice' may indicate a spatial proximity to the Arctic Circle. It remains uncertain, however, whether the plural *biḥār aš-šamāl* refers to any concrete oceanographic entity – the North Sea would be *baḥr aš-šamāl* in Arabic – or entirely to marginal seas in the Northern Atlantic Ocean or the Arctic Ocean respectively.

The poem *Tazawwaǧtuki .. ayyatuhā l-ḥurrīya* 'I Have Wedded You .. O Freedom' from the volume of the same name (1988) is one of the few examples in the corpus of Qabbani's poetry that doesn't address a woman; the poem has no addressee at all, which contrasts with the title calling the abstract concept 'freedom' (*ḥurrīya*) by the clitic pronoun of the second person singular feminine *-ki* 'you' (here as a direct object).[283] As a consequence, marine imagery in the second stanza is directed to the lips of women:

1	1
كانَ لدي بلاط نساءٍ	i had a court of women
فيه جميلات الدنيا ..	with the beautiful women of the world within ..
فالعربية ..	arab ..

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[283] I still record the poem in list 3 in Appendix II (492) as one of only three examples setting sea words explicitly in association with lips or the mouth.

والرومية ..	rūmī ..
والتركية ..	turkish ..
والكرديه ..	kurdish ..
كان بقصري لعبٌ صُنعت في باريسَ	in my palace were toys made in paris
وجيشٌ من قطط شاميهْ ...	and an army of šāmī cats ...
2	2
كنت الرجلَ الأوحد في التاريخ ..	i was the one man in history ..
فلا أولادَ .. ولا أحفادَ .. ولا ذرّيه	no children .. no grandchildren .. no offspring
كنت أميرَ العشق ..	i was the amīr of passion ..
كنتُ أسافرُ يوماً في الأحداق ِ الخضرِ ..	i used to travel one day in green pupils ..
ويوماً في الأحداق ِ العسليهْ ..	one day in honey pupils ..
كانَ هناكَ العطرُ الأسودُ .. والأمطارُ الأولى ..	there was black perfume ... the first rain showers ..
والأزهارُ الوحشـيهْ ..	and wildflowers ...
كانَ هناكَ عيونٌ	there were eyes
تسبح مثل طيور النورس في دورتي الدمويهْ	swimming like seagulls in my blood cycles
كان هناك شفاه مفترّساتٌ كالأصداف البحريهْ ..	there were predatory lips like the marine shells ..
كان هنالك سمك حيّ تحتَ الإبطِ ،	there were living fish under the armpit,
وثمة رائحةٌ بحريهْ ..	and there was marine scent ..
كان هناك نهود تقرع حولي ..	there were boobs buzzing around me ..
مثل طبول إفريقيهْ ...	like african drums ...
3	3
إني قديسُ الكلماتِ ..	i'm the saint of words ..
وشيخُ الطرق ِ الصوفيهْ ..	the šayḫ of the sufi orders ..
وأنا أغسلُ بالموسيقى وجه المدن الحجريهْ	with music i wash the face of the stone cities
وأنا الرائي .. والمستكشفُ ..	i'm the seer ... and the explorer ...
والمسكونُ بنار الشعر الأبديهْ .	the one possessed by the eternal fire of poetry .
كنتُ كموسى ..	i was like moses ..
أزرعُ فوق مياه البحر الأحمر ورداً	planting over the waters of the red sea a rose
كنتُ مسيحاً قبل مجيء النصرانيهْ .	i was a christian before the advent of christianity .
كل امرأة أمسك يدها ..	every woman whose hand i hold
تُصبح زَنَبقةً مائيهْ ..	becomes a water lily ..
4	4
كانَ هنالك .. ألف امرأةٍ في تاريخي .	there were ... a thousand women in my history .
إلا أني لم أتزوجْ	i, however, didn't marry
بين نساء العالَم	any women of the world
إلا الحريهْ ...	but freedom ...

The speaker stylises himself as the prince of passion (*amīr al-ʿišq*) with a history full of women. The second stanza congregates several marine images: eyes swimming in his blood cycle like seagulls (*tasbaḥu miṯla ṭuyūr an-nawras fī dawratī d-damawīya*), predatory lips like the marine shells (*šifāh muftarisāt ka-l-aṣdāf al-baḥrīya*), living fish under the armpit (*samak ḥayy taḥta l-ibṭ*), and a marine scent (*rāʾiḥa baḥrīya*). These phrases – especially the one characterising the lips as 'predatory' (*muftaris*)[284] while at the same time likening them to marine shells (*aṣdāf baḥrīya*) – are ambiguous in their imagery at least in three ways: First, the attribute *baḥrī* seems somewhat pleonastic, since *ṣadaf* usually refers to the mother-of-pearl shell and by extension to any shellfish or testaceous mollusc of the water; it can also mean any hard cover consisting of calcium carbonate produced by an animal's mantle or skin as well as the eggshell (*Muʿǧam,* 2008). Second, the comparison of the lips characterised as predatory (*muftaris*) and the seashells (*aṣdāf*) isn't immediately conclusive, since only few species of predatory seashells or sea snails exist (for example cone snails); consequently, drawing an analogy between ravenous lips and seashells would single out these predatory species for comparative purposes. On another notion, the comparison may extend to other traits of seashells, for example the dynamic of opening and closing of the two valves which can very well be pictured as an analogy to the opening and closing of human lips. Third, *muftaris* as an attribute for the lips is the only aggressive[285] adjective in this stanza, which highlights the lips compared to the eyes, the armpit, the scent, and the breasts.

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[284] The vocalisation in the printed version indicates the use of the sound feminine plural *muftarisāt* as attributed to the lips (*šifāh*), though the use of the singular form *muftarisa* may have been more common; although I trust the printed version here, I would like to offer the following reading of *muftarisāt* as *nomen rectum* in a genitive construction: *kāna hunāka šifāh muftarisātin ka-l-aṣdāf al-baḥrīya* 'there were lips of ravenous women like the marine shells'. This reading is intriguing since the VIII. stem of √frs means 'to rape (ها a woman)'.

[285] Compare *Aǧmal nuṣūṣī* 'My Most Beautiful Texts' from *Nizarian Variations on Passion* (1996), where the beloved's tongue is referred to as a crimson fish (*samaka qirmizīya*) (3#77, 511); see 255 for the entire translation.

14.3.4 Skin

Two verses from the poem *Hal taǧīʾīna maʿī ilā l-baḥr?* 'Will You Come with Me to the Sea?'[286] from *Thus I Write the History of Women* (1981) 'creaturise' or 'corporalise' the sea to an extreme:

فلماذا لا تخلعين جلدك ..	so why don't you take off your skin ..
وتلبسين جلد البحر ؟	and wear the sea's skin ?

According to the *Muʿǧam* (2008), *ǧild* is the thin shell (*qišra*) covering the human or animal body; it's a protection (*ḥimāya*) from natural vicissitudes (*ʿādiyāt ṭabīʿiya*) and it's the centre (*marākiz* 'centers') of sense (*ḥiss*). In literature (Butzer and Jacob, 2012, 177), the skin is a symbol of identity, personality, the unity of being, purity, and (in)vulnerability. Relevant for this symbolism is the skin's colour, its vulnerability, and its function as a shell and as a boundary between inside and outside. If the speaker asks the addressee to take off her own skin to wear the sea's skin (*ǧild al-baḥr*), he may want her to change her character or whims. The verses that follow confirm this assumption:

لماذا لا تخلعينَ طقسكِ المعتدلْ ..	why not take off your mild climate ..
وتلبسينَ جنوني ؟	and wear my madness ?
لماذا لا تخلعينَ ثوبَ الغبار ..	why don't you take off the garment of dust ..
وتلبسينَ أمطاري ؟	and wear my rain showers ?

While the first two verses set the beloved in opposition to the sea, the other four verses contrast her directly with the lover: He's crazy, she's mild; he's rainy, she's dusty. It remains ambiguous which facets of the sea are desired by the speaker: its depths, its dynamic, its limitlessness? Or does the lover wish for the beloved to have the colours of the sea? Another question arises: In its first meaning, the verb *ḫalaʿa* refers to taking off a garment (in the sense *taǧarrada* 'to strip oneself' according to the *Muʿǧam*, 2008) – a voluntary act. Thus, no violence is involved when the speaker suggests that the beloved may take off her skin. But can she shed her skin as naturally as a snake? Flaying may symbolise a loss of identity

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[286] Translated in chapter 13. General Statements About the Sea (here 190).

and the dissolution of existence – just as in the story of Apollo who wins a musical competition against the satyr Marsyas by resorting a ruse and then skins his opponent (Butzer and Jacob, 2012, 177). But what about clothing oneself with the skin of another being – or, even more, a spatiality like the sea which has no skin? The verb *labisa* refers to wearing a dress or a garment (*iktasā bi-ṯawb* or *istatara bi-ṯawb* 'to cover up with a garment' in the *Muʿǧam*, 2008); so, these two verses 'vesturise' human skin and ultimately the sea.

14.3.5 Hair

The poem *Ṣabāḥuki sukkar* 'May Your Morning Be Like Sugar' from *Painting With Words* (1966) features a brief reference to the sea as a source domain for an analogy with the beloved's hair:

إذا مَرَّ يومٌ .. ولم أتذكَّر	if a day passes by .. and i don't remember
به أن أقول : صباحِكِ سكّر	to tell you: may your morning be like sugar
ورُحتُ أخطُّ كطفلٍ صغيرٍ	and i start writing like a little boy
كلاماً غريباً على وجه دفترِ	strange words on the cover of a notebook
فلا تَضجري من ذهولي وصمتي	don't be alarmed by my absent-mindedness and silence
ولا تَحسبي أنَّ شيئاً تغيَّر	don't think that anything has changed
فحين أنا .لا أقول : أحبُّ	when i don't say: i love
فمعناه أني أُحبُّكِ أكثَر	it means that i love you even more
إذا جئتِني ذات يوم بثوبٍ	if you come to me one day in a dress
كعشب البحيرات .. أخضرَ .. أخضرْ	like the grass of lakes .. green .. green
وشَعرُكِ ملقىً على كتفيكِ	with your hair cast on your two shoulders
كبحرٍ ..كأبعاد ليلٍ مبعثر	like a sea ... like the dimensions of a tousled night
ونهدكِ .. تحت ارتفاف القميص	and your bosom .. under the shirt
شهيٌّ .. شهيٌّ .. كطعنة خنجر	desirable .. desirable .. like the stab of a dagger
ورُحتُ أعبُّ دخاني بعمقٍ	and i start to inhale my smoke deeply
وأرشف حبرَ دَواتي وأسكر	and to sip the ink of my inkwell and get drunk
فلا تنعتيني بموت الشعور	don't describe me as having dead feelings
ولا تَحسبي أنّ قلبي تحجَّر	don't think that my heart is petrified
فبالوهم أخلقُ منكِ إلها	in delusion, i create a god from you
وأجعلُ نهدِكِ .. قطعةَ جوهر	and i make your bosom .. a precious stone
وبالوهم .. أزرعُ شعرك دُفلى	in delusion .. i grow your hair as oleander
وقمحاً .. ولوزاً .. وغابات زعتر ..	as wheat, almonds, and forests of wild thyme ..
إذا ما جلستِ طويلاً أمامي	whenever you sit for long in front of me

كمملكةٍ من عبيرٍ ومرمر	like a kingdom of aromas and marble
وأغمضتُ عن طيّباتكِ عيني	and i turn a blind eye on your goodnesses
وأهملتُ شكوى القميص المعطَّر	and i neglect the complaint of the perfumed shirt
فلا تحسبي أنني لا أراكِ	don't think that i don't see you
فبعضُ المواضيع بالذهن يُبصر	some subjects are perceived with the mind
ففي الظلِّ يغدو لعطركِ صوتٌ	and in the shadows your perfume becomes a voice
وتصبح أبعادُ عينيكِ أكبر	and the dimensions of your two eyes extend
أُحبُّكِ فوقَ المحبَّة .. لكن	i love you above loving .. but
دعيني أراكِ كما أتصوَّر...	let me see you just as i imagine ...

The lover's words come across as reactions on the beloved woman feeling neglected and under-appreciated; he defends his absent-mindedness (*duhūl*) and silence (*ṣamt*) by stating that some subjects are perceived rather with the mind (*bi-ḏ-ḏihni*). In four verses, the speaker describes how the beloved comes to him one day wearing a dress as green as the grass of the lakes (*ʿušb al-buḥayrāt aḫḍar*)[287] and with her hair lying on her shoulders like a sea (*ka-baḥrin*) and like the dimensions of a tousled night (*ka-abʿād layl mubaʿṯar*). The analogy to the sea here draws on the shape of waves or the flowing character of water; this would mean that the comparison with the particle *ka-* is directed to the predicate *mulqan* (from $\sqrt{\text{lqy}}$, for example *alqiya* 'to throw', thus 'thrown, cast'). Apart from that, the comparison may refer to the hair itself, thus implying its fullness: The hair flows with the abundance of the sea on the beloved's shoulders. This is the only example of a sea-related term being associated with the hair in the whole corpus.

14.3.6 Hands

In the poem *Qiṭṭatī š-šāmīya* 'My Šāmī Cat' from *Wild Poems* (1970) the speaker refers to the 'bays' (*ḫulǧān*) of the beloved's hands and wishes to be hidden in the seashells (*aṣdāf al-baḥr*) and the water weeds (*aʿšāb māʾiya*). 'Bays' (*ḫulǧān*), of course, are a seaside form of landscape. This imagery is complemented by the female speaker's 'seashores' (*šuṭūṭ*) that are 'sandy' (*ramlīya*):

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[287] The very same phrase, *ʿušb al-buḥayrāt* 'grass of the lakes', occurs a second time in the corpus, in the poem *Fustānī at-taffitā* 'My Taffeta Dress' from *My Beloved* (1956).

أَضناني البرد ، فكوِّمني	the cold exhausts me, so gather me
داخل قبضتكَ السحريّهْ	inside your magic hold
خبِّئني فيها أياماً ..	hide me for days ..
إحبِسني فيها أعواماً ..	hold me for years ..
إحبِسني كالطير المرسوم على مِروحةٍ صينيه ..	hold me like a bird painted on a chinese fan ..
فالحبس لذيذٌ و مثيرٌ ..	captivity is delicious and exciting ..
داخل قبضتك السحريّهْ	inside your magic hold
لا تفتح كفك .. و اتركني ..	don't open your palm .. and leave me ..
أرعى كالأرنب ..	i graze like a rabbit ..
في غابات يديك الوحشية ..	in the wild forests of your two hands ..
لا تغضب مني .. لا تغضب	don't be angry with me .. don't get angry
فأنا قطتك الشاميه	i'm your šāmī cat
هل أحدٌ ..	can anybody ..
يغضب من قطته الشاميه ؟	be angry with his šāmī cat ?
أتركني .. ألعب كالسنجاب	let me .. play like a squirrel
على الأدراج العاجية	on the ivory drawers
وفتاتُ السكرِ ، ألحسه	and the sugar crumbs, let me lick them
داخل قبضتك السحريه	inside your magic hold
أمنيتي تلك ، وما عندي	my wish is that, and i don't have anything
أغلى من تلك الأمنيه	more precious than that wish
لو أملكُ زاويةً بيديك ..	if i owned a corner in your two hands ..
لكنت ملكت البشرية ..	i would possess mankind ..
خبِّئني في خلجان يديك ..	hide me in the bays of your two hands ..
فإن الريح شماليه	the wind is northern
خبِّئني .. في أصداف البحر	hide me .. in the seashells
وفي الأعشاب المائيه	and in the water weeds
خبِّئني في يدك اليمنى	hide me in your right hand
خبِّئني في يدك اليسرى	hide me in your left hand
لن أطلب منك الحريه ..	i won't ask you for freedom
فيداك هما المنفى ..	your two hands are the exile ..
وهما .. أروع أشكال الحريه	and they're .. the most wonderful forms of freedom
أنت السجان .. وأنت السجن ..	you're the jailer .. and you're the prison ..
وأنت قيودي الذهبيه	you're my golden chains
قيدني يا ملكي الشرقي ..	tie me up o my eastern king ..
فإني امرأةٌ شرقيه ..	i'm an eastern woman ..
تحلم بالخيل .. وبالفرسان ..	dreaming of horses .. and horsemen ..
وبالكلمات الشعريه ..	of poetic words ..
إني مولاتك — يا مولايَ —	i'm your mistress — o my master —

362

فغُص في صدري كالمِديه ..	so sink into my chest like the butcher's knife ..
سافر في جسدي كالأفيون ..	travel in my body like opium
وكالرائحة المنسيه ..	like forgotten scent ..
سافر في شعري .. في نهديَّ ..	travel in my hair .. in my two breasts ..
كطعنة رمحٍ وثنيّه	like a pagan stab of a spear
سافر – يا مَلكي – حيث تريد ..	travel – o my king – wherever you want ..
فكلُّ شطوطي رمليه ..	all my seashores are sandy ..
سافر .. فالريحُ مواتيةٌ ..	travel .. the wind is favourable ..
وأنا راضيةٌ مرضيه ..	and i'm a satisfied satisfier ..
ضيِّعني .. في أحراج يديك ..	lose me .. in your thickets of your two hands ..
سَئِمتُ .. سَئِمتُ المدنيّه	i'm fed up .. i'm fed up with the urban
حيث الأشجار بلا عمرٍ ..	where the trees are without age ..
حيث الأزمان خرافيه ..	where times are fictitious ..
أرجعني .. صافيةً كالنار ..	bring me back .. pure like fire ..
و كالزلزال بدائيه ..	like an initial earthquake ..
حرّرني .. من عُقَدي الأولى	free me .. from my first complexes
مزّق أقنعتي الشمعيه ..	tear my wax masks ...
وادفُنّي تحت رماد يديك ..	bury me .. under the ashes of your two hands ..
شهيدةَ عشقٍ صوفيه ..	as a sufi martyress of passion ..
ادفنّي.. حيث يشاء الحبُّ	bury me .. where love wants
أنا رابعة العدويه ..	i'm rābiʿa al-ʿadawīya ..

The poem is different from the texts cited before as it represents one of the few examples of a poem with a female speaker (in the personification of a cat) addressing a male you. This is indicated by imperatives in the masculine form (*kawwimnī* 'gather me', *ḫabbiʾnī* 'hide me', *iḫbisnī* 'hold me', and so on), by predicates in the feminine form – partly with clitic pronouns of the second person singular masculine (*innī mawlātuka* 'I'm your (m) mistress', *anā rāḍiya murḍiya* 'I'm a satisfied satisfier', and so on) –, and by the vocative in the masculine form (*yā mawlāya* 'o my master'). This contrasts with the poems title *Qiṭṭatī š-šāmīya* 'My Šāmī Cat' which demonstrates the perspective of the cat's owner – the male you, while the first-person speaker is female.

14.4 As Generous as the Sea – Non-Corporal Sea-Likeness

I conclude this chapter with two poems in which it's not a corporal feature of the beloved that is described by the means of sea words. The first example is from *Nizarian Variations on Passion* (1996); in the poem *Ilā imra'a taḥta ṣ-ṣifr* 'To a Woman Below Zero', sea (*baḥr*) and waves (*mawǧ*) belong to the features that the speaker loves about a woman's voice[288]:

1	1
بارِدٌ حبكِ ..كالقُطب الشمالي	your love is cold .. like the north pole
فلا تستغربي مني برودي ..	so don't be surprised about my coldness ..
بارِدٌ عقلك ..كالنصل النُحاسي	cold is your mind .. like a copper blade
فلا تبكي بروقي ،	and my flashes of lightning don't cry,
ورعودي .	nor do my thunders .
لم أعد أعرف من أنت ..	i no longer know who you are ..
بعلم الكيمياء ؟	according to the science of chemistry ?
مِن نُحاس أنت .. أم من خشب ..	are you from copper .. from wood ..
أم من حديد ؟	or from iron ?
فاعذريني ، إن تمردتُ على أمر الهوى	excuse me, if i rebel against the matter of affection
فأنا لا أَصنع الحب بتاريخي	i don't make love in my history
على لوح جليد !! ..	on a block of ice !! ..
2	2
كل شيء فيك ، تحت الصفر ، يا سيدتي .	everything in you, is below zero, o my lady .
من أعالي الرأس ، حتى القدمين ..	from the top of the head, to the two feet ..
من روابي النهد ، حتى الركبتين ..	from the hills of the bosom, to the two knees ..
كل ما تبصره عيني ..	all that my eye sees ..
قماشٌ .. وخِرَق ..	cloth .. and rags ..
كل ما تلمسه كفي	all that my palm touches
فتافيت ورق ...	paper shreds ...
كل شيء في كواليس الهوى	everything in the sceneries of affection
باهتٌ .. أو شاحب .. أوكاذب ..	is faded, pale, or false ..
أو بين بين ...	or something in between ...

---

[288] Compare the poem *Ilā ṣāmita* 'To a Silent Women' from *Wild Poems* (1970), in which the voice of the beloved isn't directly associated with the sea, but the speaker asks her to talk 'in a simple way' (*fī basāṭa*) 'like the birds in the sky and the fish in the seas' (*ka-ṭ-ṭayr fī s-samā' wa-l-asmāk fī l-biḥār*), that is in a celestial-marine way (3#11, 495).

<div dir="rtl">

3

أبيضُ صوتك كالثلج ..

وإني أكره الثلج الذي

يسقط من صوت النساء ..

أكره الصوت الحيادي الذي

ليس في أوتاره حب ولا كره ..

ولا غيم ولا صحو ..

ولا موج ولا بحر ..

ولا برق ولا رعد ..

ولا بحة مزمار ..

ولا قطرة ماء ...

4

مضجرٌ صوتك ، يا سيدتي ،

حتى العَيَاء ..

فهو منفى آخرٌ ..

واغترابٌ آخرٌ ..

ورحيل آخر دون رجاء .

وأنا أرجف من بردي ، ومن خوفي ،

ومن شدة إحباطي ..

ولا أدري إلى أين المصير ؟

5

مالحٌ صوتك ، يا سيدتي .

فهو لا يحمل شيئاً

من غوايات الأنوثة ..

وارتعاشات الحرير .

وهو لا يصلح للشعر ،

ولا يصلح للنثر ..

ولا يوقظ شهواتي ..

وشهوات السرير ..

كيف يا سيدتي أكتب شِعراً ..

تحت هذا الزمهرير ؟؟

6

افتحي ثلاجة الحب ..

التي عشتُ كأسرى الحرب فيها

منذ أعوام طويلة ..

فأنا اشتقتُ إلى جسمي .. إلى صوتي ..

إلى حريتي ..

وإلى رائحة الأنثى ..

وإحساس الرجولة ..

</div>

3

white is your voice as snow ..

and i hate snow that

falls from the voice of women ..

i hate the neutral voice

without love or hate in its chords ..

without clouds or cloudlessness ..

without waves or sea ..

without lightning or thunder ..

without the hoarseness of a mizmār ..

without a drop of water ...

4

irritating is your voice, o my lady,

to the point of sickness ...

it's another exile ..

another alienation ..

another departure without hope .

i shiver from my cold, from my fear,

from the intensity of my frustration ..

i don't know to where the path of the future leads ?

5

salty is your voice, o my lady .

it doesn't carry anything

from the temptations of femininity ..

and the shivers of silk .

it's not suitable for poetry,

it's not suitable for prose ..

it doesn't wake my desires ..

and the desires of the bed ..

how o my lady do i write a poem ..

under this bitter cold ??

6

open the freezer of love ..

in which i lived like prisoners of war

for long years ..

i longed for my body .. for my voice ..

for my freedom ..

for the scent of the female ..

and the feeling of masculinity ..

والى العشب الذي كان يغطي جسدي ..	for the grass that was covering my body ..
والى أخبار عفراء ولبنى ..	for the news of 'afrā' and lubnā ..
والى ورد الشفاه المستحيلة ..	for the flowers of the impossible lips ..
والى الشعر الذي علّقته ..	for the poetry that i hung ..
قمراً من فضة ..	as a silver moon ...
في سماوات القبيلة ...	on the skies of the tribe ...
7	7
أرجعي لي .. وجع الإبداع يا سيدتي	return to me .. the pain of creativity o my lady
والأعاصير التي كانت تغني في عيوني .	and the storms that were singing in my eyes .
أرجعي لي قلقي .	return to me my anxiety .
وانسكاب العرق .	and the effusion of sweat .
من مسامات جبيني ...	from the pores of my forehead ...
أرجعي كل حماقاتي ..	return all my follies ..
وثوراتي ..	my revolutions ..
ونوبات جنوني ..	the fits of my madness ..
لن تكوني امرأة يذكرها التاريخ ..	you won't be a woman that history remembers ..
إن لم تشربي	if you don't drink
من ينابيع جنوني !! ...	from the springs of my madness !! ...
8	8
يا التي تجلس في القطب الشمالي .. على إيوانها .	o who sits in the north pole .. on her estrade .
من ترى يقنعني أنك أنثى ..	who, i wonder, convinces me that you're female
لا حجر ؟ ..	not a stone ? ..
من ترى يقنعني ؟	who, i wonder, convinces me ?
أن غاباتك ملأى بالعصافير .. وملأى بالشجر ؟ ..	that your forests are full of birds .. and trees ? ..
من ترى يقنعني ؟	who, i wonder, convinces me ?
أن أعضاءك ترمي في شهور الصيف	that your limbs throw in the summer months
أنواع الثمر ؟	kinds of fruit ?
من ترى يقنعني ؟	who, i wonder, convinces me ?
أن نهديك يدوران على نفسيهما	that your two breasts rotate around themselves
مثل دورات القمر ؟؟ .	like the rotations of the moon ?? .
9	9
إنني في متحف الشمع ..	i'm in the wax museum ..
أنادي في الدهاليز ،	i call out in the corridors,
ولا أسمع في أرجائها أي جواب .	i don't hear any answer throughout .
أسمعيني جملة واحدة .. قصة واحدة ..	let me hear one sentence ... one story ...
قبّليني قبلة واحدة ..	give me one kiss ..
قبل أن أحرق أوراقي .. وبيتي .. وثيابي ...	before i burn my papers .. my house.. my clothes ...

	10
يا عروس الشمع .. إني صرتُ شمعاً ..	o bride of wax .. i became wax ..
وأنا أحفر أشعاري	and i engrave my poetry
على نهديك ليلاً ونهارا .	on your two breasts night and day .
كلما حاولتُ أن أدخل في أي حوار	whenever i tried to enter any dialogue
في شؤون الحب .. أجهضتِ الحوارا ..	in matters of love .. you break off the dialogue ..
كلما حاولتُ أن أقنع نفسي	whenever i tried to persuade myself
أنني أجلس قرب امرأة ..	that i'm sitting near a woman ..
لم أجد في جانبي إلا جدارا !! .	i find nothing beside me but a wall !! .

The speaker describes a woman who behaves as cold as ice and as lifeless as a stone in her love towards the lover. The third, fourth, and fifth stanza are dedicated to the beloved's voice that is white as snow (*abyaḍ ka-ṯ-ṯalǧ*), irritating (*muḍǧir*), and salty (*māliḥ*). Again, the first attribute of the voice, *abyaḍ* 'white', constitutes a visual quality that is transferred to something auditory – a form of synaesthesia. Although Wehr (1979, 104) notes symbolic meanings such as 'blameless, noble, sincere (character)' for *abyaḍ*, there's no doubt that *abyaḍ* in this verse refers to the quality of the snow's surface to fully reflect and scatter all the visible wavelengths of light. The *Muʿǧam* (2008) even presents the very comparison used in the poem, namely that white is what is 'in the colour of pure snow' (*bi-lawn aṯ-ṯalǧ an-naqīy*) 'or of pure table salt, the opposite of black' (*aw milḥ aṭ-ṭaʿām an-naqīy, ʿaks aswad*). Furthermore, the context of the poem indicates that the white colouring here has no positive connotation, but that the achromaticity of the voice is deplorable.

In the third stanza, the lover condenses in one word all the features of a woman's voice that repel him, namely in the word *ḥiyādī* 'neutral'. He goes on to list those qualities that he feels missing in a neutral voice; these are pairs of opposites such as love (*ḥubb*) and hate (*karah*) and clouds (*ġaym*) and cloudlessness (*ṣaḥw*) as well as culture-specific characteristics such as the hoarseness (*buḥḥa*) of a *mizmār* – a double reed wind instrument used in Arab music; added to this are natural phenomena such as lightning (*barq*) and thunder (*raʿd*), and a drop of water (*qaṭrat māʾ*). As for sea imagery, a neutral voice is also marked by the absence of waves (*mawǧ*) and sea (*baḥr*). Seen the other way around: A voice that appeals to the speaker must have something from the sounds or dynamics of waves in it, something sea-like.

This verse referring to waves and the sea presents a doubling: The wave is one of the sea's main features, contributing fundamentally to its symbolism as signifying dynamic and infinity. As such, the wave can be read as a *pars pro toto*: The sea is already thought along with the wave,[289] the wave doesn't exist without the sea or water. So if a non-neutral voice distinguishes itself by something wave-like and something sea-like, do both entities symbolise the same characteristics – that is the rhythmic-permanent movement, the eternal-appearing form despite the intangible movement, and the fluidity? Thus, do they emphasise the aesthetic of the dynamic in a voice that appeals to the speaker? Or does the sea extend into other symbolic spaces, signifying something else than the dynamics of the waves? Waves and sea aren't in opposition to each other like clouds (*ġaym*) and cloudlessness (*ṣaḥw*), where the latter means the absence of the former. So, are waves and sea more like lightning (*barq*) and thunder (*ra'd*), although this pair doesn't show a similar ratio of proportions? Unlike the wave as part of the sea, lightning is no part of thunder. Anyhow, sea and waves bear a positive connotation in this verse: If they're present in a woman's voice, this voice is pleasing – in contrast to the beloved's salty, irritating voice as white as snow.

The second example and the last in terms of conceptualising the beloved by employing sea words is *Ašhadu an lā imra'a illā anti* 'I Avow There Is No Woman but You' from the volume of the same name (1979). Here, the speaker proclaims the incomparability of his beloved by using a bouquet of superelevating metaphors – in one verse referring to the sea in describing the beloved woman's character:

1	1
أشهد أن لا امرأة ..	i avow there's no woman
أتقنت اللعبة إلا أنت ..	who knew how to play the game, except you ..
واحتملت حماقتي عشرة أعوام كما احتملتِ ..	handled my foolishness for ten years like you ..
واصطبرت على جنوني مثلما صبرتِ ..	was patient with my craziness like you ..
وقلمت أظافري ورتبت دفاتري	took care of my nails and organised my notebooks
وأدخلتني روضة الأطفال ..	took me to the kindergarten ..
إلا أنت	except you

---

[289] Though it could be the wave of river water, too.

2	2

أشهد أن لا امرأة

i avow there's no woman

تُشبهُني كصورة زيتية

who resembles me like an oil painting

في الفكر والسلوك ، إلا أنت ..

in thought and behaviour, except you ..

والعقل والجنون ، إلا أنت

in reason an madness, except you

والملل السريع .. والتعلق السريع ..

in quickly getting bored .. and quickly liking, ..

إلا أنت

except you

أشهد أن لا امرأة ..

i avow there's no woman

قد أخذتُ من اهتمامي نصف ما أخذتِ

who took half of my attention as you took

واستعمرتْني مثلما فعلتِ ..

occupied me as you did ..

وحررتْني مثلما فعلتِ ..

freed me as you did ..

3	3

أشهد أن لا امرأة ..

i avow there's no woman ..

تعاملت معي كطفل عمره شهران ..

who treated me like a two-month old infant ..

إلا أنت ..

except you ..

وقدمت لي لبن العصفور ، والأزهار ، والألعاب ..

and gave me crop milk, flowers, and toys ..

إلا أنت ..

except you ..

أشهد أن لا امرأة ..

i avow there's no woman ..

كانت معي كريمةً كالبحر ..

who was with me noble like the sea ..

راقيةً كالشعر ..

and refined like poetry ..

ودللتْني مثلما فعلتِ ..

spoiled me like you did ..

وأفسدتْني مثلما فعلتِ ..

tainted me like you did ..

أشهد أن لا امرأة ..

i avow there's no woman ..

قد جعلتْ طفولتي تمتد للخمسين ..

who made my childhood expand to the fifties ..

إلا أنت ..

except you ..

4	4

أشهد أن لا امرأة ..

i avow there's no woman ..

تقدر أن تقول إنها النساء .. إلا أنت ..

who can say that she's all women .. except you ..

وإن في سرتها مركز هذا الكون ..

for in her navel is the centre of this universe ..

أشهد أن لا امرأة ..

i avow there's no woman ..

تتبعها الأشجار عندما تسير .. إلا أنت ..

whom the trees follow when she walks .. except you ..

ويشرب الحمام من مياه جسمها الثلجي ..

from whose snowy body doves drink the waters ..

إلا أنت ..

except you ..

وتأكل الخراف من حشيش إبطها الصيفي ..

from whose armpit sheep eat the summer grass ..

إلا أنت ..

except you ..

أشهد أن لا امرأة ..

i avow there's no woman ..

اختصرتْ بكلمتين قصة الأنوثة ..

who summarised the story of femininity in two words ..

وحرضتْ رجولتي عليّ .. إلا أنت ..

and challenged my masculinity .. except you ..

<table>
<tr><td>5</td><td>5</td></tr>
<tr><td>i avow there's no woman ..</td><td>أشهد أن لا امرأة ..</td></tr>
<tr><td>in whose right breast time stopped ..</td><td>توقف الزمان عند نهدها الأيمن ..</td></tr>
<tr><td>except you ..</td><td>إلا أنت ..</td></tr>
<tr><td>from whose slopes of her left breast revolutions started ..</td><td>وقامت الثورات من سفوح نهدها الأيسر ..</td></tr>
<tr><td>except you ..</td><td>إلا أنت ..</td></tr>
<tr><td>i avow there's no woman ..</td><td>أشهد أن لا امرأة ..</td></tr>
<tr><td>who changed the laws of the world .. except you ..</td><td>قد غيرت شرائع العالم .. إلا أنت ..</td></tr>
<tr><td>changed what is ḥalāl and ḥarām ..</td><td>وغيرت خريطة الحلال والحرام ..</td></tr>
<tr><td>except you ..</td><td>إلا أنت ..</td></tr>
<tr><td>6</td><td>6</td></tr>
<tr><td>i avow there's no woman ..</td><td>أشهد أن لا امرأة ..</td></tr>
<tr><td>who sweeps me away in the moments of passion,</td><td>تجتاحني في لحظات العشق ،</td></tr>
<tr><td>like earthquakes</td><td>كالزلزال</td></tr>
<tr><td>burns me .. shoots me down ..</td><td>تحرقني .. تغرقني ..</td></tr>
<tr><td>ignites me .. quenches me ..</td><td>تشعلني .. تطفئني ..</td></tr>
<tr><td>breaks me into halves like the crescent ..</td><td>تكسرني نصفين كالهلال ..</td></tr>
<tr><td>i avow there's no woman ..</td><td>أشهد أن لا امرأة ..</td></tr>
<tr><td>who occupies my soul as the longest occupation ..</td><td>تحتل نفسي أطول احتلال ..</td></tr>
<tr><td>and the sweetest occupation</td><td>وأجمل احتلال</td></tr>
<tr><td>plants me .. as damascus roses .. mint .. and oranges</td><td>تزرعني .. ورداً دمشقياً .. ونعناعاً .. وبرتقال ..</td></tr>
<tr><td>o woman ..</td><td>يا امرأة ..</td></tr>
<tr><td>under whose hair i leave all my question ..</td><td>أترك تحت شعرها أسئلتي ..</td></tr>
<tr><td>and who never answered a question ..</td><td>ولم تجب يوماً على سؤال ..</td></tr>
<tr><td>o woman ..</td><td>يا امرأة ..</td></tr>
<tr><td>who is all languages ..</td><td>هي اللغات كلها ..</td></tr>
<tr><td>but who .. is perceived with the mind .. and not uttered ..</td><td>لكنها .. تُلمَس بالذهن .. ولا تُقال ..</td></tr>
<tr><td>7</td><td>7</td></tr>
<tr><td>o marine-eyed .. o candle-handed ..</td><td>أيتها البحرية العينين .. والشمعية اليدين ..</td></tr>
<tr><td>o marvellously existing one</td><td>والرائعة الحضور</td></tr>
<tr><td>o you who's as brilliant as silver ..</td><td>أيتها البيضاء كالفضة ..</td></tr>
<tr><td>and as smooth as crystal ..</td><td>والملساء كالبلور ..</td></tr>
<tr><td>i avow there's no woman ..</td><td>أشهد أن لا امرأة ..</td></tr>
<tr><td>around whose waist all ages gather</td><td>على محيط خصرها تجتمع العصور</td></tr>
<tr><td>and thousands of thousand planets revolve ..</td><td>وألف ألف كوكب يدور ..</td></tr>
<tr><td>i avow there's no woman .. apart from you o my beloved</td><td>أشهد أن لا امرأة .. غيرك يا حبيبتي</td></tr>
<tr><td>on whose two arms the first male was raised ..</td><td>على ذراعيها تربى أول الذكور ..</td></tr>
<tr><td>and the last male</td><td>وآخر الذكور</td></tr>
</table>

8

أيتها اللماحة , الشفافة , العادلة , الجميلة ..	o glossy one, translucent, fair, beautiful ..
أيتها الشهية , البهية , الدائمة الطفولة	o delicious one, stunning, ever-girl
أشهد أن لا امرأة ..	i avow there's no woman ..
تحررت من حكم أهل الكهف	who liberated herself from the rule of the ahl al-kahf
إلا أنت ..	except you ..
وكسرت أصنامهم .. وبددت أوهامهم ..	who broke their idols .. and dissipated their illusions ..
وأسقطت سلطة أهل الكهف ..	and overthrew the authority of the ahl al-kahf ..
إلا أنت ..	except you ..
أشهد أن لا امرأة ..	i avow there's no woman ..
استقبلتْ بصدرها خناجر القبيلة ..	who received in her chest the daggers of the tribe ..
واعتبرتْ حبي لها .. خلاصة الفضيلة ..	and considered my love for her .. the essence of virtue ..

9

أشهد أن لا امرأة ..	i avow there's no woman ..
جاءت تماماً مثلما انتظرت ..	who came exactly as i expected ..
وجاء طول شعرها ،	whose hair length was
أطول مما شئت أو حلمت ..	longer than i had wished or dreamed ..
وجاء شكل نهدها ..	whose bosom shape was ..
مطابقاً لكل ما خططت أو رسمت ..	in accordance with all i had drawn or painted ..
أشهد أن لا امرأة ..	i avow there's no woman ..
تخرج لي من سحب الدخان ،	who emerges for me from the plumes of smoke,
إن دخنتُ ..	when i smoke ..
تطير كالحمامة البيضاء في فكري ، إذا فكرتُ	who flies like a white dove in my mind, when i think
يا امرأة كتبتُ عنها كتباً بحالها	o woman about whom alone i wrote books
لكنها .. برغم شعري كله ..	but who .. despite all my poetry ..
قد بقيتْ أجمل من جميع ما كتبتُ ..	stayed more beautiful than everything i wrote
أشهد أن لا امرأة ..	i avow there's no woman ..
مارست الحب معها بمنتهى الحضارة	with whom i made love with utmost civilisedness
وأخرجتني من غبار العالم الثالث ..	who took me out of the third world dust ..
إلا أنت ..	except you ..
أشهد أن لا امرأة ..	i avow there's no woman ..
قبلك .. حلتْ عُقَدي	before you .. who resolved my complexes
وثقفت لي جسدي ..	educated my body for me ..
وحاورته مثلما تُحاور القيثارة ..	and chatted with it like she chats with the guitar ..
أشهد أن لا امرأة ..	i avow there's no woman ..
تمكنت أن ترفع الحب إلى مرتبة الصلاة ..	who was able to raise love to the level of prayer ..
إلا أنت .. إلا أنت .. إلا أنت ..	except you .. except you .. except you ..

To recapitulate the poem: The speaker presents the addressee as exceptional in any manner, be it in her beauty, her femininity, her free-spiritedness, her passion. In one of the verses, the lover compares the beloved in her nobleness to the sea (*karīma ka-l-baḥr* 'noble like the sea'). It's not self-evident how the sea here serves as the object of comparison for nobleness. The adjective *karīm* is far from being mono-semantic; the *Muʿǧam* (2008) splits its meaning into three[290] fields:

1. It's an adjective of comparison denoting permanence (*tadullu ʿalā ṯ-ṯubūt*), relating to the meaning of the verb *karuma*, for example *ḥaǧar karīm* is synonymous to *nafīs* which means 'precious';
2. it's an attribute of everything pleasing (*mā yurḍī*), so *waǧh karīm* is a face that is pleasing in its features of beauty (*maḥāsin*), *qawl karīm* is speech that is pleasing in terms of its meanings (*maʿānī*) and purity of style (*ǧazāla*), *rizq karīm* is a decent income in the sense of *kaṯīr* 'plentiful', and *karīm al-aṣl* means 'noble in terms of the origin' in the sense of *šarīf* 'distinguished, eminent, noble, highborn';
3. it's an attribute of the qurʾān and one of god's beautiful names.

The verb *karuma*, to which the first of the three fields relates, has two distinct meanings:

1. 'to give voluntarily and earnestly without expecting reciprocity' (*aʿṭā ʿan ṭīb ḫāṭir wa-ǧadd dūna intiẓār muqābil*), that is the opposite of *baḫila* 'to be niggardly';
2. 'to be noble, noble-minded, generous, magnanimous, highborn, patrician' (*nabula*) and 'to be or become strong, powerful, respected; to be or become rare, scarce; to be or become dear, cherished, precious' (*ʿazza*), that is the opposite of *laʾuma* 'to be ignoble, lowly (of character and birth); to be base, mean, vile, evil, wicked'.

Essentially, the adjective *karīm* either refers to human beings (for example a beautiful face), their conduct and actions (for example a kind speech, a noble descent), or to their material possession (for example a precious stone, a decent income); it's not a term usually attributed to inanimate entities such as the sea. Thus, the verses 'I avow there's no woman .. / who was with me noble like the sea ..' (*ašhadu an lā imraʾa .. / kānat maʿī karīma ka-l-baḥr*) represents a double-metaphorisation: The sea is assigned an attribute that is otherwise only

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[290] Wehr's *Dictionary* divides the meaning into nine fields: (1) noble; (2) distinguished, high-ranking, eminent; (3) high-minded, noble-minded, noble-hearted; (4) generous, liberal, munificent, hospitable, beneficent; (5) benefactor; (6) kind, kindly, friendly, amicable, obliging, gracious; (7) respectable, honourable, decent; (8) precious, valuable, costly; (9) thoroughbred.

attributed to human beings or human possessions – a form of personification. This attribute is characteristic for the sea to the extent that it serves as a source of comparison to say that the beloved is as *karīm* as the sea.

Just like any personification, the imagery of the sea as 'noble' – and, in the aftermath, of the beloved woman as 'noble like the sea' – functions by means of various cognitive and linguistic processes, two of which shall be highlighted concisely: the animacy hierarchy according to Langacker (1991) and the dispersonification according to Levin (1981). This reduction to two processes is, of course, highly eclectic; it serves the purpose of cutting paths – rather footpaths than bridle paths, though – through the thicket of cognitive processes that are involved when interpreting a metaphorically charged phrase.

As stated above, the verses 'I avow there's no woman .. / who was with me noble like the sea ..' (*ašhadu an lā imra'a .. / kānat maʿī karīma ka-l-baḥr*) invest the sea with a certain humanness or animatedness when presenting it as the source of comparison in terms of 'nobleness'; this process, which can be called 'personification', relies on the very basic distinction in language between 'animate' and 'inanimate', and analogically, between 'human' and 'non-human'.[291] The degree to which an entity is perceived as 'animate' results in this very entity to be more or less likely to take the role of a 'subject' in the sense of an 'actor' who is capable of initiating actions and causing changes by conscious or unconscious drive – as opposed to passive or manipulable objects (Fowler, 1977, 16–17).[292] The perception of the 'animatedness' of an entity is highly dependent on 'empathy', which – from a linguistic point of view – is a speaker's or reader's identification (of varying degrees) with a human, animate, or inanimate entity who or which participates in the event that is

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[291] The linguistic manifestation of animacy is more complicated than this simple distinction, since it also touches the fuzzy-edged relation to the concept of 'humanness', see the introduction in Yamamoto (1999) and the references therein.

[292] This distinction of animate and inanimate entities is already intimated in philosopher John Locke's (d. 1704) *Essay Concerning Human Understanding* (1694), in which he compares animals with machines, see Newman (2007).

stated during an act of communication.[293] Thus, 'empathy' forms the basis of 'animacy'. Langacker (1991, 306–307) ranks entities populating the world according to their potential to attract empathy:

speaker > hearer > human > animal > physical object > abstract entity.[294]

When it comes to the sea's location on this empathy hierarchy: As a matter of its nature that leaves hardly any leeway for interpretation, the sea is determinable as 'physical object'. As such, it's a little closer to the speaker than an abstract entity; but still, the incompatibility between a non-human entity – the sea – and an adjective associated with human character – noble – results in the phrase being 'allegorical' and demanding interpretation. According to Levin (1977), 'personification' is a form of allegory thriving on this incompatibility. To resolve it, interpretation can either revise the adjective to conform with the non-human entity or modify the adjective in such a way that it's congruous with the object named by that non-human entity. The first reading 'dispersonifies' the personification so that it conforms to common-sense experience, thus adapting the personifyingly used term to the literally used term. The second reading 'radically dispersonifies' the personification through which "a conceptual move beyond the bounds of our experience" (Levin, 1977, 34) is achieved. As an example, Levin (1977, 35) presents the sentence *The rock was merry*: 'Merry' is an expression of affection or feeling; therefore, the sentence implies that rocks are capable of feeling. Since this implication contradicts everyday knowledge, the first reading dispersonifies the sentence by reading it metaphorically in the sense of *The rock was glistening*, thereby reducing it to the prevailing semantic structure by paraphrasing it in conformity with the known world. The interpretative process of 'radical personification', however, involves construing personifications literally, that is by resolving the incompatibility between the non-human

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[293] Here, I expand the scope of Kuno and Kaburaki's (1977, 628) exploration of empathy as "the speaker's identification, with varying degrees, with a person who participates in the event that he describes in a sentence."

[294] For an elaboration on the interacting parameter of 'the Hierarchy of Persons', see Yamamoto (1999, 25–27).

rock and the human *merry* through attributing the literal meaning of *merry* as 'full of gaiety and high spirits' (*Webster*) to the *rock* (Levin, 1977, 33). In this second reading, rocks are granted a feeling of their own – a *merry* specific to rocks, since rocks may not feel in a human way; therefore, interpretation would ask what merriment would mean in a world as experienced by rocks (Levin, 1977, 35).

To come back to the nobleness of the sea: The verses 'I avow there's no woman .. / who was with me noble like the sea ..' (*ašhadu an lā imra'a .. / kānat ma'ī karīma ka-l-baḥr*) involve a personification, that is the attribution of an entity-specific predicate to a member of a different class of entities: *Karīm* 'noble' as a human qualitative state is attributed (by comparison) to the physical entity 'sea', which may possess qualitative states of its own.

Reading *karīm* 'noble' as an approximation in the sea of what is called 'noble' when referring to the human state dispersonifies the utterance. The way that this approximation has to travel isn't that long if one considers the first meaning of the verb *karuma* 'to give voluntarily and earnestly without expecting reciprocity' (*a'ṭā 'an ṭīb ḫāṭir wa-ǧadd dūna intiẓār muqābil*); it's not difficult to reconcile the image of the sea with the characteristic of unconditional generosity – the sea as the origin of life comes to mind; then, 'generous' would be the better option to translate *karīma* in this verse. Still, to fully dispersonify the utterance, the reading would have to transform the meaning of *karīm* in a way that approximates the human qualitative state 'noble' while fitting the common conception of the world where 'nobleness' is no characteristic valid for the physical entity of the sea. This dispersonification is rendered more complicated by the fact that the construed meaning must still be relatable to the woman, whereby repersonification and metaphorisation can be effective.

At this point, it must remain open which interpretation is suitable analogous to *The rock was merry – the rock was glistening*. Up to the completion of this thesis, I didn't arrive at a satisfying term that would preserve the sea's inanimateness and non-humanness. Regarding the woman in the verse, simple dispersonification of the sea's nobleness may not be the right interpretative strategy, since it would deepen the rift between the sea as inanimate, non-human entity and the beloved woman as human entity. Radical dispersonification may lend itself to a more straightforward reading of the verse. This

involves a conceptual shift to imagining what 'nobleness' is like for the sea or for physical entities in general – an act that may entail a peculiar form of what Paxson (1994, 31) calls "phenomenological mysticism". Rather than making the sea congruous with the human quality of 'nobleness', it's the human quality – the predicate *karīma* – that is projected into the world of a physical entity, thus making it an allegorical figure. Then, the sea is no longer merely personified – it's not to be imagined as existing plainly humanly or acting humanly; its expressive value still links to its particular physical form. As a consequence, the question remains what characterises this sea-specific nobleness. Only in answering this question, the nature of the beloved woman's nobleness can be grasped.

What happens with the sea and the woman in these two verses cognitively-metaphorically can be encapsulated in the French term *rapprochement* – a stylistic procedure that relates concepts or objects to one another by distributing identical and different features to the experience areas of place, time, and identity – thus, simultaneously capturing their similarities and diversities.[295] This constitutes a *tension* in the sense of French philosopher Ricœur (1978, 148):

> *To see the like is to see the same in spite of, and through, the different. This tension between sameness and difference characterizes the logical structure of likeness.*

For the poem's speaker, both the sea and the woman are *karīm* 'noble' – in spite of the two belonging to different categories of entities; but while the sea seems to be noble in its essence – it's the source of comparison by the particle *ka-* 'like' –, the beloved is 'noble' only by comparison. If, following the idea of radical dispersonification, a sea-specific nobleness is to be assumed, it's this very thalassic nobility that is attributed to the beloved; reading this attribution radically dispersonifyingly would result in linking the quality of 'nobleness' to the semantic space of the human entity, thus returning to its familiar meaning. When reading this attribution simply dispersonifyingly, however, the sea-specific nobleness is assumed to be a valid form of nobility in the common conception of the world; as a

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[295] Backes (1994, 33) mentions this term in the context of personification in the poetry of French Romantic writer Chateaubriand (d. 1848).

consequence, to work as an attribute of the beloved, the meaning of *karīm* is transformed to approximate the sea-specific qualitative state 'noble'. So, the beloved is oceanised or – more generally speaking – physicalised[296]. This notion would be in concordance with the overall conception of the beloved's sea-likeness and the sea's beloved-likeness in Qabbani's poetry.

A last idea shall expand the dimensions of interpreting these two verses even further; it invokes a reading of *baḥr* to which I haven't referred before: *Baḥr* also describes a person – literally a 'man' *raǧul* in the dictionary entries – with a wealth of knowledge; this meaning is covered both in the *Muʿǧam* (2008) (*ʿālim kabīr wāsiʿ al-ʿilm wa-l-maʿrifa*) and by Wehr (1979, 54), with the latter explicitly using the terms 'noble' and 'magnanimity'. This topical meaning *raǧul karīm* 'a noble man' is already documented in *Qāmūs al-muḥīṭ* by Fīrūzābādī (d. 1414) and is later also found in *Tāǧ al-ʿarūs* by Murtaḍā az-Zabīdī (d. 1790), whereby the latter in the explanation of this metaphor (*maǧāz*) first mentions the plenty of beneficence (*al-kaṯīr al-maʿrūf*) and then the wealth (*saʿa*) of generosity (*karam*). This meaning brings the terms *baḥr* and *karīm* semantically into proximity; thus, the verses could read 'I avow there's no woman .. / who was with me noble like the magnanimous/magniscient man ..'; this would introduce a different relation to the following verse 'and refined like poetry ..' (*rāqiya ka-š-šiʿr*), too. I leave the exploration of this reading to further studies outside the context of this thesis.

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[296] In the sense of the 'physical object' in Langacker's (1991) empathy hierarchy; see above.

15. Conclusion

Reviewing the 88 poems relating the beloved to the sea, presenting 39 of them in the preceding chapter 14. Sea Words as Means of Conceptualising the Beloved in translation,[297] and analysing relevant verses leads to the realisation of constants in using sea words to conceptualise the beloved. This involves a two-way view: One deals with the portrayal of the beloved, the other with usage of sea imagery. In terms of paraphrase: The first focusses on the target domain(s) – after all, the lover intends to convey his love and this includes the portrayal of the beloved. The second focusses on the source domain and its paraphiers and addresses questions of the salience and conspicuity of certain aspects of sea imagery, such as whether rather marine or maritime imagery predominates. I summarise my remarks in the following according to these two perspectives. Since my thesis doesn't revolve around the portrayal of the beloved, though, I elaborate on the first aspect mainly in quantitative terms, thereafter devoting more attention to the manner in which perceptions of the sea are at work in this corpus of poems – as far as is detectable from the 88 examples. I use the data assembled in list 3 in Appendix II (489) to produce graphs with the help of *RAWgraphs*; these graphs not only represent the results of the analysis in visual form, but also serve as a point of departure for further exploration, as I don't comment on every interesting aspect that becomes apparent through the visualisations. Generally, I understand visualisations such as circle packing graphs, sunburst graphs, dendograms, treemaps, and alluvial

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[297] In addition to 21 in chapter 13. General Statements About the Sea, and plus the detour to *Risāla min taḥt al-māʾ* 'Letter From Under the Water' in subsection The Sea of Your Two Eyes (here 304) in subchapter 14.3 O Marine-Eyed, Your Two Breasts Are a Marine Cemetery –Measuring the Beloved's Body against the Sea.

diagrams as more than just an aid to representation; they're also an expression of structuralist theory building, which – after the quantitative chapters that were more concerned with structures of frequencies, ratios, and distributions – is now manifested in a more visual form in concluding chapter of this thesis. List 3 in Appendix II (489), which features the 88 examples containing sea words as means to conceptualise the beloved, is designed in a way that would allow to reproduce the graphs when feeding the data as tabular values (comma-separated, tab-separated, or delimiter-separated) into *RAWgraphs*.[298]

15.1 Target Domain(s) – the Beloved

Considering the 88 examples from a quantitative point of view leads to the following statistics: Of the 88 examples

- 44 associate the beloved's body with the sea, with 22 of them referencing the beloved's eyes;
- 25 set the beloved in reference to the sea, with 21 of them explicitly aiming at the beloved in general;
- 19 refer to the beloved's spheres of action such as having power over the sea or ruling the sea.

The circle packing graph (Figure 21, 381)[299] and the sunburst graph (Figure 22, 382)[300] visualise the hierarchies and values of the three general target domains (beloved – body – spheres of action) and domains of a deeper level of the relevant target domain (such as 'eyes', 'lips', 'character', 'ruling the sea').

My first out of seven conclusions derives directly from these two graphs: There's a pronounced affinity to the body in these poems. The area of the segment 'body' in the sunburst graph visualises that examples associating the beloved's body with the sea account

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[298] The entries in the last column on the right side would have to be distributed over individual columns.

[299] 'Beloved', 'body', and 'spheres of action' form 'nodes' and the smaller circles within are called 'children' or 'leaf-nodes'.

[300] The inner circle represents the general target domain spheres, while the outer ring is divided according to the weight of each sub-item (that is the deeper target domain level). The segments of the inner (parent) circle inherit their colours from the segments of the outer circle with the most weight, for example the segment 'body' has the same colour as the segment 'eyes' in the outer circle, because the eyes are the most frequently referenced sub-domain of the target domain.

for more than half of the total number of examples. Within the deeper hierarchy levels of the target domain 'body', the eyes represent the most frequently referenced body part. This is clear from the circle packing graph where all children of the node 'body' are packed into the node and the leaf-node 'eyes' is by far the circle with the largest diameter.

It's, of course, debatable whether verses referring to the 'eyes' should be categorised in a group together with bodily features such as the bosom and the lips; while eyes are, of course, part of the human body, in literature they usually function as a symbol of the human soul or spirit – as opposed to the human shell;[301] the close physiological connection between the eye and the brain determines this symbolism (Butzer and Jacob, 2012, 32). Associating the eyes with the physiographic matter of the sea, however, 'physicalises' the eyes in a way that brings such verses in affinity to other lines explicitly referencing more obvious corporal aspects.

Thus, by including verses referencing the eyes in the group of those examples associating other body parts with the sea, one is confronted with a majority of examples fixing the (speaker's or reader's) gaze on the body; it constitutes the pivotal point of the lover's perception, experience, and staging of love – a statement that applies to Qabbani's poetry altogether, and bare figures bear witness to this: After language and writing, words from the broader semantic field[302] of the body form the second most frequently used set of themes (Table 15, 82). The body defines the beloved; through its description, she becomes tangible for the lover. Accordingly, physicality dominates the love relationship – and associations with the sea accentuate this ubiquity of the physical. Therefore, I mean 'physicality' in all its three definitions (*Webster*) here: (1) relating to natural science, (2) having a material existence, (3) relating to the body.

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[301] If one is to accept the binary opposition of body and soul or dualistic concepts in general.

[302] I understand a 'semantic field' as a group of words that are semantically related to each other or to a specific headword, for example in a dictionary of semantic fields. When I speak of the semantic field of, for example, 'the body', I refer to the semantic neighbourhood of words within a network relating to the body which results in a conceptual web of words like 'body, hand, bosom, eye, skin, ...'.

Figure 21: Circle packing graph of the three general target domains (beloved – body – spheres of action)
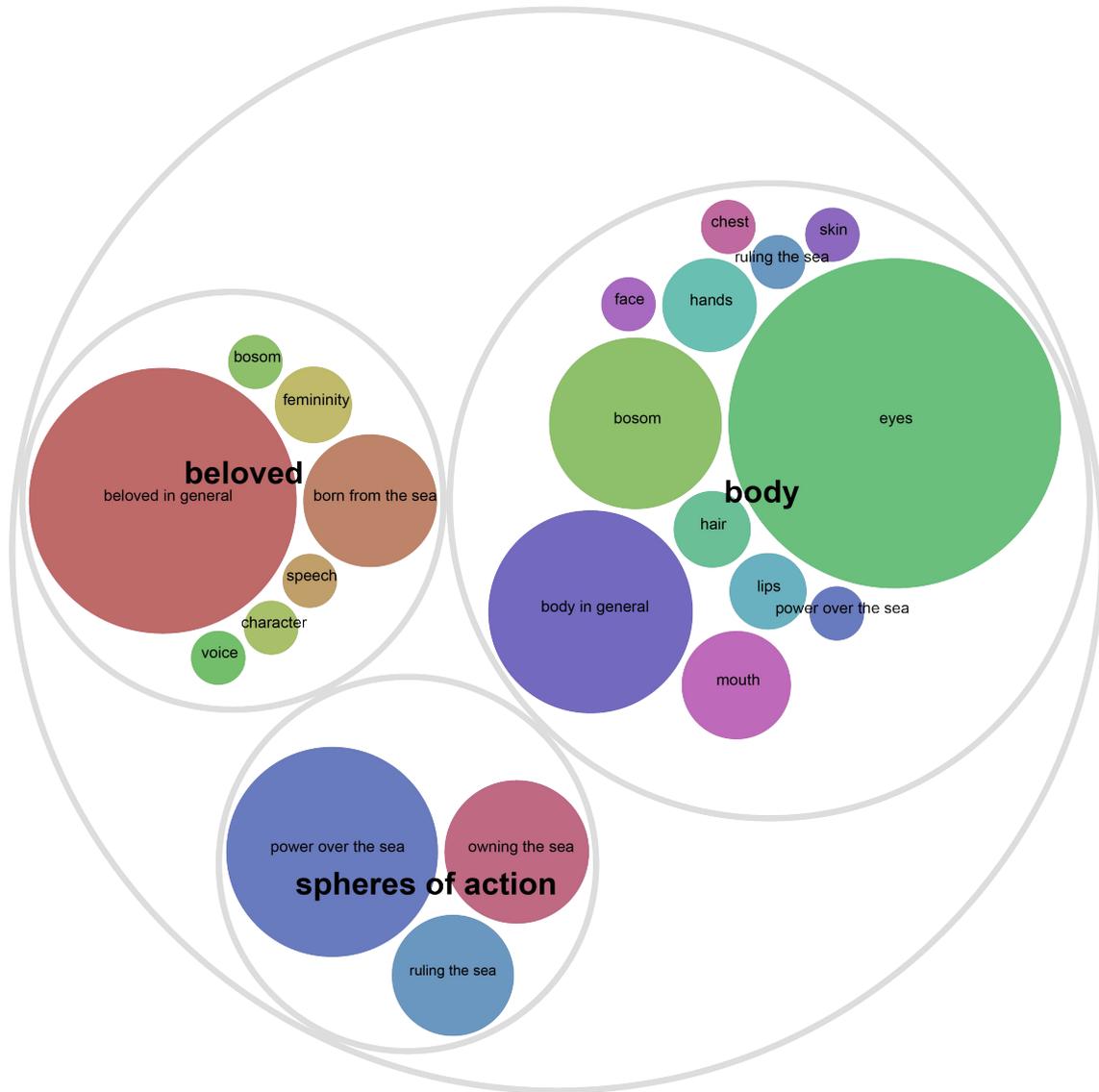
Figure 22: Sunburst graph of the three general target domains (beloved – body – spheres of action)
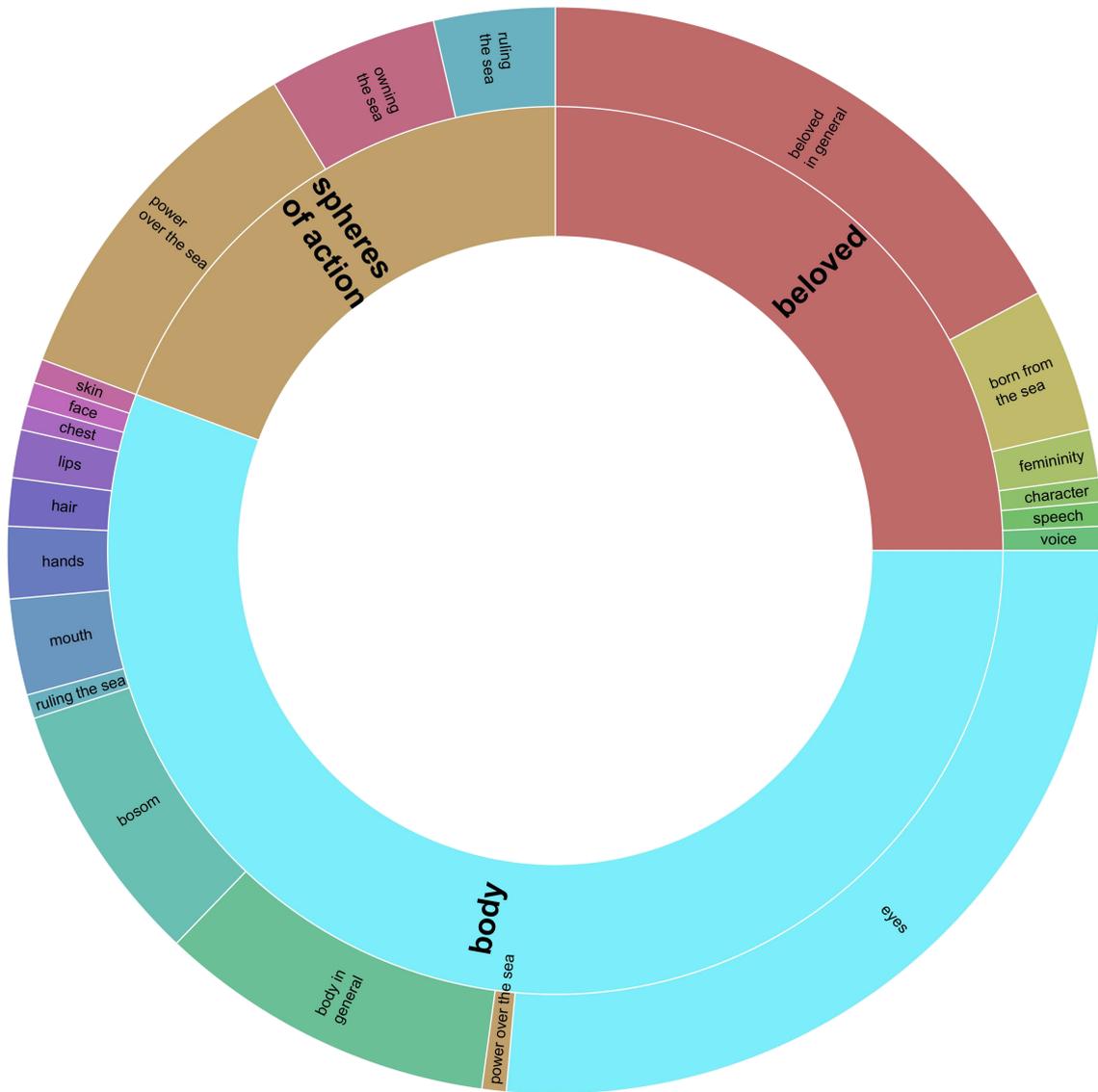
Some passages read like an advocacy of the female body as opposed to usual male conceptions and appropriations, for example *al-Mar'a wa-ǧasaduhā al-mawsūʿī* 'The Woman and Her Encyclopaedic Body',[303] wherein the speaker compliments the woman's body generally as secreting love just as naturally as a cocoon secretes silk (3#84, 511). Others represent linguistic explorations of bodily spheres: In the poem *at-Tafarruǧ* 'Leisure Time'[304], the speaker devotes himself to designing the beloved's body as if he was an architect, lifting her chest above sea level as a lighthouse (3#86, 512); in *Layla fī manāǧim ad-dahab* 'A Night in the Gold Mines',[305] the speaker describes the beloved's body as embroidered with moles like a desert night time, decorated with flowers like the Kufic script, fresh like mint veins and shining under the sun like a seal (*fuqmat al-baḥr*, literally 'seal of the sea', 3#57, 504). In *Murabbaʿāt ..* 'Squares ..'[306] (3#88, 513), both the eyes and the chest of the beloved are conceived as part of a seascape:

أنا مربّعٌ أخضرُ... في بحر عينيكِ ...	i'm a green square ... in the sea of your two eyes ...
وما زلتُ أُبحرُ ...	i'm still sailing ...
ما زلتُ أغرقُ ...	i'm still drowning ...
ما زلتُ أطفو ... وأرسو ...	i'm still floating ... and anchoring ...
وأجهلُ في أيّ وقتٍ ...	i don't know when ...
يكونُ وصولي ...	will be my arrival ...
إلى رمل صدرِكِ ... أيتها الغاليهْ ...	to the sand of your chest ... o precious ...

These lines are overflowing with sea imagery, implying the possibility of travelling from the sea of the beloved's eyes to the sand of her chest; the lover passes through different phases or modes that link to maritime spheres: sailing, drowning, floating, anchoring, arriving.

Linguistically, the process of metaphorisation underlies the use of sea words in characterising the beloved. This metaphorisation pertains both to the beloved and to the sea; accordingly, it manifests either in the fact that the sea is 'animated', thus endowed with

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[303] From *Nizarian Variations on Passion* (1996), see 296 for the entire translation.
[304] From *The Jasmine Alphabet* (1998), see 354 for the entire translation.
[305] From *Love Will Remain My Lord* (1987).
[306] From *The Jasmine Alphabet* (1998), see 302 for the entire translation.

human abilities or depicted as another form of animal life,[307] or in the fact that the beloved or her body is *oceanised* – which is the buzzword of my second conclusion.[308] This *oceanisation* is either achieved through explicit comparison, like in *Ḥubb istiṯnāʾī li-imraʾa istiṯnāʾīya* 'Exceptional Love for an Exceptional Woman',[309] where the beloved is compared to fish jumping from the sea (3#28, 496), or by imagining the beloved('s body) as a seascape: In the poem *al-Maqbara al-baḥrīya* 'The Marine Cemetery'[310], the speaker pictures the beloved's bosom as life-threatening spatiality: Whoever passed by the two breasts disappeared (3#26, 495) – as if the bosom was as hazardous as the waters around Cape Horn or as allegedly mysterious as the Bermuda Triangle.

Sometimes, the whole body emerges as marine scenery or seascape, as in *Qirāʾa fī nahdayn ifrīqīyayn* 'Reading Two African Breasts',[311] where there's salt adhering between the navel and the two breasts and sea herbs grow under the arms (3#34, 497). Such metaphorisations that draw on a specific quality of the relevant body part and then comparing it to marine entities that share this quality in a way – such as underarm hair as sea herbs – are frequent in Qabbani's poetry. It's particularly worth paying attention to the sensory impressions which serve as the intersection of the two elements of comparison: The mental path that must be walked to understand axillary hairs as sea herbs is neither long nor winding – although it's uncertain whether the recourse here is more to visual or tactile qualities, such as the frizziness of underarm hair and sea herbs, or to olfactory qualities, that is the odour. The intersection of the comparison in *Ḥubb 1994* 'Love 1994'[312] is similarly easy to identify: Here, the tongue is compared to a crimson fish (3#76, 508); both redness and squidginess donate imagery here.

In other cases, certain image spheres remain unaccented contrary to common understanding. In a way, this is in line with the cognitive rule that metaphorical transfer

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[307] See subchapter 15.2 The Source Domain and its Paraphiers – the Sea.

[308] Which, of course, can be read as dehumanisation; I leave this approach for researchers interested in conceptions of femininity and body in Qabbani's poetry to pursue.

[309] From *May You Be My Beloved Every Year* (1978).

[310] From *Outlaw Poems* (1972), see 350 for the entire translation.

[311] From *I Love You .. I Love You and the Rest Will Come* (1978).

[312] From *Fifty Years Praising Women* (1994).

always oscillates between highlighting and hiding (Lakoff and Johnson, 1980, 10).[313] In *Ǧamīla anti .. ka-l-manfā* 'You're Beautiful .. Like Exile',[314] the speaker asks whether there was any harbour where the feeling of security was more reassuring than the feeling of stretching out on the sands of the addressee's two breasts (3#75, 508). Effortlessly, a woman's bosom can be pictured as dunes, which, of course, are hills of loose sand shaped by aeolian or fluid processes; but the speaker doesn't explicitly evoke an image of dunes (*kaṯīb* in Arabic); rather, he makes plain use of the word 'sands' (*rimāl*, the plural of *raml* 'sand'). Sand is a form of material defined by its texture, which is granular. To attribute this characteristic of granularity to a woman's bosom would, in my opinion, be contrary to the aesthetics of the female body that are otherwise present in this poem and in Qabbani's poetry altogether: The idea of skin like sandpaper would seem like an uglification of an otherwise aesthetically experienced entity, thus bordering expressionistic dimensions – a dimension which, according to my understanding, doesn't unfold in Qabbani's love poems. Thus, I suspect that the common quality of sand and bosom (or skin) is either to be found in the colour or in warmth: Imagine walking on a beach whose sand is warmed by sunlight. Both aspects aren't necessarily the first thought-of characteristic of sand. Otherwise the use of *rimāl* 'sands' in this verse may be a form of metaphorical mapping, interlinking images of sand with those of dunes as a typical shape of sand found at beaches. Of course, sand und dunes are particularly close in a semantic network.

Other metaphorisations are even more ambiguous, as is the case with the shark in *Qirāʾa fī nahdayn ifrīqīyayn* 'Reading Two African Breasts' (3#34, 497);[315] this fish occurs five times in the whole corpus:

1. A shark jumps from the bays of the beloved's two breasts in *Tanwīʿāt mūsīqīya ʿan imraʾa mutaǧarrida* 'Musical Variations of a Selfless Woman' (3#25, 495);[316]

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[313] This applies to both the target and the source domain of a metaphor, although not explicitly stated in theories of cognitive metaphor, as they tend to focus on the conceptualisations of the more abstract target domains rather than on the question which quality of the fairly concrete source domain induces successful metaphorisation.

[314] From *Fifty Years Praising Women* (1994).

[315] From *I Love You .. I Love You and the Rest Will Come* (1978).

[316] From *Outlaw Poems* (1972), see 352 for the entire translation.

2. the poem *Fī l-ḥubb al-baḥrī* 'On Marine Love'[317] refers to the mood of the shark;
3. a shark surprises the lover by coming from somewhere near the navel and the breasts in *Qirāʾa fī nahdayn ifrīqīyayn* 'Reading Two African Breasts' (3#34, 497);[318]
4. in *Taktubīna š-šiʿr wa-uwaqqiʿu anā ..* 'You Write Poetry and I Sign ..' from *Thus I Write the History of Women* (1981) the speaker realises that he can't teach his beloved anything and compares this inability to the impossibility of convincing a shark to become a nun;
5. the beloved's nature is compared to the aggressiveness of the shark in *Sāykūlūǧīyat qiṭṭa* 'Psychology of a Cat'[319].

Correlating the beloved's nature or temperament with a shark's aggressiveness specifically or its mood generally seems ordinary – think of Ernest Hemingway's *The Old Man and the Sea* (1952), when Santiago catches a huge marlin which is then eaten by sharks; here, the sharks function as an archetypical symbol of untamed nature. Comparing a female body part to a shark, however, seems rather unconventional, at least at first glance: In *Qirāʾa fī nahdayn ifrīqīyayn* 'Reading two African Breasts', I hesitate to interpret to what the image of the shark is supposed refer:

أعطيني الفرصة ..	give me a chance ..
كي أتهيأ قبل نزول البحر ..	to get ready before the sea descends ..
فكثيف ملح البحر العالق بين السرة ..	coarse is the sea salt adhering between the navel
والنهدين	and the two breasts
وكثيف سمك القرش القادم ..	and plentiful are the sharks coming ..
لا أدري من أين ؟	i don't know from where?
أعطيني الفرصة كي أتنفس ..	give me a chance to breathe ..
إن حشيش البحر خرافي تحت الإبطين	the sea herbs are legendary under the two armpits

Since it's the speaker himself who wonders about the advent of the sharks, and since all the other verses recall parts of the beloved's body – navel, breasts, armpits – , and since the scene exudes an erotic atmosphere, I'm inclined to think of the sharks as the female sexual organ; however, I wouldn't suggest an archetypal fear of castration, which perfectly manifests itself in the image of the shark's open mouth – a creature which is 'all mouth'

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[317] From *May You Be My Beloved Every Year* (1978), see 194 for the entire translation.
[318] From *I Love You .. I Love You and the Rest Will Come* (1978).
[319] From *No Victor but Love* (1989), see 235 for the entire translation.

(Quirke, 2002, 30). Drawing on the perception that the essence of the thalassic is its opposition to terrestrial values, however, sharks represent the sublime image of the primitive, the savage, the hungry. Thus, whatever body part the sharks symbolise in this verse, they may symbolise the lechery of the woman's body, its bestiality possibly.

This view of the woman's body abounds within the corpus of Qabbani's poetry as exemplified by the 88 samples; sometimes, a poem's speaker describes the woman's body as overpowering; it causes such a powerful feeling of love within the lover that it crushes him or crumbles him into dust, as in the poem *at-Tafarruġ* 'Leisure Time',[320] where the woman's insane body turns the lover into ashes in a split of a second – and this feeling of being overpowered is the most beautiful thing. As such, some verses comparing the beloved's body to the sea or to marine fauna link to the typical love-poetry motif of exalting the beloved through unusual expressions of praise – in this case springing from the image of the thalassic as literally uncivilised.

This observation is my third conclusion: Sea words and the imagery generated therewith serves the purpose of praising the beloved.[321] This insight may seem plain and unexciting because it's obvious that love poetry would involve complimenting a beloved's character and physical qualities – the charm essentially. Still, recognition of 'the obvious' deserves to be remarked. This is especially true when the obvious is achieved by uncommon means: As conventional – almost formulaic – as the existence of praise in a love poem may be regarded, as unconventional is praising the beloved by drawing comparisons to the sea or by devising thalassic metaphorisation.

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[320] From *The Jasmine Alphabet* (1998), 3#86; see 354 for the entire translation.

[321] This has several implications for the portrayal of the beloved and the lover himself, such as that elevating the beloved's status substantiates the lover's lament – the beloved seems unattainable or too superhuman to ever be grasped in words of poetry – while also glorifying the lover himself – either through parading the magnitude of his love and pain in love or through flaunting his abilities in versifying despite the beloved's overpowering nature. For the interrelation of praise and lament in classical Arabic love poetry, see Bauer (1998, 208–335).

15.2 The Source Domain and its Paraphiers – the Sea

As for the connotations of sea words applied in the corpus of Qabbani's poetry, the question remains to which spheres of the physical existence of the sea or its diverse symbolic values these words relate. Which features of the concept SEA[322] underlie the references to and associations with the beloved? What is thought of when reading lines like 'your hair lying on your shoulders / like a sea .. like the dimensions of a tousled night' (3#6, 490), 'I love you so much and know that I travel in the sea of your two eyes without certainty' (3#9, 491), 'when I travelled your sea o my lady .. / I wasn't looking at the sea chart' (3#24, 495), 'the sea's the master of diversity, fertility, and transformations .. / and your femininity is its natural extension ..' (3#30, 496), and 'I avow there's no woman .. / who was with me noble like the sea / refined like poetry ..' (3#39, 499)? The visual quality of the sea as blue? Of its expanse? Of lapping waves and a dynamic surface? Or of a serene sea? The tactile quality of wetness? The olfactory quality of sea scent? The auditory quality of gushing waves? Or in symbolic terms: The sea's strangeness? Its perilousness? Its inexhaustibilty? Its intangibility? Its inhospitability? Its transformativeness? The fleeting character of the human's relationship with the sea in the form of seafaring? The *fernweh* that the view of the sea creates?

Recapitulating the findings from the translations and analyses of the poems in chapter 14. Sea Words as Means of Conceptualising the Beloved with the inclusion of all 88 samples from list 3 in Appendix II (489) results in the realisation that certain paraphiers stand out; certain semantic spheres of the sea and sea-related spheres are referred to more often than others. To illustrate that a verse doesn't refer to the same semantic sphere of the sea just because it cites the word *baḥr* (or a $\sqrt{bḥr}$-derived term), I reiterate three of the examples just mentioned:

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[322] As said in chapter 11. The Metaphoric of Sea Words and the 'Sea' as a Source Domain for Imagery (155, footnote 129), I use small caps to indicate when I refer to the underlying concept of a word in contrast to the perceived real-world objects; I adopt this typographical choice from Lakoff (1994) who writes conceptual metaphors in small caps.

| 3# 6 | وشعرك ملقئً على كتفيك | your hair cast on your shoulders |
| | كبحر ..كأبعاد ليل مبعثر | like a sea .. like the dimensions of a tousled night |

3# 9	أحبك جدا	i love you so much
	وأعرف أني أسافر في بحر عينيك	and know that i travel in the sea of your two eyes
	دون يقين	without certainty

| 3# 24 | عندما سافرت في بحرك يا سيدتي .. | when i travelled on your sea o my lady .. |
| | لم أكن انظر في خارطة البحر | i wasn't looking at the sea chart |

In the first example (3#6), it's the beloved's hair that is compared to a sea (*baḥr*) – using the preposition *ka-* for qualitative comparison – and then to a tousled night (*layl muba ṭar*). What kind of image is painted here? How to imagine this hair? Several words hint towards the hair's characteristics in these two verses:

1. The hair is cast (*mulqan*) on the shoulders (*kataf*), so it must be at least shoulder length;
2. it's cast like a sea (*ka-l-baḥr*) on the beloved's shoulders which may refer to its texture as wavy;
3. it resembles a scattered night (*layl muba ṭar*); with relation to hair, *muba ṭar* specifically refers to its tousledness; thus, the hair here is ruffled or windswept;
4. in combination with the term *ab'ād* ('dimensions'), *muba ṭar* in the sense of 'widespread' may indicate the hair's fullness;
5. the night (*layl*) may allude to the hair's colour as dark.

To sum up, the paraphier of the source domain SEA here is the visual quality of waves.

As for the second example 3(#9), there's no explicit comparison of the beloved or her physical features with the sea; rather, an analogisation is inherent in the expression 'sea of your two eyes' (*baḥr 'aynayki*). What does this mean for the characteristics of these eyes, then? How to imagine them, also in relation to the fact that the speaker travels in this sea of the beloved's eyes? Long answer short: I picture the beloved's eyes to be of blue colour here. I assume that the typical local colour of the sea is blue. Thus, blueness would be the paraphier of the source domain SEA which donates the respective imagery here.

The verse draws on two other aspects of the SEA well established in literature:

1. as a space of travel; the expression *usāfiru* 'I travel' illustrates this;
2. the sea's strangeness and perilousness, especially for seafarers; the expression *dūna yaqīn* 'without certainty' points to this direction.

Accordingly, three paraphiers of the SEA come into play here: the perceivable quality of blueness, the sea-related aspect of sea travelling, and the symbolic aspect of the sea's perilousness, which itself relates to voyages on the sea.

In the third example (3#24), it's also the aspect of sea travelling that is explicitly referenced, but the target domain isn't the beloved's eyes as in sample 3#9. The speaker states that when he travelled the beloved's sea, he wasn't looking at the sea chart; the term *ḫāriṭat al-baḥr* 'sea chart' emphasises the relation to the domain of the maritime and seafaring. The question is whether the beloved herself here is to be conceptualised as a sea that the speaker travels or whether she owns a sea. Either way, the maritime and sea travel remain the referenced paraphiers in these two verses.

In conclusion, the three examples demonstrate that in the depiction of the beloved different aspects of the SEA (= the paraphiers) are referenced. This is one of the most important findings of the data analysis in this thesis. To make this statement more comprehensible, in the following, I present the data from list 3 in Appendix II (489) in different forms of visualisations; the graphs highlight the weight of different paraphiers of the source domain SEA and the proportions between them.[323]

The cluster dendrogram in Figure 23 (391) illustrates the distribution of the paraphiers of the source domain SEA in the form of a hierarchical clustering. The horizontal axis represents the level of depth; the three clusters 'perceptible sea-paraphiers', 'sea-related paraphiers', and 'symbolic paraphiers' form parent nodes; each of these three nodes contains a group of similar data, a deeper level of paraphiers of the source domain SEA, which evolve as 'leaves' in the dendrogram. These leaves (on the right) are listed in descending order according to the prominence of the paraphiers, so the sea's 'colour' is more frequently referenced than fluidity, 'marine' aspects are more salient than 'maritime' and so on.

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[323] A note at this point: To keep the list of examples readable for literary studies purposes, list 3 in Appendix II (492) often records more than one value per cell because a verse can at the same time refer to, for example, both 'the sea itself' and 'sea travel', therefore, addressing two spheres of SEA paraphiers, see for example 3#54 (506); for the data visualisation, however, multiple values per cell have to be broken down to several lines, which results in duplicates of the actual verses while the data structured according to target domains and paraphiers becomes coherent and, thereupon, visualisable.

Figure 23: Cluster dendrogram –paraphiers of the source domain SEA
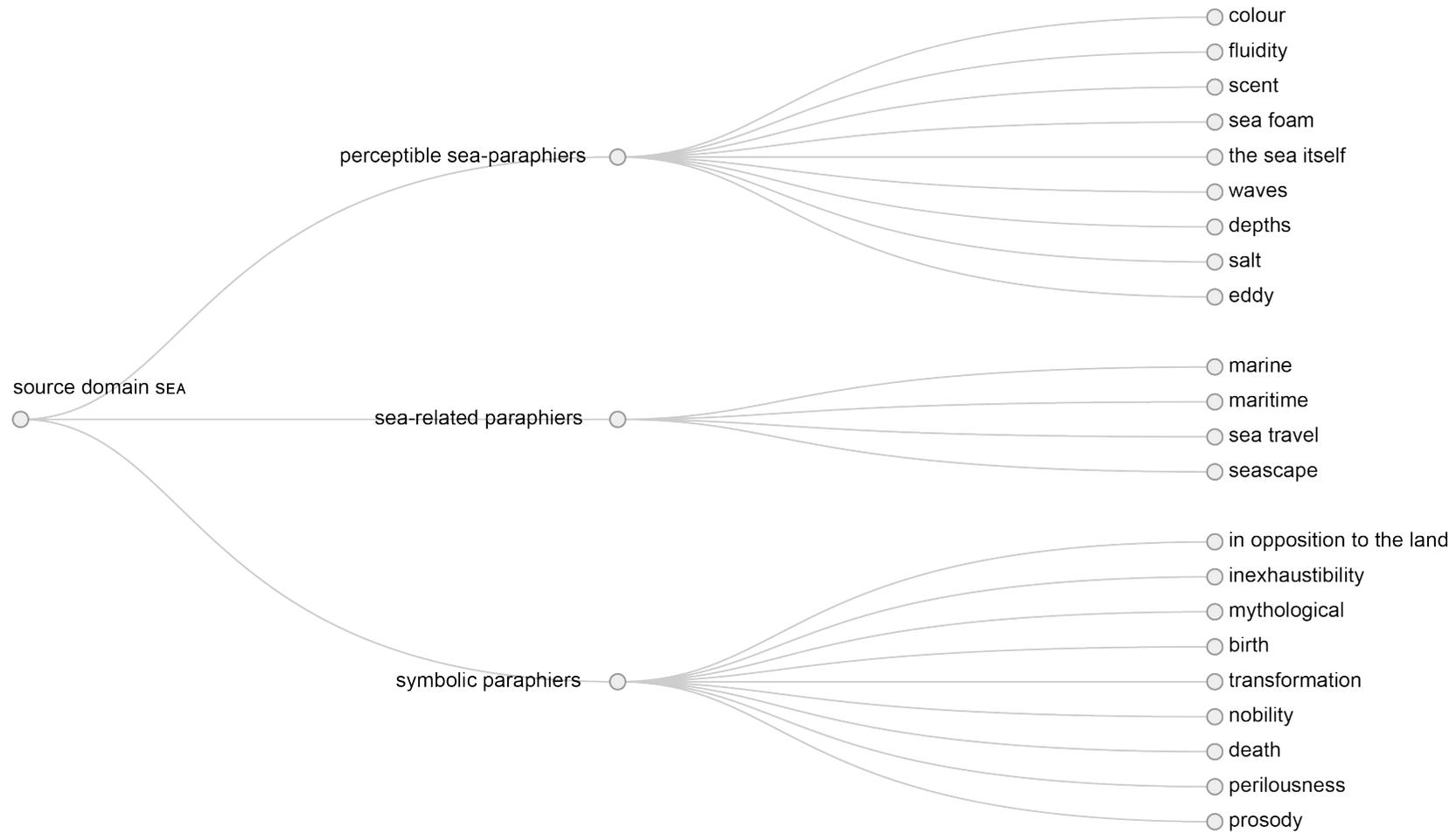
In total, I identify 22 different paraphying spheres (that is the 'leaves' or 'leaf-nodes' in graph terminology) within the source domain SEA:

1. birth
2. colour
3. death
4. depths
5. eddy
6. fluidity
7. inexhaustibility
8. in opposition to the land
9. marine
10. maritime
11. mythological
12. nobility
13. perilousness
14. prosody[324]
15. salt
16. scent
17. sea foam
18. seascape
19. sea travel
20. transformation
21. the sea itself
22. waves

The treemap in Figure 24 (393) shows the proportions between the three clusters; subdivisions into rectangles correspond the each paraphier's value within the relevant cluster. For comparison, the circle packing graph in Figure 25 (394) highlights the weight of the 22 paraphiers and the proportions between them.

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[324] In 2 of the 88 examples in list 3 (3#78, 512; 3#79, 512), *baḥr* is used as a prosodic term which isn't necessarily related to the physical sea, compare Weil (1958, 23–24). I still record the samples to keep the data set for the visualisation coherent with the quantitative findings.

Figure 24: Treemap – proportions between the three clusters of the source domain SEA paraphiers (perceptible sea-paraphiers – sea-related paraphiers – symbolic paraphiers)
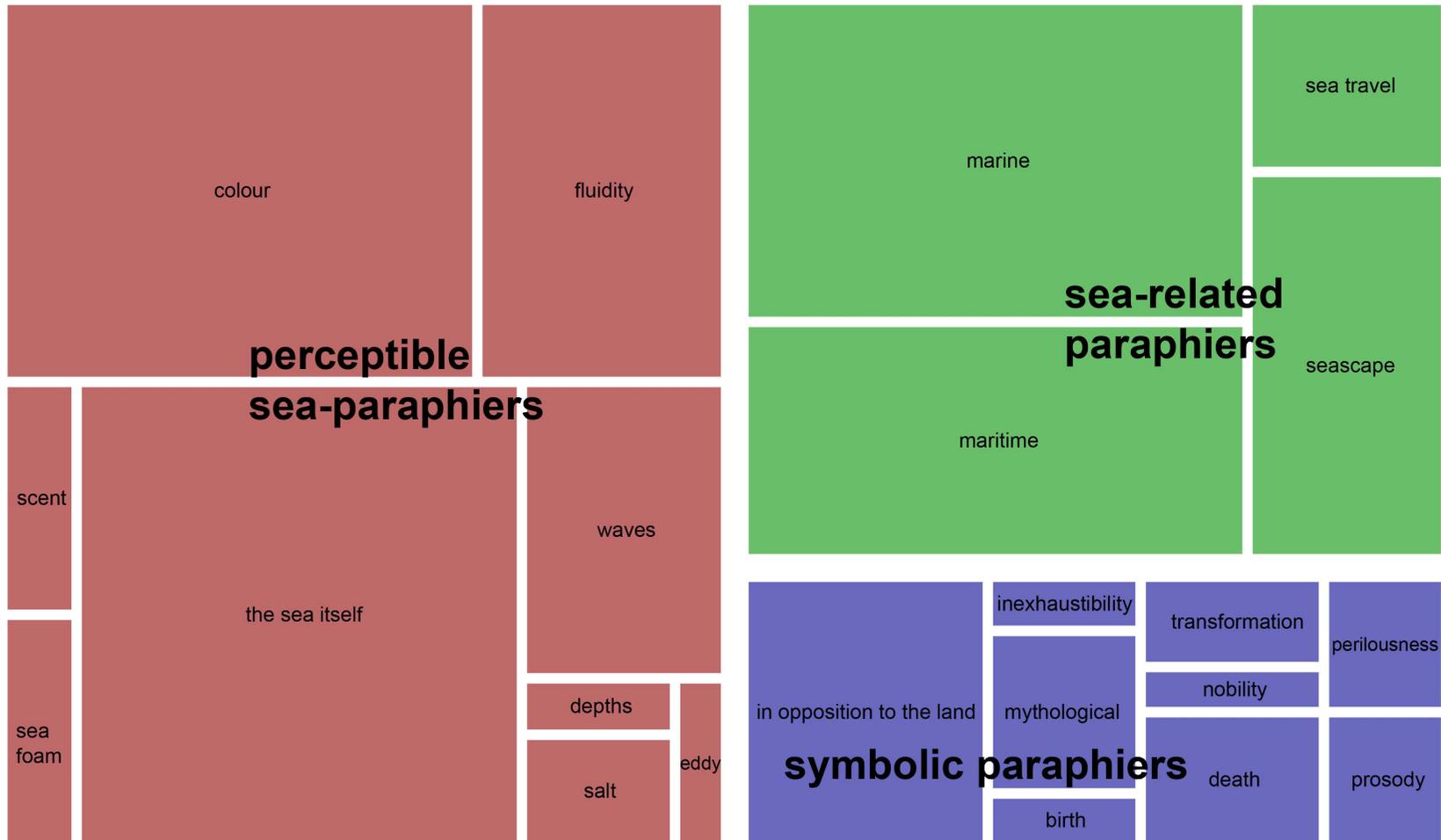
Figure 25: Circle packing graph – weight of the 22 paraphiers of the source domain SEA
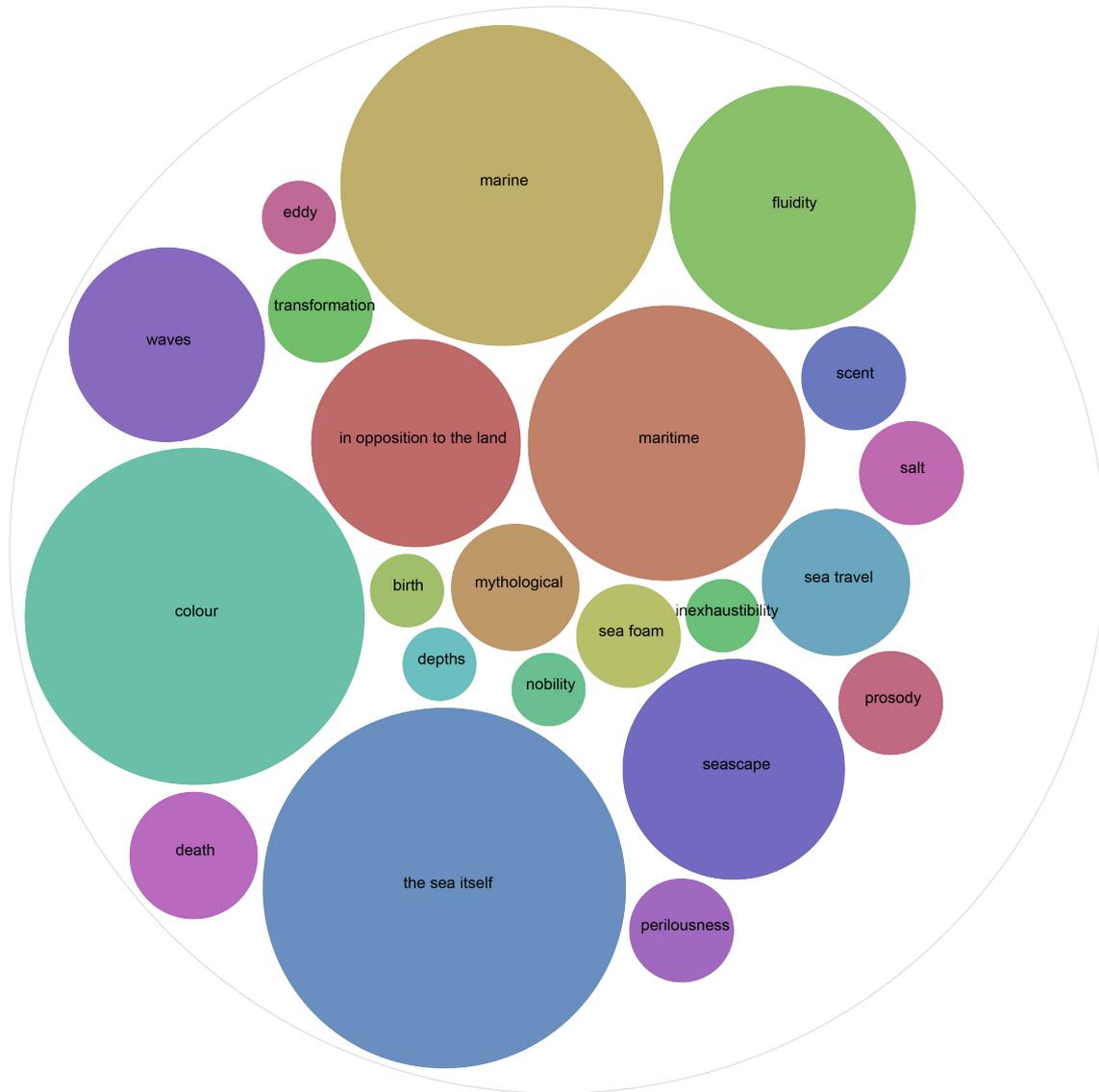
Perceptible sea-paraphiers make up by far the largest share in the formation of imagery associated with the beloved; at least half of the 88 examples rely on sensorial aspects of the sea in its geophysical existence. This is my fourth conclusion then: Perceptible qualities of the actual sea form the most prominent source domain when it comes to depicting the beloved.

As the circle packing graph and treemap show, the following paraphiers weigh heavier in overall comparison:

– the sea itself;
– colour;
– marine;
– maritime;
– fluidity;
– seascape.

Most of the time, the sea itself serves as a point of reference to depict the beloved.[325] The alluvial diagram in Figure 26 (396) visualises this finding, which represents my fifth conclusion. This flow graph illustrates correlations between the categorical dimensions of the target domain(s) of the beloved (on the central vertical axis), the general paraphiers of the source domain of the SEA (on the right vertical axis), and the deeper level of paraphiers of the source domain of the SEA (on the left vertical axis). The height of the blocks indicates the size of the respective cluster, in this case the frequency with which aspects of the target and source domain(s) are referenced.

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[325] A note in passing: Although references to the sea itself are often based on its visual quality, be it in its geophysical reality of a rushing or whispering body of water or in its cartographic reality as a blue mass in opposition to the land, it's possible that the mere reference to 'the sea' may be linked to other concepts that aren't necessarily of a perceptible nature; in 3#47 (504) from *Ustāḏatī fī š-šiʿr* 'My Professor in Poetry' from the *Dictionary of Lovers* (1981), for example, it's not clear whether the sea is meant as a spatial entity or whether other concepts are linked to it in the context of terms like 'civilisation' and 'culture' in this verse (see 348 for the entire translation). In the context of this thesis, this thought remains a footnote, but the spaces of meaning of those verses and phrases which simply refer to 'the sea' offer a starting point for further research.

Figure 26: Alluvial diagram – correlations between target domain (beloved), the three source domain paraphier clusters, and deeper level source domain paraphiers
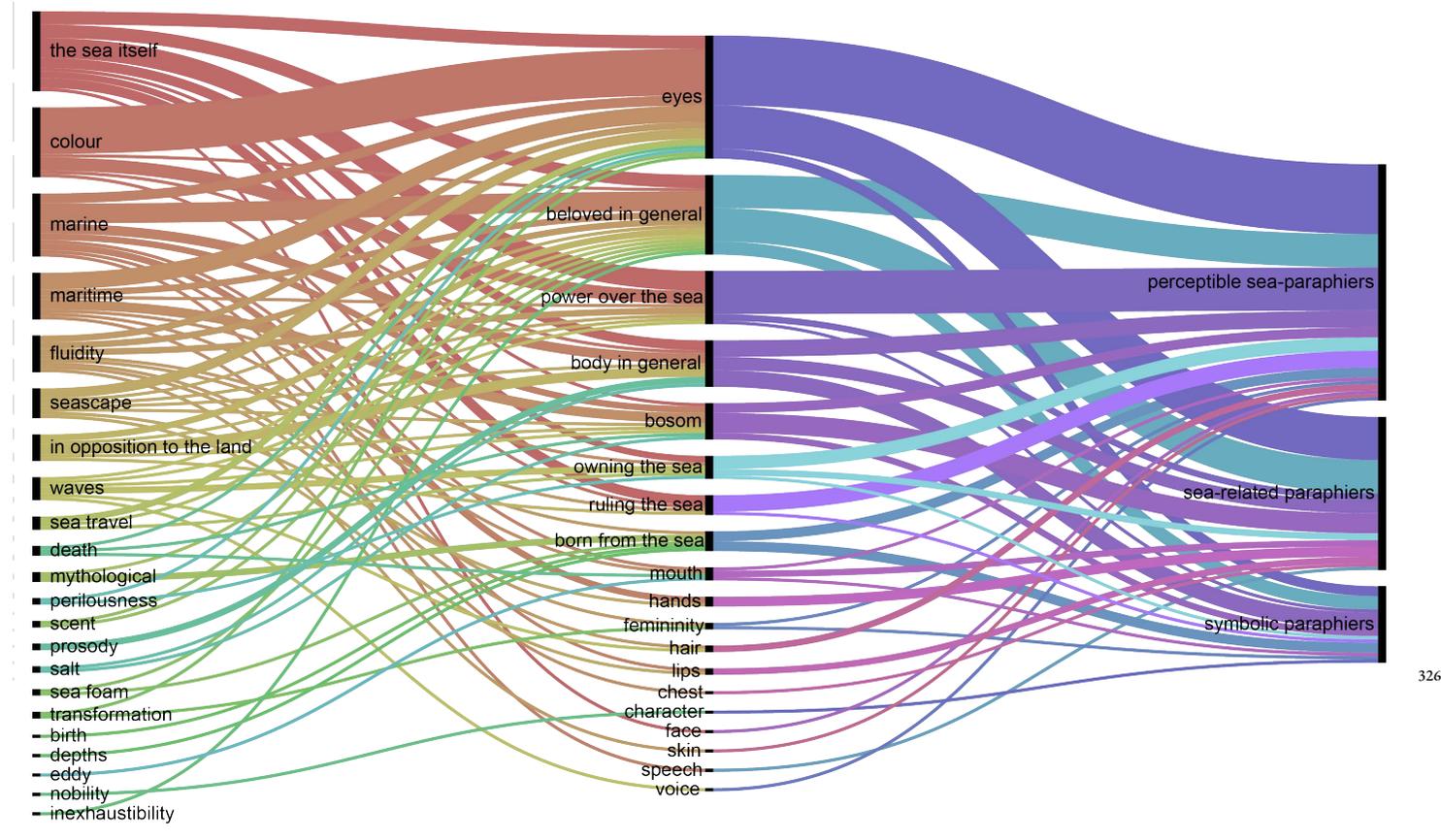
326 Target domain = beloved (centre); source domain paraphier clusters = perceptible sea-paraphiers, sea-related paraphiers, symbolic paraphiers (right); deeper level source domain paraphiers = the sea itself, colour, marine, ... (left).

As is clear from this graph, too, perceptible qualities of the actual sea form the most frequently referenced of the three source domain clusters of the SEA; this cluster of paraphiers has connections to almost every single target domain sphere from the 'eyes' over the 'owning the sea' until 'hair', 'lips', and 'voice' – just to randomly name a few of the target domain spheres. As for the deeper level of paraphiers: After the sea itself, one of its perceptible qualities, namely colour, is most frequently referenced, followed by sea-related marine and maritime features, which are equally distributed, next to the sensory aspect of the sea's fluidity and paraphiers which relate to an overall seascape.

It may come as no surprise that it's the sea itself which forms the most salient point of reference, since the sea is more likely to be perceived in its existence as a large body of water, especially in opposition to the land, and not so much through individual qualities or singular elements that are related to the sea such as sea sand, seashells, or sailing. Another interesting aspect: The six most dominant target domain spheres (eyes – beloved in general – power over the sea – body in general – bosom – owning the sea) are fed by sub-paraphiers from all three paraphier clusters (perceptible, sea-related, symbolic); this signifies a diversity and variety in the design of these target domain spheres. Figure 28 (399) further illustrates this aspect.

When examining the correlation from the perspective of the three clusters within the target domain (beloved – body – spheres of action), it becomes clear that the prominent target domain of the body is nourished almost equally by four spheres of paraphiers: the sea itself, the sea's colour, marine aspects, and maritime aspects; as for the beloved, marine imagery prevails in this target domain, while spheres of action are mostly associated with the sea itself. The circle packing graph in Figure 27 (398) and alluvial diagram in Figure 28 (399)[327] are illustrative of the dominance of certain source domain paraphiers in relation to the three target domain clusters.

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[327] Virtually half of the alluvial diagram in Figure 26 (398).

Figure 27: Circle packing graph – dominance of certain paraphiers of the source domain SEA within the three target domain clusters (beloved – body – spheres of action)
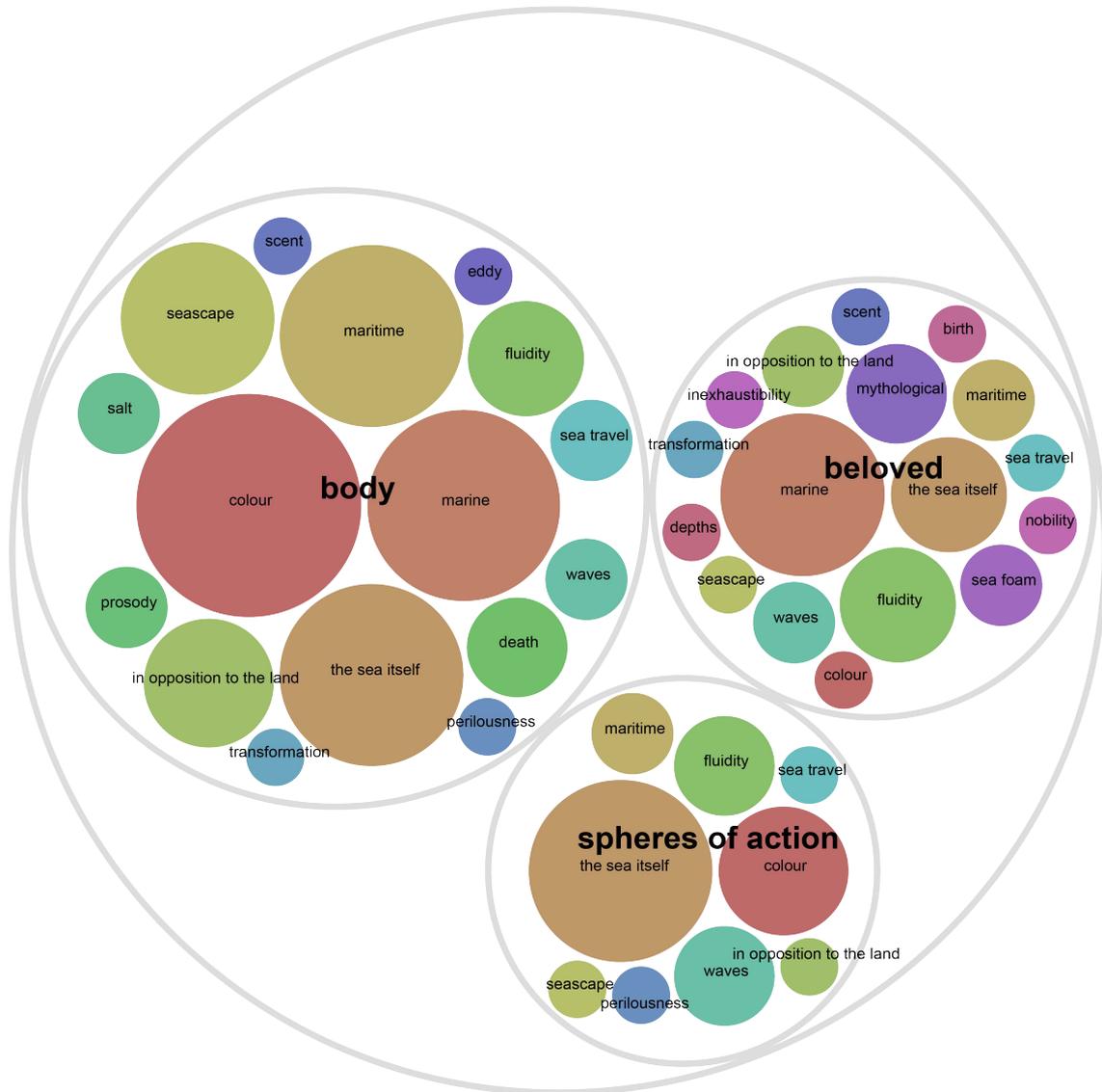
Figure 28: Alluvial diagram – dominance of certain paraphiers of the source domain SEA in relation to the three target domain clusters (beloved – body – spheres of action)
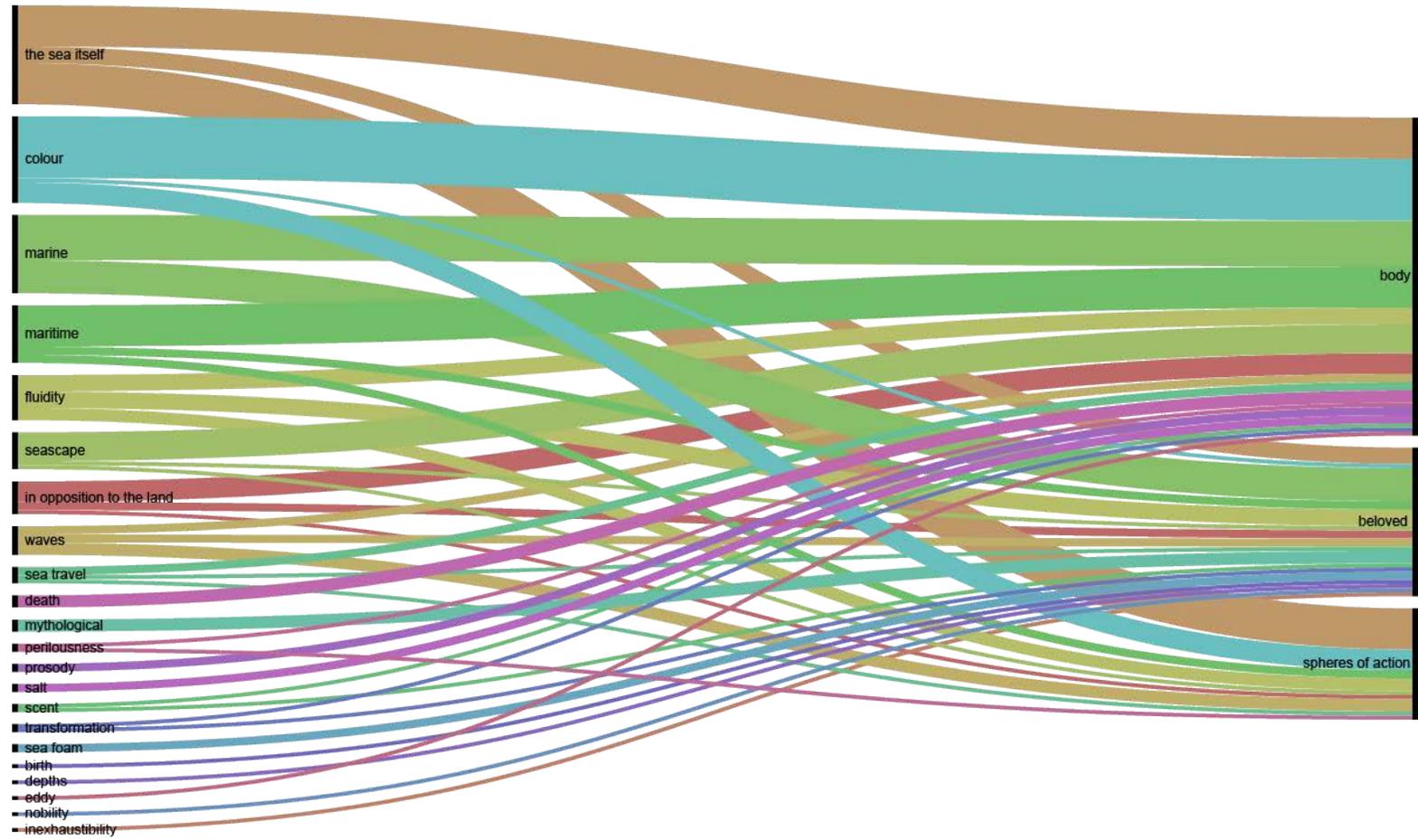
Focussing on the six most frequent paraphiers – the sea itself, colour, marine, maritime, fluidity, and seascape – while disregarding their belonging to one of the three general source domain spheres, leads to the following six observations:

1. The sea itself is referenced almost equally frequent in terms of the beloved's body or her spheres of action, but not so much when it comes to the beloved herself;
2. colour plays an important role in illustrating aspects of the beloved's body; however, it's only of minor importance in the other two target domains (beloved – spheres of action);
3. the same is true for paraphiers from the domain of seascape elements such as sand, bays, islands, or the sky over the Mediterranean: They, too, provide a source domain mainly for representations of the beloved's body;
4. the marine serves as a source domain only for associations with the beloved herself and her body – it's not used to refer to the beloved's spheres of action such as having power over the sea or owning the sea:
5. in contrast, the maritime is primarily relevant for the portrayal of the beloved's body;
6. the perceptible quality of the sea's fluidity provides a source for all three spheres of target domains.

As for the deeper target domain levels, the sunburst diagram in Figure 29 (401) visualises the share that each of the 22 paraphiers of the source domain SEA makes up in the target domain spheres. Here, the inner (parent) circle represents the target domain spheres, while the outer ring is divided according to the weight of each paraphier in illustrating the respective target domain. The paraphiers in the outer circle are ordered according to their weight within the 22 paraphiers of the source domain SEA; so, if 'the sea itself' is relevant for one of the 19 target domains, it's the first segment in the outer circle. The segments of the inner circle (that is the deeper target domain level spheres) inherit their colours from the segments of the outer circle (that is from the paraphiers) that have the most weight within the group of paraphiers; thus, although the paraphier 'colour' is more dominant in the depiction of the eyes (it's the largest segment in the outer circle that corresponds to the inner circle segment 'eyes'), the segment 'eyes' is coded with the colour of the segment 'the sea itself', because when comparing the paraphiers among each other, 'the sea itself' is more dominant in total than 'colour'.

Figure 29: Sunburst diagram – comparing the share of the 22 paraphiers of the source domain SEA within the deeper target domain levels

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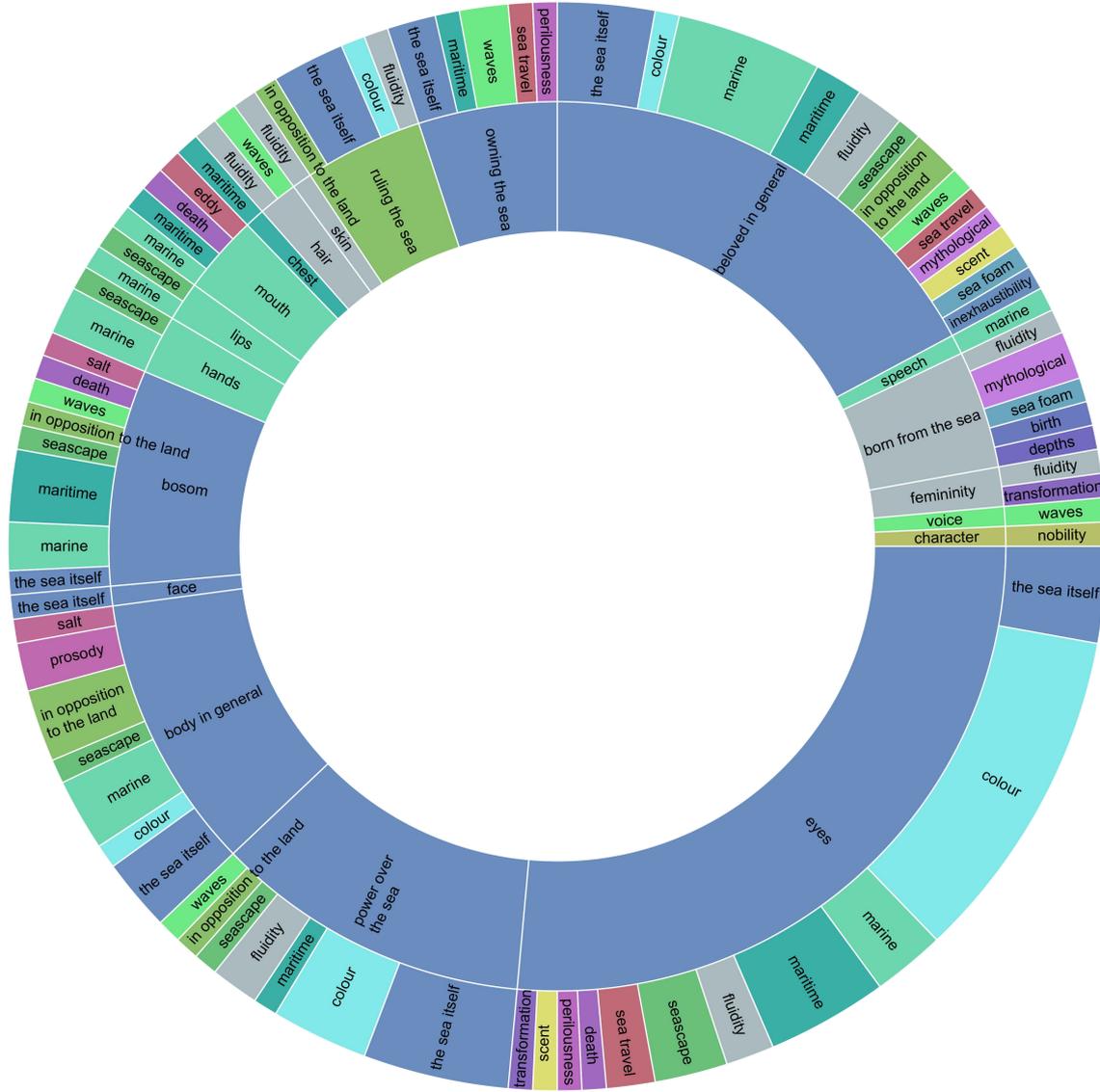
328 Inner ring = deeper target domain levels; outer ring = 22 paraphiers of the source domain SEA.

Based on the relation of inner and outer ring in the sunburst diagram, I deduce the following six aspects for the salience or dominance of the six most frequent paraphiers of the source domain SEA:

1. 'The sea itself' is relevant to more than three quarters of the deeper target domain levels; it's widely used in relation to the beloved's spheres of action, especially when it comes to her having power over the sea;
2. colour is the most salient paraphier when it comes to referring to the beloved's eyes; interestingly, there's an above-average frequency of 'colour' in relation to the beloved's sphere of action as having power over the sea (that is she has power over the colour of the sea);
3. marine aspects of the SEA are most important in configuring the beloved or her body in general; they don't play any role in terms of the beloved's spheres of action, though; no marine imagery is employed with reference to beloved owning, ruling, or having power over the sea;
4. maritime aspects of the SEA are most prominently used in association with the beloved's eyes and, thereafter, of her bosom;
5. fluidity and
6. seascape imageries occur now and then without notable anomalies.

This can also be concluded from the circle packing diagram in Figure 30 (403), in which the focus is on the deeper target domain levels (such as 'eyes' or 'beloved in general'); each of the 19 target domains contains the paraphiers that are frequent in specifying it. The circles' diameters correspond to the quantity of the relevant item: For example, from the 19 target domains, the 'eyes' are the most frequently repeated feature of the beloved; and within this circle, the item 'colour' represents the paraphier that is most dominant. This is my sixth and penultimate conclusion: Verses depicting to the beloved by means of sea words tend to focus on the eyes; and the most salient source domain sphere of the SEA to refer to this target domain sphere 'eyes' is the sea's colour. Examining verses wherein a speaker explicitly mentions a chromatic value, however, leads to the realisation that it's not – as I had expected – the colour blue that is referenced. A certain colour tone – be it blue or green – may already resonate in the term *baḥr* without the necessity of expressly naming this colour. Consequently, if a colour *is* specified in such a context, it's even more striking: As the samples in chapter 13. General Statements About the Sea have shown, the assigned colour names are olive (*zaytūnī*), green (*aḫḍar*), and violet (*banafsaǧī*). The colour blue does appear but not as designating local colour.

Figure 30: Circle packing diagram – distribution of the paraphiers of the source domain SEA among the deeper target domain levels
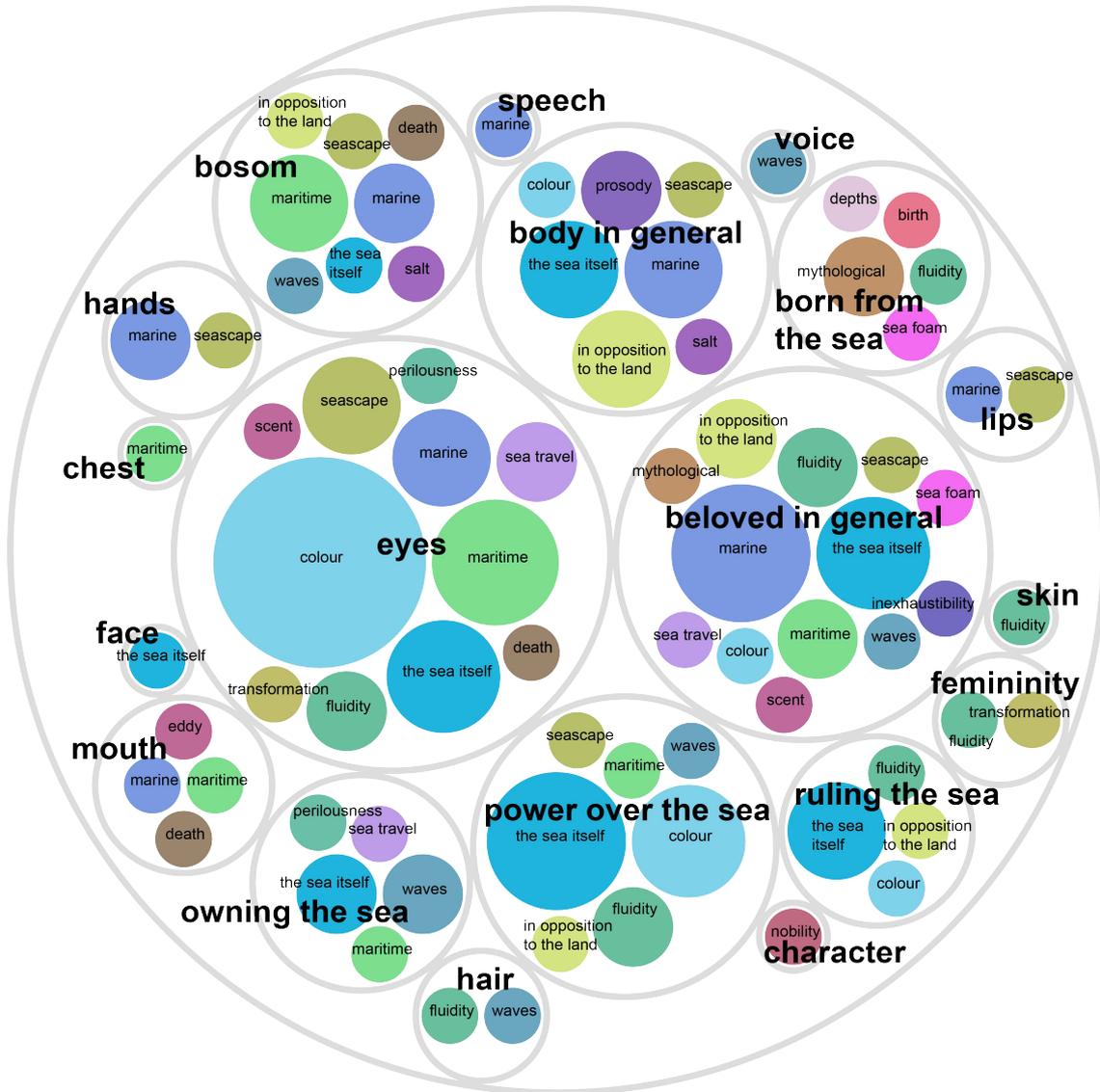
At last, the following list illustrates the abundance of sea words and sea-related words in 39 poems translated in the previous chapter 14. Sea Words as Means of Conceptualising the Beloved; it records both phrases paired with words from $\sqrt{\text{bḥr}}$ (for example *ṣadaf al-baḥr* 'seashell' or *fuqmat al-baḥr* 'seal') and phrases that by themselves embody an association to the sea (for example *zawraq* 'boat' or *nawras* 'seagull'), without claiming completeness:

- anchoring (*rasawa*)
- bay (*ḫalīǧ*)
- beach (*šāṭiʾ*)
- blue (*azraq*)
- boat (*markab*)
- boat (*zawraq*)
- coast (*sāḥil*)
- compass (*bawṣala*)
- coral (*marǧān*)
- depths of the sea (*aʿmāq al-baḥr*)
- drowning (*ġariqa*)
- eddy (*dawwār*)
- fish (*samak*)
- fishing (*ṣayd*)
- fishing rod (*ṣinnāra*)
- floating (*ṭafā*)
- harbour (*marfaʾ*)
- island (*ǧazīra*)
- lighthouse (*manāra*)
- marine cemetery (*maqbara baḥrīya*)
- marine scent (*rāʾiḥa baḥrīya*)
- Mediterranean (*al-baḥr al-abyaḍ al-mutawassiṭ*)
- mermaids (*ḫūrīyāt al-baḥr*)
- net (*šabaka*)
- ocean (*muḥīṭ*)
- pearls (*luʾluʾ*)
- piracy (*qarṣana*)
- port (*mīnāʾ*)
- sail (*širāʿ*)
- sail (*qilʿ*)
- sailing (*ibḫār*)
- sailor (*baḥḥār*)
- salt (*milḥ*)
- sand (*raml*)
- scent of the sea (*rāʾiḥat al-baḥr*)

- sea bird (*ṭayr al-baḥr*)
- sea chart (*ḫāriṭat al-baḥr*)
- sea foam (*raġwat al-baḥr*)
- sea grass (*aʿšāb al-baḥr*)
- sea herb (*ḥašīš al-baḥr*)
- sea of china (*baḥr aṣ-ṣīn*)
- sea rose (*wardat al-baḥr*)
- sea sand (*raml al-baḥr*)
- sea side (*ǧihat al-baḥr*)
- seagull (*nawras*)
- seal (*fuqmat al-baḥr*)
- seas of the north (*biḥār aš-šamāl*)
- seashell (*ṣadaf al-baḥr*)
- seasickness (*duwār*)
- shark (*qirš*)
- ship (*safīna*)
- shore (*ḍiffa*)
- shore (*šaṭṭ*)
- spume (*zabad*)
- steamer (*bāḫira*)
- swimming (*sabaḥa*)
- turquoise of the sea (*tūrkuwāz al-baḥr*)
- water (*māʾ*)
- watery weed (*ʿušb māʾī*)
- waves (*mawǧ*)

This list not only elucidates the ubiquity of sea imagery in the 39 selected poems, which is proportional to its ubiquity in Qabbani's poetry altogether: As summarised in chapter 12. Classifying Sea Verses in Qabbani's Poetry, sea words occur approximately in every third text of the corpus (286 out of 1021 documents) and there's not a single volume of poetry without sea-related terms. The word list also supports an assumption that already results from the different visualisations of the data of the 88 samples with regard to the 22 source domain spheres, especially Figure 28 (399), Figure 29 (401), and Figure 30 (403): Sea imagery in Qabbani's poetry is multifarious and nuanced – my seventh and last conclusion. 'The sea itself' seems monolithic when it comes to illustrating the target domain spheres of the beloved – it's relevant to all three general target domain spheres, thus, to descriptions of the beloved in general, her body, and her spheres of action. However, this paraphier is set against 21 other paraphiers which draw from the sea's perceptible qualities such as its

colour or fluidity or sea foam or waves, from domains that are related to the sea such as marine flora and fauna or to maritime aspects such as sailing, and even from symbolic spheres such as the sea's perilousness in the eyes of seafarers or its transformative character. Accordingly, I argue that the underlying conceptualisation of the SEA that facilitates this imagery in the cited and translated samples is holistic: SEA in these poems isn't merely a large body of water in opposition to the land or a featureless blue shape on a two-dimensional map. When the term *baḥr* or a derivation from $\sqrt{\mathrm{bḥr}}$ occurs in the poems, it entails a multitude of possible associations, and often the sea itself doesn't come alone in a poem but is accompanied by semantically related terms and, therewith, affiliated concepts.

I conclude this chapter with a dendrogram (Figure 31, 407) that visualises the vocabulary from the translated poems similar to a semantic network. The branches are labelled according to categories taken from *ConceptNet*, a knowledge base capturing common-sense concepts and relations in language – like *WordNet*; the leaves represent words from the domain of the SEA as found in the poems in chapter 14. Sea Words as Means of Conceptualising the Beloved. The insight that can be gained from this tree-like diagram is simple, but therefore forms a succinct conclusion for these summarising remarks: The sea vocabulary in the examined poems isn't just rich, but also detail-oriented. All the aspects of the sea are covered in one way or another, whether they're aspects 'on the sea' such as sea travel with its ships, sails, and anchors, or those 'at the sea' such as the beach, harbours, the smell of the sea, seagulls, or 'in the sea' such as its fluidity, waves, spume, salt, colour, fish.

Figure 31: Dendrogram – sea words and sea-related words from the 39 translated poems

SEA

types of sea
- Mediterranean (al-baḥr al-abyaḍ al-mutawassiṭ)
- ocean (muḥīṭ)
- sea of china (baḥr aṣ-ṣīn)
- seas of the north (biḥār aš-šamāl)

located in the sea
- watery weed (ʿušb māʾī)
- shark (qirš)
- seashell (ṣadaf al-baḥr)
- sea sand (raml al-baḥr)
- sea rose (warda al-baḥr)
- sea herb (ḥašīš al-baḥr)
- sea grass (aʿšāb al-baḥr)
- pearls (luʾluʾ)
- fish (samak)
- coral (marǧān)

sea is used for
- anchoring (rasawa)
- drowning (ġariqa)
- fishing (ṣayd)
- floating (ṭafā)
- sailing (ibḥār)
- swimming (sabaḥa)

parts of the sea
- bay (ḫalīǧ)
- depths of the sea (aʿmāq al-baḥr)
- island (ǧazīra)
- eddy (dawwār)

related terms
- steamer (bāḫira)
- ship (safīna)
- seasickness (duwār)
- sea chart (ḫāriṭat al-baḥr)
- sailor (baḥḥār)
- sail (širāʾ)
- sail (qilʿ)
- piracy (qarṣana)
- net (šabaka)
- mermaids (ḥūrīyāt al-baḥr)
- fishing rod (ṣinnāra)
- compass (bawṣala)
- boat (zawraq)
- boat (markab)

located at sea
- beach (šāṭiʾ)
- coast (sāḥil)
- harbour (marfaʾ)
- lighthouse (manāra)
- marine cemetery (maqbara baḥrīya)
- port (mīnāʾ)
- sand (raml)
- sea bird (ṭayr al-baḥr)
- sea side (ǧihat al-baḥr)
- seagull (nawras)
- seal (fuqmat al-baḥr)
- shore (ḍiffa)
- shore (šaṭṭ)

properties of the sea
- waves (mawǧ)
- water (māʾ)
- turquoise of the sea (tūrkuwāz al-baḥr)
- spume (zabad)
- sea foam (raġwat al-baḥr)
- scent of the sea (rāʾiḥat al-baḥr)
- salt (milḥ)
- marine scent (rāʾiḥa baḥrīya)
- blue (azraq)

407

15.3 Quick and Dirty: 10 Findings from Quantitatively and Qualitatively Analysing the Beloved and the Sea in Qabbani's Poetry

1. With 165 occurrences in total, *al-baḥr* is the most frequently mentioned geophysical domain; it's the seventh most frequent type in the corpus after 'woman' (*imra'a*), 'the love' (*al-ḥubb*), 'my lady' (*sayyidatī*), 'the poetry' (or 'the hair', *aš-ši'r* or *aš-ša'r*), 'I love you' (*uḥibbuki*), and 'the women' (*an-nisā'*);

2. in total, derivations from $\sqrt{bḥr}$ add up to 540 counts within the corpus;

3. sea-related terms occur approximately in every second text of the corpus (490 out of 1021 documents);

4. there's not a single volume of Qabbani's poetry without a sea-related term;

5. sea words as applied within the microcosm of the love relationship can be clustered into three groups: references to love, references to the speaker (= lover, poet), references to the addressee (= beloved); of the 193 examples of $\sqrt{bḥr}$-derived terms within the poems that I've identified for these three groups, 88 refer to the beloved (in 75 different poems);

6. within the group of poems associating the beloved with the SEA, there's a pronounced affinity to the body;

7. the process of metaphorisation underlies the association of the beloved and the SEA: either the sea is 'animated' or the beloved is *oceanised*;

8. within the microcosm of the (love) poems, which manifests itself in a love relationship, sea words and imagery generated therewith serve the purpose of praising the beloved;

9. from the SEA as a source domain, the perceptible qualities of the sea as a geophysical entity – above all the visual aspect of the sea's colour – form the most prominent group of source domain paraphiers when depicting the beloved; the sea itself or as a whole is the most frequently used point of reference;

10. the translated poems reflect a comprehensive understanding of the SEA and its affiliated elements and concepts within the semantic network.

16. Narrow Outlook – Research Perspectives for Qabbani's Poetry Arising from Quantitative and Qualitative Analysis

The following list shall record tersely and without further explanation relevant research desiderata as they emerged during and after quantifying the language of Qabbani's poetry in part II and then qualitatively analysing clusters of poems containing $\sqrt{bḥr}$-words in association with the beloved female addressee:

- $\sqrt{bḥr}$-words in relation to love itself (list 1 in Appendix II, 466) and to the speaker (list 2 in Appendix II, 473);
- $\sqrt{bḥr}$-words in other contexts, for example in relation to the city of Beirut;
- forms of synaesthesia;
- (self-)conceptualisations of the male speaker as a lover and poet;
- a diversity-conscious and queer-conscious reading of conceptualisations of masculinity (and femininity);
- isotopies (in the sense of Greimas, 1966) of love and writing, such as *dolor* and *ingenium* in the Roman love elegy;
- metapoetry and self-referentiality;
- possible differences in invocating the beloved female addressee as *sayyida* 'lady' or *imra'a* 'woman' as well as *ḥabība* 'beloved' and *ṣadīqa* '(girl-)friend' or *malīka* 'queen' and *amīra* 'princess';
- forms of endearment in addressing the beloved female, such as *'uṣfūratī* 'my bird', *yā šamsī* 'o my sun', *yā kawkabī al-baḥrīya* 'o my marine planet', *yā mā'iyat aṣ-ṣawt* 'o liquid-voiced', or *yā amṭāran min yāqūt* 'o ruby/sapphire rain showers';
- representations of the body in a similar manner as Hardy (2007) studied the body in American writer Flannery O'Connor's (d. 1964) fiction, possibly with a focus on the question whether the female body is presented in a rather 'fragmented' form with single body parts representing the beloved in a *pars pro toto* manner;
- erotic vocabulary;

- the Nizarian landscape, flora, and fauna;
- Beirut, Damascus, and al-Andalus as chronotopes in the sense of Bakhtin (1981);
- intertextuality with references to poets and poetesses mentioned in the poems themselves, such as French pioneer of literary modernity Charles Baudelaire (d. 1867), French Symbolists Paul Verlaine (d. 1896) and Arthur Rimbaud (d. 1891), German-speaking turn of the century writer Franz Kafka (d. 1924), French novelist Colette (d. 1954), Spanish Generation of '27 writer Federico García Lorca (d. 1936), French Surrealist Paul Éluard (d. 1952), or French poet René Char (d. 1988), but also Lebanese Francophone poetess Nadia Tueni (d. 1983) or Arab poets such as al-Mutanabbī (d. 965) or ʿAntara (d. 608);
- sea imagery in Qabbani's autobiography *Qiṣṣatī maʿa š-šiʿr* 'My Story with Poetry' (1972);
- sea imagery as compared to the distribution of $\sqrt{bhr}$-words in the corpus of other poets' poetry;
- general comparison of word frequencies and distributions of contemporary Arab poets such as Adūnīs (b. 1930), Maḥmūd Darwīš (d. 2008), or Badr Šākir as-Sayyāb (d. 1964).

17. Wide Outlook – Liquid Spaces in Arabic Literature

Although the examples of poems and the visualisations of the data drawn from them are only of a phenomenological nature, they illustrate what was already revealed as the result of frequency, keyword and topic analyses in part II, namely the conspicuousness of the sea in Qabbani's poetry:

– With 265 occurrences, *al-baḥr* 'the sea' is the seventh most frequent type after *imra'a* 'woman', *al-ḥubb* 'the love', *sayyidatī* 'my lady', *aš-ši'r/aš-ša'r* 'the poetry/the hair', *uḥibbuki* 'I love you (f)', and *an-nisā'* 'the women' according to *Voyant*;

– lexemes relating to *baḥr* 'sea' hold place 10 of the top 50 lexemes after the lexeme groups of 'love' (*ḥubb*), 'woman' (*imra'a*), 'poetry' (*ši'r*), 'writing' (*kataba*), 'knowing' (*'arafa*), 'eye' (*'ayn*), 'speech' (*kalām*), 'day' (*yawm*), and 'hand' (*yad*);

– in comparison to other corpora, for example the *arTenTen* corpus of 7.4 billion web-crawled words, the geophysical entity 'sea' (*baḥr*) proves to be a keyword in the corpus of Qabbani's poetry, meaning that its use is more 'salient' in the focus corpus than it's in the reference corpus;

– topic modelling revealed an interrelatedness of *al-baḥr* 'the sea' and types such as *ḥabībatī* 'my beloved (f)' and *al-ḥubb* 'the love'.

The keyword calculations in chapter 7. Keywords and Style evidence that in the lexicon of the Arabic language the 'land' (*arḍ*) is more frequently used than the 'sea' (*baḥr*). Truly, when it comes to spatial images as metaphors or referential evocations, Arabic literature doesn't exactly abound in 'liquid spaces'. As Allen (1998, 14) observes in his survey of Arabic literary history, the sea has never been the topographical focus in Arabic literature, which is why from pre-Islamic Arabic poetry up until present times, there are merely passing references of the thalassic, marine, or maritime environment; even in modern Arabic literature, as van Leeuwen (2006, 13) stipulates, it's the land that provides the parameters for narratives of identity and the basic conditions for social life, and, thus, is the

focus of political concerns. This observation is remarkable given the fact that at various times throughout history Arabs upheld an important tradition of seafaring, as Hourani (1995) notes; it's the Qur'an which shows a vivid awareness of the sea with over forty passages about seafaring and ships guided by god's beneficence[329] and the Arabs nautical expertise is preserved in many nautical handbooks which later served as the basis for European knowledge of navigation (De Planhol, 2000). Although the quintessential seafarer Sindbād the Sailor found his way into global literature through Arabic, Arab *literati* retained an uneasy or indifferent relationship to the sea, for example al-Ǧāḥiẓ's (d. 869) notions of marine life at the beginning of *Kitāb al-ḥayawān* 'Book of Animals' are merely vague and repetitive with muddy terms such as *kawsaǧ* and doublets like *duḫas* and *dulfīn* (McDonald, 1988, 6).

The image of the sea as a domain of fear rather than love manifests in the stories of Sindbād: They rather concern the horrors of the sea with shipwreck, monsters, storms, dangerous cliffs, and mysterious islands than the virtues of seafaring. Authors like Ibn Ǧubayr (d. 1217) and Ibn Baṭṭūṭa (d. 1368/1377), too, elaborate on the dangers of the sea in their travelogues.[330] It took an islander like the Sicilian Ibn Ḥamdīs (d. ca. 1133) to versify the sea as a romantic image, yet tinted with nostalgia due to the fact that the poet had to resettle to al-Andalus after the Normans seized Sicily in the second half of the eleventh century.[331] Moreover, in very recent times, refugeeism and migration bring liquid spaces like the Mediterranean into the focus of Arab discourses, often marking it a space of horror, loss, and death.[332] But even before that, over the course of many different (civil) wars, the

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[329] See for example 6:97 (stars are guides on the sea, so astral navigation was familiar); 10:23–24 (perils of the sea); 16:14 (benefits of the sea); 11:40–41 and 54:12 (the Ark); 25:55 and 35:13 (the two seas, salt and fresh); see Barthold (1929, 37–43); compare also al-Balāḏurī's *Kitāb Futūḥ al-Buldān*, edited by de Goeje (1866, 77–78).

[330] Compare Waines (2010, 41).

[331] Compare abd Alghani (2010, 121–130), who brings to light the motif of animated ships as one of the core images of Andalusian Arabic poetry.

[332] See, for example, Moroccan-American Laila Lalami's (b. 1968) *Hope and Other Dangerous Pursuits* (2005) or Swedish-Palestinian Gayath Almadhoun's (b. 1979) *Adrīnālīn* (2018). These and the cited texts in the following three footnotes are representative examples of modern Arabic literature featuring thalassic aspects.

Mediterranean as the main non-terrestric reference point retained in image of a space of conflict or at times nostalgia and longing, as exemplified in texts of Syrian Ḥannā Mīna (d. 2018),[333] Lebanese Ḥanān aš-Šayḫ (b. 1945),[334] or Syrian Ġāda as-Sammān (b. 1946).[335]

In his *Dictionnaire des symboles musulmans*, Chebel (1995, 265–266) summarises the symbolism of the sea for the 'Muslim':

> *Aussi la Mer symbolise-t-elle l'inconnu, l'inquiétant, l'étrange, ce que les voyageurs arabes, qu'ils soient marins par vocation ou par accident, relatent avec force. Lorsqu'elle est maîtrisée, elle est le signe d'un enveloppement liquide, une bénédiction.*

> *Thus, the Sea symbolises the unknown, the disturbing, the strange, to what Arab travellers, whether they are sailors by vocation or by accident, strongly relate. When it is mastered, it is the sign of a liquid envelopment, a blessing. (Translation VM)*

If the sea, as a spatial entity or symbol in literature, is rather scarce and charged with 'negative' meaning throughout most of the Arabic literary canon, instances in which it functions as a source domain for positive references, for example in love poetry, are the more remarkable. Such is the case with the poetry of Nizar Qabbani. Sitting at the heart of modern Arabic poetry together with authors such as the Syrian Adūnīs (b. 1930) and Palestinian Maḥmūd Darwīš (d. 2008) after the free-verse movement of Iraqi Badr Šākir as-Sayyāb (d. 1964) and contemporaries, Qabbani's poetry contributes significantly to thalassic and oceanic discourses. Receptive to global forms and, thus, subject to intertextuality,[336] the sea in Qabbani's poetry proves to be one of the most versatile symbols; the multivalent seas and oceans epitomise the many ways in which humanity understands saltwater. Moreover, Qabbani's poetry testifies to the importance not only of the sea as spatial entity but also of other liquid landscapes like rivers, water-featuring architectural forms such as fountains, and liquid meteorological phenomena such as rain. The use of sea

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[333] For example, *al-Maṣābīḥ az-zurq* 'Blue Lanterns' (1954) or *aš-Širāʿ wa-l-ʿāṣifa* 'Sail and Storm' (2006).

[334] For example, *Imraʾatān ʿalā šāṭiʾ al-baḥr* 'Two Women by the Sea' (2003).

[335] For example, *Lā baḥra fī Bayrūt* 'No Sea in Beirut' (1965).

[336] Numerous poets and writers are mentioned in the poems, which may suggest that Qabbani himself read them.

words and the relevant imagery generated therewith in Qabbani's poetry easily extends to images of water in general, so that an expansion of the focus area from 'sea imagery' towards 'liquid' or 'aquatic imagery' in the corpus would lead to further insights regarding metaphorical and symbolic key domains in Qabbani's poetry.

With the extraordinary degree to which the speakers of Qabbani's poems verbalise a connection to the sea, and with the remarkable variety of accounts of marine and maritime phenomena in the poems, Qabbani's poetry presents a starting point in three ways:

1. to overcome a certain 'sea-deficit disorder'[337] of literary scholarship generally and Arabic studies specifically;
2. to diversify the notion of scholars such as Allen (1998) and van Leeuwen (2006) that Arabic literature manifests Arab literary thought's determinateness by a terrestrial human ontology;
3. to study to which extent Arabic literature, too, reflects a holistic comprehension of the biophysical circumstances of human life – with saltwater covering approximately 70% of the Earth's global surface.

If sea words are salient in Qabbani's poetry, an exploration of sea words in the poetry of contemporaries such as Adūnīs and Darwīš or immediate predecessors such as as-Sayyāb may deepen the understanding of modern Arab poets' environmental imagination. None of these poets may be as sea-obsessed as the Romantic Lord Byron (d. 1824) or the American Renaissance writer Herman Melville (d. 1891) or Modernist and Realist Joseph Conrad (d. 1924); and when looked at alongside contemporary Caribbean poets like Edouard Glissant (d. 2011), Kamau Brathwaite (d. 2020), or Derek Walcott (d. 2017), in whose works the sea is rather a lived-in space than a mere metaphoric reference point, the sea in modern Arabic poetry may seem reticent. Then again, there may be more salt in Arabic literature than one might expect.

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[337] To modify the term 'nature-deficit disorder' that Louv (2005, 2011) coined to describe the tendency of humans spending more time indoors and less time outdoors which causes behavioural changes.

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Short Review of Research on Qabbani's Poetry

The artist is always beginning. Any work of art which is not a beginning, an invention, a discovery is of little worth. ~Ezra Pound (d. 1972)

In scholarly papers, a beginning is usually determined by the current state of research. My thesis resists this habit, although it's undoubtedly true that today no one must start from scratch when it comes to examining the lyrical work of Qabbani. Yet, it's difficult to get an overview of the existing, citable research literature. Several biographical studies, a range of essays and articles and few material-rich studies – mostly in Arabic – have contributed significantly to improving the state of 'Qabbani research' – but it's still downright desolate. Yes, at this point I gladly tune into the complaint about the poor state of research, which Bauer (1998, 1) so aptly coins a *topos* of scholarly studies.

In the following short overview, it may not be possible to deal with all the studies on Qabbani and his work, but I deem it to be appropriate to review the stock of research literature here in English to facilitate future studies. I give one-sentence summaries of those works dealing with respective topics of Qabbani's poetry that have so far found the greatest response, namely love, women, politics.[338] I divide my overview into four parts:

1. monographies;
2. articles, essays, book chapters;
3. general introductions;
4. translations.

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[338] There are some encyclopaedia articles that are good for starting to inform oneself on the poet and his poetry, such as: Boullata (1988, 625–626) or Jayyusi (1987, 368–375).

Monographies

Virtually no widely accessible studies of Qabbani's work exists that approach his poetry from a general point of view; with 'widely accessible' I mean studies in a languages such as English, German, French, Spanish, Italian – not in Arabic, though the number of studies in Arabic is noteworthy. First, however, the situation in the more popular languages of literary studies and comparative literature shall be described. Most of the non-Arabic research on Qabbani's poetry has been contributed in English, but monographs[339] are few, most notably Al-Shaḥḥām (1990) and AlKhalil (2005).[340] In French, there's the thesis *L'image de la femme dans l'univers poétique de Nizâr Qabbânî (1923–1998)* by Boukanoun (2004).[341] Another short study in French is *Nizar Kabbani a-t-il plagié Jacques Prévert?* by Ibrahim (2010). She compares the poems *Déjeuner du matin* by Prévert (1947) and *Maʻa ǧarīda* by Qabbani (1956), suggesting that the great kinship spotted between the two poems provoked heated controversy in the Arabic literary world, even considering Qabbani's poem purely plagiarising Prévert.

In German, Abu-Saif (2012) wrote a thesis on the pragmatics of the poetic discourse, illustrated by examples from the poetry of Qabbani and other contemporary poets. He identifies Qabbani as a self-exposer, describing his literary influences, his demands of an artificial language, and his understanding of poetry and notes a deliberate revolution in his language.

As for Arabic sources, the most interesting and recent studies are the proceedings from a symposium on Qabbani from 2006, edited by Khoury, and *Nizār Qabbānī: aš-šāʻir*

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[339] I didn't take bachelor or master theses into account; some are available online, such as *Commitment in the Poetry of Nizar Qabbani, Mahmoud Darwish and Fadwa Tuqan* by Magriet Jansje Meinster (1985) or *The Process of Translating Arabic Poetry into English: Nizar Qabbani, a Case Study* by Yasmeen Radi Mohamad Mohamad (2015) or *Nizār Qabbānī: Arabische Poesie und Kollektives Bewusstsein* by Kameran Hudsch (2010) or *Zum Frauenbild in Bertolt Brechts und Nizar Qabbanis Liebeslyrik* by Fatima Mokadem (2014).

[340] See footnote 27 (25) of this thesis.

[341] See footnote 27 (25) of this thesis. All the sources cited hereafter aren't listed in chapter References (418). Also, the following review comprises only works I had reviewed either in physical or digital form, which is why this is by no means a comprehensive state of Qabbani research.

al-muḫtalif (2016, 'The Different Poet'), published by the *Arab League Educational, Cultural and Scientific Organization (ALECSO).* The publication of the book coincided with the celebration of the second Arab Poetry Day, held in Bahrain, organised by *ALECSO* in collaboration with the *Arab Regional Center for World Heritage* and the *Sheikh Ibrahim Bin Mohammed Center for Culture and Research* in Manama. The book includes studies by Jordanian writer Ibrahīm Al-Saʿāfīn on image and significance in Qabbani's poetry or by Egyptian writer Saʿd Maṣlūḥ on metaphor, or Bahraini Ḍiyāʾ al-Kaʿbī on representations of women.

The bio-bibliographic registry *Crosshatching in Global Culture. Dictionary of Modern Arab Writers* (Donohue and Tramontini 2004, 886–887) lists 15 Arabic publications "about the author." My research revealed that the listed publications are rather random. Except for Naǧm's extensive insight into narcissism in Qabbani's literature (*adab*) (1983) – a rather psychological study –, Faqih's comprehensive study of features of nationalist engagement in Qabbani's poetry (*Malāmiḥ al-iltizām al-qawmī fī šiʿr Nizār Qabbānī*, 1998), and Muḥammadī's investigation of the political poem in Qabbani's poetry (1999), the listed works follow an author-centred approach just as the headline "about the author" suggests; they're mainly biographical: Ṣubḥī's *Nizār Qabbānī: šāʿiran wa-insānan* (1958; Nizar Qabbani, the poet and man), an-Nayhūm's *Nizār Qabbānī wa-muhimmat aš-šiʿr* (ca. 2004; Nizar Qabbani and the importance of poetry), Ziyāda's *Nizār šāʿir al-ḥubb wa-l-marʾa wa-s-siyāsa: mā lahu wa-mā ʿalayhi* (1996, Nizar, poet of love and woman and politics: his credit and his debit), Niyāzī's *Nizār Qabbānī: rassām aš-šuʿarāʾ* (1998, Nizar Qabbani, painter of poets), Yūsuf Naǧm's *Nizār Qabbānī: šāʿir li-kull al-aǧyāl* (1998, Nizar Qabbani, poet of all generations), ʿIrfān's *Āḫir kalimāt Nizār: dikrāyāt maʿa šāʿir al-ʿaṣr* (1999; Nizar's last words: memories with the poet of the epoch), al-Kuzbarī's (2001) study of Qabbani's Spanish and Andalusian memories (*Dikrāyāt Isbānīya wa-Andalusīya maʿa Nizār Qabbānī wa-rasāʾilihi*), with Ǧaʿfar's edited volume of studies on and selections of literary criticism of Qabbani's work (*Nizār Qabbānī fī ʿuyūn an-nuqqād, Nizar Qabbani in the eyes of the critics*, 1999) being a notable exception. Fāḍil's *Nizār Qabbānī: al-waǧh al-āḫar* (2000, Nizar Qabbani, the other face) includes studies from a critical perspective contrasted with the exaggerations and compliments that usually surround the poet Qabbani to find out what he had contributed to his community and

people and whether he really was the poet of women or if he can be seen as the poet of the community, as the poet himself wished.

Consulting the library catalogues of universities in the Arab world results in many more biographical works available to the interested researcher. As the approach of this thesis doesn't take Qabbani's biography as a source for interpretation, in the following I present only such Arabic studies that deal with Qabbani's poetry from a text-centred perspective. I group the publications according to their focus on either of the two topics that have so far sparked the most research, that are (a) political aspects of Qabbani's poetry and (b) the representation and role of the woman; after that, (c) includes studies with a dominant biographical focus that are nonetheless text-focussed; and (d) itemises comparative, linguistic-literary, and idiosyncratic studies.

(a) Political Aspects

Generally, Tāǧ ad-Dīn examines the political poetry of Qabbani (2001; *Nizār Qabbānī wa-š-ši'r as-siyāsī*) just like Waṣīfī in his thematic study (*dirāsa mawḍū'īya*) (1995; *Nizār Qabbānī šā'iran siyāsīyan*) and Muḥammadī (2001; *al-qaṣīda as-siyāsīya fī ši'r Nizār Qabbānī*).

A subjective account on Qabbani's political poetry – sometimes rather an angry attack – is *Fatāfīt šā'ir* by Fāḍil (1989). Raḍwān describes Qabbani as the poet of love, freedom and beauty and examines politics and nationality in his poems (1999; *Nizār Qabbānī: šā'ir al-ḥubb wa-l-ḥurrīya wa-l-ǧamāl wa-qaṣā'iduhu as-sirrīya*). Dahhān reflects specifically on the Palestinian case in Qabbani's literary work (2002; *Nizār Qabbānī wa-l-qaḍīya al-filasṭīnīya*). Šuqayrāt (2014) looks into the political vision in modern Arabic poetry, taking Qabbani as an example (*ar-Ru'ya as-siyāsīya fī š-ši'r al-'arabī al-ḥadīṯ: Nizār Qabbānī namūḏaǧan*). In 2017, Muršid examined political manifestations in Qabbani's poetry (*Taǧalliyāt as-siyāsa fī ši'r Nizār Qabbānī*). Recently, Tāwirīrīt produced a semiotic study of Qabbani's political poems (2018; *al-Qaṣīda as-siyāsīya li-Nizār Qabbānī: dirāsa sīmiyā'īya*).

(b) Feministic Approaches

Generally, aš-Šutaywī examines the role of the women in his study *Nizār Qabbanī – siḥr al-marʾa wa-š-šiʿr* (2004). ʿAkārī covers a similar topic in her study *Nizār Qabbānī yaġzal al-marʾa šiʿran* (2002), just like Bilṭayyib (2000; *al-Marʾa fī šiʿr Nizār Qabbānī*), Hawwārī (2001; *al-Maʾra fī šiʿr Nizār Qabbānī: dirāsa naqdīya*), and Warda (2010; *al-Marʾa fī šiʿr Nizār Qabbānī*).

On a different account, Ṭawīlī (2007) raises Qabbani from the poet of the woman (*šāʿir al-marʾa*) to the women's poet (*šāʿir an-nisāʾ*). Haydūš investigates the poetics of the woman and the femininity of the poem with regard to Qabbani's poetry (2001; *Šiʿrīya al-marʾa wa-unūṯat al-qaṣīda: qirāʾa fī šiʿr Nizār Qabbānī*) and at-Tihāmī examines the role of the homeland (*waṭan*) and woman (*marʾa*) in Qabbani's poetry (2004; *al-Waṭan wa-l-marʾa fī šiʿr Nizār Qabbānī*).

By comparative means, ʿAwāḍa explores representations of women in the poetry of ʿUmar ibn Abī Rabīʿa, ʿUmar Abī Rīša, and Qabbani (1999).

(c) Biographical Works

One of the most substantial studies is Ṣubḥī's *al-Kiyān aš-šiʿrī ʿinda Nizār Qabbānī* (Nizar Qabbani's poetic entity),[342] originally published in 1958 under the title *Nizār Qabbānī: šāʿir wa-insān* (Nizar Qabbani: poet and human).

In *Ǧadalīyāt Nizār Qabbānī fī n-naqd al-ʿarabī al-ḥadīṯ* (Controversialism on Nizar Qabbani in Modern Arabic Criticism), al-ʿArūd (2007) uncovers several aspects of Qabbani's life as a man and poet that have been subject to critique, such as narcissism, populism, sadism and masochism, Don-Juanism and Shahriyarism, bourgeoisie, and avarice on the personal side, language, imagery, style, and repetition on the poetic side. Likewise, ʿAbd al-Mawlā tries rereading Qabbani's poetry in defence of the poet (2002; *Difāʿan ʿan aš-šāʿir Nizār Qabbānī: muḥāwalat qirāʾa ǧadīda fī šiʿrihi*).

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[342] Twentieth edition from 1999, revised and increased.

(d) Comparative, Linguistic, and Idiosyncratic Works

The comparative study of al-Bayātī, al-Malāʾika, as-Sayyāb, Qabbānī, Ḥāwī and ʿAbd aṣ-Ṣabūr by Kamāl ad-Dīn (1964; *aš-Šiʿr al-ʿarabī al-ḥadīṯ wa-rūḥ al-ʿaṣr : dirāsāt naqdīya muqārana tatanāwalu ʿAbd al-Wahhāb al-Bayātī, Nāzik al-Malāʾika, Badr Šākir as-Sayyāb, Nizār Qabbānī, Ḫalīl Ḫāwī, Ṣalāḥ ʿAbd aṣ-Ṣabūr*) may be a little bit outdated, but gives an insight into the way Qabbani's poetry was studied in the 1960s. Of newer date and also comparing Malāʾika to Ğawāhirī, Darwīš and Qabbānī is Yāğī's *al-Qaṣīda al-Malāʾikīya wa-l-Ğawāhirīya wa-d-Darwīšīya wa-l-Qabbānīya: fī šiʿr Nāzik al-Malāʾika, Muḥammad Mahdī al-Ğawāhirī, Maḥmūd Darwīš, Nizār Qabbānī* (1998).

A rather recent thesis by Dardūr studies the linguistic system in modern Arabic poetry based on examples of poetry by Qabbani and Maḥmūd Darwīš (2017, *an-Niẓām al-luġawī fī š-šiʿr al-ʿarabī al-ḥadīṯ: qaḍāyāhu wa-qawānīnuhu, Nizār Qabbānī wa-Maḥmūd Darwīš unmuḏaǧan*). ʿAnnābī, too, tries to balance between Qabbani and Darwiš in the analysis of the modern poetic discourse (2003; *Muwāzana bayna Nizār Qabbānī wa-Maḥmūd Darwīš fī taḥlīl ḫiṭāb šiʿrīyat al-ḥadāṯī*), and Būḥrūr compares Qabbani to Adūnīs in terms of their critical position (2008; *Tašakkul al-mawqif an-naqdī ʿinda Adūnīs wa-Nizār Qabbānī: qirāʾa fī āliyāt bināʾ al-mawqif an-naqdī wa-l-adabī ʿinda aš-šāʿir al-ʿarabī al-muʿāṣir*; 'The critical position of Adūnīs and Nizar Qabbani: a reading of verses forming the critical and literary position of the contemporary Arab poet').

Masaddī (2002) compares Qabbani and Abū Ḥayyān at-Tawḥīdī in his study *Bayna an-naṣṣ wa-ṣāḥibihi* ('Between the text and its author'), and Mağālī critically compares the poetry of Ḥaydar Maḥmūd and Qabbani (2007; *aš-Šāʿirān Ḥaydar Maḥmūd wa-Nizār Qabbānī: dirāsāt naqdīya*). Ḥalabī compares the role of the woman in the poetry of Qabbani and ʿAbbās al-ʿAqqād (2011; *al-Marʾa bayna ʿAbbās al-ʿAqqād wa-Nizār Qabbānī*). ʿAbdallāh attempts an epistemological study of the autobiographies of al-Bayātī, Qabbānī, ʿAbd aṣ-Ṣabūr and Adūnīs (2013; *at-Tağriba aš-šiʿrīya al-ʿarabīya: dirāsa ibistimūlūğīya li-s-sīra aḏ-ḏātīya li-šuʿarāʾ al-ḥadāṯa, ʿAbd al-Wahhāb al-Bayātī, Nizār Qabbānī, Ṣalāḥ ʿAbd aṣ-Ṣabūr, Adūnīs*).

Few studies with linguistic or literary focus on Qabbani's poetry have been published: *Qirāʾat an-naṣṣ aš-šiʿrī, luġatan wa-taškīlan* by Ṭālib (2006; 'Reading the poetic

text with a view of language and composition') attempts a linguistic study of selected texts from Qabbani's œuvre. Badrānī and Ḥamadānī (2014) base their study of patterns and implications of the philosophy of fantasy in modern Arabic poetry on examples from the poetry of Qabbani (*Falsafat al-ḫayāl fī š-šiʿr al-ʿarabī al-muʿāṣir: anmāṭuhu wa-dalālātuhu: Nizār Qabbānī namūḏaǧan*). Ḥasanī (2014; *Ḥadāṯat at-tawāṣul: ar-ruʾya aš-šiʿrīya ʿinda Nizār Qabbānī: dirāsa fī l-īqāʿ wa-l-luġa aš-šiʿrīya*) and Suḥaymī (2010; *al-īqāʿ fī šiʿr Nizār Qabbānī: min ḫilāl dīwān ʿQaṣāʾid'*) present studies of the rhythm and style of Qabbani's poetry. Ǧūrǧ Šafīq Musʿad's study of the poetic dimensions (2003; *al-Abʿād aš-šiʿrīya ʿinda Nizār Qabbānī fī t-tisʿīnāt, 1990-1998*) offers valuable insights into Qabbani's last creative period.

The following four studies were of particular interest for this thesis at first,[343] but on closer inspection proved to be not very illuminating: Šayḫ's study entitled *Qaṣāʾid al-māʾīya* (2008), the statistical analysis conducted by Nawfal on the poetical image and the inspirational nature of colours in the poetry of Qabbani, Bārūdī and Ṣalāḥ ʿAbd aṣ-Ṣabūr (1985; *aṣ-Ṣūra aš-šiʿrīya wa-istīḥāʾ al-alwān: dirāsa taḥlīlīya iḥṣāʾīya li-šiʿr al-Bārūdī, wa-Nizār Qabbānī, wa-Ṣalāḥ ʿAbd aṣ-Ṣabūr*), Ḥabīb's study of the techniques of expression (1999; *Taqnīyāt at-taʿbīr fī šiʿr Nizār Qabbānī*), and Abū Zayd's approach of Qabbani's poetry from a stylistic perspective in (2011; *Ǧadalīyat al-ḥaraka wa-s-sukūn*; 'The dialectic of movement and stillness').

Rather idiosyncratic is the study of the implicit (*muḍmar*) in Qabbani's literary work, based on excerpts from the volume *Yawmīyāt imraʾa lā-mubāliya*, by Kalbānī (2018; *al-Muḍmar fī ḫiṭāb Nizār Qabbānī: dīwān Yawmīyāt imraʾa lā-mubāliya anmūḏaǧan*), just as Ṯābit's study of pornography (*ibāḥīya*) in the poetry of Qabbani (1999; *al-Ibāḥīya fī šiʿr Nizār Qabbānī*).

Three other interesting, and rather recent, studies are Ṭāyīʿs *al-Binya ad-dirāmīya fī šiʿr Nizār Qabbānī* (2012; 'The dramatic structure in the poetry of Qabbani'), Qādir's

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[343] Although flawed in its quantitative analysis of Qabbani's lexicon, Buḫārī's introduction to the comprehensive encyclopaedia to Qabbani's work (1999; *Madḫal ilā l-mawsūʿa aš-šāmila li-š-šāʿir Nizār Qabbānī*) remains the most useful study from the rich yet muddy waters of Qabbani research.

study of the city in Qabbani's poetry (2015; *al-Madīna fī šiʿr Nizār Qabbānī*), and ʿAbd ar-Rasūl's analysis of fantasies of absence (*ġiyāb*) in Qabbani's poetry (2009; *Fāntāziyā al-ġiyāb baḥt fī šiʿr Nizār Qabbānī*).[344]

Articles, Essays, Book Chapters

Most articles, chapters and essays focus on the erotic dimensions of Qabbani's poetry, the meaning of the woman in the poems, or their political implications. Several of the articles are from the 1970s: Canova's 'Nizār Qabbānī: poesie d'amore e di lotta' (1972) explores new tendencies in the poet's œuvre, that is a meditation on the tragic fate of the Arab homeland. Gabay (1973) is concerned with the contextualisation of the poetry within the poet's biography; his 'Nizar Qabbani, the Poet and his Poetry' serves as a general introduction to Qabbani's earlier life and work. In 'Poetry as a Social Document', Loya (1975) discusses the social position of the Arab woman as reflected in Qabbani's poetry. A more recent essay by Kahf (2000) considers politics and erotic in Qabbani's poetry, taking all female figures from the sultan's wife to the lady friend into account. Buturovic (2000, 141–158) addresses erotic empowerment in the poetry of Qabbani in her contribution to the volume *Tradition, Modernity, and Postmodernity in Arabic Literature*. An interesting perspective is the investigation into the rhetoric of al-Andalus in modern Syria by Shannon (2015), wherein the author stresses the enormous influence of the literary works of Qabbani in terms of the rhetorical force of al-Andalus in modern Syria. The only corpus-based study on Qabbani's poetry in English is Essam's 'Nizarre Qabbani's Original Versus Translated Pornographic

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[344] Some studies remain unconsulted, of which only the most promising are mentioned here (in chronological order): Kanākrī's *Nizār Qabbānī: al-ʿāšiq aṭ-ṭāʾir* (1996; Nizar Qabbani: the revolutionary lover); ʿAskarī's *Nizār Qabbānī wa-t-tawra al-ʿarabīya* (1998; Nizar Qabbani and the Arab revolution); Labbānī's *al-Ḥiss aṭ-ṭawrī fī šiʿr Nizār Qabbānī* (2000; revolutionarism in the poetry of Nizar Qabbani); Biqāʿī's *Nizār Qabbānī šāʿir fawqa l-māʾ* (2003; Nizar Qabbani – a poet on the water); Ḥūqānī's *at-Tanāṣṣ fī šiʿr Nizār Qabbānī: dirāsa naqdīya naẓarīya taṭbīqīya* (2012; intertextuality in Nizar Qabbani's poetry: a critical-theoretical study); Ḥamīd's *Nizār Qabbānī bayna s-sīmyāʾiyāt wa-t-talaqqī* (2015; Nizar Qabbani between Semiotics and Reception).

Ideology' (2016). It highlights that Qabbani shouldn't be reputed as a romantic and political poet since 63% of his poems feature erotic connotations. The latest study is Haddi's (2019) comparative study 'Tackling Difficulties in Translating Culture-bound Metaphor in *Nizar Qabbani's* Poetry'.

As for mentions of Qabbani in collective volumes, Embaló cites Qabbani in her contribution 'Beirut the City-Woman and her Obsessed Lovers' in the volume *Ghazal as world literature I: transformations of a literary genre* (2005). Furthermore, in the volume *Love and Sexuality in Modern Arabic Literature* (1995), Wild very concisely considers images of sexuality, death and poetry in Qabbani's autobiography.

General Introductions

The few introductions to modern Arabic literature in general or modern Arabic poetry in specific include Qabbani, such as Badawi in his *Critical Introduction to Modern Arabic poetry* (1975), and Moreh in *Modern Arabic Poetry: 1800–1970* (1976), and *Studies in Modern Arabic Prose and Poetry* (1988) – all of them very briefly. Al-Sheikh (2012) in his volume *The Blue Rose at Twilight* on modern Arabic verse defines Qabbani as a sensual poet.

Translations

In English, I've found four anthologies: *On Entering the Sea* by Jayyusi (1995), *Poems of Love and Exile* by Suwayyih (1998), *Arabian Love Poems* by Frangieh and Brown (1999), *Republic of Love* by al-Kalali (2003). Furthermore, there's a selection of poems in *Modern Arab poets: 1950–1975* by Boullata (1976).

In French, two anthologies can be recorded: *Femmes* by Oudaimah (1988) and *Ainsi j'écris l'histoire des femmes* by Etman (2001).

The Spanish translation by Pedro Martinez Montavez (1965) was appreciated by Qabbani himself, as he writes in *Qiṣṣatī maʿa š-šiʿr* 'My Story With Poetry' (1981) that this translation is superior to the original poems.

In German, there's one anthology, *Nach deinen Augen gehen die Uhren der Welt* by Krupp-al-Schamma (2004); moreover, some anthologies feature selected poems: three poems from the *Beloved* (1961) and *Painting With Words* (1966) translated by Schimmel in *Zeitgenössische arabische Lyrik* (1975, 125–134); four poems from the *Painting With Words* (1966), *Wild Poems* (1970) and *Beloved* (1961) translated by al-Maaaly in *Zwischen Zauber und Zeichen. Moderne arabische Lyrik von 1945 bis heute* (2000, 49–54); three poems from *Painting With Words* (1966), *Outlaw Poems* (1972), *Fifty Years Praising Women* (1994) translated by Weidner in *Die Farbe der Ferne* (2000, 44–51); two poems from *You Are Mine* (1959) and *Outlaw Poems* (1972) translated by Taufiq in *Neue arabische Lyrik* (2004, 99–101).

Summarising Remarks

A survey of the research literature reveals that the individual research results have so far been little taken up and followed up consistently by other researchers. Essentially, there hasn't been much more than noting that Qabbani's poetry is to be divided into romantic and political poems, that the woman plays a significant role in his poetry, and that his poetry, in comparison to contemporaries like Maḥmūd Darwīš (d. 2008) and Adūnīs (b. 1930) or predecessors like al-Bayātī (d. 1999) or as-Sayyāb (d. 1964), is simple and easy. Advances in understanding Qabbani's poetry are, therefore, few; there's a lack of comprehensive surveying taking the poems themselves as a starting point. Most studies don't reflect on the poems as independent entities but use parts of poems to substantiate theses – even anachronistically when drawing biographical conclusions. Based on the presupposition that Qabbani's poetry is thematically monotonous and linguistically and rhetorically at best 'spontaneous' – if one wishes to avoid a negative attribution such as 'banal' or 'trivial' and to contrast his language and rhetoric with the complexity of a text by Adūnīs, for example – there's a paucity of studies on the language and imagery of Qabbani's poetry as a whole. This desideratum of research can't be ignored.

Appendix I

Lists of Volumes and Poems

1. Overview of the Poetry Volumes

	Title in Arabic	Romanised Title	Title in Translation	Year	Number of Poems	Reference in the Complete Works
1	قالت لي السمراء	*Qālat lī as-samrā'*	The Brown-Skinned Girl Said to Me	1944	28 without introductory words	volume 1 12th ed. 1983
2	طفولة نهد	*Ṭufūlat nahd*	Childhood of a Bosom	1948	37	volume 1 12th ed. 1983
3	سامبا	*Sāmbā*	Samba	1949	1	volume 1 12th ed. 1983
4	أنت لي	*Antī lī*	You Are Mine	1950	32	volume 1 12th ed. 1983
5	قصائد	*Qaṣā'id*	Poems	1956	39	volume 1 12th ed. 1983
6	حبيبتي	*Ḥabībatī*	My Beloved	1961	28	volume 1 12th ed. 1983
7	الرسم بالكلمات	*ar-Rasm bi-l-kalimāt*	Painting With Words	1966	43 without introductory words	volume 1 12th ed. 1983
8	هوامش على دفتر النكسة	*Hawāmiš ʿalā daftar an-naksa*	Margins on the Notebook of an-Naksa	1967	1	volume 6 1st ed. 1993[345]
9	يوميات امرأة لامبالية	*Yawmīyāt imra'a lā-mubāliya*	Diaries of an Indifferent Woman	1968	2 without introductory words	volume 1 12th ed. 1983
10	شعراء من الأرض	*Šuʿarā' min al-arḍ al-muḥtalla;*	Poets from the Occupied	1968	1	volume 3 4th ed. 1986

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[345] This long poem is also included in 1991 volume *Hawāmiš ʿalā l-hawāmiš.*

	Title in Arabic	Romanised Title	Title in Translation	Year	Number of Poems	Reference in the Complete Works
	المحتلة، القدس	*al-Quds*	Territories; Jerusalem			
11	فتح	*Fatḥ*	Fath	1968	1	volume 3 4th ed. 1986
12	الممثلون، الاستجواب	*al-Mumaṯṯilūn; al-Istiǧwāb*	The Actors; The Interrogation	1968	2	*al-Aʿmāl as-siyāsīya* 15th ed. 1980
13	إفادة في محكمة الشعر	*Ifāda fī maḥkamat aš-šiʿr*	Testimony in the Trial of Poetry	1969	1	volume 3 4th ed. 1986
14	منشورات فيدائية على جدران إسرائيل	*Manšūrāt fidāʾīya ʿalā ǧudrān Isrāʾīl*	Papers of the Fidāʾiyīn on the Walls of Israel	1970	1	volume 3 4th ed. 1986
15	كتاب الحب	*Kitāb al-ḥubb*	Book of Love	1970	52	volume 1 12th ed. 1983
16	مئة رسالة حب	*Miʾat risālat ḥubb*	Hundred Love Letters	1970	100 without introduction	volume 2 6th ed. 1986
17	قصائد متوحشة	*Qaṣāʾid mutawaḥḥiša*	Wild Poems	1970	38	volume 1 12th ed. 1983
18	لا	*Lā*	No	1970	14 without introductory words	partly included in volume 2, 6th ed. 1986; otherwise 1st ed. of the individual volume
19	الخطاب، حوار مع أعرابي أضاع فراسه	*al-Ḫiṭāb; Ḥiwār maʿa aʿrābī aḍāʿa farasahu*	The Speech; Dialogue With a Bedouin Who Lost His Horse	1971	2	*al-Aʿmāl as-siyāsīya* 15th ed. 1980

	Title in Arabic	Romanised Title	Title in Translation	Year	Number of Poems	Reference in the Complete Works
20	أشعار خارجة على القانون	*Ašʿār ḫāriǧa ʿalā l-qānūn*	Outlaw Poems	1972	31 without introductory words	volume 2 6th ed. 1986
21	الأعمال السياسة	*al-Aʿmāl as-siyāsīya*	Political Works	1974	6/52[346]	15th ed. 1980
22	ترصيع بالذهب على سيف دمشقي	*Tarṣīʿ bi-ḏ-ḏahab ʿalā sayf dimašqī*	Inlaid Gold on a Damascus Sword	1975	1	volume 3 4th ed. 1986
23	إلى بيروت الأنثى مع حبي	*Ilā bayrūt al-untā maʿa ḥubbī*	To Beirut, the Female, with My Love	1976	5 without introductory words	volume 2 6th ed. 1986
24	كل عام وأنت حبيبتي	*Kull ʿām wa-anti ḥabībatī*	May You Be My Beloved Every Year	1978	9	volume 2 6th ed. 1986
25	أحبك .. أحبك والبقية تأتي	*Uḥibbuki .. uḥibbuki wa-l-baqiya taʾtī*	I Love You .. I Love You and the Rest Will Come	1978	18	volume 2 6th ed. 1986
26	أشهد أن لا امرأة إلا أنت	*Ašhadu an lā imraʾa illā anti*	I Avow There Is No Woman but You	1979	43	volume 2 6th ed. 1986
27	هكذا أكتب تاريخ النساء	*Hākaḏā aktubu tārīḫ an-nisāʾ*	Thus I Write the History of Women	1981	17	volume 2 6th ed. 1986
28	قاموس العاشقين	*Qāmūs al-ʿāšiqīn*	Dictionary of Lovers	1981	66	not included in the complete works

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[346] The other poems were published as either as individual volumes or in other poetry volumes.

	Title in Arabic	Romanised Title	Title in Translation	Year	Number of Poems	Reference in the Complete Works
29	قصيدة بلقيس	*Qaṣīdat bilqīs*	Bilqīs's Poem	1982	1	volume 4 1st ed. 1993
30	الحب لا يقف عن الضوء الأحمر	*al-Ḥubb lā yaqif ʿan aḍ-ḍawʾ al-aḥmar*	Love Does Not Stop at the Red Light	1985	23 without quotes	volume 4 1st ed. 1993
31	قصائد مغضوب عليها	*Qaṣāʾid maġḍūb ʿalayhā*	Angering Poems	1986	19/20[347] without quotes	volume 6 1st ed. 1993
32	سيبقى الحب سيدي	*Sa-yabqā al-ḥubb sayyidī*	Love Will Remain My Lord	1987	33 without quotes	volume 4 1st ed. 1993
33	السيرة الذاتية لسياف عربي	*as-Sīra aḏ-ḏātīya li-sayyāf ʿarabī*	Autobiography of an Arab Executioner	1987	1	volume 6 1st ed. 1993; listed under the volume *Tazawwaǧtuki .. ayyatuhā l-ḥurrīya* from 1988
34	ثلاثيات أطفال الحجارة	*Ṯulāṯīyat aṭfāl al-ḥiǧāra*	Trilogy of the Children of the Stones	1988	3	not included in the complete works; 1st ed. of the original poetry volume

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[347] The poem *Aḥmar .. aḥmar .. aḥmar..* 'Red .. Red .. Red ..' had been published as *al-Ḥubb lā yaqif ʿalā ḍ-ḍawʾ al-aḥmar* 'Love Does Not Stop at the Red Light' in the volume of the same name one year before.

	Title in Arabic	Romanised Title	Title in Translation	Year	Number of Poems	Reference in the Complete Works
35	تزوجتك .. أيتها الحرية	*Tazawwaǧtuki .. ayyatuhā l-ḥurrīya*	I Have Wedded You .. O Freedom	1988	37/39[348]	volume 6 1st ed. 1993
36	لا غالب إلا الحب	*Lā ǧālib illā al-ḥubb*	No Victor but Love	1989	90 without introductory words	volume 5 1st ed. 1993
37	الأوراق السرية لعاشق قرمطي	*al-Awrāq as-sirrīya li-ʿāšiq qarmaṭī*	Secret Papers of a Qarmathian Lover	1989	62 without quotes	volume 5 1st ed. 1993
38	الكبريت في يدي ودويلاتكم من ورق	*al-Kibrīt fī yadayy wa-duwaylātikum min waraq*	The Matches in My Two Hands While Your Little Countries Are of Paper	1989	22	volume 6 1st ed. 1993
39	هل تسمعين صهيل أحزاني	*Hal tasmaʿīna ṣahīl aḥzānī*	Do You Hear the Wail of My Sorrows	1991	19 without introduction	volume 5 1st ed. 1993
40	هوامش على الهوامش	*Hawāmiš ʿalā l-hawāmiš*	Margins on the Margins	1991	7/8[349]	volume 6 1st ed. 1993
41	أنا رجل واحد وأنت قبيلة من النساء	*Anā raǧul wāḥid wa-anti qabīla min an-nisāʾ*	I Am One Man and You Are a Tribe of Women	1993	23/24[350]	volume 9 1st ed. 2002

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[348] The poem *as-Sīra aḏ-ḏātīya li-sayyāf ʿarabī* 'Autobiography of an Arab Executioner' was originally published in 1987 as an individual volume; the poem *Aṭfāl al-ḥiǧāra* 'Children of the Stones' was published as the individual volume *Ṯulāṯīyat aṭfāl al-ḥiǧāra* in 1988.

[349] The poem *Hawāmiš ʿalā daftar an-naksa* 'Margins on the Notebook of an-Naksa' was originally published in 1967 as an individual volume of the same name.

[350] The poem *ad-Dīk* 'The Rooster' already appeared in *Hawāmiš ʿalā l-hawāmiš* 'Margins on the Margins' from 1991.

	Title in Arabic	Romanised Title	Title in Translation	Year	Number of Poems	Reference in the Complete Works
42	خمسون عاماً في مديح النساء	*Ḫamsūna ʿāman fī madīḥ an-nisāʾ*	Fifty Years Praising Women	1994	18/20[351]	volume 9 1st ed. 2002
43	تنويعات نزارية على مقام العشق	*Tanwīʿāt Nizārīya ʿalā maqām al-ʿišq*	Nizarian Variations on Passion	1996	31	volume 9 1st ed. 2002
44	أبجدية الياسمين	*Abǧadīyat al-yāsamīn*	The Jasmine Alphabet	1998	13	–
		Total number of poems included		=	1021	

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[351] The poems *Min yawmīyāt šuqqa mafrūša* 'Diary of a Furnished Appartment' and *Ilā ayna yaḏhabu l-waṭan?* 'Where Does the Homeland Go To?' already appeared in *Hawāmiš ʿalā l-hawāmiš* 'Margins on the Margins' from 1991.

2. Alphabetical List of the Reference Poems

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
1	1st letter			Hundred Love Letters	16	1970	2#9	
2	4th letter			Hundred Love Letters	16	1970		
3	7th letter			Hundred Love Letters	16	1970	3#16	
4	10th letter			Hundred Love Letters	16	1970		
5	24th letter			Hundred Love Letters	16	1970	3#17	yes 307
6	48th letter			Hundred Love Letters	16	1970		
7	60th letter			Hundred Love Letters	16	1970	3#18	yes 356

[352] The number indicates, in which of the three lists in Appendix II (468) sample verses of the relevant poem can be found.

[353] 'Yes' means that I've translated the relevant poem in its entirety in the course of this thesis, either in chapter 13. General Statements About the Sea or in chapter 14. Sea Words as Means of Conceptualising the Beloved.

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
8	90th letter			Hundred Love Letters	16	1970	3#19	yes 270
9	93rd letter			Hundred Love Letters	16	1970	2#12; 3#20	
10	97th letter			Hundred Love Letters	16	1970	3#21	yes 202
11	100th letter			Hundred Love Letters	16	1970		yes 244
12	4th poem			Book of Love	15	1970		
13	A Lesson in Drawing	درس في الرسم	*Dars fī r-rasm*	Angering Poems	31	1986		yes 199
14	A Night in the Gold Mines	ليلة في مناجم الذهب	*Layla fī manāǧim aḏ-ḏahab*	Love Will Remain my Lord	32	1987	3#57	
15	Attempts at Killing a Woman Who Can't Be Killed	محاولات قتل امرأة لا تقتل	*Muḥāwalāt qatl imra'a lā tuqtal*	Love Will Remain my Lord	32	1987	3#54	
16	Autobiography of an Arab Executioner	السيرة الذاتية لسياف عربي	*as-Sīra aḏ-ḏātīya li-sayyāf 'arabī*	Autobiography of an Arab Executioner	33	1987		
17	Before .. After ..	قبل أن .. بعد أن ..	*Qabla an .. ba'da an ..*	Love Will Remain my Lord	32	1987	3#58	yes 336

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
18	Before You All Women Were an Assumption	وقبلك كل نساء إفتراض	*Wa-qablaki kull an-nisā' iftirāḍ*	Dictionary of Lovers	28	1981	3#48	yes 268
19	Childish Scribbles	خربشات طفولية	*Ḥarbašāt ṭufūlīya*	Outlaw Poems	20	1972	3#22	yes 309
20	Choose	إختاري	*Iḫtārī*	Wild Poems	17	1970	1#2	yes 186
21	Definitions	تعاريف	*Ta'ārīf*	I Avow There Is No woman but You	26	1979		yes 184
22	Dialogue With a Mannequin	حوار مع عارضة ازياء	*Ḥiwār ma'a 'āriḍa azyā'*	Do You Hear the Wail of My Sorrows	39	1991		
23	Diaries of a Patient Forbidden from Writing	يوميات مريض ممنوع من الكتابة	*Yawmīyāt marīḍ mamnū' min al-kitāba*	I Love You .. I Love You and the Rest Will Come	25	1978	3#38	yes 322
24	Diaries of an Indifferent Woman	يوميات امرأة لامبالية	*Yawmīyāt imra'a lā-mubāliya*	Diaries of an Indifferent Woman	9	1968		
25	Dressed in the Kimono	لابسة الكيمونو	*Lābisat al-kīmūnū*	No Victor but Love	36	1989	3#64	
26	Endless Poem Defining Love	قصيدة غير منتهية في تعريف العشق	*Qaṣīda ġayr muntahiya fī ta'rīf al-'išq*	Outlaw Poems	20	1972	1#11; 3#24	yes 263

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
27	Exceptional Love for an Exceptional Woman	حب استثنائي لامرأة استثنائية	*Ḥubb istiṯnāʾī li-imraʾa istiṯnāʾīya*	May You Be My Beloved Every Year	24	1978	3#28	
28	Femininity Is the Knowledge of My Lord	إن الأنوثة من علم ربي ..	*Inna al-unūṯa min ʿilm rabbi ..*	I Love You .. I Love You and the Rest Will Come	25	1978	3#36; 3#37	
29	Fish	سمك	*Samak*	No Victor but Love	36	1989		yes 188
30	From the Diary of a Lover Left Behind	من يوميات عاشق متخلف	*Min yawmīyāt ʿāšiq mutaḫallif*	Nizarian Variations on Passion	43	1996		
31	Get Angry	إغضب	*Iġḍab*	Painting With Words	7	1966		yes 184
32	Glory to the Long Braids	المجد للضفائر الطويلة	*al-Maǧd li-ḍ-ḍafāʾir aṭ-ṭawīla*	Painting With Words	7	1966		
33	Gray Assumptions	إفتراضات رمادية	*Iftirāḍāt ramādīya*	No Victor but Love	36	1989		yes 225
34	Hamlet .. as a Poet	هاملت .. شاعاً	*Hāmlit .. šāʿiran*	Wild Poems	17	1970	3#10	yes 256
35	Her Flesh and My Nails	لحمها وأظافري	*Laḥmuhā wa-aẓāfirī*	Wild Poems	17	1970	3#15	yes 267

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
36	I Avow There Is No Woman but You	أشهد أن لا امرأة إلا أنت	*Ašhadu an lā imra'a illā anti*	I Avow There Is No Woman but You	26	1979	3#40–41	yes 368
37	I Have Wedded You .. O Freedom	تزوجتك .. أيتها الحرية	*Tazawwaǧtuki .. ayyatuhā l-ḥurrīya*	I Have Wedded You .. O Freedom	35	1988	3#59	yes 356
38	I Love You .. I Love You and the Rest Will Come	أحبك .. أحبك والبقية تأتي	*Uḥibbuki ..uḥibbuki wa-l-baqiya ta'tī*	I Love You .. I Love You and the Rest Will Come	25	1978	1#17; 3#35	yes 325
39	I Love You .. I Love You .. and This Is My Signature ..	احبك .. احبك .. وهذا توقيعي..	*Uḥibbuki .. uḥibbuki .. wa-hāḏā tawqī'ī ..*	Love Does Not Stop at the Red Light	30	1985	3#52	
40	I Love You So Much[354]	أحبك جداً	*Uḥibbuki ǧiddan*	Wild Poems	17	1970	3#9	yes 304

[354] Reference is made to the song *Uḥibbuki ǧiddan* 'I Love You So Much' as it has been performed by Iraqi singer Kaẓim as-Sāhir (b. 1957) on the album *al-Ḥubb al-mustaḥīl* (2000), the lyrics of which are attributed to Qabbani; there seems to be a confusion with the poem of the same name in *Wild Poems* (1970); see section 14.3.1 Eyes (306, footnote 247) for further details.

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
41	I'm the One Who Made You the Lady of Women	أنا من جعلتك ست النساء	*Anā man ǧaʿaltuki sitt an-nisāʾ*	Nizarian Variations on Passion	43	1996	3#81	
42	I'm Trying to Save the Last Female Before the Tatars Arrive ..	أحاول انقاذ آخر انثى قبل وصول التتار ..	*Uḥāwilu anqāḏu āḫir unṯā qabla wuṣūl at-tatār ..*	No Victor but Love	36	1989	2#40; 3#63	
43	I Must Say Goodbye to the Homeland	لا بد أن استأذن الوطن	*Lā budda astaʾḏinu l-waṭan*	Do You Hear the Wail of My Sorrows?	39	1991	3#68	
44	I Want You Feminine	أريدك أنثى	*Urīduki unṯā*	Thus I Write the History of Women	27	1981	3#42	yes 274
45	In Order to Love You .. I'll Study Ten Languages	سأدرس حتى أحبك .. عشر لغات	*Saʾadrusu ḥattā uḥibbaki .. ʿašar luġāt*	I Am One Man and You Are a Tribe of Women	41	1993		
46	Inlaid Gold on a Damascus Sword	ترصيع بالذهب على سيف دمشقي	*Tarṣīʿ bi-ḏ-ḏahab ʿalā sayf dimašqī*	Inlaid Gold on a Damascus Sword	22	1975		
47	Leisure Time	التفرغ	*at-Tafarruġ*	The Jasmine Alphabet	44	1998	3#86	yes 352
48	Lesson in Love for a Student Who Doesn't Read	درس في الحب لتلميذة لا تقرأ	*Dars fī l-ḥubb li-tilmīḏa lā taqraʾ*	Do You Hear the Wail of My Sorrows	39	1991	2#56	yes 206

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
49	Letter From Under the Water	رسالة من تحت الماء	*Risāla min taḥt al-māʾ*	Wild Poems	17	1970	1#4	yes 302
50	Liquids	مائيات	*Māʾiyāt*	I Am One Man and You Are a Tribe of Women	41	1993	3#69	
51	Love .. on Firewood Fire	الحب .. على نار الحطب	*al-Ḥubb .. ʿalā nār al-ḥaṭab*	The Jasmine Alphabet	44	1998		yes 179
52	Love 1993	حب ١٩٩٣	*Ḥubb 1993*	I Am One Man and You Are a Tribe of Women	41	1993	2#59–60; 3#73	yes 281
53	Love 1994	حب ١٩٩٤	*Ḥubb 1994*	Fifty Years Praising Women	42	1994	3#76	
54	Love During House Arrest	الحب في الاقامة الجبرية	*al-Ḥubb fī l-iqāma al-ğabrīya*	May You Be My Beloved Every Year	24	1978		
55	May Your Morning Be Like Sugar	صباحك سكر	*Ṣabāḥuki sukkar*	Painting With Words	7	1966	3#6	yes 360
56	Maybe ..	ربما ..	*Rubbamā ..*	Thus I Write the History of Women	27	1981	1#20–22; 3#43	
57	Musical Variations of a Selfless Woman	تنويعات موسيقية عن امرأة متجردة	*Tanwīʿāt mūsīqīya ʿan imraʾa muta-ğarrida*	Outlaw Poems	20	1972	3#25	yes 350

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
58	My Beloved Is the Law	حبيبتي هي القانون	*Ḥabībatī hiya l-qānūn*	I Avow There Is No Woman but You	26	1979	3#41	yes 313
59	My Most Beautiful Texts	أجمل نصوصي	*Ağmal nuṣūṣī*	Nizarian Variations on Passion	43	1996	3#77	yes 253
60	My Professor in Poetry	أستاذتي في الشعر	*Ustāḏatī fī š-ši'r*	Dictionary of Lovers	28	1981	3#47	yes 346
61	My Šāmī Cat	قطتي الشامية	*Qiṭṭatī š-šāmīya*	Wild Poems	17	1970	3#8	yes 362
62	My Taffeta Dress	فستاني التفتا	*Fustānī at-taffetā*	My Beloved	6	1956		
63	Notes in the Time of Love and War	ملاحظات في زمن الحب والحرب	*Mulāḥaẓāt fī zaman al-ḥubb wa-l-ḥarb*	Political Works	21	1974	1#12; 3#27	
64	O Lady of the World O Beirut	يا ست الدنيا يا بيروت	*Yā sitt ad-dunyā yā Bayrūt*	To Beirut, the Female, With My Love	23	1976		
65	O Lady Who Resigned from Her Femininity	ايتها السيدة التي استقالت من أنوثتها	*Ayyatuhā s-sayyida l-latī istaqālat min unūṯatihā*	Thus I Write the History of Women	27	1981	2#28	
66	On Marine Love ..	في الحب البحري ..	*Fī l-ḥubb al-baḥrī ..*	May You Be My Beloved Every Year	24	1978	1#13; 2#19–23; 3#29–30	yes 192

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
67	On Poetry	في الشعر	*Fī š-ši'r*	No Victor but Love	36	1989	2#46–47	yes 230
68	Papers of the Fidāʾiyīn on the walls of Israel	منشورات فدائين على جدران إسرائيل	*Manšūrāt fidāʾīya ʿalā ğudrān isrāʾīl*	Papers of the Fidāʾiyīn on the walls of Israel	14	1970		
69	Poem of Challenges	قصيدة التحديات	*Qaṣīdat at-taḥaddiyāt*	Outlaw Poems	20	1972	1#11; 2#14	
70	Inner Portrayal	تصوير داخلي	*Taṣwīr dāḫilī*	Do You Hear the Wail of My Sorrows	39	1991	2#55; 3#67	yes 286
71	Psychology of a Cat	سايكولوجية قطة	*Sāykūlūğīyat qiṭṭa*	No Victor but Love	36	1989	2#48–49; 3#65–66	yes 233
72	Reading of Two African Breasts	قرائة في نهدين إفرقيين	*Qirāʾa fī nahdayn ifrīqiyayn*	I Love You .. I Love You and the Rest Will Come	25	1978	3#34	
73	Squares ..	مربعات ..	*Murabbaʿāt ..*	The Jasmine Alphabet	44	1998	3#88	yes 300
74	Statement Against Everything	بيان ضد كل شيء	*Bayān ḍidda kull šay'*	Nizarian Variations on Passion	43	1996		yes 221

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
75	Sufi Revelations	تجليات صوفية	*Taǧliyāt ṣūfīya*	I Love You .. I Love You and the Rest Will Come	25	1978	3#33	yes 315
76	The Decision	القرار	*al-Qarār*	Love Does Not Stop at the Red Light	30	1985	1#23; 2#29–31; 3#50	yes 259
77	The First Female .. the First Man	أول أنثى .. أول رجل	*Awwal unṯā .. awwal raǧul*	Dictionary of Lovers	28	1981	3#46	yes 258
78	The First Page	الصفحة الأولى	*aṣ-Ṣafḥa al-ūlā*	No Victor but Love	36	1989	2#42	
79	The Fish	السمكة	*as-Samaka*	Secret Papers of a Qarmathian Lover	37	1989		
80	The General Writes His Memoirs	الجنرال يكتب مذكراته	*al-Ǧanarāl yaktubu muḏakkirātahu*	I Have Wedded You .. O Freedom	35	1988		yes 204
81	The Last Andalusian	الأندلسي الأخير	*al-Andalusī al-aḫīr*	I Am One Man and You Are a Tribe of Women	41	1993	3#74	yes 343
82	The Last Bird out of Granada	آخر عصفور يخرج من غرناطة	*Āḫir ʿuṣfūr yaḫruǧu min ġarināṭa*	Angering Poems	31	1986	3#12	yes 330

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
83	The Marine Cemetery	المقبرة البحرية	*al-Maqbara al-baḥrīya*	Outlaw Poems	20	1972		yes 348
84	The Marine Poem	القصيدة البحرية	*al-Qaṣīda al-baḥrī*	Painting With Words	7	1966	2#3; 3#4; 3#5	yes 340
85	The Price of My Poems	ثمن قصائدي	*Ṯaman qaṣā'idī*	Painting With Words	7	1966		
86	The Professor of Love .. Resigns	أستاذ الحب .. يستقيل	*Ustāḏ al-ḥubb .. yastaqīl*	I Am One Man and You Are a Tribe of Women	41	1993	1#30; 2#61–63	yes 237
87	There's No Way to Keeping Warm .. Except to Love You!!	لا وسيلة للتدفئة .. سوى أن أحبك!!	*Lā wasīla li-t-tadfi'a .. siwā an uḥibbuka!!*	Nizarian Variations on Passion	43	1996	3#80	
88	The Responsibility	المسؤولية	*al-Mas'ūlīya*	Dictionary of Lovers	28	1981	3#49	yes 214
89	The Wild Poem	القصيدة المتوحشة	*al-Qaṣīda al-muta-waḥḥiša*	Wild Poems	17	1970	3#7	yes 250
90	The Woman and Her Encyclopaedic Body	المرأة وجسدها الموسوعي	*al-Mar'a wa-ǧasaduhā al-mawsū'ī*	Nizarian Variations on Passion	43	1996	3#84–85	yes 294
91	They Hijack the Language .. They Hijack the Poem	إنهم يختفون اللغة .. إنهم يختفون القصيدة	*Innahum yaḫṭafūna l-luǧa .. innahum yaḫṭafūna l-qaṣīda*	No Victor but Love	36	1989		yes 216
92	Three Cards from Asia	ثلاث بطاقات من آسيا	*Ṯalāṯ biṭāqāt min āsiyā*	My Beloved	6	1956		

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
93	Ticket for a Woman I Love	تذكرة سفر لامرأة أحبها	*Taḏkirat safar li-imra'a uḥibbuhā*	Wild Poems	17	1970	3#13–14	yes 293
94	To a Cypriote Fish .. Called Tamara ...	إلى سمكة قبرسية .. تدعى تامارا ...	*Ilā samaka Qubruṣīya .. tud'ā Tāmārā ...*	Love Will Remain my Lord	32	1987	3#55	
95	To a Silent Woman	إلى صامتة	*Ilā ṣāmita*	Wild Poems	17	1970	3#11	
96	To a Traveller Who Doesn't Travel	إلى مسافرة لم تسافر	*Ilā musāfira .. lam tusāfir*	Fifty Years Praising Women	42	1994		yes 209
97	To a Woman Below Zero	إلى امرأة تحت الصفر	*Ilā imra'a taḥta ṣ-ṣifr*	Nizarian Variations on Passion	43	1996	3#82	yes 364
98	Twenty Attempts to Form a Woman	عشرون محاولة لتشكيل امرأة	*'Ašrūn muḥawala li-taškīl imra'a*	I Am One Man and You Are a Tribe of Women	41	1993	3#71	
99	Where Do I Go?	أين أذهب؟	*Ayna aḏhab?*	Wild Poems	17	1970		yes 311
100	Who Taught Me Love His Slave I Was	من علمني حباً كنت له عبداً	*Man 'allamanī ḥubban kuntu lahu 'abdan*	I Have Wedded You .. O Freedom	35	1988	3#61	
101	Will You Come with Me to the Sea?	هل تجيئين معي إلى البحر؟	*Hal taǧī'īna ma'ī ilā l-baḥr?*	Thus I Write the History of Women	27	1981	3#44	yes 188
102	Without You	الحب .. على نار الحطب	*Bidūniki*	The Jasmine Alphabet	44	1998	3#87	yes 289

	Translated Title	Title in Arabic	Romanised Title	Poetry Volume	Vol.#	Year	List[352]	Translated[353]
103	Would You Permit Me to Spend the Summer?	هل تسمحين لي أن أصطاف	*Hal tasmaḥīna lī an aṣṭāfa*	May You Be My Beloved Every Year	24	1978	3#31	
104	You Write Poetry and I Sign ..	تكتبين الشعر وأوقع أنا .. تكتبين الشعر وأوقع أنا ..	*Taktubīna š-šiʿr wa-uwaqqiʿu anā ..*	Thus I Write the History of Women	27	1981	3#45	
105	You're Beautiful .. Like Exile	جميلة أنت ..كالمنفى	*Ǧamīla anti .. ka-l-manfā*	Fifty Years Praising Women	42	1994	3#75	
106	Your Body Is My Map	جسمك خارطتي	*Ǧismuki ḫāriṭatī*	Outlaw Poems	20	1972	1#9; 3#23	

Appendix II

Lists of Sample Verses with $\sqrt{\text{bḥr}}$-Words

1. Sea Words in Verses Referring to Love

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
1	الحب ليس رواية شرقية بختامها يتزوج الابطال.. انه الإبحار دون سفينة وشعورنا ان الوصول محُال ..	love isn't an oriental novel / where the heroes marry in the end .. / it's sailing without a ship / we feel that arrival is impossible ..	الى تلميذة ..	To a Schoolgirl ..	الرسم بالكلمات	Painting With Words	1966
2	غوصي في البحر.. او ابتعدي لا بحر من غير دوار.. الحب مواجمهة كبرى ابحار ضد التيار	sink in the sea .. or leave / there's no sea without a maelstrom .. / love is a great confrontation / sailing against the current	إختاري	Choose	قصائد متوحشة	Wild Poems	1970
3	مقدورك ان تمضي ابداً .. في بحر الحب بغير قلوع	your destiny is to always depart .. / on the sea of love without a sail	قارئة الفنجان	The Cup-Reader	قصائد متوحشة	Wild Poems	1970
4	لو أني اعرف ان الحب خطير جداً ما احببت لو أني اعرف ان البحر عميق جداً ما أبحرت ..	had i known that love is very dangerous / i wouldn't have loved / had i known that the sea is very deep / i wouldn't have sailed ..	رسالة من تحت الماء	Letter From Under the Water	قصائد متوحشة	Wild Poems	1970
5	الا تراني ببحر الحب .. غارقة والموج يمضغ آمالي ويرميها	don't you see me in the sea of love .. drowning / and the waves chewing my hopes and casting them away	إلى رجل	To a Man	قصائد متوحشة	Wild Poems	1970

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
6	سأتحدث عن الحب .. عن هذه الفراشة المدهشة .. التي حطت على اكتافنا وطردناها .. عن هذه السمكة الذهبية .. التي طلعت الينا من اعماق البحر وسحقناها.. عن هذه النجمة الزرقاء التي مدت الينا يدها ورفضناها..	i will talk about love .. / about this amazing butterfly .. / that landed on our shoulders and we chased it away .. / about this golden fish .. / that came to us from the depths of the sea / and we crushed it .. / about this blue star / that reached out to us / and we rejected it ..	86		مئة رسالة حب	Hundred Love Letters	1970
7	القضية هي قضية هذه السمكة الذهبية .. التي رماها إلينا البحر ذاتَ يوم .. وسحقناها بين أصابعنا	the issue is the issue of this golden fish .. / that the sea threw to us one day .. / and we crushed it between our fingers	86		مئة رسالة حب	Hundred Love Letters	1970
8	واني احبك في طموح البحر.. وفي غزل الرعود مع الرعود	i love you with the ambition of the sea .. / and in the way the thunder flirts with the thunder	بلاغ شعري رقم ١	Poetic Communication No. 1	أشعار خارج على القانون	Outlaw Poems	1972
9	زيديني عشقاً .. زيديني يا احلى نوبات جنوني يا سفر الخنجر في انسجتي يا غلغلة السكين .. زيديني غرقاً يا سيدتي ان البحر يناديني	give me more love .. give me more / o sweetest fit of my insanity / o dagger in my flesh / o penetration of the knife .. / give me more drowning, o my lady / for the sea's calling me	جسمك خارطتي	You're Body Is My Map	أشعار خارج على القانون	Outlaw Poems	1972

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
١٠	يا الهي: عندما نعشق ماذا يعترينا ؟ ماالذي يحدث في داخلنا ؟ ماالذي يكسر فينا ؟ كيف نرتد الى طور الطفولة كيف تغدو قطرة الماء محيطاً.. ويصير النخل اعلى.. ومياه البحر احلى ..	o my god: / when we love what are we going through ? / what happens within us ? / what breaks within us ? / how do we get back to childhood? / how does a drop of water become an ocean ? / and the palm trees become higher .. / and the seawater sweeter ..	اسئلة الى الله	Questions to God	أشعار خارج على القانون	Outlaw Poems	1972
١١	عندما حاولت ان أكتب عن حبي.. تعذبت كثيرا .. انني في داخل البحر.. واحساسي بضغط الماء لا يعرفه غير من ضاعوا باعماق المحيطات دهورا	when i tried to write about my love .. / i suffered a lot .. / i'm inside the sea .. / and my feeling for the water pressure is known only by / those who got lost in the depths of the oceans for eternities	قصيدة غير منتهية في تعريف العشق	Endless Poem Defining Love	أشعار خارج على القانون	Outlaw Poems	1972
١٢	احبك اكثر مما ببالك .. أكثر مما ببال البحار .. وبال المراكب	i love you more than you think .. more than what is in the minds of seas .. and boats	ملاحظات في زمن الحب والحرب	Notes in a Time of Love and War	الأعمال السياسية	Political Works	1974
١٣	في الحب البحري ..	on marine love ..	في الحب البحري ..	On Marine Love ..	كل عَام وأَنتَ حبيبتي	May You Be My Beloved Every Year	1978
١٤	يقاسمني الحب نصف سريري.. ونصف طعامي، ونصف نبيذي، ويسرق مني المواني والبحر، يسرق مني السفينه	love shares half of the bed with me .. / and half of my food / and half of my wine / it steals from me the ports and the sea / it steals my ship from me	البرتقالة	The Orange	أَحبكَ .. أَحبكَ والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
١٥	يتغير - حين احبك - شكل الكرة الارضيه .. تتلاق طرق العالم فوق يديك .. وفوق يديه يتغير ترتيب الافلاك تتكاثر في البحر الاسماك ويسافر قمر في دورتي الدمويه	when i love you, the shape of the globe changes .. / the ways of the world converge on your two hands .. and above my two hands .. the order of the orbits changes .. / fish reproduce in the sea / and a moon travels within my blood cycle	حين أحبك	When I Love You	أحبكِ .. أحبكِ والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978
١٦	يمتلئ البحر الابيض - حين احبك - ازهاراً حمراء وتلوح بلاد فوق الماء وتغيب بلاد تحت الماء	the white sea is full – when i love you – of red flowers / countries appear on the water / and countries disappear under the water	حين أحبك	When I Love You	أحبكِ .. أحبكِ والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978
١٧	فقد علمتني التجارب ان اتجنب عشق النساء وموج البحار..	experiences have taught me to avoid the passion of women / and the waves of the seas ..	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	أحبكِ .. أحبكِ والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978
١٨	حدثت تجربة الحب أخيرا .. ودخلنا جنة الله ، ككل الداخلين وانزلقنا .. تحت سطح الماء اسماكا .. رأينا لؤلؤ البحر الحقيقي .. وكنا ذاهلين ..	the experience of love finally happened .. / and we entered god's paradise, like all the entrants / and we slipped .. / under the surface of the water as fish .. / we saw the real pearl of the sea .. / and we were perplexed ..	الدخول الى البحر	Entering the Sea	أحبكِ .. أحبكِ والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978
١٩	لو مثلك امرأة .. تعشقني ؟؟ ماذا سيحدث في الطبيعة من عجائب ؟ ماذا سيحدث للبحار و المراكب؟	if a woman like you .. loved me ?? / what wonders would happen in nature ? / what would happen to the sea and boats ?	ماذا ؟	What ?	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981

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20	انا لم اعشقك حتى الآن .. لكن ربما .. يضرب الطوفان شطآن حياتي ويجيء البحر من كل الجهات ..	i haven't loved you yet .. but maybe .. / the flood hits the shores of my life / and the sea comes from all sides ..	ربما ..	Maybe ..	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981
21	انا لم اعشقك حتى الآن .. لكن .. سوف تأتي ساعة الحب التي لا ريب فيها .. وسيرمي البحر اسماكاً على نهديك لم تنتظريها	i haven't loved you yet .. but .. / the hour of love will undoubtedly come .. / and the sea will throw fish on your two breasts that you didn't expect	ربما ..	Maybe ..	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981
22	فانا اجهل في اي نهار سوف اعشق .. ومتى يضربني البرق ، وفي اي بحار سوف اغرق وعلى اي شفاه سوف ارسو..	i don't know what day i will love .. / and when lightning will strike me, and in which seas i will drown / and on what lips i will anchor ..	ربما ..	Maybe ..	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981
23	هذه احاسيسي فلا تتدخلي ارجوك بين البحر والبَحّار	these are my feeling so, i beg you, don't interfere / between the sea and the sailor	القرار	The Decision	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
24	سأركب البحر .. مجنونا ومنتحرا .. والعاشق الفذ .. يحيا حين ينتحر	i'll ride the sea .. like a madman and commit suicide .. / the unique passionate lover .. loves when he commits suicide	معها في باريس	With Her in Paris	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
25	انتي من يوم ميلادي ، بحر الحب ضائع فلماذا في (هارودز) نسيتني	since my birthday, i'm lost in the sea of love so why did you forget me in harrods	فاطمة في الريف البريطاني	Fatima in the British Countryside	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
26	وصلت في حبك الى درجة التبخر وصار ماء البحر أكبر من البحر	in your love i got to the point of evaporation / and the seawater became greater than the sea	على عينيك يضبط العالم ساعاته	On Your Eyes the World Adjusts Its Hours	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
27	أجمل ما في حبنا اننا نبحر عكس الريح ..	the best of our love is / that we sail against the wind ..	نحن جميلان	We Are Beautiful	الأوراق السرية لعاشق قرمطي	Secret Papers of a Qarmathian Lover	1989
28	لحظة الخروج من مدائن الغبار منتظر ان يزحف البحر على قصائدي وتهطل الامطار.. منتظر معجزة ، تخرجني نحو مدار آخر.. نحو فضاء آخر.. يؤمن في بنفسج البحر ، وفي حرية الحب ...	the moment of leaving the cities of dust / waiting for the sea to crawl on my poems / and for the rain showers to pour .. / waiting for a miracle, taking me towards another orbit .. / towards another space .. / believing in the violet of the sea, / and in the freedom of love ...	مقابلة تلفزيونية مع (غودو) عربي	TV Interview With an Arab Godot	الكبريت في يدي ودويلاتكم من ورق	The Matches in My Two Hands While Your Little Countries Are of Paper	1989
29	فالعاشق الكبير هو الذي يرمي نفسه في بحر العشق بلا بوصلة .. ولا خريطة .. ولا شهادة تأمين ..	the great lover / is the one who throws himself into the sea of love / without a compass .. / without a map .. / and no insurance certificate ..	انا رجل واحد وانت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	انا رجل واحد وانت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993
30	لا تهتمي.. فيما اكتب يا سيدتي فانا رجل يزرع قمحاً فوق الريح و يكتب شعراً فوق الماء .. ويصنع حباً من موسيقى البحر ومن رائحة العشب ومن انفاس الغابات	don't care .. / about what i write, o my lady / i'm a man who grows wheat above the wind / who writes poetry on water .. / who makes love / from sea music / from the scent of grass /and the breaths of forests	استاذ الحب .. يستقيل	The Professor of Love .. Resigns	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
31	لغة الحب التي أكتب بها .. لم تخرج لي كالقمقم السحري من البحر.. او من جراب الساحر.. ولا عثرت عليها كمخطوطة قديمة في احد المزارات ..	the language of love in which i write .. / didn't come out to me like the magic bottle from the sea .. / or from the magician's bag .. / and i didn't find it as an old manuscript on a shrine ..	لا ثقافة لرجل لا يعشق !! ..	There's No Culture for a Man Who Doesn't Love !! ..	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996
32	لا خوف ، يا سيدتي ، عليك .. من اي بحر هائجٍ او اي حب عاصف	don't fear, o my lady .. / from any rough sea / or any windy love	حوار مع سمكة جبانة!!	Dialogue With a Cowardly Fish !!	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996
33	لو انك كنت حبيبة قلبي .. قُبيَّلَ ثلاثين قرناً .. لزادت مياه البحور .. وزاد خضراء الشجر ...	if you had been the beloved of my heart .. / thirty years ago .. / the waters of the seas would have increased .. / and the greens of the trees would have increased ...	لو	If	أبجدية الياسمين	The Jasmine Alphabet	1998

2. Sea Words in Verses Referring to the Speaker/Lover

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
1	وابحري في جرح جرحي .. انا لشهوتي صوت .. لجوعي يدان	and sail in the wound of my wound .. / my desire has a voice .. my hunger has two hands	ة على الرصيف	Symphony on the Sidewalk	قالت لي السمراء	The Brown-Skinned Girl Said to Me	1944
2	عندي خطاب ازرق .. ما مر في ذاكرة البحور .. عندي انا لؤلؤة ..	i have a blue letter .. / it didn't cross the memory of the seas .. / i have a pearl ..	خطاب من حبيبتي	A Letter From My Beloved	قصائد	Poems	1956
3	لو اني .. لو اني .. بَحّار لو احد يمنحني زورق ارسيت قلوعي كل مساء في مرفأ عينيك الأزرق ..	if only i were .. if only i were .. a sailor / if only someone gave me a boat / i'd strike my sails every evening / in the blue harbour of your eyes	القصيدة البحرية	The Marine Poem	الرسم بالكلمات	Painting With Words	1966
4	لا .. لستِ جزءاً من يدي انت يدي بشمسها .. وبحرها	no .. you're not part of my hand / you're my hand / with its sun .. and with its sea	يدي	My Hand	الرسم بالكلمات	Painting With Words	1966
5	صديقتي مللتُ من تجارة الجواري .. مللتُ من مراكبي مللتُ من بِحاري ..	my girlfriend / i got weary from the trading of slave girls[355] .. / weary from my boats .. / weary from my seas ..	دموع شهريار	Shahriyar's Tears	الرسم بالكلمات	Painting With Words	1966

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[355] Interestingly, the plural *ǧawārin* from *ǧāriya* encompasses the meaning 'ships', too.

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
6	انني السندباد .. مزقه البحر وعينا حبيبتي الميناء	i'm sindbad .. torn by the sea / and the two eyes of my beloved are my port	إفادة في محكمة الشعر	Testimony in the Trial of Poetry	إفادة في محكمة الشعر	Testimony in the Trial of Poetry	1969
7	حين أكون عاشقاً اجعل شاه الفُرس من رعيتي واخضع الصين لصولجَاني وانقل البِحار من مكانها ولو اردتِ اوقف الثواني	when i'm a lover / i make the shah of persia one of my subordinates / i subdue china under my sceptre / i move the seas from their place / and if you wanted i'd stop the seconds	25		كتاب الحب	Book of Love	1970
8	عمر حزني مثل عمر الله .. او عمر البحور	my sadness is as old / as god .. or the seas	27		كتاب الحب	Book of Love	1970
9	اريد فماً جديداً تخرج منه الكلمات كما تخرج الحوريات من زبد البحر	i want a new mouth / words come out of it / like nymphs emerging from the sea foam	1		مئة رسالة حب	Hundred Love Letters	1970
10	عندما قلتُ لك: "احبك" كنتُ اعرف .. انني اقود انقلاباً على شريعة القبيلة واقرع اجراس الفضيحة كنتُ اريد ان استلم السلطة لأجعل غابات العالم اكثر ورقاً وبحار العالم اكثر زُرقةً	when i told you: / "i love you" / i knew .. / i was leading a coup against the tribal law / and rang the bells of scandal / i wanted to take over the power / to make the forests of the world leafier / and the seas of the world bluer	3		مئة رسالة حب	Hundred Love Letters	1970
11	اعطيتني سمكةً .. واعطيتُك البحر ..	you gave me a fish .. and i gave you the sea ..	85		مئة رسالة حب	Hundred Love Letters	1970
12	انتهى رمل البحر كله .. وانتهت قواقعي كلها ..	the whole sea sand ran out .. and all my seashells ran out ..	93		مئة رسالة حب	Hundred Love Letters	1970

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
13	ودمعي في عينيّ بحور	and my tears in my two eyes are seas	الحاكم والعصفور	The Ruler and the Sparrow	لا	No	1970
14	اتحداهم جميعاً .. / ان يكونوا قطرة صغرى ببحري ..	i challenge them all .. / to be a small drop in my sea ..	قصيدة التحديات	Poem of Challenges	أشعار خارج على القانون	Outlaw Poems	1972
15	فانا كماء البحر .. في مدي ، وفي جُزُري وعمق تحولاتي .. إن التناقض في دمي ، وانا احب تناقضاتي ..	i'm like the seawater .. in my flooding, and in my islands / and in the depth of my transformations .. / the contradiction is in my blood, and i love my contradictions ..	صورة دوريان غراي	The Picture of Dorian Gray	أشعار خارج على القانون	Outlaw Poems	1972
16	انا قبيلة عُشاق بكاملها ومن دموعي سقَيتُ البحر والسحبا	i'm the whole tribe of lovers / and from my tears i watered the sea and the clouds	من مفكرة عاشق دمشقي	From the Notebook of a Damascene Lover	الأعمال السياسية	Political Works	1974
17	انا ذلك البَحّار ينفق عمره في البحث عن حب وعن احباب	i'm that sailor who's spending his life / in search of love and loved ones	موال بغدادي	Baghdadi Mawwāl	الأعمال السياسية	Political Works	1974
18	مواقفي منك ، كَموقف البحر ..	my positions towards you are like the position of the sea	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978
19	هكذا خلقني الله .. رجلاً على صورة بحر بحراً على صورة رجل	this is how god created me .. / a man in the image of a sea / a sea in the image of a man	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978
20	احساسي بك متناقض ، كإحساس البحر	my feelings for you are contradictory, like the feelings of the sea	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978
21	لا أستطيع، أيتها المرأة ، أن أكوَنَ بحراً محايداً ..	i can't, o woman, be a neutral sea ..	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
22	أدخلي بحري كسيف من النُحاس المصقول	enter my sea like a polished copper sword	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978
23	أنا بحرك يا سيدتي ..	i'm your sea o my lady ..	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978
24	يقاسمني الحب نصف سريري.. ونصف طعامي ونصف نبيذي ويسرق مني الموانئ والبحر يسرق مني السفينه	love shares half of the bed with me .. / and half of my food / and half of my wine / it steals from me the ports and the sea / it steals my ship from me	البرتقالة	The Orange	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978
25	وما بين وقت النبيذ ووقت الكتابة .. يوجد وقت يكون به البحر ممتلئاً بالسنابل	between the time of wine and the time of writing .. there's a time / when the sea is filled with spikes	تناقضات ن . ق الرائعة	Conflicts of N.Q the Great	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978
26	انا الممتد مثل القوس بين الثلج والتفاح بين النار والياقوت بين البحر والخلجان .. والموجود والمفقود	i'm stretched like a bow between snow and the apple / between fire and the ruby / between the sea and the bays .. /existing and missing	راسبوتين العربي	Arab Rasputin	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
27	وانا لست مستعجلاً عليك .. / او على الشعر .. / فالعيون الجميلة غير قابلة للاغتصاب .. / والكلمات الجميلة غير قابلة للاغتصاب .. / والذين لهم خبرة بشؤون البحر .. / يعرفون ان السفن الذكية لا تستعجل الوصول .. / وان السواحل هي شيخوخة المراكب ..	i don't rush you .. / or poetry .. / beautiful eyes aren't inclined towards rape .. / beautiful words aren't inclined towards rape .. / and those who are experienced in sea affairs .. / know that smart ships don't rush to arrive .. / and that the coasts are the old age of the boats ..	الى سيدة تصطنع الهدوء	To a Lady Who Stays Calm	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981
28	وانا اسكن البحر..	i inhabit the sea ..	ايتها السيدة التي استقالت من انوثتها..	O Lady Who Resigned From Her Femininity ..	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981
29	أرجوك بين البحر والبحّار / ضلي على أرض الحياد .. فإنني / سأزيدُ اصراراً على إصرارِ / ماذا أخاف؟ .. أنا الشرائع كلها / وأنا المحيط .. وأنت من أنهاري	these are my feeling so don't interfere i beg you / between the sea and the sailor / get lost in the land of neutrality .. for i / for i will add persistence to the persistence / what do i fear ... i'm all the laws / i'm the ocean .. and you're from my streams	القرار	The Decision	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
30	وأنا الذي اختار لون بحاري	i'm the one to choose the colour of my seas	القرار	The Decision	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
31	سافرت في بحر النساء	i travelled in the sea of women	القرار	The Decision	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
32	ما دمتِ لي .. فحدود الشمس مملكتي والبر ، والبحر ، والشطآن ، والجُزُر ما دام حبك يعطيني عباءته فكيف لا افتك الدنيا .. وانتصر ؟ سأركب البحر .. مجنونا ومنتحرا.. والعاشق الفذ .. يحيا حين ينتحر	as long as you're mine .. the limits of the sun are my kingdom / and the land, sea, shores, and islands / as long as your love gives me its cloak / how can i not destroy the world .. / and win ? / i will ride the sea .. like a madman and commit suicide .. / the unique passionate lover .. lives when he commits suicide	معها في باريس	With Her in Paris	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
33	مذ كنت غلاما .. احمل الرمل على ظهري .. والقيه ببحر اللانهاية	since i was a boy .. / i carry sand on my back .. / and throw it into the sea of infinity	من يوميات تلميذ راسب	From the Diary of a Failing Pupil	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
34	اذا ما تدفقت كالبحر فوق رمالك .. لا توقفيني .. اذا ما انكسرت فتافيت ضوء على قدميك ، فلا تسحقيني ..	when i flow like the sea over your sands .. / don't stop me .. / when i break as crumbs of light down to your feet, don't crush me ..	من يوميات رجل مجنون	From the Diaries of a Crazy Man	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985
35	الم تقولي انني .. بحر من الرقة والحنان ؟	didn't you say that i was .. / a sea of gentleness and tenderness ?	حبيبتي تقرا فنجانها	My Beloved Reads her Cup	الحب لا يقف عن الضوء الأحمر	Love Does Not Stop at the Red Light	1985

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
36	فكيف يا سيدتي ؟ لا تقبلين دعوتي الى بلاد هربت من معجم البلدان قصائد الشعر بها .. تنبت كالعشب على الحيطان .. وبحرها .. يخرج منه القمح .. والنساء .. والمرجان ..	why, o my lady ? / don't you accept my invitation / to a country that escaped from the muʿğam al-buldān / its poems .. / grow like grass on walls .. / from its sea / wheat emerges .. and women .. and corals ..	حبيبتي تقرأ فنجانها	My Beloved Reads her Cup	الحب لا يقف على الضوء الأحمر	Love Does Not Stop at the Red Light	1985
37	أخرجُ نحو البحرْ أرتكبُ الخيانةَ العُظمى التي يُقالُ عنها: الشِعْرْ	i go towards the sea / and commit the greatest betrayal / that is called: poetry	التلاميذ يعتصمون في بيت الخليل بن احمد الفراهيدي	Students Occupy the House of Ḫalīl ibn Aḥmad al-Farāhīdī	قصائد مغضوب عليها	Angering Poems	1986
38	في بلاد الغرب , يا سيدتي يولد الشاعر حراً مثلما الاسماك في عرض البحار	in the countries of the west, o my lady / the poet is born free / just like fish in the breadth of the seas	القصيدة والجغرافيا	The Poem and Geography	تزوجتك .. أيتها الحرية	I Have Wedded You .. O Freedom	1988
39	انا لا اسكن في اي مكان ان عنواني هو اللامنتظر.. مبحراكالسمك الوحشي في هذا المدى في دمي نار .. وفي عيني شرر	i don't live in any place / my address is the unexpected .. / sailing like a wild fish in this expanse / in my blood is fire .. in my eye sparks	حزب المطر	Rain Party	تزوجتك .. أيتها الحرية	I Have Wedded You .. O Freedom	1988
40	كيف بوسع شراع صغير كقلبي اجتياز اعالي البحار ؟	how can a small sail / like my heart / cross the high seas ?	أحاول انقاذ آخر انثى قبل وصول التتار ..	I Am Trying to Save the Last Female Before the Tatars Arrived ..	لا غالب إلا الحب	No Victor but Love	1989
41	انا ضائع بين العصور كمركب في البحر، تقذفه الرياح كما تشاء	i'm lost between ages like a boat / in the sea, tossed by winds as they like	من بدوي مع اطيب التمنيات	From a Bedouin with best wishes	لا غالب إلا الحب	No Victor but Love	1989

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
42	افتح لك اللغة على مصراعيها افتح لك توركواز البحر وفضاءات القصائد المستحيله	i open the language for you wide open / i open the turquoise of the sea for you / and the impossible spaces of the poems	الصفحة الأولى	The First Page	لا غالب إلا الحب	No Victor but Love	1989
43	اريد ان احبك حتى ادخل في دين الياسمين وامارس طقوس الشعر .. وزرقة البحر.. واخضرار الغابات ..	i want to love you / to enter the religion of jasmine / and practice the rituals of poetry .. / the blue of the sea .. / and the greening of the forests ..	احبك حتى ترتفع السماء قليلاً	I Love You So That the Sky May Rise a Little	لا غالب إلا الحب	No Victor but Love	1989
44	اريد ان أحبك .. حتى اعيد الى بيروت رأسها المقطوع والى بحرها معطفه الأزرق	i want to love you .. / to return to beirut her chopped off head / and to her sea its blue cloak	احبك حتى ترتفع السماء قليلاً	I Love You So That the Sky May Rise a Little	لا غالب إلا الحب	No Victor but Love	1989
45	لنا مزاجية البحر وجنونه .. وتحولاته ولنا ايضاً .. مراهقة الزبد .. وحماقة الأمواج .. نقاتل بعضنا بعضاً ونكسر بعضنا بعضاً وعندما تهدأ العاصفة تتدحرج على الرمل كطفلين في عطلتها المدرسية ...	we have the temperament of the sea / its madness .. and transformations / we also have .. the adolescence of the spume / .. and the foolishness of the waves .. / we fight each other / we break each other / and when the storm calms down / we roll on the sand / like two children on their school vacation ...	عواصفنا الجميلة	Our Beautiful Storms	لا غالب إلا الحب	No Victor but Love	1989
46	هو شاعر البرق منزله والبحر سيرته الذاتية ..	he's a poet / lightning is his home / and the sea is his autobiography ..	في الشعر	On Poetry	لا غالب إلا الحب	No Victor but Love	1989

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
47	هو شاعر تزوج الحرية زواجاً مدنياً وأنجب اولاداً شعرهم بلون السنابل وعيونهم بلون البحر..	he's a poet / he wedded freedom in a civil marriage / he had children / with hair of wheat / and eyes in the colour of the sea ..	في الشعر	On Poetry	لا غالب إلا الحب	No Victor but Love	1989
48	ارمي جميع كلماتي في البحر	throw all my words into the sea	سايكولوجية قطة ..	Psychology of a Cat ..	لا غالب إلا الحب	No Victor but Love	1989
49	ولستِ بحاجة الى شعري لتغيري لون البحر..	you don't need my poetry to change the colour of the sea ..	سايكولوجية قطة ..	Psychology of a Cat ..	لا غالب إلا الحب	No Victor but Love	1989
50	انا هكذا ... اتسكع بين فنادق حزني فكم مضغتني بِحار وكم بصقتني رعود	i'm like this ... / i hang out between the hotels of my sorrow / o how much the seas chewed me / and how much the thunder spat me	سيرة ذاتية	Autobiography	الأوراق السرية لعاشق قرمطي	Secret Papers of a Qarmathian Lover	1989
51	قد يتهمني البعض .. بأني عدت الى السباحة في بحار الرومانسية انني لا ارفض التهمة فكما للأسماك مياهها الاقليمية فان للقصائد ايضًا مياهها الاقليمية وانا – كأي سمكة تكتب شعرًا – لا اريد ان اموت اختناقًا ..	some may accuse me .. / that i went back to swimming in the seas of romance / i don't reject this accusation / like fish have their territorial waters / poems also have their territorial waters / and i – like any fish writing poetry – / don't want to die of suffocation ..	الوضوء بماء العشق والياسمين ..	Ablution With Water of Passion and Jasmine ..	الكبريت في يدي ودويلاتكم من ورق	The Matches in My Two Hands While Your Little Country is of Paper	1989

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
52	لحظة الخروج من مدائن الغبار منتظر ان يزحف البحر على قصائدي، وتهطل الامطار .. منتظر معجزة ، تخرجني نحو مدار آخر .. نحو فضاء آخر .. يؤمن في بنفسج البحر ، وفي حرية الحب .. وفي تعدد الحوار ..	the moment of leaving the cities of dust / waiting for the sea to crawl on my poems / and for the rain showers to pour .. / waiting for a miracle, taking me towards another orbit .. / towards another space .. / believing in the violet of the sea, / and in the freedom of love .. / and the multiplicity of the dialogue ..	مقابلة تلفزيونية مع (غودو) عربي	TV Interview With an Arab Godot	الكبريت في يدي ودويلاتكم من ورق	The Matches in My Two Hands While Your Little Country is of Paper	1989
53	من الف عام .. وانا منتظر اجازتي منتظر جزيرة في البحر .. لا تعرفها البحار منتظر قصيدة ، خاتمها من ذهب .. وخصرها من نار ..	for a thousand of years .. / i'm waiting for my vacation / waiting for an island in the sea .. / that the seas don't know / waiting for a poem whose ring is golden .. / whose waist is fire ..	مقابلة تلفزيونية مع (غودو) عربي	TV Interview With an Arab Godot	الكبريت في يدي ودويلاتكم من ورق	The Matches in My Two Hands While Your Little Country is of Paper	1989

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
54	صعب على شاعر ان يقترب من شعر ناديا تويني .. فهي قمر شعري .. وكانت امي توصيني ان لا اقرا على ضوء القمر .. حتى لا اغرق في هذه المحبرة المشغولة بالحليب، والعشق، واسلاك الذهب .. الاقتراب من ناديا تويني صعب .. كالاقتراب من حمامة مرسومة على سقف كنيسة .. كالاقتراب من ميعاد غرام .. كالاقتراب من حورية البحر .. كالاقتراب من ليلة القدر .. كالاقتراب من رائحة الله	it's difficult for a poet to approach nadia tueni's poetry .. / she's the moon of my poetry .. /my mother used to tell me not to read by moonlight .. / so as not to drown in this inkwell busy with milk, adoration, and threads of gold .. / approaching nadia tueni is difficult .. / like approaching a dove painted on the ceiling of a church .. / like approaching a rendezvous of desire .. / like approaching a mermaid .. / like approaching the night of destiny .. / like approaching the scent of god	رثاء فراشة	Lamentation for a Butterfly	الكبريت في يدي ودويلاتكم من ورق	The Matches in My Two Hands While Your Little Country is of Paper	1989
55	بداخلي .. عمرت ، يا سيدتي ، مدينة عالية الاسوار والمداخل لنصف مليون من البلابل .. ونصف مليون من الغزلان والارانب البيضاء والايائل .. فضاؤها ، اكبر من اجنحتي نجومها ، ابعد من نبوءتي وبحرها ، اعرض من سواحلي ..	within me .. / you built, o my lady, a city / with high fences and entrances / for half a million nightingales .. / and half a million gazelles / and white rabbits and stags .. / its space is greater than my wings / its stars are beyond my prophecy / and its sea is broader than my coasts ..	تصوير داخلي	Inner Portrayal	هل تسمعين صهيل أحزاني	Do You Hear the Wail of My Sorrows?	1991

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
56	فانا التناقض .. والتحول .. والجنون العاقل لا تحلمي ابداً ببحر ازرق او اسود .. او ابيض .. فانا بحاري ما لهن سواحل	for i'm the contradiction .. / and transformation .. / and sane madness / don't ever dream of a sea of blue / or black .. / or white .. /there are no coasts to my seas	درس في الحب لتلميذة لا تقرأ	Lesson in Love for a Student Who Doesn't Read	هل تسمعين صهيل أحزاني	Do You Hear the Wail of My Sorrows?	1991
57	البحر في عيني مفتوح لكل حمامة	the sea in my two eyes is open to every dove	إلى امرأة محايدة	To a Neutral Woman	هل تسمعين صهيل أحزاني	Do You Hear the Wail of My Sorrows?	1991
58	لأني احبك .. يمتلئ البحر قمحاً	because i love you .. the sea is filled with wheat	اختزال	Abbreviation	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993
59	اشدك الى صدري كلؤلؤة نادرة و ابحر بك: من جزر الكناري .. الى جزر القمر ومن شموس ماربيا .. الى ياسمين الشام ومن بحر الصين .. الى بحر دموعي	i hold you tight to my chest / like a rare pearl / and sail with you: / from the canary islands .. to the comoros / from the suns of marbella .. / to the jasmine of šām / from the sea of china .. to the sea of my tears	حب 1993	Love 1993	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
60	ايها المرأة – السمكة: يا التي تزوجتني على سنة البحر .. وموجه .. وزبده .. و تركت بيوضها على شواطئ دمي وفي رحم قصائدي .. احبك.	o woman – fish: / o you who married me / in the tradition of the sea .. its waves .. / and its spume .. / and left her eggs on the shores of my blood / and in the womb of my poems .. / i love you ..	حب 1993	Love 1993	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993
61	لا تهتمي .. فيما اكتب يا سيدتي فانا رجل يزرع قمحاً فوق الريح و يكتب شعراً فوق الماء .. ويصنع حباً من موسيقى البحر ومن رائحة العشب ومن انفاس الغابات	don't care .. / about what i write, o my lady / i'm a man who grows wheat above the wind / who writes poetry on water .. / who makes love / from sea music / from the scent of grass /and the breaths of forests	استاذ الحب .. يستقيل	The Professor of Love .. Resigns	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993
62	فانا رجل خرب العالم بالكلمات .. وغير لون البحر ..	for i'm a man who ruined the world with words .. / and changed the colour of the sea ..	استاذ الحب .. يستقيل	The Professor of Love .. Resigns	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993
63	و انا تعب من تشجير البحر..	i'm tired from afforesting the sea ..	استاذ الحب .. يستقيل	The Professor of Love .. Resigns	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
64	اختلفت طموحاتنا ، يا سيدتي فانا ذاهب الى يسار القصيدة .. وانت ذاهبة الى يمينها .. انا ذاهب باتجاه البحر .. وانت ذاهبة باتجاه الجاهلية ..	our ambitions are different, o my lady / i'm going to the left of the poem .. / and you're going to its right .. / i'm going to the sea .. / and you're going towards ignorance ..	الى امرأة كانت حبيبتي	To a Woman Who Was My Beloved	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993
65	فاني بقطرة عطر صغيرة سأغزو اعالي البحار !!	with a small drop of perfume / i will conquer the high seas !!	حوار مع سفرجلتين	Dialogue With Two Quinces	خمسون عاماً في مدح النساء	Fifty Years Praising Women	1994
66	يحرض بحر الرجولة في داخلي ..	the sea of manhood incites within me ..	حوار مع سفرجلتين	Dialogue With Two Quinces	خمسون عاماً في مدح النساء	Fifty Years Praising Women	1994
67	انا لا اثرثر .. حين اكون بحالة عشق كثيرا.. ولا ادعي انني قد نقلت الجبال لاجلك انت .. واني شققت البحورا..	i don't chatter .. / when i'm deeply in love .. / and i don't claim that i have moved mountains / for you .. and that i have split the seas ..	قصيدة واقعية جداً..	A Very Realistic Poem ..	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996
68	ما عاد يمكن ان اعيد قصائدي الاولى وارقص فوق موسيقى البحور..	i can no longer repeat my first poems / and dance over the music of the seas[356] ..	لا نهر يرجع للوراء	No River Returns Backward	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996

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[356] In the context of the verses, *buḥūr* could read 'metres' here.

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
69	لغة الحب التي اكتب بها.. / لم تخرج لي كالقمقم السحري من البحر.. / او من جراب الساحر.. / ولا عثرت عليها كمخطوطة قديمة في احد المزارات ..	the language of love in which i write .. / didn't come out to me like the magic bottle from the sea .. / or from the magician's bag .. / and i didn't find it as an old manuscript on a shrine ..	لا ثقافة لرجل لا يعشق !! ..	There's No Culture for a Man Who Doesn't Love !! ..	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996
70	الشعر غادرني .. / فلا بحر بسيط .. او خفيف .. او طويل .. / والحب غادرني فلا قمر .. / ولا وتر .. / ولا ظل ظليل ..	poetry left me .. / there's no basīṭ metre .. / nor ḫafīf .. nor ṭawīl .. / and love left me there's no moon .. / no chord .. / no shady shadow ..	تعَب آلكلام من آلكلام	Speech Is Tired From Speech	أبجدية الياسمين	The Jasmine Alphabet	1998
71	لا تساليني .. / يا صديقة: اين تبتدئ الدموع .. / واين يبتدئ النشيد؟ / انا مركب سكران .. / يقلع دون اشرعة / ويبحر دون بوصلة .. / ويدخل في بحار الله منتحراً .. / ويجهل ما أراد .. / وما يريد ..	don't ask me .. / o girlfriend: where do the tears begin .. / and where does the hymn begin? / i'm a drunk boat .. / setting sail without sails / sailing without compass .. / entering the seas of god committing suicide .. / not knowing what it wanted .. / and what it wants ..	طعنوا العروبة في الظلام بخنجر فاذا هم... بين اليهود يهود!!	They Stabbed Arabism in the Dark With a Dagger, and Suddenly They ... Are Jews Among the Jews !!	أبجدية الياسمين	The Jasmine Alphabet	1998

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year
72	اذا صادفت رجلاً .. له طبيعة الحصان الجامح .. وغضب البحر .. وجنون الأمواج .. فأرجو ان تحتفظي به .. لان الخيل العربية وحدها .. هي التي تعرف كبرياء العشق ..	if you come across a man .. / of the nature of a wild horse .. / and the anger of the sea .. and the madness of the waves .. / i beg that you keep him .. / because only arab horses .. / know the pride of passion	عن حضارة ما بعد الانوثة	About Post-Feminine Civilisation	أبجدية الياسمين	The Jasmine Alphabet	1998

3. Sea Words in Verses Referring to the Addressee/Beloved

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year	1. general target domains[357] 2. deeper target domain level[358] 3. mode of reference[359] 4. perceptible sea-paraphiers[360] 5. sea-related paraphiers[361] 6. symbolic paraphiers[362]
1	نهداك نبعا لذة حمراء تشعل لي دمي متمردان على السماء ، على القميص المنعم صنوان عاجيان .. قد ماجا ببحر مضرم	your two breasts are two springs of red lust sparking my blood / rebelling against the sky, against the bestowed shirt / two ivory idols .. undulating in a burning sea	نهداك	Your Two Breasts	قالت لي السمراء	The Brown-Skinned Girl Told Me	1944	1. body 2. bosom 3. equation 4. waves
2	بعينيك مرايا اشتعلتْ وبحارٌ ولدتْ منْ أبحُر	within your eyes mirrors caught fire / and seas were born from seas	الثاني والعشرين من نيسان	April 22	قصائد	Poems	1956	1. body 2. eyes 3. relation 4-. the sea itself

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[357] Beloved, body, spheres of action, ...

[358] Eyes, voice, hands, character, ruling the sea, ...

[359] Relation, equation, comparison, co-occurrence.

[360] Colour, waves, fluidity, ...

[361] Maritime: harbours, seafaring, ...; marine: fish, shells, ...; seascape: shore, sand, ...)

[362] Transformation, perilousness, death, ...

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year	1. general target domains[357] 2. deeper target domain level[358] 3. mode of reference[359] 4. perceptible sea-paraphiers[360] 5. sea-related paraphiers[361] 6. symbolic paraphiers[362]
3	في مرفأ عينيك الأزرق .. شباك بحري مفتوح	in the blue harbour of your two eyes .. / there's an open marine window	القصيدة البحرية	The Marine Poem	الرسم بالكلمات	Painting With Words	1966	1. body 2. eyes 3. equation 5. maritime
4	في مرفأ عينيك الأزرق.. أركض كالطفل على الصخر استنشق رائحة البحر..	in the blue harbour of your two eyes .. / i run like a child on a rock / inhaling the scent of the sea ..	القصيدة البحرية	The Marine Poem	الرسم بالكلمات	Painting With Words	1966	1. body 2. eyes 3. equation 4. scent
5	في مرفأ عينيك الأزرق.. أحلم بالبحر وبالإبحار	in the blue harbour of your two eyes .. / i dream of the sea and sailing	القصيدة البحرية	The Marine Poem	الرسم بالكلمات	Painting With Words	1966	1. body 2. eyes 3. equation 4. the sea itself 5. maritime
6	وشعرك ملقىً على كتفيك كبحر..كأبعاد ليل مبعثر	with your hair cast on your two shoulders / like a sea .. like the dimensions of a tousled night	صباحك سكر	May Your Morning Be Like Sugar	الرسم بالكلمات	Painting With Words	1966	1. body 2. hair 3. comparison 4. fluidity; waves
7	وكوني البحر والميناء ، كوني الأرض والمنفى	be the sea and the port, be the land and the exile!	القصيدة المتوحشة	The Wild Poem	قصائد متوحشة	Wild Poems	1970	1. beloved 3. equation 4. the sea itself 5. maritime 6. opposition to the land

#	verse(s) in Arabic	verse(s) in translation	poem title in Arabic	poem title in translation	volume title in Arabic	volume title in translation	year	1. general target domains[357] 2. deeper target domain level[358] 3. mode of reference[359] 4. perceptible sea-paraphiers[360] 5. sea-related paraphiers[361] 6. symbolic paraphiers[362]
8	خبّئني في خلجان يديك.. فإن الريح شمّاليه خبّئني.. في اصداف البحر وفي الأعشاب المائيه	hide me in the bays of your two hands .. / the wind is northern / hide me .. in the seashells .. / and in the water weeds	قطتي الشامية	My Šāmī Cat	قصائد متوحشة	Wild Poems	1970	1. body 2. hands 3. equation 5. seascape, marine
9	أحبك جدا وأعرف أني أسافر في بحر عينيك دون يقين	i love you so much and know that i travel in the sea of your eyes without certainty	أحبك جدا	I Love You So Much[363]	قصائد متوحشة	Wild Poems	1970	1. body 2. eyes 3. equation 4. colour 5. maritime; sea travel 6. strangeness, perilousness
10	آه يا حورية ارسلها البحر الي ..	ah, o nymph whom the sea sent to me ..	هاملت .. شاعراً	Hamlet .. As A poet	قصائد متوحشة	Wild Poems	1970	1. spheres of action 2. born from the sea 3. relation 4. the sea itself 6. mythological

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[363] Reference is made to the song *Uḥibbuki ǧiddan* 'I Love You So Much' as it has been performed by Iraqi singer Kaẓim as-Sāhir (b. 1957) on the album *al-Ḥubb al-mustaḥīl* (2000), the lyrics of which are attributed to Qabbani; there seems to be a confusion with the poem of the same name in *Wild Poems* (1970); see section 14.3.1 Eyes (306, footnote 247) for further details.

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١١	تحدثي الي .. في بساطة كالطير في السماء .. والأسماك في البحار	talk to me .. simply / like the birds in the sky .. / and the fish in the seas	إلى صامتة	To a Silent Women	قصائد متوحشة	Wild Poems	١٩٧٠	1. beloved 2. speech 3. comparison 5. marine
١٢	منذ أحببتك .. البحار جميعاً أصبحت من مياه عينيك تشرب	since i loved you, the seas altogether / drink from the waters of your two eyes	أين أذهب ؟	Where Do I Go?	قصائد متوحشة	Wild Poems	١٩٧٠	1. body 2. eyes 3. relation 4. colour
١٣	أرجوك يا سيدتي .. أن تتركي لبنان أرجوك باسم الحب ، باسم الملح، أن تغادري لبنان فالبحر لا لون له .. والشكل لا شكل له .. والموج – حتى الموج – لا يكلم الشطآن أرجوك يا سيدتي أن ترحلي .. حتى أرى لبنان .. أرجوك يا سيدتي أن تختفي .. بأي شكل كان .. بأي سعر كان .. أن ترجعي البحر إلى حدوده وترجعي الشمس إلى مكانها وترجعي الجبال والوديان	i beg you o my lady .. leave lebanon / i beg you in the name of love, in the name of salt, / leave lebanon / as the sea has no colour .. / and the shape has no shape .. / and the waves – even the waves – don't speak to the beaches / i beg you o my lady leave .. / so that i see lebanon .. / i beg you o my lady, disappear .. / in any form .. / at any price .. / return the sea to its borders / and the sun to its place / and the mountains and valleys	تذكرة سفر لامرأة أحبها	Ticket for a Woman I Love	قصائد متوحشة	Wild Poems	١٩٧٠	1. spheres of action 2. power over the sea 3. relation 4. colour; waves 5. seascape

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١٤	أرجوك يا سيدتي .. أن ترجعي إلى البحار الماء والرب للسماء ..	i beg you o my lady .. / return to the seas the water / and the lord to the sky ..	تذكرة سفر لامرأة احبها	Ticket for a Woman I Love	قصائد متوحشة	Wild Poems	١٩٧٠	1. spheres of action 2. power over the sea 3. relation 4. fluidity
١٥	كنت سلطانة النساء جميعا ولك الأرض كلها ، والبحار..	you were the sultana of women altogether / and yours were the land, all of it, and the seas ..	لحمها واظافري	Her Flesh and My Nails	قصائد متوحشة	Wild Poems	١٩٧٠	1. spheres of action 2. power over the sea 3. relation 4. the sea itself 6. in opposition to the land
١٦	أعطيت اسماك البحر.. عنوان عينيك فنسيت عناوينها القديمة	i gave the fish of the sea .. .. / the address of your two eyes / and they forgot their old addresses	7		مئة رسالة حب	Hundred Love Letters	١٩٧٠	1. body 2. eyes 3. relation 4. colour 5. marine
١٧	من يدعي .. أنه اصطاد سمكةً واحدة .. من بحار عينيك .. يكذب ..	whoever claims .. / to have caught a single fish .. / from the seas of your two eyes .. lies ..	14		مئة رسالة حب	Hundred Love Letters	١٩٧٠	1. body 2. eyes 3. equation 4. colour 5. marine
١٨	قبل أن أدخل مدائن فمك كانت شفتاك زهرتي حجر وقدحي نبيذ .. بلا نبيذ وجزيرتين متجمدتين في بحار الشمال..	before i entered the cities of your mouth / your lips were two stone flowers / two wine goblets .. without wine / two frozen islands in the seas of the north	60		مئة رسالة حب	Hundred Love Letters	١٩٧٠	1. body 2. lips 3. equation 4. the sea itself 5. seascape

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19	لم أكن أتصور من قبل .. أن امرأة تقدر أن تعمر مدينة.. أن تخترع مدينة .. أن تعطي مدينةً ما .. شمسها , وبحرها وحضارتها ..	i had never imagined before .. / that a woman can build a city .. / invent a city .. / and give a city .. / its sun, its sea, and its civilisation	90		مئة رسالة حب	Hundred Love Letters	1970	1. spheres of action 2. power over the sea 3. equation 4. the sea itself
20	إنتهى يومنا البحري.. ذهبت أنت .. وظلت رغوة البحر تزحف على جسدي.. ظلت الشمس جرحاً من الياقوت على جبيني.. حاولت أن أستعيدك , وأستعيد البحر.. نجحت في استرداد البحر.. ولم أنجح في استردادك.. فما يأخذه البحر لا يرده .	our maritime day has ended .. / you're gone .. sea foam continued to crawl on my body .. / the sun remained a ruby wound on my forehead .. / i tried to get you back, and get the sea back .. / i succeeded in recovering the sea .. / but i didn't succeed in recovering you .. / what the sea takes it doesn't return	93		مئة رسالة حب	Hundred Love Letters	1970	1. beloved 3. co-occurrence 4. sea foam; the sea itself
21	على كل البحار أنت متمددة ..	on all the seas you're stretched out ..	97		مئة رسالة حب	Hundred Love Letters	1970	1. power over the sea 2. spheres of action 3. relation 4. the sea itself

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22	يا بحرية العينين ، يا أميره	o marine-eyed, o princess	خربشات طفولية	Childish Scribbles	أشعار خارج على القانون	Outlaw Poems	1972	1. body 2. eyes 3. equation 4. colour
23	يا رمل البحر ، ويا غابات الزيتون	o sea sand, o olive forests	جسمك خارطتي	Your Body Is My Map	أشعار خارج على القانون	Outlaw Poems	1972	1. beloved 3. equation 5. marine
24	عندما سافرت في بحرك يا سيدتي.. لم أكن انظر في خارطة البحر،	when i travelled on your sea o my lady .. / i wasn't looking at the sea chart	قصيدة غير منتهية في تعريف العشق	Endless Poem Defining Love	أشعار خارج على القانون	Outlaw Poems	1972	1. spheres of action 2. owning the sea 3. equation 4. the sea itself 5. maritime; sea travel
25	كان نهداك مليكين عظيمين .. وكانا يحكمان البر والبحر..	your two breasts were two great kings .. / ruling land and sea ..	تنويعات موسيقية عن امرأة متجردة	Musical Variations of a Selfless Woman	أشعار خارج على القانون	Outlaw Poems	1972	1. body 2. bosom 3. relation 4. the sea itself 6. in opposition to the sea
26	كل من مر بنهديك اختفى.. والذي ظل إلى الصبح انتحر.. هذه مقبرة بحرية دفن الآلاف فيها.. من مغول ، ومجوس ، وتتر	whoever passed by your two breasts disappeared .. / who stayed till morning committed suicide .. / this is a marine cemetery / thousands are buried here / mongols, zoroastrians, tartars	المقبرة البحرية	The Marine Cemetery	أشعار خارج على القانون	Outlaw Poems	1972	1. body 2. bosom 3. equation 5. maritime 6. death

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27	أحبك .. مزروعة في عيون الصغار ومسكونة بهموم البشر ومولودة في مياه البحار وطالعة من ضمير الحجر..	i love you .. / planted in the eyes of young children / inhabiting the concerns of humans / born in the waters of the seas / emerging from the heart of stone ..	ملاحظات في زمن الحب والحرب	Notes in the Time of Love and War	الأعمال السياسية	Political Works	1974	1. spheres of action 2. born from the sea 3. relation 4. fluidity 6. birth
28	يوم كنت تأتين إلي .. مليئة كالسنبلة .. وطازجة كالسمكة الخارجة من البحر..	when you were coming to me .. / full like a spike.. / and fresh like a fish out of the sea ..	حب استثنائي لامرأة استثنائية	Exceptional Love for an Exceptional Woman	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978	1. beloved 3. comparison 5. marine
29	كلما شم البحر رائحة جسمك الحليبي صهل كحصان أزرق	whenever the sea scents the fragrance of your milky body / it whines like a blue horse	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978	1. body 2. power over the sea 3. relation
30	فالبحر هو سيد التعدد .. والإخصاب .. والتحولات .. وأنوثتك هي امتداد طبيعي له ..	the sea's the master of diversity / fertility / and transformations .. / and your femininity is its natural extension ..	في الحب البحري ..	On Marine Love ..	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978	1. beloved 2. femininity 3. equation 4. fluidity 6. transform.; fertility; feminine.
31	وعصافير عينيك.. تأتي أفواجاً أفواجاً من جهة البحر..	the sparrows of your two eyes .. / coming flock by flock from the sea side ..	هل تسمحين لي ان اصطاف	Would You Permit Me to Spend the Summer?	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978	1. body 2. eyes 3. equation 4. colour 5. marine; seascape

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32	وجعلتك كماء البحر .. واحدة .. ومتعددة..	i made you like the water of the sea .. single .. and multiple ..	هل تسمحين لي ان اصطاف	Would You Permit Me to Spend the Summer?	كل عام وأنت حبيبتي	May You Be My Beloved Every Year	1978	1. beloved 3. comparison 5. fluidity 6. inexhaustibility
33	عندما يرتفع البحر بعينيك كسيف أخضر في الظلمات تعتريني رغبة للموت مذبوحا على سطح المراكب	when the sea rises within your two eyes / like a green sword in darknesses / the wish of death overwhelms me to be slaughtered on the deck of the boat	تجليات صوفية	Sufi Revelations	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978	1. body 2. eyes 3. equation 4. colour
34	أعطيني الفرصة.. كي أتهيأ قبل نزول البحر.. فكثيف ملح البحر العالق بين السرة .. والنهدين وكثيف سمك القرش القادم .. لا أدري من أين ؟ أعطيني الفرصة كي أتنفس .. إن حشيش البحر خرافي تحت الإبطين	give me a chance .. / to get ready before the sea descends .. / coarse is the sea salt adhering between the navel and the two breasts / and plenty are the sharks coming .. i don't know from where? / give me a chance to breathe .. / the sea herbs are legendary under the two armpits	قراءة في نهدين افريقيين	Reading Two African Breasts	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978	1. body 2. bosom 3. equation 4. the sea itself; salt 5. marine

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35	دعيني أقدمُ للبحر عنوانَ عينيكِ ..	let me give the sea the address of your eyes ..	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978	1. body 2. eyes 3. relation 4. colour
36	يذوب الحنانُ بعينيكِ مثلَ دوائر ماء يذوبُ الزمانُ ، المكانُ ، الحقولُ ، البيوتُ ، البحارُ ، المراكبُ ،	tenderness dissolves with your eyes like water circles / time, place, fields, houses dissolve / seas and boats	إن الأنوثة من علم ربي ..	Femininity Is the Knowledge of My Lord	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978	1. body 2. eyes 3. relation 4. fluidity 5. maritime
37	كنت قرأتك سطراً .. فسطراً وبراً .. وبحراً .. ونهداً .. وخصراً ..	i have read you line .. by line / by land .. and by sea .. / by bosom .. and by waist ..	إن الأنوثة من علم ربي ..	Femininity Is the Knowledge of My Lord	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978	1. body 3. comparison 4. the sea itself 6. in opposition to the land
38	وصيّة الطبيب لي: أن لا أقول الشعر عاماً كاملاً .. ولا أرى عينيك عاماً كاملاً.. ولا أرى تحوّلات البحر في العين البنفسجيه الله ..كم تضحكني الوصيّه ..	the doctor's advice to me: / not to say poetry for a whole year .. / not to see your eyes for a whole year .. / not to see the sea's transformations in the violet eye / god .. how this advice makes me laugh ..	يوميات مريض ممنوع من الكتابة	Diary of a Patient Forbidden from Writing	أحبك .. أحبك والباقية تأتي	I Love You .. I Love You and the Rest Will Come	1978	1. body 2. eyes 3. equation 4. colour; fluidity 6. transformation

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39	أشهد أن لا امرأة .. كانت معي كريمة كالبحر.. راقية كالشعر..	i avow there's no woman .. / who was with me noble like the sea / refined like poetry ..	أشهد ان لا امرأة إلا أنت	I Avow There Is No Woman but You	أشهد ان لا امرأة إلا أنت	I Avow There Is No Woman but You	1979	1. beloved 2. character 3. comparison 4. the sea itself 6. nobility
40	أيتها البحرية العينين .. والشمعية اليدين .. والرائعة الحضور أيتها البيضاء كالفضة .. والملساء كالبلور..	o marine-eyed .. o candle-handed .. o marvellously existing one / o you who's as brilliant as silver .. and as smooth as crystal ..	أشهد ان لا امرأة إلا أنت	I Avow There Is No Woman but You	أشهد ان لا امرأة إلا أنت	I Avow There Is No Woman but You	1979	1. body 2. eyes 3. equation 4. colour
41	أيتها الأنثى التي يختلط البحر بعينيها مع الزيتون	o female / in whose two eyes the sea blends with olives	حبيبتي هي القانون	My Beloved Is the Law	أشهد ان لا امرأة إلا أنت	I Avow There Is No Woman but You	1979	1. body 2. eyes 3. equation 4. colour

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42	أريدك انثى لتبقى الحياة على أرضنا ممكنه.. وتبقى القصائد في عصرنا ممكنه.. وتبقى الكواكب والأزمنه وتبقى المراكب ، والبحر ، والأحرف الأبجديه فما دمت أنثى فنحن بخير	i want you feminine / so that the life on our land remains possible .. / so that the poems in our age remain possible .. / so that the planets and times remain / so that the boats, the sea, / and the letters of the alphabet remain / for as long as you're feminine, we're fine	أريدك أنثى	I Want You Feminine	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981	1. spheres of action 2. power over the sea 3. relation 4. the sea itself 5. maritime
43	ربما كنتِ جميلة.. مثلَ لونِ البحر ، أو لون الطفولة	maybe you were beautiful .. / like the colour of the sea, or the colour of childhood	ربما ..	Maybe ..	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981	1. beloved 3. comparison 4. colour
44	فلماذا لا تخلعين جلدك .. وتلبسين جلد البحر ؟	so why don't you take off your skin .. / and wear the sea's skin ?	هل تجيئين معي الى البحر ؟	Will You Come with Me to the Sea?	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981	1. body 2. skin 3. equation 4. fluidity
45	أنت أميرة البحر التي أحبت كل الرجال	you're the princess of the sea who loved all men	تكتبين الشعر وأوقع أنا..	You Write Poetry and I Sign ..	هكذا أكتب تاريخ النساء	Thus I Write the History of Women	1981	1. spheres of action 2. ruling the sea 3. relation 4. the sea itself

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46	أتصور أني قد شاهدتك ذات صباح , حافية القدمين خارجة من أعماق البحر.. كغابة موسيقى ورخام ..	i imagine that i saw you one morning, barefoot / coming from the depths of the sea .. / like a forest of music and marble ..	اول انثى .. اول رجل	The First Female .. the First Man	قاموس العاشقين	Dictionary of Lovers	1981	1. spheres of action 2. born from the sea 3. comparison 4. depths
47	الحضاراتُ , والثقافةُ , والبحُر جميعاً .. تجيءُ من عينيكِ	civilisations, culture, and the sea / all .. come from your two eyes	أستاذتي في الشعر	My Professor in Poetry	قاموس العاشقين	Dictionary of Lovers	1981	1. body 2. eyes 3. relation 4. the sea itself
48	وقبلك.. ماكان للبحر اسم .. ولا كان للورد اسم .. ولا كان للشمس اسم	and before you .. / the sea had no name .. / the rose had no name .. / the sun had no name	وقبلك كل النساء افتراض	Before You All Women Were an Assumption	قاموس العاشقين	Dictionary of Lovers	1981	1. spheres of action 2. power over the sea 3. relation 4. the sea itself
49	مسؤولةٌ عيناكِ عن مصير هذا الكونْ عن سفر الضوء , وعن تحولات اللونْ .. عن حالة الطقس , > وعن كثافة الزُرقة في البحارْ	your eyes are responsible for the fate of this universe / for the travelling of light, and for the colour shifts .. / for the weather, / for the density of the blue in the seas	المسؤولية	The Responsibility	قاموس العاشقين	Dictionary of Lovers	1981	1. spheres of action 2. power over the sea 3. relation 4. colour; blue
50	يا كوكبي البحرية يا عشتاري	o my marine planet o my ishtar	القرار	The Decision	الحب لا يقف على الضوء الأحمر	Love Does Not Stop at the Red Light	1985	1. beloved 3. equation 6. mythological

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51	شهر ديسمبر ، يبقى ملكا بين الشهور فهو أعطاني مفاتيح السماوات .. وأعطاني مفاتيح العصور .. ورماني كوكباً مشتعلا حول نهديك يدور.. سقطتُ في لندن ، كلُ التواريخ ، وغابت تحت جفنيك جبال وبحور..	the month of december remains king of the months / it gave me the keys to the heavens .. / and the keys to the ages .. / it threw me as burning planet revolving around your two breasts .. / in london fell, all the histories, and mountains and seas disappeared under your two eyelids	فاطمة في الريف البريطاني	Fatima in the British Countryside	الحب لا يقف على الضوء الأحمر	Love Does Not Stop at the Red Light	1985	1. body 2. eyes 3. relation 4. the sea itself
52	يا من تتزاحم كل طيور البحر.. لكي تستوطن في نهديك .. كم كان كبيرا حظي حين عثرت عليك .. يا امرأة تدخل في تركيب الشعر.. دافئة أنت كرمل البحر.. رائعة أنت كليلة قدر..	o who crowded together all the sea birds .. / to settle on your two breasts .. / how great was my luck when i found you .. / o woman who enters the structure of poetry / you're warm like the sea sand .. / you're marvellous like the night of destiny	احبك .. احبك .. وهذا توقيعي..	I Love You .. I Love You .. and This Is My Signature ..	الحب لا يقف على الضوء الأحمر	Love Does Not Stop at the Red Light	1985	1. beloved 2. bosom 3. relation; comparison 5. marine

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53	عيناك آخر ما تبقى من حشيش البحر	your eyes are the last what remains from the sea herbs	آخر عصفور يخرج من غرناطة	The Last Bird out of Granada	قصائد مغضوب عليها	Angering Poems	1986	1. body 2. eyes 3. equation 4. colour 5. marine
54	إلى أين ابحر وحدي وأنتي البحار وأنتي السفر	where do i sail alone / while you're the seas and the journey	محاولات قتل امرأة لا تقتل	Attempts at Killing a Woman Who Can't Be Killed	سيبقى الحب سيدي	Love Will Remain My Lord	1987	1. beloved 3. equation 4. the sea itself 5. sea travel
55	كيف أنسى امرأة من قبرص .. تدعى تامارا .. شعرها تعلكه الريح .. ونهداها يقيمان مع الله حوارا .. خرجت من رغوة البحر كعشتار .. وكانت تلبس الشمس بساقيها سوارا ..	how can i forget a woman from cyprus .. / called tamara .. / her hair blown by the wind .. / her two breasts dialoguing with god .. / she arose from sea foam like ishtar .. wearing / the sun as bracelets around her two legs ..	إلى سمكة قبرصية تدعى تامارا...	To a Cypriote Fish .. Called Tamara	سيبقى الحب سيدي	Love Will Remain My Lord	1987	1. spheres of action 2. born from the sea 3. comparison 4. sea foam 6. mythological; birth
56	لم يعد عندي أسئلة اطرحها فانت والبحر.. تكتبان هذه الليلة مصيري	i have no more questions to ask / you and the sea .. / the two of you write my destiny tonight	الطيران فوق سطح العالم	Two Birds on the Surface of the World	سيبقى الحب سيدي	Love Will Remain My Lord	1987	1. beloved 3. co-occurrence 4. the sea itself

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57	جسمك مطرز بالشامات كليل الباديه ومزخرف بالأزهار، كالخط الكوفي وطازج كعروق النعناع ولامع تحت الشمس كفقمة البحر	your body is embroidered with moles / like the desert nighttime / decorated with flowers / like the kufic script / fresh like mint veins / and shining under the sun like a seal	ليلة في مناجم الذهب	A Night in the Gold Mines	سيبقى الحب سيدي	Love Will Remain My Lord	1987	1. body 3. comparison 5. marine
58	ولا أتذكّر من موانئ البحر الأبيض المتوسّطْ سوى عينيكِ المكتظّتين .. بالحزنِ .. والكُحْلِ .. وطيورِ النَّوْرَس ...	i no longer remembered any ports of the mediterranean / only your eyes overcrowded .. / with sadness .. / kohl .. / and seagulls ...	قبل أن .. بعد أن ..	Before .. After ..	سيبقى الحب سيدي	Love Will Remain My Lord	1987	1. body 2. eyes 3. equation 4. the sea itself 5. maritime
59	كان هناك عيون تسبح مثل طيور النورس في دورتي الدمويه كان هناك شفاه مفترسات كالأصداف البحريه كان هنالك سمك حي تحت الإبط وثمة رائحة بحريه ..	there were eyes / swimming like seagulls in my blood cycle / there were predatory lips like the marine shells / there were living fish under the armpit / and there was marine scent ..	تزوجتك .. أيتها الحرية	I Have Wedded you .. O Freedom	تزوجتك .. أيتها الحرية	I Have Wedded you .. O Freedom	1988	1. body 2. lips 3. comparison 4. scent 5. marine
60	وجهك يا سيدتي .. بحر من الرموز ، والأسئلة الجديده	your face o woman .. / is a sea of symbols, and new questions	وجهك مثل مطلع القصيدة	Your Face Is like the Beginning of the Poem	تزوجتك .. أيتها الحرية	I Have Wedded you .. O Freedom	1988	1. body 2. face 3. equation 4. the sea itself

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61	من علمني أن حبيبي نوع من أعشاب البحر	who taught me that my beloved / is a kind of sea grass	من علمني حباً كنت له عبدا	Who Taught Me Love His Slave I Was	تزوجتك .. أيتها الحرية	I Have Wedded you .. O Freedom	1988	1. beloved 3. equation 5. marine
62	غيري جلدك احياناً لكي يشتعل الورد ، وكي يرتفع البحر ، وكي يأتي النشيد ..	change your skin sometimes / so that the rose may be ignited / so that the sea may rise / so that the anthem may come ..	حوار مع امرأة غير ملتزمة	Dialogue With a Woman Who Is Not Committed	تزوجتك .. أيتها الحرية	I Have Wedded you .. O Freedom	1988	1. spheres of action 2. power over the sea 3. relation 4. fluidity
63	أعد تفاصيلَ جسمك .. شبراً .. فشبرا .. وبراً .. وبحرا .. وساقاً .. وخصرا.. ووجهاً .. وظهرا ..	i prepare your body details .. / inch .. by inch .. / by land .. and by sea .. / by leg .. and by waist .. / by face .. and by back ..	احاول انقاذ آخر انثى قبل وصول التتار ..	I Am Trying to Save the Last Female before the Tatars Arrived ..	لا غالب إلا الحب	No Victor but Love	1989	1. body 3. comparison 4. the sea itself 6. in opposition to the land
64	أعد لسيدة البحر ، بحراً.. نغسل المتاعب عن قدميها	i prepare for the lady of the sea a sea .. / to wash the trouble off her two feet	لابسة الكيمونو	Dressed in the Kimono	لا غالب إلا الحب	No Victor but Love	1989	1. spheres of action 2. ruling the sea 3. relation 4. the sea itself; fluidity
65	فنهداك يقتحمان البحر بلا بوصلة	your two breasts storm the sea without a compass	سايكولوجية قطة...	Psychology of a Cat	لا غالب إلا الحب	No Victor but Love	1989	1. body 2. bosom 3. relation 4. the sea itself 5. maritime

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66	ولستِ بحاجة إلى شعري لتغيري لونَ البحر.. فمن أنوثتك يبدأكل شيء. وبأنوثتك ينتهي كل شيء ..	you don't need my poetry / to change the colour of the sea .. / everything originates from your femininity / and with it, everything ends ..	سايكولوجية قطة...	Psychology of a Cat	لا غالب إلا الحب	No Victor but Love	1989	1. spheres of action 2. power over the sea 3. relation 4. colour
67	سيدتي.. سيدة البحار، والأقمار، والأمطار، والبروق والزلازل	my lady .. / the lady of the seas, moons, rains / lightning and earthquakes	تصوير داخلي	Inner Portrayal	هل تسمعين صهيل أحزاني	Do you Hear the Wail of My Sorrows?	1991	1. spheres of action 2. ruling the sea 3. relation 4. the sea itself
68	أريد أن أضيع فى بحرك حتى آخر الإبحار	i want to get lost in your sea until the last sea travel	لابد ان استأذن الوطن	I Must Say Goodbye to the Homeland	هل تسمعين صهيل أحزاني	Do you Hear the Wail of My Sorrows?	1991	1. spheres of action 2. owning the sea 3. equation 4. the sea itself 5. maritime; sea travel
69	أنا قاب نهدين منك .. فأهلاً بياقوتة العمر ، أهلاً بعصفورة البحر ، أهلاً بسيدة السيدات	i'm a span of two breasts away from you .. / so welcome ruby of life / welcome sea sparrow / welcome lady of ladies	مائيات	Liquids	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993	1. body 2. bosom 3. equation 5. marine
70	أيا وردة البحر ، والضوء ، والشمس ، والعافية ..	o sea rose, light, sun, and vitality ..	سأدرس حتى احبك .. عشر لغات..	I'll Study until I Love You .. Ten Languages	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993	1. beloved 3. equation 5. marine

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71	حان الوقت لأنحتك بأسلوبي (النزاري) .. فأجعل هضابك تتحرك .. وبحارك تموج ..	it's time / to sculpture you in my nizarian style .. / to get your hills moving .. / and your seas undulating ..	عشرون محاولة لتشكيل امرأة	Twenty Attempts to Form a Woman	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993	1. spheres of action 2. owning the sea 3. equation 4. waves
72	حان الوقت لتتحولي من سجادة تبريزية تداس بالدنانير .. والنعال .. إلى جزيرة من الضوء و الكبرياء لا تصل اليها طيور البحر ولا مراكب القراصنة ..	it's time that you turn from a tabrīzī rug / trampled by dinars .. and slippers .. / into an island of light and pride / neither sea birds reach is / nor pirate boats ..	عشرون محاولة لتشكيل امرأة	Twenty Attempts to Form a Woman	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993	1. beloved 3. equation 5. seascape; marine; maritime
73	يا أميرة الأسماك .. و أميرة النساء المصنوعات من توركواز البحر.. و أميرة الأنوثة التي لا ضفاف لها ..	o princess of fish .. / o princess of women made from the sea's turquoise.. / o princess of femininity without shores ..	حب 1993	Love 1993	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993	1. spheres of action 2. ruling the sea 3. relation 4. colour; blue
74	أنا وحدي .. تحت سماء عينيك الصافيتين كسماء البحر الأبيض المتوسط	i'm alone .. / under the sky of your clear eyes / as the sky of the mediterranean	الأندلسي الأخير	The Last Andalusian	أنا رجل واحد وأنت قبيلة من النساء	I Am One Man and You Are a Tribe of Women	1993	1. body 2. eyes 3. equation 4. colour; seascape

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75	هل هناك مرفأ اكثر طمأنينة .. من التمدد على رمال نهديك ؟؟.. والسكنى في تجويف يديك .. والإبحار في مياهك الدافئة ؟؟	is there a harbour more secure .. / than stretching out on the sands of your two breasts ?? .. / than dwelling in the palms of your two hands .. / and sailing your warm waters ??	جميلة انت .. كالمنفى	You're Beautiful .. like Exile	خمسون عاماً في مديح النساء	Fifty Years Praising Women	1994	1. body 3. equation 5. maritime; sea travel; seascape
76	عندما اختلج لسانك تحت لساني كسمكة قرمزية .. شعرت بدوّار البحر الأحمر .. وغاصت سفينتي بين مرايا الياقوت وحرائق خط الاستواء ..	when your tongue moved under my tongue / like a crimson fish .. / i felt the maelstrom of the red sea .. / and my ship sank / between the ruby[364] mirrors / and equator fires ..	حب 1994	Love 1994	خمسون عاماً في مديح النساء	Fifty Years Praising Women	1994	1. body 2. mouth 3. relation 4. eddy 5. marine; seascape; maritime 6. death
77	وأنت البر ، وأنت البحر	you're the land, you're the sea	أجمل نصوصي	My Most Beautiful Texts	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. beloved 3. equation 4. the sea itself 6. in opposition to the land

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[364] Since the colour of the precious stone (*yāqūt*) isn't indicated here, it could also refer to the sapphire.

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78	بعدما اختلطت الاحاسيس بين رائحة جسدك .. ورائحة كتبي.. بين استدارة السفرجل .. واستدارة كلماتي .. بين خيوط الذهب على دشداشتك .. والمنمنمات المائية على أوراقي .. بين موسيقى البحر الطويل .. وموسيقى قوامك الطويل ..	after the feelings mixed / the scent of your body .. / with the scent of my books .. / the roundness of the quince .. / with the roundness of my words .. / the gold threads of your dišdāša .. / with the watery miniatures on my papers .. / the music of the ṭawīl metre .. / with the music of your long body ..	هل المرأة اصلها قصيدة ؟ ام القصيدة اصلها امرأة ؟	Is the Poem the Origin of the Woman? or Is the Woman the Origin of the Poem?	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. body 3. co-occurrence 6. prosody
79	من الذي كان في البدء ؟ أنوثتك ، أم انوثة الكلمات ؟ هندسة صدرك.. أم هندسة الكاتدرائيات ؟ موسيقى خصرك .. أم تفاعيل البحر الوافر ؟	who was the starting point ? / your femininity, or the femininity of words ? / the architecture of your chest .. / or the architecture of cathedrals ? / the music of your waist .. / or the feet of the wāfir metre ?	هل المرأة اصلها قصيدة ؟ ام القصيدة اصلها امرأة ؟	Is the Poem the Origin of the Woman? or Is the Woman the Origin of the Poem?	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. body 3. co-occurrence 6. prosody

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80	مصادر الطاقة كلها موجودة في امواج بحارك ..	all the energy sources / exist in the waves of your seas ..	لا وسيلة للتدفئة .. سوى ان احبك !!	There's No Way to Keeping Warm .. except to Love You!!	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. spheres of action 2. owning the sea 3. equation 4. waves
81	وإني اكتشفت اقاليم جسمك .. براً .. وبحرا ..	i discovered the regions of your body .. / by land .. and by sea ..	انا من جعلتك ست النساء	I'm the One Who Made You the Lady of Women	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. body 3. comparison 4. the sea itself 6. in opposition to the land
82	أبيض صوتك كالثلج .. وإني اكره الثلج الذي يسقط من صوت النساء .. أكره الصوت الحيادي الذي ليس في أوتاره حب ولا كره .. ولا غيم ولا صحو .. ولا موج ولا بحر .. ولا برق ولا رعد .. ولا بحة مزمار .. ولا قطرة ماء ..	white is your voice as snow .. / and i hate snow that / falls from the voice of women .. / i hate the neutral voice / without love or hate in its chords .. / without cloud or cloudlessness .. / without waves or sea .. / without lightning or thunder .. / without the hoarseness of a mizmar .. / without a drop of water ..	الى امرأة تحت الصفر ...	To a Woman below Zero	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. beloved 2. voice 3. equation 4. waves

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83	للمرة الأولى ، ألاقي امرأة هاربة من جنسها .. أو نحلة هاربة من شهدها .. أو موجة هاربة من بحرها .. أو شفة هاربة من موسم العناب .. أو جملة هاربة من دفتي كتاب !!	for the first time, i meet a woman / fleeing from her gender .. / or a bee fleeing from her honey .. / or a wave fleeing from her sea .. / or a lip fleeing from the season of grapes .. / or a sentence fleeing from the two covers of the book !!	حوار مع سمكة جبانة !!	Dialogue With a Cowardly Fish !!	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. beloved 3. co-occurrence 4. waves
84	جسد المرأة يعمل بوقوده الذاتي ويفرز الحب .. كما تفرز الشرنقة حريرها .. والثدي حليبه .. والبحر زرقته .. والغيمة مطرها .. والأهداب سوادها ..	the woman's body works on its own fuel / secreting love .. / like the cocoon secretes its silk .. / like the breast its milk .. / the sea its blueness .. / the cloud its rain .. / and the lashes their blackness	المرأة و جسدها الموسوعي	The Woman and Her Encyclopaed ic Body	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. body 3. comparison 4. colour; blue
85	الحب في جسدك .. قديم وأزلي .. كما الملح جزء من جسد البحر ..	love in your body .. / is old and eternal .. / as salt is part of the body of the sea ..	المرأة وجسدها الموسوعي	The Woman and Her Encyclopaed ic Body	تنويعات نزارية على مقام العشق	Nizarian Variations on Passion	1996	1. body 3. comparison 4. salt

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86	أتفرغ لتصميم جسدك .. كما يتفرغ معماري لتصميم مدينة مقدسة .. وكما يتفرغ البابليون .. لبناء بابل .. والمصريون لبناء وادي الملوك .. أرفع صدرك عانياً فوق البحر .. كأنه منارة الإسكندرية .. حتى لا تضيع المراكب .. وتضيع طيور النورس ...	i devote myself to designing your body .. / like an architect devotes / to designing a holy city .. / like the babylonians devote .. to building babylon .. / like the egyptians to building the valley of kings .. / i lift your chest humbly above the sea .. / as if it was the lighthouse of alexandria .. / so that boats don't get lost .. / and seagulls don't get lost ...	التفرغ	Leisure Time	أبجدية الياسمين	The Jasmine Alphabet	1998	1. body 2. chest 3. comparison 5. maritime
87	بدون حضورك .. ليس هناك حضور .. وليس هناك للبحر لون .. وللرمل لون .. ولا للمركب لون .. ولا للطيور ..	without your presence .. / there's no presence .. / there's no colour to the sea .. / no colour to the sand .. / to the boats .. / or to the birds ..	بدونك	Without You	أبجدية الياسمين	The Jasmine Alphabet	1998	1. spheres of action 2. power over the sea 3. relation 4. colour

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88	أنا مربّعٌ أخضرُ ... في بحر عينيكِ ... وما زلتُ أُبحرُ ... ما زلتُ أغرقُ ... ما زلتُ أطفو ... وأرسو ... وأحملُ في أيّ وقتٍ ... يكونُ وصُولي ... إلى رمل صدرِكِ ... أيتها الغاليْة ...	i'm a green square ... in the sea of your two eyes ... / i'm still sailing ... / i'm still drowning ... / i'm still floating ... and anchoring ... / i don't know when ... / my arrival is ... / to the sand of your chest ... o precious ...	مربعات ..	Squares ..	أبجدية الياسمين	The Jasmine Alphabet	1998	1. body 2. eyes 3. equation 4. colour 5. maritime; sea 6. travel; seascape 7. death

Appendix III

Glossary and Index

1. Glossary[365]

'Abd ar-Raḥmān I. (d. 788) – also known as the Entrant (*ad-dāḫil*); founder of the Muslim dynasty that ruled the greater part of the Iberia, called 'al-Andalus'

Abū Lahab – name of 'Abd al-'Uzzā ibn 'Abd al-Muṭṭalib (d. ca. 624), half paternal uncle and opponent of Muḥammad (d. 632)

Abū Zayid al-Hilālī – eleventh-century Arab hero of the Banū Hilāl tribe

'Afrāʾ – legendary beloved of 'Urwa; 'Urwa and 'Afrāʾ are of one the famous loving couples in Arab tradition

Ahl al-Kahf – literally 'people of the cave' referring to the story of the Seven Sleepers

al-Amīn – regnal name of the sixth 'Abbāsid Caliph Abū Mūsā Muḥammad ibn Hārūn ar-Rašīd (d. 813)

al-Andalus – name of a part of the Iberian Peninsula under Muslim government in the Middle Ages

Alfīya – a rhymed book of grammar written by Arab grammarian Ibn Mālik (d. 1274)

Āl 'Uṯmān – the House of 'Uṯmān Ġāzī (d. 1323/4), founder of the Ottoman Empire (ca. 1299)

amīr – a title that can refer to a commander or prince

'Antara al-'Absī (d. 608) – pre-Islamic Arab poet, known for his *qaṣīda* that is part of the Mu'āllaqāt, a group of seven classical Arabic poems

'araq – a liquor made from raisins

'arāʾis as-sukkar – literally 'sugar brides', a kind of sweets

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[365] Unless otherwise stated, the short explanations are based on relevant articles in the *Encyclopaedia of Islam* and the translations come from Wehr (1979).

[366] Characters that don't otherwise occur in the Latin alphabet of English, for example ' for Arabic ع, are ignored; they're ordered by the first letter of the relevant word that occurs in the English alphabet; accordingly, *'Afrāʾ* is listed under 'A' Additional characters below or above characters, for example ḥ for Arabic ح or š for Arabic ش, are also ignored; thus, ḥ is simply listed under 'H' and š is read as 'sh'.

Arwād = the classical Aradus; an island in the Mediterranean Sea, today belonging to Syria

Āyāt, pl. from āya = here most probably the term for the Qurʾanic verses, but with following genitive the word can also mean a most solemn assurance (of love, of gratitude) (Wehr, 1979).

Banū ʿUṯmān – the tribe of ʿUṯmān ibn ʿAffān (d. 656), son-in-law and companion of Muḥammad

Banū Hilāl – a confederation of Arab tribes originally from the Naǧd who emigrated to North Africa in the eleventh century; their story was passed on in the oral epic *sīrat banī hilāl*

Baššār = Baššār ibn Burd (d. 783) – Arab poet and one of the pioneers of *badīʿ* poetry, a form of poetry characterised by complexity and sophisticated rhetoric

basīṭ – a meter used in Arabic poetry

book of astonishment – presumably *L'étonnement philosophique* by Swiss philosopher Jeanne Hersch (d. 2000)

al-Buḥturī (d. 897) – Arab poet from the ancient tribe of Ṭayʾ

Char, René (d. 1988) – French poet and member of the French Resistance

"dead, finding sustenance with their Lord" – partly a quote from the Qurʾan, sūrat al-ʿImrān (3) verse 169

Éluard, Paul (d. 1952) – French poet and one of the founders of the Surrealist movement

Fath – from *fatḥ* 'opening, conquering, victory', used for the Palestinian National Liberation Movement party.

fatḥa – in Arabic script a diagonal line placed above a letter to designate the short vowel /a/

Fāṭima (d. ca. 632) – youngest daughter of the Islamic religious and political leader Muḥammad and his wife Ḫadīǧa

faʿūlun mafāʿīlun faʿūlun mafāʿīlun – mnemonic representing the *baḥr ṭawīl*, a meter used in Arabic poetry

Fidāʾiyīn – *fidāʾī* = according to Wehr (1979) someone who sacrifices himself (especially for his country); also, a freedom fighter (especially for the freeing of Palestine); *fidāʾiyūn* = fedayeen, shock troops

formica – a laminated composite material

ġazal – genre of erotic-elegiac poetry originating from the Arab literary tradition

ġazl al-banāt – literally 'girls' spinning'; a kind of sugar confectionery in Syria

ǧinnīya – female demon

Godot – presumably inspired from the character Godot from Samuel Beckett's (d. 1989) play *Waiting for Godot*

ǧunayna – feminine diminutive of *ǧinn* 'jinn, demons (invisible beings, either harmful or helpful, that interfere with the lives of mortals)' (Wehr 1979, 164); depending on the context, the term could refer to a fairy or elf

ḫafīf – a meter used in Arabic poetry

ḥāl – in Sufism, a spiritual state of mind during a Sufis journey towards god

ḥalāl and *ḥarām* – in Islamic tradition, 'permissable' and 'forbidden'

Ḫadīǧa (d. ca. 619) – first wife of the Islamic religious and political leader Muḥammad

Ḫalīl ibn Aḥmad al-Farāhīdī (d. 768) – philologist, lexicographer, and grammarian from Basra, who produced *Kitāb al-ʿayn,* the first know dictionary of the Arabic language

al-Ḥamrāʾ – one of the main streets in the city of Beirut, Lebanon

hamza – in Arabic script a sign representing a glottal stop, either as a stand-alone letter of a diacritic on or under the letters *alif* ا, *wāw* و, or *yāʾ* ى

haremlik – in Ottoman times, a private part of a house reserved for women; as opposed to the *selamlik*, a public area for reception, reserved for men

al-Ḥarīrī of Basra (d. 1122) – Arab poet known for his *maqamāt*, a prosimetric genre of Arabic literature

ḥiǧāzī – adjective of *Ḥiǧāz*, a region in the west of the Arabian Peninsula

Ḥusayn (d. ca. 680) – grandson of the Islamic religious and political leader Muḥammad and a son of ʿAlī ibn Abī Ṭālib (d. 661) and Muḥammad's daughter Fāṭima

Ibn Mālik (d. 1274) – Arab grammarian known for his *alfīya* – a book of Arabic grammar written in verse

Ibn Zaydūn (d. 1071) – one of the most famous Andalusian poets, also famous for his relationship with poetess Walāda bint al-Mustakfī (d. 1091)

Imruʾ l-Qays (d. 544) – pre-Islamic Arab poet, known for his *qaṣīda* that is part of the Muʿāllaqāt, a group of seven classical Arabic poems

Isrāʾ – the Night Journey of the Muḥammad according to Islamic tradition

Kāšān = Kashan – a city in the northern part of Isfahan province, Iran

kašf and *īmā'* – in Sufism, 'unveiling' and 'allusion'

kohl = *kuḥl* – a preparation of pulverised antimony used for darkening (the edges of) the eyelids

Kufic – a style of Arabic script; from *kūfī*, referring to the city of Kufa (today Iraq)

Lubnā – legendary beloved of Qays; Qays and Lubnā are of one the famous loving couples in Arab tradition

al-Ma'mūn – regnal name of the seventh 'Abbāsid Caliph Abū al-'Abbās 'Abd Allāh ibn Hārūn ar-Rašīd (d. 833)

mansaf – a traditional Arab dish popular in the Levant, made of lamb cooked in a sauce of fermented dried yogurt and served with rice

Maqāmāt of al-Ḥarīrī – the *maqāma* is a prosimetric genre of Arabic literature; al-Ḥarīrī of Basra (d. 1122) was an Arab poet know for his collection of *maqāmāt*

maqāṣīr = plural of *maqṣūra* – in Sufism, a shrine

mawwāl – a non-classical Arabic verse form, in contemporary times often put to music with the singer lamenting or longing

mawālid = plural of *mawlid* – in Sufism, birthday of a saint

Mihyār = Abū l-Ḥasan Mihyār ad-Daylamī (d. 1037) – a poet of Iranian origin (Daylam is a mountainous region on northern Iran on the south-west of the Caspian Sea) writing in Arabic

mizmār – a double reed wind instrument

Mu'allaqāt – a group of seven classical Arabic poems

mubaššarūn – a group of ten companions of Muḥammad who were promised to enter paradise

Mu'ğam al-Buldān – a geographical lexicon by al-Ḥamawī (d. 1229)

Muḥammad (d. 632) – Arab religious and political leader; according to Islamic tradition, the prophet of Islam

murīdūn – plural of *murid* = in Sufism, novice of a Sufi order

al-Mutanabbī (d. 965) – one of the most prominent and influential Arab poet of 'Abbāsid times

mut'a – literally 'pleasure marriage'; a temporary marriage contract practiced in Twelver (also know as Imāmīya), the largest branch of Shia Islam

Naǧd – a region on the Arabian Peninsula, today central Saudi Arabia

an-Naksa – from *naksa* 'setback'; in Arabic used to describe the defeat of the Arabs during the 1967 Six-Day War.

nawwār – another name for the month *ayyār*, which in Syria, Lebanon, Iraq, and Jordan is a name for the month of May; the name *nawwār* may refer to the blossoming (*nuwwār*) in this month

nāy – an end-blown flute

night of destiny = *laylat al-qadr*; in Islamic believe the night in which the Qur'an was revealed

an-Nuʿmān – presumably al-Munḏir III ibn an-Nuʿmān (d. 554), king of the Lakhmids, an Arab tribe in what is now southern Iraq that was allied with the Sassanian Empire; or an-Nuʿmān VI ibn al-Munḏir, king of the Ghassanids (d. 583), an Arab tribe that was allied with the byzantine Empire

Paul Verlaine (d. 1896); French poet associated with the Decadent movement.

Qarmathian – from *qarāmaṭa*, a syncretic branch of Sevener Ismāʿīlī Shia Islam

qaṣīda – a form of Arabic poetry, often referred to as an ode. In the translations, I have rendered it as 'poem' since when a speaker of a poem refers to a *qaṣīda* or *qaṣāʾid*, I assume that he's not referring to the classical form of the *qaṣīda*. In the frequency lists, I keep the term *qaṣīda*.

Qurayš – a mercantile Arab tribe that controlled the area around Mecca in the seventh century

rabāba – a stringed instrument resembling the fiddle, with one to three strings

Rābiʿa al-ʿAdawīya (d. 801) – Sufi saint and famous poetess

rāwiya – a female transmitter of poetry or story-teller

Rimbaud, Arthur (d. 1891) – French Symbolist poet

Rūm – the Romaeans, the Byzantines; Byzantium; the adjective is *rūmī*

ar-Ruṣāfa – a district in Baghdad, Iraq

aṣ-Ṣāliḥīya – an order of Sufi Islam prevalent in Somalia, founded by Muḥammad b. Sāliḥ (d. 1919), characterised by puritanism typical of revivalist movements

saǧǧāda – prayer mat

Šām (adj. šāmī) – designation of the region known as Greater Syria; etymologically derived from√š'm as a variation of √šml meaning 'the left-hand region'

šayḫ – in this poem the master of Sufi order

Sayyid al-Ḫiḍr – a figure described in the Qur'an, also known as a guide (*muršid*) in Sufism

Sayyid Darwīš (d. 1923) – Egyptian singer and composer

Seiko – a Japanese manufacturer of watches

selamlik – in Ottoman times, a public area for reception, reserved for men; as opposed to haremlik, a private part of a house reserved for women

Shahriyar – one of the protagonists of the framing narrative of the *Thousand and One Nights*

Suḥaym – presumably a slave poet in Medina during the reign of 'Uṯmān ibn 'Affān (d. 656), son-in-law and companion of Muḥammad

Sūq 'Ukāẓ – a market near Ṭā'if (today Saudi Arabia); the site was the largest and best known souq in pre-Islamic times

Sūrat Maryam – nineteenth chapter of the Qur'an, named after Mary, mother of Jesus

tabrīzī – adjective referring to Tabriz, a major city in north-western Iran

takāyā – plural of *takīya* = in Sufism, the house of a Sufi order

ṭawīl – a meter used in Arabic poetry

Tihāma – name of the Red Sea coastal plain of the Arabian Peninsula

tišrīn – either the month of October (*tišrīn al-awwal*) or November (*tišrīn aṯ-ṯānī*)

'uḏrī – belonging to the tribe of *'uḏra*, a Nomadic Arab tribe also known for romantic tales with tragic endings; *al-hawā al-'uḏrī* also means 'platonic love'

ūliyā' = plural of *walī* – in Sufism, a saint

'Umar ibn Abī Rabī'a (d. 712/719) – Arab poet famous for his love poetry

'urs – in Sufism, the union of a saint with god; regionally also the day of commemorating the death of a Sufi saint

'Urwa ibn al-Ward (d. 607) – pre-Islamic Arab poet of the *ṣu'lūk* ('vagabond) school of poetry

Verlain, Paul (d. 1896) – French Symbolist poet

wāfir – a meter used in Arabic poetry

waǧd – in Sufism, the ecstasy of love

Walāda bint al-Mustakfī (d. 1091) – female Andalusian poet, also famous for her relationship with the poet Ibn Zaydūn (d. 1071).

walī – in Sufism, Arabic word for a 'saint'

zawīya (pl. *zawāyā*)– community hall of a Sufi order

2. Index of Glossary Terms

The following index lists all the Arabic words that have been left untranslated in the English translations but have been explained in the glossary; in addition, proper names are indexed.

Appendix IV

Stopword List

ء	أمامُها	إذ	إياكن	التى	امامكن	اياهم
ءُ	أمامِهن	إذا	إيانا	التي	امامنا	اياهما
أ	أمامِي	إذاً	إياه	الذى	امامه	اية
آ	أن	إذن	إياها	الذي	امامُها	ايتها
آخر	أنا	إلا	إياهم	الذين	امامِهم	ايضا
آه	أنت	إلى	إياهما	اللاتي	امامِهن	ايضاً
آهاً	أتم	إلي	ا	اللتان	امامِي	اين
أبد	أتما	إليك	ابد	اللتيا	ان	ايها
أبدا	أنتن	إليكم	ابدا	اللتين	انا	ب
أبداً	أنك	إليكما	ابداً	اللذان	انت	بأن
أحد	أنكم	إليكن	احد	اللذين	انك	بأنك
أخرى	أنكما	إلينا	اخر	اللواتي	انكم	بأنكم
أصبح	أنكن	إليه	اخرى	انا	انكما	بأنكما
أصبحت	أننا	إليها	اذ	انني	انكن	بأنكن
أصبحتا	أنني	إليهم	اذا	اول	اننا	بأننا
أصبحن	أنه	إليهما	اذاً	الأول	انه	بأنني
أصبحنا	أنها	إليهن	اذن	الواحد	انها	بأنه
أصبحهم	أنهم	إما	اصبح	الى	انهم	بأنها
أصبحهن	أنها	إن	اصبحت	الي	انها	بأنهم
أصبحوا	أنهن	إنك	اصبحتا	اليك	اني	بأنهما
أكثر	أني	إنكم	اصبحن	اليكم	انى	بأنهن
أكن	أو	إنكما	اصبحنا	اليكما	اه	بأني
أكون	أول	إنكن	اصبحهم	اليكن	او	بأي
ألا	أولئك	إنما	اصبحهن	الينا	اولئك	باسم
أم	أولالك	إننا	اصبحوا	اليه	اولالك	بان
أما	أى	إنني	اكثر	اليها	اى	بانك
أمام	أي	إنه	اكن	اليهم	اي	بانكم
أمامك	أيا	إنها	اكون	اليهما	ايا	بانكما
أمامكم	أية	إنهم	الآن	اليهن	اياك	بانكن
أمامكما	أيتها	إنها	الأحد	ام	اياكم	باننا
أمامكن	أيضا	إنهن	الأخير	اما	اياكما	بانه
أمامنا	أيضاً	إني	الأولى	امام	اياكن	بانها
أمامه	أين	إياك	الاولى	امامك	ايانا	بانهم
أمامُها	أيها	إياكم	الا	امامكم	اياه	بانهما
أمامِهم	وُ	إياكما	الان	امامكما	اياها	باني

بانى	بينها	دائمًا	شيءٌ	عنكم	فإنها	فنحن
بد	بينهن	دائمًا	شيئا	عنكما	فإنهم	فهل
برغم	بيني	داخل	شيئاً	عنكن	فإنها	فهو
بسبب	ة	دام	صار	عنه	فإنهن	فهي
بشكل	ت	دامت	صارت	عنها	فإني	فوق
بعد	تحت	دمت	صرت	عنهم	فاذا	فهو
بعدا	تزال	دوما	ض	عنها	فان	فهى
بعداً	تكن	دومًا	ضد	عنهن	فانا	فهي
بعدما	تكون	دون	ضمن	عني	فانت	فى
بعض	تكوني	دونك	ط	غ	فانك	في
بغير	تكونين	دونكم	طالما	غير	فانكم	فيا
بك	تلك	دونكما	ظ	ف	فانكما	فيك
بكم	ث	دوننا	ع	فأن	فانكن	فيكم
بكما	ثم	دونه	على	فأنا	فاننا	فيكما
بكن	ج	دونها	علي	فأنت	فانه	فيكن
بكل	جدا	دونهم	عليك	فأنك	فانها	فينا
بل	جداً	دونها	عليكم	فأنكم	فانهم	فيه
بلا	جميع	دونهن	عليكما	فأنكما	فانها	فيها
بما	جميعا	دوني	علينا	فأنكن	فاني	فيم
بن	جميعاً	ذ	عليه	فأننا	فانى	فيها
بنا	جيدا	ذات	عليها	فأنني	فضلا	فين
به	جيداً	ذاك	عليهم	فأنه	فضلاً	ق
بها	ح	ذلك	عليها	فأنها	ففي	قبل
بهذا	حتى	ذو	عليهن	فأنهم	فقد	قد
بهم	حقا	ذه	عن	فأنها	فقط	قليل
بها	حقاً	ذي	عنا	فأنهن	فكان	قليلا
بهن	حول	ذي	عند	فأني	فكل	قليلاً
بي	حولي	ر	عندك	فأين	فكنت	ك
بين	حيث	ربما	عندكم	فإذا	فكيف	كأن
بينك	حيثما	ز	عندكما	فإن	فلا	كأنك
بينكم	حينا	زال	عندما	فإنك	فلقد	كأنكم
بينكما	حين	زلت	عندنا	فإنكم	فلم	كأنكما
بينكن	حينا	س	عندهم	فإنكما	فلإذا	كأنكن
بينا	خ	سوف	عندها	فإنكن	فلن	كأننا
بينه	خارج	سوى	عندهن	فإننا	فما	كأنني
بينها	خلال	ش	عندي	فإنني	فماذا	كأنه
بينهم	خلف	شيء	عنك	فإنه	فمن	كأنها
	رغم					

526

كأنهم	لدى	لما	معا	هؤلاء	واحدا	وكنت
كأنها	لدي	لماذا	معاً	ها	واحداً	وكيف
كأنهن	لديك	لن	معك	هاتان	واحدة	ولا
كأني	لديكم	لنا	معكم	هاتين	واصبحت	ولست
كأي	لديكما	له	معكما	هاته	والتي	ولكن
كاد	لديكن	لها	معكن	هاتي	الذي	ولكنني
كان	لديه	لهذا	معنا	هذا	وان	ولم
كانت	لديها	لهم	معه	هذان	وانت	ولماذا
كانوا	لديهم	لها	معها	هذه	وانك	ولن
كثير	لديها	لهن	معهم	هذي	وانا	ولو
كثيرا	لديهن	لو	معها	هذين	واو	وليس
كثيراً	لذلك	لولا	معهن	هكذا	وبأن	وما
كذا	لست	لوما	معي	هل	وباسم	وماذا
كذلك	لسنا	لي	مما	هم	وبعد	ومثل
ككل	لعل	ليت	من	ها	وبين	ومرة
كل	لقد	ليس	منا	هن	وبينك	ومع
كلتا	لك	ليست	منذ	هنا	وبيني	ومن
كلكما	لكل	م	منك	هناك	وجميع	ونحن
كله	لكم	ما	منكم	هنالك	وحين	وهذا
كلها	لكما	ما دام	منكما	هو	وحدك	وهل
كم	لكن	ماذا	منكن	هى	وحدها	وهم
كما	لكنا	ما زال	منه	هي	وحدي	وهو
كن	لكنك	متى	منها	هيا	وراء	وهى
كنا	لكنكم	مثل	منهم	و	وضد	وهي
كنت	لكنكن	مثلك	منها	وأصبحت	وأصبحت	وهي
كوني	لكننا	مثلكم	منهن	وأن	وعلى	وواحد
كى	لكنني	مثلكما	مني	وأنا	وعن	ويا
كي	لكنه	مثلكن	ممّا	وأنت	وعند	ويصبح
كيف	لكنها	مثلها	ن	وأنني	وعندما	ى
كيفما	لكنهم	مثله	نا	وأني	وفي	ي
ل	لكنها	مثلها	نحن	وأين	وفوق	يا
لأن	لكنهن	مثلهم	نحو	وآخر	وقد	يزال
لأنني	لكني	مثلهم	نفسه	وإذا	وقبل	يصبح
لا	لكي	مثلها	نفسها	وإلى	وكان	يصير
لا زال	للمرة	مثلهن	نفسي	وإن	وكانت	يكن
لا يزال	لم	مثلي	ني	وإنما	وكل	يكون
لدن		مرة	ه	واحد	وكم	يوما
		مع			وكما	يوماً

1	16	31	46	61	76	91
2	17	32	47	62	77	92
3	18	33	48	63	78	93
4	19	34	49	64	79	94
5	20	35	50	65	80	95
6	21	36	51	66	81	96
7	22	37	52	67	82	97
8	23	38	53	68	83	98
9	24	39	54	69	84	99
10	25	40	55	70	85	0
11	26	41	56	71	86	
12	27	42	57	72	87	
13	28	43	58	73	88	
14	29	44	59	74	89	
15	30	45	60	75	90	

Summary of the Results

This thesis evolved from exploring a corpus of 1021 poems from 44 volumes of poetry by the Syrian poet and diplomat Nizar Qabbani (1923–1998). Statistical investigations with the corpus analysis tools *Voyant* and *SketchEngine* reinforced some of the 'prejudices' that both Arab and non-Arab readers and scholars usually harbour towards Qabbani's texts: That they are mainly about women and love. However, a *distant reading* using computations of frequencies, statistical keywords and topics yielded an unexpected result: The sea (Arabic *al-baḥr*) is the most frequently referenced geophysical entity; in 1021 texts, the type *al-baḥr* 'the sea' appears 265 times, and derivatives of $\sqrt{bḥr}$, whose semantics are mainly related to the sea, 540 times, distributed over 286 of the 1021 texts. The review of these 286 texts revealed that $\sqrt{bḥr}$-words have a particular effect when they're used in the microcosm of a love relationship to characterise the addressee – the beloved woman. 75 poems show that $\sqrt{bḥr}$-words can be employed in three ways to conceptualise the beloved: (1) she's equated with the sea or marine and maritime entities such as fish and harbours; (2) she has power over the sea, dominates it or even possesses it; (3) her body – especially the eyes – is associated with the sea, or with the marine and maritime. A *close reading* of 39 of these 75 poems supported by data visualisations with *RAWgraphs* evidenced that, cognitive-linguistically in the sense of George Lakoff, various *paraphiers* of the *source domain* SEA come to effect when conceptualising the beloved as a *target domain*; most analogies, however, result from sensually perceptible qualities such as the colour of the sea. While in Arab literary discourse the focus is more on the land, Qabbani's poetry bares a holistic understanding of the sea – including marine flora and fauna, maritime aspects of seafaring, and the seascape – which inspires to read Arabic literature ecocentrically in general and thalassologically in particular.

Zusammenfassung der Ergebnisse

Diese Arbeit entsprang der Erforschung eines Korpus von 1021 Gedichten aus 44 Gedichtbänden des syrischen Dichters und Diplomaten Nizar Qabbani (1923–1998). Statistische Untersuchungen mit den Korpusanalysetools *Voyant* und *SketchEngine* bestätigten zunächst die ‚Vorurteile‘, die sowohl die arabische als auch nicht-arabische Leser- und Wissenschaft gegenüber den Texten dieses Dichters hegen: Nämlich gehe es vornehmlich um Frauen und die Liebe. Ein *Distant-Reading* mit Berechnungen von Häufigkeiten, *Keywords* und *Topics* förderte jedoch eine unerwartete Auffälligkeit zu Tage: Das Meer ist die am häufigsten referenzierte geophysische Entität; in 1021 Texten kommt die Type *al-baḥr* ‚das Meer‘ 265 mal vor, und Ableitungen von $\sqrt{bḥr}$, deren Semantik sich vor allem mit Bezug zum Meer ergeht, 540 mal, verteilt auf 286 der 1021 Texte. Die Durchsicht dieser 286 Texte ergab, dass $\sqrt{bḥr}$-Wörter insbesondere dann eine Wirkung entfalten, wenn sie im Mikrokosmos einer Liebesbeziehung dazu gebraucht werden, um die angesprochene Person – die Geliebte – zu charakterisieren. In 75 Gedichten dieser Art zeigt sich, dass sich $\sqrt{bḥr}$-Wörter in dreierlei Hinsicht benutzen lassen, um ein Bild der Geliebten zu entwerfen: (1) Sie wird mit dem Meer oder marin-maritimen Entitäten wie Fischen und Häfen gleichgesetzt; (2) sie habe Macht über das Meer, würde es beherrschen oder gar besitzen; (3) ihr Körper – vor allem die Augen – wird mit dem Meer oder Marin-Maritimem assoziiert. Ein *Close-Reading* von 39 dieser 75 Gedichte, verdeutlicht durch Datenvisualisierungen mit *RAWgraphs*, zeigte, dass kognitiv-linguistisch im Sinne von George Lakoff betrachtet verschiedene *Paraphiers* des *Source Domain* MEER in der Ausgestaltung der Geliebten als *Target Domain* wirken, wobei sich die meisten Analogisierungen aus sinnlich wahrnehmbaren Qualitäten wie der Farbe des Meeres ergeben. Während im arabischen literarischen Diskurs der Fokus eher auf dem Land liegt, zeigt sich mit Qabbanis Dichtung ein holistisches Verständnis des Meeres – inklusive mariner Flora und Fauna sowie maritimer Aspekte der Schifffahrt und der Meereslandschaft –, das dazu anreizt, arabische Literatur ökozentrisch im Allgemeinen und thalassologisch im Besonderen zu lesen.