

Woman in Nizār Qabbāni's Poetry

Dr Hafiz Abdul Qadeer *

Abstract

Nizār Qabbāni is the most influential and best known Arab poet in modern times. He began composing verse in his school age. He is considered a great protagonist of feminism in the Arab world. Besides romantic poetry, he brought forth the sufferings of womenfolk generally and of Arabs' especially. Nizār very aptly combined classical language with colloquial words through his poetry.

Nizār Qabbāni, the most influential and best known Arab poet in modern times, was born on 21st of March 1923 in the city of Damascus, Syria to an educated family. He was the second of six children of his parents, two of whom were girls. His grandfather was the founder of an Arabic theatre in the 20th century and his father, Tawfiq Qabbāni, was one of those involved in The Syrian Revolution. As a result, Nizār was born and bred in a political environment. Nizār's house as he claims had become a rendezvous of the revolutionaries against French colonialism and political issues were constantly discussed there. (¹)

He attended a variety of schools and colleges of Damascus. He first graduated from National College of Science. Then he moved to "Madrasat al-Tajhīz" (the Preparatory School), from where he acquired his second degree in philosophy. In addition to reading Arabic literature, Nizār also learnt French and went through French literature in his college days as learning French was compulsory. According to Nizār Qabbāni, no student in the class was allowed to utter even a single word in Arabic, and those caught speaking Arabic were beaten with a stick. This compulsion turned blessing for him and he read the poetry of 'Musset'⁽²⁾ 'Baudelaire'⁽³⁾ and 'Paul Valery'⁽⁴⁾ stories of 'Alexander Dumas'⁽⁵⁾ and 'Hugo'⁽⁶⁾ and dramas of

* Assistant Professor, Department of Arabic, University of the Punjab, Lahore

‘Moliere’⁽⁷⁾ and ‘Racine’⁽⁸⁾ which opened in front of him new literary vistas. Another important point is that he was taught by Khalīl Mardam Bak, a well known Syrian poet and professor of literature in the college who left a deep impact on Nizār.

After completing his degree he was accepted into the college of law in the University of Syria and graduated in 1945. He then started working as a diplomat in the foreign ministry of Syria, which allowed him to travel to many countries. He visited different Arab, Western and Asiatic cities including Cairo, London, Beirut, Peking and Madrid. Following the unification of Egypt and Syria he worked as the Second Secretary of Embassy of the United Arab Republic in China. He remained engaged in this profession until 1966 when he resigned from politics, quit work in diplomacy and devoted himself to poetry.⁽⁹⁾ He established a publishing house bearing his name in the city of Beirut.

Nizār married twice; first his cousin Zahrā who gave birth to a son and a daughter. In 1973 his son Tawfīq died of heart disease at the age of 22. His death broke his heart. His second wife, Bilqīs, was an Iraqi who gave birth to two children. She was killed in the explosion of the Iraqi embassy in Beirut, 1982. Her assassination left a very deep impact on Nizār who wrote long elegy bearing her name Bilqīs.

After the death of Bilqīs, Nizār left Beirut and moved first to Paris and then to Geneva. In the end he reached London where he spent the days of his youth - and settled there. He spent the last fifteen years of his life in London and died on 30th of April 1998 at the age of 75. According to his will he was buried in Damascus.⁽¹⁰⁾

Nizār’s Poetry

Nizār wrote his first poem in 1939, aged sixteen, while on a school trip from Beirut to Italy. Nizār says about it:

“While other students, my companions on the journey were laughing, basking in the sun and taking photographs on board of the ship, I was standing alone at the front of the ship, and here I muttered the first word of the very first verse I composed... Struck by surprise, the first verse jumped out of my mouth like a red fish, which jumps out from the depths of the water.. After two minutes a second fish jumped out.. And then after ten minutes a third fish jumped out... then a fourth.. Then a fifth.. Then a tenth.. I jumped with joy because of the palpitations of red, blue and golden fish in my mouth”.⁽¹¹⁾

He published his first collection of poems: “Qālat lī al-Samrā” (The Brunette said to me) in 1944. In this collection he had

stepped into the world of taboo and wrote candidly about the female body, which other poets only mildly alluded to. The collection was full of bold sensual images and the language was very simple and full of damascene idioms. Verses of this collection spread like wildfire. He followed the path of Umar ibn Abī Rabīā. In fact he had rather surpassed him. This sensual aspect of his poetry divided his readers into two categories. It penetrated the hearts of the young students of schools and colleges and captured them. They found these verses reflecting their own feelings and emotions. They read them in their bedrooms and in the streets. They also memorised stanzas and stanzas and even complete poems of this collection. Students copied lines from his poems in their schoolbooks and verses appeared on every classroom blackboard in Damascus.

As a result, three hundred copies of this collection sold like hot cakes, and its first edition was consumed within a month after its publication. In appreciation of his young fans, Nizār noted:

“Throughout my poetic history, students have been my troops, my voice, and my passport to the world”.⁽¹²⁾

While the clergy, Sheikhs and religious scholars harshly criticized him and wrote critical articles and columns against his poetry, for example Sheikh Ali ṭantāwi wrote:

“His book contains a factual description of what takes place between a licentious debauchee and a shameless accomplished whore. This description is void of all creative imagination as the writer is not a literary figure possessing rich imaginative talent. He is rather a papered child from the rich class, a darling of his parents. He is a school boy, so his book has found readers among the boys and the girls in the schools.”⁽¹³⁾

Nizār remained in Cairo from 1945 to 1948, which resulted in a new poetic collection named: ‘Ṭufūlatu Nahd’ which was published in 1948. The reader of this collection can easily get the gist of the whole book and he finds no difficulty to understand that Nizār’s critics couldn’t succeed in shaking his resolve as he had not budged from the path he adopted in his first collection. In addition, the openness of Cairo had further liberated the poet and refined his poetic language. It is interesting to note here that after its publication the famous critic Anwar al Madāwī’ wrote an article about this collection and sent it to Aḥmad Hasan Zayyāt, for publication in his journal. Zayyāt accepted it but he thought it discreet to change the title from ‘Ṭufūlatu Nahd’ (Young Breast) to ‘Ṭufūlatu Nahr’ (Young River).

Nizār then moved to the United Kingdom and stayed at London. The freedom he enjoyed here had not been experienced before. The climate and grey sky fascinated and captured his mind and heart. In this way the sun of the East set in his poetry and the fog of London took its place. Here he compiled his collection ‘Qaṣāid’ (Poems), the most beautiful of his poetic works as stated by Dalīla Burkān⁽¹⁴⁾.

In this collection, he expressed himself in the first person feminine. Thus he spoke for the generations of silenced women. Then his poetic collections started coming one after the other in the following sequence:

”قصائد“ , 1950 (You are mine) ”أنت لي“ , 1949 (Sāmbā) ”سامبا“
 (Drawing with words) ”الرسم بالكلمات“ , 1961 (My Love) ”حبيبي“ , 1956 (Poems)
 (Diary of an Indifferent woman) ”مبالية يوميات امرأة لا“ , 1966 (Wild poems) ”قصائد متوحشة“ , 1970 (The book of love)1970 etc.⁽¹⁵⁾

Nizār’s poetry captivates hearts, and one is forced to read them again and again. For example, look at the beauty of the following two poems:

| | |
|--|--|
| I did not inform them about you.. but they Spotted you bathing in the pupils of my eyes I did not talk to them about you.. but they Read you in my ink and in my papers. ⁽¹⁶⁾ And Because the words of the dictionaries perished Because the words of the letters died Because the words of the novels died I would like to discover a new way of love I will love you in accordance to that way.. Without words. ⁽¹⁷⁾ | أنا عنك ما أخبرتهم ... لكنهم لمحوك تغتسلين في أحداقي أنا عنك ما كلمتهم.. لكنهم قرأوك في حبري وأوراقي لأن كلام القواميس مات لأن كلام المكاتيب مات لأن كلام الروايات مات أريد اكتشاف طريقة عشق أحبك فيها.. بلا كلمات |
|--|--|

With regard to the poetic language of these collections the first thing which draws the attention of the reader of these collections is Nizār’s limited and sensual vocabulary.

Another distinction of his poetry is that Nizār combined classical language with colloquial words. He chose words used in daily life and did not resort to the dead and buried words in the graves of dictionaries for the sake of rhymes which made his poetry easier to understand, to memorize, to sing and to enjoy. Look at the following poem and enjoy the simplicity of the words he used in it.

| | |
|--|------------------------------|
| O you with profound eyes! your love Knows no limits | حبك يا عميقة العينين تطرف |
|--|------------------------------|

| | |
|--|------------------------|
| It is mysticism | تصوف |
| It is adoring | عباده |
| Your love is like death and being born | حبك مثل الموت والولادة |
| Unlikely to be repeated more than once ⁽¹⁸⁾ | صعب بأن يعاد مرتين |

But this feature of his poetry was heavily criticized. Critics also said his poetry is for teenagers and not for well educated and highly cultured people. In reply he said:

“Then, who are the intellectuals whom you want to address in your poetry? Are they well qualified doctors, engineers, managers of banks, owners of companies, contractors, ministers, and employees? Statistics about the distribution of books have proved that all the people I mentioned earlier don't read the books or visit a library and their main source of acquiring knowledge is either television series or daily newspapers, while cultural lectures and empty chairs are always filled by students who have very little culture. Yes they are the real consumers of poetry”⁽¹⁹⁾

Image of women in his poetry

Nizar has focussed the problems of women taking advantage of lust and sexual starvation found among young men and women. And in this way he could attract a large number of fans from all sides, men and women, young and old across the entire Arab World. It is very clear that the main theme of most of his poems is love and woman. He says:

“They ask me: why do you write about the woman? And I answer with the utmost innocence and simplicity: And why do I not write about her?”⁽²⁰⁾

He says about womanhood:

| | |
|---|------------------------|
| I tried to question: what is womanhood? | حاولت أسأل: ما الأنوثة |
| Then turned away from the question. | ثم عدت عن السؤال |
| For the most important thing about womanhood is | فأهم شيء في الأنوثة |
| That it is not to be told. ⁽²¹⁾ | أنها.. ليست تقال.. |

He also says:

| | |
|--|--------------------------------|
| My beloved asks me: | تسألني حبيبي: |
| What is the difference between me and the Sky? | ما الفرق ما بيني وما بين السما |
| The difference between both of you is that | الفرق ما بينكما |
| When you laugh oh my darling | أنك إن ضحكت يا حبيبي |
| I forget the sky. ⁽²²⁾ | أنسى السما |

He also says:

| | |
|--|----------------------------|
| Please say I love you to increase my beauty | قولي "أحبك" كي تزيد وسامتي |
| As without your love I wouldn't be beautiful | فبغير حبك لا أكون جميلا |

Say I love you so that my fingers may
turn into gold.. and my forehead may
become a lamp²³⁾

قولي "أحبك" كي تصير أصابعي
ذهبا.. وتصبح جبهتي قنديلا

In these poems Nizār appears as a sincere lover who expresses
true love for his beloved. For example he says:

Twenty years on the pathway of love
But it still remains unknown
So at one time I was the slayer
And most of the times I was the slain
Twenty years oh book of love!
And I am still on the first page.⁽²⁴⁾

عشرون عاما فوق درب الهوى
ولا يزال الدرب مجهولا
فمرة كنت أنا قاتلا
وأكثر المرات مقتولا
عشرون عاما.. يا كتاب الهوى
ولم أزل في الصفحة الأولى

He exaggerates in the praise of his beloved and gives her the
highest place in the world. Everything in the world follows her orders
and no one can even place a leaf in its place without her permission.
Her body is the most beautiful thing in the world and a source of
protection, salvation and supernatural power in the face of death. He
says:

Your body is the sovereign
It rules us in the name of The Almighty
And admits us into the paradise by His permission
And drives us away from heaven by His decree.⁽²⁵⁾

جسمك هو الملك
وهو يحكمنا باسم الله
ويدخلنا الجنة بأمر الله
ويطر دنا منها.. بأمر الله

He also says:

“Nothing protects us from death except woman and writing
(about her)”.⁽²⁶⁾

He sees his sweetheart behind all his collections as he
composed them for her. She lives in his poems and without her, his
poetry would be like a body without a soul. That’s why we find him
indebted to her in his poems. He says:

Thank you for your love
As it taught me reading and writing
and your beautiful face, which is
hidden like a sparrow amongst my
registers and notebooks

شكرا لحبك...
فهو علمني القراءة والكتابة
لوجهك المندس كالعصفور
بين دفاتري ومذكراتي

Thank you for living in my poems.⁽²⁷⁾

شكرا لأنك تسكنين قصائدي

His poetry gives us a detailed sketch of his beloved's charms.
She is a beautiful and tall girl who has a small mouth, and long black,
blond and brown hair. Her red lips are like opened pistachio and rose
petals. Her teeth are as white as snow and her small hands decorated
with long nails are as soft as velvet. They are the most beautiful
masterpieces in the world. She owns a healthy body. Her fingers have
been made from ivory and pearls. Her feet are small. He praised in

different poems big black, green and blue oily eyes. In short we can easily sketch his beloved. The following lines will show how he praised the different body parts of a woman.

For example in the praise of a tall woman he says:

If you were not in my life لو لم تكوني أنت في حياتي
I would have carved out a woman like you o يا كنت اخترعت امرأة مثلك يا
my love حبيبتني
Who would be tall in height like a sword.(28) قامتها طويلة كالسيف

Admiring for her mouth he is not different from other Arab poets who admired the small mouth of sweetheart. He says:

If you didn't exist in reality o my beloved لو لم تكوني أنت يا حبيبتني في الواقع
I would have toiled for months and months كنت اشتغلت أشهرًا.. وأشهرًا
To work out this tender mouth and these على الفم الرقيق والاصابع
(fine) fingers(29)

In another poem he likened her face to a star which lost its way in the dark clouds of her locks. It is like a beautiful painting which can illuminate even the wall of the studio it is hanged on. It is like a sentence which was uttered but was never comprehended. He asks The Almighty: How many years it took you to finish the sculpture, didn't you grow weary, didn't you become tired?(30)

He is fond of long, black, blond and brown hair. For example he says about black long hair:

I asked the wind أوصيت الريح
To comb the locks of your dark black hair أن تمشط خصلات شعرك الفاحم
But it apologised that as the time was short فاعتذرت بأن وقتها قصير
And your hair was long.(31) وشعرك طويل

Arab poets also paid lot of attention to soft hands with henna. They likened the colour of fingers to "Al-Anam" (name of a tree with soft branches and red fruit), and ivory and pearl. Our poet says in the praise of soft hands:

I visited the museums all over the world زرت متاحف الدنيا
From Louvre, the Metropolitan, and Prado من اللوفر، إلى المتروبوليتان، إلى البرادو
And I saw the finest plastic works ورأيت أروع الأعمال التشكيلية
And oldest sculptures and Icons وأقدم المنحوتات، والأيقونات
But I didn't see a sculpture ولكنني لم أشاهد منحوتة
More overwhelming than your hands(32) بهرتني أكثر من يديك

He also says:

Your hands are two rare Arabic manuscripts يدك مخطوطتان عربيتان نادرتان
And two books ... which don't have a وكتابان.. ليس لهما نسخة ثانية
second copy

So please don't draw back your hands
from my hands
So that I may not become illiterate
again⁽³³⁾

فلا تسحبي يدك من يدي
حتى لا أعود أميا

Nizār did not utter anything about hands coloured with henna. However, he talked about the long nails of women which are very popular with contemporary women.

Female breast is Nizār,s most cherished subject. Here he lavishly engages in multiplying similes e.g. apples, horses, roosters and baby lamb.

Arab singers frequently sang about healthy and filled women's legs and sometimes they criticized slim ones ⁽³⁴⁾. Nizār talked about the softness of his beloved's legs. He says:

I Think...
Without the smoothness of your legs
Could grass ever decorate the earth? ⁽³⁵⁾

أفكر...
ولولا نعومة رجلك
هل طرز الأرض عشب

While small feet were a big source of inspiration for Nizār and appealed to him a lot. He says:

The woman whom I love
Has two very small feet
Which resemble the speech of
children⁽³⁶⁾

للمرأة التي أحبها
قدمان صغيرتان جدا
تشبهان كلام الاطفال

Although he is all praise in her as poet he is aware of his value also. He knows about the power of his words. He knows that because of his poetry his mistress will remain alive and days and years will not affect her. His beloved will remain as young as she is now, because his words have stopped the wheel of time, and captured her age, so it will move no more. He says:

O my sweetest of the sweet... Don't worry
As long as you abide in my poetry and in
my words
You may grow old with the years.. but
You will never grow old in my pages.⁽³⁷⁾

لا تقلقي . يا حلوة الحلوات
مادمت في شعري وفي كلماتي
قد تكبرين مع السنين.. وإنما
لن تكبري ابدا.. على صفحاتي

Flag bearer of Women's rights

Nizār was an ardent feminist, an addicted and chronic lover and an enthusiastic supporter of women's rights and their protagonist. He says:

“I do not clear myself of the crime called love. On the contrary, if someone does not fall in love, he has committed the biggest crime in the world. I say loudly that I am an addicted and chronic lover, and when there is no mistress in my life, I would be converted to blotting paper.”⁽³⁸⁾

He was a ceaseless campaigner for women's rights, and his verses praise the beauty of the female body, and of love. He considered himself the champion of women's rights and harshly criticized the men, who dominate society and condemned their behaviour. In the following poem he has unveiled the two faces of society which are opponent to each other. He says:

| | |
|--|-----------------------------|
| Oh my Judges, Oh my attackers | يا قضااتي.. يا رماتي.. إنكم |
| You are too cowardly to do perfect justice | إنكم أجبن من أن تعدلوا |
| You shall never frighten me, In your law | لن تخيفوني. ففي شرعتكم |
| The powerful sinner wins and the unarmed is shot | ينصر الباغي.. ويرمى الأعرل |
| A woman is questioned when she commits adultery | تسأل الانثى إذا تزني.. وكم |
| While compulsive adulterers are not. | مجرم دامي الزنا.. لا يسأل |
| The same bed they share | وسرير واحد.. ضمهما |
| But only the woman falls while the man is protected (39) | تسقط البنت .. ويحمى الرجل |

Nizār lamented this double standard of the Arab society. Sons and daughter share the same parents but parents discriminate in favour of their sons and give them superior place at home. Allah has made sons and daughters equal, gave them equal rights and they are equally answerable for their deeds. Thinking that their sons are the gifts from God, parents pay more attention to them, spend more money on their education and treat them as special creatures and allow them to do whatever they like while daughters are considered to be a burden and not accepted happily. That's why they condone the biggest sins of sons while the same parents treat their daughters harshly and never overlook even the slightest deviation on their part. He says:

| | |
|---|--|
| My brother returns from the brothel at dawn drunken | يعود أخي من الماخور عند الفجر سكرانا |
| Returns as he is sultan | يعود كأنه السلطان |
| Who named him sultan? | من سماه سلطانا؟ |
| And he will remain in the eyes of the family the most beautiful and the most precious among us. | ويبقى في عيون الأهل أجملنا وأغلانا.. |
| And he will remain in the clothes of fornication the purest among us. | ويبقى في ثياب العهر أظهرنا وأنقانا |
| My brother returns from the brothel intoxicated like a roaster | يعود أخي من الماخور مثل الديك .. نشوانا.. |
| Praise to Him who created him from light and created us from cheep coal | فسبحان الذي سواه من ضوء ومن فخم رخيص.. نحن سوانا |

And praise to Him who wipes out his sins وسبحان الذي يمحو خطاياہ
but not ours.⁽⁴⁰⁾ ولا يمحو خطايانا

Being a woman is the biggest sin in this male dominated society. She is punished from the day she comes to this world for this sin which she didn't commit and she has to face its consequences for the whole of her life. Nizār says in this regard:

I am a woman أنا انثى
I am a woman أنا أنثى
The day I came to this world نهار أتيت للعنیا
I faced the judgment of my execution وجدت قرار إعدامي
While I didn't see the door of my court ولم أر باب محكمتي
While I didn't see the face of my judges⁽⁴¹⁾ ولم أر وجه حكامي

He described his deep feelings about women and his sympathies for their deprivations and unequal treatment. He also addressed women's psychological and sociological problems and tried to make men realize that they are responsible for every wrong done to women in the Arabian Society. He said in the introduction to his collection "Yawmiyātu Imraah Lā-mubāliyyah" (Diary of an indifferent woman):

"This is the book of every woman...sentenced and executed before she could open her mouth. The East needs a man like me to put on the clothes of a woman and to borrow her bracelets and eyelashes in order to write about her. Is it not an irony that I cry out with a woman's voice while women cannot speak out on their own".⁽⁴²⁾

He addressed women in many of his poems and incited them to revolt against oppression by men. He says:

Revolt, I like you to revolt ثوري! احبك أن تثوري
Resist against history and gain the upper ثوري على التاريخ وانتصري
hand on the grand illusion. على الوهم الكبير
Revolt against the East which looks at ثوري على شرق يراك وليمة فوق
you as a feast on the bed السرير
Don't be afraid of any one as the Sun is لا ترهبي أحدا فإن الشمس مقبرة
the graveyard of the vultures⁽⁴³⁾ النسور

But the woman after listening to him says:

O my Lord يا سيدي
I am afraid to say all the things I have (in أخاف أن أقول ما لدي من أشياء
my mind)
I am afraid if I do the sky will be set on أخاف لو فعلت- أن تحترق
fire السماء
O my Lord your East فشرقكم يا سيدي العزيز
Will Confiscate the blue letters يصادر الرسائل الزرقاء

And the dreams from the coffers of women
 And will use the knife and chopper
 To address the women and slaughter the spring and the yearnings therein and the dark plaits
 O my Lord your East will make
 Its high honoured crown from the skulls of women.⁽⁴⁴⁾

يصادر الأحلام من خزائن النساء
 يستعمل السكين والساطور
 كي يخاطب النساء ويذبح الربيع والأشواق
 والصفائر السوداء
 وشرقكم يا سيدي العزيز
 يصنع تاج الشرف الرفيع من جماجم النساء

In some of his poems we find him encouraging women and persuading them to resist against the old customs and traditions of the society which impose so many restrictions on them while they leave the men to do whatever they desire. Relying sometimes on the customs of the society and on the name of religion at some other times, they exploit religion and explain its teachings in the way they like. He criticizes this kind of men's behavior very bitterly in one of his poems saying:

We spent the whole life in bedroom
 with an army of harem around us
 And a document of marriage in our custody
 And a deed of divorce in our hands.
 And we said: Allah has legalized (it)
 Our nights as divided
 Among our four wives
 Here a lip, here a leg
 Here a nail, here a finger
 As of the religion was a shop we had opened to
 satisfy ourselves.....
 And to enjoy the maids who are our property.
 And we twisted the word of Allah in the way
 that benefits us
 And We are not ashamed of what we do
 We played with its sanctity
 And its noble intent
 And remembered nothing except the bed
 And we took nothing from these words
 Except our four wives. ⁽⁴⁵⁾

قضينا العمر في المخدع
 وجيش حريمنا معنا
 وصك زواجنا معنا
 وصك طلاقنا معنا
 وقلنا: الله قد شرع
 ليالينا موزعة
 على زوجاتنا الأربع
 هنا شفة.. هنا ساق
 هنا ظفر.. هنا إصبع
 كأن الدين حانوت
 فتحناه لكي نشبع...
 تمتعنا "بما أيماننا ملكت"
 وزورنا كلام الله بالشكل
 الذي ينفع
 ولم نخجل بما نصنع
 عبتنا في قداسته
 نسينا نبل غايته
 ولم نذكر سوى المضجع
 ولم نأخذ
 سوى زوجاتنا الأربع

Although women dominate most of his poems, and his poetry collections are filled with feminine themes, he does not consider women more than a stop on his long voyage, or a port..., The worst

thing, -according to Nizār- in the history of voyages is to stay at a port. One port is like a graveyard of ambition. He says:

“I do not deny the love poetry I wrote; I also don’t deny my views based on feminism. But I don’t want people to believe that I think of nothing but women.”⁽⁴⁶⁾

References

- ¹- Nizār Qabbānī, Qissatī m‘al-Shi‘r, Lubnan, Beirut, Manshorāt Nizār Qabbānī, 1st edition, 1973, p: 08.
- ²- Musset, (Louis Charles) Alfred de (11 December 1810 – 2 May 1857) distinguished poet and playwright of the French Romantic movement. Along with his poetry, he is known for writing *La Confession d'un enfant du siècle* (*The Confession of a Child of the Century*, autobiographical) (1836) See: The New Encyclopaedia Britannica (Micropaedia), Encyclopaedia Britannica-Inc, 5th Edition, Vol. 8, P: 451.
- ³- Charles Baudelaire (April 9, 1821 – August 31, 1867) was a French poet who also produced notable work as an essayist, art critic, and pioneering translator of the tales of Edgar Allan Poe. See: *Ibid*, Vol. 1, P: 966.
- ⁴- Ambroise-Paul-Toussaint-Jules Valery (October 30, 1871 – July 20, 1945) was a French poet, essayist, and critic. In addition to his poetry and fiction (drama and dialogues), he also wrote many essays and aphorisms on art, history, letters, music, and current events. See: *Ibid*, Vol. 12, p: 244-245.
- ⁵- Alexandre Dumas, (24 July 1802 – 5 December 1870) one of the most prolific and most popular French authors of the 19th century, best known for his historical novels of high adventure which have made him one of the most widely read French authors in the world. *Ibid*, Vol.4, P: 267.
- ⁶- Hugo, Victor (Marie) (26 February 1802 – 22 May 1885) was a French poet, playwright, novelist, essayist, visual artist, statesman, human rights activist and exponent of the Romantic movement in France. *Ibid*, Vol.6, P: 125.
- ⁷- Jean-Baptiste Poquelin, known by his stage name Moliere, (Baptised January 15, 1622 – February 17, 1673) was a French playwright and actor who is considered to be one of the greatest masters of comedy in Western literature. Among Moliere’s best-

known works are Le Misanthrope (*The Misanthrope*), L'École des femmes (*The School for Wives*), L'Avare (*The Miser*) and Le Malade imaginaire (*The Imaginary Invalid*).Ibid, Vol.8, P:234.

⁸ - Jean Racine, (Baptised 22 December 1639 – 21 April 1699),French dramatic poet and master of French Classical tragedy. He is one of the "Big Three" of 17th century France (along with Moliere and Corneille), and one of the most important literary figures in the Western tradition. Ibid, Vol: 9, P: 879.

⁹ - Nizār Qabbānī, Qissatī ma'al-Shi'r, P: 103.

¹⁰ - Nizār Qabbānī, Arabian Love Poems, p: ix.

¹¹ - Nizār Qabbānī, Qissatī ma'al-Shi'r, P: 62-63.

¹² - Nizār Qabbānī, Qissatī Ma'al-Shi'r, P: 19

¹³ - Ibid, P: 88.

¹⁴ - Dalīla Burkān, Nizār Qabbānī Shā'irul □asr, Maktabah Miṣriyyah, P: 14.

¹⁵ - Ibid: P: 22.

¹⁶ - Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, Lubnān, Manshorāt Nizār Qabbānī, 1st edition: 1993 A.D Vol.1, P: 743

¹⁷ -Ibid (Kitābul Hub), Vol:01, P:743.

¹⁸ - Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, Vol.1, P: 746.

¹⁹ - Nizār Qabbānī, Anil-Shiri wal-Jinsi wal-tāawrah, Lubnān, Beirut, Manshorāt Nizār Qabbānī, P: 49-50.

²⁰ -Nizār Qabbānī, Qissati maal-Shir, p:166.

²¹ - Nizār Kabbān, Sayabqal Hubu sayyedi, p:12.

²² -Ibid, vol: 01, p:737.

²³ -Nizār Qabbānī, Ashhadu an la imraati illa anti, Lubnan, Beirut, Manshorāt Nizār Qabbānī, 6th edition: 1983 A.D p: 47.

²⁴ -Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, (Al-rasmu bil Kalimāt) vol:01, p:461.

²⁵ - Nizār Qabbānī, Sayabqal hubbu Sayyedī. Beirut, Manshlūrātu Nizār Qabbānī, 2nd Edition, 1987, p: 127.

²⁶ --Nizār Kabbāni, Arabian Love Poems, p:7.

²⁷ - Nizār Qabbānī, Ashārun Khārijatun ala al-qānlūn, p:25.

²⁸ -Ibid, p: 61.

²⁹ - Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, vol:02, p: 69

³⁰ - Nizār Qabbānī, Al-amāl al-shiriyyah al-Kāmilah, Vol.1, P: 59-58

³¹ - Nizār Qabbānī' 100 Risālatu hub, p: 37.

And on the lips of a woman he talked about the blond hair:

وضوء الشمس أسقيه
سنابل شعري الأشقر

Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, p:48.

³² - Nizār Qabbānī, Al-amāl al-shiriyyah al-Kāmilah, Vol.4, P:386.

³³ - Nizār Qabbānī, Sayabqal hubbu sayyedi, p:104-105.

³⁴ - For example Umar bin Abī Rabāh says:

صرح هوى ناءت به شاهقية
هضيم الحشا حسانة المتحسر
قطوف الوف للحجال غربرة
وثيرة ما تحت اعتقاد المؤزر

³⁵ - Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, vol:01, p:104.

³⁶ - Nizār Qabbānī, Sayabqal hubbu Sayyedi, p:57.

³⁷ - Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, vol:01, p:765.

³⁸ - Nizār Qabbānī, Qissatī maal-Shir, P: 132.

³⁹ - Nizār Qabbānī, al-amāl al-shiriyyah al-kāmilah, vol:01, p:86.

⁴⁰ -Ibid, p: 612.

⁴¹ - Ibid, P:585.

⁴² - Ibid (Yawmiyātu imraatin lā mubāliyyah, P:5.

⁴³ - Nizār Qabbānī, Al-amāl al-shiriyyah al-kāmilah, Vol. 01, p:573.

⁴⁴ - Ibid, Vol. 01, p: 576.

⁴⁵ - Ibid. Vol. 01, p: 636-637

⁴⁶ - Nizār Qabbānī, Qissatī maal-Shir, P:130.

