

## Dualities In The Poetry Of Reem QaisKubba

**Assist. Teacher. Jinan Mishaan Mohammed**

**Assist Teacher Prof. Fouad MutlabMuklif**

College of Arts, Anbar UniversitCollege of Arts, Anbar University

### **Abstract:**

*Contrasted dualities are a philosophical phenomenon that has moved to literary criticism and applied to literature, which is a reflection of the aspects of the universe and an expression of the volatile human soul and its struggle in this existence. Since literature is an expression of the innermost of this soul and the language is a reflection of what is in existence, this study sought to highlight the importance of the dualities in the texts of the poet Reem QaisKubba, which was distinguished by implying many of them. In this this study I followed the inductive hermeneutic approach to the poet's texts.*

### **Keywords:**

Contrasted dualities, poetry, Rim Qais, Kubba Clear semantic dualities, vague semantic dualities

### **INTRODUCTION:**

The antagonistic dualities have had great importance in literary criticism since ancient times, and at different ages as a philosophical idea before it was linguistic, because the antithesis plays a fundamental and influential role in conveying the meaning that the poet intends to convey to the recipient as it enriches the text and enumerates the possibilities of connotation in it. So I looked for this phenomenon in Reem QaisKubba's poetry expressed her poetry about her personality and vision of the world, so the dualities in her poetry came to add vitality, movement and influence, and to reveal the aesthetics of these texts with the element of surprise and surprise to the recipient, so the research was divided into a summary, an introduction, and a preface and dealt with the oppositional dualities on two levels, with clear semantic dualities, vague semantic dualities, then followed them The conclusion and the list of references and bibliographies.

### **- Research importance:**

Reem QaisKubba's poetry was characterized by semantic intensity as a poet from modernity poets. The importance of this research comes from highlighting the value of the oppositional dualities in her poetry because of their semantic and aesthetic value that affected her modern poetic texts, thus diverting from what is familiar by her intended violation of poetic standards:

## Preface:

Antibodies:

The philosophical dictionary defines dualities by saying: “The dualism of things is not of two things, and dualism is the saying of the matrimonial principles explaining the universe as the dualism of opposites and their succession ....” (Saliba, dt: 379).

In the tongue of the Arabs by Ibn Manzur, the contradiction was mentioned by saying: “Contrast is everything against something to overcome, blackness against white, death is against life, and night is against day, and if this comes, that is gone” (Ibn Manzur, 1968: 263).

Dualities have received the attention of researchers since ancient times and in various eras as a philosophical idea before it was linguistic rooted in the human psyche and closely related to it, and this term is one of the terms of Western culture, which reached the world of literary criticism by the structuralists even though it is present in our Arab heritage as an idea and production. And if this term is present in our universe and our present selves, it does not exclude our language that expresses all of this, because language is a tool for achieving meanings. (Al-Dioub, 2012: 116).

The oppositional dualities constitute an artistic and intellectual phenomenon that forms when they meet in the poetic text as dissonant, and through their meeting an atmosphere of absurdity arises, not because the link between them is remotely "but because the relationship between them is not only distant, but rather contradictory and inconsistent" (Qudus and Rabiaa 1994: 57)

Contrast plays a fundamental and influential role in conveying the meaning that the poet intends to convey to the recipient because he enriches the text and enumerates the potentials of significance in it. It meets the aesthetic characteristics. (Al-Dioub, 2017: 167).

And dualism is a philosophical theory that states that duality of principles explaining the universe, including the duality of opposites and their sequences, so there is no state except and it involves what is in opposition to it, so it does not reach its fullness except by the emergence of the antithesis. The signifier and the signified and sometimes the text suffers from a conflict between the internal and external duality of the structuralists, and it cannot be revealed except by seeing the outside of this inside, (Al-Dayoub 2012: 108). If this duality is associated with Western philosophy and critical schools and it refers to another duality that is the duality of the subject and the subject, then the structuralists are interested in the system. This interest shifted to highlighting the individual self as a source of meaning (Sami, 2017: 1).

Dualities are among the most prominent intellectual and artistic phenomena that can be observed in the experiences of poets, ancient and modern, because they represent artistic evidence that gives the poetic text an aesthetic, especially since the world is made up of contradictory elements, as well as poetry because it “is the formulation of the world in a fundamental and resounding way, in which secrets are born through a convergence. Contradictions”(Darwish, 1996: 15).

The reason for the poet’s resorting to this employment is due to his vision of camouflaging the connotation of the reader who goes beyond his reading of the first meaningful text to the second meaning that represents the deep structure of the meaning and which ultimately guides

him to the meaning of this employment and to understand the text's data in its entirety and deepen the feeling of the contradictory elements that lead us to know the dimensions. The suggestion of this composition within the text that works to highlight a meaning of the meanings, so the contradiction has become a basic component of producing the structure of the text and its connotations because it is a constructive structure that rises on two dissonant parties at the level of the surface, opposing at the level of depth to produce a poetic connotation of intensity and power that brings the poetic text to the top of its charm and distinction. Through the movement of interactions between the two sides of the opposition on the one hand and the rest of the text elements on the other side "(Amin, 2005: 50).

And the reader of the groups of poet Reem QaisKubba shows clear contradiction to him at the level of the situation and the phenomenon through her presentation of several issues that have formed a concern and obsession in human thought in general and feminist thought in particular by adopting the mechanism of contradiction in most of her poems because it strengthens the meaning and gives a kind of self and psychological harmony. Contrasted things are artistic paintings capable of arousing the recipient and involving him in the creative process, and we can stand at some of the models in which the poetess described this stylistic phenomenon.

1- Binaries are blatant connotations.

2- Binomials that are subliminal.

First: Binaries are strikingly indicative:

The dualities in Reem QaisKubba's poetry tend to have two directions, as mentioned above. The first of them is the blatant duality. The style of contrast between the opposites is one of the most important elements of the poetic performance that is characteristic of the contemporary poet. An example of this is her saying in a piece from the poetry of Al-Fayrouz evening: (Kubba, 2014: 24)

*You did not protect my love*

*Like men*

*Cry like women*

*What you lost*

*Love will not return by crying*

The amplification of the opposition is evident in this poetic scene, and this psychological and intellectual state that the female poet is experiencing is shown by portraying the image of men in a negative way, and the men / women duality formed a displacement by its dissonance in the dikes that brought them together to determine the poet's separation of the relationship between the self and the other, the dominant ruler by blaming him because he is not a case. Remorse that the state of remorse resumes, which can do its own thing, and it emerged from this example, after it was hit at the end, because the situation that the poetical subject is going through is confronted with "the woman, repeated from the weak women." (Raman, dt.: 218).

Poetry is based on the principle of cultural systems, which in turn are based on the principle of opposition at the level of subject and language. (Al-Dioub, 2017: 149)

Which led to her emergence in reading and the texts that appear in reading and looking at the image in its midst. The identity of feminist literature according to feminist literary theory is “What is a special feminine identity that expresses a woman’s special experience and represents the reality of her life in detail” (Zaraket, 2019: 71)

Among the other dualities that we find a presence in the poet’s texts is the duality of death and life. Since God created man, I found in him the instinct of life and the hatred of death.

*Death is our first name  
And life  
Battles him with shyly*

The duality of death and life is clear of connotations, so from death is life and resurrection, it is the inevitable destiny of man, no matter how man tries to cling to this life, and the struggle against life with coyness to death is evidence of the human desire to stay alive so that the duality of death and life shows the disturbance that may be in the same poet between the nature of the painful inner reality and the self Contemplate living in spite of all pain and between the external reality of existence in the universe, which necessitates the inevitable death of the human being. The whole universe is based on collecting oppositions in broader relations. The duality, as Jan Cohen sees it: “It arises from two different feelings that awaken the feeling and one of these two feelings is the one The perception system is invested in the consciousness, and the second remains in the unconscious ”(Kuhn, dt .: 187).

Modern poetic texts carry many opposing dichotomies, so we see them talking about: death, life, past, present, victory, defeat, joy, sadness, height, nearness, earth, sky ... and all these oppositions lie under a linguistic framework that is formed according to the text of the text. It generates its own poetry.

So the poet relied on semantic condensation in formulating her meanings, as she said in her volume: (Kubba, 2005: 59).

*A land of seeds  
Longing to heaven  
I talked her  
The dialogue was beauty  
The sky fell asleep*

The contradiction is clear in the text, as it is represented by the duality of earth, heaven because the poet wanted to highlight her independent self by taking the land that denotes existence and life as a symbol for her, and the sky that denotes height, power and control as a symbol of the other, so the earth was able to approach the sky and its interlocutor, and the reader of this text senses the presence of the authoritarian tone of the same poet The strong

voice and expressive language are not exclusive to men, because women can express themselves in their own language and culture.

The opposing dualities have great importance in the performance of meaning because they reflect a self-conflict in the life of the creator, so he himself tries to throw its weight on the text to evoke the feeling of the recipient and tries to uncover the hidden aspects of that self, and here the importance of contradiction and its role in expression appears as it is an important element in achieving the effectiveness of the text, which is a contravention. It becomes a fundamental activity that the reader receives by breaking the context and deviating from it "(Rabiah, 2008: 184).

The poet has the courage to reveal her delicate feelings and feelings, as she says: (Kubba, 1991: 10).

*After witnesses and evidence  
From the darkness of doubt towards certainty  
I decided  
To forget your eyes  
But I  
In a Moment my decision was  
I missed you*

The meeting of the dualities in the text raises surprise and the paradox resulting from the meeting of the two opposites in one position, and this generates a perception that the recipient is able to generate a duality from another duality, if the duality of communication and separation is generated in the text, so the poet is confused about her matter, forgetting it or returning to it, and she expressed a duality (doubt / Yaqeen) about the state of tension and confusion with the unknown other, who may be a lover or a homeland, so the decision to forget was confusion and hesitation, so the more she tried to forget him and move away from him (separation), we find that she misses him more and loves him more (communication), so the text reminds us of the saying:

"The woman moves in the man's world by rebelling against him and then returning to him" (Tawfiq, 1998: 10).

In this text, we confront the image of a woman subject to male domination, emotionally and psychologically, "an image that contradicts the intuitions of a culture based in its essence on change, criticism and rebellion" (Abdel-Azim, 2008: 1).

The poetic text represents the focus of tension in which the contradictions are joined together and the homogeneities separate, and it represents the moment of penetration of the lexical norms in order to replace the familiar contexts with the familiar in order to provide the

opportunity to produce new meanings and untouchable connotations and this is all present in modern poetry based on the element of contrast. (Adonis, 2008: 9).

## **Second: binaries camouflaged significance:**

The disguised use of binaries is the most creative use of these binaries because it indicates the brilliance of the reader's brilliant in observing and *showing them in the text*.

*Contrast*

*By sea and land*

*We reproduce*

*Silence and rhyme*

*Succession*

*Night and morning*

*Exchange its colors*

*By mingling of sunset*

The title is the first step in the text, as it is "a semiotic system with semantic and symbolic dimensions ... and it is like the text" (Fatous, 2002: 6).

As it has importance in shedding light on the texts and it has an independent existence because it is "a small structure that is composed with the text ... and a working unit at the semantic level, and it cannot achieve any significance apart from its large text: (Abd al-Wahhab 1995: 46).

The title is the first thing that the reader meets with and the title of the poem (completeness) creates a kind of paradox because it contradicts the body, so how can the completion and the poet begin to say it with (contradictory) because the lack of similarity between the title and the text created a breach and a departure from the ordinary to arouse the reader's attention, so the poet was able through her title to camouflage the reader To be surprised by the many contradictions that she showed in the text to reveal to us through them the existence of a conflict and a meeting between the ego (the poetess) and the one addressed, as the text is charged with dual movements, proving to us that everything in the universe is based on contradictions. 24).

Antagonistic duality is a relationship between two parties that are compatible or contradictory, and images are often generated from the opposite, so the poet portrayed the other in images that contradict with herself if she depicted it as a sea of all its symbols and meanings of tender, beauty, breadth and quenching. She knew the dry land, so that they would complete the other, so she wanted to restore balance to the relationship of the man with the woman to dazzle equality and completeness with him. Let us return to the text and the

encounters in it if the poet portrayed the other with silence that symbolizes prestige, mystery and dignity. His calmness and loneliness of his darkness that symbolizes the end and the fading, as for it, it symbolizes the outposts that dispel the darkness of the night because it is morning and this morning symbolizes the birth and the radiance again, it is a renewed thing, and these contradictory elements mentioned in the text were called by Mustafa Al-Saadani "paradoxing to reverse and switch" (Al-Saadani Dt.: 100).

Because it highlights the contradiction between the two parties, and from the convergence of all these oppositions, completeness occurs, and the contradiction in the text represented a method through which the poet was able to break the monotony of the text by surprising the reader with what is unexpected, because the feminist literary text represents "the ontological epistemological vision of the woman and the concern of the silent female, the feminine who His presence constitutes a disturbance of the dominant culture" (Abu El-Naga, 1988: 15).

Returning to the text and completing the contradictions in it, the feminine subject is clearly different from the one addressed, if you say in the poem itself:

*A sky embracing the earth  
A blackness that taps for silver  
Emptied wine  
From the white of milk  
And fire  
From the water it burns*

"The relationship of the self with the other shows a correlative relationship, as the text is linked to talking about the other and defining identity and disagreeing with it because the text reflects the internal struggle of the self towards the other as he is dominant over her. Us through the text that she may be

Higher power and more powerful than that of the other, and it may be equal in everything, for the man in the logic of patriarchal authority is always opposite to the woman, so if the man is associated with culture, the woman is associated with nature, and if the man is associated with reason and logic, then the woman is associated with the body and insanity. (Alan, 2011: 205).

The other represents in the text the sky in all its height and elevation, and it represents the earth with its simplicity and its containment of every creature, and despite all this dimension and this contradiction, the meeting took place, the sky embraced the earth and met together, thus creating the dichotomy of high / near, and it is the night whose blackness is separated from a white color similar to the brightness of the morning morning represented To represent the black / silver duality, the meaning of the night / day is the aged wine that symbolizes the

starch and the illusion, and it represents milk with its whiteness, purity, and its reality. According to the logic that says that water extinguishes the fire, either that its burning of water increases, this is what amazes the reader and breaks the horizon of his expectation, as she wanted in the fire / water dichotomy to express the relationship of herself with the other despite her attempt to separate from him as another domineering with his manliness and strength, which represents a hindrance to her as she tries to. It establishes itself independently, until in the end we find it returning to that other to complete with it despite all the differences and contradictions because abandoning it means isolation and psychological alienation while it wants to complete, so The poet has extended to him the antithesis to camouflage the sign of the recipient because the contradiction is only between two matters that reach the utmost difference, so “the two opposites belong to one kind, and this contradiction in the one subject is what refers to the complementarity that lies in the meeting of opposites” (Al-Khalayleh 2004: 109)

This explains why the poet called "Completeness" to her poem full of contradictions, for the contradiction constitutes a world of reality controversy with the self in its struggle with life, and among the examples of the subtle dichotomous meanings is her saying: (Kubba, 2005: 7).

*I'll leave*

*Without going-back*

*My sight (light) was very weak*

*Signs of wrinkles on my face*

*Above of my forehead*

*Night is your master*

*The day tomorrow is a village from the ruins*

In the text, there are sad features that are not without despair and frustration, so the poet presented her emotional visions towards reality through the duality of youth and the gray with the presumption of her saying (The light has weakened from me, and the lines of wrinkles flickered over the forehead of the ray). In the text there is an invocation of the Qur'anic verse in the Almighty saying: (Lord said, I am the greatest. When the head burned with a young man, and in your supplications, I did not make the Lord of wickedness) (Surat Maryam: verse 4).

This summon is an example of intertextuality that will be discussed later, and poetic texts based on confrontation or contradiction represent an expression of the intense tension of poets



and their crisis psychological conditions, for the poet does not stop at the superficial side of the words, but goes beyond that external framework to penetrate the deep and deep semantic layers of the soul. Antique: 58).

In the poetic text, the poetess wanted to leave because the youth had departed from her, so the wrinkles line her forehead, which resembles the light of the ray, and the hump left her skin, and she used the dichotomy of departure / return, the night and the day because the abundance of such dualities gives the text vitality and movement to meet the aesthetic qualities. However, the poet reflected his image to turn into a symbol of strength, power and beauty, the indication of blackness means the darkness of poetry that expresses youth and vitality, as for the day, it symbolizes light, movement and activity, so he reflected his poetic image to become a symbol of the end and fading, as if its whiteness and brightness are evidence of the abundance of gray hair that signals the coming of the gray. He expressed the state of anxious and fearful self with the advancement of age and the departure of youth, which represents the most beautiful period in which a person lives. From him the contradiction, the poet created in the text aesthetic values and displacement based on contradictions and this is the feeling of the woman who cherishes her femininity and of herself, so the woman must express herself and this is what Helen emphasized Saxo says: "Write yourself down... you must hear the voice of your body, for that is what detonates the tremendous sources of emotion" (Morris, 2002: 198).

The identity of the prophetic literature must be an identity that expresses a woman's own experience and represents the reality of her life. Poet Reem Qais is one of the poets who search for the strangeness and witty of the linguistic formation, and we find this in her saying: (Kubba, 1991: 68)

*The flesh of the poem is made of paper*

*Life is like a bubble*

*Pleasure but with Depression*

*In the name of worry*

*In the name of who slaughtered*

*Who I made her before the evening*

The text provokes the reader and excites it, including the strangeness of the chain of transmission that creates discord, so the poet has made the poem flesh from paper to express her frustration and despair about life and the reality that does not mean anything to her. Life is

like a paper that can be torn at any time, and life is like a passing bubble because it is fleeting, and such The expression leaves “the recipient with a feeling of dissonance” (Cohn, 2000: 159).

It is a type of substitutional displacement as the poet wanted to express a state of sadness, depression and anxiety. She made joy in the line of depression because she did not feel joy, and this anxiety and sadness came from the distance of the other from her and his treachery with her, so his distance killed her and made her live without a soul to transform the separation joy as a father and life a bubble and this is the work of poetry The one who “reveals what is behind the eye, a transformation that follows the movement of what remains self-defeating” (Adonis, 1986: 120).

If we look at the poem of the poetess (Wishes), we find that it bears subtle binomials that confirm the paradox, so she says: (Kubba, 2005: 5)

We dreamed together

The burials will be

Places for dance

The vision of the text is formed within the framework of confirming the opposite paradox, as it does not stand in a contradictory relationship in a direct form, so the dualities appeared in it in an unusual camouflaged image. The dreaming subject's entry into the being of her dream leads to a stumbling in the bitter reality. To live in a world other than ours and a life other than ours with the wishes that it offers that carry solutions to the problems of its painful reality. The first of her dreams is that the cemeteries that symbolize death and annihilation are transformed into arenas for dancing and joy. Contradiction to serve the text to clarify the meanings and serve the ideas, to return to the rest of the text that showed the response of the addressee (the other) from the poet's wishes to say the opposite of her dreams.

*And I said*

*The cannons had died*

*The wars will stop a long*

In the text, the poetess adopts her image through oppositional dualities (collapsing, rising, wishes, mirages), so that the image comes in a new, unfamiliar form, and it was formed from the difference of opposites, a new image that was in the strongest coalition and harmony. If he appears from a place from which his appearance is not known to him and comes out from a

place that is not intended for him, then the soul will be more admired and more passionate about it”(Al-Jarjani, 1404 AH: 110).

His despair and hope create an opposing duality, for she dreams of saying it and responds to him:

In the text, the conflict of opposites appeared in a paradox through their use of discordant metaphors, making the cannons die, and wars sleep to give a meaning hidden behind the theme of war and peace. With the death of the guns, and the sleep of wars, peace comes, and it is achieved in the text whose poetry is "based on the principle of implicit cultural patterns and its image based on The principle of antagonism "(Al-Dioub, 2009: 149).

By contradicting the other through their dialogue, she wanted to formulate and construct the painful reality in a new way, because “the moral standing is not achieved without the abolition of the other and the adoption of a counter-pattern of it” (Al-Ghadhami, 2001: 130).

So the poet created from her actions a special vision that combines reality and dream, life and death through the mechanism of contradiction, which is the main source of "the gap: the distance of tension and thus poetry" (Abu Deeb, 1987: 46).

Despite all the difficulties, the poet kept dreaming and wishing a new world, saying:

In faster than a shot  
An army passed-out  
And we were walking together  
Between alienation and isolation  
We kept thinking  
That the shells  
May kill palme

The passage of the army may disappoint the hopes and dreams of the poet, but she kept insisting on wishing and dreaming of a world dominated by peace, turning the missiles that symbolize destruction and death into palms, because the palms symbolize glory and peace, so the text includes two groups that cannot be joined and this is the characteristic of poetry based on "the merging of what does not merge." Abu Deeb, 1987: 125).

The poetess met between words expressing the meanings of security and peace such as (dance halls, alleys, palm trees) and expressions that denote the meanings of war and destruction such as (cannons, cemeteries, wars, bullet, army) to express through this combination of the ongoing conflict in herself that is caused by continuous wars That hurt her country.

The passage of the army may disappoint the hopes and dreams of the poet, but she continued to insist on wishing and dreaming about a world dominated by peace, turning the missiles that symbolized destruction and death into palms, because the palms symbolize glory and peace, so the text includes two groups that cannot be joined. Abu Deeb, 1987: 125).

The poetess met between words expressing the meanings of security and peace such as (dance halls, alleys, palm trees) and expressions that denote the meanings of war and destruction such as (cannons, cemeteries, wars, a shot, an army) to express through this combination of the ongoing conflict in herself and caused by the continuous wars That hurt her country.

## Conclusion

At the end of this paper, we discover that the poet was able to reconcile in her poetic output to make the contradiction an effective tool working on the coherence of the poetic text. The significance, its clarity, and its guess to the minds because the oppositional dualities reflect the aspects of the universe and express life because of their role in achieving poeticism in literary texts by combining pleasure and conviction.

## Bibliography:

### *The Holy Quran*

1. Ibn Manzur. (1968) *Lisan al-Arab / 1<sup>st</sup> edition, 3 Part, Beirut, Dar Sader.*
2. Abu Deeb. (1987), in *poetry, 1<sup>st</sup> ed., Lebanon, Eman Arabic Foundation.*
3. Abu El-Naga. (1988) *Nesai Al Neswi, 1<sup>st</sup> Edition, Cairo, The Family Library, the General Book Authority.*
4. Adonis, (1978) *from poetry, 2<sup>nd</sup> ed., Beirut, Dar Al-Awda.*
5. Adonis, (1986) *AlThabitwalmutahwil, TasealAlosol, 1<sup>st</sup> Edition, Beirut, Dar Al Fikr*
6. Ismail. (2017) *Oppositions in Abbasid Poetry, PhD Thesis, University of Anbar.*
7. Alan (2011) *The Theory of Contradiction, translated by Basil Al-Masalmeh, 1<sup>st</sup>., Damascus, Syria, Dar Al-Takween for translation and publishing.*
8. Ameen (2005), *The Language of Contradiction in Amal Dunqul's Poetry, 1<sup>st</sup>., Edition, Amman, Jordan, Dar Sader.*
9. Tawfiq A.A. (1998) *Confessions of Literary Women, 1<sup>st</sup> Edition, Cairo, Dar Al-Amin.*
10. Al-Jarjani. (1404) *Asrar al-Balaghah fi ilm al-bayan, 2<sup>nd</sup> edition, commented by Mr. Muhammad Rashid Reda's, Beirut, Dar al-Ma'rifah for printing and publishing.*
11. Al-Khalayleh. (2004), *The Contradiction of the Poetic Language for Al-Hudhalin, 1<sup>st</sup> Edition, Irbid, Jordan, The World of Books.*

12. Diop. (July 2012), *Oppositional Dualities*, Kuwait, Alam Al-Fikr Magazine, National Council for Culture, Arts and Literature, vol 41.
13. Diop. (2017), *Antibody Dualism: A Study of the Term and Its Concept 1<sup>st</sup> edition*, Islamic Center for Strategic Studies.
14. Darwish A. (1996), *in the Analytical Criticism of the Contemporary Poem, First Edition*, Cairo, Dar Al-Shorouk,
15. Raman. (DT) *Contemporary Literary Theory, First Edition*, translated by Jaber Asfour, Cairo, Dar Al-Fikr.
16. Ruba'ah. (2008), *Aesthetics of Style and Receptivity, 1<sup>st</sup> Edition*, Amman, Jarir House.
17. Zarakit. (2019), *A Critical View Mua'a and Manhaj, an intellectual periodical, dealing with the study and understanding of Arabs*, No. 6.
18. Al-Saadani. Undated. *Verbal Structure in the Zumiyat al-Maarri, no edition*, Alexandria, *The Genesis of Knowledge*.
19. Salebah. undated *The Philosophical Dictionary, Beirut, Lebanese Book House*.
20. Abdel Wahab. (1999), *Soraya Alnas, no edition. Iraq, House of Cultural Affairs*.
21. Abdul-Azim, *The Bureaus of Educated Women*, (2008), Al-Bayan newspaper, Albug ah Aegote.
22. Ateeq. Undated.no edition. *in Arabic rhetoric, Beirut, Arab Renaissance House*.
23. Alkudami, (2001), *Cultural Criticism, 2nd Edition, Beirut, Dar albadah*.
24. Qudoos, Ruba'ah(1994), *A Discordant Metaphor in Models of Modern Poetry, Mu'tah University for Research and Studies, Vol. 19, No. 1*.
25. Qudoos. (2002), *The Simia of the Title, First Edition, Amman, published by the Jordanian Ministry of Culture*.
26. Kubba(2014), *Masa Al Farwz, 1<sup>st</sup> edition, London, Dar Al-Hikma*.
27. Kubba(2009), *The Sea Reads Talei, First Edition, Cairo, Al-Mahrousa Center for Publishing*.
28. Kubba (2005), *When will you believe I am Farasha, 1st Edition, Beirut, Arab Foundation for Policy and Publishing*.
29. Kubba. (1991), *Nawras Tikrit Al-Tawfir, 1st Edition, Baghdad, Dar Al-Adeeb Al-Baghdadia*.
30. John K. (2000), *Higher Language and Poetic Theory, 1<sup>st</sup> edition, translated by Ahmad Darwish, Supreme Council of Culture*.
31. Morris B. (2002), *Literature and Feminism, 1<sup>st</sup> edition, translated by Siham Abdel Salam, Cairo, Supreme Council of Culture*.