

The Influence of Western Literary Movements on the Modern Arabic Poetry: A Descriptive Study



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ABSTRACT: This paper discusses and demonstrates how the Western literary movements, especially romanticism, symbolism, and surrealism, have strongly influenced modern Arabic poetry. For this reason, the paper focuses on three major modern Arab poets who represent such influence: Gibran Khalil, Saeed Akl, and Ounsi El-Hajj. The paper used a descriptive method to describe the literary characteristics of these three writers and concluded that western poetry has strong effects on the modern Arabic poetry.

KEYWORDS: Influence, Modern, Poetry, Romanticism, Surrealism, Symbolism.

1.1. INTRODUCTION

Modern Arabic poetry is dynamic and in flux, reflecting the complexities and transitions of the Arab world. Drawn from centuries of rich literature, it adapts to newer influences, movements, and styles within its fold so that this genre of poetry comes up as diverse and multi-faceted. Arabic poetry has been notably influenced in its development during the last two centuries by its development within the framework of Western currents such as modernism and postmodernism. This study will discuss how symbolism, surrealism, and romanticism have been employed and adapted to modern Arabic poetry by well-known Arab poets.

Through a world in rapid interlinking, Arab poets have participated in worldly movements of artistry, enriching their craft through inclusions from European and American traditions. From the philosophical underpinning of French Symbolism to the dreamlike evocations of Surrealism, such influences have remade Arabic poetry in thematic and stylistic dimensions. It tends to show in this work how three case studies of modern Arabic poets-Gibran Khalil Gibran, Saeed Akl, and Ounsi El-Hajj were able to transform such movements within their works and how modern Arabic poetry has been furthered by amalgamating the traditional forms with innovative approaches.

The importance of this research will be an endeavor toward the tracing of the cross-cultural dialogical relations between the Arabic and the Western literary traditions. This work seeks to determine the level at which these poets borrowed, reinterpreted, and localized Western literary techniques in their works while still addressing the social, political, and cultural realities of the Arab world. In melding this approach with Arabic sensibilities, the boundaries of Arabic poetry are expanded, and the universality of human experiences and the artistic expression of them are more profoundly grasped.

In addition, this work looks into the philosophical, aesthetic, and cultural dimensions represented in modern Arabic poetry through a close study of the poetry representing this age and its critical views. The work also takes up the poets who deal with perennial themes of love, nature, spirituality, and existentialism concerning the tussle between tradition and modernity. The local and global readership can experience the immediacy that this stretch in language and form produced.

Discussing the works of Gibran Khalil Gibran, Saeed Akl, and Ounsi El-Hajj, this paper shows various methods of accepting the Western influences that have taken over the work of Arab poets. Gibran's romanticism, Akl's symbolism, and El-Hajj's surrealism are but a few instances in which modern Arabic poetry has turned out to be among the most vibrant, innovative literatures of today. It does so with the view of joining more conversations about intercultural exchanges and the continuous life of modern Arabic poetry within the worldwide literary topography.

1.2. Research Questions

1. What are the western literary movements that influenced modern Arabic poetry? And what are their characteristics?
2. Who are the most Arab poets that are influenced by the modern Western literary movements? And what are the devices and styles that they use?

1.3. Aims

1. Examining the western literary movements that influenced modern Arabic poetry.
2. Identifying the characteristics of the western literary movements that influenced modern Arabic poetry.

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3. Defining the most Arab poets that are influenced by the modern Western literary movements.
4. Conducting the devices and styles that are used by the Arab poets who are influenced by the modern Western literary movements.

2. THE INFLUENCE OF ROMANTICISM ON MODERN ARABIC POETRY: GIBRAN KHALIL GIBRAN AS AN EXAMPLE

2.1. Romanticism

Romanticism or the romantic movement started in the late of the 18th century, but it did not start all in a sudden, like any movement it took its place gradually after several stages, when the neo-classicism was dying slowly, the romantic style was growing stronger. It took its final shape under the influence of the French Revolution (1789), and such event encourages the concepts of individualism, democracy, liberty, freedom, quality, and brotherhood, and among that generation there were two major poets who brought the fundamental ideas of romanticism; Willard Wordsworth and Samuel Taylor Coleridge, in which they shared their famous book "Lyrical Ballads" in 1798, and became the yardstick of romantic elements, including these elements: individualism, subjectivity, escapism, naturalism, medievalism melancholism etc (Sequeria et al., n.d. p. 82-83).

The six outstanding figures of romantic movement are: William Blake, William Wordsworth Worth, Samuel Taylor Coleridge, Lord Byron, Percy Shelly and John Keats. These six poets made a strong literary revolution against the classical style; lyrically and thematically, they refused to follow the traditional rules of writing, they were against Virgil or Horace. Their romantic poetry was concerned with nature and own thoughts, so they wrote about themselves not about high class people, and they used a very simple style, they used the language of every day life not the ancient one, which is hard to be understood (Bressler, 1993, P. 34-36).

2.2 William Wordsworth

William Wordsworth (1770-1850) is the most influential romantic poet, and considered by many critics as the father of romanticism, Wordsworth defined poetry as; "The spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.". So, he wrote poems about the nature, beauty and spontaneous feelings. For him, the poet finds the essential passions of the heart in the humble and rustic life as a good soil for poetry, with using as simple language. According to Wordsworth, poetry should not be restrained, controlled or reasoned, but it should be emotional, and imagination is the central characteristic of poetry, for him the reader should judge the literary work by his/her own feelings and his/her own imagination not by the judgment of others (Bressler, 1993, P. 37).

It can be seen clearly the romantic elements in his famous poem "The Solitary Reaper", such as the pastoral sitting, and the description of his own reaction to the girl's singing, through literary devices such as metaphor.

"No Nightingale did ever chaunt More welcome notes to weary bands of travellers in some shady haunt, Among Arabian sands: A voice so thrilling ne'er was heard in spring-time from the Cuckoo-bird, Breaking the silence of the seas Among the farthest Hebrides." (Wordsworth, 2004, P. 248)

Here, he is describing the beautiful voice of the girl, comparing it to the singing of the nightingale and cuckoo bird, even though he couldn't understand her Scottish dialect, but still her singing provokes the poet's emotions.

"I listened, motionless and still; And, as I mounted up the hill, the music in my heart I bore, Long after it was heard no more." (Wordsworth, 2004,P.248)

The speaker expresses his deep feelings and his response to the melancholy song of the Scottish girl, he walked away but the echoes of her voice is still playing in his mind.

2.3. Arabic Romanticism

In the early years of the 20th century, the Arabic romanticism began to grow as a big literary center where the immigrant poets established "The Pen League," which was a movement occurring at the beginning of the 20th century amongst Arab-American writers in New York City. It was established in 1916 with the aim of promoting Arabic literature and culture, providing a platform for the writers of the Arab world to publish their works and views. The Pen League included the most influential Arab-American writers, such as Khalil Gibran, Ameen Rihani, and Mikhail Naimy. The group published several literary journals and organized public readings and lectures to promote their work and ideas. The members of the Pen League were influenced by such intellectual and artistic currents as Romanticism, Symbolism, and the Arab Renaissance. By and large, they explored themes of identity, culture, and spirituality in their writing; and within such a framework, the potential blend of Arabic and Western literary traditions becomes more plausible (Jayyusi, 1977, p.167-168).

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2.3.1. Gibran Khalil Gibran as an Example of Arabic Romantic Poet

One such is Gibran Khalil Gibran, 1883-1931, a Lebanese-American poet, writer, artist, and also a philosopher. He is mostly known because of his book "The Prophet," which consists of philosophical essays in poetic prose and has gained translations into more than 100 languages. Gibran was born in Lebanon and later emigrated to the United States when he was still a child. He first came to prominence as a painter, but later achieved fame as a writer of both poetry and prose. He wrote in both Arabic and English and was deeply influenced by the mysticism of Sufism, as well as the works of William Blake. Aside from "The Prophet," some of his other famous works are "The Broken Wings," "A Tear and a Smile," and "Sand and Foam." He also illustrated some of his books and participated in the development of Arabic art in the United States. To this date, the work of Gibran remains popular and influential, especially among spiritual and self-help circles. His blend of poetry and prose has stirred the minds of readers all over the world, while his messages about love, freedom, and self-expression still echo in the minds of people belonging to every age group (Bushrui and Jenkins,1998).

2.3.2. His Poetry

Gibran is known for his poetry and prose that essentially represents the blending of mysticism, spirituality, and even romance. The themes he used are about love, beauty, nature, and life with a distinct lyricism that is poetic and philosophical. One of the characteristic aspects of Gibran's poetry is its romanticism. He was very much influenced by the Romantic Movement, which involved beauty in nature, imagination, and the spirit of the individual. Similarly, like the Romantic poets, Gibran places tremendous stress on emotion and imagination and tries to capture the transcendent qualities of love and beauty through his work. In the poems of Gibran, romanticism is manifested in a variety of ways in themes and motifs. He is often in ecstasy over the beauty of nature. He does stir up in the mind such wonder and awe through the bright imagery and sensual languages of his poetry. In poems like "The Voice of the Waterfall" and "The Earth Gods," Gibran represents nature as the source of spiritual and emotive nourishment and rejoices in the power of the natural world to heal and transform the human spirit. Another important aspect of Romanticism in the poetry of Gibran is his focus on the human imagination and life. He considers the world of the imagination to be a place where beauty and freedom can exist outside of the bounds imposed by the human body in nature (Bushrui and Jenkins,1998).

For example, in poems such as "On Love" and "On Beauty," Gibran exalts the power of the imagination to inspire love, creativity, and spiritual transformation. One more key characteristic of romanticism is the deep sense of spirituality and mysticism permeating much of his work. He often uses religious and mystical imagery to express feelings of awe and wonder, exalting the power of love and beauty in linking the human soul with a divine imagery. In poems like "On Religion" and "On Death," Gibran explores the nature of the human spirit and its relation with the divine, trying to convey a sense of transcendence and spiritual fulfillment. Overall, Gibran's poetry is marked by a rich and complex romanticism that reflects his deep appreciation for the beauty of nature, the power of the imagination, and the transformative qualities of love and spirituality. His work remains a testament to the enduring power of the romantic tradition in literature, and continues to inspire readers around the world ushru and Jenkins,1998.

The poem "Song of the Flower" is a good example of romantic elements in Gibran's poetry, such as the use of vivid imagery, metaphors, and symbolism, that help to create a sense of passion and emotion. The poem starts with the speaker stating that the poem is not being narrated from the perspective of a human being. If one does not consider the title, cause the speaker is talking through the voice of a flower.

"I am a kind word uttered and repeated by the voice of Nature;
I am a star fallen from the
Blue tent upon the green carpet.
I am the daughter of the elements with whom Winter conceived;
To whom Spring gave birth; I was Reared in the lap of Summer and I Slept in the bed of Autumn." (Gibran, 1914)

The images of flower as blue tent and green carpet are good romantic imagery that represents the prettiness of nature, also the poem makes use of symbolism to convey the romantic theme. The flower is a symbol of beauty and perfection, which represents the idealized nature of love. The speaker tries to express his desire to be like the flower, to be pure and perfect in the eyes of the beloved; by using a romantic personification as a flower.

In conclusion, Gibran played a very important role into modern Arabic poetry, that he brought the western style to Arabic literature, and started that Arabic modernism, as well as he became the yardstick for Arabic romanticism.

2.4. The Influence of Symbolism on Modern Arabic Poetry: Saeed Akl as an Example

2.4.1. Symbolism

It is not easy to define such term, a term that can be used to describe many things, and its meaning changes by time, as well as it is different from person to person. So, if we take a look on Oxford Dictionary we can see, it defines symbolism as: "An artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind." It is a good definition but too short to cover such important movement, so to give more information and comprehension about symbolism we used multiple resources that we will cite them after giving the main outlines of symbolism. The symbolist movement

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in literature originated during the 1850s in France and lasted until about 1900, it was formed against realistic movement and the traditional literatures, symbolism had a very deep influence on twentieth century literature, bridging the transition from Realism to Modernism, symbolism also had a strong influence on the arts, including theater, painting, and music (Galens, 2002, P. 501).

Before giving the complete image of symbolism, we have to ask what is meant by symbol? Well as we said before it is not easy to give a definition to these types of terms, for example according to Oxford Dictionary symbol is: "a person, an object or an event that represents a more general quality or situation". While here we can see a wider definition: "symbols can be categorized as conventional, something that is generally recognized to represent a certain idea... symbols can be categorized as contextual or literary, something that goes beyond a traditional, public meaning... Whereas conventional symbols are used in poetry to convey tone and meaning, contextual or literary symbols reflect the internal state of mind of the speaker as revealed through the images." (Murray and Anna, P. 1-2).

Back to symbolism, we have to notice that the symbolists examined a very interesting state to convey a very personal, irrational, and dream states of consciousness, depending heavily on metaphorical language to approximate, or symbolize, so under an unconscious condition and by using mystical language and analogies they created a mysterious atmosphere to express their feelings and to include their thoughts by including, hiding them under a particular literary devices such as metaphor and analogy as we said. Stylistically, the symbolists emphasized the rooted musicality of language, developed the use of *vers libre* (free verse), and modernized the existing form of the prose poem, and they used colors to symbolise a natural phenomenon, human psychological conditions, and thematically they were concerned with life, death, madness, nature and the struggles of being alive. The symbolists were greatly inspired by the poetry of Charles Baudelaire, and his notorious collection "Les fleurs du mal (1857; Flowers of Evil)" launched many of their literary ideals, in addition to Baudelaire, the central figures of French Symbolism are the poets Stéphane Mallarmé, Paul Verlaine, and Arthur Rimbaud (Galens, 2002, P.488).

French symbolism affected the international literature of the nineteenth and twentieth centuries, in particular, inspiring the Russian symbolist movement, which developed in the 1880s. The literature of Germany, Great Britain, Japan, the United States, and Turkey was also influenced by Symbolism. Though poetry dominated the symbolist movement, great works of fiction and drama were also written by adherents of Symbolism, and with no doubt many great poets of Middle East were also inspired by the movement (Morton,1997).

2.4.2 Charles Baudelaire

Charles Baudelaire is not only a remarkable figure of French symbolism, but also he is considered as the god father of symbolism. Baudelaire as one of greatest French poets of the mid nineteenth century, it seems that he was the leader of the movement, and the founder of its basics, he was very powerful writer that gained his notorious name because of his poetic collection "Les Fleurs du mal (The Flowers of Evil)" which represents the main characteristics, styles and themes of symbolism, the collection includes many controversial topics such as: sex, death, life, lesbianism, metamorphosis, depression, urban corruption, atheism, alienation, lost innocence and alcohol, and we have to mention that Baudelaire was very inspired by the American dark romantic poet "Edgar Allan Poe" and his morbid works, considered him as a soil for his works, that's why his works are too gloomy and negative, Baudelaire died on August 31, 1867 in Paris (Galens, 2002)

Baudelaire's poetry is a good example of French symbolism, especially his using of feminine to symbolise different things such as: nature, isolation, chains, beauty, evil and sexuality.

"These lines I give to you in hopes my name, A little ship brought by the great north wind To some safe harbour in a future land, Makes distant poets muse upon your fame, The legends that have left you so maligned, Obsessive as the beating of a drum, To haunt the reader's brain till we become Entangled in the rhymes I leave behind;" (Martin, 2007, P. 133)

The previous stanza is filled with symbols of toughness which symbolise for Baudelaire the immobile, fixed ideal, and the memory of the woman is compared to the sound of a bell, introducing metaphors of metallic, solid imagery, the memory of the woman then becomes a chain that bounds the speaker (Harris, 1991, P. 11).

2.5. Arabic Symbolism

The experience of Arabic symbolism was not the result of a long evolution, nor was it caused like the western symbolism which was formed for aesthetic and social reasons, it may be that what encouraged its existence was the open minded mentalities and the strong contact with the west, and the feelings that felt by the literary elite, who were educated in the cradle of modern Western world, while it faced occasional poems and all that rhetoric that was somewhat distinguished from the poetry of the modern classical school, but it must be mentioned here that the advent of symbolism wasn't a reaction against any specific movement, also its appearance was not a matter of necessity because romanticism itself was still popular at the same time of Arabic symbolism, nor exist because of the high exaggerated expression of Arabic romanticism, as well as the ridiculous realism, so it wasn't like the French experience which was a reaction against its previous movements (Jayyusi, 1977, P. 504 - 505).

The symbolist movement in Arabic poetry tried to adopt the principle of French symbolism in the nineteenth century without actually penetrating into the essence of its philosophy, It, as an artistic current, could not integrate into the mainstream of Arabic poetry in the decades of the thirties and forties, but rather remained an independent poetic event to a large extent represented by a few

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poets. However, this situation changed in the decade of the fifties, and the symbolic element in poetry became part of a new movement with broad dimensions that accommodates the subtle problems of human existence in an Arab country full of contradictions and dangers, during these days the most remarkable figures were: Saeed Akl, Elias Abu Shabaki, Adeeb Mazhar and Tawfiq Al Hakim (Jayyusi, 1977, P. 505 - 506).

2.5.1. Saeed Akl as an Example of Arabic Symbolist Poet

Saeed Akl was born on July 4, 1912, in Zahle, Lebanon, and he appeared in the thirties as a pioneer of symbolism in Middle East, and was able to maintain his importance in the Arab world in the decade of the forties as well, but his actual importance diminished in the fifties and sixties, especially among the rising generation of pioneers, although he got much attention and discussion for many critics, as the head of the new poetry movement that denied the traditional styles, he and their ideas of pure poetry was subjected to the fiercest attacks from the critics of the fifties, so it could not withstand in the modern Arab world, neither in the literary field, nor in the general social, especially because of the prevailing of psychological and political fields at the time (Jayyusi, 1977, p. 523).

Saeed Akl began writing poetry and lecturing about it in the 1930s, most of those early lectures were not published, but we find his views on poetry in the introductions he wrote to his own or others' works, perhaps his most important writings are about theory he prove in the introduction to Magdalene, the second of his books that he published, there is also an important summary in the revealed series of lectures he gave in 1937 entitled "Attempts in the Aesthetics of Poetry." It is clear in all of these writings that he adheres to a symbolic principle from the philosophy of beauty, and that he resonates strongly with the lecture of Father Henri Brémond, entitled "Pure Poetry", which was given at the French Academy, the other famous one on the subject, entitled Prayer and Poetry, which was issued in 1926. There is also a reflection of some of Paul Valery's ideas and many of Mallarmé's concepts of poetry (Jayyusi, 1977, p. 518. 519. 539).

The Arab poets in the fifties, who were facing serious problems, such as the concept of poetry that Saeed Akl advocated. Nevertheless, the experience of reason provided later poets with an excellent foundation upon which to build. It is true that some of the 1950s poets, who adopted various symbolic characteristics in poetry concerned with public experience, were basing their poetry on their knowledge of the twentieth-century poets in the West who were writing in the symbolist style, although no critic can deny that modern Arab poets are influenced with Western literature, there is also no doubt that most of them have exploited the symbolic mind's experience to the fullest extent, it is very difficult to estimate exactly the extent of Akl's influence, because such influences are delicate and subtle, and they often affected poets who were opposed to his style, such as Yusuf al-Khal, but all of these poets had grown up in a tradition founded by Akl. Akl and his fellow poets of the thirties and forties had previously dealt with poetic tools and adapted symbols in a contemporary context, and therefore they were good inspiration for the poets who came after them in the fifties and after that to benefit from their successful experiences and their rules (Jayyusi, 1977. P.541).

2.5.2. His poetry

Saeed Akl is just like many Arab poets who were very influenced by French Symbolism. He discusses many issues through his poetry, such as: love, patriotism, christianity, nature, and life in general. In the consideration of our poet - following the spread of French theories - that the strength of poetry is music, and that our study based on analyzing emotion, idea and meaning in poetry is therefore an incomplete study, it is correct to the extent that the poet is not aware of all these abounding forces in him, but if we consider that poetry is an expression of a psychological state that is spilled into lyrical and musical expressions so that this music awakens in the expert, a state similar to the creative one. We assert that this psychological state is a vague combination of the sense or thinking systems, and that poetry cannot capture it in its entirety in the atmosphere of mixed unconscious vagueness, rather, he comprehends some of them and can only express a part of his life. Artistic poetry is only a conflict between what should be expressed and what can be expressed (Karam, 1949, P. 143).

Therefore, this category considered that it makes poetry into music that will enable the connoisseur to inform its condition through a sound effect born of words. However, our language is the language of the mind, so it solids and consciousness, if we strip language of its characteristic (idiomatic), we make for the language of poetry a message other than the message that people create in the order ways by using clear language. As poetry becomes different from traditional poetry, the symbolists realized that, and they did not make only poetry music, but rather used colors as well as to reach their goals, and relied on its suggestive means, this tension is between the nature of poetry as it is, and between poetry as it should be. It is the foundations of the symbolist democracy, and Saeed Akl, in turn, sought to elevate poetry to the realm of idealism (Karam, 1949, P. 153-154).

Samra's poem is a good example of natural symbolism, in the apparent form of the poem it seems as a romantic poem, a poem written to poet's beloved, as he expresses the extent of his love for her, and flirts with her charms and virtues, as he describes her brownness and describes her own beauty within poetic verses full of meanings that attract the reader, as the poet describes in the first verse his unnamed beloved as his childhood dream that he dreamed of, and still dreams of, the poet says that his heart is empty without his beloved and invites her to fill it with her love and her emotions. The poet describes the color of her lips as the color of a beautiful flower, and also expresses the beauty of her smile. At the end of the poem, the poet says that it is the desired tomorrow, that is, it is his future, with which he hopes to complete the rest of his life. According to Morton (1997), the brown color symbolizes to warmth and nature, and we can see clearly how Saeed describes his dark skin beloved as his dream in childhood and

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even after death, the death that steals his life and happiness ((Jayyusi, 1977, p.35).

“Samre, O childhood dream... Samra, remain one among The unattainable;
The object of my lip's desire And of my distraught gaze; That morrow for which we long
And death, stealing forward, grasps.” (Poem Hunter.com)

So, the poet is not expressing a lovely passion to a lover as we think when we read it for first time, but it's more complicated than it shows, there are several hidden meanings in the poem, an included meaning; the whole poem is about nature, dream, life and death, the pretty girl is the beautiful nature where the poet starts his life and where he ends.

3. THE INFLUENCE OF SURREALISM ON MODERN ARABIC POETRY: OUNSI EL-HAJJ AS AN EXAMPLE

3.1. Surrealism

Surrealism as an art movement emerged in the early 20th century, but its influences can be traced back to the Symbolist and Dadaist movements that preceded it. The surrealist poets sought to break free from traditional forms and rules, instead emphasizing the importance of spontaneous, automatic writing. One of the most notable surreal poets was André Breton, who wrote the Surrealist Manifesto in 1924. In this manifesto, he called for the liberation of the human mind and imagination, advocating for the use of the irrational and the unconscious in art. Therein, many times unnatural, illogical, even unthinkable combinations of images and ideas suddenly become acceptable. Surreal poetry is that art expression which grants central position to the creative role of the imagination and of the subconscious mind as well. (Abrams & Harpham, 2005, P. 392-393).

It often evokes dream-like, even nightmare-like imagery, none of which is to be taken as face value but rather for their imagery to invoke feelings and ideas. What makes surreal poetry difficult to interpret is that it rarely follows traditional narrative or logical patterns. This is what gives it such power, leaving the reader in his or her own imagination and subconscious, giving a chance to get out of the borders of what is perceived as "normal" or "rational." Along with Breton, there were Arthur Rimbaud, Guillaume Apollinaire, and Pierre Reverdy - the main figures of surreal poetry. (Abrams & Harpham, 2005, P. 396).

3.2. André Breton

The poet and writer André Breton, 1896-1966, is usually regarded as the founder of the Surrealist movement in France. In surrealist poetry, Breton seeks an exploration of the subconscious mind; thus, one notices frequent use of free association and automatic writing in it. His poems are full of unusual, illogical images and ideas joined together, hence often creating nightmarish, dreamlike worlds that question everyday conceptions of reality. Breton's poetry was deeply influenced by the interest he has in psychoanalysis and the attachment he felt with the works of Sigmund Freud. He perceived that the exploration of an unconscious mind holds the key towards the development of art and literature, and, as such, poetry is a strong and powerful tool of unlocking the mysteries of the human mind. Breton's surrealist poetry continues to inspire and challenge readers today, offering a unique perspective on the human experience and the power of the imagination (Galens, 2002, P. 778).

“Postman Cheval” is a good example of Breton's surreal features, he used many irrational images and created a dreamlike landscape.

“We are the sighs of the glass statue
that raises itself on its elbow when man sleeps
And shining holes appear in his bed
Holes through which stags with coral antlers can be seen in a glade
And naked women at the bottom of a mine” (Poem Hunter. com)

These impossible comparisons between a human's view, or sighting and that of a statue made of glass arising, facing its elbow upwards, wholes of shine showing in his bed-all these irrational images used to show the subconscious of mankind desired.

3.3. Arabic Surrealism

Arabic surrealism, therefore, emerged in the 20th century due to the influences of surrealist movements in France. In Arabic, it is identified by illogical and unconventional expressions to deliver a very abstractly complex message. The Arabic Surreal Poetry was an artistic movement that aimed at the elimination of conventions within poetry, with its language using plenty of bright images, symbols, and metaphorical phrases. Poets of this genre attempt to create a dreamlike, surreal atmosphere that can often be considered beautiful and disconcerting at the same time. The aim of the movement was to delve into the unconscious and emphasize the power of imagination. Some of the most important Arabic surreal poets include Adonis, Nizar Qabbani, Ounsi El-Hajj, and Salah Abd al-Sabur. Arabic surreal poetry has played an important role in modern Arabic poetry development. It has opened a modern perspective toward language and literary expression, pushing new boundaries in what could be expressed in poetry. The movement also gave poets an avenue for dealing with intricate themes and expressing themselves in ways that were new and innovative. Therefore, it is an important part of the modern Arabic literary landscape. Its unique style and message have influenced poets and readers alike, and it has continued to inspire new generations of writers. This is a testament to the power of imagination and to the importance of exploring new ideas in literature (Jayyusi, 1977, P. 543. 586).

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3.3.1. Ounsi El-Hajj as an Example of Arabic Surreal Poet

Ounsi El-Hajj (1937-2014) was a Lebanese poet, writer, and translator. He is considered one of the most influential poets of the 20th century in Lebanon and the Arab world. Born in the southern Lebanese village of Deir Qanoun Ras El Ain, he later studied at the Lebanese University and worked as a journalist and cultural editor for several newspapers and magazines. His works are characterized by simplicity, clarity, and intensity of emotions. He has written profusely on themes such as love, loss, exile, and the human condition. His works have been translated into many languages; he also translated some of the works of famous poets like Andere Reston into Arabic. El-Hajj received several awards and honors related to his literary works, including, among others, the Sultan Bin Ali Al Owais Cultural Award in 1997, the Golden Palm Award at the Beirut Arab Book Fair in the year 2000, and the Khalil Gibran Award for Poetry in 2009. El-Hajj died in Beirut in the year 2014. Banipal, 2007).

3.3.2 His poetry

Ounsi El-Hajj was a well-acclaimed individual for his evocative and passionate poetic works. His poetry has always been rich in surrealist elements, which are a significant part of his style and message. His style was that of irrationality, spontaneity, and complete abandonment of all conventional patterns imposed by society. Imaginary and dreamy elements filled his poetry with surrealist elements. Another surrealist element in El-Hajj's poetry is his use of symbolism. In "Clouds," clouds are used as symbols of the human spirit, capturing their freedom and boundlessness. The symbolism is complex, adding layers of meaning that delve deeper into the human condition (Banipal, 2007).

“Clouds, O clouds
O sighs of dreamers behind windows
Clouds, O clouds
Teach me the joy of evanescence!
Does a man love in order to mourn or to rejoice” (Poem Hunter.com)

Another surrealist major element in the poetry of El-Hajj, without doubt, is the dream imagery he projects. In the surrealist landscape, the water is running backward while time is standing still. The images are mystic, dreamlike; El-Hajj invites the reader into another world beyond reason and logic. By the usage of such dream images, he invests an otherworldly quality into his poetry where the subconscious predominates.

“At one time there was nobody.
The air breathed through the branches
And water streamed away and left the world behind it. Noices and forms were the props pf my dream,
And there was nobody.” (Poem Hunter.com)

In conclusion, the poetry works of Ounsi El-Hajj are examples of surrealist art and literature within the Arab world. His employment of dream imagery, juxtaposition, and symbolism creates a world that is both strange yet familiar. He invites the reader into the realm of the subconscious mind through his poetry, where the boundaries of reality are blurred and everything is possible. El-Hajj's works have continued to bear witness to the strength of surrealism in modern poetry, and his influence on Arabic literature cannot be measured.

4. CONCLUSION

The modern Arabic poetry has greatly been influenced by that of the western one, and the three Arab poets discussed above seemed very influenced by movements from the West. Their poems are a celebration of the western arts and literature, using dream imagery, melancholy, natural beauty, juxtaposition, and symbolism that creates an atmosphere both strange and familiar. By their poetry, they widen up the mood for the reader of modernism and western arts where the ties of reality are grey and endless in possibilities. Works of Gibran Khalil, Saeed Akl, and Ounsi El-Hajj stand as a testimony to how modern Arabic poetry manifested in contemporary times, and still, their influence on Arabic literature is strong.

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