



## **Taf'aila Poem and Free Structure in Sinan Antoon's Poetry**

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### **Abstract**

### **Introduction**

In the second half of the 20th century, contemporary Arabic poetry underwent changes and developments influenced by Western criticism and literature trends. The Literary Return movement sparked a renewal in Arabic poetry, leading to a new phase in its structure and content, distinct from its classical form. This innovation in contemporary poetry can be attributed to the efforts of literary communities and poets who, through translation, became familiar with Western literary achievements and were inspired to bring changes to Arabic literature. The Taf'aila poem originated in Iraq in 1921 with a poem titled "After My Death." One of the most noticeable differences between new and classical poetry lies in the poem's structure, which has been liberated from the requirement of equal repetition of Taf'aila in each line. In contemporary poetry, the stanza replaces the couplet, allowing the poet to add or reduce the number of Taf'aila as desired. This liberation from a fixed line structure grants the poet the flexibility to express their emotions without being constrained by meter and rhyme and to adjust the length of each verse based on their poetic experience.

In new Arabic poetry, the elements of meter and music shape themselves according to the poetic atmosphere. Alongside various internal, external, and tempo music rhythms, they contribute to achieving a lyrical melody. Rhythm, as a fundamental aspect of the musical structure of new poetry, has become an active musical element in the form of a cohesive and organized sound system. It differs from poetic meter, although it includes weight (rhyme), and plays a significant role in contemporary poetry music.

### **Methodology**

The research dealt with the study of iambic poetry through three collections of the Iraqi poet Sinan Antoine, and they are: (prism wet with wars - one night in all cities - as in the sky). By the poets of the traditional trend, the poet found in the poetry of tallit that he had transcended the formal aspects, in weaving his poetic experience, in which he used his revelations and employing the art of coding to cross the contemporary dimensions of the poet's new poetic vision, so that the poet drops his heritage data that represented his own features, and gives him

vision, so that the poet drops his heritage data that represented his own features, and gives him the dimensions of his experience. Contemporary life. The study attempted to answer the question of how Sinan Antoun employed iambic poetry and its rhythm in communicating his poetic experience that he wanted; There are many forms of creativity in terms of selection, selection and employment of a text that gives a product that may exceed the idea of mere selection of words, which is what we call the poetic experience

## Results and Discussion

This study examines Sinan Antoon's Taf'aila poem within the collections of "Mooshor Maball Bilharb," "Laylun Wahidun fi Kull al-Mudun," and "Kama fi al-Sama." Through this poem, Antoon breaks free from the traditional poetry constraints created by Khalil and followed by other traditional poets. He expresses his poetic experience using the aesthetic aspects of poetry, drawing on poetic inspiration and codes to achieve his new poetic perspective. The poem's free structure allows for greater freedom of expression, as Antoon can convey his emotions and poetic experience without worrying about specific Taf'aila numbers or the need for rhyme.

Antoon's poetry frequently employs rhythm, breaking free from traditional metric constraints by using various geometric shapes to transform his poems into verbal paintings. His poetry showcases examples of Mursal, Muttabi', and Murakkab rhymes that reflect his moods and emotions. However, his work reveals excessive despair and an absence of resolution to the crisis, possibly due to the ongoing nature of the conflict. As a result, the poetic discourse should continue to address unresolved issues.

## Keywords

Taf'aila Poem, Sinan Antoon, Mooshor Maball Bahlharb, Laylun Wahidun fi Kull al-Mudun, Kama fi al-Sama

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**Cite this article:** Abdul Yemma Albosabl, Doaa najm., Anari Bozchallouei, Ibrahim., Shahbazi, Mahmoud., Omidali, Ahmad. (2024). *Activist Poetry and Free Structure of Odes in Contemporary Iraqi Poetry: A Case Study of the Poetry Collections of Sennan Anton.*, Vol. 16, New Series, No.56, Summer 2024: pages:44-65.

DO: 10.30479/lm.2024.19391.3614



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**Publisher:** Imam Khomeini International University

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