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Place in the Poetry of Harbi Al-Masri, “I Longed for a Cloud” Diwan as a Model

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Abstract

This research aimed to address place in the poetry of Harbi al-Masri, “I Longed for a Cloud” Diwan (poetry collection) as a model, and to examine the impact of place in his poetry, as hardly any poem in the Diwan is devoid of place, as these places have an important place in the poet’s soul, they are with him wherever he goes. The approach that the researcher followed in order to reach the desired results is the descriptive and analytical approach, and the research will include several chapters, which are Introduction, introduction to the poet, definition of place linguistically and idiomatically, and place in the poetry of Harby al-Masri. The study ended with a conclusion that included the most important results, then a list of sources and references.

Keywords: Place; Poetry; Modern Poetry; Harbi al-Masri; Jordanian Poet.

Introduction

The relationship between place and man is an ancient, rooted relationship. It has great importance in his life, and ever since he descended from heaven, he had a place prepared for him: “the earth.” He adapted this place to ensure safety and comfort for him. As such, man and place “are linked to each other in a vital way, so it is not possible to live without a place, just as a place cannot be imagined and defined except with the presence of a person in it. Therefore, the idea of a place existed with the creation of man, then it grew and developed with the growth and development of human thought.”³ Place is the basic element in which a person goes through his life formation. “It is more attached to human life. A person’s perception of a place is a direct, sensory perception, and it continues with a person throughout his life.”⁴ “If one of these two poles (the person or the place) is exposed to loss or danger, this sense uses all resources to respond in order to preserve his connection.” The place is of great importance in our lives, as it surrounds us from all sides and affects us significantly. The place plays an important role in forming our thoughts, feelings, and behavior. It is the basis of existence that affects our experiences and feelings and defines our identity.⁵ The poet is more attached to the place than others, and our poet Harbi al-Masri is one of the poets who wrote beautifully about Jordanian and national places, and his poetry is a historical document for those places, stemming from his sincere love for: his homeland, his land, his water, and his sky.

The poet knew how to use these different types of places in his poetry to add an aesthetic

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3- Shorouk Haider Falih al-Aboudi, Place in the Poetry of Early Islam (Artistic Study), Master’s Thesis, Iraq, al-Qadisiyah University, 2002, p. 4.

4- Nabila Ibrahim, The Specificity of the Aesthetic Formation of Place in the Literature of Taha Hussein, Fosoul Magazine, Volume 9, Issue (1, 2), 1990, p. 49.

3- Saud Ahmed Younis, The place in modern Iraqi poetry 1968-1980, PhD thesis, University of Mosul, 1996, p. 1.5

dimension to it. Culturally, it excites the recipient and pushes him to search for, visit, and learn about those places. Bachelard emphasized the importance of place, making it an essential element for the success of creative work. “When a literary work loses spatiality, it loses its specificity, and therefore its originality.”⁶ Rather, the place, with the physical and moral features it carries, “It evokes a sense of citizenship, and an added sense of time and locality, until it is considered the entity without which nothing happens.”⁷ So, we can say that place is a person’s identity, being, life, dignity, and privacy.

Introduction to the Poet⁸

The poet, Harbi Touma Khalil al-Masri, was born in 1968 AD in the town of al-Nuaima in Irbid, Jordan. He grew up as a poor orphan and finished high school at al-Nuaima Boys School in 1986 AD. He was able to obtain first place in the scientific branch despite his difficult circumstances, and obtained a bachelor’s degree in Chemistry in 1990. He also obtained a Master’s degree in Inorganic Chemistry at the same university in 1993, and obtained a PhD in Inorganic Chemistry with great honors at the University of Leipzig in Germany in 2003.

Al-Masri worked as a lecturer at the Jordan University of Science and Technology from 1993 to 2000, at the University of Leipzig from 2000 to 2003, at Cardiff University in the UK from 2003 to 2004, at Taibah University in the Kingdom of Saudi Arabia from 2004 to 2014, then at al-Balqa Applied University in Jordan from 2014 to the present time.

Al-Masri began writing poetry at an early age, and published his first poetry collection entitled: “Death and Life” in 2000.

He subsequently published several poetry collections, including: “Place and Time” (2005) and “Memory and Dream” (2010). He worked as a lecturer in several Arab and international universities; he is a member of many cultural clubs and institutions and a member of many arbitration committees. He is a poet, a presenter of many television programs, and has won many shields, medals, and honorary and appreciative certificates. He also worked to establish a number of cultural forums and gatherings, and has five Diwans (poetry collections).

Definition of Place Linguistically and Idiomatically

The Place Linguistically

Returning to the dictionaries of the language, we find that the place is: “The place is at the origin of the Arabic verb conjugation (Mafaal) because it is the place of being, but when it was mentioned a lot, they used it in conjugation as (Faal), so they said: We made it possible (Makkan) for it, and it was possible for it (Tamakkan).” It is “place, and the plural is places”⁹. In al-Ain dictionary: “It is the place of being.”¹⁰ The place for Ibn Dureid is “the place of man and others, and the plural is places.”¹¹ “The place: the status, it is said: it is the high place and

6- Gaston Bachelard, *Aesthetics of Place*, translated by: Ghaleb Hilsa, 3rd edition, Beirut, University Foundation for Studies, Publishing and Distribution, 1987, pp. 5-6.

5 - Yassin Naseer, *Novel and Place*, vol. 2, Dar al-Maaref, Cairo, 2004, p. 5.7

8- Harbi Touma al-Masri, *the Diwan of (I Longed for a Cloud)*, 1st edition, Ministry of Culture, Amman, 2022 AD, CV of the poet attached to the Diwan, pp. 117-122.

9- Ibn Manzur, *Muhammad bin Makram*, *Lisan al-Arab*, Dar Sader for Printing, Publishing and Distribution, Beirut, Lebanon, 1994 AD, p. 365, article (Makan).

10- Al-Khalil bin Ahmed al-Farahidi, *Al-Ain*, (d. T), edited by: Mahdi al-Makhzoumi and Ibrahim al-Samarrai, al-Hilal Library House, Cairo, (McN), 5/387.

11- Abu Bakr bin Duraid al-Azdi, *Jamharat al-Lughah*, edited by: Ramzi Munir Baalbaki, Dar al-Ilm Lil-Maleen, Beirut, 1st edition, 1987 AD, 2/983,

position, and the plural is places"¹², and it is "the container of the thing."¹³ In the Holy Qur'an, it is mentioned: {And had We willed, We could have transfigured them on the spot ...}, that is: where they are positioned.¹⁴

The Place Idiomatically

Place is one of the terms of modern criticism, and "spatiality in literature is the artistic image that reminds us or brings back childhood memories."¹⁵

The place is "the focus of creativity and the field of imagination, to show the extent of the creator's ability to recreate and form the place in the text so that it becomes a new place whose material dimensions extend in the depths of its shape and size, and its branches grow through the structure of the text."¹⁶ The place is an essential element of the literary experience which has its own "objective conditions that distinguishes it from the place on earth or in reality, and has intentional objective terms, selected dimensions of thought, and language based on a deep sense."¹⁷ The place is "derived from the being and human existence, because it is incubating this existence, where it includes a large number of perceptions and beautiful emotions, such a definition frees the place from its limitations towards a number of semantic and aesthetic perceptions, so the concept expands to indicate deep and comprehensive concepts that start from the smallest area that a person imagines to the utmost of the great universe: the point is a place, the universe itself is a place, and all that falls between them is a place."¹⁸ So we can consider the place as the living organism that responds to us as much as we respond to it, "it is not a visual external building, nor a specific space, but rather an entity of the changing act which contains a specific history."¹⁹

Poetry is one of the arts that has accompanied man throughout the ages. It carries the features of human thought, and place is the most important special feature of any nation; therefore, the Arabs paid special attention to it because it occupies a geographical location, in addition to its religious status. Jordanian poets paid great attention to the place because of its importance as a basic element in building a poetic poem; the poet, Harbi al-Masri, is considered one of the most important Jordanian poets who focused on place in his poetry, which is an important document of the numerous remarkable places in it. This indicates that he is an experienced poet who is capable of using place in a way that serves his poetic vision. The poet, Harbi al-Masri, is a modern poet known for his deep and expressive poetic style. In his poetry, he deals with various topics, including: religion, society, politics, and humanity in general. He also uses sophisticated language, various artistic styles, and poetic images that express his feelings and thoughts in a distinctive way.

The place is considered one of the most important and striking artistic elements in the poetry of Harbi al-Masri, so I chose it as the title of my research to confirm his love, affiliation, patriotism, and nationalism to the living place, as it constitutes a symbol of the memories, feelings, and emotions that the poet expresses. "The environmental atmosphere in a place represents the specific features that constitute cultural identity,"²⁰ since the place "can be a

12- Mustafa, Ibrahim and others, *Al-Waseet Dictionary*, Arabic Language Academy, al-Shorouk International Library, Cairo, 1960 AD, p. 326.

13- Abu al-Qasim al-Ragheb al-Isfahani, *al-Mufradat fi Gharib al-Qur'an*, Dar Qalam- al-Dar al-Shamiya, Damascus- Beirut, 2009 AD, Article (Kawn), p. 445, and Article (Makkan), p. 471.

14- Surat Yaseen, verse 67.

15- Bachelard, *Aesthetics of Place*, p. 7.

16- Bachelard, *Aesthetics of Place*, p. 12.

17- Haider Lazem Mutlak, *Place in Arabic Poetry Before Islam*, Master's Thesis, Iraq, 1987 AD, pp. 17-18.

18- Salah Saleh, *Issues of the Novel Place in Modern Literature*, Dar Sharqiyat for Publishing and Distribution, Cairo, 1st edition, 1997, p. 11.

19- Jamil Saliba, *The Philosophical Dictionary of Arabic, French, English, and Latin Words, Part 2*, International Book Company, Beirut, Lebanon, 1994, pp. 413-414.

20- Marie Therese Abdul Maseeh, on the traditional creative interaction between the visual, the spoken, and the written, (ed.), *al-Tareeq Magazine*, p. 105.

trigger of creativity in its reproductive forms, and the ideas, memories, and feelings it excites of a nature closely related to inspiration.”²¹

The place in the poetry of Harbi al-Masri will be divided into:

First - the natural place: the geographical place (Jordan, Irbid...), and the descriptive place (such as the desert, the sea...).

Second - The religious place: the imagined (paradise and the gathering of judgment...) and the unimagined (the mosque and the prayer niche...).

Third - The social place: (house, schools, markets, neighborhood...).

First - The Natural, Geographical Place

Geography is concerned with the subject of place, which is the place of man, and these are places occupied and dealt with by human groups in general.

Place means the environmental characteristics of this or that place. “Geographic place has a language that shapes the text through a spatial aesthetic, as it highlights the poet’s interaction with the spatial element, the aspects of his vision of it and its events, and his proximity to this place; even if this place is geographically far from him, it is psychologically and spiritually close, rather, it lives and resides within himself.”²²

We will divide the natural, geographical places into: (Jordanian places and Arab places), examples of which include:

A- Jordanian places, what we find in the poet’s words as he recites about his Jordanian homeland in the poem (The Jordanian Centenary):²³

**Jordan, Glories Rise to the Highest. with the Purity of Your River, People are Exalted
From the Dawn of Your Sun, you were our Sanctuary as our Ancestors Rest in Piece
Under your Musk Soil**

Al-Masri referred to the place (Jordan) in the previous verses, which he diagnosed and transcended it so that people are exalted by it. This metaphor did not come in vain, but rather came to express a deep national feeling, as the place (Jordan) is a symbol of holiness, purity, majesty, glory, and pride. Al-Masri mentioned his homeland, Jordan, whom he inhabits and it lives within him at the same time, as it is his first and last passion for which the ancestors rest in piece.

The word (Jordan) was mentioned three times in the Diwan.

Al-Masri mentioned the city of Irbid* on the event of Irbid as the Capital of Arab Culture for the year 2022 AD, in his poem entitled: (Irbid in My Eyes)²⁴, when he said:

**You ask me About Irbid, while It is in my Eyes they Sparkle with the Response to the
Question**

And my Brown Skin Tells Glory how the Sun Shines and Orbits around my Country

The importance of the place for Al-Masri appears from the title of his poem: (Irbid in my eyes), as it is the capital of Arab culture for the year 2022 AD, it is "a cultural place, that is, the person transforms

21- Muhammad Abu Zureiq, (The Artist/Place/Self and the Other), Afkar Magazine, Issue 135-137, 1990 AD, p. 120.

22- See: Muhammad al-Saleh Kharfi, The Aesthetics of Place in Modern Algerian Poetry, doctoral thesis, Faculty of Arts and Languages, Mentouri University of Constantine, 2006 AD.

23- Harbi Touma al-Masri, the Diwan of (I Longed for a Cloud), Ministry of Culture, Amman, 2022, p. 7.

24- The Diwan, p. 15.

and organizes the data of the tangible reality, not by employing its material to meet his living needs only, but also by giving it a significance and value, and the perceived elements of the world acquire their significance by introducing it in the language system."²⁵ Irbid is his governorate in which he lives, and it appeared in Al-Masri's poems through his memory and the beautiful images they contain. He responds to those who ask him about (Irbid), his beloved, that it is in his eyes, and his brown skin is a witness to the effect of the sun on it; so, when (Irbid) is mentioned, his eyes sparkle with joy and love.

The word (Irbid) was mentioned ten times in the Diwan.

Ma'daba* is mentioned in a poem entitled: (Ma'daba as History)²⁶, and the occasion of the poem is dedicated to the poet Saeed Yaqoub on the event of the city of Ma'daba being the capital of Arab tourism for the year 2022 AD. He said:

I Greeted your People and the Ranches, oh, Ma'daba their Faces were Filled with Joy and Said: Welcome

The People of Ma'daba who Inherited Generosity they Never Turn Down Anyone in Need

The poet mentions the city of Ma'daba in southern Jordan by greeting its people who are characterized by cheerfulness and welcoming the guest. They are generous, kind people who never turn down anyone in need.

The poet gave this city its historical and touristic dimension, "as the natural worlds are places saturated with different human experiences. They generate the same inspiration in the poetic text, as well as the place."²⁷

The poet invokes the cultural heritage of the city of Ma'daba along with the modern heritage to show his pride in his nation's civilization throughout the ages.

The cities of Moab and Gilead* were mentioned in the poem (The Jordanian Centenary)²⁸, where he said:

By the Sword of Mesha, how much Moab was Strengthened! and for its Victory, how much Gilead Ululated!

In the previous verse, al-Masri recalls his memories of the celebration of the centenary of the Jordanian state. He mentions the city of Moab, which was strengthened many times by the sword of its king (Mesha) to achieve victories over its enemies. Therefore, the city of Gilead cheered for this victory. Gilead is also a Jordanian city that is considered one of the fertile and rainy areas in Jordan.

Moab was mentioned three times, and Gilead once in the Diwan.

The city of Aqraba* was mentioned in a poem in which the poet greeted Ma'daba. The poet said:²⁹

25- Siza Qassem et al., *Aesthetics of Place, Eyes of Articles*, Dar Cordoba, Morocco, Casablanca, 1st edition, 1988, p. 64.

26- The Diwan, p. 82.

* Irbid: a Jordanian city, the Irbid Governorate Center in northern Jordan, and its largest city, and is the third largest city in the Kingdom after Oman and Zarqa for the number of population, and is characterized by its geographical nature and easy nature.

* Madaba or Ma'daba, which is located in central Jordan, which is the center of Ma'daba Governorate, 33 km southeast of the capital, Amman. Today, it is one of the most important places for the followers of the Christian religion, and many archaeological sites and holy sites of Christian Hajj sites are located in its vicinity.

27- Jamal Minjah, *Connotations of Place in Modern Palestinian Poetry after 1970*, PhD thesis, Hajj Lakhdar University, Batna, Algeria, 2008, p. 101.

28- The Diwan, p. 7.

29- The Diwan, p. 83.

And Everyone give Tribute to its People and Soil from the Shore of (Ayla) to the Valley of (Aqraba)

The poet Harbi al-Masri did not forget the village of Aqraba, which is located in northern Jordan and coincides with the shore of Ayla* to salute and give tribute to the people of Ma'daba. Jordan's north, south, west, and east are united together, and Aqraba has a spacious view of the southern part of Syrian territory.

In the poem (Irbid as History)³⁰, many Jordanian cities in Irbid Governorate were mentioned, when he said:

And its Men Rose to a Day of (Karama) to Answer the Call, and the Earth Shook and Shuddered

Oh (Qom), Those Who Came and Gathered at Bayt (Nagi) Wrote a Story That Cannot Be Denied

(Banu Ubaid) Represent Pride and Dignity and (Banu Suwayt) Their Spring Does Not Run Out.

The Pure (Al-kawra) Remains a Monument and (Al-ghawr) is a Renewed Generosity That Never Goes Bad

(Mazar) is a Lion Whose Horses Do Not Turn Away and the Glory of (Banu Kinanah) Does Not Fade Away

The Wonderful (Al-taiba) is a Sea of Chivalry and Affection Whose Doors Cannot Be Closed
The Chivalrous People of Resemble a Destination as They Were and Are Still Heroic Tales That Are Told

Oh (Arabella), Your Melody is Immortal Throughout the Ages Like a Torch That Does Not Die Out

These Jordanian cities: (al-Karama, Qom, Bayt Naji, Banu Ubaid, Banu Suwayt, al-Kawra, al-Ghawr, al-Mazar, Banu Kinanah, al-Taiba, and Arabella) in the north represented the nurturing place that influences a person and strengthens his belonging to his land, and these cities are distinguished by their plains and beautiful geographical nature that reflects the lives of its people. The poet al-Masri lived in this environment and grew up in it, so it was his identity and originality. The poet depicts these Jordanian cities and the magic and beauty they possess, and he is indicating his deep love for what the nature of these Jordanian cities represent like: generosity, chivalry, manhood, and glory, through his words referring to the cities.

We note the state of great love between the poet and his homeland, Jordan, represented by his cities and its villages in the north, south, west, and east. Al-Masri expresses his feelings and psychological feelings in which the deep national tendency is manifested.

These are some of the poetry models and evidence on the Jordanian cities mentioned in the Diwan (I Longed for a Cloud), and, God willing, there will be a schedule that shows the number of Jordanian cities and how many times they were mentioned in the Diwan.

B- Arab Cities

The cities of: (al-Sham, Baghdad, and al-Aqsa)³¹ were mentioned in al-Masri's statement:

30- The Diwan, pp. 88-89.

* Moab: An ancient kingdom that arose in western Jordan, extending along the eastern coast of the Dead Sea, from the north of the city of Karak to the city of Shobak. * Gilead: A geographical location in Jordan, belonging to the Kasbah Salt District, containing three fresh water springs.

* Aqraba: It is located 28 km north of the center of Irbid Governorate. It sits on the slopes of the hills overlooking the Yarmouk River, and is surrounded by valleys on its four sides. It gains its geographical importance by being located near Jordan's border with Syria.

* Ayla: It is the old name of the city of Aqaba, which is located in the far south of Jordan on the Red Sea coast.

31- The Diwan, p. 11.

Al-Sham knows their Impact in October and Baghdad is a Witness of this Action

Al-Aqsa Still has Minarets Illuminating So that Roses Shine Above its Domes

In his text, the poet employed the spatial words indicating the Arab cities: (al-Sham, Baghdad and al-Aqsa) in an aesthetic way, through which the aesthetic of his poetic images became clear. It is (al-Sham) that includes the oldest and most important civilizations, it knows the role of Jordanians on the Arab scene, and (Baghdad), the capital of Iraq and the country of civilizations, testifies to this. Jordan enlightens the minarets of al-Aqsa, the first destination (Qibla) of Muslims and the nocturnal journey of the Messenger - peace be upon him - to remain radiant. There is a state of love between the poet and his Arab cities, which are "like believers in their affection, compassion, and sympathy like the body if a member complains from something, the rest of the body help it by staying up and fever."³²

We find that al-Sham and Baghdad were mentioned once, while al-Aqsa was mentioned five times.

In the poem (Irbid in My Eyes)³³, he said:

We Vowed the Spirit, Oh Holy Jerusalem to the Arches of the City Like Arrows

If You, Poetry, are not Proud of My People I Swear to God that you will Disappear

The presence of the holy religious historical city of Jerusalem in this verse had a great impact on the poet Harbi al-Masri, as he has vowed his soul for its sake. Jerusalem is the main concern of the Arabs; therefore, he warns the poetry he composes that it will disappear if it is not proud of his people, and here lies the beauty of the metaphor.

Jerusalem was mentioned eleven times.

Al-Masri mentioned (Mecca) in the poem (Green Robe)³⁴, he said:

Mecca is the Destination of Purity as it is the Title of Pilgrimage Every Year

We find in the previous verse how al-Masri views holy Mecca, the holiest city for Muslims, with the Grand Mosque and the Holy Kaaba. He is not concerned with conveying the details of the place as much as he is concerned with conveying his national feeling towards that Arab place, which has its religious status, as it is the destination of Muslims and the place of Hajj. As such, the poetic image came in a way that expresses the great love for Mecca, so "the place is one of the keys to the appropriate reading strategy and critical discourse."³⁵

Mecca was mentioned three times.

(Egypt) was mentioned when the poet said:³⁶

In the well, the brothers of Yousuf Threw him there and in Egypt, he was put behind Bars

Al-Masri did not forget (Egypt), the Arab state that is located in North Africa, which is famous for being one of the oldest civilizations on the face of the earth, as it is present in his poetry. Al-Masri reminded us of the story of the Prophet Yousuf, peace be upon him, with his brothers

32- Muhammad Nasser al-Din al-Albani, *Sahih al-Jami*, the Islamic Office, Lebanon, 1988, p. 5849.

33- The *Diwan*, p. 19.

34- The *Diwan*, pp. 28-29

35- Mahdi Obaid, *The Aesthetics of Place in the Hanaa Mina Trilogy: The Tale of the Seas, the Daqal, and the Distant Port*, Syrian General Book Authority, Damascus, Syria, 1st edition, 2011, p. 26.

36- The *Diwan*, p. 29.

and how they threw him in the well so that we can learn from it. So, he mentioned the words of the place: (The well, Egypt, and hinting the place of the prison by mentioning the bars), and the important indications they raise regarding the depth of the sense of the scene and how to aesthetically depict it.

Egypt was mentioned once in the Diwan.

We note that al-Masri has used these Arab cities to express his great love for his Arab cities on the one hand, and to express the Arab concern, issues, and the tribulation facing the Arab nation on the other hand. The Arab cities are a sign of Arab tribulations that always appear in various forms.

A table will be created specifically for Arab cities and how many times they were mentioned in the Diwan.

Second: Natural and descriptive places (places related to the earth and their synonyms, places related to water and their synonyms):

al-Masri was interested in the place in its natural sense, and he was able to link it to the relationships and experiences of people, as (the aesthetics of natural places) is an important source of poetic experience in the poetry of al-Masri. The observer of his poetic works notices his love for them and discovers that the natural places have a distinguished presence in his poetry. He used nature and its scenery from: (The earth, the desert, the garden, the sea, the river, the shore...), and used the elements of nature in his poetry in an artistic way that has indications and dimensions through which the value of the place appears.

A - Places Related to the Earth and their Synonyms

The “Earth” was mentioned in the poem (Clouds with Grimace)³⁷ when Harbi al-Masri said:

And the Earth Never Eats if Her Children are Hungry, Since It Feeds them Dignity

The Earth is Our Mosque, so there is no Wonder if It Fasts and Extends its Fast throughout the Month of Shawwal

The word (Earth) has been used as "it means (the planet) in which we live and (the homeland) or the place of the person's residence and his resting place, as he belongs to it and it is the source of his identity."³⁸ The earth is the merciful mother to her children, nourishing them with dignity and pride. He likens it to the mosque, this sacred religious place where people come to pray and perform their rituals with comfort and reassurance.

The earth was mentioned eight times.

The “desert” was mentioned in the poem (Seven Lean Years)³⁹ as he said:

Seven Lean Years, Filled with Sandas there was Nothing in the Wilderness Except Deserts

In the poem (Seven Lean Years), a group of linguistic and structural elements were combined to give it this aesthetic and this multiple reception. Al-Masri used the word (deserts), which symbolizes several things such as: breadth, purity, and holiness. It also symbolizes human

37- The Diwan, p. 50.

38- Iman Muhammad Rabie, the dualism of the earth and the human being in the poetry of Haider Mahmoud (artistic study), Arab Center for Publishing and Distribution, Amman, 2014, p. 20.

39- The Diwan, p. 76.

existence and its suffering, as "the desert and what it represents in its vastness and purity was a symbol of us that the poet felt in himself, of longing for serenity and looking forward to an Arab horizon in which clouds of hope and freedom filling the sky."⁴⁰ Al-Masri succeeded in depicting the scene and gave us these emotional suggestions through the occurrence of the words: (seven lean years, sand, wilderness). Those places that were associated with the poet are creative places which he continues to remember even if these places disappear from his present, for he knows that the future will not return them to him, so they remain a beautiful reality that the poet lived and loved."⁴¹

Al-Masri took a reference for his poetic imagination and his human, psychological, and creative experiences from the desert, and he made it a picture through which his suffering and his view appears in life.

The desert was mentioned twice.

(The garden) was mentioned in the poem (The Green Robe), when he said:⁴²

If the Flowers of Love Expressed their Secrets Before Speaking, we would have a Garden

These Flowers of Poetry have Expressed their Fragrance and their Meadows were Adorned with their Colors

The poem (The Green Robe) is a poem in praise of the Messenger - peace be upon him - and this praise interacted with the elements of nature: (flowers, the garden, and meadows) to add beauty and sweetness to it.

The garden was mentioned once.

B- Places Related to Water and their Synonyms:

Al-Masri mentioned (the sea) in the poem (Spring of Jerusalem)⁴³, when he said:

Oh Spring of Jerusalem! Storms, the Sea, and Anchors have been Long in Disgrace and Indecency

What is Going on? What comes after being Lost? there is Neither Moses' Staff nor Land in the Sea

Al-Masri's use of the word (sea) is to focus his emotions and feelings around an important issue that occupies his mind, which is: "the issue of Palestine." The image of the sea here was negative, affecting his psychology. We note that the poet used the appeal and the interrogative style, which add beauty to the poetic image. The sea takes on "different colors, shapes, and poetic images through which the poet expresses his concerns, experiences, and visions."⁴⁴

The sea was mentioned fourteen times.

Al-Masri mentioned (the river) in the poem (The Teacher), when he said:⁴⁵

40- Iman Muhammad Rabie, *The Duality of Earth and Man*, p. 106.

41- Abdul Qadir Fidouh, *Psychological trend in criticism of Arabic poetry*, 1st edition, Dar Safa for Publishing and Distribution, Amman, 1998, p. 254.

42- *The Diwan*, p. 32.

43- *The Diwan*, p. 59.

44- Muhammad Saleh Kharfi, *The Aesthetics of Place in Algerian Poetry*, PhD thesis, Mentouri University, Constantine, Faculty of Arts and Languages, Department of Arabic Language, Algeria, 2006, p. 176.

45- *The Diwan*, p. 80.

Our Loyalty is to the Family of Hashim and to their King, even if Everything Becomes Chaotic

His Generosity is Still Great Like the River as the Nation and the People Drink from it as it Flows

Here, al-Masri's ability to construct his poem is evident through his use of the word "river," this flowing natural place, to compare the family of Hashim to it. People benefit from their goodness just like a great river that runs to benefit people with its flow. So, "he personified nature and gave it a human feature to connect it with his psychological reality and his own feelings, as he sees a vibrant entity that responds to him in it; the poet tries to discover his inner world through this work."⁴⁶ The poetic place "does not depend on language alone, but is governed by the imagination that the place forms through language in a way that goes beyond the shell of reality to what may contradict this reality."⁴⁷

The word "river" was mentioned four times.

Al-Masri mentioned (the shore) in the poem (Irbid as History) when he said:⁴⁸

The Merits of the Most Magnificent Homeland Remain, and Some of them Illuminate the North Star

My Praise was not False, and God is my Witness nor was the Genie of the Poem an Atheist As I became Attached to its Sea (Al-Daal) and Left the Shores of Rhymes Foaming

The mention of the place (the shore) in the previous verses increased the beauty of the structure of the poem and confirmed the idea that al-Masri intended, which was his eternal love for (Irbid). As such, his praise for it was sincere and he got attached to it like a Sufi, so his heart was attached to its final sea (al-Daal) in the same way as this poem which is related to (al-Daal).

In light of the above, we can see that the geographical place took on several dimensions, including: historical, cultural, social, and political. Al-Masri was able to use these dimensions in an aesthetic and artistic way through them, and convey them to the recipient to excite him and draw his attention to them.

- Religious Place (Imagined and Unimagined)

The imagined place differs from the natural place, as imagination enters into its formation, as "the place is not only part of the physical world, but it is also part of various imaginary factors. Perceptions of place in general and specific places with greater specificity are not neutral, objective perceptions, but rather they are formed as a result of personal experiences and psychological situations; places can be linked to specific experiences and situations to make them seem part of their original nature. The intended place may be the world of reality or imaginary worlds that do not exist in the world of reality."⁴⁹ Among these places are: (Paradise, the gathering of judgment, the mosque, and the church...).

Among the imaginative religious places (Paradise) is what al-Masri mentioned in the poem (The strings of the Diaspora), when he said:⁵⁰

46- Khaled Ali Hassan Al-Ghazali, Patterns of Image and Psychological Significance in Modern Arabic Poetry in Yemen, Damascus University Journal, Volume 27, Issue (First + Second), p. 282.

47- Itidal Othman, Place in Arabic Poetry, Aqlam Magazine, al-Mirbad Poetry Festival, Issue 12, 1996 AD, p. 76.

48- The Diwan, p. 91.

49- Siza Qasim, The Construction of the Novel, a comparative study in Naguib Mahfouz's trilogy, 1st edition, Dar al-Tanweer for Printing and Publishing, Beirut - Lebanon, 1985, p. 105.

50- The Diwan, p. 67.

Satan's Paradise, my People, is a Fantasy that Pours out Sins in All Attributes

Al-Masri uses the word "paradise" in the previous verse to tell his people that the paradise that Satan describes is a fantasy and illusions. This is to urge them to adhere to our true religion and our Islamic unity to reach the true paradise that God Almighty promised us.

The word (Paradise) was mentioned once.

The word (the gathering of judgment) was mentioned in the poem (Green Robe), when he said:⁵¹

Everyone Hopes for Sip and an Intercession When Dead Bodies Rise to their God

Perhaps I will Acquire them due to my Poem in the Gathering of Judgment which makes Young People Become Old

The word "the gathering of judgment" in the previous verse was mentioned to add a religious and psychological dimension, as al-Masri hopes to gain the intercession of the Messenger, peace be upon him, and drink a sip from his honorable hands in "the gathering of judgment" on the Day of Judgment, since God Almighty said: "{the Day We will gather the righteous before the Most Compassionate as an honoured delegation}."⁵² As for the disbelievers, God Almighty said about them: "{But whoever turns away from My Reminder will certainly have a miserable life, then We will raise them up blind on the Day of Judgment.}"⁵³ This is a frightening day from which young people will become old. "The place in art is a choice, and the choice is a language, a meaning, an idea, and an intention."⁵⁴

Among the unimaginable religious places are the words "mosques and churches" in the poem "Irbid in My Eyes" as al-Masri said:⁵⁵

They are my People, their women are Suns, and their Chairs are the Thrones of Beauty

Their Residence, Farms, Churches, and Mosques are all Blessed with Good Deeds

In an exhibition of the al-Masri's pride in his people, he described their women as: suns, splendor, and exaltation, and their chairs are the thrones of beauty. In addition, he confirms that all of his people's dwellings (residences, farms, churches, and mosques) are based on good deeds.

Al-Masri mentioned several words that indicate the unimaginable religious place like (mosques and churches), and words that indicate the natural place: (their residence and farms) to confirm the idea he intended, which is their impact on himself. "Dealing with the natural place in a mental, imaginative way gives the place artistic dimensions."

The mosque was mentioned six times, and the church was mentioned three times.

(The prayer niche and the cavern) were mentioned in the poem (The Return of Jassas) when he said:⁵⁶

Do not Listen to their Crying and Weeping Since Al-Abbas is Still in our Prayer Niche

He was in its Cavern, So the Pages of Piety were Combed out and the Papers were Cleansed

Al-Masri used the words (the prayer niche and the cavern) to help in drawing an artistic image that makes it clear to the recipient not to listen to those who instill apathy and helplessness in

51- The Diwan, p. 34.

52- Surah Maryam, verse 85.

53- Surat Taha, verse 124.

54- Yassin al-Nusair, *The Problem of Place in the Novel Text*, Baghdad, House of Cultural Affairs, 1986, p. 8.

55- The Diwan, p. 18.

56- The Diwan, p. 37.

us, as strength exists within us as long as we still adhere to our religion and our principles. Here, the poet's ability and his mastery of language and methods appears, so he can portray the realistic place in an artistic, literary way which inspires reality, as "understanding the place is the same as understanding poetry." There is no doubt that grasping the place that the poet means is the main purpose of understanding poetry, the contents of which can be revealed in a second creative reading, and with another examining eye of the poetic text, as this reading constitutes an objective equivalent to the creative text."⁵⁷

Social Place

The social place appeared in the poetry of the poet, Harbi al-Masri, through his use of: values, social relations, and traditions spread among the people of society, since "poetry reflects the poet's relationship with his reality, so the poet cannot move away or avoid the influence of society in it regardless of the degree of his isolation."⁵⁸ This is "the social entity that contains the summary of interaction and the social places between man and his society just like any other social product that carries part of the ethics of its residents and their ideas,"⁵⁹ such as: (The house, the street, schools, institutes ...).

One of the social places is the house, and he mentioned it in the poem (Irbid in My Eyes), when he said:⁶⁰

My House of Clay Embraces me, and the Roofs of Beautiful Buildings Swing me back and Forth

The poet, Harbi al-Masri, used the word (house), which is attributed to clay, to indicate the simple life that people live. He also used the word (buildings), which swings him as if he was on a swing, a metaphor for joy and pleasure. "The house is the place where familiarity, meeting, and acquaintance occur, and where human feelings are known between individuals."⁶¹

The house was mentioned six times.

"The streets" were mentioned in the poem "The Minaret of Tal al-Hosn" when al-Masri said:⁶²

You went out to the Streets Several Times Calling for Jerusalem, while the Revolutionaries Chanted behind you

The word (street) was used in the previous verse to indicate that it is the place where people express their protests and communicate their voice to decision-makers to reach their demands, and this is what the poet portrayed from the several times he went out to the streets and chanted for Jerusalem with the heroic revolutionaries behind him. As such, "the poet seeks to excel over the details of the place by reshaping and creating it through his imagination."⁶³ Also, we find the title of the poem relies on the word of the place (Tal al-Hosn).

Streets were mentioned twice.

The words: (Schools, institutes, markets, neighborhoods, and homes) were mentioned in the poem (Corona) when he said:⁶⁴

57-Haider Lazem Mutlak, Place in Arabic Poetry Before Islam, p. 19.

58- Muhammad Ihsan al-Nas, Nazik al-Malaika's View of Modern Poetry Issues, Arabic Language Academy, Damascus, Volume 83, Part 1, 2008 AD, p. 31

59- Abdul Hamid al-Maadin, Dialectic of Time, Place and Human in the Gulf Novel, Arab Foundation for Studies and Publishing, Beirut, Lebanon, 1st edition, 2001 AD, p. 21.

60- The Diwan, p. 15.

61- Yuri Lotman, The Problem of Artistic Place, translated by: Siza al-Qasim, Alef Magazine, Cairo, Issue 6, 1987, p. 60.

62- The Diwan, p. 45.

63- Ghassan Ismail Abdul Khaleq, Time, Place, Text, Trends in the Modern Arabic Novel in Jordan 1980-1990 AD, 1st edition, Dar al-Yanabi' for Publishing, Distribution and Advertising, Amman, Jordan, 1993 AD, p. 65.

64- The Diwan, p. 55.

Those Schools and Institutes were Deserted and their Classrooms did not Accommodate Students

Our Markets and Neighborhoods have become so Empty that I no Longer hear their Attractive Voice

All the Homes had their Fires Extinguished, and their Coffee no Longer Brought Together Friends

We find in the previous verse that the poet used many words of social place: (schools, institutes, markets, neighborhoods, and homes) that were mentioned in a negative light, as schools and educational institutes have been deprived of students, and there are no longer voices of sellers or buyers in the markets. Moreover, homes closed their doors, and this is all due to the spread of the Corona epidemic which threatened people's lives and cut off social relations between them. "Place is a relative thing that determines the individual's position on the physical and social places."⁶⁵

Schools and institutes were mentioned once, markets once, the neighborhood once, and homes also once.

The poetic dictionary of place words is: "those words that occur frequently in the poems of a specific poet or group of poets until they are considered a stylistic feature that characterizes a specific achievement."⁶⁶

The research divided spatial words into three sections:

The first section is concerned with natural spatial words (geographical place and descriptive place).

The second section is concerned with the religious place (imagined, and unimagined).

The third section is concerned with the social place.

Natural Place: (Geographical and Descriptive)

Geographical Place	Repetition	Descriptive Place	Repetition
Jordan	4	The River	4
State	4	Desert	2
Moab	3	Batha	1
Gilead	1	Mountain	5
Homeland	1	The Earth	8
Countries	21	the Sea	15
Kingdoms	1	The Plain	2
Mu'tah	1	The Plateaus	1
Al-Yarmouk	4	Shore	4
Motherland	10	Bottoms	4
Al-Sham	1	Papyrus	2
Baghdad	1	Euphrates	4
Al-Aqsa	5	Al-A'si	2
The Crescent Moon	2	The Nile	3
Irbid	12	The Hills	3
Cities	5	Soil	8
The People of the North	5	Lands	4
Villages	1	Forest	1
Southerners	2	The Wave	3
Jerusalem	13	Sands	13
The Romans	1	Islands	3
Najran	1	Clay	4
Mecca	3	The Well	1

65- Quoted from: Hussein Fahd, the place in the Bahraini novel, Faradis Publishing and Distribution House, Manama, Bahrain, 1st edition, 2003 AD, p. 5

66- Munir Ubaid Najm, The Poetic Dictionary of Ibn Hani al-Andalusi, Journal of the Faculty of Basic Education for Educational and Human Sciences, Iraq, No. 19, University of Babylon, February 2015, p. 636

Geographical Place	Repetition	Descriptive Place	Repetition
Al-Hosn	4	The Dunes	2
Horan	2	The Spring	1
Canaan	1	The Waterfall	1
Bukhara	1	Land	1
Pyramids	1	Ports	1
Nipo	1	The Deserted Land	1
Egypt	1		
Damascus	2		
Ma'daba	5		
Ayla	1		
Aqraba	1		
Libya	1		
Al-Kawra	1		
Al-Mazar	1		
Al-Ghawr	1		
Banu Kinanah	1		
Al-Taiba	1		
Arabella	1		
Balla	1		
A Wall	1		
The Decapables	1		
Dayon	1		
Hypos	1		
Total	146	Total	99

Religious Place (Imagined and Unimagined)

The Imagined Place	Repetition
The Gathering of Judgment	1
Paradise	1
The Unimaginable Place	Repetition
Mosques	6
Churches	3
Pulpits	1
The Graves	1
Monastery	1
My First Destination (Qibla)	2
A Resting Place	1
The Coffin	1
Cavern	2
The Cave	1
Armas	1
Total	22

Social Place

The House	6
Buildings	1
Home	2
Palaces	2
Buildings	1
Tents	2
The Field	1
Street	2
Schools	2
Institutes	3
Markets	3
Farms	1
Neighborhood	1
Homes	1
The Bed	1
The Bedroom	1
The Farm Field	1
The Garden	1
The Meadows	2
The Den	1
Threshing Floors	1
Vineyards	2
The Resting Place	1
Total	39

Results

The research dealt with (Place in the Poetry of Harbi al-Masri), relying on the poetic evidence that dealt with place in the poems of the Diwan. These poetic evidence confirmed the presence of great interest in place by the poet, as he shaped it in his texts according to external and internal data, so it expressed a profound human experience; furthermore, the research concluded with a number of results that can be summarized as follows:

- 1- The place was of great importance to the poet Harbi al-Masri, as it is considered a historical, cultural, and spatial document.
- 2- The types of place in al-Masri's poetry varied through: natural place, religious place, and social place, and each of these types has natural, psychological, social, and national connotations and dimensions.
- 3- Natural places (geographical and descriptive) took an important place in regards to the poet, as the Jordanian and Arab cities represented a historical, cultural, and touristic significance that the poet referred to in his poetry. They were mentioned in the Diwan (245) times, as the national natural geographical place (Jordanian cities) was mentioned (107) times, while the (Arab) national cities were mentioned (37) times. The cities were (Jordan, Irbid, and Ma'daba). As for the descriptive natural places: (the earth, the desert, the sea, and the river...) which had connotations and visions in the poet's thought and psychology, they were mentioned (99) times.

We note that al-Masri mentioned the natural geographical places more than the descriptive natural places.

- 4- The social place was mentioned in the Diwan (39) times due to its importance for the poet and its depiction of the different social groups in society to show its significance and dimensions in depicting the lives of people and their social relationships; also, they represented several dimensions and indications. Words like (school, café, cottage, and bar) were social places through which the poet expressed the social situation, and they reflected the social contents that were found in society in their connotations.
- 5- The religious place (the imagined, and the unintended) was mentioned in the Diwan (22) times, as the imagined place was mentioned (2) times, while the unimagined place was mentioned (20) times. here, we notice the significance of his choice of the unimagined place because of the large number it is dealt with in daily life and the impact it has on the spirit of the poet.

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