



The Surrealistic Symbol in the Poetry of Abdullah Al-Bardouni

Wasil Hassan M. A. Elaagip¹ & Yusra Adulfattah A. M. Senan²

1- Associate professor, University of Bahri, Sudan.

2- Postgraduate student, University of Bahri, Sudan.

Abstract:

This study explores the surreal dimension in the poetry of Abdullah Al-Bardouni as an aesthetic and expressive style that transcends tangible reality and reveals the depth of poetic experience and its rebellion against traditional structures. It examines the presence of dreams, symbolic transformations, and nightmarish imagery in Al-Bardouni's poetry, highlighting the relationship between blindness and inner vision, and between inner exile and escape from reality. The study applies psychoanalytic criticism of the linguistic vocabulary used to investigate the unconscious motivations behind the poetic imagery, as well as descriptive and analytical approaches. The findings demonstrate

how Al-Bardouni succeeded in linguistically employing surrealist symbol in his poetry that expresses the crisis of the Arab individual in the twentieth century, reimagining the world from a perspective beyond the sensory and rational into the marvelous and symbolic. The surreal symbol in the poetry of Al-Bardouni also played a prominent role in creating innovative meanings, developing the poetic image, expanding the imagination, and elevating the level of artistic beauty of poetic imagery. Al-Bardouni also succeeded in blending tangible reality with dreams and surreal imagination.

Keywords: Surrealism, symbolic imagery, poetic image, Al-Bardouni.

الرمز السريالي في شعر عبد الله البردوني

واصل حسن محمد أحمد العاقب¹ ويسرا عبد الفتاح أحمد محمد سنان²

1- أستاذ مشارك، جامعة بحري، السودان.

2- طالبة دراسات عليا، جامعة بحري، السودان.

مستخلص:

السريالي في شعره الذي يعبر عن أزمة الإنسان العربي في القرن العشرين، ويعيد تصور العالم من منظور يتجاوز الحسي والعقلي إلى العجائبي والرمزي. كما لعب الرمز السريالي في شعر البردوني دوراً بارزاً في خلق معانٍ مبتكرة، وتطوير الصورة الشعرية، وتوسيع الخيال، والارتقاء بمستوى الجمال الفني للصور الشعرية. كما نجح البردوني في المزج بين الواقع الملموس والأحلام والخيال السريالي.

الكلمات المفتاحية: السريالية، التصوير الرمزي، الصورة الشعرية، البردوني.

تستكشف هذه الدراسة البعد السريالي في شعر عبد الله البردوني كأسلوب جمالي وتعبير يتجاوز الواقع الملموس، ويكشف عن عمق التجربة الشعرية وتمردها على البنية التقليدية. وتدرس حضور الأحلام والتحولات الرمزية والصور الكابوسية في شعر البردوني، مسلطاً الضوء على العلاقة بين العمى والرؤيا الداخلية، وبين المنفى الداخلي والهروب من الواقع. وتعتمد الدراسة على النقد التحليلي النفسي للمفردات اللغوية المستخدمة لاستكشاف الدوافع اللاواعية للصور الشعرية، والمنهج الوصفي والتحليلي. وُتُظهر النتائج كيف نجح البردوني في التوظيف اللغوي للرمز

Introduction:

One of the general characteristics of human beings may be that he is a creature of symbols, and perhaps he is the only one created by God on this earth who has the ability to perceive or create symbols (Asham, 2014). This ability is not a recent development, as "the symbol has played an important role in the history of human thought, as no mental activity is without its symbol" (Alyaffi, 2008: 277). The engravings made by humans indicate that "the use of symbols in art dates back to the ancient Stone Age, as well as to the arts of the ancient East, and the conclusion of ancient Egyptian and Japanese artists" (Attia, 1996: 39). This suggests that ancient humans were aware of the function of the symbol as "a type of language" (Helmy, 2009: 1) through which they could communicate with others. Its importance in ancient times may have lain in its use as a "means of conveying or deriving a creative or educational meaning" (Ahmed, 1984: 3), or attempting to embody some mysterious concepts that are inherent in human life, such as death and life (Asham, 2014). For some, representing death with a doll and life with branches or trees was a way to handle these ideas.

Contemporary poets and critics have found in symbolism a rich

material that captivates the attention of the recipient on one hand, and attempts to entertain them on the other. Symbolic imagery is considered "a source of power in poetic language that breaks the regularity and monotony of language" (Abu Sharifa & Qazaq 1990: 70) and reveals the human soul, its hidden depths, and aspirations. The discovery of symbolism by contemporary poets has led to "opening doors for poetry that were not previously open, as language has acquired new, psychological and sensory connotations, unleashing unlimited worlds of symbols and symbolic imagery, thus forming a poetic specificity that is perhaps the most important artistic characteristic of the contemporary poet" (Al-Maqaleh, 1981: 201).

The symbol refers to the hidden speech that is hardly understood, and then it was used until it became like a sign (Al-Qayrawani, 1981: 308). The poet employs the symbol for artistic and psychological needs, as "the symbol is a means resorted to by the afflicted on earth" (Al-Saghir, 1986: 121). The symbolic image "conveys the mysterious sensations and feelings in the soul, and sketches the distant visions of the poet's aspirations through experience" (Jaida, 1908: 195). The symbol in this age comes in response to a civilization sense, or

as an imitation of creators or some Western literary schools, or as a craving for what is new and modern, or as a fear of authority, or as a kind of freefall of meanings, or as a desire for the poet to challenge the receiver to analyze his symbols, or as an escape from directness, and as a defiance of shallowness and lack of depth, as the symbolic image "relies on evocative excitement rather than clear description" (Ahmad, 1984: 346) and it "leans towards composition rather than determination, and towards detail rather than designation" (Ahmad, 1984: 347).

Researchers interested in the study of symbolism divided it into different types. The first to do so was Aristotle, who is considered the first to speak about symbolism. He categorized it into three directions: logical or scientific symbolism, practical or moral symbolism, and poetic or aesthetic symbolism (Nasr, 1983: 33). This general division grouped symbolism into types based on the sciences Aristotle studied. After Aristotle, scholars attempted to look at symbolism from different perspectives. For example, Hegel (Helmy, 2009: 118, 119) categorized it into three levels as well, but based on his different philosophical views. He saw symbolism as either unconscious, conscious, or sublime. This division was based on the

evolution of human consciousness, starting with unconscious symbols, then progressing to a more conscious stage, and finally reaching the mature level represented by aesthetic or sublime symbolism. This division essentially corresponds to the history of human development as well as individual growth. However, Hegel also attempted to divide aesthetic symbolism into categories related to rhetoric, mythology, and legend, including simile, metaphor, metonymy, and allegory (Sheikh, 1989: 14). "Symbol and Symbolism, is a pioneering study in the field of symbolism and its trends in contemporary Arabic literature" (Ahmed, 1984: 154).

He attempted to divide the trends of symbolism into five categories: aesthetic, metaphysical, expressive, psychological, and mythological symbolism (Ahmed, 1984). While Ahmed Qasim Asham in "The Symbolism in contemporary Yemeni poetry", found in the works of the poets a number of poetic symbols that can be classified into ten categories, including the ideal symbolic direction, the psychological symbolic direction, the surreal symbolic direction, the realistic psychological direction, the objective symbolic equivalent direction and the mask, the stylistic symbolic direction, sensory symbolic representation,

color symbolism, numeric symbolism, and temporal symbolism. Abdullah Al-Bardouni is considered one of the foremost Yemeni poets to employ this technique extensively. His poetry is rich with surreal imagery, often drawing on human body parts and limbs to craft deeply surrealist tableaux. These images frequently depict the materiality of modern man, his insignificance in the face of life, and the fragmentation of his identity. Moreover, the poet seeks to convey his sense of isolation and loneliness to the reader, using images that evoke a sense of absurdity and existential disillusionment (2014: 155).

Problem of the Study:

Despite his significant literary contributions, the Yemeni poet Abdullah Al-Bardouni has received limited critical attention, and most existing scholarship is confined to Arabic language sources. As a result, Yemeni poetry remains largely underrepresented in global literary discourse, and few scholars have examined it in depth-particularly from non-Arabic perspectives. However, Yemeni poetry, especially that of Al-Bardouni, showcases a remarkable use of advanced poetic techniques, such as surreal symbolism, comparable in richness and complexity to techniques employed in English poetry. The researchers decided to study this topic in English language

to investigate the surreal symbolism in the selected poems by Abdullah Al-Bardouni, highlighting the ways in which the poet incorporates surreal elements to express deeper psychological, cultural and existential themes.

Objectives of the Study:

This study aims to investigate the surreal symbol in the selected poems of Al-Bardouni, also studying the surreal symbol and demonstrating the poet's ability to employ it.

Research Methodology:

To achieving the aim of the study, the researchers adopted descriptive and analytical approaches, which are based on three main components: first: observation and investigation; Second, aesthetic judgment; and third the search for the secret of beauty in use of surreal symbolism in the poems. In addition, the researchers adopted psychological criticism to investigate the unconscious motivations behind the poetic imagery.

Previous Studies:

This paper presents a review of previous studies relevant to this topic of surreal symbolism in Al-Bardouni's poetry. As noted earlier, relevant literature on this specific topic is scarce, particularly in English. While numerous studies have been conducted in Arabic on poetry of Abdullah Al-Bardouni; they address a variety of themes related to surreal symbolism specifically.

Some studies were conducted in Arabic language such as Ahmed Qasim Asham "Symbol in the Yemeni Poetry" (2014), which focused on symbol in general and he studied symbols in different Yemeni poets' works. Also another study is by Salem bin Mahad Al-Ma'shani (2022), who explored surrealism in the poetry of Abdullah Al-Bardouni, using the poem (*The Unarmed Conqueror*) as a case study. His research provides a critical and analytical reading through the integrative/ holistic approach. While his study shares a thematic connection with the current research in its focus on surrealism, but differs in studying surreal symbol and selecting different poems as models.

Surrealism Movement:

Surrealism is anti-rational movement of imaginative liberation in European literature, mainly French art and literature in the 1920s and 1930s, began by Andre Breton in *Manifeste du Surrealism* (1924) after his break from the Dada group in 1922. The word 'surrealism' first appeared in Paris during the summer of 1917. It was coined by the poet Guillaume Apollinaire (Baldick, 1996: 244) to indicate an attempt to reach beyond the limits of the real (Brandon, 2000: 9). The aim of surrealism was a revolt against all restraints on free creativity, including

logical reason, standard morality, social and artistic conventions and norms; and all control over the artistic process by forethought and intention (Baldick, 1996: 249). Surrealism seeks to break down the boundaries between rationality and irrationality, exploring the resources and revolutionary energies of dreams, hallucinations, and sexual desire. It influenced by the symbolist and Sigmund Freud's theories of the unconscious; the surrealists experimented with automatic writing and with the free association of random images brought together in surprising juxtaposition. Although surrealist painting is better known, a significant tradition of surrealist poetry established itself in France in the work of Breton, Paul Eluard, Louis Argon, and Benjamin Péret. Surrealism also attempted to become an international revolutionary movement (Baldick, 1996: 250). One of the most important characteristics of Surrealism is the spontaneity in form, logic, and mind. The Surrealists wanted the poetic experience to be like a dream, and for poetry to be a means of expressing the subconscious, and the basis of the image for them is the sudden spontaneous juxtaposition of two distant things, so that it reveals a deep subconscious feeling. The movement was also characterized by the principle of correspondence of perceptions to yield a strange, deep

meaning. The mission of the surrealist artist is to express the inner reality in an expression that highlights experiences with their sharp melodies, bright colors, and unreasonableness in order to reach the greater goal of poetry, which is guidance to human love (Asham, 2014: 18).

Abdullah Al-Bardouni Biography:

Abdullah Al-Bardouni (1929-1999) was born in the village of Al-Baradoun, located in Al-Hada district Dhamar Governorate, Yemen. At an early age, he contracted smallpox, which led to loss of his eyesight when he was about five or six years old. His blindness encourages him to pursue knowledge, beginning with learning the Qur'an, Arabic language, and classical poetry under the guidance of traditional teachers in his village and in the nearby village of Al-Mahallah in Ans district. His passion for knowledge deepened when he joined Al-shamsiah School in Dhamar. Al-Bardouni is widely regarded by critics as one of the most influential contemporary Arabic poets who significantly contributed to Arabic literature.

Before the September 1962 revolution, he worked as a literature teacher at Daral-Uloom School in Sana'a. He later served as a language editor and the program director at the Radio station. In addition, he was a journalist and writer for a number of

national and international newspapers (Al-Bardouni, 2002: 1/24-25).

In his poetry, the readers cannot discover a political awareness which subjected him to injustices, loss and confiscation of his writing, but also learn about the advanced philosophical awareness in writing about history. This type of awareness according to (Al-Kumaim) who states:

“It exceeded a descriptive writing about history and transforms into a new historical, and from a history of events to a history of ideas. This meant that Al-Bardouni did not present history from an official narrative, but from the point of view of the people which he chose as a specific method of writing about history. This methodology gave him the ability to criticize the official historiography and uncover what had been ignored, as well as foresee what could happen in the future” (Hejash, 2021: 49).

Surrealism in Al-Bardouni Poetry:

The Yemeni poet during the 70s and beyond was able to draw inspiration from the surreal symbolic style to express his feelings and thoughts, as a form of symbolic expression of rejecting the existing reality. Surrealism was seen as a new interpretation of life, a symbol of mystery and understanding, a revolution of the self against the rule of the mind in order to reach the hidden truth. Automatic writing is not just gibberish, but a part of the

language of the soul that speaks only through closed symbols (Asham, 2014). The great Yemeni writer and poet, Abdulaziz Al-Maqaleh observed the surreal phenomenon in his introduction to Al-Bardouni's collection, which included his first six volumes, in which he stated about Al-Bardouni's surrealism, "He reads new poems and flies into a new world of modern Arabic poetry and international poetry in translation. Moreover, the absurd reality calls for the emergence of a new language. A language that combines fact and fiction between reality and unreality, between the reasonable and the unreasonable, which is embodied in his poem "Her hands"" (Ismail, 1998: 205).

مثلاً يبتدئُ البيتُ المُفْقَى
رحلةً غيميةً تبدو وتحفى
مثلاً يلمسُ منقارَ السَّنَى
سَحراً أرْعَشَ عينيهِ وَأَعْفَى
هكذا أَحْسُو يديكِ إصبعاً،
إصبعاً أَطْمَعُ لِوْ جاَوْزَنَ الْفَا
مثَلَّ عَنْقُودِينِ، أَعْيَا الْمُجْتَنِى
تَلَكَ أَشْهَى، هَذِه لِلْقَلْبِ أَشْفَى
هَذِه أَحْصَبُ نَضْجًا، إِنَّى
صَغْرٌ بَيْنَ الْعَشِيرِ، لَا أَمْلَكُ وَصْفًا
"Just as a rhyming verse begins,
Just as a tooth's beak touches,
So do your hands feel like a
finger.

*A cloudy journey that appears
and then disappears,
A magic that trembles its eyes
and makes a finger sleep.
I hope they pass a thousand.
Those are more delicious,
These are more healing for the
heart.
Like two clusters, the harvester
is exhausted.
This one is the ripest. I am lost
among ten.
I have no description" (Al-
Bardouni, 2002: 1/660).*

Al-Maqaleh says that the language in this poem destroys the familiar; and the poet's talk about the hand of the beloved, and about the fingers of these two hands, and in talking about it a great deal of surrealism, and what frees the poet from the final fall into the grip of surrealism is the vertical house of the poem, this poetic system that divides images into complete units and prevents extension, and the trend has begun with the poet since his book "The City of Tomorrow", a divan that was oblivious to poetic stories and surreal images (Ismail, 1998: 206).

حتى احتسّتها شفاهُ البابِ، لا أحدٌ
يُومي إِلَيْهِ، وَلَا قلبُ لَهُ، يَجْفَ
وَظَنَّ وَارْتَابَ حتى اشْتَمَّ قِصْتَهُ
كَلْبٌ هَنَاكَ، وَثُورٌ كَانَ يَعْتِلُ

وعاد من حيث لا يدري على طرقِ
من الذهول إلى المجهول ينقفُ
يسير كالريح في الأحياء يلقطهُ
تهُ، ويُسخِّر من تصويبِه الهدفُ
*“Until the lips of the door drank it,
No one nodded to him,
Nor did his heart dry up,
And he suspected and doubted
until he smelled his story,
A dog there, and a bull that was
feeding and returned
from where he did not know,
On roads of astonishment to the
unknown,
Tossing and flowing like the
wind in the neighborhoods,
And confusion spews it out, and
mocks his aim”* (Al-Bardouni,
2002: 1/457, 459).

At the forefront of Yemeni poets was the use of this poetic style, Al-Bardouni, which sought to evoke absurdism and mock reality, as in his poem "*Between the foot and the road*". The surrealist aspect is clear in the exaggeration of the foot from the title of the poem, making it the only one on the extended road as a symbol of marginalizing reality and humanity in general. For the poet, the truth is the effort, as effort and sacrifice are symbols or features of "foot".

كان رأسي في يدي مثل اللّفافة
وأنا أمشي كباعات الصّحافة

وأنادي: يا ممراث، إلى أينَ
تَجْرُ طَوَابِيرُ السَّخَافَةِ؟
يا بِرَامِيلَ الْقُمَامَاتِ، إلى
أينَ تَمْضِيَنِ..؟ إلى دُورِ الثَّقَافَةِ؟
*“My head was in my hands like
a scroll
As I walked like a newspaper
vendor and called out,
“O corridors, where are the
queues of absurdity dragging?
O garbage cans,
where are you going? To the
houses of culture?”*
 (Al-Bardouni, 2002: 1/733).

The poet takes a sarcastic tone in the line "As if my head is in my hand like a wrap. And I walk like newspaper sellers". This is a form of mockery of reality, an attempt to cancel it, to move from reality to the unreal. The poet turns to the alleys and barrels with a question, using them as symbolic equivalents of the oppressed people or the writers who sell words. The poet also leans towards surrealistic exaggeration.

تغَّيِّي؟.. أَغَانِيكَ بَيْنَ الرُّكَامِ
عيونُ يفتَهُنَ الْرِّحَامِ
نَهُودٌ تَساقِطُ مِثْلَ الْحَصَامِ
جِبَاهُ يمْرُّقُهَا الإِرْتَطَامِ
وَأَنْتَ تُغَّيِّي بِلَا مِبَداً،
بِلَا خَبِيرٍ عَنْ دُنُوْنِ الْخِتَامِ

ووجُهُكَ فَعَلَ لَهُ فَاعْلَان

مضافٌ إِلَى جَرْ مِيمٍ وَلَامٍ

“Do you sing?

Your songs are among the rubble.

Eyes crushed by the crowd.

Breasts falling like gravel.

Foreheads torn by collisions.

And you sing with no beginning,

No news of being near death.

And your face is a verb with two subjects,

Added to the genitive case with the letters mīm and lam” (Al-Bardouni, 2002: 1/735).

The poet deliberately employs surrealist exaggeration. For example, in overemphasizing songs -an audible material- in two images: first, eyes turning into tangible objects amidst the crowd, forming a surreal scene of intersecting eyes with people, susceptible to fragmentation amidst the crowded masses. The second image depicts the reality turning into falling breasts and torn foreheads, emphasizing the futility of singing and the poverty enveloped within reality. The poet also employs symbolic exaggeration.

وَهُدِي... نَعَمْ، كَالبَحْرِ وَهُدِي

مَنِي وَلِي، جَزِي وَمَدِي

وَهُدِي وَآلَافُ الرَّبِّي

فَوْقِي... وَكُلُّ الدَّهْرِ عَنِي

من جَلْدِي الْخَشْبِيِّ أَخْرُجْ

تَدْخُلُ الْأَزْمَانُ جَلْدِي

“Alone...yes, like the sea, alone.

From me, my protector, my islands and my tide.

Alone and the echoes of madness above me

And all time is with me

From my wooden skin

The times emerge

Enter my skin” (Al-Bardouni, 2002: 1/738).

The poet has become lonely in the universe to suggest the psychological alienation he is experiencing, he is equated to the entire environment, and does not stop at the boundaries of this symbolic surreal images, but tries to deepen it by making all the mountains on his chest to suggest suffering. The poet seeks to exaggerate himself and things through a surrealist lens, desiring to liberate himself from the real world. The poet also seeks to reveal reality through surrealistic symbols that defies common understanding. The human imagination sees death as a terrifying creature, a fierce beast with no beauty or gentleness in it.

تَفَنَّنَ الْمَوْتُ... فَأَضْحَى لَهُ

جَلْدُ أَنْيَقُ... مِدِيَّةُ مُتَرْفَةٌ

يَمْتَصُّ بِالْقَتْلِ الْحَرِيرِيِّ كَمَا

يَجْتَاحُ، بِالْوَحْشِيَّةِ الْمُسْرَفَةِ

يُلْمَعُ الْأَوْبَاءَ، كَيْ تَرْتَدِي
بِرَاءَةً أَنْفَارُهَا الْمُجْحَفَةُ

*“Death has become an expert,
So he has become an elegant
skin, a luxurious knife,
Absorbing silky murder as he
sweeps with excessive brutality,
Polishing epidemics so that he
may wear the innocence of
Their unjust nails”*

(Al-Baradouni, 2002: 1/755).

But Al-Bardouni relies on surreal imagery to deal with what people know about death, as a symbol of the evolution of lethal technique in contemporary reality. Death has become for him an elegant skin, a silk garment, it became grim and a human duty, as if this is the reality and the truth that the poet sees in his society.

One of the surrealist descriptions that the poet used in his poem is describing the song as "song from wood"! In reality, the song is described as sweet or delicate in emotions or other attributes, but Al-Bardouni resorts to titling the poem song "from wood" suggesting an escape from reality. The surrealist imagination is evident in the following lines:

مَنْ ذَا يُجَمِّعُ فِي أَدْغَالِ جُمْجُمَتِي؟
جِنْ بَيْولُونَ، جِنْ أَوْلَمُوا، ثَمِلُوا

*“Who is rummaging in the
jungles of my skull?
Jinn, urinated, Jinn eat, drunk”*

(Al-Baradouni, 2002: 2/979).

The poet relies on an unrealistic imagination similar to that of myths and superstitions; as his skull turns into jungles and desolate places. This first image conjures up a further image of realism, being the inhabitants of these jungles, which are Jinn, deepening the portrayal by depicting them doing as they please. In doing so, he attempts to adopt the surrealist belief that the unconscious, symbolized by the objective equivalent "jungles", is greater than the external reality itself and is the source of all the poet's feelings and emotions.

Another characteristic of surrealism in Al-Bardouni's poetry is the blend of tangible reality with dreams:

رَحَلْتُ مِنْ سَاقِي، إِلَى سُرْتَنِي
مِنْ أَعْرَضِي أَعْدُو إِلَى أَطْوَلِي
مَفَاصِلِي كَانَتْ طَرِيقِي وَمَا
دَرَّتْ حَصَّةً أَنْهَا مِفْصَلِي
*“I journeyed from my leg to my
navel,
from my width to my height;
My joints were my path,
And no pebble knew it was my
joint”* (Al-Baradouni, 2002:
2/1436).

The tangible reality is the long emptiness that the poet experiences

throughout his day and night. It is the terrible image in which the poet moves from one place to another within his body, until the emptiness and the dream turn into a surreal image, hinting at the world in which the poet lives. This void turns into a long, arduous journey within an unreal world; he is the traveler, the means of travel, and the destination all at once. This suggests the unity of the poet with his own psyche. This symbolic image may be fitting with the title of the collection "Answer of the Ages", which serves as a symbol for the poet and a surrealistic image indicating the poet's ability to travel through "ages" and epochs while being in his emptiness.

Also, the readers recognize the value of symbolism in his poem "Amin, secret Storms", Indicating the futility of his actions and ultimately being stuck in psychological exile. As much as blindness was the main reason behind many of his poems hinting at alienation, he also symbolized it with the darkness in which he was imprisoned conveying bitterness.

كان الذُّجَى يمْتَنِي وجْهِي، ويَرْتَحِلُ
وكُنْتُ فِي أَغْنِيَاتِ الصَّمْتِ، أَغْتَسِلُ
وكان يَبْحُثُ عَنْ رَجُلِيهِ فِي كَنْفِي
وكُنْتُ أَبْحُثُ عَنْ صَخْرِي وَأَحْتَمُ

وكان يَهْذِي السَّكَارِي فِي عَبَاءَتِهِ
وَتَحْتَ جَلْدِي حِيَارِي، بِالَّدَّمِ اَكْتَحِلُوا
وكان يَغْزِلُ أَطْيَافًا وَيَنْقُضُهَا
وَكُنْتُ وَالصَّمْتَ، وَالْأَشْبَاحَ تَقْتَلُ
*"Darkness was riding my face
and traveling.
And I was bathing in the riches
of silence.
He was searching for a man on
my shoulder.
And I was searching for my rock
and enduring it.
Drunken men were raving in
their cloaks.
And beneath my skin,
bewildered,
They applied kohl to my eyes.
He was spinning specters and
unraveling them.
And I, the silence, and the
ghosts were fighting"* (Al-
Baradouni, 2002: 2/978).

Some surreal images include elements of image formation, relying on surprise, distortion, and strangeness, they depict the horror of the rural nights, which sometimes leading to bad habits, such as revenge, and the promoting of girls to wealthy visitors from Gulf countries.

من مَتَاهِ الظُّنُونِ تَسْجُمُ الْأَسْمَارُ،
شَعْثُ الرَّوْيِ، وَفُوْضُى الْمَشَاهِدُ
بَيْنَ جَدَارِيْهَا رَكَامُ الْحَكَايَا
مِنْ جَدِيدِ الْقَرِىِّ وَأَكْفَانِ تَالِدٍ

وتجاعيد الشعوذاتِ عليها

كرفّاتٍ تقيّأنها المراقّ

*“From the maze of suspicions,
Conversations are gathered,
Amidst scattered visions and
chaotic scenes.
Between its walls are piles of
stories,
From new villages and old
shrouds,
And the wrinkles of witchcraft
upon them,
Like remains vomited up by
graves”* (Al-Baradouni, 2002:
1/433).

Al-Bardouni portrays the excessive materialism that has frozen humanity in its relentless pursuit of improving social conditions, resulted in the collapse of values in the conscience of the new generations, to the point where the inert sold its symptoms in imitation of humans.

جثثٌ تسيّر بلا رؤوسٍ، حارّةٌ

تقاتُ سُرّتها، وفيها تغفّي

جُرُّ بلا فخذين يزحفُ حاملاً

نهديّه في يدهِ: أيا ريحُ اقطّفي

ورؤوسُ أطفالٍ تُقصُّ رقابها

عنها، وتعلو كالطvier وتنكّفي

*“Headless corpses walk,
a place that feeds on its navel,
and sleeps within it,
A lap without thighs crawls,
Carrying its breasts in its hand,*

*begging the wind to pick
And the heads of children sever
from them*

And soar like birds, then shrink”

(Al-Baradouni, 2002: 2/878,
882).

Additionally, Al-Bardouni used symbolic, surreal imagery to express the contradiction and division of the human spirit and psyche between the idealism driven by anger of authorities and the submissiveness that breeds humiliation and disgrace.

فتغلي في داخلي (كَبَلاً)

نصفي حسينيٌّ، ونصفي يزيدٌ

أمشي كجيدٍ وحَدَّ لحظةً

ولحظةً، رأسينِ مِنْ غيرِ جيدٍ

أريدُ ماذا؟ يا زماناً بلا

نوعيّةٍ، لم يَذِرِ ماذا يُرِيدُ

يدُّ فخذاه يديهِ، يرى

أَخْشَابَ عَيْنِيهِ بِأَذْنِي (لَبِيدُ)

بِلَا أَبِ يَبْدُو، بِلَا ابْنِ، وَفِي

عَيْنِيهِ يَدْمِي بَاحثاً عنْ حَفِيدٍ

*“Inside me "Karbala" boils,
Half of me "Husseini" and half
"Yazidi"*

*I walk as a lonely neck for a
moment,*

*And for a moment, with two
heads without a neck*

*I want what? Oh time without
Quality, unaware of what it
wants?*

*His hands gesture his thighs,
Sees wooden eye sockets with
"Labeed" ears
Without a father it seems, without
a son,
And his eyes bleed searching for
a grandchild" (Al-Baradouni,
2002: 2/871, 872).*

With that surreal imagery, the poet draws inspiration from historical, religious, and literary heritage, illuminating to soften the severity of portrayal and the rigidity of imagination.

Using surrealism, the poet breathes life and movement into inanimate objects, and reassembles reality from its own fabric, hinting at the complex rigidity of the Yemeni person, who does not take bold steps toward liberating themselves from ignorance, poverty, and disease, illuminating his intellectual independence and freedom from the whims of his passive mood by dealing with "Qat," indirectly placing blame on the government.

وَيُحْصِي الْطَّرِيقُ... جَدَارٌ مَشَى

جَدَارٌ سِيمَشِي، جَدَارٌ هَرَبْ

وَلَا شَيْءٌ غَيْرُ جَدَارٍ يَقُومُ

بِوْجَهِي.... وَثَانٍ يَعْدُ الرُّكَبْ

*"The road is counted, a wall
walked,
A wall will walk, a wall escaped
And nothing but a wall standing
in my face*

*And another counting the
knees" (Al-Baradouni, 2002:
1/644).*

Results:

- 1- The use of surrealist imagery by the Yemeni poet Abdullah Al-Bardouni was a significant step in the renewal of modern poetry. The surrealist image conveyed ideas and ways of thinking that inspired hope for himself, the Yemeni and the Arab people.
- 2- The surrealistic symbol in the poetry of Al-Bardouni played a prominent role in creating innovative meanings, developing the poetic image, expanding imagination, and raising the level of artistic beauty of their poetic images. Also Al-Bardouni succeeded in blending tangible reality with dreams and surrealist imagination.
- 3- Al-Bardouni used this pictorial technique (surrealistic symbol) in his poems to urge the recipient to explore the depths of the poetic image, make extensive use of his imagination in the process of reception, and raise the level of literary enjoyment. The technique of surrealist symbol seemed successful

for the poet in depicting the emotional moment, revealing its depths, arousing the recipient's curiosity, and raising his level of influence by the poetry.

Conclusion:

As surrealism is a literary movement that began in twentieth century and is best known for its visual artworks and writing. It seeks to release the creative potential the unconscious mind, and explore the power of the imagination. Surrealism often incorporated elements of surprise and unexpected juxtapositions to create dreamlike and bizarre imagery.

Regarding the artistic structure of the texts, Al-Bardouni mixed a group of poetic images that transcended the forms familiar to many modern and traditional poets. The poet turned to the rare techniques of poetic phenomenon, and this may be due to his blindness and his poor condition and his repressed emotional state and his desire to be freed from the caves of darkness and captivity. The reader of these pictures must note the remarkable ability and poetic individuality of this poet, who will leave a clear impression on the recipient's psyche.

References:

- Atiya, Mohsen Mohammed. (1996). Art and the World of Symbols. Dar Ai-Marref. 2nd edition.
- Asham, Ahamed Qasim Ali. (2014). Symbolism in Contemporary Yemeni Poetry. Faculty of Art, Assiut University, Doctorial thesis.
- Abu Sharifa, Abdel Qader and Qazaq, Hussein Lafi. (1990). An introduction to the analysis of literary text. Dar Al-Fikr, 1st edition.
- Ahmad, Muhammad Fattouh. (1984). Symbol and Symbolism in Contemporary Poetry. Dar Al-Maaref, 4th edition.
- Al-Bardouni, A. (2002). Complete Poetical Works. Publications of the General Book Authority, Sana'a, 1st edition, Volume 1.
- Al-Baradouni, A. (2002). Complete Poetical Works, Publications of the General Book Authority, Sana'a, 1st edition, Volume 2.
- Alyaffi, N. (2008). The Development of the Artistic Image in Modern Arabic Poetry. Publications of the Union of Arab Poets House, Damascus.
- Al-Ma'shani, Salem bin Mahad. (2022). Surrealism in Abdullah Al-Bardouni's poetry: The poem "Al-Fātiḥ Al-A'zal" as a model – A critical analytical study. Al-Hikma Journal for Literary and Linguistic Studies, 10(3), 29–45.
- Al-Maqaleh, Abdulaziz. (1981). The poetry between vision and formation. 1st edition, Dar Al-ouda, Beirut.

- Al-Qayrawani, Ibn Rashiq. (1981). Al-Umda fi Mahasin Al-Sha'ar, Etiquette and Criticism. Dar Al-Jeel, Beirut, 5th edition.
- Al-Saghir, Muhammad Hussein Ali. (1986). The Origins of the Arab Statement. Department of General Cultural Affairs, Baghdad.
- Brandon, R. (2000). Surreal Lives: The Surrealist, 1917-1945. Grove Press.
- Baldick, C. (1996). The concise Oxford Dictionary of literary Terms. Oxford University Press.
- Hejash, M. (2021). Al-Bardouni's Auditory Imagery to the struggles of Yemen Women. International Journal of English Language, literature and Translation Studies (IJELR), Vol. 8. Issue. 3.
- Helmy, Amira. (2009). The Philosophy of Beauty. House of Culture, Cairo.
- Ismail, Ahamed Abdul Hamid. (1998). Abdullah Al-Baradouni, his life and poetry, 1st edition, Canter of Arab Civilization.
- Jaida, Abdul Hamid. (1908). New Trends in Contemporary Arabic Poetry. Nofal Foundation.
- Nasr, Atef Jouda. (1983). The Symbolism of poetry in Sufism. 3rd edition, Dar Al-Andalus.
- Sheikh, Khaleda. (1989). The Symbol in Ghassan Kanaani's Narrative Literature. Sharnan, Cyprus.