

## **Investigating the Element of Imagination in the Poem of Fadva Toghan**

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### **ABSTRACT**

Fadva Toghan is a poet of the Palestinian woman who is one of the poets who has brought contemporary Arabic poetry to the path of innovation and renewal, including poets who are out of the framework of the evil classes and are free to poetry. A federative, like other spiritual psychologists, takes refuge in imagination (the element of imagination) when it suffers from problems and pain as well as old-fashioned false traditions in society. Why does fantasy increase the power of language and literature in stimulating emotion and visualizing meaning ordinary words in mind. Thus, the poetry of Fadui Touqan is full of imagination with elements of the Bulgarian language, and sometimes the Slobodist. This poet uses elements that are more in line with his imagination and inner meaning in poetry. From this perspective, this article tries to examine Fodi Touqan's poetry from this perspective, so that the most important features of fantasy and the accompaniment of this element with other elements of poetry, along with the themes of imagination, which are used by the poet in his poetry collections *Contemplating the slave* by emphasizing the internal and psychological analysis (psychology) .

**Keywords:** Fadva Toghan, Fiction, Tire.

## **Introduction**

Fadavi is the leading advocate of poets who have put all their existence in the time of the poetry and are among the most prominent poets of their time. He initially appeared as a pure romantic poet, but the failure of 1397 created a great (earthquake) earthquake in his language and style, and he suddenly became the poet of resistance. However, it still maintains its romantic orientation, and this is due to the approach to nature poetry. And his romantic orientation put his fantasy in his poems out of the prettiest fantasies that appear on his various social and personal topics. A variety of studies have been done on echoes and poems. Among the PhD thesis titled (Resistance Literature in Fudi Touqan Poem) by Mr. Abolfazl Rezaei. He also published an article titled "Fudi Touqan and his poetry" in the journal "Literature and Humanities" of the University of Tehran. Dr. Farzaneh Rahmanian also published an article titled "Realism in the poem of Foudi Touqan" in the Encyclopedia. But in the context of the element of fantasy in the poetry of this poet and its critique, there is no specific work. Therefore, the main axis of this essay is the element of imagination in the poetry of Foudi Touqan. In the way of writing this essay, we briefly summarized the poet's life. There is no doubt that he is a poet whose culture is vast and full of fresh and powerful imagination. In some of his poems, he has been influenced by the style of romantic companions. In the next stage, the article was devoted to the definition of the imagination and its relation to the affection and language of the poetry of Fadavi Touqan. Finally, the elements of the imagination and imagination of this poet and elements that have influenced his poetry from the poet's imagination and poetry in his poem by analyzing examples We have analyzed.

## **Introduction of the poet and his works**

Fudavi is the daughter of Abdul Fattah Touqan and the sister of the late poet Ibrahim Touqan, who was born in Nablus in 1917 and grew up in a noble, wealthy and conservative family. The family learned basic education in the family. And his education had not yet been completed, which was driven out of school due to bad social conditions. Depriving her of going to school and leaving her studies had a profound effect on the spirit of this great poet. But his enthusiasm for science and literature

led him to his own scientific development and to join literary and literary collections, especially English language and literature. (Khanseri, 1987: 101). Cited by Faddou Rihari, a visitor to the Egyptian poet (Ibrahim Najjar) who had a Palestine visit in 1948, as a journalist. Fadui Touqan is fascinated by the poet who understood her suffering and decided to marry him, but the family of Fudui Touqan married to the family due to the tradition and tradition of not marrying daughters of the family with strangers. Disagree. As a result, our lady's poet is captured by outrageous traditions and habits, and he does not marry until the end of his life, about 80 years old. In the early 60s, Fudi Touqan went to London and stayed there for two years. And these two years brought him a new epistemic worldview and perspective. Because it placed him in direct connection with the new European culture (El-Nabalsi, 1985: 44 and 45) .He became acquainted with the poetry's brother, Ibrahim Touqan, with the literary world, especially the poetry world. The relationship between our poet and his brother, Ebrahim, was from the very beginning of his life, and in this world full of women's suffering and oppression, he was the only hope and support of his brother. And there was brightness and light in the hope that the blindfolds of darkness and horror would stand for him alone. Fudui took the form of writing his poems from his brother Abraham (Touqan, 1988: 68). His poetry covers specific and social topics, and Fadhi-e Dowhān is one of the first poets who portray emotions and emotions in their poems clearly. And she has been able to portray feminine experiences with overflowing emotions and loving love as well as women's opposition, opposition, and opposition to society. After the poetry of his poetry at the beginning of his poetry, in which he had a literary style and skill, he turned to free poetry, and this approach was almost coincident with the early introduction of free poetry in Arabic literature. As mentioned, his poem covers many social and personal issues and after the occupation of his land by the Zionist occupation regime, most of his poetry took on the color of the resistance and after the year (Nabbat) in 1967 he took part in Nablus Conferences and meetings that popular renowned poets such as Mahmoud Darwish, Samih Qassim, and Tawfiq played a great deal. On the evening of December 12, 2003, at the age of 86, she died. He spent his entire life fighting with weapons of his words and poems for the liberation of

Palestine. And it is written on his tomb, "It is sufficient for me to die on this earth, and to be buried there, and to thaw it in its soil."

The works of Fadavi Touqan are divided into two categories:

His poetry works: The following poetic writings are from this poet: Divan (my loneliness with the times) (I have found) (Love) (grant) (in front of the pack) (Imam al-Bab al-Moghval (Allah and al-Farsan) (Allyl and al-Farsan) (only in the peak of the world) (Ali Qameh Al-Dunya and Hida) (July and other) (Temozawaleshi al-Aqr) (last Neda) and excerpts from his poems in English German, French, Italian, Farsi and Hebrew. His works are: My brother Abraham (Ehshe Ibrahim) (Hard trip) (Rahelah Saaba) (Trip on the mountain) (Raheleh Jablilla) (the hardest trip) (Al-Raha al-A'seb).

### **Element of imagination**

Reality is one of the most important elements of the Qur'an which is the rational act that occurs in the mind of the poet. Some critics believe contemporary poetry has exposed a new face to its audience, readers, critics, and critics believe that renewal and innovation stem from the poets' imagination and their power in creating poetic images. (Permanent Representative, 2002: 85). The imagination is the power to excite images with words and sentences, and that is the ability to illustrate. If we draw this definition on a poem focused on the axis of the person's feelings and what is going on around it, we conclude that this poetic look causes and The mysteries and secrets of the individual and the world are revealed, and this event occurs through the possibility of emotional involvement and technical images. And we find that the element of imagination is summarized in the success and full complement of heart and action. (Goleni Crescent, 13: 90-122 Baltezazine). The imagination and the image as a poetry element are the poet's mental effort to communicate between man and nature and seize the poet in these concepts. And others, in the definition of imagination, believe that: the imagination is rational activity, the mental images of which are the result of it, and it can be said: in fact, poetry images are the poet's imaginary thought. (Shafiyi Kotkani, 1366: 3). People say when they hear a bit or poem from a poet: "This space is fantastic" or "This imagination is exquisite and interesting" and the listener gains this perception from words and is induced to the audience. This poet has the power to process meanings. And the concepts

have a beautiful and influential style. And if he says (how much fancy is in this poem is weak), or (how much is this ugly fantasy), the listener finds out that the poet does not have the ability to create attractive and exquisite images. It is said about the use of imagination in poetry: imagination makes the difference between the language of poetry and other languages. In addition, imagination and images are effective in increasing the power of words and their effect on affection. And the beautiful imaging implies the power of the poet in understanding and capturing the meanings. And there are many factors in the greatness of poetry and their immortality, most notably in mind. (Borna Ordaran, 2002: 85)

### **Types of fantasy**

B) Innovative imagination: the fact that it has optionally posited the famous and famous illustrations previously posed as a new and unknown form (al-Shayb, 1960: 210-217), or that it is a poet of mythology and Highlight superstition in his poem (Ghanini Crescent, 1973: 90-122 Baltezazine). One can look at the two elements of the element of imagination: First, one is allowed on a horizontal axis or on a longitudinal line that leads to the presentation of a kind of simile use. Dva: the imaginary on the vertical axis, in fact, the imagination in the second framework of the different images in the entirety of the verse, and each part gives a straightforward and straightforward structure and the appropriate framework with its meaning and meaning. (Borna Ordaran, 1381: .199). Naturally, in reviewing the elements of aesthetics, the criminals are more concerned with the framework and the first time, and this article has been given special attention. Fadui Tohang is considered to be a poet who has a wide range of imagination. He uses images in his poetry that are adapted to emotions and imagination, and his romance is certainly influenced by romanticism, and his emotions depend on the affections of the companions of the romantic style, and this romantic tendency in all of the linguistic sects, especially the "My Loneliness" With the days "is full of color. Like the other romantic poets, when the problems and suffering of life and the negative consequences of the wrong habits and traditions of the society are suffered, it favors the element of imagination. But Fadavi Touqan, in popular poetry, links the romantic orientation with the revolutionary resistance that attaches to the

Palestinian cause and defends the Palestinian people, and, like other female poets who are addressing the issue of Palestine, such as the Salih Khidra of Al-Jayousi, when sadness And the deep pain in the depths of the existence of this female poet enters the imagination of the poet and influences the poet in his poetry, he introduces images corresponding to the meanings and themes. For example, when he speaks of his homeland, for the incidents that have taken place and the pain and grief of the children of their homeland and suffering, they present images that are appropriate to these conditions and the atmosphere of the ruler, because the poet's inner and inner words are embodied in images such as displacement and exile from the homeland And fears and frustrations such as Nabati 1948, 1967, and the 1973 war of 1978, the 1978 armed covenant, the Palestinian people's intifada, the uprising of stone-stoned children, and the start of the Prohibition Movement for the Liberation of Palestine. And Fadhui Touqan puts these calamities and pains in plain, simple and clear terms in poetic pictures. And this is normal because it is a simple, unobtrusive illustration of Palestinian poetry. The writer and contemporary scholar, Mustafa Khalid, says: "The Palestinian poetry is clear in structure and direction, and there is no complexity or ambiguity in its different interpretations, as almost this kind of poem of subtleties and intricate internalities that cause decay." It is empty and empty of diverse phantasies of imagination, as well as the absence of complex and extravagant lexical compositions in the poem (Mostafa Khaled, 1986: 63). Fudi-e-Taqan is no exception to this, and has clearly and simplifiably taken Palestinian poetry, but in other areas he has been focusing on beautifying poetry, since imagination is a vivid role in the collection and communication between dispersed cases in their minds and their emergence in a new form. It is coherent and the beauty and aesthetic advantage of the three types is said to be a more beautiful and prominent imagination:

- The connection between the imagination and its constituent material is obscure and vague.
- That imagination consists of multiple instances, for example, the image of which the three meanings are, is more valuable and more complete than an image composed of two meanings.

- That the poet has acted on the basis of common sense in understanding and connecting between them, and that the common sense of the rational order of meanings is implied, as is the case with the regular Arabic rules and the system of words. (Al-Tunzai) , 1923: 44).

Fadui Touqan, when in need of imagination, uses this element to better explain the meanings within the audience and has a collection of visual, tactile, and audible images. Freddy, who has a romantic character, uses colors and sounds very much in his illustration to create a tangible and tangible atmosphere for the audience. Also, the images that we see in the queen's heart (night and heart) (Touqan, 1993, 77).

The poet has used his analogy and metaphor and imagination and visualization of emotions.

### **Fantasy accompaniment with other elements**

Fudi-e-Taqan, because he has a great deal of imagination and mental ability, is a beautiful and entertaining poetry. And he plays a great role in the beauty of his poetry. That is why his poetry is impressive and includes beautiful pictures that are in the dark and The conscience awakens the inside of the audience and brings the emotions to the throats. However, the fate of consoling with the other elements of his poetry is in harmony with the word. 1-Fancy and Affection Atefeh is one of the most important elements of poetry that affects the soul of the audience and affection is an internal state that is affected by the internal reaction that comes from the observed and heard. And the element of affection is placed against reason and often It does not conform to what the wisdom accepts. It does not accept affection, and this goes back to human emotions and does not separate from it, and although it is not possible to hide them, it is not possible. (Ellen Tajuy, 1999: 612). Poetry without emotion does not have the power to stimulate the emotions of the audience and listeners. The events affect the lives of emotions as a result of the emotional affects of the audience, so there is an obligation between harmony and harmony between emotion and emotion. The vision of affection is very broad in Foodi's poetry, in the sense that human emotions and patriotism flutter from other emotions in its cover. At the top of all of these emotions can be called social sympathy. This affection

marks the collective emotions, and from The dignity of humankind and resistance to oppression is also supported. The Divan is full of affection of grief and the two elements of oppression in the homeland of the poet and compatriot Nash is the main stimulant of his affection in his descendants. From the idiot: Rukhayyah, sad and confined, Why ... and another kind of emotion in Feodor's poetry is the feeling of sorrow and sorrow in the matter of his love and loneliness, and this affection is seen in his idols, including: his love I sell, garden of liberation, prayer until New Year.... The intense and poignant emotion alone cannot affect the audience's feelings, in addition to the affection, there must be a delicate and attractive imagination. The fate of his own emotional appearances is manifested in various forms. In the form of protest and glory, inner whispers, shouting, Imagination, and images like (imagery of nature and death, etc.). As mentioned, Fodhi Touqan was influenced by the romantic school, and his influence on the romantic orientation caused his special attention to be emotional and imagined. Elemental sensitivity directly affects the heart and influences it and invites it to freedom. And this is a feature of Romantic school poets. (Temple, 1994: 170) Atefeh is influenced by imagination in his poetry, and his fantasy is not separated from his affection and his life, and there is a firm bond between him and affection, and both are also affected. The honest and rich emotions of his heart are full of the descriptions of the grief and suffering of his nation, to the extent that he is told: there is no deep thought in the lyrics of Fudie Towqan, and instead there is a deep feeling and affection: (Al-Jayousi, 1997: 328) Atefeh is one of the main elements of his poetry. As his heart's deep feelings are in the chest that appeals to Abraham (his brother) and his memories. But the imaginary imagery that attaches the Atefeh Fudwi to the heart of the audience is in line with the poet's poetry. For example, in this poem, Fudo serves imaginative images of storms and skies, and he depicts the sky as human, and addresses the times. I saw her / hurricanes / Cover the sky with the clouds / Whatever you want to rotate in time, and for me, whatever you want, Female or sunny smile / Black and dark (rough) / My lights do not turn off / And everything that was black was shadowed all my life / night on the night it covered / passed and remained in the dungeon (Tawqan, 1993: 181). In the lyrics we see that the poet describes herself and reveals her inner self. And uses that metaphor to express the sadness and inner sadness of the hope that exists

in his heart. An important point is that the poet is consistent with the emotional images and affection of the poet. What is noteworthy is the adaptation and harmony between fantasy and affection in Fodoi poetry, which leads to poetry coherence and places the mind and heart of the audience in a strong influence.

### **Fiction and words (language)**

The word, in its general sense, is the use of cross-sectional musical phrases, which, according to what is required, express thoughts. (Al-Tinakhi, 1999: 727) and the poetic word (poetic language) is a means of expressing and clarifying the feelings and feelings of poets and plays an important role in the structure of the Qasida so that all critics emphasize the importance of poetic language and some They tell about the difference in the language of poetry with prose: the language of poetry is full of prose language, to the extent that they consider the language of poetry as a mine and prose language as another mine. And the first is a very exquisite mine and the second is a non-exquisite mine. And when the poet is ready to be composed, he naturally adopts a special style. Even the different and special vocabulary that differs from the poetry verses, the poet uses poetry and poetry himself to use the words in the best way, and he creates his spiritual power in those words, resulting in a certain power and clarity. He gives them. (El-Nujiah, 1964: 40). The fluent poetry language has a special feature that distinguishes it from others. His poetic language is unique because the poetic language is a profound language and enlightenment, one of the main goals of this language is to conquer the thoughts and people and motivate them, and within them the light of hope, brightness and high-altitude are alive And returns this language as a means of expressing its grief. In the Foodi poetry, we find the language (words) that expresses the poet's basic imagination and thoughts, when the poet intends to withdraw from the ordinary meanings of words, and intends to break the tradition in their arrangement and the use of virtual meanings for power in the language It is thus used to interpret the use of metaphors and analogies and extras that are called rhetorical language. He reveals the content of the language (vocabulary) and sets his poetry language with his emotions and images and imagination. He sees in his poems slavid and different kinds of

expressions, and his poetry is clear, precise. It is in harmony with his imagination, and these features are in many of his abilities. I got up with dreams in the night / I wish you a calming pleasure / When the morning passed, my fear arose / I flew to each side from the beginning of the morning / and I gathered them with kind hands ... (Touqan, 1992 : 227). Fadwa Tukan lives your poetry with images "only during" (Vhdy with Al-Ayyam) and "I am creating" "the only ecstasy" began. The code is one of the most prominent technical features that catches attention in the new poetic experience and the poet employs the code element as an expression of expression. (Isma'il, 1998: 195) Like the other contemporary poets, Fadi Touqan used this technical phenomenon and it has come to the fore that he has given clear words to the personality, to the extent that the second stage poems of his life paint the smell of authentic scripturalism and poetry. His poem was released and the poetry smell was released, and this featured in two divans (in front of closed doors), "Imam Abu'ab al-Maqghal" and (night and brave) "Alalil and al-Farsan" he has crystallized. Concepts and phrases in the court of this poet are not complex and vague, but related to individual thought and vision. It is also associated with the poet's poetry, for example, in the poem "Nawawat al-Arafah", which the poet has termed the Arabic word for Palestine, and this code is consistent with the national goal and the reverent dream of freedom and harmony. What is worthy of note is that the codified and realistic words used by them are based on their main sources of poetry and literary books, and it is apparent in the study of the poetry of the fact that the word is invaded. And reveals his power and ability to create fictitious poetic expressions.

Fancy your stuff in this position

We need to know what are the topics of fantasy, which are divided into two categories:

- His thoughts on inner affairs and what is related to it. It is possible to say that this is the most prominent type in his first stage poem. And we encounter it with the viewpoint and personal thought and the whisper of the poet with his heart and soul and within the framework of this kind of sense of relief. An emotion that deepens in his soul and reveals his imagination in love and aspirations, and some of his

poetry reveals the poet's isolation and loneliness, and this kind of imaginative variety.

- Somewhat refers to the poet's view of love. Love is one of the fundamental issues that has been raised widely and widely in "Vahdī mi al'ayam" courts, "Vajdat" and it can be said that he has been able to reveal with complete clarity the inner world of a contemporary Arab girl, and he Honesty in expressing his love. Therefore, he considers love as a refuge and a place of escape from the problems of the world and places love as the center of gravity of all life, without having to confine it to a particular person, sometimes denying or questioning it, and sometimes we find occasional acknowledgments. And these features give him the power to accurately visualize his feelings.

## **Result**

We conclude from this research first: The imagination is one of the most important elements that distinguish poetry from others. Secondly: Khayl Fadou is compatible with the opinion and thought and the poet's taste and is suitable for the passion and language of her poetry and for the Nabulsian poet, a wide and powerful one that corresponds to the right taste. Third: It is characterized by clarity and simplicity of all its features. Fourth, the form and metaphor are among the most important images in Khayl Fadoui. These images were used with precision and craftsmanship.

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