

SUMMARY

This research aims at reading the poetry language in Abi Al Alaa's divan titled **SAQT AL ZAND** which involved his poetic vision. He tries to achieve that by an orientation Searching for the human existence adventure and the action of human spirit in that poetry. This orientation disclosure vitality of that spirit and its fruitfulness by disclosing vitality the essence of human existence toward its desires and expectation and its challenges as well. Poetry has been – and still so – the device which implies the adventure of human existence labeled with conflict between expectation and disappointment and will and limitations, as poetry is considered the pole of bright human awareness and the container of griefs, expectations and deep questions the Man will never inquire them in his searching and penetrating into metaphysical world. Poetry also is the incarnation of human virgin nature. For the above mentioned reasons the research was divided into four chapters preceded by an introduction and preface and followed with conclusion and references and resources.

I have presented in the preface an acknowledgment of Abi Al Alaa and his two divans ("**SAQT AL ZAND**" & "**Dareiat**"). I tried to read the ceremony or speech of **SAQT AL ZAND** in a way that is complied with the real stance of Abi Al Alaa. Then I have reviewed some previous studies showing that insufficient interest had not been directed toward Abi Al Alaa poetry and I introduce us into his good priori and fruitful rich inner nature. I have pointed in the end of that research to the methodology or approach followed in it.

The **first chapter** is entitled "**dimension of poetry language**" and divided into three sections. The first one is "poetry language .. the language of absence" talks about poetry language nature, its allegorical activity, its own strategy and its most dimensions. I have also speculated poetic ambiguity implied in that language, the nature of relationship between content and the shape and the relationship between sound and function by talking about poetic

rhythm and special essence of rhythmic characteristics or phonetic formations and their poetic vision.

In the **second section “Abou Al Alaa and poetry language”** I have discussed Abi Al Alaa relationship with language and imagination through talking about about imagination relationship with physical awareness, watching and memory, and the language and the nature of that relationship and Abi Al Alaa’s stance toward them.

In the **third “poetry language and contact”** I have discussed poetry and value of poetry and its relationship with life and its difficulties, the Man and his griefs. Poetry still has a related core with the life and with the life and with what griefs in that life its own deep nature communication values through its functional interactions with its cultural and civilised context.

The second chapter is entitled **“poetry and rhythm”** and divided into three also. The three sections were concerned with the sense or meaning rhythm and functioned – move through following the allegorical vision by discussion and considering. The first section **“rhythm of sense and the meaning of rhythm”** talks about accordance and differentiation. I have tried by speculating that two terms to know the rhythm of meaning and its deep move into poetic models from the divans **“SAQT AL ZAND”** and **“DAREIAT”**. In the second section **“The Time Structure”** I have tried to follow the movement of poetic time shaping in **SAQT AL ZAND’s poems**. And in the third section I have discussed the phenomenon of recycling in **SAQT AL ZAND** under its relation with vision and the movement of deep function.

The third chapter is entitled **“poetry language ... the shining of awareness” and history of absence”** and is divided into two sections. **The first section “The Eighth of Tighten Seven”** concerned with finding parts in the appraised **“model”** one in **SAQT AL ZAND** and its pivot, so I have presented allegorical structure of appraised one **“ – model - “** in **SAQTA AL ZAND**.

Also, the second section **“Al Ghawaber”** or – **the previous or late ones**” in **AL DAREIAT divan** was concerned with finding allegorical structure of **DAREIAT**. I have tried to read different aspects of the label **“DAREA or Shield”** under the circumstances of spirit crisis of awareness crisis and the relationship of crisis with language an in incarnation for the human existence drama.

The forth chapter is entitled **“poetry language ..the vision and the device”** and is contatined four analytical models in four sections. The first one is **“Tair Al Maa and Habo Al Alas – water bird and seed of Alaas”** and the second of crisis – **Yawam Al Shar .. Azmet Al Rouh and Rouh of Azma**. The third section is **“Thaworet Al Secoun and Secoun of Thawra – Revolution of Silence and Silence of Thawora”** and the fourth one is – **Hawmat Al Doja and Nour Al Waai – coming out of Darkness and the light of awareness”**. I have tried in these analytical models to introduce parts of Abi Al Alaa’s vision in **SAQT AL ZAND & DAREIAT** divan by reading the poetry language in all beautiful surfaces of resources.

These chapters were followed by a conclusion contained the most important findings that I have found then appendecies of resources and references.

The Researcher