Qualitative and quantitative study of sustainability perspectives in Mossa Hvamedeh poetry

دراسة نوعية و كمّية لعناصر المقاومة في شعر

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Abstract

Resistance literature, especially poetry, is a type of literature that reflects the resistance and opposition of nations to the encroachment of foreigners on their soil and their rights. This literature has become the language of the poets, including those poets,Mossa Havamedeh is abandoned. One of the most prominent contemporary poets of sustainability is that the elements of persistence in his poems are abundantly found that the qualitative and quantitative analysis of the persistence effects in the poet's poems is the subject of this research and has been tried by analytical-descriptive and statistical method To be paid. The findings suggest that the survivor has written sustained effects in a poem inspired by imagination, emotion and symbolic language and style, an effective and successful tool for inducing meaning in the audience, such as the spirit of anti-authoritarianism , Resistance and sacrifice on the part of each vocabulary of poetry to the audience. The poet loves his homeland.

Keywords: Sustainable literature, Mossa Havamedeh, sustainability effects.

Introduction: 1.

Literature is one of the tools constantly in the service of the people and writers and poets refer to it as a tool for the expression of Palestinian thought and literature of the past as a vibrant and vibrant Arabic literature; because literature is resistant to all Political, social, cultural, and mirror of the whole course of events and events in Palestine. The editors play a major role in fighting and sustaining the widespread cry of the oppressed people of the Palestinians and always striving to encourage and invite people to fight against the invading and usurper Israel, as always have a sense of freedom and hope for a clear future. The minds of the people have strengthened, although they spent most of their lives in exile, abandonment, displacement and imprisonment, Not only did they not stop fighting, but used their literature as a tool for struggle and culture. There is a resistance period that prompts somebody or anyone to flood up against others or others. It is natural that the other party will try to resist and resist this outburst. Such resistance is legitimate and noble because its purpose is to eliminate oppression and defend the innocent. Resistance is the courageous shout in the face of oppressors and oppressors in the case of a tyrant usurper. Sustainable literature calls upon the descendants of the nation not to accept the disgrace. (Sadoun Zadeh, 2009: 52)

But the full definition of this type of literary is that Sangari says: "The title of sustainability literature" refers to works that are influenced by circumstances such as strangling, domestic tyranny and the lack of individual and social freedoms, legalization and legalization with power bases, usurpation And plunder of land and national and individual capital (Sangari 2001: 1; Mohsninia: 2009: 148). In the contemporary age, various factors have led to the emergence of this literary model, including: patriotism, attention and The importance of cosmopolitanism, the protection of the martyrs and fighters of freedom, the hope of freedom and clear tomorrow, the critique of the Arab rulers, the neglect of the people and dissatisfaction From the status quo that Moses received with symbolic language.

research questions 1-1

What are the effects of Resistance in Mossa Havamedeh' Poems? What are the qualitative frequencies and some of the sustainability effects of Mossa Havamedeh' verses?

Research literature 1-2

So far, there has been a lot of research in relation to the literature of persistence, but in the case of Mossa Havamedeh', which is the topic we are looking at in this thesis, according to the studies conducted so far, two articles at the national conference entitled Research The works of the "Moses Born", titled "The Intertextual Qur'anic in the Poems of Mossa Havamedeh' ", from Tariq Ahmadi, and "The Intertextual Qur'anic in the Great Divine Supreme Mastery of Mossa Havamedeh' ", were from Kobra Roshanfekr.

2. Discussion and analysis

2- 1-Mossa Havamedeh

He was born in the city of Al-Sumah, south of al-Khalil. He studied elementary school at al-Sumah and high school in al-Khalil, and graduated from the Department of Arabic Language and Literature at the University of Jordan in 1982. Was arrested more than once by the Israeli army, and an Israeli agent admitted in the Swidieu newspaper that he was the reason for his exile from the city of Al-Khalil. In 1979, he was detained for political reasons in Jordan and separated from the university for one year. He then returned to college and completed his education with the Supreme Court decision. The survivor remained prohibited until 1989 and was banned from traveling. He worked in a number of newspapers, including Souet al-Shaab newspaper, Al-Dustour, then editor of the Jordanian newspaper Al-Arabi al-Youm and then the director of the newspaper Al-Riaze al-Sa'udiya in Amman, after which he became editor and editor of the Al-Dustur newspaper, while continuing to The title of the author is in the books section Mossa Havamedeh', who was wounded in 2000, was charged with apostasy, published his poem "Shajar Aala", and in 2002, he filed a lawsuit against the court for a long time. But the Ministry of Intelligence, on behalf of the press and publishing office, re-filed his case in the Omani court on charges of disagreement with the press and publishing law, and after the judge acquitted him, the defendant terminated the sentence and the court was re-formed to enforce He will stop his sentence for three months and confiscate the court.

Mossa Havamedeh' released her first verse when she was a student and published her first collection:The Arab Foundation for Studies and Publication in Beirut 1999, The Last Covenant of the Covenant Foundations of the Arab Foundation in Beirut, 2002, by the Sea The Arab Foundation for Studies and Publication, Beirut 2004, Sallatte Al-

Rih Al-Matar, Dar Al-Shorouq, Ramallah, Amman, 2007, as well as a reckless master. 2007 Yazoori Publishing House, Distribution and Cultural Department in Amanah Al-Kubri .As for the prose: the prey of the goats The Omani Darmahnian comic book of 1994, which was made by the director of Ghannam Ghandam, a theater or a Vahdat traveler. My wife hit me The humorous stories of The Arab Foundation in Beirut 1999 Tales heard in Dar al-Sharaouq Oman – Ramallah 2000. (Havamedeh', 2010: 23)

The qualitative study of the sustainability effects in the Mossa Havamedeh poetry 2-2-

Sustained literature followed by the ideals of the oppressed countries and its standpoint of meaning and meaning, has a high status in Moses' poetry, it is possible to say that the main inspiration of the book of the poetry literature is that it embodies the sense of resistance , Provokes persistence and upheaval in the people:

Patriotism 2-2-1-

Homeland is one of the key concepts of sustainability literature. It can be said that the homeland has two implications: one's homeland means the birthplace, city or village of the person being born, the second is a broader concept, and a community with The culture and the common language, as well as the political and geographical positions of the unit (Ajdani, 2008: 210). The homeland in the poetry is more of the second concept, that is, the entire Palestinian land. He always speaks of Palestine and its aspirations. Hence, Palestine is not just a land for the poet; it is a utopian medina:

I have an unrestrained homeland with / without mountains (displaced), and in the same way that they do not shed the blood of olives and do not root the elders. (Havamedeh', 2010: 48)

The poet is always concerned with the homeland, which is why the homeland and its affiliated elements, in a rising and vertier-oriented manner, are full of hymns, and make up more and more volume than its poems:

Cities are not for me / and not for you (also) / those are the places where the aliens are happy. (The same, 109)

Palestine, which was once the torch of Islamic civilization, and the circle of the transfer of culture into the country, fell and the effect of this tragic event was so much that all the sweets in her comet shone. By portraying this terrible state of affairs for the Palestinian people, the poet

calls on the audience to rise and rise to rise and to save their land by rising uphill:

I do not have a city to talk about for tourists / My city is sunken in the office of oblivion / reptiles go to the cemetery. ((Havamedeh', 2007: 72)

The poet speaks entirely of the concept of the homeland with mania and has been able to create an atmosphere of poetry through his artistic elements to convey his poetic experience to the audience:

My friend (the homeland) is not a leaf that keeps him safe from the fire (and the secret office is not to hide it) / and there is no love to forbid the sharia to cover it from the stigma / that body, and I also have the body I am ((Havamedeh', 1999: 12)

Palestine, as a mother who has grown with the passion and patriotism of the poor body of the poet, and now that the poet's steps are grounded and the mother (the homeland) is in distress, she can help her and he will sing a sweetheart. From the world of vocabulary, you are encouraged to bring love to his homeland into ornament and immortalize the breast of history. The poet's sincere feelings are on the soul of the audience and he believes in his truth:

"This is my land, then, my voice is coming in... That is the land and my mother." I am proud of myself and my voice. (Same: 56)

In the poet, Palestine is a pure, holy land and a sanctuary of worship and martyrdom and resistance. Palestine lies. But now that the situation is not organized, it's a self-proclaimed self-proclaimed, jumbled waves that can not be cast at any moment:

I will die from anger, and I will die in the land of the people, I have no sorrow except for the dead, but sad is my country. My life is like an episode that hits the waves and causes turbulence

Since Palestine is a major issue in the poet's intellectual vocabulary, his poetry is dedicated to his freedom from the clutches of the rapists. Hence, the missionary mission is manifested in the evolutionary movement of society to achieve the victory and liberation of the Islamic lands, and to express this The concept uses a variety of language skills: -You believe you are strange in the land of people / I am strange in my country / I am imprisoned in my bonds. I'm freed in a yard that did not contact me. / I'm in a hole in a piece of paper that I have not read and write in letters that are not written to me. ((Havamedeh', 2002: 18)

One of the characteristics and privileges of the poet is the literary courage; when all the lips of speech stop and do not stop, Musa, caught up with courage, can open his heart's hearts and criticize language. Open

up Sometimes it cries, hurts more than life, how it is and how it lives and its conditions, and it's a voice of warfare more than a desperate voice: - I walk in my steps, I do not have a home, and no street remembers me. All the poems I liked were thieves and books. All the honorees I followed were spiteful. Everyone who loved them was cowardly. All people were quasi. Even the women I loved. (Same: 24)

The writer, who sees the vision of society, shows the pain and social truths clearly, and because he does not tolerate it, he cries out his cry to the vocabulary to awaken the sleeping hearts. He will never be in harmony with the autocratic self-control, and he will resist the pressure of the lumbar and the house of the overthrow of the political power, and speak of the community that refuge-sometimes enemies and hatred He has been alienated and he is alienated in his country.

The project is for rumor and pain / this homeland failed. / A refuge for happiness and / but / for aliens (same; 8)

2-2-2-Attention and importance to cosmopolitanism

The cosmopolitan means that the poet, in addition to his homeland, looks at the Islamic countries that fight the phenomenon of arrogance and oppression. (Molaei, 1989: 357)The love of the homeland in life and poetry does not only cover the geographical and political and particular people, but the boundaries of his homeland from the farthest points of cultural connection to the closest historical, political, social, and religious and religious interests. And traditional He talks about his pain in Beirut:

O Beirut / all Arabic pronouns are absent / distorted all alphabets. All wishes, hope for excuses ... do not die / Beirut. Oh Beirut .. The ruler .. Oh big Beirut .. My voice is tired. The eyes are without a sword. (Havamedeh, 1988: 61)

The poet with a broad worldview reflects the events and events that occur in other Arab countries. Meanwhile, while expressing its suffocations and displacement in its land, Palestine, it addresses the issue in other Arab countries. It may be argued that the vacuum of the theory of the Islamic homeland and the united nation led to the expansion of the cosmopolitan idea of poetry in the Middle East (Kakai, 2001: 70). The willed also wants to bring peace and justice in the world with a cause full of sadness and pain. The insecurity and violence in Egypt are: If Neil knew what events were happening in Tahrir Square, he would return to his estates at any moment. (same: 84)

The poet shows the essence of the commitment to the Arab land to the reader widely and speaks specifically to the country of Iraq;

I left you the weakness and tears of love for Baghdad, and you left me with trembling and hugging your breasts and the love of Hussein and the pleasures of Ali. ((Havamedeh', 1999: 87)

2-2-3-The martyrs 'and fighters' freedom

The martyrdom and the great expression of its purpose are the concept that has come to the forefront in the Havamedeh poetry . This word is the centerpiece of thinking and the greatest achievement of his scenes and poetry. Therefore, he praises the way for the martyrs, and he calls him the model of greatness and the symbol of freedom:

They raised the ceiling of the miracle and flashed the nights with rainbows. To the martyrs write back to the greenery, mentioning their name, the aroma comes to the cemetery. (Havamedeh', 1999: 25)

The poet depicts the resistance and resistance of the people of Gaza against the onslaught of intrigues and raids, and a kind of epic sense of affection is brought to the audience, which keeps his steps forward. As mentioned below, in the description of Gaza and the people fighting for a sense of warfare and honor:

Red bloody like the color of the Palestinian blood / you're warm in front of the chain of tanks with fragile and fragile branches and with your body, and a new face for your lover. (Havamedeh', Without history: 4)

One of the martyrs who is admired in his poetry is Naji Ali. The caricaturist and journalist Naji Ali, designing one of the most famous cartoon characters in the world, has survived his name in the cartoon world. The name of this character is "Hanzaleh". Hanzaleh as a symbol of Palestine. This caricaturist was threatened by his plans for many times, and eventually he was assassinated on July 22, 1987, when he went to the Al Qubas newspaper in London. 38 days after the accident, the creator of "Hanzaleh" died and left the Hanzaleh as a symbol (Elad, 1999: 92-95) A well-known artist's savior is permanently preserved in the name of the Islamic and Palestinian world, as a flag-of-the-world homeland. The poet likes to give flowers the words of his poetry:

If I could, I would say any poetic mirror about the city that loves your nude. / What is the benefit of the word when it comes to the rock that is hidden? What does it look like? When you do not have a sacrifice in people, / Poetry passes through the heart of death through the mind, and the brilliant star crosses its merits. For even one day, you did not recognize fear and your hands were not dashed. ((Havamedeh', 1999: 12)

-Always, the martyrs who sacrificed their lives for the sake of freedom and the creation of a society that meets Islamic values:

As if their blood was right, I could hear the smell of my shirt / Why did not they help me with a statue? (Same: 58)

Hope for freedom and clear tomorrow 2-2-4-

The hopes for the future are driven by the movement and the excitement of the way to achieve the purpose and reform of affairs. In his poem, he portrays birds as the symbol of free people who, despite being black and oppressive, have never fallen off, and now they are waiting for the bright future and true truth of victory:

The bird will remain for us / the birds that steadily flew after the betrayal of the sky / the birds that did not survive the death of the death. The fighters that missiles did not hide them / planes did not break its wings. (Same: 7)

The poet states that pest is not always evil, because it is a great cause for awakening and sustainability in humans. Hope is a contradictory phenomenon; not an action that is passive or actionable, not a realistic force. Could create the impossible. Hope means at any moment preparing for something that has not been born "(Forum, 1980: 22). Thus, the poet expresses hope, the ideal world of victory and freedom by relying on the will of the people:

Illness and pestilence are not perfect evil. The orange will be there / the survivors will be massacred. Our wounds will be bigger in the new year, but we will never escape hope and dreams. We do not desire the tree of desire for the Carmel Mountains, the Sea of Aca, and the sky of Yafa and the land of the Prometheus. (Havamedeh', 1999: 7)

As it is clear, hoping the audience to have a bright future with victory and prosperity is a characteristic feature of the national and patriotic poems of Havameeh. The poet commits to his homeland and hopes that it will come when the night is dark and unbelievable:

The speech of the note book of life from the colors of childhood does not end the dream of the ancients. The name of Palestine is not over. ((Havamedeh ,Without history: 108)

Man is always thirsty for hope and freedom; when the poet sees the soil of the country, in order to create a spirit of persistence, the poet brings them to the green future, in order to cheer on the oppressor, to wander, and raise the green flag of freedom:

Whoever pours blood and is scattered, the little boys (blood) will gather you, and the tent will be set up in you / whoever will be in the burning coal / dreams in your home. And the stars are thrown at you.

And the entertainment and love of the game will be pleasant to you. (Havamedeh', 1988: 18)

The movement and the boom and the rise of the lesson that the poet receives from the future and reflects in his poetry, in fact, hopes for the future will move and excite the excitement towards the purpose of reforming the affairs. , The poet's screaming in the following verses is more than the passion and hope of victory in provoking the audience to sustainability, and one can believe in the poet's ability to create the sense of arousal of the audience, where he says:

When I saw her birth, I said, the future is for him. Future / Future / Unspecified Man and I, people and girl dancers came to the cabaret. (Havamedeh', 1999: 20)

2-2-5- Criticism of Arab rulers

The poetry of Havamedeh Born as a treasured treasure, events and traditions and disadvantages of the Arab community, brings up personal and social thoughts among audiences to look more closely at their surroundings. He has not impressed his writings on the praise of the rulers, and in the gauge of his sharpness he has revealed the cutie of the rulers, and he speaks of those who charmed him and made the people turn his mill.

O Abdullah Who made you king of the Arab countries? Who gave the Quran to you? Who gave you the Ka'ba O Abdullah, do not let you throw your money and put blood on the people of Sufism. (Same: 17)

In his poetry, the survivor uses the words of the ruling, convicted, oppressed, and oppressed people who have a profound and decisive influence in inducing and consolidating the concepts and themes of poetry. In the beginning of many of his poems, the poet begins with the Addressed and poetry, as if in the psychological space of those moments, it is not possible to contemplate or delay the introduction or introduction of the text to the poet. As mentioned below, the Palestinian land is directly addressed:

O sleeping earth, murderer, slain, oppressor, oppressed and ruled and ignorant and forgotten inside you. (Same: 15)

He condemns the indifference and harshness of the Arabs and spells his regret and grief. Thus, the Arab commanders, as a moving puppet in power, end up in eternity. He would like to see these neglections and ignorance and see the mischief and oppression of the oppressed people with real eyes. In this poem, as the reader moves and listens to the voice of his words, the poet's depth and despair are furthered by the present

Awake the animated doll. Wake up from poetry and singing / awake from the forgetfulness of time and strange riddles. Obey the heavens of abandonment and a lot of boredom. (Same: 28)

He criticized the Arab politicians who unleashed the unrest and increased displacement in the country, and despised their existence, which did not bring about the achievement of hostility and destruction . He states that he no longer hopes for anyone and anything; all the promises were a mirage; people who believed and believed that they had a greater role than hatred and their defeat , Hearing the help of a friend only as a nominee; he proceeds with his wounded and tired steps to save his country from the defeat of the enemy and the unfaithful friends:

I am going to Nothingness / I'm not sorry for anything / I do not have the same courage / everything that went past me from the hills, plains and seas was mirage / and the people who gave, looking more than an opportunist enemy who believe them are echoes. / All that I would like to have just been named, but I ... I walk on my feet. ((Havamedeh', 2010: 57)

Havamedeh, with his boiling mind and his eagerness, shook his eyesight and precision into other Arab countries, and in his poems he was aware of the dominance and corruption of corruption and hypocrisy that was the main cause of the defeat of Egypt and Palestine and, in general, Arabs In his poems he says:

O my country, I am not the king of Pharaoh / I am not Shoaib / I am a daughter of my hope that my mother lost me in the bazaar, and when I returned, Sinai was in the hands of Hexuse((Havamedeh', 2007: 52).

He has the inability of the rulers and the people to oppose the Zionist regime, due to the failure of the Arab rulers, and in an epic tone, by eliminating the grief and fury of his face, he keeps the spirit of struggle and devotion in his compatriots alive:

The thought failed is to allow the enemy to feel the punishment of conscience or to feel the joy of pain.(same: 69)

2-2-6-Symbols

Symbolism is a significant phenomenon in contemporary Arabic poetry, which poets use to indirectly express their feelings and thoughts (Abhud Sharad, 2010: 217-219). Symbolism in Palestinian poetry after the defeat of 1948 And the displacement of Palestinian poets in the Arab countries was clearly evident. The situation of Displaced people made the poets turn to the inside and outside of Palestine to express their thoughts And to use it to resist and combat the occupation of Zionism (Abu Shahr,

2003: 317-319). Thus, the use of the symbol of olive and rain, river, wind, and ... argues that the poet "by linking politics with Nature puts an extraordinary significance on the incident and takes it away from the limits of time and place. (Karimi Hakak, 2005: 47). Like other contemporaries, the poet has used symbolic language to express his social and political content. Havamedeh poetry comes from the depths of experience and influences the life of its people and its people, and it has a characteristic of Over places and the forefront, and it has always played a role in two areas of meaning and image. These features have caused the poetry to have a symbolic face Be (Zare barmi, 2010: 34) Therefore, symbolic language is a feature of poetry, because it is born of a land that has grown up, except for the shouting of bullets and electricity, chains and ... sound is not heard. In his letters, the symbols are selected which are connected Close to the resistance, "Palestinian poets have used the symbol in reference to Zionist cruelty and oppression, as well as on a position that is linked to sustainability." (Algazavi, 1983: 36) The poet has used a set of ciphers and symbols to understand the meaning in the minds of the audience, the poet says that his home is the city of scorpions. Her harvest is fake. It is clear that the house, the symbol of the land of Palestine, and the scorpion symbol, is the Israeli army, which has entered peace with the entrance to the Palestinian territory, and it has the symbol of blessing and endurance, which, in the view of the poet, has become a void of thought. In general, the poet states that Palestine has been a safe haven for Israel, and their efforts to improve the situation are the only way to stop it.

My house is the city of Scorpions, the fungi are false. I will collect the sand from the flour of desperation. (Havamedeh, 2007: 87)

The poet uses the sign of the olive, the olive in the Arabic poem once symbolizes resistance, relying on popular forces and originality, and elsewhere represents the symbol of Palestine and the occupied territories; here the olive is a symbol of resistance, the poet states that As much as the resistance and endurance of the people take root and foliage, as much freedom as it is in its existence and grows:

As the olive tree grows bigger, freedom grows in my chest. The soil is torn from the roots. Trees have grown. (Same: 44)

The poet, in order to express his concept beautifully, uses the symbols in nature that seem tangible and real; he cries out the wind for the brave and hurricane people to be the secret of the Israeli army. It is true that the

resilient Palestinian soldiers have been weakened and weakened by Israeli storms, and they have no choice but to surrender to their demands:

It is not a frenzy for the wind except for giving it a resignation from the storm. (Same:31)

As the poet once passed, the poet once considered the winds of resistance and uprising against revolt; elsewhere, the wind became a code of labor, effort and resistance in vain, and says that just as a person traces the cloud from the clear sky He also wants to fight and fight with joy and despair.

Like a person who traverses the clouds from the sky, he winds up with a thorn of jasmine. (Same: 38)

One of the most widely used symbols that Havamedeh has gained in elegance and beauty is one mouse, the secret of the occupying enemy and the other land symbol of the Palestinian state. The poet in literature says with an angry and creepy statement that the mice (Israel) have destroyed the entire land, keep them away to reach the heaven of salvation.

Watch out for the mice to touch the sky, because the earth is broken. (Havamedeh,2012, 105)

The symbols in the poems are so tightly intertwined that sometimes, in a few short pieces, the symbol is used together. As in the following abbreviations, the word night is a symbol of the era of oppression and pure tyranny, the crow is the secret of the enemy and the evil one, which does not provide for the destruction and displacement of the news, and the cloud, the fortnight of the prelude to the uprising, the rise and the rain, the symbol of national uprising And restoring refreshing to the occupied territory Accordingly, the poet states that he is thinking of assassination in Israel, and on the other hand, militant Palestinians are on the verge of a rising and uprising for a major incident that is the very morning of freedom. This kind of intertwining of the passwords and its abundant expression in the musical poetry has become a lightweight element.

At the balcony of the night, the crow is in circulation, and on the balcony of the cloud, the rain is in circulation. (Havamedeh,2007: 67)

Havameeh wretched character creates the bridge between past and present:

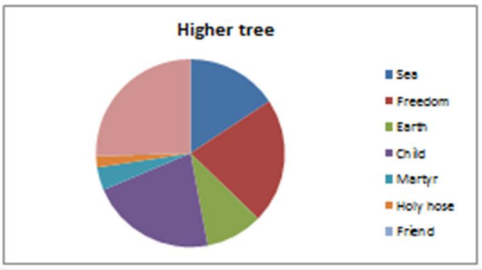
Forget him and respect his brothers and hide his grudge in his heart and respect his counterparts I am exonerating from him, as Egypt excuses itself from the evil of its enemies. Drag my mistake or leave him on the

ground so that the village and its atmosphere will only be empty for you and your face will be on your face. (Havamedeh, 2004: 41-42).

The quantity of vocabulary related to sustainability 2-3-

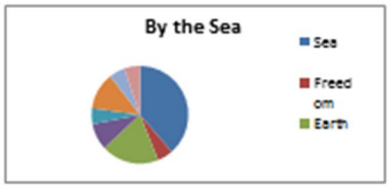
Repetition is a sign of the importance of a story in mind and the more repetitions, the emphasis is author or poet or narrator on it more, hence this study is to observe whether the poet, Moses Hvamdh tried Is he using this fan to draw the attention of the reader or importance of his emphasis on the story? In total, his poems and poems have been attempted to examine the key words of sustainability poetry and to be shown in the form of a diagram:

2-3-1-The quantitative graph of related vocabularies In poetry Higher tree 1999



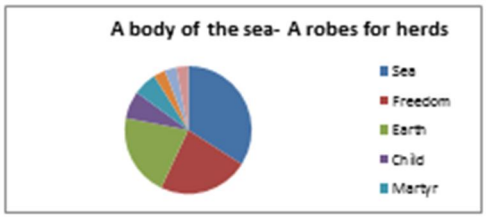
Among the words that the poet has expressed in expressing the mention of the resistance and the Palestinian issue, what are the terms related to this issue and the related terms in terms of both religious and spiritual, Sea, Child, Home land and Freedom have the highest percentage of the chart, Each of the vocabulary is less than 20, and the other vocabulary occupies a very small percentage, some of whom are al-Khalil sometimes zero, although the poet himself stated in his interview that in the year 1980 he was in Khalil, the operation of Deboia in al-Khalil It happened that the exile of "Mohammad Molhem", "Fahad al-Qousemi" and "Rajab al-Tamimi", where the song " The new song of Alkhalil"wrote poetry Thus, although the term used in the poetri's words did not Alkhalil.

A quantitative graph of related vocabularies In poetry"By the Sea"2004. 2-3-2



As you can see from the table above, the number of words in al-Sea, Earth and then Holy hose are the most frequent vocabulary of this poetry series, after which the other vocabulary occupy each percentage of the table.

2-3-3-A quantitative graph of related vocabularies In poetry" A body of the sea - a robes for herds"2015.



This poem was published in 2015; the number of words in the sea was 34 percent, Freedom 23 percent, Earth 21 percent,Chid 7 percent, Martyr 6 percent, Holy hose,AlKhalil, and Home land, each accounted for 3 percent of the chart. Given their number of repetitions in the poetry, they point to their importance to the poet.

3- Conclusion

The poet has written sustained effects in a poem inspired by fantasy and symbolic language and style, and an epic tone that is an effective and successful tool for inducing meaning in the audience, as the spirit of dictatorship, resistance, and sacrifice Each vocabulary gives poetry to the audience. The poet loves his homeland, and opens up the greatness of his language in every way and, in the honor of this ancient, abandoned, and abundant spirit, he loves himself. And shows the essence of commitment to the land to the reader. By creating a beautiful image of martyrs and epic makers, the poet introduces human beings to future generations that are human imperishable. He opens the language to the critique of the rulers of the Arab countries, and states that the rulers of the Arab countries that promise to cooperate and cooperate with Palestine were all lies and false, but they did not step in the light and brotherhood. They have caused the seeds of hatred in the hearts and have caused division and separation among the brotherly and Muslim people The theme of many of his poems, hope for the future, bright tomorrow, invitations to fight, etc. The poet will believe in a hopeful future and certainly win victory; repeat the words of the orange, Palestine, and ... on determination and trust. It is evident from the clutches of the invaders, but in the context of his poetry office, there are poems that express the

disappointment of the poet and the expression of suffering and blame for the rulers and people of his country, inspired by the sense of uprising and rising, and sometimes more than the hope Bright future will raise the sense of rise in the audience Symbolic look on nature and its effectiveness in the musical poetry of the waves. He has taken his symbols from nature without any frustration from vulgarity and has been used in the direction of oppression. Therefore, the use of the symbol of olive and bird, sea, wind, pig ... The reason for this is that the poet is linked to politics With nature, he carries an extraordinary significance to the incident and uses it to limit time and space and uses symbolic language to express social and political content. In examining the vocabulary of the poetry of Havamedeh, the frequency of vocabulary related to sustainability literature, There is a lot of frequency.

الملخص

أدب المقاومة بشكل عام وشعر المقاومة بشكل خاص هو نوع من الأدب الذي يعكس مقاومة الأمم مقابل تعدّي الأجانب علي حدود وطنهم وحقوقهم. ويرسم بتعبير شعري وأدبي للأجيال القادمة تعاليمَ القتال لجيل المقاوم والمحارب الذي ناهض في سبيل المقاومة لتحرير أراضيهم ودينهم وثقافتهم وتقاليدهم من براثن المعتدين إلى حدود القيم الوطنية والإنسانية.

ومن أنواع أدب المقاومة هي أشعار موسي حوامده شاعر المقاومة الفلسطينية التي تهتم هذه الرسالة مستخدما المنهج الاحصائي و المنهج الوصفي - التحليلي دراسة مظاهر المقاومة في شعره.

وتبين نتيجة البحث أنّ حوامده قدأنشد قصائد المقاومة ومظاهرها مستوحيا من الخيال والعاطفة واللغة والاسلوب الرمزي واللحن الملحمي. وهذه التقنيات هي مسار مؤثر وناجح لإلقاء المعنى علي المخاطب. حيث يعطي للمخاطب في كل قصائده روحَ مقاومة الاستبداد والمقاومة والتضحية. الشاعر يعشق وطنه، ويتحدث عن عظمته متوسلا كل ذريعة وينشد أشعار الحب في خدمة شرافة وطنه المتمدنه والقديمة. كما يظهر أصل الالتزام بالأرض والوطن لقارئ أشعاره؛ حيث أنّه موضوع العديد من قصائده هو الأمل للمستقبل، مستقبل مشرق، دعوة للقتال و ... . الشاعر يأمل في المستقبل ويؤمن بانتصار الإيمان. إضافة إلي كل هذا، أشعاره ملئية بالنظرة الرمزية للطبيعة وأثرها خالد في قصائده.

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