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The Dialectic of Poetry and Life in the Collection "Songs of Life": An Interpretation of Abi al-Qasim al-Shabbi's Existentialist Vision

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Abstract:

This presentation seeks to explore the dialectic of poetry and life in the collection "Songs of Life" through an examination of Abu al-Qasim al-Shabbi's existential vision. It starts from his poetic perspective, which views life as a source of poetic expression and a cultural horizon, through the dialectic of pain and hope, and bereavement and rebirth. Life thus becomes an emotional experience in which the self intertwines with the universe and humanity, based on a vision linked to will and freedom through a liberation project that reshapes reality and human destiny by undermining social, political, historical, and cultural constraints.

In the same vein, I will also examine the aesthetic manifestations of the vital interplay between poetry and life through the following elements: the invocation of nature, the presence of a lexicon full of vitality and dynamism, and the tensions of rhythm and imagery that embody the struggle of life in its existential and aesthetic dimensions.

KEYWORDS:

Poetry, life, existential vision, Abu al-Qasim al-Shabi, aesthetic manifestations.

Introduction:

The poetry collection *Songs of Life* by the Tunisian poet Abu al-Qasim al-Shabbi embodies a poetic vision that renders life simultaneously the source and the ultimate aim of poetic expression; the interplay between poetry and life is



grounded in the dialectic of pain and hope, of brokenness and rebirth, Al-Shabbi does not treat life as a rigid external given, but rather transforms it into an intense emotional experience, in which the poetic self merges with the universe, nature, and humanity. This means that there is a rich interplay between poetry and life, and life and poetry. Therefore, the poet's attitude toward life is not like that of ordinary people¹. He touches its depths, brings out its hidden aspects, and unravels its patterns.

This vision is evident in the presence of life as a supreme value linked to will and freedom, which is clearly reflected in the poet's tendency to glorify the inherent power within humans and to call for transcending historical and social constraints. In this context, life is not merely a daily existence, but a project of liberation, based on action and will, and opposed to passivity and submission. This is why poetry becomes a means of reshaping reality, not merely reflecting it.

The manifestations of this interdependence take various forms, the most prominent of which are:

1_ Invoking nature as a mirror of vibrant life, where natural elements (such as wind, light, and flowers) become dynamic symbols that reflect the states and fluctuations of the self. This is why he called for Arabic poets to possess a strong poetic spirit, viewing nature as a living entity. Through an awakened spirit, the artist perceives the beating heart and vibrant life within nature, as the current of life flows through its core.².

2_ The presence of vibrant imagery full of movement and rebirth, reflecting the poet's belief in the renewal of life despite pain.

3_ Rhythmic and pictorial tension that translates the struggle of life in its existential dimension, as images intermingle between darkness and light, death and life, in a dialectical structure that reveals a tragic consciousness tinged with hope.

4_ On the aesthetic level, this interplay gives rise to a poetics based on semantic deviation and transparent symbolism, where language transcends its informative function to become a suggestive force. This is evident in the rhythmic structure that mirrors the pulse and tension of life, and in the poetic imagery rooted in cosmic imagination, giving the text a comprehensive human dimension. Thus, for Chebbi, poetry becomes an act of life, and life becomes a constantly renewed poetic material, in an interactive relationship that enriches both and gives them their existential and aesthetic significance.

1_ Title threshold: Life is a dialectical entity

The collection "**Songs of Life**" by the Tunisian poet Abu al-Qasim al-Shabi holds a central place in the realm of modern Arabic poetry. It is not merely a collection of poems, but an integrated existential project, an autobiography of a restless soul, and a testimony to a turbulent era. The title of the collection itself, "**Songs of Life**," serves as a meaningful textual threshold, revealing the poet's core vision: life, with

all its contradictions, is the raw material of art and the ultimate subject worthy of being celebrated. However, "life" in Chabi's world is not a simple concept, but rather a complex dialectical entity, shaped by conflicting dualities: pain and hope, darkness and light, death and immortality, and stillness and revolution.

On this basis, the title of the poetry collection **"Songs of Life"** by the poet Abu al-Qasim al-Shabbi carries a remarkable semantic and syntactic density, making it a textual threshold that reveals the essence of the poetic experience in the collection. Structurally, the title is based on a genitive construction: Songs of Life, where the relationship between the genitive and the genitive complement is defined as a relationship of specification and semantic orientation. On the one hand, **"songs"** is in the plural form and indefinite, and conveys on the other hand multiplicity, diversity, and openness, whereas the word **"life"** is definite with the definite article, giving it a comprehensive character. With this construction, "songs" shift from their general connotation as an expressive art form to a specific realm, namely "life." Consequently, life becomes both the source and the subject simultaneously.

Semantically, the relationship between "songs" and "life" goes beyond mere grammatical addition to a profound interactive relationship. Thus, "songs" refer to rhythm, expression, and aesthetic emotion, and in this context, they represent the poetic form through which existence is portrayed. In contrast, "Life" refers to the human experience with all its contradictions: pain/hope, despair/will, and mortality/renewal. Therefore, the title establishes a vision that makes life a raw material that is transformed through poetry into a "song," that is, into an aesthetic form capable of containing and transcending suffering.

The relationship between the two words in the title is based on a kind of semantic transformation: life, as a lived reality, is reformulated in the form of "songs," that is, it undergoes an aesthetic transformation that makes it singable and receptive. This reveals a clear romantic tendency in Chebbi's experience, where poetry becomes a means of resisting the harshness of reality by reproducing it in a more harmonious and transparent form.

It can also be said that the plural form in the word "songs" (*aghani*) suggests the manifold manifestations of life; life is not reduced to a single experience but is distributed across multiple "songs," each with its own distinct melody. Thus, the title reflects a dynamic conception of life—not as a static state, but as a continuous movement of emotion and expression.

Thus, the relationship between "Songs" and "Life" in this title is one of transformation and intensification: transforming life into poetry, and intensifying the existential experience in an open aesthetic form, which makes the title itself a meaningful text that encapsulates Chebbi's poetic vision, which is based on glorifying life despite its tragedies, and celebrating it through poetic song.

Therefore, this research aims to deconstruct the **"image of life"** in Al-Shabbi's collection of poems, by tracing its poetic representations and revealing the

philosophical vision that governs this perception. From this perspective, we find that life, for Chabi, is not a state, but a process; it is not a passive given, but an act of will and a continuous struggle. This can be observed through the following themes:

2_ Love: The Quest for Life's Radiance

Based on the above, we observe the alignment of our poet Abi Al-Qasim Al-Shabi's view of love with that of the Sufis. This harmony is perhaps reflected in his attitude toward love, as evidenced by his poetic works. He was not a poet of romantic love, nor was he a descriptive or longing poet. Instead, he elevated love and celebrated it through his poetic expression, whose language encompassed all the connotations of sanctification and reverence for the concept of love. He devoted great attention to love, considering it a divine spirit. In this sense, he says:

Love is a divine, winged spirit;

its days are lit by the radiance of dawn and twilight.

الحُبُّ روحٌ إلهيٌّ، مَجنحةٌ أيَّامه بضياء الفجر والشفق

It wanders this world, transforming it

into a beautiful, radiant, and joyful star.

يطوف في هذه الدنيا فيجعلها نجما جميلا، ضحوكا، جدّ مؤتلق

Without it, no song would be heard in the cosmos,

nor would the children of the world find harmony.³

لولاه ما سمعت في الكون أغنية ولا تآلف في الدنيا بنو أفق.

So, love is that radiant, sacred, celestial light that illuminated the entire universe, uniting humanity through its spirituality and luminosity. Based on the previous perception, Al-Shabbi sings of love in a transparent manner. On the one hand, in his earliest poems, such as the poem "O Love," he addresses love, complaining to it, describing it as the secret of his misery and worries. On the other hand, we find him believing in its sanctity. Therefore, he was skillful in reconciling the contradictions in this poetic text. "Love is the secret of his misery, but it is also the object of his hopes. It is the ecstasy of beauty, but it is also a deadly poison. Therefore, Al-Shabbi questions its essence: Is it a burning fire...Or a celestial light that illuminates the darkness."⁴ In both cases, as we see, love is associated with light, whether it comes from burning or from radiance. It dispels the darkness of the self and the world that constrains it with its compulsions and burdens. In this context, love becomes the secret of the poet's existence and the essence of his ordeal. Once again, the dualities of light and darkness, joy and pain, flame and radiance, and contraction and expansion converge within him. Therefore, love becomes an inner state that overflows with various emotions.

O Love! You are the secret of my suffering

and my worries, my splendor, and my loneliness

أيتها الحبّ ! أنت سرّ بلائي وهمومي، وروعتي، وعنائِي

O Love! You are the secret of my existence

my inspiration____, my pride____, and my dignity.

Is it a flame that rages in the garden of the soul and overwhelms it, or are you the light of heaven?⁵

ألهيبُ يثور في روضة النفـس فيطغى، أم أنت نور السماء؟

Thus, Al-Shabbi's experience of love appeared as a blend of happiness and misery; these contradictions shattered his self, melting it down "in the crucible of pain—tempering him until he attained a spirit of fortitude closer to Sufi states than to the fits of the Romantics."⁶ The internal and the external, the visible and the invisible, interact to illuminate these spiritual insights and experiences.

However, love actually gave him renewed strength. In Chebbi's view, love became a beautiful paradise. "It is a breath of divinity that transforms the world into radiant beauty, so it is an ecstasy akin to magic, making the poet venture into hell without fear. Whereas the poet used to fear death and dread adversity, he now cares only for this celestial Kawthar, which he considers the ultimate fulfillment of his hopes."⁷ In this case, love becomes an experience against gratuitous death, a bulwark against all the fires of life's hell, and a refuge in the emptiness of the grave. Al-Shabbi does not hesitate to express this in his words:

Love is a flame of enchanting light that descended

from the sky, and it was the brilliance of dawn.

الحبّ شعلة نورٍ ساحرٍ هبطتْ من السماء، فكانت ساطع الفلق

Love is a stream of wine; whoever tastes it

goes through hell and does not fear being burned.

الحبّ جدولٌ خمي، من تذوّقه خاض الجحيم، ولم يشفق من الحرق

Love is the ultimate hope of life, so why

should I fear when my grave embraces me? What difference does it make?⁸

الحبّ غاية آمال الحياة، فما خوفي إن ضمّني قبري؟ وما فرقي؟

It is not surprising that the magic of passion gave Abul-Qasim Al-Shabi an ecstasy that made him feel superior to other human beings. In this context, love becomes for him a spark of divinity. Here, too, he is overcome by an overwhelming desire to embrace existence and nature. This is a clear indication of his desire to unite with his surroundings, as embracing is the first stage of this union, signifying inclusion.

The breeze caresses it gently

with delicate, soft fingertips, like the dew on flowers.

وَيُجْرِي عَلَيْهَا الْهَوَى فِي حَنَوٍ أَنَامِلٍ، لَدَنَا، كَرَطِبِ الزَّهْرِ

And I am filled with an boundless ecstasy

as if I have become superhuman.

وَتَمَلُّونِي نَشْوَةَ لَا تَحُدُّ كَأَنِّي أَصْبَحْتُ فَوْقَ الْبَشَرِ

With all my soul, I wish to embrace existence

with all its souls and trees.⁹

بِمَا فِيهِ مِنْ أَنْفَسٍ، أَوْ شَجَرٍ. أَوْدٌ بِرُوحِي عِنَاقِ الْوُجُودِ

Thus, love is the principle of Abiyya's life and his very essence. Undoubtedly, the meaning of love for him encompasses the meaning of divinity. Thus, we find him associating the heart, the abode of love, with God, as well as with dawn. When we reflect on these functions, we find that they explicitly or implicitly point to light. This interplay between these elements presents us with a radiant image of love, which is simultaneously associated with qualities of loftiness, transcendence, and manifestation. This is what we discern in Al-Shabbi's words:

He is in my heart – embraced by dawn – a God¹⁰

وَهُوَ فِي قَلْبِي – الَّذِي عَانَقَهُ الْفَجْرُ – إِلَهِ

Perhaps we should not be surprised when, for Al-Shabbi, love becomes a form of salvation through which man escapes from worldly misery and hardship, to live in the enchantment of a beautiful life. So, we find that love is the foundation of his existence, "He lived...With love and for love, it is his spiritual strength, his psychological sustenance, and his heart's nourishment. It is the instigator of his longings, the creator of his passions, and the originator of his melodies. It is his vast, sparkling horizon...Lights shimmer within it, and secrets are revealed. Love is mysticism, and mysticism is love...In his great experience, the Sufi is a traveler in the kingdom of heaven and earth, following a spiritual path where states and stations unfold in succession, each with its own inspirations and nuances."¹¹ It is the path that every seeker follows, and the latter begins by demonstrating his love for God by renouncing all the desires of the soul. On this basis, the poet reveals his realized transformation and his dissolution at the dawn of beauty, marked by eternity and luminosity:

I am happy that I have turned away

from the world of sin and hatred.

فَأَنَا السَّعِيدُ بِأَنَّنِي مَتَحَوَّلٌ عَنْ عَالَمِ الْآثَامِ وَالْبَغْضَاءِ

To dissolve into the dawn of eternal beauty

and to quench my thirst from the fountain of light.¹²

وأرتوي من منهل الأضواء. لأذوب في فجر الجمال السرمديّ

In this regard, he also states:

I have forgotten the world of people, for it is ridiculous

and intoxicated by illusions and sins.¹³

سكّر من الأوهام والآثام. نسيّت دنيا الناس، فهي سخافة

Therefore, in these two previous verses, we find Al-Shabi happy to travel to the farthest reaches of existence, to free himself from the world of nature and humanity, and to attain union with God by extinguishing all his worldly desires. In Sufi terminology, union is "the shedding of reprehensible attributes, just as subsistence is the presence of praiseworthy attributes"¹⁴. Union is a lofty station that the lover aspires to. It reaches its peak when it means "the obliteration of self-existence and dissolution into the universal spirit pervading this universe...Indeed, the term "annihilation" has served as a rich conceptual tool for analyzing the experience of love...Especially in Sufi discourse, where annihilation is the final stage of love and the ultimate goal of the states of lovers. In truth, love cannot be conceived without mortality. This is because the essence of pleasure lies in the annihilation of love in its object of affection"¹⁵. However, Chaabi employs the concept of annihilation according to his own understanding, through which he interprets and reflects on his experience and existence. This is particularly evident when, in certain instances, he expresses his own annihilation, which consequently leads to annihilation from the world and material things, even if it does not reach its utmost limits.

3_Meditation in the Forest: The Spirit of Life and the Life of the Spirit

Abiyyat Al-Shabbi evoked solitude and withdrawal from people due to the profound rift between him and his society. Embracing nature was a characteristic trait of Al-Shabbi, who aspired to idealism and a pure way of life in pursuit of eternal happiness. For him, there was no alternative to the forest, as it was the realm where the poet's individuality breathed and his creative spirit found solace. In the forest, he could contemplate himself and everything around him—a solitude through which the poet could delve into the unknown and embrace existence. In his poem "The Unknown Prophet," he says:

I am going to the forest, hoping to bury my misery deep within it.

إنني ذاهبٌ إلى الغابِ عَليّفي صميم الغابات أدفن بؤسي

Then I forget you as much as I can, for I am not worthy of my wine or my cup¹⁶

ثم أنساك ما استطعت، فما أنتبأ هل لخمرتي ولكأسِي

Abiyya suffered from the rejection of his people, who called him crazy. This created in him an intense longing for the forest, with its morning breeze, the magic of the night, the

moonlight, the fragrance of flowers, and the waters of streams and rivers. This is the realm of imagination, where the poet finds peace and solace. In this elevated world, he declares his dissolution into nature, just as the soul dissolves into the body. Nature becomes a sanctuary, and the poet becomes a priest or an ascetic worshipper. Abiyya says:

He always addressed emotions in the night, conversing with the dead in places other than graves.

طالما خاطب العواطف في الليل وناجى الأموات في غير رمس

As long as darkness lingers in the forest, spirits of all kinds will call.

طالما رافق الظلام إلى الغاب ونادى الأرواح من كل جنس

In his beautiful cottage, he resided, asking the universe with reverence and whispers.

كان في كوخه الجميل مقيما يسأل الكون في خشوع وهمس

About the source of life, where does it extend to? And where does the essence of existence reside?¹⁷

عن مصب الحياة أين مداه؟ وصميم الوجود أيان يرسى؟

Therefore, Abiyyah's poetry is rich in moments of beauty. He broke away from the norm, choosing not to sing about the beauty of form and appearance. Instead, he delved into eternal beauty, encompassing the new dawn, the smiling sky, the moonlit night, the beautiful horizon, the flowing stream, the glow of clouds, the thorny rose, the bittersweet flowers, the radiance of summer, the melancholic autumn, the fresh spring, the fragrance of blossoms, the light of dawn, and the verdant meadows.

Abiy Yassin contemplates nature by projecting his feelings onto it. He excels in describing it in depth, which reveals the forest's influence on him. "This indicates that the poet worships nature with a profound devotion, to the point of being absorbed in its captivating beauty"¹⁸. In doing so, he follows the romantic tradition rooted in mystical principles that seek divine love, reject material life, and elevate spiritual life.

The forest is a symbol of tranquility, love, and eternal immortality. It is the ideal garden that represents the gardens of Paradise. All these symbols are poetic Sufi symbols, which we sense in the fragrance of roses and hear in the rustling of leaves. Al-Shabbi's return to the forest is "most akin to a new religion or a Sufi epiphany..."¹⁹.

Abou El-Qacem Echebbi's poetry about the forest was linked to a sense of nostalgia for the eternal world and the divine spirit. "Nostalgia for nature is linked to nostalgia for the divine. This dual nostalgia, which nourishes the experience of mystical love, signifies a feeling of something missing or a void in human existence and consciousness, which the mystic seeks to fill. Hence, every contemplation and fascination with scenes of natural beauty, according to Bachelard, fundamentally represents a compensation for a painful absence and a filling of a void that gnaws at man and his soul."²⁰.

Feeling alienated and detached from his society, Chebbi announced his retreat to the forest to lead a mystical life, through which he would connect with the divine realm, dispelling his

alienation, enriching his soul, and merging with the beautiful eternal world of love and serenity. In his poem "Remnants of Autumn," Chebbi writes:

I hated the palaces, their inhabitants, and the violent conflict surrounding them.

كرهت القصور، وقطانها، وما حولها من صراع عنيف

The weak plot against the strong, and the strong overwhelm the weak.

وكيد الضعيف لسعي القويّ، وعصف القويّ يجهد الضعيف

The tears of life welled up within me, and the winds of adversity swept through my heart.

وجاشت بنفسي دموع الحياة، وعاجت بقلبي رياح الصروف

I wandered to where the songs of spring find shelter and the hopes of autumn fade away.

فسرت إلى حيث تأوي أغاني الربيع، وتذوي أمانني الخريف

And where the expanse is a dreamy poet, conversing with the plains in a whimsical manner.²¹

وحيث الفضاء شاعر حالم، يناجي السهول بوحى طريف

For this reason, Chebbi retreats to his temple and communes spiritually with the forest to overcome his sense of alienation. His soul yearns for the forest as it does for a mother's embrace, for the forest is his ultimate sanctuary where he performs his rituals. In his poem "The Shackles of Dreams," Al-Shabbi writes:

In the forest, on the distant mountain, away from people, where nature and sublime beauty reign.

في الغاب، في الجبل البعيد عن الورى حيث الطبيعة والجمال السامي

And I live an ascetic life, as if life were to defile it with its own filth.

وأعيش عيشة زاهد متنسّ كما إنّي تدّيسه الحياة بدام

The community abandoned the mountains, fearing them and the harsh, bloody realities of life.²²

هجر الجماعة للجبال، توّزّعا عنها وعن بطش الحياة الدامي

Thus, the poet addresses nature in his spiritual sanctuary, seeking harmony between his soul and the spirit of nature, so that his soul may be purified and filled with serenity, love, compassion, beauty, and light.

The young man goes into the forest after his bitter reality has made him ill, to seek his paradise filled with the gods of love and beauty, a wondrous land whose bright spring is never overshadowed by the leaves of eternal happiness, so that the mystical experience may be realized in the forest.

Therefore, Chebbi found in the forest the tranquility and peace of mind that unleashed his poetic talent, and his call was clear to every poet seeking poetic ecstasy in the embrace of the forest, where happiness is realized. Thus, Chebbi sought to formulate his life philosophy through his contemplation of nature, whose manifestations resonate with his feelings. He

imbues nature with the colors of his experiences, making it joyful when he is happy and melancholic when he is sad. How could it be otherwise, since poetry is born of nature and flourishes in its embrace?

Conclusion:

Thus, we find that the collection "**Songs of Life**" does not present life as an incidental poetic theme, but rather establishes it as an existential horizon within which the poetic vision takes shape and the relationship between the self and the world is reformulated on the basis of revelation, discovery, and adventure. For Abi al-Qasim al-Shabi, life does not rely on what is readily available, but is an experience that is undergone through pain and transcendence, and is also expressed through language as a force for creation and reconstruction. Through the dualities of love and the jungle, light and darkness, heartbreak and rebirth, a poetics emerges that is capable of transforming existential tension into aesthetic value and symbolic radiance. Furthermore, mystical and romantic tendencies converge to imbue the experience with spiritual depth, wherein love becomes a path to transcendence, and nature serves as a realm for purification and communion with the universal.

From this perspective, poetry serves a function that goes beyond mere representation to encompass action, as it reshapes the world according to a free human vision. The interplay between poetry and life in this collection is not a mere reflection but a foundational connection that gives rise to the very meaning of existence within language. Consequently, Chaabi's poetic endeavor becomes a project of liberation, in which the self explores its fullest potential in the face of constraint and mortality. Therefore, it can be said that the collection "**Songs of Life**" writes life through man as the center and purpose of experience, and makes poetry an open horizon to the possibilities of life in its deepest existential and aesthetic manifestations.

Footnotes:

¹- **Somerset** Maugham, *The Summing Up*, translated by Jaafar Sadiq Al-Khalili, reviewed by Anad Ghazwan Ismail, Aweidat Publications, Beirut, Lebanon, 1st Edition, 1975, p. 134

²- Abu al-Qasim al-Shabi, *Poetic Imagination among the Arabs*, Hindawi Foundation for Education and Culture, Cairo, Egypt, 2013, p. 39

³ - -Abu al-Qasim al-Shabbi, **Songs of Life**, Tunisian Publishing House, Tunis, 1970, p. 81.

⁴- Jean Tannous, *Abu Al-Qasim Al-Shabi, Aspects of Death and Life in Al-Shabi's Personality and Poetry*, Dar Aladdin for Publishing, Distribution and Translation, Damascus, Syria, 1st Edition, 2001, p. 112.

⁵- Abu al-Qasim al-Shabbi, *Songs of Life*, p. 19

⁶- Abdel Salam Al-Masdi, *Readings with Al-Shabbi, Al-Mutanabbi, Al-Jahiz, and Ibn Khaldun*, Dar Suad Al-Sabah, Kuwait, Cairo, 4th Edition, 1993, p. 20.

- ⁷- Jean Tannous, Abu al-Qasim al-Shabi: Aspects of Death and Life in al-Shabi's Personality and Poetry, p. 136.
- ⁸- Abu al-Qasim al-Shabi, Songs of Life, p. 81
- ⁹- Abu al-Qasim al-Shabi, Songs of Life, p. 189
- ¹⁰ - Ibid., 78 .
- ¹¹- Ali Al-Khatib, Trends in Sufi Literature between Al-Hallaj and Ibn Arabi, Dar Al-Maarif, Cairo, 1404 AH, pp. 213, 214
- ¹²- Abu al-Qasim al-Shabi, Songs of Life, p. 257
- ¹³ Ibid., p. 23.
- ¹⁴- Ibrahim Mohammed Turki, Islamic Sufism: Its Origins and Developments, Dar Al-Wafa' for Printing and Publishing, Alexandria, 1st Edition, 2007, p. 48.
- ¹⁵- On War, Love and Mortality, Woman/Serenity/Hostility/, Dar Al-Arabia Lil-Ulum, Publishers, Beirut, Lebanon, Publications of Al-Ikhtilaf, Algeria, 2nd Edition, 1430 AH-2009 AD, p. 162.
- ¹⁶- Abu al-Qasim al-Shabbi, Songs of Life, p. 150
- ¹⁷Ibid., pp. 151, 152.
- ¹⁸- Khalifa Muhammad Al-Talisi, Al-Shabi and Gibran, Dar Al-Arabia Lil Kitab, Libya, 4th Edition, 1978, p. 75.
- ¹⁹- Ibrahim Mohammed Mansour, Poetry and Sufism, The Sufi Influence in Contemporary Arabic Poetry (1945-1995), Dar Al-Amin Publishing and Distribution, Cairo, Egypt, 1st Edition, 1999, p. 85.
- ²⁰- Amina Belali, Analysis of Sufi Discourse in Light of Contemporary Critical Approaches, Editions Al-Ikhtilaf, Algeria, 1st Edition, 2010, p. 80.
- ²¹- Abu al-Qasim al-Shabi, Songs of Life, p. 98
- ²² Ibid., p. 23.