

The density of symbolism in Adūnīs: A reading of the use of symbols according to Adūnīs

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Abstract:

The study deals with the concept of symbolism in the poetry of Ali Ahmed Saeed, known as Adonis, based on a typical sample from his poetry collection, based on the fact that symbolism is a modern technique among his employed techniques. The study aims to monitor the features of symbolism in Adonis's poetry, and confirm its presence in it, in order to know the motives for his employment of it, understand the types of symbols in his poetry, and verify their connotations. The problem of the research lies in the absence of a model (standard) capable of recognizing the features of symbolism in his poetry. The study aims to answer the following questions: What are the types of symbols that Adonis employed in the study sample? What is the significance of those symbols? What are the motives for employing the symbol technique in his poetry? The study depends on Descriptive and analytical methodology, It relies on the tool of reading, analysis and understanding of the texts that make up the sample, and its sample is based on Adonis's poetry. The next five: The face of Mihyar, to Sisyphus, I search for Odysseus, the new Noah, the raven's feather. The study reached important conclusions, the most prominent of which is that Adonis stands at the forefront of modern poets who frequently employ symbolism, that he diversifies his use of symbolism through multiple forms of symbolism, that he uses his various symbols to express in a complex suggestive manner his position on issues he cares about, and that he has harnessed many artistic, expressive and linguistic methods to achieve this.

Keywords: Symbolism, symbol, Adonis, modern poetry.

Introduction:

The symbol and his presence in poetry One of the most important features of modernity Poetic It is a feature of meaning, the hair On a new vision, and new evidence of its metaphor, he urges receiver To delve deeper To probe Mystery and discovery Significance from meaning, And out The symbol takes language from its function as a tool for communication and expression, to enter it into a suggestive function. ☞ Contribute to clarifying Psychological Potential (Dandash, 2020).

The definitions of the symbol varied and differed. I have Students And even if they all revolve around one orbit, there are those who believe that He "A metaphorical sensory reference to something that is not subject to the senses", and Proven Adonis in his book *The Time of Poetry* that the symbol is the language that begins after the language of the poem ends, or it is the poem that is formed in the consciousness receiver After reading it. And that it is the light in the dark existence that transports the reader away from the borders of the text, presenting the meaning in a hidden and suggestive way (Adonis, 1983: 160).

The symbol performs many functions within the literary context. The recipient's perception of the context in the text based on the symbol is somewhat dependent on the perception of its meaning. In it, this enables the symbol to adopt a dual functional role in order Context, firstly related to the primary linguistic meaning, then Completed With its contextual awareness of its other renewed connotations of the textual structure, it imitates many of the functions associated with it and its connotations (Al-Khaqani, 2006: 20-21). Symbols have functions that are primarily linked to their suggestive energies, which in the context confer expressive energies. enrich them "Art is the field in which symbols replace things and subjects" (Abdul Rahman, 1994: 26), and therefore symbols in the literary text must perform The task of conveying the emotional experience from land The definition is to the space of suggestion, and this is what jumps the text, especially the poetic one, to renewal and permanent births among the recipients, so the poetic symbol It is linked to the poet's sensory experience and suffering, which gives things a special meaning (Ismail, 1972: 198). The symbol in light of literary employment is "a linguistic economy that condenses the group of meanings and relationships in a dynamic environment that allows them to be multiple and contradictory, establishing channels of communication and interaction between them. It is therefore a treatment for the lack of logic and the narrowness of structures that reject contradiction, as well as a treatment for the rigidity of fixed data and concepts" (Said, 1973: 191). The symbol is considered the most capable of expressing vague feelings, deep hidden dreams, and translating the hidden secret in the human soul. This is the true power of poetry, and ordinary language lacks the ability to express it completely as the symbol can. Poetic symbols have well-known, prevalent components, including: myth, image, and mask (Yousefi, 2018: 29-32, 49-53).

Symbolism Literary:

Literary schools were not known in ancient times as their contemporaries knew them, and they had not yet taken the form they have reached. newly It began to form and appear initially. From the era of NA renaissance, without intention or study of it, but it springs from life, and the factors that influence the being of writers, their moods

and feelings work to create it, and form literature and color it with what suits it (Al-Jundi, 1957: 13), and the term symbolism first appeared in 1886 by John Moraes (John Morias). When I launch the word “symbolic” was used on a newspaper he published in the same year (Al-Otaibi, 2017: 221).

Symbolism is an aesthetic and artistic concept that connects the reader to literature between the real world and the imaginary or virtual world, and this is what Aristotle wanted (Aristotle). When he pointed out that words are symbols of psychological states, and therefore symbolism is an artistic and aesthetic style that can serve the text and provide it with the reasons for growth and high literary expression, and bring it to a position where it becomes more beautiful and influential on the recipient, and symbolism gains its importance and vitality in literature through its performance. Artistic, expressive and semantic functions that fill the textual space and the latent space between the text and the recipient with multiple readings and interpretations that make the text more fertile and the recipient more tactful (Ismail, 1972: 138-139).

Symbolism, through its philosophy, calls for contemplation and refraining from taking appearances as sufficiency, because every sensory appearance is a symbol and a metaphor for a reality other than the truth. The advertiser. The school of symbolism calls for the eagerness of the soul and its right to connect with the actual and total truth through interpreting reality with a spiritual interpretation without assuming or slandering it, which indicates that it kept reality within its external reality, without taking it as a material for artistic experimentation, as the owners of the realistic school did, but I derived it. She penetrated its depths and employed it in her own style (Khalaf, 2007: 122).

Symbolism in literature is based on artistic and stylistic characteristics that distinguish its dealing with the concept of symbolism in the literary text. The most prominent of these characteristics are ambiguity and obscurity, the reliance on the language of connotations and interpretations (Al-Ayyubi, 1983: 33-36), the use of myths and heritage, and the correspondence of the senses. Symbolism has granted language unspecified suggestive energies, enabling it to renew its status, intensify images and indirect expression, break the traditional, familiar linguistic links, and invent a shift that relies on the correspondence of the senses (Khalaf, 2007: 127-132).

In fact, there is a debate among scholars about the beginnings of symbolism in contemporary Arabic poetry. Sayer. The Lebanese expatriates are the original, and between Sayer. They are not immigrants, and some of them say that they are the group of Apollo in Egypt, and others say that it started with the Egyptian Diwan group (Al-Otaibi, 2017: 229). gradually, Symbolism has become a fundamental artistic phenomenon of the modern Arabic poem, and the symbol has become a necessary element in its formation, and has entered the ranks of the essential artistic techniques in the contemporary Arabic poetic text, so the number of poets who have drawn on the symbolic style in their collections has increased, so they have used a delicate, familiar language that helps them in employing the symbolic structure in the poem, and they have formulated the structure of the text by relying on ambiguity and suggestion, and the symbol was one of the most important components of the poem to achieve them, and the use of symbolism in modern Arabic poetry has become a common feature among the majority of poets at varying levels from simple symbolism to deeper symbolism, but the reality is that modern Arabic literature has been influenced by Western literature as a result of the convergence of Western and Eastern civilizations and their collision which created a state of acculturation. Publisher to Values, standards and social judgments vary from one society to another. Berry, 2005).

Symbols: Diversity Employee Characteristics

to divide Students. Symbols in poetry into divisions Varying, including what came According to its extension into two prominent types: the total symbol that takes up the entire poem, and the partial symbol that is part of the poem but not the whole, so it does not extend to include its entire structure in its entirety. Critics have adopted the quantitative standard to measure the extension of the symbol, and the poem was the unit of measurement that they relied on, but the expansion of the symbol's scope and its uses at layer. Of the poets, the division of the symbol has varied somewhat from time to time, FIt is not limited to the total and partial symbol only, but TIn addition to them, there are additional types related to different and multiple aesthetic, formal and semantic spaces and considerations (Muhammad, 2018). Including the following types:

- Literary symbol: It depends on suggestion and allusion, and it establishes special relationships that are not directly sensory. The relationship in it is a subjective relationship in which the connection between the self and things is manifested, and not between some things and others (Kindi, 2003: 53).
- The mythical symbol: It is one of the common symbols in poetry, as it is saturated with multi-directional connotations and implications, and therefore poets often employ it in their poetic material. Poets did not stop at Arab myths only, but borrowed...a lot Of symbols The foreign myth Old, whether eastern or western, and the best example stiha Symbols Greek, Roman, Phoenician, Babylonian and other myths have fed contemporary poetic texts with many expressive semantic charges. And I added to the text and His words and phrases have important intellectual and emotional connotations (Ismail, 1994: 179), and examples of this include: Here: Sisyphus, Ishtar, Tammuz, the Phoenix, Amun, Zarqa al-Yamama, Sinbad, and the like.
- The heritage symbol: The heritage adds authenticity and originality to the use of the heritage symbol in poetry, and represents an extension of the past into the present, and a penetration of the present with its

roots in the fertile soil of the past. It also gives the poetic vision a kind of comprehensiveness, as it makes it transcend the boundaries of time and place, and within its framework the past and the present embrace each other (Ashri, 1978: 111).

- Historical symbol: poets relied on Modernists. Many symbols of history in their poetry, and it seems that the state of historical deterioration that the Arabs are experiencing in the recent era, and a series of defeats and Psychological. The political decline of the Arab nation has fed the poetic text with more of the past historical figures and events that were used in a symbolic and purposeful way. In her expression About reality, livelihood and its setbacks (Yousefi, 2018: 108).
- Religious symbol: The human religious heritage is rich in motifs and indicative symbols suitable for use in poetic texts. And that Many Arab poets borrowed Modernists Religious symbols provided their poems with successful connotations and meanings, and perhaps the prophets are among the most prominent of those symbols, especially: Moses and Jesus. And Muhammad (Al-Ayadi, 2014: 347), and among the religious symbols that are an easy way in Arabic poetry Hadith Sufi symbols, Such as: wine, divine love, Ibn Arabi, Al-Hallaj, and others (Yousefi, 2018: 153-158). And enter Women in counter Prevalent symbols in hair Sufism, ancient and modern (Bouchama and Hamamin, 2013: 31).
- Natural symbol: The natural world and the environment in which the poet lives are considered an influential field in his psyche and conscience, and therefore he adopted Poets Contemporary And Natural phenomena have symbols that express its states. Psychology and their emotional feelings, which vary from one poet to another (Ismail, 1994: 171). The symbol in poetry may be a sea, a moon, a wind, a plant, or something similar.
- Personal symbol: a self-created symbol, derived by the poet from his reality, livelihood. It depends on the poet's inner life with all its components, reserves, and ability to form unique images that transcend the surface of things to a deep hidden meaning. And it varies from one poet to another, due to the difference in the experience and suffering that the poet goes through, and it is known that they are the symbols that the poet creates purely or uproots from his first wall, or his basic source; to empty it partially or completely of its first charge or original legacy of meaning, then he charges it with a personal charge, or a subjective meaning derived from his own experience (Shatnawi, 2006: 129).

There is a connection between some The above mentioned types The heritage symbol is intertwined with the historical, as well as with the personal, and the boundaries of separation between Halt is not final in general, and its names are not without relativity between one reference and another, and this is evidence of its prevalence among cultures and poets with names that may not meet in all their details.

Symbolism in literature has distinctive characteristics, including: Organic unity: The poem grows according to this principle, internally and organically, in a way that makes each unit in it complete through what precedes and follows it. The reader's intuition is an interpreter of it: any symbolic poetic text has broad horizons that are not restricted to one reader or one generation of readers, but rather transforms the text and its symbolic content into a system of psychological interaction that is constantly renewed and reborn. Moral complexity and depth: Symbolic text involves On poetic music that harmonizes with words and linguistic structures in an artistic way and a complex semantic fabric based on the indirect ambiguous structure; which makes the text Difficult It calls for a skilled, educated recipient; He can Read it And decodes it (Yousefi, 2018: 70). Poetic symbols often share features Including:

1. Brevity: is the abbreviation of some words, so that the speech comes out brief without deleting some words and linguistic structures that are capable of that, or deviating from the wording of the meaning such as the addition and the like, or changing the wording of the meaning such as the metaphor and others.
2. Suggestion And the expansion: The artistic symbol has connotations. Multiple It is not permissible for it to have only one meaning. To support the beauty of the artistic text and Justify T number Readings and interpretation And its breadth in one text.
3. Emotion: The symbol is a carrier of actions, not a carrier of statements, because its function is... It is not to convey the dimensions and appearance of things in their entirety to the recipient, but rather to instill in the recipient the same feelings that inflicted on the poet's soul.
4. Ambiguity: Symbolists seek to enter into the features of the limitless, so when writing an ambiguous text rich in meaning and interpretation, This makes it susceptible to discovery and displacement as well, provided that the purpose of the symbols is not to hide things in order to search for them, so the literary text turns into a big puzzle that the recipient is confused about understanding (Khalaf, 2011: 110).

Symbols in Adonis's poetry

To Sisyphus: The ancient myth of Sisyphus still has a prominent presence in modern Arabic poetic texts, and has found an easy way for itself with many modern poets. Your Adonis, and perhaps the text To Sisyphus, which is one of the texts of the third part of his collection Songs of Mihyar al-Dimashqi, is evidence of that, and the poet used the name Sisyphus three times in a manner that serves its purpose, and the following was mentioned in its context:

I swore to write on water

I swore to carry with Sisyphus
His solid rock.
I swore to stay with Sisyphus
I submit to fever and evil
I search in the blind quarries
About the last feather
You write for the grass and for the fall
Dust poem

"I swore to live with Sisyphus" Adonis, 1996: 236).

The French philosopher Albert Camus says: (Albert Camus) The mythical idea of Sisyphus does not stop at describing the tragedy of man with the absurdity of worldly life only, but in his opinion it is a justification for man's continuity in confronting his life's challenges and planting the seeds of hope, patience and perseverance in order to achieve goals despite all the difficulties that come, and Camus sees in the myth of Sisyphus an important principle of human life, as it is what ends man and refutes in him the idea of suicide out of despair, as Sisyphus chose with unusual courage to challenge fate. He continued to struggle and did not retreat or surrender, and he was able to do so (Camus, 1983: 7). Sisyphus is an ancient Greek mythological figure, and there are many stories about him. Among them is that he was the wisest man of his time, and in other stories he appears in the form of a fierce and bold highwayman, as the myths described him as the one who put death in chains and bound him until the god of war Jupiter freed him, and that he moved between the upper and lower worlds, and it is famous that he was punished by the gods with a decree that he would remain forever confined in a place where he would do useless work, so they made him roll a rock up the mountain with great difficulty, Then she put it back down again. He kept rolling it, and it would fall, and he would do that again forever (Camus, 1983: 138-139). counting Adonis, The Myth of Sisyphus, in his text To Sisyphus, is an idea that contributes to expressing the meaning of continuing the struggle and achieving the desired despite the great challenges. The poet used the oath method in the text, and showed it in the form of an introductory rhyme four times through the past tense verb "I swore," which is a verbal formula that indicates a report; confirming his insistence and the inevitability of what he sees and wants, and he is the one who chose the speaker's pronoun to express it in the context of the text. The poet Sisyphus participates in carrying his eternal rock, indicating his determination to continue his journey without caring about the present challenges. It is an indication of the poet's anger and his refusal to submit and surrender to the will of fate, and his sincere determination to confront all laws that conflict with him. The Sisyphus mask in the text constitutes a feature of Adonis's innovation, an additional new aspect of his employment in modern poetry. The poet swore to do the impossible, represented by writing on water, and Sisyphus carried With his solid rock, he swore to stay with him forever, and that is the purpose of employing it in the text, as the poet seems determined to achieve his goal at any cost without caring about any factor or obstacle that might stand between him and that. The process of the rock rolling and being permanently recovered symbolizes the Arab state, in which confusion and the lack of means for salvation prevail. It is a pessimistic expression of the bitter reality that the Arab countries are experiencing in the present. Sisyphus plays a clear role through his use by the poet in expressing the prevailing political, social, and intellectual state, in which the absence of a horizon for emancipation prevails. Expresses Sisyphus is about a real situation that the poet lives in. He wants to convey it through a poetic image that he created, based on his oath to do impossible things that are difficult to achieve, until his strong determination to persevere became an end in itself, and the disappointment and setbacks that dissipate his attempts to get out of the predicament to find relief are no longer a reason for his withdrawal and retreat, but rather he swears to remain and continue despite his knowledge As a consequence This was in an effort to achieve a goal that he stated in the text, which is to write the poem "Dust." The poem "Dust," which was mentioned as the end of his research, expresses revolution and rebellion against reality and changing it. The poem highlights the poet's constant suffering and exposure to illness, burning and harm, and the difficulty of the oppressive circumstances he faces in his life and his country. Therefore, he used the symbol of Sisyphus in the text to express the difficulty of the realistic situation. And ways to get out of the crisis despite the dominance of feelings of loss and absence of hope, and thus maybe Emphasizing that it is an Adonisian attempt to sharpen morale and comment on the victory of defeats, By rejecting that and continuing to try to get out and free yourself from the yoke of stillness. In his text To Sisyphus, Adonis followed the style of exaggeration and oaths. The repetition of past actions in it was an indication of the continuation of the cycle of interaction with life through the element of hope despite all the existing challenges. The oath was an additional clear expression of the strength of determination and honesty in performing one's duty towards society and the nation. His exaggerations also highlighted the extent of the challenges facing the nation and the poet. It is a call from him to the people. To move from a state of despair to a state of hope and renew the struggle against the enemy and oppression.

Mehyar's face The sixteenth part of a poem divided into twenty-two sections and pieces in Adonis's collection of poems. Its overall title: The Knight of Strange Words, a short poem of eight lines, It was reported as follows: "Mahyar's face is on fire

Burn the land of the beloved stars,
He crosses the boundaries of the Caliphate
Raising the flag of sunset
Destroying every home,
He rejects the Imamate
Leaving his despair as a mark

“Above the face of the seasons” (Adonis, 1996: 158).

There is a question It initially comes to mind around The character of Mihiyar, to whom the poet gave the title of a large collection of material Poetry Published, who is that character?? What is its role and position?? What is the poet's purpose in using it in his poetry as a general title, a partial title, and a recurring significant subject in multiple poetic pieces?

Mihiyar al-Daylami is Abu al-Hasan Mihiyar ibn Bardhuyeh (365-428 AH), the poet and author of the printed collection of poems, of Persian origin. He lived in Baghdad during the Buyid era, and converted to Islam there after coming to it as a Zoroastrian. He was a Shiite close to the leader of the nobles in his era, al-Sharif al-Radi, and his poetry about the family of the Prophet indicates his Shiite Imami doctrine and belief. how much It indicates his wealth, popularity and spread among the elite and the common people. He was close to the Buyid princes and the Abbasid caliphs. His poetry indicates his high status among the poets of his time and his superiority over them (Bassiouni, 2008: 12-27). The character of Mihiyar in Adonis' poetry has been discussed by some scholars. Jaber Asfour devoted an in-depth study to it in the magazine *Fusul* (1981) entitled *Masks of Contemporary Poetry: Mihiyar al-Dimashqi*. Emphasizing that Mihiyar is one of the most striking masks in contemporary Arabic poetry, and that its importance is not tied to the importance of the poet Adonis alone, but rather it is embedded in the distinct meanings contained in Mihiyar's mask. In his opinion, it is H The first mask to dominate an entire poetry collection in contemporary Arabic poetry, “and after that, it is a mask that turns into a recurring symbol, that does not stop or cease with the publication of the collection that bears its name, but rather imposes its presence - in Adonis's poetry - starting with the book *Transformations and Migration in the Regions of... NHar and night* (1965), passing through *The Theater and Mirrors* (1968) and ending with Adonis's last collection of poems, *The Book of Five Poems* (1980)” (Asfour, 1981: 125). A bird goes to end It is said that the mask of Mihiyar in Adonis' poetry is linked to the personality of the Abbasid poet Mihiyar al-Daylami, and to confirm this relationship, he mentioned that both of them (Mihiyar al-Dimashqi and al-Daylami) fled their homeland, and that they were rebels who rejected the prevailing in their era. The critic Asfour compares in his study between Mihiyar al-Daylami's populism and his tendency towards the Persians and Adonis' nationalism and their and H for the Syrian Social Nationalist Party, and We are done After that comparison, it was determined that the confirmed link between them is rebellion (Asfour, 1981: 126).

In reality, The issue of the relationship between the historical Mihiyar al-Daylami and the imaginary Mihiyar al-Dimashqi in Adonis' poetry is an issue Semantic Not settled, especially with Asfour himself retracting his statement. Occurrence The link between them, as he said in his study: “There is nothing other than that that connects Mihiyar al-Daylami and Mihiyar al-Dimashqi. Rebellion and poetry are the two Sh The only thing they have in common isn The relationships in which poetry and rebellion enter, and the meanings that they both convey, are clearly different between the two masks (Asfour, 1981: 126). He also showed in the same context that the mask of Mihiyar al-Dimashqi differs clearly from the other masks that Adonis employs in his collection, which makes the issue of considering it a complete mask an uncertain matter for him. He emerged from this unclear conception by proposing to call the mask of Mihiyar al-Dimashqi the imaginary, innovative mask created from the fabric of the poet's imagination (Asfour, 1981: 126).

Some researchers have taken it upon themselves to They confirm What Asfour suggested, including Ihsan Abbas in his comprehensive study of trends in contemporary Arabic poetry, was the following: “The mask represents a historical figure in most cases, behind which the poet hides, to express a position he wants, or to judge the shortcomings of the modern era through it... Among Adonis' masks: Mihiyar al-Dimashqi is an imaginary figure... and Mihiyar expresses the transformation that transcends history” (Abbas, 2001: 221). I have Some scholars have realized that the character of Mihiyar al-Dimashqi in Adonis's collection of poems has no definite connection to the character of the Arab poet Mihiyar al-Daylami, and they have gone so far as to deny that. Being A mask employed like all the other masks in his poetry, but they decided that it is an imaginary character that the poet consciously created; and that it is an expression of the poet's awareness of reality in an unrealistic way, and that it is a new creation made by the poet. And its formulation, It has no relation to anything previous and ancient, and Adonis wanted to go beyond the stage of borrowing from the past to an innovative modern stage that depends on creating the new (Faris, 2018: 250-251).

Rebellion and rejection are evident in the character of Mihiyar Al-Dimashqi, as it is clearly indicated by the content of The text The whole, as its lines, sentences and phrases came to indicate the concept of declared rejection, not implied, and the first evidence indicating that is present in his saying:

“Mahyar's face is on fire

Burn the land of the beloved stars,

He crosses the boundaries of the Caliphate
Raising the flag of sunset
Destroying every home;
He rejects the Imamate
Leaving his despair as a mark

“Above the face of the seasons” (Adonis, 1996: 158).

Mihyar is among the mythological symbols. As researchers have shown, he is a symbol newly created by the poet, and is not linked to a previous inevitable relationship with a real poet. It seems that he chose the innovative symbol to indicate the idea of rejection, which he explained and mentioned explicitly in his saying, “Here he rejects the Imamate.” Rejection is the main idea in the text, and despite his inability to influence and change, he declares his rejection of reality, and he leaves despair as a mark that does not change despite the change in age. And the seasons and their change, and what is meant by rejection is rejection for its own sake, because change seems distant or perhaps impossible, but it does not prevent the poet from remaining in rejection, and this explains the poet’s motive for employing Mihyar, and agrees with the researcher Asfour Al-Qadi’s statement that the character of Mihyar Al-Dimashqi is linked to the character of Mihyar Al-Daylami by a bond. Only one is the value of rejection.

As for the other symbols that can be noted in the poem “The Face of Mihyar”, one of them is the Caliph, who is an Arab political religious symbol that meets with the classical Arab heritage, and carries its prominent political significance because it is an expression of the most important ruling figure in the Islamic political system, as it indicates absolute rule, general leadership and the sole authority, which he shouldHis obedience and submission to him, and its use in the text is a semantic use that is consistent with the symbol of Mihyar, who acquired the connotation of rejection and rebellion, as is clear.

It seems that the text of the face of Mihyar is a symbolic, convincing text that is innovative in its dealings with symbols and their role in deepening the meaning and directing the significance. It also succeeded in creating a new, innovative symbolism attributed to a real character, namely the character of Mihyar, who did not... Characterized by the characteristics of rejection in a prominent manner that makes it expressive in books of Arab and Islamic history and not in references to its literary translation (Bassiouni, 2008: 61-66).

In the text, a style that relies on mostly short, nominal, declarative sentences, contributes to emphasizing the definitive meaning in the context of expressing a fixed state that does not change, and this is consistent with the main purpose of the text, which is to describe an irreversible, rejecting image. Such a style is also likely to give the sentences and phrases strength and intensity that serve what I have indicated.

I am looking for Odis: Odysseus is a legendary character from the epic *Odyssey* by the Greek poet Homer. Odysseus was one of the heroes of the epic. He was a king who left his legendary country Ithaca and participated with the Greeks led by Achilles in the famous Trojan War. He is the one who came up with the idea of the Trojan Horse, which helped the Greeks occupy the fortified city of Troy. It is said that after their victory in Troy, he met a one-eyed giant, the son of the sea god Poseidon, who gouged out his other eye and he became blind because he attacked a group of his companions and killed them. Poseidon became angry with him and punished him by wandering at sea for ten years, during which he faced many great challenges and terrible dangers. However, he succeeded in the end, thanks to his intelligence, cleverness and cunning in escaping, and he returned to his homeland safely. Odysseus represents the voice of reason, intelligence and cunning, far removed from impetuosity and haste. He is the moderate who thinks and deliberates before advancing in his paths, despite the fact that his life paths are full of difficulties and great challenges. He is the logical persuader who is able to understand the facts and convince others of his point of view (Finley, 2014: 63-66). Adonis says:

"I'm looking for Odysseus
I wander in the caves of sulfur
I embrace the sparks
I surprise the secrets
In the cloud of incense in the nails of the demon-
I am looking for Odis
Perhaps his days will raise me to an ascension

Maybe he'll tell me, say what the waves don't know..." (Adonis, 1996: 203).

Adonis seems interested in this text, as he is in many of his poetic texts, in the world of ancient Greek mythology, which resonates and connotes with his poetic expression project (Azizi, 2011: 12), as he employs in the text a mythical symbol, Odysseus, and he chose it as the title of the text, “I am searching for Odysseus.” For him, Odysseus is his smallness that he searches for and desires to reach and imitate, indicating a state of spatial, intellectual, and perhaps personal alienation. The poet meets Odysseus in the space of the text, evoking him from the myth; to release his sorrows and alienation, and to transcend the limits of the bitter reality under which he suffers, the poet chose in the text “I am searching for Odysseus” the first-person pronoun “I” to express a reality that besieges his being from within and without, and he found in the mythical form, through the mask of Odysseus, a vital outlet for expression and exit from the framework of traditionalism to influential poetic

modernity. The poet's request for help from Odysseus and his search for him came as an admission of his inability to find a solution to his real-life dilemmas. He had prepared himself to do what he could and could not do in his journey to search for him, as his urgent need forced him to reach a path that would unite him with the one who was able to overcome the most difficult ordeals in mythology, perhaps he would contribute to helping him and guiding him in facing his problem in reality. He needs guidance and answers to his questions that have overwhelmed him. The poet hopes to find in leaving reality a way to the life he seeks for himself and his people, who are shackled by a bad reality that forces him into a life in which there is no freedom or dignity, as the political and social reality in his country is devoid of the spaces for those necessary and essential requirements. The symbol of Odysseus belongs to the category of ancient mythological symbols, especially the Greek ones, and its significance is the ability to maneuver and deceive reality to get out of crises and triumph over difficult challenges. The poet's motive in his metaphor lies in his attempt to express his need for a reason for the ability and energy to get out of his reality and the reality of his troubled society and people. Myths contain a secret, which is salvation from the reality of defeats and failures. Adonis realized the energies in them that transform him to be free from his lived reality to an imaginary reality that pushes him to optimism, continuity, and steadfastness (Kredat, 2016: 27). The text presents contemplative and philosophical horizons adopted by Adonis. Bypassing The state of realistic despair, and the text "I am searching for Odysseus" is considered one of the successful Adonisian poetic texts in presenting a poetic image that mixes reality and imagination with the pen of myth and Symbolism. The poet used the style of supplication in the context of the text, by saying: Perhaps he will raise his days to me as a ladder, perhaps he will tell me, he will tell me what the waves do not know. The tool of hope is the word "perhaps", which leads the poet to express his hope and his request to reach Odysseus. To help him achieve his request and hope, the rope of hope is connected between the poet with great skill and his troubled reality through his connection to unreality and imagination.

crow feather: From the poems of the section "The Edge of the World" in the collection of songs of Mihyar al-Dimashqi, in which the poet employed several symbols, including: the raven's feather, the owl, and Beirut, and each symbol has its role in charging the text with suggestive energies that are in harmony with the meaning and purpose of the text. It was mentioned in the text is as follows:

Coming without flowers or fields
 Coming without seasons;
 I have nothing in the sand or the wind
 In the splendor of the morning
 Except young blood
 Running with the sky
 And the earth is on the forehead of the Prophet
 Endless chirping of birds.

..

Coming without flowers or fields
 And in my blood is a spring of dust;
 I live in Ain
 I eat from the eye
 I live, I drive my life waiting
 A ship embracing existence
 Dive into the decision
 As if she is dreaming or confused
 As if it goes away and never comes back.

2

In the cancer of silence in the siege
 I write my poems on the ground
 With a crow's feather,
 I know, there is no light on my eyelids
 Nothing, except the wisdom of dust
 I sit in the cafe during the day
 With chair wood
 And after the roll thrown
 I sit waiting
 My forgotten appointment.

3

I want to kneel down and pray
 For the broken-winged owl
 For the embers, for the winds,
 I want to pray

To the astonished planet in the sky
 To death, to the epidemic,
 I want to burn incense
 My white days and my songs
 My notebook, ink and inkwell
 I want to pray
 For what reason does he ignore prayer?.

4

Beirut did not appear on my path
 Beirut did not blossom and here are my fields
 Beirut did not bear fruit
 And here comes the spring of locusts and sand on my fields,
 Alone, without flowers or seasons
 Alone with the fruits
 From sunset to dawn
 I pass Beirut and I don't see it
 I live in Beirut but I don't see it...
 Alone, me, love and fruits
 We go with the day
 We go to another one" (Adonis, 1996: 296-298).

The poem adopts a four-part structure consisting of adjacent sections that together draw a comprehensive picture of a reality dominated by the absence of belonging and presence, and the prevalence of confusion and a feeling of emptiness. This is what the initial image presents through the opening section. For the text, it contained a poetic image that the poet's mask came without anything indicating life, except for young blood flowing with the sky, and that the earth resembled a flock of birds that did not...end He has it on the Prophet's forehead, and that his tears are a gushing spring of dust, so he feeds on it and eats the dust of his eyes, and he is in a state of waiting for the ship of existence, and it is sinking in its drowning, As if she was dreaming or wondering about her departure and her distance from him without returning. The symbol of the ship stands out in this passage, indicating movement from one place to another and protecting its passengers from the abyss of drowning in the water. The poet has drawn a picture of the water pouring from his eyes without interruption in the form of dust that makes the field of vision impossible, and puts the ship and himself in a state of confusion and bewilderment that prevents its passengers from knowing anything about their destination and fate. The confusion looms in its worst and darkest forms through the dusty image that appears in the first section, and the ship, as a symbol of the way out of it, has a clear role in deepening the meaning of confusion and hopelessness, as it participates in confirming the situation of the inevitability of existential loss. The second image that the text presents in the second section is based on the symbol of the crow's feather, which is also the title of the text, and R The raven is part of a bird's wing, and the raven is a bird marked in heritage as ominous, not optimistic. However, Adonis, due to his great knowledge of what the raven represents in human heritage, especially ancient heritage, employed it in the text consciously in order to deepen its intended meaning., so The raven was known in ancient Sumerian mythology as one of the most intelligent birds. It helped God in the process of creation and performed his tasks in the best possible way (Al-Najjar, 2006: 405)., and In light of the story of the ancient flood, the raven represents a tool for searching for life and renewal. It is one of the birds that the Prophet Noah used in the process of searching for dry land. The heavenly religious texts and their explanations mentioned that the raven went away and did not return (Ajina, 1994: 302). In this, it is a messenger of knowledge, even if it failed in Achieve it completely and without any shortcomings (Saleh, 1984: 408). The poet skillfully employs the symbol of the crow's feather in this passage, as it is the writing tool that the poet's mask uses to write his poetry on the dust, while he is in a state of silence that surrounds him from every side, and he realizes that the power of dust is blinding him. Nothing entertains him in the waiting café except the wood of the chair and the cigar butt that he throws away while he is alone during the day, waiting for his forgotten appointment. The passage is dominated by feelings of loneliness and existential alienation, in which he expresses: Adonis About the severity of his misfortune and despair, He used a crow's feather to write his poetry, and the crow's feather is a symbol. to A means and a tool that is useless to use, as is the case with the crow and its symbolism in ancient human heritage. The symbolism of the crow's feather, in addition to the suggestive imagery prevalent in the passage, confirm that the poet and his mask are under the influence of a fierce loneliness that leaves him no room for freedom from it, and this indicates the lack of hopeful prospects in the poem. The third section of the text captures the state of misfortune and loneliness that the poet addressed in the previous section. He declares his desire to pray to the owl with the broken wing, the embers and the winds, as well as to the confused planet in his sky, to death and to the plague. He indicates his desire to burn his incense, his days of happiness, his songs, his notebook, his ink and his writing instrument, and that he wants to pray to anything that does not know how to pray., and This is a dark, gloomy image that highlights the poet's loss of hope and the final decline in relief from

the miserable, suffocating despair. The poet's will is limited to getting rid of everything he has, due to his lack of feeling for everything, which pushed him to search for a prayer that has no prayer in it. This is a representation. The peak of his feeling of spiritual alienation due to the loneliness, despair and deep oppression he experiences. The text ends with the fourth section, in which Beirut occupies an important position, as it is mentioned five times. The poet must derive from its symbolism, not its specification, what contributes to deepening the meaning and immersing the text in semantic connotations. The desired The last section of the text indicates that Beirut did not appear on the poet's path, that it did not blossom into his fields, that it did not bear fruit, and that locusts and desertification spread in the spring in the fields. H And that he remained alone in Ha Without flowers and without seasons, that is, without the reasons for life. Rather, absence is the only fruit that is with him, from night to morning. He passes by Beirut but does not see it, and he lives in it but does not see it. He is alone with his love and absence, spending the day with someone other than Beirut. The passage foretells of a severe spatial alienation that separates the poet and his mask from life and its various causes, and puts him in a harsh emotional state that tyrannically dominates him, isolating him from time and place, and eliminating his spatial existence and his memory imprinted in Beirut. Beirut holds an important place in the poet's heart, and his last paragraph expresses the cruelty of its absence in his depths, and the extent to which his state of alienation with Beirut costs him in terms of misery and overwhelming loneliness. that To. Beirut symbolizes To a life full of vitality, movement and companionship, and its absence in the depths of the poet is a symbolic expression. His absence is from the state of life, both its appearance and its essence. He does not see it nor feel its presence, due to the lack of a sense of life and the prevalence of feelings of despair, alienation and loneliness insane. It appears from reading the text of *The Crow's Feather* that symbolism was not limited to employing specific symbols only, but rather extended beyond that to a cohesion and integration between certain symbols and poetic images in which ominousness and alienation predominate, and at the forefront of those symbols that the poet employed in the text: *The Crow's Feather*, the Owl and Beirut, and each symbol has its role in charging the text with suggestive energies that are in harmony with the overall content as well as with the purpose of the text. The symbols of the text belong to mythological symbols such as the crow, human symbols such as the owl, and spatial symbols such as Beirut, and they have connotations that agree in the text, as they reinforce the concept of pessimism and alienation in a noticeable way. The motive for employing them in the manner chosen by the poet is to deepen the feeling of alienation, loneliness, and isolation from life, confirming the poet's very difficult emotional and psychological state.

New Noah: The poem "New Noah" is considered one of the texts of the "Edge of the World" section in Adonis's *Diwan of Songs of Mihyar al-Dimashqi*, and it is one of the relatively longer poems. Split it The poet is divided into two parts, as it aims to search for a new reality by evoking the symbol of the Prophet Noah. The text includes the religious use of Noah's mask and his journey with the flood, indicating Adonis' desire and awareness. Adonis shares this symbolic use with other Arab modernist poets who found in the symbolism of Noah and the flood what contributes to deepening their ideas and charging them with enhanced emotional and sentimental energies (Sharifi and Yahya, 2022: 96). It was mentioned in the The text is as follows:

We went with the ship, our oars
A promise from God and under the rain
And the mud, we live and people die.
We went with the waves and it was space
A rope of the dead tied us to it
Our ages and it was between the sky
There is a window between us for supplication.
O Lord, why did you save us alone?
Of all people and beings?
Where will you take us, in your other land?
In our first home
In our paper, in our veins
Horror From the sun; we despaired of light
We despair of a better tomorrow
In it we start life from the beginning.
I wish we had not become a seed
For creation, for the earth and its generations
I wish we were never clay
Or a coal, or are we still in between?
So we don't see the world, So we don't see
His hell and his Lord twice
If time could go back to the beginning
And the face of life was flooded with water
The earth shook and God was afraid

He says to me, Noah, save us.
 The living did not care about what God said
 And I went in my ship, removing the pebbles
 And the mud from the graves of the dead
 I open their depths to the flood,
 I whisper in their veins that we
 We came back from the maze, we came out of the cave
 And we changed the sky of the years,
 And we sail, not turning back in fear
 We do not listen to the word of God
 Our appointment is death, and our shores
 Despair we got used to, we accepted it
 icy sea iron water
 We cross it, we go to its end,
 We go on and do not listen to that god
 We turned to a new Lord other than Him" (Adonis, 1996: 302-304).

In the new Noah, Adonis aspires to create a new reality that he draws from the real reality (Maalouf, 2018: 154). He borrows the mask of the Prophet Noah, whose ancient story applied the concept of revival and resurrection after the flood drowned the world, and the journey of human life began anew with Noah and those who were with him in the ship (ark). It is a well-known story that was mentioned in the heavenly books, especially in the Qur'anic text called Surat Nuh. And Describe the story of Noah and his people who refused to respond to his call to monotheism. So the punishment of heaven descended upon them by drowning them after the flood covered the corners of the world. Only a few of those who believed in his call and boarded the ship with him were saved from death. They formed a new beginning for human life. The story was mentioned in detail in the books of Quranic interpretation and Islamic literature on the stories of the prophets (Al-Tha'labi, n.d.: 32-37). Reflects The motif of the flood is a new beginning and resurrection, and it also indicates the heavenly justice that decreed a punishment that had no precedent before, and Adonis borrowed Noah and The flood was to express in a surreal way the confusion that the state of his people and nation had led to in his time, and to arouse in himself and others the ability and determination to be patient in the face of the long state of waiting for relief. This is the characteristic of the Prophet Noah, who was patient despite the severe harm and his long wait, until the situation changed and was transformed. The poem deals with the miserable and hopeless state of the Arab peoples and the lack of any prospect of a quick relief. The poem adopts a panoramic structure that depicts the lived reality of a journey in the ark of salvation from the flood that swept the earth in the age of Noah. The ship of salvation, resurrection and renewal sails in a heavenly destiny under the showers of rain and mud that secured life for the survivors with Noah. Death has finished off the survivors, whose bodies have piled up in every direction. The fear of death has dominated everyone, and the only weapon left for the survivors is to pray for salvation from the sky. One of them raises his voice, asking about the reason for their salvation and their survival and not others, and about the place of their transfer, and he is overcome by fear of the consequences of returning to the homeland, where there is despair and the absence of hope. Adonis evokes the story of Noah's flood with a contemporary, modern spirit, employing it in his unique, unconventional style, and making the poet's mask a participant in presenting his ideas through his revolt and rebellion against the existing reality, using suggestive expressions that definitively indicate the rejection of the heavenly destinies that arranged for his people and his country what it contains of backwardness, weakness, and unbearable oppression, which inspired in the poet the audacity to demand a new god other than the one who decreed what he decreed for him and his people of conditions that he cannot bear to continue and he is completely incapable of changing them, and therefore you see him return to the distant past; in order to rearrange the present through it, and feelings of anger and resentment fill him. In Noah's new text, Adonis employs a new poetic language that is characterized by its freedom and renewal, and connects language, image, and modern expression, in a way that distinguishes his texts that go beyond the scope of traditionalism, and rise in the degrees of poetic expression to an implication that penetrates the boundaries of language itself, and that is the function of the successful and modern poetic text, as it succeeds in transporting the recipient from the boundaries of linguistic practice and meaning to poetry outside those boundaries (Cohen, 2000: 6). Noah and the flood are among the heavenly religious symbols, and they have clear connotations that prompted the poet to employ them in the text, as their connotations highlight the ability to endure, be patient, and punish with extreme severity. The poet's motive in employing them was that they reinforce his firm and categorical rejection of the status quo, and his rebellion against the present by returning to the past and completely refuting it. The image of the poem came out resounding and screaming in the face of fate.

Conclusion:

haltT the study On a sample of texts from the Diwan of Songs of Mihyar al-Dimashqi and other poems by Adonis, and it is clear After analyzing and balancing Adonis's symbols, which are skillfully employed, ٥, And

how to invest in the semantic and suggestive energies it contains. It adds modern dimensions to his texts. Clear Adonis has a strong relationship with the ancient human and Arab heritage, and he employed many significant mythological elements in his texts. Integrated symbolic style Not simple Calls for Recipients Those with View wide And knowledge of how to decode And its interpretation. In his texts, Adonis seeks to charge the text with highly suggestive energies, relying on symbols that are often linked to the world of myths, and he establishes between those myths, ideas and motifs. Symbolism Relationships drawn by mysterious poetic images Easy He adds to it a unique poetic language capable of expressing the intensity of what he suffers in his lived reality, and the poet's voice and mask in the selected poetic texts represent a struggle and questions that he lives. At The Arab in his homeland in an era that has come together at catastrophes, setbacks and miserable conditions befall the individual who has become alone and is only comforted in his estrangement by his sadness and despair. The diversity of symbols in Adonis' poems is an expression of the breadth of his culture on the one hand, and of his desire to express the issues that trouble him in a way that is not limited to one dimension or path, in accordance with his affiliation with the school of modernity, and in harmony with his mysterious style and unique Adonisian method. Adonis was able to break through Limits of traditional language By adopting it His suggestive language expresses powerfully and fluidly the ideas and feelings that prevail in Qena. Ah in the text. It contained sample Adonis on various symbols from Mythical, political, religious, human, personal, and other symbols, all of which come together in the spaces of the text, performing their role. To express About the internal conflicts and the dominant feeling in the poet's mask, which represents a stereotypical state that reflects the reality of his people, his country, and the human being. All the criteria of Adonis's integrated symbolic structure in the Diwan of Songs of Mihyar al-Dimashqi are in harmony with the types of symbols he employs, as they all express him, his pain, and his visions of reality. They all indicate meanings that agree on the negative trend due to the feelings that are stirred by H From black energies that force it condition Present It is absent with her Hope. Adonis used symbols in his poetry and invested brown Allegory In a comprehensive way, it confirmed that he is one of the greatest poets of modernity in terms of humanity, and that he uses his poetry as an evocative space to express his major challenges and the issues of his people and humanity.

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