

# Al Baradouni .. Clairvoyant of Yemen Sighted in the Blind Time

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## Abstract:

*Al-Baradouni is a great inspirational revolutionary poet with his disappointment, his art and his genius glow. Although Al Baradouni (1929 – 1999) was born to a miserable family, in a miserable age, and grew up as a blind boy, and received education with great hardship, but he had the early poetic talent, to be an influential figure to attract the attention of decision centers, and it was natural to contact these centers like other great poets within a good friendly relationship. He is one of the few poets who remained conservative in the form of the old poem, and at the same time renewed in its themes, and in its architecture intended to build the poem, where they established new linguistic relations at the level of significance, expressive form and poetic wording, all with strict preservation of the line system and traditional rhythm. Al Baradouni, who was following all the new in the volatile Arab poetry movement, and read the translated international literature, benefited from his readings in his poetry, renewed in language and in the picture, in the metaphor, and used narrative techniques in his poems, which were drafted poetic stories, as well as dialogue and drama, especially in his diwaniya City of Tomorrow and Smoky Faces in the Mirrors of the Night. This article will shed the light on Al Baradouni's life, his personality, his people and his ages. The paper will examine to which extent the poet is physically disable but mentally intellectual than all his age artists. He was like the candle among all the literati of the first half of the 20<sup>th</sup> century in Arabic literature and revolutionary discipline.*

## Key words:

*Al Baradouni, Abu Tammam, Sword, Amorite, Mutasim, revolutionist, books, astrology Arab, Arabism, Yemen*

## 1. About Al Baradouni

Abdullah bin Saleh bin Abdullah bin Hassan Al-Bardouni was born in Al-Bardoun village in Bani Hussein tribe, Al-Hada'a district the east part of Tamar city. He was born in 1<sup>st</sup> January 1929 and died in 30<sup>th</sup> August 1999. He was disabled when he was six years of age due to a smallpox injury.

He received his first education in his hometown at the hands of a constellation of sheikhs, where he studied the Qur'an by reading, grammar, and

literature, then he moved to Dar Al Uloom in Sana'a in the early 1940s and obtained a degree from them in Sharia sciences and linguistic excellence.

He worked as a teacher in the house for Arabic literature and held many government positions, including the head of the texts committee in Sana'a Radio, then director of programs, and also worked as a cultural supervisor for the Army Magazine. He has a number of publications, including twelve printed poetry collections and eight literary studies.

He won numerous awards, including the Abu Tammam Award 1971, the Shawky Award 1981, the United Nations UNESCO Prize 1982, the Jarash Festival Award 1984, and the Sultan Al Owais Award 1993. He has many works translated into foreign languages, including twenty poems translated into English, as well as *Popular Culture* and the *City of Tomorrow*, translated into French, and a group of lectures for students of *The Island and the Gulf*, with a private and joint title, translated into French.

## 2. Al Baradouni through the eyes of his contemporaries:

Fathia Al-Jarafi, the wife of Al Baradouni, which summarized part of the poet's life by saying that:

Mr. Abdullah rare kind of human beings, noble, elevated Encyclopedia preserved all human sciences, and modern science, followed all new, refused to get on a certificate so as not to restrict him, he had many friends as many competitors found him, but he earned them and lived with them, he was loved by many people, not at the level of the Arab world but at the global level.” (althawrah 1)

Dr. Hamoud al-Oudi also spoke on the first launch of Al Baradouni outside Yemen through his participation in the *Abu Tammam Festival* at the invitation of the former Iraqi president, and his active and distinguished presence in the sky of Arab and international literature, saying: former Iraqi President Ahmed Hassan al-Bakr, listens every week to the *Journal of Thought and Literature* from Sana'a, which was issued by Al Baradouni, and was influenced by this high intellectual and literary performance, the national authentic to a large extent added: Therefore, when the organizer of the *Abu Tammam Festival*, Ahmed Hassan al-Bakr, was the preacher of Al-Baradouni said that this poet from Yemen must attend, here we can say that it is normal, but the unusual, is that Al Baradouni did not go to the hotel of Arab writers and poets, but came down in the presidential palace, the President of the Iraqi Republic at the time, and sat all night, and talked with him, and he

heard his poem, and all about Yemen, Yemeni literature. The following day at the opening of the festival, it was President Ahmed Hassan al-Bakr, who insisted that the poem of Al Baradouni should be delivered at the opening session. When he appeared on the stage, he attracted the apprehension of the audience, reflecting his own intellectual not by his untidy dress but by his words which finally make the audience feel surprised and grateful to his genius in poetry. This and other reasons led Nizar Qabbani, a famous poet, not to deliver his poem in the festival. (2)

Among the friends of the great deceased, his companions, his disciples and his lovers, Abdul Bari Taher, a thinker and writer, said:

Al Baradouni saw the apparent and the subconscious and perceived them as the bottom of the coming transformations and described them as they would be. He would come to extrapolate Arab and Islamic history. Several decades before it happened, in the early 1970s no one expected what we would see and live. It extrapolates the existing situation in its ugliest forms and most ugly manifestations in the case of the Yemeni rebel, the country and the people, the prophecies of the poet are deep. Many of his poems are not without foreseeing the future and reading the palm of the next, predicting the tragedy of the people coming and living today, in tribute to the spirit of the great seer and the most blind of us. (3)

Abbas Daylami, Yemeni poet and activist attributed that:

Mr. Al Baradouni knew who is an enemy of Yemen first and what he wants, and writes about him and he knows that the enemy will not change, although over time, so we feel that today what is happening has been addressed in the past, because Al Baradouni had the foresight to see what will come. This is an advantage that is available only to the few writers and thinkers who read around them, who look forward to the coming poet's feelings and emotions, and the perception of the thinker, and the Al Baradouni combining the mindset of the thinker. The transparency of the

poet, and his understanding of what is around him, as he knew what Yemen, and knew who are also the enemies of Yemen, and therefore read his poetry as if it was written today, a feature recognized by all people, and confirmed by the events we live today. (4)

Abdul Jabbar Saad a Yemeni poet and critic stated that:

... poems of Al Baradouni as a witness to his time, and as a future supervisor sense of the poet inspiring, and as a collector of the cultures of the ages, for these three singular in our poet and great writer, I mix the homeland and his concerns in his poetry and literature and criticism also to find from his poems what readers think they have been said at the heart of our battle with the countries of aggression, although it was said decades ago, but talent and foresight. (5)

The present did not die for its part, said the poet Huda Ablan:

... the presence brought by Al Baradouni in the conscience and thought of Yemen, is the presence of the writer, the presence of the poet, the presence of the historian, the presence of human seer of everything that happens and what will happen, Al Baradouni was not an ordinary creative stature, was a sentimental poet, a great thinker, historian of the Yemeni affairs with all his past, present and subsequent manifestations, he was a reader and digester of all that is happening, so his creativity came different, is present in the time of absence, is the one who wrote a lot about everything that will happen, and I think that Al Baradouni is immortal in the conscience and thought of the Yemenis. He will not die. (6)

The poet Ziad al-Salmi said:

... through what tells us the features of many experiences, Al Baradouni renewed inspiration in the imagination of poets, everyone remains embodied or disappeared between the lines of Al Baradouni who devoured his generation, and devour those who came after that, since time

reading requires a whole century, as well as a prior consciousness, to put an artistic touch that adds to the picture and awareness to complete or against an approach, this is why Al Baradouni remains the only poet to fold the page of the twentieth century, and put it under his armpit and will not allow anyone to remove it from him. (7)

The writer Abdul Aziz Abu Taleb said:

Al Baradouni proceeds from the delicate poetics dyed great poets like him, which made him above the values of human and national values, such as freedom and independence and defend the sovereignty and independence of the homeland, many poets immortalized in their poems victories and refractions of their people and their homelands, and read poems of Al Baradouni finds it clear. (8)

Lover home while the politician Hassan Zaid:

Al Baradouni, may God have mercy on him, was free from any needs, or personal aspirations, and was linked and a lover of the soil of the homeland, and that love and freedom from the needs made him this great level, the ability and foresight of the future and express Yemen past, present and future. (9)

The poet Dr. Ibtisam al-Mutawakkil spoke about the mystery of immortality of Al Baradouni and his intractability to die by saying:

On August 30, 1999, Al Baradouni forgot to die, leaving his body free to leave, and his soul insisted on advancing in the immortality of popular and elite consciousness, not only Yemeni, but also Arab. The son of Nakhla bint Amer himself was his immortality in human consciousness natural merit, because of the values of revolutionary, aesthetic, literary and cognitive, twenty years since the rise of our writer, historian, poet and philosopher Professor Abdullah Al Baradouni, and increased successive years only attend and worked on the rich and in the hearts, all his deep words and for his national exclusive deeds. (10)

### 3. Al-Baradouni, and his famous "Abu Tammam and Arabism Today"

Al-Baradouni wrote the poem "Abu Tammam and Arabism Today" forty - nine years ago, opposing it with the famous Abu Tammam, "The sword is the truest news from the books", which he wrote on "Amorite Conquest", and the poem is in his Diwan "For the Eyes of Um Balkis" and he recited it in one of the festivals of Marbad Great Iraq, although the poem was written in 1971, it applies to Arab situation today, since Al Baradouni's poem was more glorious and more rhetoric than all his ages poetry. It's as if the Baradouni is writing his poem today. Al-Baradouni came from Sana'a to participate in the Al-Murbi Festival in Iraq and the members of the committee sought to present Nazar Qabbani to recite the opening poem, but there was an Iraqi poet within the committee refused to provide only the best by reading the texts of participants and indeed Al Baradouni poem presented as the opening poem said the Yemeni poet Abdullah Hashem Al-Kibsi, the audience got up from the second verse, and the applause sounded to Al Baradouni, and the poet was upset despite his brokenness in the poem, and Al Baradouni is a good poet to recite and meet not without the accent of the Yemeni Hemiary.

Our poet here, Abdullah Al-Baradouni, who lost the blessing of sight, God gave him insight. He is a symbolic poet who sometimes goes into obscurity. Some critics classify him as a poet of modernity, but he has many poems that have never been found before.

Al-Baradouni is a poet fascinated by his blind country. He leads the revolutionaries. In the Yemeni revolution, the roaring sound from behind the Sana'a radio microphone sang to the revolution. The curse of gunpowder was indignant and breathed.

He who reads his poem "The Ruling on the People" finds the soul of this poet to spill poetry and distribute it on the peaks of the mountains of Yemen (Radfan, Shamsan, Khawlan, Aiban, and Naqam).

Al-Baradouni's simulation of Abu Tammam was not a poetic dialogue or an ethereal direct broadcast or a program – talking about face to face, but it was a reminder of the personality of Abu Tammam and an affirmation of the meaning of the poetry of enthusiasm – and an origin of Arabic poetry from every place and time, perhaps the poem "Abu Tammam and Arabism Today" comes a brief summary of what the Arab world suffers from rupture and defeat because it was launched through it depicting Arab reality today and mimicking Abu Tammam through the vocabulary of its poetic body Abu Tammam.

Hence Al-Baradouni came to emulate Abu Tammam with his winged poetry that flowed with the symphony of eternity in the record of "enthusiasm" in his famous poem "Abu Tammam and Arabism Today", which he recited to the Arab masses in December the spring of 1971.

Because Abu Tammam arranged immortal verses that include a revolutionary hymn for the opening of Amorite as in his poem, which says at the beginning:

The sword is truer than the books

It's the limit between seriousness and play

Opening the almighty conquest to surround him with systems

From poetry or prose from sermons

O day of Amorite fall left

Wishes from you sweet party milking

I kept the seriousness of Islam in ascending

The polytheists and polytheism in declining. (Amorite Conquest, p, 32).

It is from this that the poem "Abu Tammam and Arabism Today" came to present a poetic context (to the Arab reality) today and a comparison of the reality of yesterday, through which the past history

of the glorious day is illustrated by an Amorite incident ... The flashback:

Al-Baradouni began his poem by recounting the Arab reality and then brings his poetic memory to Abu Tammam and the dialogue of Abu Tammam and reviews the current situation from Haifa and the Negev and returns at other times to the insistence of Al-Mu'tasim and the crucifixion of Al-Afshin because he was a traitor to Al-Mu'tasim. Then he moves to the present to tell about (colonial domination of the Romans, which is a successor) in the Arab world, and then exposed the reality of the Arab rulers and returns again asking Abu Tammam again, also moves to the reality of Arabism and then moves to the past depicts an Amorite reality compared with the state of Arab reality is now, and from this standpoint, the poet is flying to Sana'a, depicting the news of Sana'a, the history of Sana'a, the tragedies of Sana'a, and the future of Sana'a.

After all this, the poet began to define himself and tell the story of his life and his tragedies, but he still addresses Abu Tammam and reminds Abu Tammam himself that he has many questions and the reality complains to him again and finally he addresses him: feelings of enthusiasm not to see our Arab reality today.

In light of the foregoing, we see that Al-Baradouni presented a sequential poetic narration on his poem "*Abu Tammam and Arabism Today*", and this is what confirms the truth of the fallout or the so-called (flashback) term that we find in many of Al Baradouni's poems.

There is no doubt that rooting in the work (literary) means returning to the fountains of past history and its basic roots. The past and its historical roots in the Arab and Islamic heritage and ancient Semitic civilizations, which carries the indications of breaking out of tradition and the pattern ready for originality, which represents the suffering of the present and expresses it distinctly.

Based on that, Al-Baradouni emphasized the authenticity of (Arab poetry) when he began addressing one of the poets of enthusiasm in the

Abbasid era, and from here the word "Al Baradouni" is the starting point for the poem's peaks. He compared to the victories of the past that erupted from the power of Arab anger in the leadership of Al-Mu'tasim, the victory of Amorite and the denial of the astrologers. In addition to this, the poet came to establish himself as being from Sana'a.

I don't believe the sword!

If it doesn't get the lie and lie the sword,

If it doesn't believe the anger,  
The white plates are gifted when they are held by hands

If they are overtaken by the majority. (*Abu Tammam and Arabism Today*, p 628)

This is how Al Baradouni begins his poem, varied on the words of Abu Tammam, adding to his meanings, dictated meanings by the requirements of the current Arab situation, which is different from that of the bright state that was at the time of Abu Tammam. Then the western and their false material civilization, and call of their knowledge, which they used in evil and usurping the lands of others and in the making of death and exporting it to the vulnerable peoples with ignorance, and describe them as half people, and if they claim sophistication and civility:

What ugliness of victory without a correct understanding full of commercial understanding of sale and gain.

Worse than ignorance, a science that aspires to half of people who have been overwhelmed by science and raped.

They said, "They're the most holy human beings and they are not going to eat anything as they ate or drank". (*Abu Tammam and Arabism Today*, p 629)

Abu Tammam asks Al Baradouni ... What happened? Al Baradouni tells him, but he asks him to exempt him from mentioning the reasons, the Romans returned and raped the Arab land, robbed

the human being of their dignity, and even distorted their culture, and injected them with doses of the culture of alienation, consumption, flatness and forgetfulness.

What happened, Aba Tammam, you ask me, sorry, I will tell and do not ask me why?

The question bleeds shyly when you ask him how the enemy celebrated Haifa or the Negev

Who meets?! As for Mutasim's insistence? No and disgrace of Al-Afshin what they crucified. (I) (*Abu Tammam and Arabism Today, p 630*)

And what did the men do? Nothing but artificial anger, misleading hollow speeches, and the trumpets to fight about them, some of them died like camels and some of them escaped:

Today the Rum is back in the open and the home of the Arab is invaded and plundered.

What did we do? Our anger is like men and we didn't believe... And he believed astrology and books.

So the Mirage turned off our star and sun, her fire dared the woods.

And she fought without us the trumpets standing up, and the men died ... Then they ran away, (*Abu Tammam and Arabism Today, p 630.*)

As if he wanted, through this verse, to demonstrate what he had previously mentioned through the lived reality, the Arabs have in their hands the power and what the enemies are doing today is angering, but this anger was not as true as it was in the time of Al-Mu'tasim, so we did nothing about this anger and then the verse was reversed. Astrology triumphed over the sword at a time of falsehood and Arab subsistence now.

And the Arab rulers, what did they do? They break their eyes to the army of conquest; deceive their people with false words, false slogans and narcotic statements, and claim heroism while they are incapable of being incapacitated. They are rulers,

but the reference of their rule there in Washington, are they not the ones who came with the foreigner, but begged him to come, and cut him parts of the land, sea and sky, to establish his military bases, and the price is: protect them from their people, and preserve their thrones and chairs:

They pave the way to the invaders, And Menace on the innocence.

The governors and Washington are their government and the bright ones... And they did not feel and they did not leave

The murderers of genius people to satisfy the aggressors without any mercy of intimacy. They have the muthanna (II)'s visor, and they have passion to your khuramy bab (III).

Al-Baradouni asks Abu Tammam about the lineage and accounts of the Arabs, is he a liar? Or did the Arabs forget or bury their original race. It may happen that his race will forget its gold vein! Today's Arabism is very different from the Arabism of Abu Tammam's time, because today it has no name, color or title.

On the day of Fatah (Amorite) the Arabs were 90,000, they burned one flame, and they did not care about the words of the astrologers, nor did they think that the people would postpone the battle until the end of the vineyards. But the wisdom and courage of the ruler at that time, and the courage and bitterness of the governed, made them go on a month and crave enthusiasm before the clusters mature. Today, the Arab nation is ninety million and more, and the rulers once argued for strategic balance, and once with the possibility of a peaceful settlement with the nation's civilized enemies; and once with the end of the war. Are we a nation seeking freedom? We are the owners of a civilization with three values: peace, love and justice. But if we are attacked and our land is occupied, it is stolen with the blessing and participation of the world that claims civilization and humanity.

What do you see, Abba Tammam? Or forget its race of gold.

The Arabism of the day is another, and it does not have a name or color... No title.

Ninety thousand (for Amorite) came and the people said, "We are the meteors."

It was said that waiting for the vineyard harvest should not wait for the clusters to ripen, but before that they were ignited. (IV)

And today, ninety million and what they've been waiting, olive squeezing and grapes.

The high heads forget the fire they have betrayed if they are passed on to their masters.

*(Abu Tammam and Arabism Today, p 631)*

The poet always seeks to achieve his dream/message, which he lives in and for him, but the dream of the poet is to be fulfilled without the labor of the difficult experience, the pain of suffering, the trauma that leads the dreamer to uselessness and his dispersion in the mazes of madness. The poet Al Baradouni, who carried his dream between his ribs like a gospel, complains to Abu Tammam about the dissipation of the dream, and its loss. The most beautiful country was followed by tuberculosis and scabies, but with leprosy such as (Kindergarten). Habib (Wadah of Yemen) whose death was tragic, Mother of the boys (the wife of the caliph, Al Waleed Bin Abdul Malik) loves him and when she found out about him at the hour caliph arrived; she hid him in a box ... When the caliph knew, he took the box and threw it into a well that was under the simplicity, and despite the darkness and tragedy of the scene, we find the poet clinging to his dream, which sees him moving away and approaching: Habib, I come from Sana'a carries me an eagle and behind my ribs the Arabs gasp.

What am I talking about Sana'a, Abat? A beautiful in love with tuberculosis and scabies.

She died in a box of "Wadhah" with no price, but did not die the adoration and the rapture in her womb.

She was watching the resurrection, so she started in the dream, and then she fell asleep and

waited.

But despite the miserliness of Al-Ghaith (rain), she was pregnant and had Qahatan and Karp in her stomach. (V)

But despite the stinginess of the rain, she's still pregnant, and in her belly, "Qahatan" or "Krap." And in desolation of her eyeballs, a second Yemen, like a dream of a young man, dissociates and approaches. In the lips of the wind, he is a sad, young man who sobs, and he is a perfect father, and his country has been vast without limits and without restrictions, but his country is confined and has no back. Perhaps Al Baradouni exceeds "Abu al-Ala al-Maari" in his pessimism, and concludes it from existence, and even in his belief that it is not:

Habib, you ask about me and how am I? Youth in the lips of the wind sobbing.

Your country was a country that was a survivor, but my country has no back, no wattle. (VI)

Your country, Abba Tammam, was a journey, but my country until this afternoon is not available. But I'm leaving in the other way.

If you ride a passenger for the cores, I'm in my house riding a fire and I'm emigrated.

My grave and the tragedy of my birth on my shoulders and around me, the blown-out and the clamor.

The great poet is the sincere in his feelings, the greatest in his pain, the sincerity of the feelings stems from the purity of the soul, and the great pain stems from the harsh experiences of life.

Al Baradouni likens life to its fluctuations, and the factors that affect it positively or negatively, with ripe branches, and ripe branches are the branches

that have fulfilled their right to food, so their fruits ripen after a long time, and their leaves become luster. But why did the poet choose the writer's face? Al Baradouni talks about the accumulated experiences from the knowledge that the intellect passes through. The mind is like a flower that is not born completely, and the long experiences in life must leave an apparent impact on the human being.

But how does the mellowing of life whitewash the writer's face? Al Baradouni makes the writer's face fertile ground for consciousness. This soil does not produce apples or oranges, but rather looks thought and literature. Just as the transplantation in the soil passes through fertilization and construction factors, pledging and watering, combustion and fusion, cracks and changes appear, so the change appears on the face of the writer, and the appearance of graying white is a sign of early genius.

The bleaching of the branches in the tree hides long days of effort behind it, and the whiteness of the writer's face hides behind him many years of struggle. The poet here does not praise himself as some may delude, but the poet here whimpers with bitterness, but the genius hides his sadness behind a mask, and the mask here was the picture.

Habib! This is your echo today I chant

But ... Why do you see my face and depression?

What am I surprised by at my childhood?

I was born old, how do you wonder?

Such if white life mellow on

The writer's face lit up thought and literature

Al-Baradouni says in the fortieth verse:

Such if white life mellow on

The writer's face lit up thought and literature

This verse calls for a pause for reflection. The reader is to be puzzled in front of this plastic painting, intrigued by the brilliance of colors, and

the beauty of meanings as they appear in this exquisite sensual appearance, as if the reader wonders in himself: How did this artistic image take in the complexes of my heart, and make me startled about what is in my hands? What is the secret of beauty in it?

As if Abu Tammam had fallen from his beautiful old time to Arab ugly present time, he denied what he saw and denounced what he had heard, and made him ask what, why and how? He asks Al Baradouni, who is full of a thousand early ones, and he can only tell some of them: "Habib" is still in your eyes questions that seem... And forget her stories, so she's waiting. And there are still in my throat a thousand cryptos of revelation, embarrassing and upset. It's enough for you to know our enemies waste our blood, and we're out of our blood, we're going to be sipping and milking.

Al Baradouni concludes the poem "*Abu Tammam and Arabism of Today*" with two verses in which hope and optimism seem to be bright for this long – awaited nation, and it has fallen. The clouds of invasion have grilled us and we will be veiled one day.

Don't you see, Abba Tammam, the sky is coming up when it's protesting?

He realizes that lightning without thunder, and that the clouds of the sky does not rain behind him, and he decided to conclude his poem with this scene of fertility and resurrection, in order to raise slogans, and happy endings are nothing but ...The reader of the product of this great renewed poet realizes the extent of his benefit from the experiences of poets who broke the column (Amoudi) poetry, and renewed in the Arabic poem on the level of language, significance and image, such as Bashar bin Bard and Abu Noas and Abu Tammam and others, and more in-depth in reading Al Baradouni touch the effect of Abu Tammam is completely in the way of his poetic expression, and this does not mean, at all, his hatred or imitation, especially in going out on the poetic column and in his attitude to rhetorical improvements and in language and

image. With the professorship of Abu Tammam to Al Baradouni recognizing and proud of this distinguished professorship.

#### 4. Conclusion

Al-Baradouni's attendance at the Mosul Festival on 11/12/1971, which was held to celebrate the thousand years since the death of Abu Tammam; it constituted an important turning point and one of the important milestones in the life of the poet. There is a good employment of heritage, history and mythology, giving the poem strength, diversification and quality, Al Baradouni returned to (al-Mutassim) as an example of a courageous leader who answered the call of a woman who violated her dignity.

The poet's wife, Mrs. Fathia Al-Jarafi, says:

The poem, entitled "*Abu Tammam and Arabism Today*," represented the first fame of his reputation and was one of the important milestones in Al-Baradouni's life. (11)

The difference in the vision of Abu Tammam and Al Baradouni, the first sings with the glories of the Arabs and highlights what they have been brought to the brotherhood and the pride of the soul and the other weeps the failure and weakness of their situation.

The creative poet and great critic, Prof. Abdul-Aziz Al-Maqaleh, said - in the context of his talk about Al Bardouni:

There is no doubt that the great poet Abdullah Al-Baradouni has been able to volunteer the household poem to accommodate modern artistic issues and make it appropriate to address the issues of the times and the concerns of the nation in a multi-style, and keep pace with the movements of renewal in Arab poetry. (Al-Maqrami, *Abdullah al-Baradouni*)

The poems of the Yemeni poet Abdullah Al-Baradouni do not stop spinning. They breathed events and wear contemporary times, despite the passing of 21 years. As if it had seen the light

today, its verses in all of their emotional states sometimes and comic at other times take signs and philosophical signs, rediscovering themselves and its networks in every place where Al-Baradouni is mentioned.

Notes:

- I. The poet summoned the figure of Al-Mu'tasim, the Abbasid Caliph, and the second figure was the character of Al-Afshin Haider bin Kaous, one of the leaders of Al-Mu'tasim who had betrayed him and crucified him.
- II. Muthanna Ibn Haritha is a symbol of courage and self-denial.
- III. And for those who do not know it: Bab Al-Khuramy (in Persian: Bab Khurmiddin) (killed in 223 AH / 838 CE) is a Persian religious leader and leader of the Khuramiyya Division, known in the year 201 AH corresponding to 816 AD, during the rule of Al-Maamoun Al-Abbasi, and many of his followers, and he led armed actions against the Abbasid state, known for its banditry, robbery, and looting, continued its hostilities for about twenty years. He was eliminated during the reign of Al-Mu'tasim Al-Abbasi, in a campaign led by Al-Afshin Haider bin Kaous.
- IV. The poet here refers to the advice of the astrologers that they directed to al-Mu'tasim before his conquest of Rome, and to the position of al-Mu'tasim regarding it, which states: We find in our books that our city will only open at the time of harvesting grapes and figs and between us and that between months, and it also indicates a social habit that the caliphs practiced in the Abbasid era namely summoning astrologers and fortune tellers and

consulting them with what they intend to do.

V. The poet's employment of these two characters came with success. They are two symbols of optimism and resurrection as the history books mention.

VI. The poet here by employing the Arab usually to move from one place to another in search of pasture and water indicates the unity of the Arab countries, because the Arab is large in spite of its instability in a specific place, but he feels that all the Arab countries are his place and his country, but the Arab now - with the presence of artificial borders he is confined to a specific spot and does not have the ability to move to another; this is in addition to his feeling of alienation within his small habitat.

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