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REVIEW ARTICLE   **Section:** *Literature, Linguistics & Criticism*

Magic realism in Arabic poetry: Waddah al-Yaman, Love and Death by Badawi al-Bayyati as an example

Ruqaiya Amin Odeh[1]* , Saad Abd Allah Meqdad[1], Mohammad O. Abu-Rahme[1], Talal Ahmed Salim Al Zaabi[2], Nizar Jebril Ibrahim Alseoudi[3] & Majed Muhammed Abdoh Al-Dalalah[2]

[1]Applied Science Private University, Jordan
[2]Sohar University, Oman
[3]Al Hussein Technical University, Jordan
*Correspondence: r_odeh@asu.edu.jo

ABSTRACT

Considering the poem "About Waddah of Yemen, Love, and Death", the research attempts an analysis through magical realism. It aims at an exposition of the artistic techniques employed by Al-Bayati in his poetic text that reflects his own experience, including such devices as intertextuality, symbolism, mythology, and character evocation. He narrates events whereby an inevitable intertwining of reality and mirth takes place, mainly for the purpose of analysis of and implicit revolt against the realities of social and political life. The descriptive-analytical method was adopted to recognize the components of magical realism in the poem and to identify the creative techniques by means of which Al-Bayyati achieves a peculiar sought meaning in the poem's context. Some of the most important findings of the research indicated such things as the rise of intertextuality as a principal device in depicting magical realism inside the poem, as well as the significance of symbolism and ambiguity as essential characteristics throughout its entirety. The poet's intertextuality with Arabic and Western literature attests to the profundity of his literary erudition and his familiarity with diverse literatures. This artistic style is not confined to prose; it permeates the beauty of poetry, though. Such a poem is a demonstration of magical realism in Arabic poetry.

KEYWORDS: Al-Bayyati, intertextuality, magical realism, poetry, narrative, symbolism

HOW TO CITE

Odeh, R., Meqdad, S., Abu-Rahme, M., Al Zaabi, T., Alseoudi, N., & Al-Dalalah, M. (2025). Magic realism in Arabic poetry: Waddah al-Yaman, Love and Death by Badawi al-Bayyati as an example. *Research Journal in Advanced Humanities*, 6(4). https://doi.org/10.58256/r71mpz60

Introduction

The emergence of magical realism comes from a realistic attitude in literary criticism, which eventually became a global literary trend affecting both Arab and Western writers.

Readers seem to be preoccupied with applying the approach to prose fiction, disregarding other genres of literature, particularly poetry. Many poems have strong manifestations of magical realism, while critics analyse them with apparently implicit reference to this genre. Perhaps prose in the form of novels or short stories might even be more closely tied to the expression of reality than poetry. All the same, it does not exclude the presence of magical realism in poetic compositions, especially since many of them do tend to employ narrative techniques in their construction.

This study draws on translation-oriented research showing how strategies shape themes and symbolism in Arabic literary texts (Al Saideen, Haider, & Al-Abbas, 2022; Hassan & Haider, 2024; Meqdad & Al-Shamali, 2023; Riziq et al., 2025; Saed, Haider, & Tair, 2023). Insights from studies on metaphor, prosody, and transliteration (Abu Tair, Haider, & Alkhawaldeh, 2025; AbuRumman et al., 2025; AbuRumman & Haider, 2025; Al Saideen et al., 2022; Farghal & Haider, 2025) help illuminate how love, death, and magic-realist imagery intersect in al-Bayyati's "Waddah al-Yaman, Love and Death."

Literature Studies

The structuration of Al-Bayati's poem "About Waddah of Yemen, Love, and Death" falls within that trend and purposefully intends to examine the poem through magical realism.

Al-Bughbish, Ewa, and others presented the study of magical realism in Saif Al-Rahbi's poetry, taking "The Traveler's Head" as an example, in the Journal of Al-Quds Open University for Humanities and Social Sciences, Vol. 3, No. 57, 2021. The study investigates the facets of magical realism, examining its elements in the collection, how they were employed, and their role in the poetic text: encompassing the realistic element, events, characters, settings, temporality, enchantment in the title, magical characters, magical time, and magical settings.

The research paper entitled "Magical Realism in the Quintet 'Cities of Salt' by Abdul Rahman Munif" by Reza Zamyian and Yasra Shadman, published in the Journal of Critical Illuminations in Arabic and Persian Literature, No. 29, 2018, is an important study examining the properties and elements of magical realism in the novel "Cities of Salt" elucidating the application of magical realism stitching together the elements in the narrative and their significance in terms of representing the events in the story.

Methodology

This includes among other studies of magical realism: "Magical Realism in Sheikh Sultan Al Qasimi's Theatre - The Strongman as a Model - A Critical Study," which appears in Al-Wasl University Journal in 2022 authored by Suleiman Ali Abdul Haq. The researcher emphasized originality and contemporaneity concerning the topic mainly by concentrating in the theatrical studies area, as critical analyses have completely neglected this to include the magic realism dimension in theatrical art, mainly its examination in novels. Within its reach are multiple dimensions: the discussion of the phrase magical realism as to its source and evolution; the analysis of the extraordinary theatre architecture within the play "The Strongman", as well as considering the characters within the play.

Magical realism

Magical realism is studied in the poetry of Saif Al-Rahbi inscribed in what he calls "The Traveler's Head". This study is captured by Sadiq Hassan Al-Bughbish et al. in the Journal of Al-Quds Open University for Humanities and Social Sciences, Vol. 3, No. 57, 2021. This research study considers aspects of magical realism and looks to investigate its components in this collection, their application, and their importance in a poetic text. The realistic element, event, character, setting, time aspects, the enchantment of the title, magical character, magical time, and magical places refer to the poetic text.

The term magical realism refers to the fusion of the real and the supernatural in literary works. In this context, the discussion in Arabic literature has gone on for quite a long time. The term owes its origin to Latin American literature, and thus most critics look at it as a Latin literary movement. Consequently, the term

entered the most common jargon in both Arabic and Western critical spheres.

This trend had appeared in Arab literary history in works like 1001 nights, Al-Qazwini's wonder and marvel books, Sufi sayings and maqamat, and popular legends (Abu Al-Hassan, 2017). The characteristics of magical realism can also be seen in the poetry The Epistle of Forgiveness by Al-Ma'arri inspired by the occurrence of Isra and Mi'raj.

The pioneers of magical realism in Latin America acknowledged their inspiration from "One Thousand and One Nights" and regarded it as one of the main sources (Abu Hamid, 2008). However, "these now litter numerous Arabic critical texts that have examined it through the Latin literature" (Fadl, 1986).

The ongoing discourse regarding the impact of Latin literature on Arabic literature suggests that magical realism draws upon its rich Arabic sources laden with the fantastic, augmenting and evolving them. It started and flourished on the Latin American continent until it became an international phenomenon" (Abu Hassan, 2017). There are converging cultural references and cognitive frames in their literatures' perspective of magical realism; the Arab collective mindset about the supernatural, with regard to magic, jinn, and Sufi miracles, bears plenty of resemblances to that of Latino authors who treat their supernatural heritage as a given. This comparison can be stretched further to show how the Arab and Latino worlds share a heritage with rich narrative traditions, including characters and settings that can be worked into this genre. (Abu Hassan, 2017)

Magical realism is not just a Latin legacy; it has existed in the Spanish, German, French, and Arabic literary traditions. However, it became closely associated with Latin American literature due to the tremendous proliferation of writers from that region. "Gabriel García Márquez is one of the foremost pioneers associated with this movement" (Abu Ahmad, 2008).

The ongoing discourse regarding the impact of Latin literature on Arabic literature suggests that magical realism draws upon its rich Arabic sources laden with the fantastic, augmenting and evolving them. It started and flourished on the Latin American continent until it became an international phenomenon" (Abu Hassan, 2017). There are converging cultural references and cognitive frames in their literatures' perspective of magical realism; the Arab collective mindset about the supernatural, with regard to magic, jinn, and Sufi miracles, bears plenty of resemblances to that of Latino authors who treat their supernatural heritage as a given. This comparison can be stretched further to show how the Arab and Latino worlds share a heritage with rich narrative traditions, including characters and settings that can be worked into this genre. (Abu Hassan, 2017)

Those who incorporate the Arabic storytelling tradition from Arab authors will be in a position to create multiple imaginative works of magical realism that are devoid of Latin literary influence. A myth and the marvellous concept differ in terminology depending on who interprets them (ABU Hamid, 2008). However, magical realism is very much related to these two forms, notwithstanding the subtle difference that exists. Myth involves imagination and it diverges from true reality, while the marvellous also diverges from the ordinary world. The distinctions have diminished among numerous schools and literary trends that thrived during the twentieth century (Abu Hamid, 2008). "Magical realism: a movement aimed at depicting that reality to which its concealed dimensions can be brought to the forefront by discordant juxtapositions within a reality that is, particularly in this twentieth century and beyond, characterized by complexity, diversity, and confusion that beclouds reality for the modern mind" (Abu Hassan, 2017).

The realms of reality, magic, and imagination are necessary ingredients for concocting a work with at least some sort of surface veneer of the marvellous. With magical realism, magic, fantasy, or illusion form a link to the concept of reality, and the combination counterpoises an unreal realm to a real one. (Al-Boughbish, Blawi, & Jawad, 2021)

In magical realism, "is the authentic magical legendary realm: here-the delimitations of possible and impossible are made blurry-and the dimensions of fantasy coalesce with reality, serving to propel the whole work as a powerful metaphor that conveys a deeper significance." (Fadl, 1986)

Intertextuality is a major postmodern strategy in magical realism which uses external texts and famous historical figures, rejuvenating and integrating them into the events of the narrative. This method is considered relevant, as the writings hinge upon the recall of past stories, historical events, or famous figures. (Abu Hassan, 2017)

Intertextuality emerges as a competent expression, evocation, and sometimes weapon for poets mainly when their engagement is affirmative along with an advanced comprehension of its technicalities, demanding

whereas merging their creative energies as artists, which can vest their personal experiences and thereby enrich their poetry to articulate deeply and resonate with an audience. (Al-Kufahi, 2007)

Magical realism had thrived in the Arab world, especially in Iraq, and this spread was more than an occasional glamour or stereotyped copying of some novel or modern styles. The sociopolitical landscape of Latin American nations is strikingly similar to that of Iraqi society during the years 1979-2003, that is suffering due to war atrocities and with different forms of political and social persecutions" (Al-Aboudi, 2012). The parallel suggested the writer to accept magical realism as the method in articulating real-life situations through a distant vision of magic, symbols, and an active avoidance of direct confrontation with a neglected version of reality.

Magical realism mixes reality with the fantastic, and it has charm from those imaginative creations of the unearthly realms that create a new reality in unknown, mystical tones. (Al-Aboudi, 2012) Here, ambiguity and symbolism seem to be underlying ocean-creating attributes of such literary productions, whatever the genre may be.

It stands for "a view of reality which could be expressed in both popular or cultured form, in highly polished or colloquial style, in either closed or open structure" (Abu Ahmad, 2008), stimulating literary creativity, thereby not restricting the genre into novel or short story only.

Thus, we will examine Abdul Wahab Al-Bayani's poem "About Waddah Al-Yamani, Love and Death" through the lens of magical realism.

Waddah al-Yaman (deceased 708 AD)

A poet of the Umayyad age who achieved popular fame for his romantic lyrics. Abdulrahman bin Ismail bin Kullal was his birth name, but he won the affectionate nickname "Waddah" because of his beauty and magnificence. Evidence states that he had an affair with Umm al-Banin, wife of Caliph Al-Walid bin Abdul-Malik. This relationship came to the notice of the caliph through a servant, and in order to hide him, she put him inside a box, which the caliph then threw down a well. Many people doubt the authenticity of this story ascribed to Waddah. Sure, Waddah is indeed a real man, and it is not surprising that he had an affair with the wife of an Umayyad caliph. This story may have been incorrectly attributed to poets (Al-Buqai, 1996). (WADDAH AL-YAMAN) is the main character of the poem and the identity assumed by the poet Al-Bayyati to express personal experiences in a chronicle of events through artistic techniques in magical realism.

Abdul Wahab Al-Bayati (died 1996)

a pioneer and modern poet of the Arab world, was born in Baghdad, Iraq. He graduated from the Arabic Language Department of the Teachers' Institute in Baghdad. He taught in Iraqi schools and several European colleges and worked in the diplomatic service and press offices in Moscow and Madrid. He wrote on literature and politics; traveled extensively; built a network with various international and Arab writers and poets; and translated more than twenty books from French, Spanish, Russian, English, and Persian and many other languages. He has also had a number of studies and publications written on him by critics of poetry in the Arab worlds in many languages, but much more are mentioned about him in international cultural encyclopedias" (Al-Jubouri, 2003).

He awakened his country with the asking of the occupying authorities, resulting in his torture and persecution, the termination of his employment, and subsequent pursuit by the successive regimes, thus forced to take refuge. After the July 14 Revolution, he returned to Iraq to find a similar treatment, so he fled Iraq and took refuge in many Arab and European countries until he died in Damascus (Yaqoub, 2004).

In the poet's view, society is a fundamental influence on the making of creation; the author "is born into a communitarian environment but only writes literature when the social identity diverges from that community, and the author engages a different intellectual stand; factors that are truly different from writers and side with that of the community affect the writer's production. Ismail, 2013.

Al-Bayati, a culturally complex individual who worked in both literature and politics, was well-versed in both Arabic and Western literatures, which influenced his literary writing and poetry. He possessed several poetry volumes, including "Poems of Love at the Seven Gates of the World", from which this poem (About Waddah of Yemen, Love and Death) was taken.

The title of the poem runs: "About Waddah of Yemen, Love, and Death."

The poem's title is denoted by the phrase (about Waddah al-Yaman) with the additions of (love) and (death). The phrase lacks completeness in meaning and structure and appears to represent the predicate for an implied subject, namely (poetry), while the preposition (about) carries with it a sense of exceeding, as if asserting: "A poem or my poem transcends the narrative of (Waddah al-Yaman)." Love and death appear to be the most important things in common between Al-Bayyati and Waddah, interconnected by the conjunction "and" of sharing.

(Wadih al-Yaman) embodies the sphere of fancy whereas (love and death) signify reality. The poet has tied them into his narrative by the use of magical realism. The uncertainty of the title is meant to intrigue the reader into an investigation of the poet's hidden intentions within the poem. Titles serve as entrances towards textual analysis, functioning as linguistic signals embodying meanings well worthy of examination, interpretation, and deeper understanding of the text's fabric. They have been those first elements able to get hold of the attention of the reader and the last ones remaining inscribed in their minds due to their conspicuous presence within the texts. (Al-Shamali & Al-Bayari, 2023)

Bayati has assumed the identity of Waddah, which he takes for the groundwork of his poem, as the title indicates, because the connections he delineates throughout the text are very clear. This figure within the text has a historical past but it has at the same time a present, wherein the past links to its authentic historical narrative while on the other side the present is linked to the real environment of Bayati. "But he did not speak about realities, rather interpreted them through his own lens" (Al-Rawashdeh, 1996). While speaking about his experiences behind a veil, al-Bayati transcended the narration of Waddah using different components that are found in the interlacing fabric of the poem. He speaks about his life and his experiences in poetry, thinking of imprisonment and exile, alienation, and talking about homeland, weaving thus themes of sorrow and pride. "There is no weakness but valor, sacrifice, and victimhood combined." He has shaped many frameworks and deviations, using different narrative techniques at an unusual and wondrous background magic with incorporation of legends and Sufi insights inside it. "The poet's art is primarily in the creation of those texts that he previously internalized in earlier stages of his cultural development so as to create a new one reflecting his touch in some way." (Al-Kufahi 2007)

Al-Bayyati would thus try to face the reality through these two means, myth and mask. He renders these two eras, the one of the mask and that of the poet himself, synchronous through this masking. So, he stands with myth, which has the capacity to transcend time, since the mask is in itself a mythic creation. This quality, as indeed perceived to be a contemporary problem, makes it distinctive in capturing realities or life. "The mask stands as a mode through which the poet reflects his identity without personal subjectivity, thus signifying the intention of the poet to create an existence other than the one possessed by himself" (Al-Bayyati 1993). This technique of creativity led to a concentration of symbolism within the poem whilst the time elements were excluded in narrating events.

Analysis of the Poetry

This poem consists of ten narrative sections that have two complementary levels of meaning: the outer symbolic level-the story of Waddah al-Yamani, an inner interpretive-the story of Al-Bayyati. Aesthetics of reception means for anyone interpreting the content of a literary work or an attempt to offer yet again a new interpretation on it (Jauss, 2016). Al-Bayyati counted those sections of the poem as follows:

Part (1)
He ascends from the enchanted cities and their caverns: Waddah Adorned with the lunar emblem of demise and a descending flame, plummeting into the desert.
An orange nightingale accompanied the caravans to the Levant, bearing him: the lizard.
A crimson plume the magician propels it into the atmosphere.
He composes an incantation for the women of the wind cities.
The utterances of the stone descending into the wells the flames perform a dance.
He fails in the caliph's court.
At times, it metamorphoses into a poetry.

Occasionally, a virgin pearl It descends at Waddah's feet.

He transports her to the bed, a lady teeming with fervour.

She engages in intimacy with the night and the frenzied moonlight.

You soothe me, you vocalise, you conclude where you initiate, you restore.

A virgin return to her bed, bashful after the night.

The illumination of the eccentric moon She awakens to ashes descending on the desert.

A crimson plume the magician propels it into the atmosphere.

Subsequently, it metamorphoses into a gazelle.

Her horns are composed of gold, and at times she serves as a priestess engaging in seduction.

The final game In the Caliph's Sanctuary, the night is plagued by apparitions and ennui (Al-Bayati,1985)

An omniscient voice is initially heard giving the author's version of the tale from beginning to end, a good example of the summarization technique. The creative images are central to this poetic structure;" The visual image contributes essentially to the paradox, for it communicates more to the reader's consciousness than abstractions, ideas, paradoxical concepts" (Shabana, 2002).

This poem points toward Al-Bayati, who is portraying his liberation from confinement and the 'Cities of Magic' in Iraq: namely, Babylon, the very origin of magic, along with the adjacent caves of Al-Tar.

The depiction of Waddah against this magical scenery makes him a mythical-like hero beyond the laws of nature. The verb 'ascends' is in the present tense, signifying continuity of the event in time and rejection of oppression. The subject, Waddah, is deferred from acting by some intervening words with an accompanying explanatory mark that emphasizes his invisibility, which very much fits the enchanting setting.

The present-tense verb (falling) signifies, rather, the continuous disappearance and unawareness of his own status, while the subject is represented by an implicit pronoun. He is also passing in a deeper sense of alienation and estrangement from his homeland, represented by (the desert).

After his departure, death and a great rival poet pursued Al-Bayyati to the Levant; the nightingale symbolises the poet while the orange colour embodies revolution. Al-Bayyati portrays himself as a revolutionary poet inspired by the Sa'laa, "the jinn sorceress" (Ibn Manzur, 1990). He alludes to her with a clear connection; she remains unseen although (Sa'laa) is a well-recognized figure in Arab literary tradition, regarded as one of the demons of poetry who inspires poets to create outstanding verse.

The quest for memory myth signifies either a historical systemic formation that could memory of ancient civilisations or a newer philosophical one that embodies an aspect of human civilisation' (Al-Tarabin, 2023). The balancing act seems obvious between the personalities of Waddah and Al-Bayyati. Both were poets who travelled to the Levant, the irony being in the name "Waddah," an exaggerated form following the "fa'ala" pattern, signifying "the bright one, the day, derived from clarity and visibility" (Ibn Manzur, 1990). On the contrary, his tale has the features of secrecy and darkness, winding up in a box thrown into a well. On the other hand, Al-Bayyati is also a revolutionary poet who lived in exile and died in a far-off country, concluding their narratives in the Levant.

Interaction with the past by the poet does not mean mere copying, rewording, or imitation; it rather involves artistic use of heritage to express modern experiences and give fresh articulation to a new viewpoint. (Al-Kufahi, 2007)

A crimson plume

"This feather signifies his poetic message" (Al-Rawashda, 1996), "and the colour red serves as a symbol and emblem of communism" (Al-Khaqani, 2006). Al-Bayyati, a revolutionary socialist intellectual, advocates change through poetry and the dissemination of his ideas. He will fashion highly intricate love poetry for the upper-class women, whereas, on other occasions, he will write poems of dissent and defiance (Words of Stone) (the wells). The poet employed symbols referring to the three religions: (Dances of Fire), referring to the tradition of performing rite in which a statue of Haman is set on fire, leaping over the flames while chanting. This myth was quite widespread among the Babylonian Jewry (Al-Masiri, 1999), where Haman stands for repressive rule. The symbol of the "Caliph" relates to Islam while the "Virgin Pearl" stands for Christianity. He may want to say that poetry and revolution are not associated with any identity or faith. Al-Bayyati agrees with this since he

too wrestles with challenges and suffering, contests and transcends authority while transmitting his passionately revolutionary message in poetry. By his verses, he ascends to the "Caliph's Court," which represents authority, and proclaims the holy truth: "a revolutionary is never defeated nor would he accept it in any circumstance" (Al-Bayyati, 1993). Obstacles cannot hinder poetry and revolution, for they have the ability to transcend imprisonments, detentions, exiles, alienations, and everything that comes in the way of their spread. The appeal of signs and symbols demands their logical use within the literary text in accordance with the aims underpinning its general structure. (Al-Anbar, 2021).

It is about "the Islamic notion of the renewal of the virginity of the houris in paradise" (Al-Rawashda, 1996) which symbolizes the continuous renewal of his poetic message. This returns into her bed, virgin from personal experience. His other proclamation concerns the distance his lyrical message could move from one form to another. At times, it is a pearl, and a sometimes virgin and at others, a woman. This in itself signifies the distance the poet is willing to move under the scope of Sufi thought on incarnation and relationality. Art and revolution have their own forms and ways of penetrating the barriers of authority, even those of rejection and restriction. "The essence of revolution exists in life, conquers death, inhabits objects, and bestows them with vitality" (Al-Bayyati 1993).

Intertextuality obligates the literary text to serve as the ground for ideologies, which because of textual cohesiveness, have to integrate within the text. (Amber, 2021)

Love is created in the night... The revolutionary movement happens in magic rituals that remain secretly floppy with an ensuing paradoxical relationship between art and power (Al-Rawashda, 1996). "She wakes with ash from the desert descending upon her." He longed for what now is trash, now transcending reality, alienated and exiled from that beloved-within-words.

In his reply, Al-Bayyati reiterates that the crimson feather symbolizes the immortality of his literary message and its revival from the dead, asserting, "the poet is the antithesis of death, its substitute, and its triumph" (Al-Bayyati, 1993).

"As far as Sufi symbols are concerned, the gazelle stands for "the symbol of knowledge" (Al-Khaqani, 2006). This poet tries to unveil truths through poetry in a message that generally remains steadfast, at times yielding to tantrums to win over authority. Al-Bayyati did return from exile into Iraq for a while, occupied some ministerial posts, but later lost his Iraqi nationality and was back to exile. "The conclusion of Waddah and Al-Bayyati within the caliph's sanctuary signifies the culmination of authority amidst deep repression; the caliph, however, equals revolutionary vitality, while the poet symbolizes a dissenter who would devote his life to realising that." (Al-Rawashdeh, 1996)

He treated his life as g Ames shrouded by power, symbolizing the absurdities of his world.

Section 2

Redemption comes not through love but through meeting God (Al-Bayyati,1985). The narration in the second stanza adopts a first-person perspective, reflecting upon Sufi philosophy: an open structure in which poetic text perceives meaning emerging through its successive receptions, whose aesthetics strongly influence the elucidation of how largely latent meanings are constructed. Yauss, 2016 The term "salvation" with a determiner imbues every kind of deliverance from any negativity, leading to eternal peace. Love, an equivalent of knowledge, consists of the affection for everything that exists in earthly matters, including romantic love, admiration for art, and love for one's homeland. The author relates the previous and subsequent statements with the term but, claiming that he discovered God through love; God was the very end of love; true love therefore leads to the beloved worthy of love, which simply amounts to the realization of God's love.

And thus, Waddah's love forum al-Banin caused him closure: love severed him. Al-Bayyati's love for his homeland, for his literary cause, caused his separation from it; divine love always survives and transcends death.

Section 3

Kissed my beloved on a radiant carpet above and sang to her with the sweetest lucy. I gifted her the sun of Bukhara and the wheat fields of Iraq. I gave the moon of Atlas and the spring in Arwad to her and gifted the throne of Solomon to her along with the nocturnal fire of desert. I imprinted on her lips what the entire world of witches-women-joined in consideration for me as a person. I preceded the lovers in coming into being in

her womb as a progeny of the populace. From the ancestry of the Phoenix (Al-Bayyati, 1985). First person narrative from the past tense because of the verb usage in that stanza and first-person pronouns indicate poet's relationship and great attachment to the nation. The past tense indicates the reality and inevitability of their occurrence. Within his stanza here, the poet gives a description of the gifts he brought for his sweetheart, gifts that rang the very realms of magic and the bizarre. By referring to Iraq as his beloved, although metaphoric, he stands through memory with his motherland. The poet's love for his homeland is genuine, holy, and unequivocal (through the "Carpet of Light"). He had thus composed a "Mawwal," a genre of folk music, confirming that part of the people into whom he was loyal has been devoted. He adorned her with a flower that stole the sun of Bukhara, imparting warmth and knowledge, "and the sun is a symbol of knowledge in Babylon" (Al-Khaqani, 2006). The fields of wheat speak for peasantism, which then symbolizes hard-working portions of society and what they are involved in acquiring on behalf of nationalistic progress. The moon of Atlas thought to refer to the Atlas Mountains in Morocco and spring from Arwad, an island in Syria that has a beneficial spring. Gold is oil in the oceans; the sun and moon being deities in myth of course, but he is determining the only priorities in life and beauty that he has from the world (the sun, the moon, spring, gold).

It is with such intertextuality the Throne of Solomon is referred to the Quranic accounts of the same Solomon, peace be upon him, wherein he longs for a great kingship and universal dominion, added to which the jinn are made subservient. The Fire of Nite intertextualizes with the narrative of Moses-peace be upon him-the poet trying to point out the ill that is for his nation and point to the right direction. These are gifts and blessings, but the poet didn't receive any sort of reward for them. This implies the poet's hidden reproach of his nation. I inscribed my love for all enchantresses-women-upon her lips, while the term "women" in brackets seems to refer to the woman that is the motherland-a hearth and a home safe haven. Her loveliness dazzles all other sources and deserves adoration. Al-Bayyati's love towards women is akin to his love towards mankind, his homeland, and revolution making it impossible to separate them (Al-Bayyati, 1993).

The child of the people and of the lineage of phoenix began in her womb. The phoenix is one myth used by Al-Bayyati in the poem, which signifies rebirth and renewal. "The Arab poet within the contemporary poetic framework could not give full reign to myth-making; however, it bolstered the enigmatic quality of this poetic text, bringing it closer to the symbols that the poet endeavoured to construct." (Al-Tarabin, 2023)

He brands himself a revolutionary of the people since infancy and asserts ancestry from the phoenix, which is a historical figure of rebirth and immortality to show that the revolution is born again and revived after its leaders die, just like the phoenix does not die.

Section 4

> What could have originated these spectral apparitions?
> You are asleep in her bed.
> O Waddah: They may serve as windows to a palace or sentinels of the fortifications.
> The doors lay ajar (Al-Bayyati, 1985).

The internal monologue constitutes the fourth section, elucidating the aspect of conflict or the escalation of events within the narrative. It reveals the paranoid mentality of the poet. Through the voice of Waddah, he questions the reason for his exile and separation from a homeland where he lived happily. He answers his question, attributing it to the informers or to his failure to enact safeguards against treason from abroad. In this sense, the ghosts characterize his unseen enemies, a notion parallel to the domain of sorcery.

Section 5

> I saw in my slumber on your breasts the river of death.
> Its course is made smooth by the breath of serenity.
> A hunting dog is freely licking its jaws.
> Moreover, he blows over the world, through human estrangement and its objects, and the quail starten his escape through the object.
> And the view of some servant from among the palace attendants He looks from my eyes and from the reflection of this new day.

I saw you breast in my sleep and found the servant unsheathed and reclined on the beds of roses.
Gazing at the future with eyes wide open (Al-Bayyati, 1985).

This fifth section utilizes the dream technique, wherein the original content of the first dream interprets that he saw, on his homeland's banks next to its two rivers, the River of Death, that clandestine current which, in secret, claims its victims. The hunting dog embodies a traitor who pursues the noble revolutionaries and consumes the resources of the nation; meanwhile, the quail indicates migration, expounding the present condition in which the poet traverses' various countries and suffers exile in multiple fronts.

Imagery of the servant awake represents hope, symbolizing the revolution for me, extended in this revolution in my view, as darkness gives birth to dawn's light, a metaphor of victory for the revolution, where we can guard the resources of the nation for the country's and people's prosperity, while looking forward to the future.

Al-Bayyati masterfully employed paradoxes in his poem; while verbal paradox arises when the signifier possesses two meanings, the first proximate due to the literal meaning of the linguistic structure while the latter is a contextually hidden meaning which the reader seeks to find." (Shabana, 2002).

Section 6

Who is the origin of those spectres?
And you, O Waddah, lie on her bed.
Possibly the informant rested for a while.
Maybe it was the caliph.
He let loose upon you the servant, the dog, and the affliction (Al-Bayyati, 1985).

In the sixth stanza, the speaker returned to a soliloquy to explain the cause of his alienation and to identify those who had worked against him to ruin him. He now seems to suspect that the apparitions were born from some treachery in the homeland, and that the authority might have unleashed those traitors and adversaries against him. This stanza brings back the intensity of the occurrences.

Section 7

Before his literary canonicity
In literature, Uthayl once was a being of existence.
Pricked by the scorpions of envy, O Waddah-Given his appearance on the pages, Uthail was indeed an avenger without mercy.
This time, however, Desdemona must live.
You seem to be approaching death.
You seem to be approaching death (Al-Bayyati, 1985).

Here Waddah's background story provides the pertinent intertextuality for the particularity of the seventh section of the poem. Intertextuality that interrelates the Western literature, especially that of Shakespeare's Othello. In this story, Othello loves Desdemona and marries her, but then a conspiracy is arranged which portrays her as disloyal to him. Consumed by jealousy, he kills her, only to learn the truth about the plot and then takes his own life in deep regret.

In the parallelism, the caliph contrasts with Uthayl; the caliph executed Waddah, while Uthayl killed Dido. The poet therein suggests that murder instigated by jealousy has come long before history, literature, novelistic endeavours, or poetry. This could have been an allusion to the murder of ABEL by CAIN out of envy and jealousy. He seems to say that, Dido, after recognizing "art and revolution," will live; while he will die. The words, "You will die then," were iterated twice, signifying his willingness to sacrifice his life for the revolutionary cause. The end of the stanza introduces the resolution of the plot.

Subsection 8

> The mockery in the caliph's headgear
> Meeting thunderous applause
> With a broken sword (Al-Bayyati, 1985)

Narration here shifted back into omniscient narration in the eighth passage, wherein oppression continues and thrives; it is thus seen in the character of 'Uthayl merging with that of the caliph, confronting the masses: (love, revolution, art) with a broken sword; inefficacious in confirming that the ongoing suppression affixed by the authority has till now been unaccomplished.

Section 9

I did not find redemption in love; I found God instead (Al-Bayyati, 1985).
He returns before the last line to repeat the saying fundamental to Sufi philosophy, substantially reinforced by the negation particle (lam) followed by a non-past tense verb; this signalizes his failure to reach his target even as he pursues it. Nonetheless, at this point, he recognizes it almost as though he is comforting himself about this reality.

Section 10

> In the tossing stage-Kicked off the carpet beloved, but still retreated from the sword.
> Was picked in the packing box and thrown into the abyss of the night.
> She tosses over her unhappiness until she breaks bed; the secret will not be heard.
> The playful cat strokes and dew drops, embellishes the moons.
> Encrypted in the evil night, it gently tells the ban's makers.
> A tale of enchanting cities and concealed riches
> And the morning acknowledged the realms (Al-Bayyati, 1985)

In the last stanza, the narrator will be switching to the first-person POV; Al-Bayyati survives till the conclusion of his spiritual voyage and declares that he would never stain the carpet with his blood—he would become the traitors of master, love, and country.

"My Lady" also cites Scheherazade's figure as part of an intertextual web with the tale of One Thousand and One Nights. Scheherazade's choice of narrator further serves as a critique of Shahryar, the tyrant, who used storytelling to defer his own death and ends up being successfully orchestrated and combined by her into the process (Al-Jaafari, 2014). The type of imagining represented in the phrase "And the dawn will acknowledge Desdemona" stands for revolution; "and," which in turn stands for continuity, the present tense emphasizing the eternal principle of this particular revolution-the dawn shall rise one more time and brighter to go through the darkness with no modern-day pirates, ie. injustice-and such will exist eternally. One needs to ponder over the verbal paradox brought about by "Desdemona," where the poem combines the latter in structural unity conveying varied meaning. A theoretical framework of fundamental nature should be sought to throw multiple meanings and depart from the text and interpretation as suggested by Shabana (2002). At the end of the poem, the transition, symbolized by the resolution, shall take the revolution to victory.

The story-narrative of the poem loses its continuity, whereby some intertextual references are deemed deeply interacting with the very structure of the poem. This taketh the course of the transience of life running parallel to the volatile life of the poet. The poem being devoid of temporal limitations continues the poet's agonies, without the curtailment of any time detailing.

The narrative of "Waddah of Yemen" may also intertextually engage with Western literature, for there exists an interchange between Al-Bayyati's poem "About Waddah of Yemen, Love, and Death" and Márquez's novel "Of Love and Other Demons," which is seen in the titles and events depicted in each chapter. The protagonist of the novel is "the girl (Sofia de la Piedad) who possesses a historical foundation and whose life has been interwoven with mythology from the outset of the narrative. The girl met a legendary demise in the story, perishing in her bed within the convent's dungeons due to love" (Abu Ahmad, 2008). The character of Waddah in Al-Bayyati's poetry correlates with this by having his story deeply embedded in myth from the very

beginning until his love death in a box at a well.

"The girl perished due to her affection for the cleric Father (Cattia Nudi), an attractive monk who cherished her to the extent of being prepared to sacrifice his life for her." This resulted in his trial by the Inquisition, inciting public discontent and internal church strife, which culminated in a mitigated punishment, exiling him to a different location "(Abu Ahmed, 2008). This mirrors Albert Bait's persecution in his homeland, which forced him into exile.

For Al-Bayyati, the church represents power, whereas Márquez attacks the injustice and tyranny of the Inquisition in Spain through magical realism. Al-Bayyati has used magical realism concepts to similarly attack injustices in his own country through his poetry. In each case, a call for revolt against the dark, oppressive existence is the theme. Márquez narrates by concentrating on the imaginary circle and rejecting traditional time for that mythical temporal space, which constitutes his concept of reality; ((Abu Ahmad, 2008)). The same holds true for Al-Bayyati's account in his poem. Although referring to well-known places and cities, he places them within a realm of enchantment beyond time.

As Marquez's life would subsequently underpin his literary works, so Al-Bayyati's poetry would serve as his own autobiography; he maintained, "I cannot make a narrative that is not in some measure my own experience." Gabriel-García-Marquez's initial literary experience was at the age of seven with One Thousand and One Nights. Also, an innovator of magical realism, he worked as a journalist" (Abu Ahmad, 2008). Thus, he associates himself with poet Al-Bayyati, himself connected with journalistic institutions.

The novel stands parallel to the narrative of Waddah; once again, the monk's plight mirrors that of Waddah of Yemen; the church's authority holds the same position as that of the caliph. In the novel, love stands unattainable, much like the Waddah narrative and the poem of Al-Bayyati-all of which end in death.

The polyphonic interplay of the poem demonstrates that the literary text cannot be rendered simply the outcome of an author's imagination; instead, it evinces an intersection of cultures that weave together its narrative, indicating the large presence of differences that generate meaning. A literary text becomes a tapestry that organizes the voice beneath the semiotics of structures to achieve certain aesthetic goals, thereby defining the literariness of a literature (Al-Anbar, 2021; Khater, 2025).

Al-Bayyati endeavors to tell one truth: that we do not and will not inhabit the ideal city, which, in that sense, will forever remain a fiction in the realm of imagination. Hence, the concept further resonates with the notion of Plato's ideal city.

The physics of the poem are captured in fragmented sections that are analogous to scattered milestones of Al-Bayyati's journey across several Arabian and Western countries. The piece was formed in free verse, thereby giving the poet a platform to tell his story. This freedom to express oneself, which came with the state of turmoil and heavy consequences, is something the poet fiercely believed in.

Conclusion

Magical realism is an important landmark of Arab literary tradition; although the term originated in Western literature, it becomes now in Arab literature. Magical realism is an important achievement in Arab literary heritage, however; the term originated from Western literature.

The poem exemplifies modernist poetry. It utilizes a couple of artistic techniques in the structure, especially magical realism, intertextual references, mythology, symbolic language, and free verse organization. Al-Bayyati's artistic technique of structuring the poem is modernist poetry since it incorporates elements of magical realism and diverse intertextualities, mythology, and symbolic language, lined by its free verse composition. The poem has a fusion of genres; as the poet employs narrative strategies with poetic artistry, reviving Arabic poetry. The blending of genres is apparent in the making of the poem while employing narrative methods with poetics, which portrays the innovation imminent in Arabic poetry.

The fact remains that the symbolic style is characteristic of poetry and also creates a peculiar correspondence with the magical world in addition to causing ambiguity and leaving the way open to interpretation.

The richness and variety of intertextuality in the poem have lifted the poetic text to levels of interpretation wherein artistic and aesthetic meanings get to come out. The richness and variety of intertextuality in the poem have heightened the poetic text into levels of interpretation that reveal the artistic and aesthetic meanings.

The poem had a narrative style characterized by abstract features such as narrative in different types,

description, characters, conflict, resolution, plot, setting, and context of timeme- all these serve to identify the narrative style of the poem.

Narration in different forms, description, characters, conflict, resolution, plot, setting, and contextual time all make the narrative style of the poem.

The poet mentioned famous places in the poem during nebulous time, which refers to the sphere of magic and fantasy, where nothing inhibits the truthfulness of things because no limits of time operate. The poet mentioned famous places in the poem during nebulous time, which refers to the sphere of magic and fantasy, where nothing inhibitors truthfulness of things as no limits of time operates.

The poet expressed the sentiments of injustice and violence faced in his country while in exile through magical realism; targeting power using symbolic language to attack the political landscape. Magical Realism is a widespread expression that Al-Bayyati utilized effectively to articulate the emotions of injustice and cruelty that he faced in his homeland and in exile while directing his fury toward authority through symbolic language to criticize the political landscape.

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