

## **Inspiration of Heritage in the Poetry of Nayif Abu Obeid**

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### **ABSTRACT**

Heritage is an important source that writers rely on to inspire their literary material which they construct their poetic and prose texts on so they may become able to reformulate it in accordance with the writer's vision, culture, and possession of the tool in a way that qualifies him to present a distinguished literary text.

When examining the poetry of Nayif Abu Obeid, We find it a distinct image in inspiration, interrogation and embodiment of heritage in his poetic texts to the extent that his poems can be considered as a faithful documentary record of the period he lived and of the kind of life he inherited from his ancestors both in written and narrated forms.

Our poet has had several poetry collections titled (For You, I Chant: Poems for Young Adults), as if he evokes the role of parents and grandparents who present stories to children when they go to bed. They pass on to them the summary of their experiences and what they inherited from their ancestors in order to build a generation capable of preserving their extension in a way that satisfies them.

Thus this paper aims to point out the embodiment of heritage in the poetry of Nayif Abu Obeid, and to show the methods he took in reformulating heritage in poetry in a way that preserves the heritage on the one hand keep the poetic performance on the other.

**Key words:** inspiration from heritage, Nayif Abu Obeid, poetry, dialect, poetry collections, heritage documentation

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### **Body of the research:**

The word "inherited" in Arabic dictionaries denotes the money that a father inherits to his children and that which is transferred to them regarding other matters. In the dictionary of al-'ain, it says: He inherits: the inheritance: the retention of something..... is inherited, that is, it remains an inheritance. Al-Farahidi cites a house by Umayya bin 'assakan al-Janda'i, in which he says:

Do you have a legacy to go by .....? The legacy belongs to Hayyaan Bin Bayyaan (Al-Farahidi, Pop material).

Nashwaan Al-hymyari states in Shams al-Uloom that "the heritage: Inheritance and its root are inherited, from an inheritance. He cites what the Almighty says :( And you will eat the heritage no matter whether it's lawful or unlawful), and the words of Yaziid ibn assa'q: And my money wasn't from the inheritance I inherited.....and it wasn't charity from women or daughters (Al-Hymyari, 1999.738).

Ibn Manzuur narrates on the authority of Tha'lab as saying: A man fought for the legacy of his father, that is, he clung to something. (Ibn Manzuur.1414 AH. opponent material).

When we consider the use of the word inherited through its multiple sources as heritage, inheritance, legacy ..... etc., we find that it indicates material related inheritance from life, and also to the meaning, which includes general religious and cultural knowledge extending in the present, and makes up an important axis of contemporary Arab and Islamic thought which is part of our general cultural discourse, so everything we've got from our heritage does belong to us.(Dudeen, 1997.19)

Fahmi Jad'aan defines heritage as: "Everything that we have inherited from history and the ones who transfer heritage are the fathers, grandfathers and ancestors and if we were to say it in abstract terms, it is the nation we are a natural extension of." ( Jad'aan, 1985.16)

Jad'aan thinks that we cannot talk about "heritage" except when we are dealing with human innovations, in which man is the innovator and the master, and he is the inheritor of the one who comes after him. In other words: there is no heritage except that which is accidental, human, and temporal and it is not inherited unless it is accidental, human and temporal. (Jad'aan, 1985.17)

Al- Jaabri suggests a general definition of "heritage" which he sees as a good introduction to our topic. This definition says: "Heritage is everything that is present in us, or with us, from the past, whether our own past or the past of others, whether near us or far away from us." (Al-Jaabri,1991.45)

Muhammad Wattaar chooses the following definition:" Heritage is the cultural, social, and material heritage written and oral, official and popular, linguistic and nonlinguistic which has reached us from the distant and near past." (Wattaar, 2002,p. 21).

He believes that the above definition takes into consideration the comprehensiveness in defining the heritage, as it includes all the elements of heritage, cultural: such as literature, history, language, religion, geography...etc., and social: such as morals, customs and traditions, and materialism: such as urbanism, in addition to what it includes official, popular, written and oral heritage, linguistic and nonlinguistic. (Wattaar, 2002. 21)

The researchers differed about defining the elements of heritage, and they also disagreed about defining the period of time which it belongs. Abbas al-Jarari believes that heritage in general is something that we hide between our wings, and that we include it within us. Because we were brought up in his arms, and we were raised in his arms, and we used to be influenced by him and interact with him. Folklore, in particular, is the echo of the past and the voice of the present. It is what comes from the people, and appears in what individuals and groups have created throughout generations and in various fields. Heritage has affirmed its existence and its right to life and has affirmed its struggle for what is better, and through it, it demonstrated its ability to exercise reason, spirit, emotion and taste. (Al-Jaraary, 1988.126)

Rifaat Sallaam indicates that the concept of Folklore is not restricted to that system of popular ideas, visions and perceptions that are dominated by the natural belief, but extends to the circles of behavioral practices and habits, and the means that are used in these practices and customs. (Sallaam, 1989.198)

Al- Jaabri believes that the heritage specializes in dealing with "the intellectual aspect of the Arab-Islamic civilization: belief, law, language, literature, art, logic, philosophy, and mysticism." (Al-Jaabri,1991, p.30) He thinks that the term (heritage) today refers to what is common among Arabs. That is to say, to the intellectual and spiritual legacy that unites them to make them all successors to the predecessors. ( Al-Jaabri,1991.24)

As for what heritage stands for and the attitude of thinkers towards it; Al-Jaabri affirms that the heritage cannot be rejected as a whole for the same reason whether we like it or not because it is a basic component of the present but this does not mean starting from scratch. Needless to say that there is not a start from zero in any of fields? (Al-Jaabri,1991.37)

Al-Jilaali Al-Gharaabi says that the importance of (Folklore) lies in that it has a document with different sciences, and a clear and hidden influence that guides individual and collective behavior. It directs the way of thinking, and contributes effectively to deciphering the mysteries of the human personality and understanding it with a conscious understanding, and revealing what it conceals in its consciousness. It brings awareness, and expresses anxiety, and depicts dreams, aspirations, hopes and pain. (Al- Gharaabi, 2015.11)

Reading the (Arab) heritage appeared in the second half of the twentieth century, ruled by different ideological backgrounds ( Salafi, liberal, nationalist, Marxist ....) and various approaches ( dialectical, epistemological, deconstructive, cultural...) and we can attribute this diversity and difference to the nature of the heritage itself, which has a complex and intertwined nature. ( Ibn- al- Waliid, 2003.5)

Since the late sixties of the twentieth century, the heritage issue has imposed itself on the Arab culture reality so strongly that it has almost become the daily bread for Arab intellectuals. Many of them have reached the point of establishing a categorical link between the solutions of its problems and the solution to the problems of the current Arab reality. (Sallaam, 1989.15)

Al-Jaabri points out that the presence of (heritage) as a renaissance concept in the contemporary Arab ideological arena is ruled by the contradiction between its subjective and objective components within the current Arab consciousness: the contradiction between the weight of its ideological presence on the Arab consciousness and the latter's immersion in it, and its objective historical dimension from the contemporary civilized moment, in which this awareness dreams of conscious engagement with it. (Al- Jaabri, 1991.31)

The life of an Arab is connected to the nature surrounding him, for he is sometimes as delicate as its delicacy, and at other times he is as violent as its violence. This behavior of the Arab was not due to a psychological complex or a behavioral contradiction, but rather a translation of the fluctuation of life and the changes that befall it. (Al-Nu'maani, 1991.9)

Arabic literature is considered one of the aspects of Arab culture because this art expresses the values and ideals of society. That is to say, it expresses the intellectual and spiritual presence of this community. (Al-Nu'maani, 1991.205)

Since poetry represents a reflection of the life that a person lives, and its roots must extend to the past, so it is overwhelmed by the heritage to the extent that it can help him to represent the contemporary that is an extension of the past, a present presence and an aspiration towards the future. (Abu Subaih, 1990. 29)

In regard to this matter Bint Al- Shat'e confirms that when a writer loses contact with the history of his people and the heritage of his nation, he can't express the conscience of his contemporary nation because he loses awareness of her personality. In this case, he is called a foreign stranger who has no affiliation with her except by what resembles the affiliation of the emergency, intruders, from the official point of view. (Bint Al- Shat'e, 1970.165)

The right poet in this overflowing midst is the one whose experience is clear inside him as he stands on its parts with his thought; arranging them in order before he sits down to write. As much as the poet immerses himself in his own experience, he will be able to transmit the outside world events which surround him precisely. (Al-Nu'maani, 1991.13)

Jad'aan mentions three extensions of heritage: a religious extension in eternity, a national extension in history, and a human extension in the in the direct cosmic. Each of these

extensions represents in itself a specific commitment: a commitment to the truth, a commitment to the nation, and a commitment to the human being. The issue of heritage is called to be determined in the light of these extensions and what is necessary about them. (Jad'aan, 1985. 14)

Part of the heritage is the patterns of life and their methods and moral and aesthetic values. All of these and those are nothing but cases or historical achievements with all what this word means such as origins, conditions, circumstances whether political, social, legal or economic ... or otherwise. (Jad'aan, 1985.18)

As for writing the text, Sa'eed Yaktin believes that the text is written in a historical time that is determined first by a specific social and cultural context, and the production of the text written by a certain writer cannot deviate from this context, with which he interacts positively, or negatively, either accepting or rejecting it. (Yaktin, 2001.34)

When looking at the function of heritage, we find that it is not limited to bringing all documents and texts into the spotlight and shining light-with the supremacy of this goal-but transferring the heritage to a state of general (education). Thus, it should have another matter by saying precisely the following: the criterion of reviving the main heritage is supplementing knowledge with heritage. (Jad'aan, 1985.25)

The role of heritage study is restricted to academics and amateurs. Despite the tremendous and necessary effort that has been made in this field, it remains primarily an effort to monitor and describe the partial folklore phenomena. (Sallaam, 1989. P, 195)

Writers and thinkers concerned with issues of Arab heritage view it as a mere (folklore) - in a negative sense- so they see themselves above researching it, or they ignore it altogether, while its academic and amateur researchers attempt to separate it from its roots and from which it arose, and from the social and cognitive necessities that define its continuity and nature. (Sallaam, 1989.195)

### **The Application**

The poetry of the Jordanian poet Nayif Abu Obeid represents a record of Jordan's heritage. As the poet wrote in his collections of poetry timeless of paintings of life in Jordan; based on the fact that poetry is the collections of the Arabs and the record in which they write the aspects of their lives and their heritage. He believes that poetry has a function it seeks to achieve. From this standpoint, we find that he seeks to convey people's pain and record them in his poetry, as he says in his poem ( The Fort years ago...(To the spirit of "araar on the forty anniversary of his death):

Poetry was not created to be mysteries or mysteries that floated above secrets. Poetry is for people, all people "O my Cindy, from the sea of their pain, I have mobilized my current" (Abu Obeid, 2008.7)

The poet returns to the heritage to record the manifestations of civilization in the past explaining what the situation has turned into by ignoring this legacy that we inherited from them, so he says in a poem entitled (In the Lament of the Book):

"Gentlemen, I came to complain about my injuries when the mind died with the death of the book.

And remember, gentlemen, this heritage is rich and replete with treasures.

Ibn Rushd has his presence, al-Ghazaali and Abu al- Tayyib al-Janab

Ibn Zaidoun, Al- Resaafi, Shawqi, al-Rifaa'I, Al- Maazni and Al-Rekaabi

Ibn Sina has his presence at Awakening, by Ibn Hani kindness and flirtation." (Abu Obeid, 2008,pp. 76, 77)

Here Abu Obeid evokes those who have their presence and contributions in the embodiment of civilization through the successive ages in philosophy, jurisprudence, literature, medicine and others.

Abu Obeid also tries to move through this recording to choosing moments of joy in order to perpetuate and spread them despite the futility it faces and tries to move away from him from his goal; he says in his poem: (O' Driver of Camels)

There is still a Mawwal frequented in by a flute ( Shubaabah) a melody that stirs up joy

She was the beauty of the wedding and the squares, but then she turned away into confusion.

Flute of wind, do you still recall the fingers of Jinn playing miraculously and making wonders? (Abu Obeid, 2008, pp. 36, 37)

We find him here mentioning the tools that people used to use in their joys, such as the youth on which they played the sweetest melodies as if they were a jinn music that fascinates the listeners.

He regrets those appearances that are saturated with beautiful feelings and sweet melodies after they have become absent from our lives, and we no longer have what we have worked hard to build and are represented by what quenches thirst by assassinating al-Rabaabah and silencing the pipe, he says in the poem (Between Me and the Mastabah):

"O Abu Muhammad, O' poet of all poets

They assassinated the Rabaabah and silenced the flute

And we will not be left with a seed to sow"(Abu Obeid, 2008.204)

And he tries to recall what he went through his years of life and embody it in the form of poetic stories that have an impact on the hearts of his companions, he says in his poem ( O My Friend):

"Twenty years ago,, O' for the best among whom the stories of love, The night and the moon were happy

In every corner of your voice is a melody that flows in its splendor, a hill and a cliff."  
(Abu Obeid, 2008.62)

His inspiration for the heritage is distributed through successive periods of time, and also through texts and documents in the form of images that sometimes approach inter textually towards his return to the verses of the holly Qur'an and to absorb them fully, as he said in the poem (From the Implications of Al-Hesnawi):

What have settled between the core of age and the sculpture, O' my friend of my misfortunes?" Abu Obeid, 2008.119)

And he recalls that story which tells that a tribe of Arabs before Islam made for itself a god, so history immortalized that, and our poet came to embody this incident in his poetry, he says in his poem (To Arar...the free conscience of Jordanians):

"(Abu Wasfi) Hanifa ate her God with starvation and ravages since he came (The Talmud)" ( Abu Obeid, 2008.65)

And he returns to Islamic history to recall the greatness of the Islamic state during the era of Al-Rashid, and the story that narrates his challenge to the Roman king, the conduct of armies, and then the building of the state, he says in his poem (The Morning Star):

"Where is the voice of Al- Rasheed when he challenged the harsh arrogant of the Roman king who rose and revolted.

Where did he walk the crawl, ride the steeds, and then jog the wasteland?

Where is he who built a house of knowledge that became a minaret of wisdom and light?" (Abu Obeid, 2008.71)

We find him influenced by his predecessors from the poets in some of their poems about inter textually that we find with him in his simulation of Al-Mutanabbi in his saying:

"~~Abu al-Marwan~~ O' father of virility, I transmit it in shyness, so let him be happy by what I say if the supporter is not pleasing.

You drifted towards peace, but the predecessors were ignorant of the truth and thus didn't receive wisdom from maturity." (Abu Obeid, 2008.14)

And his simulation of Omar Abi Rishah in his conversation with the Spanish girl who accompanied him on the plane, and thus he says in the poem (This is How We Are):

"A girl who is spoiled asked me, who am I? I said Hourani and my house is here

I have a Mehbaash I use when the evening comes; I sing the passersby, the tunes of pleasure

The coffee pots (Delaal) that its necks rose up, and the cardamom spread throughout the world

I am a farmer, if you wish, who sang the Mijana tune for the beautiful ladies when the threshing pad goes over its chest in the summer of hardships (Abu Obeid, 2008.100)

In his conversation, he begins to portray to us the aspects of his daily life that the people of Houran live. The Mihbaaj they used to grind coffee plays a melody to cheer the visitors in the evening as well as the coffee pot which smells of cardamom. In contrast to this life, which includes the manifestations of generosity and hospitality, Abu Obeid is keen to uncover the other side of his life in which an active peasant appears, full of wealth that is above the study, revealing the abundant goodness resulting from hardships and not from laziness.

Beside mentioning the events in general, he mentions the reality of Jordanian cities that had a presence in history, here is the city of Bayt Ras, which was one of the ten cities, and in this regard he remembers the poem of Hassaan bin Thabet in describing the vine of the Bayt Ras and its wine, so he says:

"I was made to bow at your door, and I said peace be upon you,

You are the sister of nine other handsome cities that climbed a ladder made of marble."  
(Abu Obeid, 2008. 133)

He also mentions the Qalaat al-Rabbad (Castle of Rabbad) and what was left by the Muslim leader Osama bin Munqith, he says in his poem (The Castle of Rabbad):

"Oh Ibn Munqidh, you left behind you an inheritance in it. By God, we are all proud of." (Abu Obeid, 2008.135)

Abu Obeid also recalls Ziryaab and his sweet tunes and how people say proverbs about him by saying:

As for our silence, you rose up for us with your sweet and preying groan

It is as if you were Ziryaab who split the range and returned with his loud melodious tunes. (Abu Obeid, 2008.28)

He sees in the Jordanian village the example he aspires to see and what he is proud of because the Bayaader of the village contain bounties that flow with wheat seed, and because



the villagers take care of their neighbor's responsibility, and they provide him with food and drink from their bread and their casks of water, so he says:

"The house of the dignified whose Bayaader kept flowing so their hands continued to care for their neighbor.

"In every place there is bread, Khabiyya (a cask of water), and a festival of love, oh soul, so stir your emotions." (Abu Obeid, 2008.6)

Looking at the transformations that hit the Jordanian village, he says:

"When looking around you see but a dark night, a monster standing with fingernails at its door

We had a village that we used to spoil, so ~~now you need to~~ recite the verse of shame on its soul

Its sickles have become dumb and mummified mums in the midst of museums mourning a haystack

And Dallah (coffee pot) has been absent, so it has been turned upside down, so it has been complaining about its dignity in every baazaar". (Abu Obeid, 2008, p, 8)

Abu Obeid chronicled a crowd of words describing a life which was tumultuous and then that life was transformed. He refers to the myths that mothers were telling, like the myth of the ghouel who was standing at the door wanting to devour the child with his nails that resemble the nails of the monster, and he borrows the word shame to link it to the Surat to indicate this transformation. When the sickles turned in silence and the giant coffee pot was turned upside down into a scene displayed in museum. People were afflicted with humiliation by turning away from the causes of their honor and dignity.

The poet's inspiration for heritage can be followed through several axes. The poet, then, focused on embodying the stories that were taking place on tongues, the custom and traditions prevailing among people, recording aspects of life that people lived in their daily livelihood, and the words they used to express the affairs of their lives.

Among the stories that the poet embodies in his poems is the image that was common during the days of the harvest, and the accompanying songs that the peasants' throats blew towards their saying: ( Go on the air, Yaassin, you the torment of the study) referring to the suffering that they live during the process of wheat and sorting grains, and what it results from wheat groves and children wrap to take their share of wheat and buy sweets from the shops with a joy that resembles the joy of a wedding. Here he says in his poem (The Market of Shops):

"If her heart is overwhelmed, she will roam his mouth with the song (The wind is blowing love), she travels with a sad heart.

And so, grains will fill our threshing floor so that the wedding party may begin, O' market of shops." (Abu Obeid, 2008.103)

The Natour has an image that he should preserve, that is to play his role in protecting the orchards and to perform his role honestly and he is not permitted to betray it nor violate it.

"If Al-Natour (watchman) turns out to be a coward and fled from the orchard  
and let ~~Abu Al-Husayn~~ fox take over the grapes

You need to find al- Natour a deep darker cemetery

and say, O people of the house you must say " he is to be cursed as the most corrupt and neglecting person"(Abu Obeid, 2008.215)

Here Abu Obeid uses a group of expressions that Jordanians used to use and has a close connection with Standard Arabic (Fus-ha), like: al-natour, who is at the origin of the nazur( the one who keeps an eye on something) language, as mentioned by Ibn Seede in (The Arbitrator) and (The Greatest Surroundings), the material (zami), he is the one who guards the orchards, and used the dialect to replace the waw with the pronoun(Distracted) in (Karmo), and the word (Abu Al-Husayn), which is the nickname for the fox, as it came to Al-Razi, in Mukhtar Al-Sahih(The Fortress Material) and actually using the command ( Shufu) without using the letter Alf at the end of the word to simulate the dialect in which the word is performed. In addition to that, he embodies the Jordanian dialect in the use of (the tariff) preceded by the letter ha, by saying (her the Natour), and perhaps it is better to interrupt this image of performance in the Jordanian dialect as a shorthand for the name of the sign, so they said (halnatour) instead of (this natour), and he uses the phrase that is common On the tongues of Jordanians when slandering (seven of them are neglected).

And he records the songs that the people chant in their weddings in the Jordanian dialect that withdraws from the classical Arabic language, as in his saying:

"Zarif Altool( The one who is beautifully tall) my spoiled guy how you pass by our Neighborhood without asking about us.

You may leave and forget about us and that's unlawful

You are the sweetest of men and the most spoiled at the same time". (Abu Obeid, 2008.220)

Among the prevailing customs and traditions among people from what the poet records is that close connection with the land and how it is important to preserve it and to refuse to

abandon it. It is the duty of the parents to transfer it to their children and thus he aims to affirm this education among the people of the present and to renew this through all future generations. Abu Obeid expresses this idea by saying:

"When my father died he recommended and commanded me:

My son, never sell a palm length of your land if they weighed your land and stone at home

My son, never sell even a finger length of your land for a while; your land is a source of good things, and your soil is gold".(Abu Obeid, 2008.238)

So selling the land is one of the customs that many Jordanians regard as a shame that disgraces those who do it except for a need that does not do without selling it. And parents recommend their children to preserve their land regardless of the return that one will receive as a price for it. The poet has received the order and decided to accept responsibility by carrying the will bearing the matter by saying: (And he kept the command)

Among those customs that people inherit and are keen on to preserve are the protection and relief of the neighbor, the fulfillment of duties towards him, the preservation of his honor, and thus dealing with neighbors as if they one's family. Here, the poet says:

"Even though you are neither her hope nor her aids if the neighbor calls her neighbors.

You will not burn its fire if the war lends its sticks". (Abu Obeid, 2008. 24)

Although these customs were Arab customs inherited through the Arab generations since ancient times, they are extended among Jordanians. So the protection of the neighbor and the preservation of his sanctity became one of the most important things that Jordanians cherish. Among the customs that have become famous among Jordanians is that when calamities descend and ask for revenge, they deliberately seek the delicacy of coffee pots and turn them over as an expression of the sadness that afflicts them. The poet says:

"Our place has been deserted, there was no one answering, and the cub disappeared, and vultures slept

so turn upside down my Dallah(coffee pot) and step on it and then dig a grave for it and let it go to Hell (Abu Obeid, 2008.169)

Here he is not satisfied only with turning the Delaal upside down , but goes beyond that to asking his listeners to trample on them and to dig them a grave, relinquishing what it symbolizes of pride, immunity, victory and self defense. And since the zeal has been lost, and the squares are deserted from those who respond to shouting, there is no need for the presence of Delaal Al-Qahwa, that go beyond being tools for boiling coffee to being a symbol of the pride and dignity when its people are highly respected and venerated.

He imagines the Mastabah (floor) someone talking to him after the situation has changed to the bad, so the hole dug in the floor of the Mastabah is no longer burning fire in it, the pamper is no longer filled with delicious coffee with cardamom, and the Mehbaash which is used to grind coffee no longer invites visitors, and the coffee is no longer administered to the guests with the sinister Chinese cups, he says in his poem, (Between me and the Mastabah):

"Your pit no longer rejoices the fire  
The Delaal are no longer full with fragrant coffee  
And inviting Mehbaash no longer invites visitors  
Nor a Chinese cup engraved girdle  
Is proud to be turned a roundabout among the palm of guests" (Abu Obeid, 2008. 201)

This sad and painful tone is common in his poems, with grief over the changing conditions, and their transformation into a past that we can sing about, he says in his poem (My Coffee):

And on her side (Al- Mahaabeesh), fading and silent, not pleading for help nor providing shelter to anyone? (Abu Obeid, 2008.169)

Here he refers to the customs that were common among the people as of taking coffee as the title of the brew as the custom was for the applicant to refrain from drinking his cup of coffee until his request answered; likewise it is also used in the same manner in places of reform between the litigants.

And he used to express displeasure by mourning the past and how certain characteristics like bounties and the common habits of generosity in feeding the hungry, honoring the guests and meeting their food needs have disappeared. He says in the poem (A Tear on Solomon):

"In your time you used to saturate the hungry  
With giant pots... full with food ( Qudoor..... Maliaana)  
And your guests leaves with full bellies with food. (Al-Turraash and al-Dhefaan) " (Abu Obeid, 2008.287)

And he uses the Jordanian dialect words to express his intention, towards: the hungry instead of the hungry,( gi3an instead of Gaw3a) Maliana instead of the full, the turraash instead of the visitors and the dhefaan in the dha rather than dhad as it is in the Jordanian dialect.

The poet's writing was not limited to mentioning the habits of generosity and relief of the distressed and the hungry, but went beyond that to depict other aspects of life, such as the customs that were at weddings and then changed, he says in his poem (Time Ago)

"A long time ago.....

It was the singing for the wedding procession

And they were horsemen on the horses

They pass like the arrows of the night

A long time ago

There was a cruiser and strapping

And they were like the children of the elves

Beating drums and clapping of hands" (Abu Obeid, 2008.28)

He depicts the appearances accurately, as if he is the verse reader while looking at the ceremony that the poet records especially in his saying:

" A long time ago

There was a prestige for the brides...

With the embossed dress with long sleeves

And embroidered frills of all colors

And the Yragool(musical instrument) has a big say .

And Hajoul dancing... and drums beating

The Howdaj (bed carried by a camel) that's portable" (Abu Obeid, 2008. 288).

And here Abu Obeid moves from the description of the transformation of the life of generosity, magnanimity, and help that people are accustomed to, to a new life that differs totally in its content and the outward manifestation. In the following poem titled ( Have Mercy on His Time):

"The people of generosity, of strength, and pride

Now they live in poverty and have fore closed the coffee roasting tool

They have sold the Mansaf and declared bankruptcy." (Abu Obeid, 2008.231)

The state of generosity and strength of people have changed after the poverty that afflicted them. So they were forced to foreclosure the tool for roasting coffee- and to sell the tools for serving Mansaf which is the food that the Jordanians were famous for providing to their guests. Moreover they declared their bankruptcy and their inability to fulfill what they used to be proud of offering to their guests.

In another place, he wonders about the absence of some aspects of life that he used to see in all around the house, which he used to see as a daily routine, such as the crutches that the elderly people used to help them walk, and the Mahaabeesh for grinding coffee:

I shouted O the orchard of my soul, O stories of vines

Where is the cane of my grandfather and Mohabeesh Al-Delaal? (Abu Obeid, 2008.64)

He asks, on behalf of a Bedouin, about the state the desert and whether the conditions over there have changed since he left it, or whether change has taken place and turned it into another state? He then asks whether has still been burning for the guests? Also he asks whether the tent of five large rooms still used for receiving guests. And whether the Mahaabeesh still used for generosity and good reception. So he says in the poem (A Recall of a Shammari):

"I beseech you in Allah's name! How are your people? Has the hospitality fire kept rising and spreading with them?

Is the (Mukhumas) of my family still the way I used to know, passed by, by many of them?

And are the (Mahaabeesh) that are used to split the news still calling for generosity and giving? (Abu Obeid, 2008.94)

Despite the negative transformation that society is experiencing, the poet seeks to cling to the past and adhere to the beautiful images of purity and nobility as seen through the eyes of the poet, and thus he says:

"There is no substitute for it even if some seek to demolish The Athaafi( (Rocks used as legs)

The ( Kaddour) of my family will remain on the hump of its purity, and is anything nobler?!(Abu Obeid, 2008.13)

In spite of all the changes, the pots of the parents will remain on top of the Athaafi to bear the general good such, an abundance of food in order to feed the hungry, and honor the guests.

And he depicts the condition of the poor peasants who are stuck to the land despite the hardships of life and the little that they obtain in return for their hard work:

This is a tired brother who has never left the axe of the orchards (hawakir) Nor did his palm never leave the water wells.

He is Satisfied with the share that the Creator has given. He has never uttered a word without saying (O Lord) in his endeavor.

His food is a piece of ~~bread from~~ of his master's bread if he allows him some of that. (Abu Obeid, 2008. 107)

The axe he used in agriculture and digging wells did not leave his hand. He sought the help of God in his endeavor, and he had no food except the piece of bread his master had left for him.

In another instance, he depicts the suffering of people, in the winter season when farmers resort to every means that helps them to preserve their livestock and prevent the cold that has come upon them, In (the Song of Winter) he says:

"The month of December is upset with the world  
Fill the calves and feed the ewes  
We have had nights of hardship... and heavy rain  
Do not part with hay ... and grains

And the cattle of different domestic animals need not get hungry. (Abu Obeid, 2008. 240)

And Abu Obeid depicts all this suffering in the spoken language, so the words (stables, tails, hay, beans, faddaans, and domestic animals), you listen to them as if you are in front of that farmer who instructs his children to do the matter of livestock in simplicity.

It depicts the intensification of the cold and the rain and the suffering that accompanies it in need, the lack of food for the family and the livestock, and the wishes of the people to transform the situation due to the severity of their distress, using words and colloquial structures that are more sticky and more expressive, he says in the poem (Rain):

"Lightning and thunder Descended on the valleys  
The plain roamed with water and bottoms  
Kwaayerna were emptied from the grain and the storage of hay was empty  
" I pray this bad of weather will pass?" (Abu Obeid, 2008. 241)

So the word " fezeat" by za'a instead of da, and the verb "tariq" used to express the depletion of stock, the words (kawaayer and tabaan) referring to the stores of grain and hay, and the phrase (Oh, who dreamed Bimer this al-Adaan) indicating the farmer's wishes for changing weather conditions, and the use of the word ('adaan) the sign of the nature of the atmosphere, makes us live the atmosphere that he depicts as if we were present.

In exchange for this trouble, the days of harvest come with abundant bounties, so the peasants' words are echoed again, starting with the title of the poem (Haaza Shamaalak), he says:

"The wheat plants have become tall and the wheat ears have become yellow (sepals)

It has to be harvested as it is sunny.

And prepare the straw nets, you the hay movers Rajjad

Prepare the sickles of goodness, O' harvester

And do not leave the threshing floor without vacuuming

Be aware not to include the seeds of wild herbs with wheat." (Abu Obeid, 2008.245)

The Phrase (Haaza Shmaalak) is a Jordanian accent when asking for help from the one coming to the harvesters, and the phrase (prepare hay nets, Rajjad, please sickle of goodness) and the verb (wake up) and the words ( qurrays, artichoke and the bitter plant) all from plants known in Jordan, all of the above depict the situation in which the farmers used to live during the harvest days.

The poet describes the wheat as it is ready to be harvested through the high temperature, and then the request of the ragweed who moves the wheat from the field and then to prepare the nets to transport the straw. He then asks the harvester to prepare the harvest tools and prepare the threshing floor to receive the crop by cleaning and removing the impurities that could stain the crop.

The picture will be completed when he describes the image of the threshing floor and what is going on with it from the grinding of straw (Thresher), and the farmers' efforts to separate the grain from the hay with the tools available at that time( the plate which is made in "Damascus" Sham), which is the title of good quality at that time, and pitchforks, and packing the grains in the bags designated for that purpose like (3doles and sacks ), He says:

"And the threshing plate which is made in Sham

Is waiting for Baiadrna for one whole year

The wind is blowin O Yaasin

Where are the pitchforks that are used in both sides?

And the fill the livelihood with 3dool and shwaalaat (Abu Obeid, 2008.245)

So the threshing plate, the symbol of starting to separate the grains, is waiting for the sign to start doing the work as it will be dragged by animals. And then the songs of the threshers go out, they let themselves go with it in order to stimulate the desire to continue the work.

Women are not absent from the harvest scene when they follow the harvesters to collect what falls from their hands in addition to playing their role in their homes. The woman's tasks may go beyond what she is used to as she plays the role of a man and a woman at the same



time. This idea is well expressed in his poem ( Eid Um) which he writes on behalf of a mother addressing her son by saying:

"O my son, I tire myself satisfy you  
And from the chicken coop I paid for your study  
O', so many times I have picked wheat from the fields!  
And I sent you to so many beautiful countries. (Abu Obeid, 2008.253)

His photography does not stop at scenes of harvesting, transporting wheat, and completing works related to it. He sings about scenes of lizzab, olives, and dahnoon, and thus he says in a poem entitled (Ajloun):

"I swear with your eyes, O the beauty of our country, what left the mind for the Lizzab and olives

At down, the dove was forced to sing a melody driven by the beautiful scene of Dhanoon.

"Whenever God's morning breathes over the hills, they are enrobed with light and anemone ~~Taking a breath in the morning does testify the presence and the existence of Almighty God above us~~". (Abu Obeid, 2008.137)

The image of the suffering that people has never abandoned him nor has he forgotten the women's participation in her husband's suffering. Abu Obeid says in a poem entitled (Shursh al-Malas)

The glaze of Shursh Al- Malas I have not seen for years  
Because I have not worn except old cloths on my skin  
My life is sold on the paths of exhaustion  
And this is my share of pleasure and happiness  
For many a time I was promised Daamer and Hateh( A new garment)  
And a beautiful leg bracelet for my foot" (Abu Obeid, 2008.253)

He speaks in the tongue of the woman who was forbidden to wear the elegant dress (Al-Malas), despite the suffering that she spent her life in, and despite her husband's repeated promises to bring her clothes that would please her and jewelry(daamer, hat and silver anklets), that she would adorn them and would contemplate in front of her companions. All that would allow her to received praise and compliments with the words used by Jordanian women (Fit).

He conveys to us the life of simplicity that the people used to enjoy despite its simplicity, with the game popular with the elderly (the Mangala), and sitting on the terrace

accompanied by the sound of (al-Nejjer), and the voice of Rabaabah that welcomes the guests, he says in a poem entitled (Oh dallat Al-Khtiar):

"In the darkness nights of the month of February, Al-Mangala was appreciated

And the mattress is laid over the Mastabah

And the sound of (Nejjer) at night is filling the empty spaces

And the voice of the overflow of the sea is well heard

And Qaws al-Rabaabah says:

Hello and welcome. (Abu Obeid, 2008.256)

And in such an atmosphere, he recalls the stories told by those sitting in their gatherings, as the story of (Nahleh Boys); he says:

"O, it is a loss that the people of figs and olives have gone astray

And they were lost at the gates of the crazy hardships

So to the young men of Nehleh are in with the down in Raymoon. (Abu Obeid, 2008. 265)

It is a story that tells a journey of young people from the village of Nahleh in the governorate of Jarash, who wanted to work in Palestine, and wanted to walk from the beginning of the night, and at dawn they found themselves despite this long trouble and arrived at the neighboring village (Raymoon), so the story became a matter of rare recounting in the councils. He may use the symbol instead of the statement to talk about the aspects of life that he lived in an era of his life when the phones were few and the phone numbers were numbered, the phone number does not exceed two places, so the poet incarnates that poetry when he asks a girl about her phone number, and she answers him that her phone number is equivalent to the numbers of his age, he says in the poem (The Phone Number):

"She passed and I said to her: What is the number of the phone? What is your age? "My phone number reveals my age", she said

My age numbers, O Wali, distressed. Mine is the age of your paddle boat and in your stormy water". (Abu Obeid, 2008.122)

Abu Obeid records common words circulated with meanings known to Jordanians that may be absent from the dictionaries of the Arabic language. We find that fully used in a poem entitled, (Market of Shops):

"And spread the beauty in all the plains and how beautiful seeing (Al- Hadandug) in the arms of (Dahnoun)

Then summer comes in a form of attack, and thus our sickles have to walk to reap goodness from the low land of the poor

After a Month, you will see the heaps of bundles of the straw ascending to the sky like the pyramids of Al-Fara'in (Pharaohs)

On the harrows we stand like a Fan over the spikes behind (the feddaans)

And from his alleviated fortune, a horse took him around but the leash was held firmly in the palm of a madman"(Abu Obeid, 2008.102)

The Hadandug and the Dahnoon are of the flowers that grow in Jordan and are not mentioned in the linguistic dictionaries, and the (Aghmar) heaps of bundles of straw were not mentioned in the ancient dictionaries. Reinhart Dozy mentioned them in the dictionaries complement (Dozi,(no date) vol.7. 433). And the(Nawraj) which is the large harrows made of wood or iron used to smash the straw (Al- Zubaidi, (no date) p.6) they are used by Jordanians to denote the rope by which the farmer controls and guides the animal movement during plowing or smashing the straws, and the word is not mentioned in the Arabic dictionaries about this. Meaning it was used to denote the gathering of both robes on the side of the animal similar to the function of the leash.

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