



Montage Methods in the Poetry of Sa'di Yusuf

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Abstract

The poetry of the Iraqi poet Sa'di Yusuf reveals a substantial interaction with the art of poetry, especially the technology of the cinematic montage. The current study aimed to detect to what extent the poet benefited from cinematic montage technology by employing it in the structure of his poetic texts. The descriptive-analytical approach was adopted in approaching a group of selected texts different collections of Yusuf's poetry to demonstrate the montage methods employed in such poetry. It demonstrated the poet's ability to use these methods, investing them in developing the poem by creating new structures that expressed modern contents and visions. The study concluded with the findings that the poet used different montages to structure poetic text to crystallize his poetic vision. Therefore, his poetry acquired new aesthetic, artistic, impressive, and communicative values. The most common montage methods in his poetry were sequential montage, interconnected montage, analogy-based montage, and contradiction-based montages. Each of these methods has its themes.

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Introduction

Dealing with near and distant arts and benefiting from various technologies constitute one of the features of modern versification reflected in the poetry of the great educated poets whose poems keep pace with movements of art development. Such poets draw development, renewal, and vitality from technologies to provide their poetry with new artistic and visionary values. Poetry is one of the arts that effectively modernizes the contemporary poem by providing it with new methods and structures. Some poets even employ poetry in their texts because of its distinctive capabilities that combine with poetic data to create an open text, capable of absorbing the culture of the era in terms of vision and form. This phenomenon is reflected in the poetry of the Iraqi poet Sa'di, who was keen to extend bridges of communication with cinema since early times to enrich his poetic text and proceed on the way of modernity and renovation. He was aware of the values of diversity, richness, and similar creativity of all arts embodied in poetry, which persisted throughout his poetic experience and reached its climax in his collection of poems in which the cinematic and poetic features were distinctively entwined.

Sa'di Yusuf was an Iraqi poet, author and translator who was born in Al-Baqee, one of the suburbs of Basra city, in 1934. He studied primary school in the village of Abi Khaseeb, the secondary school in Basra, then moved to Baghdad, where he got his B.A. in 1954 (Smadi, 2001). He lived the experience of persecution,

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imprisonment, and exile because of his affiliation with the Communist Party in the beginning, his revolutionary and militant stances, and because of his intellectual and political views later. He was also “one of the foremost Arab poets who introduced modernism to Arabic poetry, which he practiced for six decades, starting from 1954” (Atiyeh, 2018) till the second decade of the third millennium. He composed 43 collections in seven volumes, published by Dar Al-Jamal, Beirut, 2014. In addition to poetry, he wrote poetic plays, a set of short stories, a novel, and miscellaneous texts. He translated several novels, texts, and poetic works into Arabic for international, Greek, American, Spanish, Italian, and Japanese poets (Smadi, 2001).

The cinematic technologies are remarkably used in Sa’adi’s texts. “Sa’adi’s pictorial style was distinguished for borrowing cinematic shots [close- up, bird’s-eye view, medium shot and long shot] of the camera to create poetic images” (Smadi, 2001). Some of Sa’adi’s poems were closer to the cinematic scenario, like the poems (*Papers from the File of Mahdi Bin Barakah*) and (*Mountainous Reefs*) (Balawi & Dorianord, 2019b). Montage technology has been mainly used in Sa’adi’s poems due to its various methods and employed in a way that is compatible with their artistic nature to rise to a high level of poeticism. In general, the reader who follows the poet’s works must notice the widespread presence of montage methods in it. The poet was remarkably interested in the interaction between montage technology and his poetry, with which it abounds. He borrowed its diversified methods from the cinematic montage, which he used in building his poetic texts, benefitting from its operational mechanism via editing, cut and paste, and assembling to create images and poetic scenes. By this way, the poet gave the poem a distinctive visual dimension, which enabled it to move out of the domain of familiarity to creativity and innovation.

The contents of Sa’di Yusuf’s poetry vary according to the diversity of his human and cultural experiences, which makes him an international poet. This diversity contributes to his being as a revolutionary poet defending the militants wherever they are, a poet singing about his homeland from homeland or exile or estrangement, as a serene poet contemplating life and existence, fascinated by ordinary known things and natural occurrences (Smadi, 2001). Sa’di Yusuf’s poetry, which he produced at every stage of his life, was distinguished for feelings of humanity, vast culture, and the will for constant practice, which was depicted in arts intermixing. “His poems would not just be read, but could be heard and visualized. They employ numerous patterns of arts, music, drawing, theater, and cinema which affected his experimentation with poetry.” (Smadi, 2001).

The current study tackles the issue of how the poet Sa’di deals with poetry from a cinematic perspective, with a particular focus on montage methods. The study also explains the extent to which the poem absorbs and benefits from these methods to create new poetic styles that reflect a grand, artistic, and profound vision. The current study comprises two axes: the theoretical aspect makes a quick short review of the art of cinematic montage by reviewing some opinions of the film theorists on the concept of cinematic montage and its importance in the development of cinema. The second application aspect covers most of the study material. It applies four cinematic-style methods to Sa’di Yusuf’s poetry: Sequential montage, Interconnected montage, Analogy-based montage, and Contradiction-based montage. Selecting these methods does not mean that other methods are absent from Sa’di’s poetry, but these are the most commonly used in his poetry.

Theoretical Framework

Cinematic montage is a cinematic technique that comes in the final stage of filmmaking. It is essential for the cinematic creative process, “a creative power in cinematic reality” (Zayid, 2002). The simplest definition of montage is “a process of selecting and organizing ... organizing film shots following certain chronology and time.” (Martin, 1964). The montage involves “overlying shots against each other to create content and images. Montage means the way the film is edited and structured, that is, the arrangement of the shots, is as important as the content of the shots, if not more so.” (Fulton, 1958). Carl Rice defines the term (montage) in an easy but eloquent definition, saying: “The montage is an art that occurs when two or more shots carry the meaning to another level: surprise, insight, shock, or sudden discovery” (Dansayer, 2011). This interpretation seems to be derived from the general theory of montage by the Russian producer Sergei Eisenstein, one of the foremost theorists of the montage arts. Eisenstein (2010) asserts montage is a conflict to create new meaning through a dialectic approach of a film form and discovered that the disconnected shots might be put together to indicate something else, other than the outcome of the combination of shots. Eisenstein (2010) adds: “When two shots of any film, regardless of its value, are put together, they will necessarily harmonize within a new projection and a value born out of this harmony.” What distinguishes the montage is confrontational conflict, “a conflict between two opposing ideas. A confrontation between two shots dramatically conveys a new concept to the spectator’s mind.” (Ajeel, 2005).

In other words, “Eisenstein sees that If two stills of the film are pasted, they will unite, producing a new vision with qualities that sound to be one product. This is how Eisenstein came up with the idea of montage conflict as a method of putting together the parts taken from reality. Putting two different incidents creates a new reality.” (Sabban, 2010). According to the previous view, the montage is based on “Synthesizing shots

to create an accurate direct impact that results from two conflicting images. The Synthesis aims to express an emotion or idea that results from combining the two shots to form content and image" (Martin, 1964). The shocking effect is a result from "using the interview to combine footage to form the content and image." (Fulton, 1958). Such a thing means "arranging a set of cinematic shots in a certain way through which the shots acquire a special meaning which could not have been produced if arranged differently, or when done alone... The natural sequence of events cannot do the montage process in cinema, but according to the impact the director wants to create in the spectator." (Zayid, 2002).

The elasticity of the montage encourages creative filmmakers to create different methods "by the targeted impact, they aspire to create in the spectator." (Zayid, 2002). The contemporary Arab poet has benefited from the art of cinematic montage and used it in constructing his poetic text, so that the montage poem became a form of modern poetry, and the term "poetic montage" became to be known. The "poetic montage" can be summed up in the fact that the poet works to present "a construction of a sequence of images that stand alone, declaring what he discovered without explaining it... as he sometimes attaches the image to the image in a surrealist approach. The Surrealists learned a lot from cinematic montage" (Safrani, 2008).

As Safrani (2008) asserts, one of the most important results of the harmony in the relationship between modern poetry and cinema is the agreement that "both film and modern poetry agree that the main point is not to tell the viewer or reader what things mean, but rather to make him discover, feel, and realize this meaning for himself... The production of speech depends on the form and linguistic systems equivalent to the art of cinematic montage, which composes, edits, rearranges, and organizes the raw material of the footage, not on the basis of the order in which it was taken, but on artistic and intellectual foundations that give it a special meaning that matches the content of the text to be presented." (Safrani, 2008). Accordingly, we are provided with a single definition of cinematic montage and poetic montage, saying that it is: "The art of drafting, compiling and arranging images/shots in an artistic sequence to produce a visual significance with intellectual and artistic significance that embodies the content of the text to be depicted for the recipient/viewer." (Safrani, 2008).

The aforesaid theoretical survey shows that what poets and critics wrote about montage poetry. Sa'di Yusuf benefited from all these great poets about montage methods, which he employed in constructing his poetic texts. This is what the current study aims to do descriptively and analytically.

Literature Review

There are numerous studies that tackle the issue of cinema in poetry and examine poets' borrowing of montage technology (Dansayer, 2011). Right at the outset, Fadl (1996) examined the cinematic style in the poetry of four poets, who had adopted a certain cinematic style in their construction; to show the extent of Dongul's ability to employ cinema in poetry. Zayid (2002) discussed the structure of modern Arabic poems, where in the last chapter of his book, he disclosed some tactics and methods that the poet borrowed from other arts such as theater, fiction, and cinema. Through analyzing some poems, as a modern poet, Zayid showed how he was able to make these borrowed techniques pure poetic tools that express his poetic vision in its various dimensions and levels. Al-Khalil & Hussein (2008) synthesized montage in contemporary Arabic poetry, and attempted to define the concept of synthesis in poetry, which is close in nature to the style of film editing. The poetic synthesis was divided according to the studied models selected from the poetry of an elite of great poets into three styles: synthesis using the conjunction; synthesis by freedom from the conjunction; landscape synthesis.

Safrani (2008) examines visual formation in modern Arabic poetry as practiced in modern times, using cinematic technology to analyze the methods used in Arabic poetry. The study showed two sections: visual formation, cinematic shots, and visual formation and montage scenario. Likewise, in another study, Dukhi (2009) examined the poetic montage in the contemporary Arabic poem, and the impact of cinematic vocabulary on poetry recitation. The impact of montage was studied on Mahmoud Darwish's collection of poems, entitled "Praise of High Authority", who benefited from art methods to build his poetic text in general. The montage was approached as a cinematic technology and as an approach to other arts like drawing and theater. Ajjour (2010) studied the dramatic and cinematic technologies in contemporary poetic structure and tackled the relationship between modern poetry and cinema and poets' reliance on cinematic technologies in the poem's structure. Moreover, the author discusses how contemporary poets benefitted from various cinematic methods in forming modern poems.

The scenic imagery in contemporary Arabic poetry was detected by Rawashdeh (2015), who used cinematic technologies in the structure of scenic poems. The study showed the extent to which the contemporary poet benefits from montage of its various types and borrowed it in constructing his poetic text. Hashem & Jalaei (2015) studied cinematic montage in the formation of the Egyptian 'Adodeh' image, and studied relevant texts in the art of 'Adodeh' with a cinematic vision by applying the Eisenstein's theory to the Egyptian art of film editing. Douza (2018) examined the interplay of literary and artistic Genres in

contemporary Algerian poetry writing in the context of cinematic montage. The study observed the presence of the film editing technique with its different styles and styles in some contemporary Algerian poetic writings. Balawi & Dorianord (2019a) studied the cinematic method in the poetry of Adnan Sayegh, an Iraqi poet, with a view to examine the cinematic montage used in the several texts of the Iraqi poet. The study revealed the artistic analysis of texts unveiling the poet's craftsmanship and openness to cinematic technology.

Sa'di occupies a renowned position in the realm of poetry, as claimed by Mohsen (2000), who tracked modern features at different stages of the poet's writing by shedding light on the transformations of each stage. Likewise, Smadi (2001) discussed his poetry extensively in four chapters where were examined the structure of the poem, its images, language, rhythm, and some stylistic aspects. Al-Mawlouidi (2018) also examined the structure in the poetry of Sa'di Yusuf by dividing his poetry corpus into two parts, in the first he studied the formal phenomena in the poetry of Sa'di Yusuf: the construction of form, the structure of rhythm; while in the second section he dealt with stylistic phenomena: title structure, language construction, image construction. Atiyeh (2018) studied the alienation aspect of Sa'di Yusuf according to cultural criticism. He divided his work into three parts. In the first, he discussed alienation in the first place; in the second, alienation in the second; and the third, he focused on identity restoring its first place, homeland, via imagination and nostalgia at the height of her estrangement and exile in another place. Last, but not the least, Balawi & Dorianord (2019b) analyzed Sa'di's poem, *Shiabun Jabalieh* (Mountainous Reefs), from a cinematic perspective using the scenario technology to show the aesthetics of the poem, such as artistic scansion, description, and cinematic music inside and outside the poem.

To the researcher's knowledge, none of the previously-presented studies discussed montage methods in Yusuf's poetry. Therefore, the current study paves the way to shed light on the poet's montage method, a remarkable feature of his poetry.

Research Methodology

- *Research Design*

This research adopted the descriptive-analytical method to approach the selected texts in the poetry of Sa'di Yusuf. The focus of the study was on the cinematic vision, whose general structure was described in this study and their minor units were traced to show the extent of their conformity to montage methods of production.

- *Data Collection*

This data for this study was collected in the form of Sa'di Yusuf's poetry having evidence of montage techniques in his poetic texts. The sample was identified based on the extent to which Yusuf benefited from such techniques in improving his poetic text. A total of four techniques were identified through random selection method namely, Sequential Montage, Interconnected Montage, Analogy-based Montage, and Contradiction-based Montage techniques.

- *Data Analysis*

Each of the studied texts was selected based on its structural compatibility with a style of montage; therefore, the analysis focused on the link between structure and vision, that is, the statement of how the use of this method of montage in the construction of the text led to the achievement of a certain poetic vision. Each text was analyzed to reveal the connotations of each of these methods.

Results

Poets relied on this type of montage to compose poetic texts. "The poet organizes the narrative shots logically and symmetrically without alienation, distraction, or strict interruption (Ajjour, 2010). The succession of poetic shots on paper and the interruption mechanism between them indicates a continuous, consistent event in time and place. Sa'di Yusuf is one of the foremost poets who are concerned with this Montague technique, which he employed in some of his poems, like (*Waiting for the Woodpecker*), in his collection of poems The study examined the application of montage techniques on some of Sa'di Yusuf's poetic texts to reveal the extent of his benefit from such techniques in improving his poetic text. The most common techniques adopted included Sequential Montage, Interconnected Montage, Analogy-based Montage, and Contradiction-based Montage techniques.

— *Sequential Montage Technique*

The cinematic sequential or narrative montage is "one that requires putting shots together so that they follow one another smoothly without any interruption, unlike the fragmented way in which the film was originally shot.

This maintains the illusion of tale continuity” (Rasheeda, 2020). Such “a method in which scenes and stills are combined through a special temporal sequence according to a pre-determined scenario or specific procedures relevant to the significant shot. The filmmaker's goal is to reconstruct the external shape or appearance of events to create a narrative flow of events in the film's story.” (Ajjour, 2010). This “gives the spectator an impression that the event is still moving and symmetrical concerning time and place.” (Balawi & Dorianord, 2019a).

In Sa'adi's poem, “In the Prairies Where Lightning is,” there are two successive scenes in which the shots are arranged in an order similar to the story process in cinema. Sa`di says:

*“Even on this Friday of April, the woodpecker did not show in the jungle...
The oak tree (where the pecker used to live) started to sprout.
changing the brown color of the tree to green.
The scene is more explicit (clouds are less)
But... the woodpecker did not show up!
At dawn, with constant pecking.
So, I woke up:
Look at the oak tree from my bedroom.
But the woodpecker did not show.
No trace
No pecking
The oak is no longer the same,
It is no longer a shelter,
Where good morning beings with a woodpecker!” (Yusuf, 2014).*

The poet, the editor, opens the first scene with a situational audio shot in which the hero's monologue reveals the time of filming to himself: (one Friday of April), where life unfolds its spectra, the place: (the jungle), a shelter for many creatures at this time, being the horizon saturated with life gives from which reassurance of safety and sweetness of life drip from its corners. It is a shot taken of the whole forest from a distance. It was topped by the hero who announced that it was devoid of any of its usual residents at this time of the year, which implies that there is a lack or defect in the vitality of the usual natural landscape: “Even on this Friday of April, the woodpecker did not show in the jungle...”

The poet's use of ellipsis following the first shot; the editor made a long shot to be followed by a short one to shed light on the oak tree (The habitat familiar to woodpeckers), then took a very close-up shot of that tree, which is changing from nudity to greenery. Zooming of the camera shows us the growth of tiny buds that started to cover the tree, changing its brown color to green. “The oak, the woodpecker habitat, started budding, changing the brown color of the tree to green”. Eventually, the long, medium, and very close-up shots follow, when the camera moves up a little, taking a shot of the sky from which clouds began to recede, leaving a space for light, an indication of more happiness in life, as the sun shines in the jungle: “The scene is clearer (The cloud is less)”. As for the fifth shot, it is an audio one that reveals to the spectator, through a monologue, the inner feeling of the hero who wondered why that spring bird did not come to his luxurious place, which was ready to welcome him: “But... the woodpecker did not show up!” We notice how the poet, the editor, made us listen to the tone of astonishment via monologue through ellipsis, indicating the silence of contemplation after the conjunction (But...) and the exclamation mark with which the poetic shot ended. The succession of shots that reveal vigilance in the jungle, in opposition to the absence of the spring bird, arouses interest in the spectator, making him covertly share with the hero the potential question behind the absence of the bird.

The poem directly switches to the second scene, starting with a time shot that indicates the passage of time (at dawn). The internal audio snapshot that follows also indicates place change. The hero of the scene in his bedroom starts to hear constant pecking, “At the filled dawn with constant pecking...” he hoped that the woodpecker would return. The ellipsis reflected the continuity of the poetic montage. The following snapshot comes as a reaction to the preceding one. The action shot depicts the hero's awareness: “I wake up.” The sudden interruption prepares the reader for the following shot, which summarizes the scene events (The person moves toward the window). One can see the hero is looking toward the oak tree. By a long shot whose angle of observation is logically the window, the poet sees (the oak tree) devoid of the woodpecker: “But the woodpecker did not show...” Once again, one can sense the silence of wonder and the state of waiting and anticipation through the ellipsis that followed this shot. It takes some time to review the issue and ensure that the place is devoid of any visual or audio scene which shows the presence of woodpecker: “No trace No pecking” The poetic film ends with a long shot of the oak tree, which has changed to the extent that it is no more a haven for birds and living creatures and is no more a lighted place that sends messages of intimacy to the world: “The oak is no more the same, it is no more a shelter, good morning comes from the woodpecker!”.

The final shot makes the audience identify with the hero feeling that the pecking annoyed him and made the audience believe, like him, that the return of the woodpecker was not more than breaking branches of the tree after an assault, which deprived it of its identity for which it was created. The tranquility of sheltering

departed the way many countries lost life necessities and were deserted by their sons, escaping dangers threatening their security and stability. Due to the destruction inflicted by opportunists and occupiers, the woodpecker might be the symbol for such sons, and the oak tree the symbol for such countries. The whole poetic display might be the objective correlative for the epic of diaspora and displacement of people from their homelands, which they left because of occupation and political oppression.

The poem “Dubai Sand” is an example of a poem in which events of a poetic tale sequentially move under the sequential montage as presented in the following lines:

*“Thistles of pine branches cover the pathway ground,
The pathway was a companion climbing up toward the house.
Where enslaved people from different countries, spend the night, waiting for the slave laborer.
The Syrian.
The Syrian slave laborer
Flipping over soft papers in his Parisian house
And bank accounts...
Or imagined titles.
The Syrian slave laborer walks now to a house.
Where enslaved people from different countries spend their night.
He will say good morning.
And laughs silently.
Poets were tied to a rope of twisted fiber.
waiting for the Syrian slave laborer.
Soft waves were at dawn whispering to the sand of the beach.
Charcoal boat with poets inside.
Slaves of the Syrian slave laborer
Anchors
Anchoring at the humid, congested dawn
At the sand of Dubai.” (Yusuf, 2014).*

The editor, the poet, begins the first scene of his poetic film with a close-up shot showing pine needles covering (the pathway). This is a symbolic shot with many potential impacts behind this film, like homeland separation: (falling of pine leaves from the mother tree), crushed by separation (treading over fallen leaves and crushing them under passers’ shoes): “pine needles covering the pathway.” This is followed by a panoramic shot in which the camera moves with the pathway: “The pathway was a companion.” The next shot is a long one that shows us the place that leads to the pathway, where we see a picture of the house from outside “climbing up toward the house.” The camera moves to the inside and takes a picture of the enslaved people who spend the night waiting for the Syrian slave laborer in that house, “where many slaves spend their night waiting for the Syrian Slave laborer.”

It is noted that the expressive picture is missing from a significant part of this long shot. Instead of showing the viewer-reader a picture indicating slave laborer and another one to indicate the different features of those enslaved people to show that they were from different countries, besides their conversation that reflects waiting for the so-called Syrian slave laborer, the poet presented all of that through language sound, leaving the spectator to deduce or imagine for himself all the assumed events and facts. This might be attributed to condensation that often characterizes poetic text. The second scene, which switches to different times and places, begins with a poetic display of an internal shot of the Syrian slave laborer flipping through soft papers in his Parisian house. “The Syrian slave laborer flips through soft papers in his Parisian house.” The camera draws closer to take two very close-up shots, which reveal the papers the Syrian slave laborer was flipping through (Bank accounts, interrelated, ambiguous, and non-understandable titles): “And bank accounts... Or imagined titles”. Such things arouse skepticism about this personality and augment this feeling due to the paradox between the appearances of the papers: (soft) and their content: (bank accounts and vague addresses).

In the third scene, the camera, through an outside panoramic shot, follows the movement of the Syrian slave laborer on the way to the house where the enslaved people are: “The Syrian slave laborer walks to the house where the slaves from different countries spend their night.” The poetic montage shows the switch of time from night to day by substituting the present tense: “where the slaves from different nations (stay overnight)”, with the past: “where the slaves from different countries (stayed overnight)”. An introductory shot shows how the slave laborer will greet the slaves. “He will say good morning.” The “will” in “will greet” indicates the scene’s repetition, which confirms the slave laborer’s professionalism in slave laborer. The following shot, which is also a phonic exploratory one, indicates something hidden and ominous in what is to come. “He laughs his soft laugh.” The preceding shot is followed by a more particular one in which the poetic camera sheds light on a group of poets whose dire need forces them to join those waiting. “The poets who were tied to a rope, waiting for the Syrian slave laborer.” The scene closes with a rough interruption where ellipsis fill the poetry screen, which indicates that many events have been concealed from the viewing reader.

One can feel this when switching to the final scene, which takes the viewing reader to a completely different place and time. In an external long shot, we see a sea with gentle waves moving briskly at dawn in which movement, sound, light, and darkness cooperate to create it: "Gentle waves at dawn whispering to beach sand." One also can notice how the poet, the editor, embodied the movement whispered to sea waves using metonymy: "Whispering beach sand," thus highlighting the two elements of sound and movement. The poetic display screen presents a long shot of a "charcoal boat" followed by a medium shot that reveals the freight of the boat: "Poets in the boat are slaves for the Syrian slave laborer." A final long shot of the boat provides several details about the boat anchoring at dawn, when darkness mixes with light, indicating an increasing ambiguity in a horizon saturated with humidity. This symbolizes distress that awaits comes to Dubai sand, their new habitat: "Anchoring at the humid, congested dawn at the sand of Dubai."

The narrative montage seeks to use few images, but images that are rich in cultural, symbolic, and political history. Sa'di, by using narrative montage [images that are rich in cultural, symbolic and political history], wanted to depict through the poetic display the suffering of the exiles and expatriates who were seeking shelter or livelihood and how they were exposed to exploitation and humiliation even from their people (Symbolized as the Syrian slave laborer), who traded with their necessities leading them to unknown ends that incorporate all aspects of slavery. Moreover, the shot of the sky congested with humidity was an exploratory one that predicted what distress those new arrivals would feel in the new habitat. In the brief part, the poet-editor depicts the time span between the slave laborer's meeting with the slaves and their arrival in Dubai, which he referred to by ellipsis; moreover, he included many details such as the conditional agreements, the disappointed promises, and the arduous burdens of the journey, granting the viewer-reader the opportunity to recall them for greater intensity, suspense, and exaggeration. It is based on confirming the interconnection between certain mental perceptions, regardless of the connection between real time and place.

— *Interconnected Montage*

This montage is called the relationship, mental, or ideological montage. "It emphasizes the interconnection between certain mental perceptions, regardless of the connection between real-time and place." (Sabban, 2010). Such an interconnection occurs through "connecting descriptive shots, meaning independent and content-neutral, to get a sequentially-mental content" (Sabban, 2010). "The real-time and place communication of the scene changes drastically, substituted by an alternative for continuity, the correlation between the shots' potential ideas" (Sabban, 2010). Based on that, the montage "will not be confined to its descriptive or fictional role, but has an interpretative ideological one that depends on logical restructuring of events derived from a homogenous reality by a relative classification whose aim is to elicit a deep meaning for each of them from the confrontation of such events" (Martin, 1964). Sa'di's poems that are based on this method of montage provide a set of disintegrated poetic shots, which, in totality, constitute a general framework for his poetic vision. This might create an integrated effect, which could not be achieved if the shots were introduced separately or organized differently. Each of these scattered shots provides a dimension of this vision or the intended impact on the recipient. When the recipient absorbs all the shots, he will get a complete impression of what the poet wants (Zayid, 2002).

The poem "Al-Jaheem" (Hell), one of his collection of poems entitled (*The Fisherman Song*), is considered one of the models that certify this pattern of structure. Sa'di says:

*"A woman sits in the space between her American kitchen
And the cave where the bed made of rose, wood is placed.
A cotton dummy sits on the school seat.
The purchasing clerk sits in the accountant's shoes.
The dog of the princess sits enjoying the buzz that streams form the TV screen.
A Roman soldier sits on a spear in a yard.
The monkey sits, defiling the turban in a temple.
The unemployed sit now, in a boat for slaves...
Light of lighthouses wane in the sea.
The phoenix sits on a bar of Mongol barbecue party.
The Lady of the Marshland sits in the land of dry papyrus
Water sits bubbling in dry reeds..." (Yusuf, 2014)*

This poetic film comprises a group of long different shots. Although they share the same event (setting), they are far apart; each belongs to a different section, which makes it independent of others and has no connection to them. This raises a question about the purpose of the collective succession this way. Following such shots and pondering over them, one after the other might lead to clarifying the idea or general meaning emanating from separated impacts: "To have a constant impact on the cinematic story, it is necessary to add a new thing to every shot and to put a series of shots side by side as that might give it a new meaning. The meaning results from shot juxtaposition, not from separation." (Sabban, 2010).

The first shot presents an image of a woman sitting in the space between her kitchen and sleeping place, indicating that she is alone practicing her life rituals silently, roughly, and with a novice mechanism. The

bedroom, which is supposed to be a place for rest, warmth, and reassurance, became a cave swelling with coldness, darkness, fear, and isolation. The beauty of furniture does not compensate for companionship and amiability. The second shot shows the viewer-reader a cotton dummy sitting on a school chair, symbolizing education regression and eventually science, as the educated have changed into inanimate humans with stolen mind or soul and controlled like dummies without the slightest will of their own. The third shot reflects a change in the clerk's position, which became a commodity to buy, downgraded from sublimity to decline. The fourth shot shows us the princess's dog living luxuriously like any human living an honorable life. The fifth shot shows us a Roman soldier, sitting on a bench. (a symbol of heroism and bravery throughout history) changing his spear from a combat tool on battlefields to a seat in a submerged yard, indicating the disappearance of all the values for which this soldier was famous.

The sixth shot is a picture of a monkey defiling a turban in a temple. This is a mockery of dwarfish humans who are equal to monkeys or less; they always cover themselves up with religion. The poetic description made the monkey well-known and the turban likewise. The meaning emphasizes that the target is a particular group and the intended is a specific turban. The seventh shot opens up at a scene of the unemployed sitting. an embodiment of some of the humiliation that many people are experiencing due to their harsh circumstances. The ellipsis that follows this shot refer to more similar backstage cases. The fading of lighthouses in the sea in the eighth shot is the objective correlative of the blackout operations that conceal infringements committed against such humans. The ninth shot introduces the phoenix bird (symbol of resurrection) sitting at a bar at a Mongolian barbecue party, insinuating death over life. There is a relentless effort to extinguish any emergence of it with absolute barbarism. The tenth shot depicts the lady of marshlands in a fertile area, sitting in a dry papyrus bud, an indication of drying freshness in the original plants. The marshlands are fertile areas whose inhabitants, the fauna and flora, enjoy water blessings. The rise of water level in reeds of the last shot indicates the natural deterioration of this plant whose biological function cannot be achieved to produce the best chants or the safest shelter except through complete dryness. The ellipsis that follows the last two shots may explain the growth of negative transformations in the law of nature.

All aspects of loneliness, disruption of education institutes, usurping the will, lack of conscience and principles, entertaining animals against enslaving humans by depriving them of their minimal rights, covering oneself up with religion, defeat of life by death, extinguishing values of bravery and heroism, dryness of freshness, deterioration of nature, and change in laws of nature from positive to negative defame this age, whose life has become hell characterized by what is illogical, absurd, and disapproved. "The montage process is an illustration of reality, or in other words, a reflection of the way we understand reality." (Sabban, 2010).

— Analogy- based Montage

This montage "consists of two analogous events. Though unconnected, their juxtaposition provides the receptor with a moral idea without a need to declare it" (Sabban, 2010). Cinema theorists "provide an example of that from the film (The Strike) by Eisenstein. In the last scenes of the film, Eisenstein tries to identify laborers' execution by shooting them, like the butcher who relentlessly and coldly slaughters a bull with his giant knife. The poet compares laborers' execution to bullets and the shots to slaughtering the bull in the slaughterhouse." (Sabban, 2010). This type of montage is achieved in the poetry of Sa'di "through two means, in one of them, he presents a set of analogous shots that pertain to semantic fields that do not relate to producing one content out of putting them together. On the other, he presents two scenes or more than two which are similar in nature and general atmosphere, "neglecting time compatibility (and place when less critical); this creates meaning out of the juxtaposition without which it will not be achieved." (Rawashdeh, 2015).

The first method is clarified in the poem: (Chess), one of (*New York Poems*), a collection of his poetry:

"Old prisoners.

Negroes with no work for a century and a half.

Professors deserted holy university seats.

Moreover, they sat on the street pavement.

Women who got tired of the play:

Of Adam's role/ Eve.

Night lovers lost their way home.

In every yard

there is a patch!" (Yusuf, 2014).

This poetic montage comprises several content shots with the same theme, creating a specific effect. In each slide, the poet's editor presents one class of New York society. The first shot is of a group of old prisoners who spent years of their age in the non-useful, which eventually extends practicing life rituals with what is left with rituals of what is left with a fading tone in which the sound of nihilism overrides any whisper of life. The second shot shows us negroes who have been unemployed for a long time, so we feel the state of existential emptiness that kills the vitality of the soul and body, and we deal with the siege of the absurdity of living imposed by the deprivation of

rights and the deprivation of opportunities for self-realization and enjoyment of the meaning of life. In the third shot, the reader-viewer can see the state of surrender to the decline from status and appreciation, the generosity of giving to worthlessness, the disruption of the effective role, and coexistence with it with bitter brokenness in the scene of university professors who sat on the sidewalk like vagrants instead of a university seat, perhaps because they are no longer able to reconcile with the facts of this profession for many reasons.

The fourth shot shows the view of women who are exhausted by the deception of the role that assigned them a state of withdrawal from struggling with life. The state of loss and wandering is evident in its darkest form is presented in shot five: "Night lovers lost their way home." Then the flow of successive shots stops. The poet-editor fills the text screen with dotted lines, ellipses, which suggests the absence of similar shots on the poetic display screen, thus exacerbating the situations present there. This is what that last shot emphasizes, the defeatist scene that includes different segments of society similar to the chess patch everywhere: "There is a patch in every yard!". The feeling of nihilism of existence, the absurdity of living, worthlessness, withdrawal from life, and loss are all conditions experienced by many people who have been crushed by the materialism of civilization in major cities like New York. They have become like pieces in a chess game, always dragged by the heroism of bullying and indifference to human humanity to defeat.

One of the poems that is based on two juxtaposed scenes is (Two Lovers Under the Umbrella) from the collection of poems titled *Poems of the Public Garden*:

*"They may have been satisfied before coming to paradise bar.
under the Umbrella
Or they may be satisfied.
Whenever French wine seeps like cure through blood
And cheek
And palms...
The Umbrella?
Is it the station leading to the destination?
Of peace...
Hello, I address two lovers who have wallowed in the air of the Umbrella.
They were Autumn clouds passing through the horizon.
The sun is close,
Red leaves cover the pathway.
And in the honeysuckle trellis!" (Yusuf, 2014).*

This montage comprises two isolated scenes separated by an interruption. The photographer and the editor present the two heroines of the first scene from a probability perspective; therefore, the details of the shot are fuzzy. In the first shot, the show is of two female lovers entering the bar after leaving the umbrella. However, the selfie camera could not capture their emotional and psychological state: Were they at the stage of satisfaction after the contact they were supposed to have? "They may have been satisfied before coming to the paradise bar" or were they still in the stage feeling of infiltration into their souls that might be stimulated by drinking wine "Whenever French wine seeps like cure through blood and cheek and palms...". The soft interruption typified by the three deletion dots helps switch to the second shot in which the umbrella image occupies the poetic display screen, which suggests that the two lovers return to the umbrella, the only haven to unload their emotional charge: "The umbrella? Or is it the station of destination?". The scene closes with an internal shot of the two lovers in a position which suggests that they have been through with an intimate relationship. "Hello, I address the two lovers who have wallowed in the air of the Umbrella...".

A second landscape parallel to the first is placed after the first, removed from the poetic display screen with a rough interruption represented by ellipsis. We see a natural landscape of autumn sky in which images of clouds intersect with sunlight and a land crowded with red leaves falling from the red leaves falling from honeysuckle trellis: "They were autumn clouds passing through the horizon; the sun is close, red leaves cover the pathways and the honeysuckle trellis!".

Anyone who contemplates the details of this scene, notices its similarity to many of the several meanings alluded to in the first scene. These details confirm its certainty and its fulfillment after it had been surrounded by suspension (May be) In general, autumn clouds, which are usually laden with rain water, correlates to lovers' satisfaction. As for the approaching sun, it is the other side of their feeling of warmth and the falling red leaves the mimic the ignition and burning situation they went through. The honeysuckle trellis symbolizes the ecstasy, pleasure and enjoyment they experienced by such an intimate relationship. The image of red leaves under the honeysuckle trellis symbolizes the image of the two lovers wallowing aflame under the umbrella.

— *Contradiction-based Montage*

One of the most common examples of contradiction montage in cinema was the film "The End of St. Petersburg" produced by "Boodofken in 1927. It was a flagrant revolt against modern war. In this specific

kind of montage, the subject of the montage is contrasted with a different character or situation, to maximize the drama. The content was gotten through the contradiction between a scene in which we had a man fighting and dying in mud on the battlefield and another in which we had financiers who were insanely edgy betting in the country's stock market whose prices were rising." (Sabban, 2010). Modern poets showed a great interest in this montage; "The poets contrast one or more than one shot with another contradictory one(s), without taking into account their arrangement in a logical, intellectual and sequential order, as is the case in film composition." It might also be based on two juxtaposing contradictory scenes where "juxtaposition or cohesion between the two extremes. Highlights the existing contradiction in lift itself," "that is, alluding to one of its various paradoxes" (Rawashdeh, 2015).

Yusuf employs this type of montage in composing many poetic texts, especially in those between two times or two places seemed apparent, as in the poem: (Person's Stature) from the collection of poems titled (*Poems on General Garden*):

*"No sky for your wings to beat...
He looks
Ash water on the balcony. it is night, even though you are at midday.
And the barren trees became rocks that have the appearance of trees. I wondered how should I name
Air that cannot be named. Are you a resident of the place!
There is no sky for your wings to beat...
Do you hear?
Nothing. No fluttering of a jungle Pigeon. No swaying of tree branches.
It is as if the children of Adam swallowed a handful of pills and slept forever and ever.
What was your village yard refer back to distant time there was no village at all.
You residing here!
You have no sky for your wings to beat...
Where is the smell coming from?
A loaf of bread that still smells fire. Few nets from the river are drawn.
An arch made of logs of trunks whose bottom has eroded. Perspiration from your father's shirt.
Indian perfumes of your grandfather.
Molasses dripping from stacked dates. Who lit the fire?
Who told me:
There is no sky for your wings to beat...
Who?" (Yusuf, 2014).*

This montage portrait includes two contradictory scenes; the first depicts states of death, rigidity, and stagnation in the universal surrounding cosmic landscape, which give rise to a feeling of distress, siege, and complete paralysis: "No sky for your wings to beat...".

Contradiction is presented in a series of shots that highlight the obstruction of vision and the dominance of darkness: "you see: ash water on the balcony, time is night, though it is midday", besides petrified assets: "And the barren trees became rocks that have the appearance of trees." Substantial things lost their distinctive features and became confusing: "I wondered how I should name air which cannot be named." There is a complete deadly silence: "Do you hear? Nothing, no fluttering of a jungle pigeon, no swaying of tree branches, it is as if the children of Adam swallowed a handful of pills and slept forever and ever.", The disappearance of the features of the place is due to this dominant state: "What was your village yard refer back to a distant time when there was no longer a village at all."

The shot indicating feelings of being shackled was repeated three times to ascertain that feeling: "No sky for your wings to beat... Are you a resident of the place! There is no sky for your wings to beat..." The second scene presents details of an active type of life where every inhabitant secures a happy life and unique freedom: "Who told me: There is no sky for your wings to beat...". The sense of smell was a powerful feeling toward these details, which still live in the memory enhanced by contradiction: "Where is this smell from?" "Who started the fire?" The smell of hot bread and the fish stuck in nets and the river, arch bottoms, father's perspiration, grandfather's perfume, and date molasses are all strong smells that glow with the bitterness of life and sweetness of living where "the loaf of bread still smells fire, the molasses dripping from the stacked dates." Goodness is abundant: "Few nets are drawn from the river." The reconstruction of the place was made with natural materials: "An arch made of logs of trunks whose bottom has eroded.", Work seriousness: "perspiration of your father's shirt" and vintage originality: "Perfumes of your grandfather are India's." Using the present tense helps make the scene livelier; for example: (Are still, are drawn, is dripping).

Through this contradiction, the poet reveals the distance between the spaciousness of the homeland where he used to live and the narrowness of exile where he is living now. Consequently, the present was extinguished, but the past was ignited. "To restore the first states of identity is a compensatory act which the self-evaluates within itself and creates an imaginative place which it establishes through language to

compensate for its first lost place and missing paradise” (Atiyeh, 2018). This kind of structure is repeated (constructing a poem from contradictory scenes in their visual content) to focus on the theme (of exile instead of homeland). That was recurrent in many of Sa’di’s poems, like: (Tonight... I will not wait for anything) from his collection of poems: (Prayer of the Pagan):

*“I will not wait for anything tonight:
It is winter cotton that covers the village’s yard.
The bird that used to visit the chestnut tree departed.
Trees do not flutter,
The mid-window from which I see the tower is cloudy.
Now Aden comes by sea.
Aden comes with Saysaban (plant) and the fish.
Come with spices and coffee...
It comes to me with the world curled upon its ember.
I look in the mirror:
The person invited me to his beach.
Like the drowned...” (Yusuf, 2014).*

The poetry montage consists of the collision of two contradiction scenes, the first is burdened with accumulated images of the disruption of life where hope is lost in a vital moment: “I will not wait for anything tonight.”, and stagnation: “It is winter cotton that covers the village’s square” and disappearance: “The bird that used to visit the chestnut tree departed...”, fixation: “Trees do not flutter”, loss of vision: “The mid-window from which I see the tower is cloudy.” The second scene ignites the heat of life blessings: The sea with its brightness: its pure blue color, burning sun, hot sands, breezes saturated with scents, stormy waves, sailing ships and boats, the glowing Saysaban trees, insisting on life, defying the rising and spreading of drought, and piles of fish representing images of nature’s generosity and enjoyment of its blessings; and breeze smelling spices and coffee which together with companionship fill the scene with sea breeze, Saiysaban scent, and fish smell which spread overwhelmingly: “Now Aden comes with the sea, it brings pure Saysaban, fish brings the smell of coffee and spices... they all come to me, curling the world upon its ember.”.

The juxtaposition of these two scenes presents the poet’s suffering from loneliness and solitude in exile, which produce stagnation, coldness and darkness. He was overwhelmed by longing for the intimacy of the homeland and for the warmth of countries that were for him an alternative homeland like Aden, so he resisted the frost of the present by recalling memories: “Now Aden comes” symbolizes the world of exile; the dreary scene is compared to the beautiful homeland, the glamorous scene to which he is attracted to escape from the burdens of the present time: “I look in the mirror: the present is inviting me to his beach, being like the drowned...”.

In his poem “Al-Ziyadiyeh” from his collection of poems *Shiraz Room*, Yusuf employs contradiction montage to portray one of the existential crises of the self in his "tomb" [death] in exile. He puts side by side the present scene, wrapped with the coldness of death, against the past scene packed with fun and enjoyment:

*“You will stay here, pondering over a snow yard, the dead, and alienation.
Each season has its reading.
So does the pulse...
But now, you are applying what the snow has written.
Applying what you used to write.
Or think.
You, the reluctant, run:
Shatt Al-Arab
Tip of the vine in the river,
Your cousins...
Now, you run like a colt on the beach.
Now, you swim in warm water,
Swimming as far as reeds,
You ignore Iran’s guards
A snow yard, the dead, and alienation.
Then comes the smell.
You were lying under thick branches,
A huge fig tree
One summer noon
A single sail.” (Yusuf, 2014).*

Through a monologue, the first scene, shows the current state of the self, who lives in an environment surrounded by death with its dimensions: Dominant dullness: “You will stay here pondering over a snow yard,” and nihilism: “death”, horrible death: and “alienation.” In the second scene (scene of the past), images of childish

fun charged with stamina, motion, and good adventure pop up: "...you, the reluctant, run: You now run like a colt on the beach.", Swimming: "Now you throw yourself in water, warm water," naughtily: "You swim as far as reeds, ignoring Iran's guards." The natural landscape: "Shatt Al-Arab, the tip of the vine in the river," and pictures of relatives: "Your cousins..." constituted the scene's background to complete the diversity and generosity of nature.

The present scene returns to dominate the atmosphere of the text again, and the manifestations of death cover the whole screen for some time, indicating the stability of this position, (Life pulse stopped.) This increases the soul's crisis, which escapes to the past and regresses to childhood or boyhood scenes, in order to release itself from the present crisis. The past with the scent of its breeze illuminates the following: "scent of trees, nap in the shade of leaves," "you were lying under dense branches," sweetness of fruits: "fig large tree", its noon scorching heat: "a summer afternoon..." which provides the swimmer a swimming chance and fighter's rest: "A sloe sail?" Through this type of montage poem, Sa'di Yusuf provides "pieces of memories that he never hesitated to talk about, the events of his childhood, which were rich with shades and colors, in an attempt to come closer to the spirit of innocence and good days, which he lost in his stay and travel. Returning to the past reinforces the language of emotions, not ideas." (Mohsen, 2000).

Discussion

This study examined the famous montage methods in Sa'di Yusuf's poetry and through the analysis of his texts. The study revealed that the montage methods played a vital role in the construction of his poetry. His montage poems were distinguished for sublime poetic features, such as density, economy, brevity, and deviation in addition to the inclusion of contemporary themes and visions, which distinguished him from other poets. Sa'di Yusuf focused on the formal aspects when borrowing montage methods, which sometimes seemed empty of content and alienated from their literary genre.

The different montage methods employed by Sa'di revealed that each correlated to a particular theme or poetic vision. For example: The sequential montage method, being narrative, was good for filming symbolic or realistic tales that tackled displacing people from their homelands and moving to areas of slave labor and exploitation. The Interconnected montage, including only the most important elements, in which the lack of connection between shots or scenes appears blatant, is consistent with broadcasting images of illogicality and absurdity as a distinctive feature of our current era. The analogue montage, which tends to capture similarities, highlighted some cases of defeatism created by the materialism of civilization, shedding light on some new phenomena that are now surfacing in societies. The montage of contradictions, with its sense of comparison, focused on the theme of exile versus homeland. Table 1 sums up these montage methods.

Table 1: Montage Methods Used in Sa'di's Poetry.

Type of Montage	Installation Method	Vision
Sequential Montage	Narrative a story by combining sequential shots.	Filming symbolic or realistic tales that tackled displacing people from their homelands and moving to areas of slave labor and exploitation.
Interconnected Montage	Combining irrelevant shots with each other to create an idea.	Broadcasting images of illogicality and absurdity as a distinctive feature of our current era.
Analogy – based Montage	Combining similar shots or two similar scenes to indicate a particular impression.	Highlighting some cases of defeatism created by the materialism of civilization, Shedding light on some new phenomena that are now surfacing in societies.
Contradiction – based Montage	Putting two contradictory scenes opposite each other to show a paradox of life.	Focus on the theme of exile versus homeland.

Conclusion

The current study has drawn a few conclusions about Sa'di Yusuf's use of montage in his poetry. First, the poetry of Sa'di showed a significant interaction with other arts, especially cinema, and the use of montage in particular. The poet used various known types of montage, which allowed him to compose new patterns of poetry based on communicative values with distinctive aesthetic effects. Second, the diversity of the used patterns led to different structures of poetic texts and, eventually, different visions. Third, the montage poem of Sa'di Yusuf was dominated by the presence of the phenomenal world. This contributed to simplifying the poetic language and bringing it closer to the language of ordinary daily life. Fourth, Sa'di switched the visual, phenomenal focus of the montage poem from reader to reader-viewer. Finally, Sa'di utilized the whiteness and blackness of poetic pages to incorporate some montage techniques to achieve the maximum levels of overlap and interaction, in his poems, placing the reader-viewer into the depth of experience. That was evident in the interruption of ellipsis and lines filled with dots.

The greatest limitation of this study was that it could not investigate all montage methods employed by Sa'di Yusuf due to the big volume of the poetic discourse written by the poet. Secondly, the space constraint was also another limitation. The study would like to make some recommendations: To conduct an in-depth study of the montage methods Sa'di used in his poetic texts to cover a larger area of the poet's experience that extended for seven decades. It also suggests to conduct some comparison between the topics of Sa'di's poetry, from the perspective of other researchers, and to study the montage methods he used in his poetry, such as shot and camera angles, autobiographical element, and images of exile.

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