

The Distance Shot in the Poetry of Saadi Yusuf

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Abstract—This study explores the formation of cinematic snapshots in the poetry of the Iraqi poet Saadi Yusuf based on the axis of a stable distance shot. It aims to reveal the dimensions of these shots in his poetry and demonstrate how he utilizes this technique to enrich his poetic works with new approaches and contemporary visions. The descriptive-analytical approach was adopted to describe the overall structure of the studied texts and analyze them to discover their deep meanings. The study concluded that Saadi Yusuf's poetry exhibited a notable involvement with the technique of distance shots in cinema, which was prominent in his poetry in all its dimensions. The close, medium, and long shots, with their various nuances and branches, were employed in constructing his texts in a manner consistent with the nature of poetic art regarding themes, contexts, and roles associated with each type of these shots in cinema.

Index Terms—camera movement, drama influence, eliminating hunger, poetic shot, symbolism

I. INTRODUCTION

Saadi Yusuf is an Iraqi poet with a long-standing creative career that spans nearly seven decades (1952-2021). He is a prolific poet, having produced forty-three poetry collections. In addition, he is also a playwright, storyteller, novelist, autobiographer, and translator (Smadi, 2001, p. 18). “His poetic achievements are among the most significant contributions to modern Arabic poetry. His creative experience and practice have had a remarkable influence on shaping the modern features of Arabic poetry, to the extent that those achievements have become one of the essential components of poetic consciousness among our poets, whether contemporaries or followers. Through interaction with this achievement and awareness, the features of their own experiences are shaped, whether by emulating, developing, transcending, or even rejecting and striving to break free from its orbit” (Abdulla, 2005, p. 12).

His deep and exceptional life experience, marked by political affiliation, imprisonment, persecution, exile, and roaming across various countries worldwide, has profoundly shaped his political struggle, revolutionary stances, broad cultural knowledge, and commitment to human rights issues. All these aspects are reflected in his creative work in general and poetry in particular. Saadi has been distinguished by his constant love for innovation, embracing the adventure of creativity and pushing poetry to the farthest reaches of experimentation. This has become “a hallmark of his poetic journey throughout its evolution, with a rhythm that time only enhances, but never diminishes” (Abdulla, 2005, p. 13).

Because of his passion for experimentation, his work has produced an opened poem that welcomes new styles and forms. These enrich its vocative and expressive power, ensuring its vitality, renewal, growth, and evolution.

One of the most prominent aspects of this openness is his interaction with the seventh art, cinema, whose techniques are vividly reflected in his poetry. Saadi has mastered the montage poem, the snapshot poem, and the scenario poem. He, like other great poets, believes that the sublime poetic language is “the one that all arts share; you read it and feel as though you are watching a film, hear it as if in the presence of music, and contemplate it as if you are in front of a portrait. When its scenes are cut and inserted into another text, they carry a self-sufficient meaning” (Nasseer, 2000, p. 74).

In a previous study, the researcher examined the montage technique in Saadi's poetry. The current study aims to apply the method of distance shots to his poetry by focusing on the main types of distance shots found in his work and demonstrating his creative use of them in a way that aligns with the nature of poetic art. The study also explores how this technique enhances his creativity, revealing modern and innovative features in both structure and vision.

To achieve the objectives of this study, the practical section presents the distance shots in his poetry by analyzing their dimensions. It examines the close, medium, and long-distance shots as well.

Critics have been particularly interested in cinematic poetry. Numerous critical studies have emerged that approach poetic texts through a cinematic lens. Some of these studies focus mainly on using cinematic techniques in contemporary poetry, including employing cinematic shots in that type of poetry, the studies are outlined as follows:

In the study “The Poetry of Saadi Yusuf: An Analytical Study,” Smadi (2001) briefly tackled in the poetic image chapter from the overall image, focusing on the cinematic shot, which is one form of the scenic image, in Yusuf's poetry.

In his study entitled “The Visual Formation in Modern Arabic Poetry,” Safrani (2008), in the final section of his book (Visual Formation and Cinema), tackled the techniques of cinematic shot in modern Arabic poetry employing two key approaches: the axis of the distance shot and the axis of motion shot.

In the final chapter of his book (The Photographer Poet), Ajjour (2010) examined the manifestations of dramatic and cinematic techniques in contemporary poetry, highlighting their influence on its structure.

In the study “Dimensions of Cinematic Shot in the Poetry of Adnan Al-Sayegh”, Balawi and Dorianord tackled the issue of cinematic shot in all its distance dimensions in that poetry.

In her study of the use of the contemporary Algerian poem for artistic genres techniques “Cinematic shot” as a model, Dawzi (2018) explored the formation of cinematic shots in contemporary Algerian poems, focusing on the axes of fixed-distance shots and motion shots.

The employment of cinematic shots in Ali Kanaan's poetry, “Khushkash Clouds as a Model”, Dorianord and Khudari (2021) reviewed the types of cinematic shots in his collection of poems.

In the cinematic techniques in poem: “Cinema Techniques in ‘A Non-Historical Dialogue of Athar Sinawi’s’ Anecdotes” Poem by Imad Qatari: A Stylistic Study” the researcher revealed in the first chapter the role played by the various technical cinematic shots in constructing the poetic scenario.

Due to its technical uniqueness and Saadi Yusuf's enduring ability to contribute, his poetry has been the subject of many critical studies. Some pioneering studies were presented in prior research. Therefore, to avoid repetition, the researcher will here shed light on many more recent studies that focused on Yusuf's study.

In “Text Temptation and Play Reading: A Study of the Strategy of Absence in the Poetry of Saadi Yusuf,” Abdulla (2005) focuses on this strategy. The researcher considers absence a fundamental element in Yusuf's poetry and that it forms a comprehensive textual strategy grounded in a specific poetic vision.

In Collage Technique in the Poetry of Saadi Yusuf, A collection of poem: (Prayer of the Pagan) as a model. Athari (2007) shed light on Yusuf's use of one of the techniques of visual art, the collage techniques constructing his poetic texts.

Textual thresholds in Saadi Yusuf's poetry: In the poem “How Akhdar bin Yusuf Wrote His New Poem as a Model”, Dukhi (2008) tackles textual thresholds, considering them one of the modern poetic features in Yusuf's poetry.

In the study “Alienation in the Poetry of Saadi Yusuf: A Cultural Reading”, the critic Attiyeh (2018) adopted a critical cultural approach to present a comprehensive picture of the alienation phenomenon in Yusuf's poetry.

From the above, it is evident that, to the researcher's knowledge, no study addresses the concept of “Cinematic Snapshot” in its precise scientific sense in Yusuf's poetry. Therefore, this research can be considered a novel, unprecedented pioneering work.

The cinematic snapshot is the cornerstone of everything displayed on the screen. It is not merely a tool for capturing events but an effective means of conveying ideas, emotions, and various perspectives. According to theorists of the seventh art, it is defined as “a sequence of continuous images captured in a single shot, or as part of a film between two transitions”.

Jean Mitry refers to it as “The film unit” while Christian Mitz calls it the “minimal segment” or “image unit of the film's structure” (Tourk, 2014, p. 189).

In other words, it is “a segment of the raw footage captured continuously without interrupting the scene or subject being filmed. The snapshot is defined from the moment the camera starts rolling in a specific position until it stops. Cinematic snapshots vary in length and size, and scenes or situations are constructed from these snapshots. The collection of these scenes or situations forms the film. Thus, the snapshot is a unit of cinematic language, just as the word is a unit of literary language” (Mursi & Wahba, 1973, p. 316).

Lotman emphasizes that “the snapshot is by no means a static concept nor a simple combination of one static image followed by another equally static one. For this reason, a snapshot cannot be equated with a single photographic frame, that small printed image on the filmstrip. The snapshot is a dynamic phenomenon. It incorporates movement within its boundaries, which can be of great significance at a given time” (Lotman, 2001, p. 46).

Cinematic snapshots can be classified into several categories based on various criteria, such as distance between the camera and the object, camera movement, and angle of the shot.

First: Distance between the camera and the object.

The foremost types of distance shot are:

- A- The long shot
- B- The medium shot
- C- The close shot

Second: The movement includes different types, such as:

- A- Horizontal movement in which the camera moves from right to left horizontally or vice versa.
- B- Vertical movement: The camera moves from top to bottom or vice versa.
- C- Tracking movement in which the camera moves along with the moving object, either on tracks or using a dolly (Herman, 2015).

Third: Camera angles in cinema, which determine how the viewer perceives the character or event, include: “five main angles: bird's-eye view, high angle, eye-level shot, low angle, and tilted angle” (Janet, 1981, p. 31).

The contemporary poet has shown a keen interest in the technique of the cinematic snapshot, incorporating it into the construction of his poetry in all its dimensions and various forms. This has led to the emergence of what is critically known as the “poetic snapshot,” akin to a cinematic shot where poetic language highlights meaning by focusing on the sensory and visual aspects, rendered in distinctive ways that align with the spirit of poetry and approach the language of cinema which relies primarily on visual image. The poetic snapshot aims to convey an emotional state, a visual scene, or a symbolic moment at a particular instant, immersing the reader into the heart of that moment and allowing him to experience it with intensity and clarity. “The concept of the cinematic snapshot corresponds to the idea of the individual poetic image, which is known as the smallest expressive unit that can form a poetic image representing a vivid artistic

photographic snapshot. Just as a cinematic film comprises a series of interrelated snapshots, a text is formed from a collection of interrelated poetic images or snapshots” (Safrani, 2008, p. 231), which intertwines to form extended, elaborate images that significantly convey the poet’s expressive intent to the recipient in the shortest and easiest manner (Albotoush, 2024, p. 173). The poetic snapshot presents either a single image or a collection of images. Consequently, it appears in two forms in contemporary poetic texts:

- 1- As a partial image, the poetic snapshot serves as one of the fundamental building blocks of the text's overall structure. It is crafted like a cinematic single shot, representing the smallest unit contributing to the overall scene. Thus, “each filmed shot in cinematic art equates to a single poetic unit for modernist poets” (Balawi & Dorianord, 2019, p. 19).
- 2- As a form of the complete image, the poetic snapshot occupies the entire space of a poetic text or a whole poem. The reader or viewer receives it all at once. “Its elements and components are combined in a harmonious, interconnected relationship, creating a balanced entity that ultimately captivates the viewer and evokes deep emotions in him” (Ajjour, 2010, p. 339).

Some researchers refer to the poetic snapshot as the “cinematic snapshot (Smadi, 2001, p. 162) or “cinematic snapshot poem” (Dorianord & Khudari, 2021, p. 274). It is equivalent to the standalone shot in cinema and sometimes closely resembles a cinematic scene.

The poetic snapshot has several features, the foremost of which are:

- 1- Linguistic condensation

This is characterized by conveying ideas with the fewest words possible, capturing the intended meaning without unnecessary elaboration or excessive detail. It selects the most influential words, encouraging the reader viewer to interact, contemplate, and explore.

- 2- Focusing on the sensory and visual aspects

The contemporary poet shapes his poetic snapshots from a series of precise visual images and sensory details to convey the experience clearly through a strong visual impact on the recipient. This approach makes the reader live the poetic experience as if he is seeing it before his eyes or capturing the image perfectly in his mind as if he were watching it. In poetry, the snapshot plays the role of “dramatic imitation; it presents the vivid visual reality to the recipient, allowing him to grasp it as if it were happening before him. This makes him a part of the unfolding reality and helps him understand what lies beneath it” (Ahmed, 2023, p. 446).

- 3- Symbolism

In addition to its primary apparent meaning conveyed through sensory visual depictions, the poetic snapshot carries a symbolic significance that transcends the realistic dimension to more profound meanings.

Saadi Yusuf is considered one of the most influential contemporary Arab poets who employs cinematic techniques and incorporates them in his poetic texts. “Saadi’s pictorial style was distinguished for borrowing cinematic shots of the camera to create poetic images. Some researchers consider this imaging pattern an artistic step of the modern poem toward drama as it provides profound implications to the image background that relies on the visual side, in contrast with the mental abstract counterpart” (Smadi, 2001, p. 162).

Whoever examines Yusuf’s poetic snapshots discovers is skill in investing the cinematic elements in a way that aligns with the poetic spirit and techniques. “He achieved the aesthetics of synergy with cinematic art without the poetic art losing its distinctive original characteristics” (Dawzi, 2018, p. 139). Through this interaction, he infused his poetry with “new aesthetic values that amplified his adventurous spirit and propelled him to explore more open, dynamic, and technical methods” (Dawzi, 2018, p. 140).

With its varying dimensions (close, medium, and long), the fixed-distance shot appears to be the most prevalent and widespread form in his poetry. The following section of the study will explore this further.

The study adopted a descriptive-analytical approach that examines how poetic texts are constructed to resemble cinematic shot in Saadi Yusuf’s poetry, illustrating their closeness or conformity to the borrowed form. This is achieved by deconstructing the general framework of these texts, tracing their minute elements and fine details, and analyzing them by eliciting their partial implications. This process reveals the overarching visions behind the overall structure, which unveils these texts’ function and artistic value.

II. DISTANCE SHOTS IN THE POETRY OF SAADI YUSUF

“This shot's form is determined by the proximity or distance between the camera and the object” (Safrani, 2008, p. 231). It is divided into three major sections: close, medium, and long. Yusuf drew inspiration from the fixed-distance shot in cinema with all its main dimensions and incorporated it into his poetry. He often added other variations, such as the extreme close shot, medium-close shot, medium-long shot, and extreme long shot.

This section of the study will explore the distance shots in his poetry, examine how he employs them, analyze their dimensions, and uncover the underlying implications of this technique.

A. *The Close Shot*

It is the one that “appears large on the screen. For a person, it typically shows the head to the shoulders. For objects, it displays them in a large size, closer and larger than a medium shot. Some refer to this as the extreme close one” (Mursi

& Wahba, 1973, p. 71). In this type of shot, “the camera distance encompasses everything from shoulders and above. Nevertheless, the shot can also include details such as necessities or decoration furniture used for either filming or composition purposes or for thematic or storytelling aims” (Herman, 2015, p. 170).

The close shot is characterized by variety and distinction. One of the most notable types is the extreme close shot, also known as the big shot or the extreme big close shot. “This shot is taken in such proximity to the object that it fills the entire frame, such as a person’s face, or specific features, such as the eyes, ears, nose, and mouth, or objects, such as a telephone receiver, a jewelry box, or a bouquet. This technique focuses on a particular detail, directing attention to it to intensify the dramatic effect, evoke emotions, generate interest in the dramatic event, or deepen the dimensions of a character. This shot is one of the most distinctive features of cinematic art that differentiates the film from the theater and the close shot” (Mursi & Wahba, 1973, p. 33). “It differs from the close shot by choosing a specific subject to be captured” (Safrani, 2008, p. 233). Since “it magnifies the object’s size hundreds of times, it tends to elevate the importance of things and often conveys a symbolic meaning” (Janiti, 1981, p. 27).

Saadi Yusuf utilizes close-ups and extreme close-ups to express deep emotions and depict dramatic events on both the public and personal levels, he says in his collection of the poem (Frank Life):

The train of death rushes between
Al-Washash camp or the Rasheed
military prison and the mourner’s song,
Our hands knock at the iron gate
pounding, pounded, pounding
pounding, pounded, pounding, pounded, pounding...
Does the train of death conceal us rushing
Until the bodies within it
dry out, becoming an iron grave?
The hands no more pound, no more pound,
No more.....
Breaths were fading, eyes grew cloudy, hands were dropping, and the military shirt was like a drenched rag.
(Yusuf, 2014, (4), p. 343)

The poet filmed a real-life incident that occurred in Iraq (1963); it was that of the death train when many revolutionary communist prisoners were transported from Rasheed prison to Nuqrat Al-Salman prison in a train called the “Death Train.” The intent was to eliminate them either by sealing the train cars so they would die of thirst and suffocation from the heat or by executing those who survived upon arrival at Nuqrat Al-Salman (Elewei, 2020). The poetic film reaches its climax when the train traps the prisoners, and they began to sense destruction and death. The scene opens with a moving shot of a train travelling from Rasheed prison to a terrifying unknown destination foreshadowed by its name: “Death Train”, and its funeral whistle: (Mourner’s Song).

The shot is followed by an extremely close one that fills the poetic screen, showing hands pounding on the train door, pleading insistently for the door to be opened:

Our hands
knocking at the iron gate
pounding, pounded, pounding
pounded, pounding, pounded.

We also notice that these hands seemed detached from the bodies, similar to the big shot, which serves as a variation of the close shot that focuses “specifically on the object, showing only heads, faces, hands and feet filling the screen.” (Herman, 2015, p. 170). Hands are considered “the most expressive parts of the body in cinema, and shots that isolate hands from everything around them can have the most significant dramatic impact” (Mariner, 1983, p. 96).

The continuous pounding of these hands and the persistent display of this shot on the screen suggest a long wait and passage of time. The second extreme close shot, where the hands stop pounding, reveals the exhaustion of these hands and the futility of their pleads as if they were knocking at a coffin:

The hands no more pound, no more pound,
No more.....

The poetic camera then shifts to the faces, showing the breaths gradually fading as a sign of the end: “The breaths were fading”.

The poetic camera then focuses through a big shot on the eyes that lost their spark of life: “The eyes grew cloudy”. The camera then moves slightly away to capture the bodies that have surrendered to death: “The hands were dropping”, wrapped in their military shirts soaked with sweat from the intense heat and the cramped space filled with a large number of prisoners: “The military shirt is now like a drenched rag”.

This poetic film highlighted the ugliness of rulers’ policies and their oppression in dealing with prisoners and opponents of revolutionaries, subjecting them to brutal torture and merciless killing.

The poem: (Haider is sleeping) from the collection: (Diaries of a Castle Prisoner) is one of the texts where Yusuf relies on the techniques of close and extreme close shots to intensify a specific moment, thereby creating dramatic suspense. He Says:

Like someone resting by sleep for two minutes
 Haider sleeps...
 Surrounded by flowers and long candles
 And the noise of people, murmuring
 And play cards for his sake (It is the Philippines)
 Haider, with his eyes closed
 On his lips something like a complaint, like a shade of blame;
 Haider had smooth cheeks
 In his finest elegance
 Clean
 Shiny
 Refined in grace as usual
 And he slept... (Yusuf, 2014, (4), p. 238)

The scene opens with a full shot of the poet's son, Haider, lying in his coffin. He appears as if he has just fallen asleep, not dead, suggesting the calmness emanating from his face: "Like someone resting by sleep for two minutes Haider sleeps...". The camera then zooms out slightly to give a wide shot of the environment surrounding the coffin, revealing the setting: "Flowers and long candles are spread around him and the noise of people, murmuring and playing for his sake, cards..... (It is the Philippines).

It seems that the environment and place are foreign to him; he died a stranger, far from his homeland and family, which adds harshness to the tragedy and the shock of loss. The camera then immediately shifts to a close shot of the deceased's face, highlighting the closed eyes as a symbol of death, which remains an unacceptable, unbelievable reality: "Haider, with his eyes closed". The camera then focuses on the lips, enlarging them on the poetic screen using the technique of extreme close shot to reflect the meanings of complaint and blame etched upon them. This enhanced dramatic effect by evoking a sense of sympathy and oppression from the silence of death, which gives no opportunity for expression: "On his lips, something like a complaint, like a shade of blame". The camera then zooms in on cheeks, allowing the viewer to feel how soft they are and how handsome Haider was, emphasizing the feelings of sorrow: "Haider has smooth cheeks".

To intensify this emotion, a full shot of the body highlighted Haider's elegance and overwhelming luxury: "In his finest elegance... Clean, shiny, refined in grace as usual".

We notice how the poetic camera, through the close shot and the extreme close one, can immerse us in the heart of the tragedy and bring us closer to the character, creating emotional intimacy. It instills in us the feelings and sensations stirred in the hearts of those who loved him. "Close shots are often reserved for moments of deep dramatic suspense" (Janiti, 1981, p. 28).

Saadi Yusuf uses close and very close shots in the same context in the poem: (Philippines) in his collection: (I am Berlin):

He says:

Bainy takes me to Haider. I see my son lying down, his face serene, sleeping deeply. The coffin has a glass cover. It was as if I saw a tiny mosquito on Haider's face. How can I keep it away?

After a long time of forgetfulness, I remembered the opening surah (Al-Fateha); I recited it silently as if I were humming in a house of fire. (Yusuf, 2014, (6), p. 282)

The close shot of the deceased's face reflects its radiance as if he were in a deep sleep, indicating serenity in his new place. This is a sign of a good end, as they say. This suggests a good and virtuous life for the deceased: "I see my son lying down, his face serene, sleeping deeply".

The extremely close shot of the mosquito resting on his face magnified conspicuously, allows us to see it from a symbolic perspective. "It was as if I saw a tiny mosquito on Haider's face." The father's inability to remove this trivial creature from his deceased son's face "How can I keep it away" reflects his helplessness in the face of death that separated them; the glass barrier intensifies this symbolic meaning; "Because the close shot isolates objects from their spatial contexts and often expands them on the large screen, this type of shot suggests symbolic expansion" (Janiti, 1981, p. 28).

The symbolic dimension of the extreme close shot is evident in the poem: (The Wolf's Tattoo) from the collection: (Grandson of Imru'al-Qais) where Saadi says:

At the lower vertebrae,
 Of the tavern girl's back,
 At the intersection of this ilium
 And that other one:
 The blue wolf's tattoo expands...
 Sometimes, the blue wolf sneaks
 Under a silky-free shirt
 The tavern girl moves,
 Searching among patrons for the wolf...
 And among their cigarette ashes
 For embers of the eye,

And what if the snow falls now?
 Will she dance in the courtyard
 When it becomes white?
 Would she hurry to her room
 To keep warm
 under the blanket
 where the wolf moves? (Yusuf, 2014, (5), pp. 198-199)

The poetic camera focuses on a tiny part that forms a distinctive mark on the girl's body (the tavern girl). It is a tattoo located at the lower back at the intersection of the buttocks. By zooming in or enlarging the filmed portion many times, we can discern the shape of this tattoo, which depicts a wolf. The camera continues to spotlight the enlarged tattoo, which appears and disappears due to the girl's movement and her loose shirt rising and falling as she roams around the place searching for someone she sees as a real wolf, that is a man who preys on her being and devours her humanity to satisfy his desires. The large shot that captures the wolf tattoo on the girl's body serves as a symbolic icon, conveying the girl's intensified feelings. It reflects the image she holds of these men. Though she always seeks them out due to her pressing needs, she despises the beastly spirit within them that tears her apart with pain and misery each time. The blue color of the tattoo embodied the reality of that pain. This shot affirms what filmmakers say: "A large shot represents a significant movement within the dramatic framework" (Janiti, 1981, p. 28).

The snow feared to fall and fill the courtyard could symbolize an element of disappointment, as it prevents her from achieving her intended goal. It might be one obstacle that makes coldness, loneliness and desolation her inevitable fate.

B. *The Medium Shot*

"It is the one taken when the camera is placed closer to the object than in a wide shot, but not as close as in the close one that displays the body from head to knees" (Mursi & Wahba, 1973, p. 214). Sometimes, "it displays the whole body (head to feet), and the American shot to the middle of the thigh" (Jurno, 2009, p. 34). "It is a shot that focuses on the body and excludes the surrounding environment. This way, the body becomes the focal point where we can see the entire body or everything above the knee. This shot is most useful for developing relationships between individuals, even though it lacks the psychological focus that the close-up shot provides" (Mariner, 1983, p. 95). "Thus, the medium shot can capture the entire essence of the dramatic conflict in a scene because it can preserve facial expressions and body movements that are somewhat lost in a wide shot. This shot dramatically connects with the event, capturing elements within the medium shot's domain" (Herman, 2015, p. 168).

Saadi Yusuf adopted the medium shot technique, which embodies the physical dimensions of some characters in his poems whose poetic vision needs to focus on this aspect.

In poem thirteen of his collection of poems: (Poems of the Ancient Capital) Yusuf says:

In Exeter,
 Where you shield yourself from this universe
 with black pants,
 And from the black
 With lightning residing in your eyes,
 And from your eyes,
 with the hair that flutters
 In tranquility like waves...

.....

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perhaps I pondered into the
 the expanse of your eyes,
 Or within the embrace of the pants
 That holds your hips firmly
 And I might run to the edge
 To be engulfed by waves of your hair

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How happy I am in this town!
 How deep desolation is in this town!
 How distant I am from you....
 Even though your mirrors
 Are the garden's paths. (Yusuf, 2014, (4), pp. 279 – 280)

The poetic scene begins with a medium shot displaying the woman's body (shot's concern) from thighs to the top of the head:

Where you shield yourself from this universe with black pants,

And from the black
 With lighting residing in your eyes,
 And from your eyes
 With the hair that flutters in tranquility
 Like waves

The shot is taken from a low angle, below the hips: “where she shields herself from the universe with black pants”. This emphasizes the character’s dominance on screen and the significance from the poetic camera’s perspective, highlighting three parts of the woman’s body: (the hips, eyes, and hair). Each of these parts is a source of fascination for the filmmaker, who is obsessed with the physical connection with these parts. He was tempted by the shining eyes, which reflect a strong desire to break the barriers and feelings: “Perhaps I pondered into the expanse of your eyes”, longing to sneak the hands into the curves of pants where the hips reside to extinguish the fire burning: “Or within the embrace of the pants that hold your hips firmly”. longing for the position in which he enjoys the cascade of her curvy hair: “so I can approach the edge where your hair envelopes me with a wave”.

Through this shot, the poet captures the image of the woman who makes him happy despite his sense of estrangement and loneliness (which may be moral) from being away from her. This woman, who reflects his ideal image of a woman, resembles the ornamental plants in his garden:

“Even though your mirrors are the garden’s paths”.

This seems to be an image of a real woman he saw in Exeter, who dominated his imagination and emotions. This is reinforced by the smooth cut represented by lines of dots that follow the medium shot, which conveys the passage of time. The contrast of black and white in the shot reflects a duality of happiness and loneliness: “How happy I am in this town! How deep the desolation in this town is! How distant I am from you...”.

From his collection of poems: “The Poor House Balcony” Saadi says in the poem (The Occupation 1943):

We are the boys, barefooted of the neighborhood
 We are the boys, naked of the neighborhood
 We are the boys with bloated stomachs from eating clay
 We are the boys with decayed teeth from eating dates and pumpkin peels
 We are the boys who will gather in the morning,
 To greet you with green palm leaves
 From the grave of Al-Hasan Al-Basri to the beginning of Al-Ashar river...
 We will chant, “Long live!”
 We will chant, “Long live you!”
 And we will listen to the Scottish bagpipe
 And rejoice...
 Sometimes laugh at the beard of an Indian soldier,
 But fear mingles with our laughter, contradicts it...
 We chant Long live!
 We chant Long live you!
 And we extend our hands to you: Give us bread,
 We have been hungry since we were born in this village...
 Give us meat, gum, cans, fish
 Give us so that no mother expels her son,
 So that we don’t eat clay and sleep...
 We are the boys, barefooted of the neighborhood
 We don’t know where you came from
 And why did you come
 And why we chant: Long live you....

.....

And now, we will ask you: Will you stay long?
 And will we continue to extend our hands to you? (Yusuf, 2014, (4), pp. 474-475)

The previous text takes the form of a live broadcast. It begins with a medium shot with a group of boys ready for a celebration. It is not a close shot because it shows the boys’ entire bodies from feet to head. “We are the boys, barefooted of the neighborhood, we are the boys, naked of the neighborhood”. It is not long because it details their features: “We are the boys, with bloated stomachs from eating clay, we are the boys with decayed teeth from eating dates and pumpkin peels”. The shot falls somewhere in between, revealing the extent of neglect, poverty, and deprivation these celebrants endure. They are barefooted, naked, and hungry. Their stomachs are bloated from eating inedible things like clay; poor nutrition damages their teeth. Yet they remained hopeful, their souls imbued with dreams of change. They welcome the newcomers with green palm leaves, hoping for a new life brimming with happiness, freshness, goodness, and generosity. The accompanying audio of that medium shot let us hear their chants as they prayed for eternity and survival for those

newcomers. They rejoiced upon hearing the music that accompanied them, which revealed their identity (British occupiers). They laughed at the beards of the Indian soldiers among them, which indicated inauthenticity, suppression, and terror. They voiced their simple and modest complaints and demands, which reflect the absence of basic necessities in their world. We chant:

Long live you
We extend our hands to you: Give us bread,
We have been hungry since we were
born in this village.... etc.

They here ask for everything that their rivers overflow with, blessings that are undermined by policies of starvation and deprivation imposed on the people of Iraq. Then we hear them proclaim their ignorance of where these newcomers came from and what they came for: "We don't know where you came from, or why you came or why we chant: Long live you?"

The poetic broadcast is abruptly interrupted by lines of dots filling the textual screen, indicating the passage of time; consequently, there is a shift in the stance of those boys, whose awareness of the danger posed by those newcomers has grown. Their presence on their land and constant humiliation have become a source of distress. "We now ask you: Will you stay long, and will we continue to extend our hands to you?"

Through the technique of the medium shot, the poet could illustrate the harsh conditions from which the people suffer due to oppressive governments, which made them believe that salvation would come with the arrival of the occupiers, only to find themselves falling into a darker and more severe form of tyranny.

The shot was taken from a low angle to convey the boys' stature: "We are the boys, barefooted of the neighborhood".

Despite their apparent weakness and oppression, it suggests the greatness of the role they will play in bringing about change, which will eliminate hunger, deprivation, plundering of the nation's wealth, and humiliation.

This will be achieved by confronting internal injustice or resisting the occupier, for they are the future generation. "As life becomes more valuable, the intensity of resistance and enmity proportionally increases" (Ghnam et al., 2024, p. 2099).

C. *The Long Shot*

Some cinema theorists believe that the long shot is one of "the most imprecise terms" (Janiti, 1981, p. 26). It varies depending on distance and the intended effect.

One of its most prominent types is:

1- The extreme long shot:

"It is taken from a great distance. It is almost always an exterior shot and often shows a lot of the location" (Janiti, 1981, p. 25). It is used "as a spatial frame to establish larger shots, and for this reason, it is sometimes called (an establishing shot)" (Janiti, 1981, p. 25). It usually presents large spaces such as landscapes, cities, or large rooms or to provide a visual context before switching to closer shots that focus on details. It can also "present a philosophical stance visually" (Mariner, 1983, p. 94).

2- The long shot:

"It is a shot taken from a distance and presents a flat piece of land or a general view of the nature extending in front of us" (Mursi & Wahba, 1973, p. 105). It aims to give the viewer a comprehensive idea about the environment, location, or relationship between the character and the place where he exists.

3- The wide shot:

It is a shot taken to capture the thing from a medium distance. It presents its entirety amid its general atmosphere. The image in such a shot displays the general view of all its content besides the movements linked to its characters. The shot may be taken internally for a great hall or externally for a large square or a general road. (Mursi & Wahba, 1973, p. 105)

Yusuf composes his poetic texts using the long shot technique in all its forms. This approach allows him to convey psychological and emotional states that individuals may experience, create a vivid natural landscape that serves as a visual framework for his writing, highlight a specific event, or present the nature of life in a particular place. To him, these poetic shots may act as mirrors that reflect his visions and implications.

In the (Tenth poem) of his collection: (Poems of the Ancient Capital), Saadi Yusuf says:

The house with the lone chimney
From which the smoke rises whenever
I watch it; the smoke
The house with the lone chimney
I content myself with a window
From which I sometimes see
Glean of Christmas lights
sometimes, I see shadows
And the clothes of a woman
Hung in the corner of the room
Or a table without dishes...

(The seagull passes):
 In the depth,
 I see A sunken ship. (Yusuf, 2014, (4), p. 274)

In constructing the previous text, the poet uses the long shot technique in cinema, where various elements are observed from afar as if seen through a cinematic lens or from a fixed perspective, away from the events. This creates a feeling of isolation and deep contemplation of the details that seem transient but carry profound existential implications.

The static and distant image of the house with the lone chimney, from which smoke rises, symbolizes a quiet yet isolated daily life.

The ordinary details captured through the window, such as the Christmas glow, shadows, a woman’s clothes hung in the corner, or a dining table without dishes, seem mundane or unnoticed in daily life. However, the focus of the poetic camera gives them an exceptional dramatic value. The poet uses the window as a cinematic tool, akin to a lens that directs the viewer’s eye to specific details without direct participation, where he remains a detached observer.

The glow of Christmas, occasionally visible, symbolizes a quiet life where joy remains sometimes elusive for the other party observer: “I content myself with a window through which I sometimes see the glow of the Christmas”. The shadows signify the ambiguity that stifles the observer’s role, killing any chance for the desired interaction and communication. “Sometimes, I see shadows”. The Hung clothes and the table empty of dishes intensify the feeling of stagnation and absence: “And the clothes of a woman hung in the corner of the room, or a table without dishes...”.

To subtly arrange the details of the shot, the poet-photographer employs the technique of deep focus, considered “a variation of the long shot. That tends to utilize multi-layered effects in the Mise-en-scene. The eye moves sequentially from the foreground of the image to the middle ground and then to the back ground. This technique simultaneously highlights elements at close, middle, and long distances” (Janiti, 1981, pp. 28-29). The technique shifts the reader-viewer’s eye from one distance to another, ultimately directing his focus to a distant event imbued with dramatic weight. The farthest poetic screen presents an image of a seagull passing, unsettling the shot’s tranquility and intensifying the feeling of breaking boredom and isolation: “The seagull passes”. At the center of the screen (In the depth) an image of a sunken ship emerges, culminating in the feeling of detachment from the world: “In the depth, I see the sunken ship”.

Through the long shot technique, the poet conveys a profound sense of isolation. Throughout the poem, he remains an observer, not a participant in the details that pass before him. The poetic shot here extends beyond the visual dimension but adds a deep emotional one exemplified by isolation and the loss the poet feels toward the world around him. The text shot achieves equilibrium between familiar everyday details and the profound symbols these details carry.

In the poem entitled (The 28th poem) from the collection: (poems of the Ancient Capital), Yusuf employs the long shot technique to depict a human’s yearning to break free from isolation and bridge the gap between him and the outside world. He says:

Through the glass of the window misted by rain,
 Dappled with droplets,
 A pine tree looms in the distance,
 The rain drops on the window clinging to the branches
 They sketch a silhouette of distant pine,
 And glow....

 I seem to hear Christmas bells.
 Ringing softly in the room
 Coming and going
 At their leisurely pace.... (Yusuf, 2014, (4), p. 296)

Through the rain-covered window, the boundaries of the screen, whose surface reflects elements of the poetic shot at varying levels of proximity and distance, are delineated. Using a deep focus technique, we see in the foreground the raindrops spread widely “through the glass of the window, foggy and covered with droplets of rain”.

In the background, a pine tree appears, its branches laden with drops: “A pine tree looms in the distance, the raindrops cling to the branches”.

At a farther distance, at the very top of the screen, the raindrops glisten, outlining the shape of the luminous pine tree: “The droplets sketch a silhouette of distant pine, and glow ...”.

This long shot seems to be a sensory visual reflection of a natural landscape that evokes calmness and contemplation. However, in reality, it transcends this physical dimension and holds a more profound meaning. The glass here is not just a window to the outside but a boundary between the inner self and the world. The distant pine tree is more than just a tree; it pulses with a notion that bridges the feeling of distance and invites the self to connect with its surroundings. Although it symbolizes separation, it also acts as a point of attraction, as if the self subtly and calmly interacts with the surrounding world through it. The clinging of raindrops from the window to the pine branches is another face of the connection, symbolizing the interaction between the interior and the outside, breaking the isolation barrier. Here, the close and distant elements connect, highlighting the role of rain and droplets as links between the outer and inner worlds. The raindrops

taking the form of a luminous pine shape represents the pinnacle of this connection and interaction, potentially reaching a state of integration that creates a sense of peace, tranquility, and rebirth. This is reflected in the subtle image of hearing Christmas bells at the end of the text: "I seem to hear Christmas bells ringing softly in the room, coming and going at their own leisurely pace..."

The poet made these bells a symbol of the oscillation of these feelings within the soul, which can be born in a minute and extinguished in another.

The choice of the pine tree as the Christmas tree, among all other trees, may enhance the idea of the rebirth that one experiences when bridges of communication extend to him from the outer environment, saving him isolation, loneliness, and desolation. "Heidegger's concept of the Dasein, where via his phenomenological approach, affirms how human beings cannot be dissociated from their environment" (Ibrahim et al., 2024, p. 789).

Yusuf employs the expansive wide shot in his poetry to present a comprehensive view of life's details in a particular place: a specific city, a market, a public square in a particular place, a café or special rituals of a particular community etc.

An example of this is found in his poem "Al-Aqaba" from the collection: "Eisha Bint Al-Basha":

Morning in Aqaba is always early
 With a gentle coolness and trees wet with
 Night's humidity.
 The students in the narrow streets
 Carry warm loaves filled with falafel balls
 The fishery hangs (like sheep) tuna fish,
 The barbers shake off their chairs,
 From remnants of yesterday's hair.
 Farmers in Aqaba (Egyptians) arrive at the market
 with red radishes, mint, and coriander.
 The Hammamat Street hasn't opened its café yet.

The old neighborhood now hums with people at midday heat. (Yusuf, 2014, (7), pp. 319-320)

This wide shot vividly portrays a vibrant scene of daily life in Aqaba. It captures the intricate details of the morning atmosphere in this coastal city through a series of images that gradually convey some of the daily events and various elements that shape this environment. Life rhythm begins early: "Morning in Aqaba is always early", quiet and serene. The moist fog and sight of the dew-laden trees evoke a sense of stillness and calmness that precedes the day's movement. They immerse the reader-viewer in the gentle morning humid breeze and the touch of leaves still bearing the night's remnants: "gentle coolness and trees wet with night's humidity".

The image of students walking through the narrow alley carrying warm loaves with Falafel balls relates to the simple communal lifestyle of the city's inhabitants. It reflects their life standards and elements of their local culture: "The students in the narrow streets carry warm loaves filled with Falafel balls".

The still image of the fishery, with fish hanging like sheep, hints at the stagnation and quietude that envelop the shops in the early morning. Life begins gradually at the start of the day, simultaneously revealing the nature of this coastal city where fish is an essential commodity.

The sight of barbers shaking off yesterday's hair from their chairs signals a transition from stillness to activity, creating a sense of time advancing and reflecting the communal aspect of the place.

The vibrancy and diversity of the people of Aqaba are characteristics of the city and the interaction of its inhabitants. This is vividly portrayed in the sight of Egyptian farmers selling radishes, coriander, and mint. These goods reveal the blending of traditions between the Jordanian and Egyptian cultures in general.

The image of Hammamat Street, with cafes yet to open, reflects the sense of anticipation that often accompanies early morning in many places. It also hints at the city's originality.

As the morning hours progress in the old neighborhood, the hum of life rises with the increasing heat that people have adapted themselves to live with. This shot reflects their resilience and ability to face life challenges despite conditions:

The old neighborhood now
 hums with people in the midday heat.

The shot's atmosphere is rich with pungent scents: the smell of dampness, falafel, fish, radishes, mint, and coriander. These aromas show the simplicity of popular life and the modesty of living.

The early morning in this city consists of two states: stillness and motion, which the poet incorporated in capturing this shot. The static images that reflect tranquility are dampness, dew-laden trees, the fishery with fish hanging like sheep and Hammamat Street with its unopened cafes. The images capture movements: students walking in narrow streets with warm falafel-filled loaves, barbers brushing yesterday's hair from their chairs, Egyptian farmers selling radishes, mint, and coriander, and the bustling life in the old neighborhood.

Yusuf relies on the technique of wide shots when composing his texts, particularly in poems that focus on grand scenes. This approach encompasses broad details and various elements that help the reader-viewer understand the magnitude and intensity of the event by focusing on the scene as a whole rather than on fine details. In his poem (The Last Communist: Liberator of Baghdad) from the collection: (The Last Communist Only). He says:

Twenty thousand from the orchards of Samawa
 Came rushing forth
 And from gardens of Kut
 They bore Berne rifles.
 Racing Lada Cars with manual gearboxes
 And four-wheel drive
 Dust blurred the horizon
 The flags are red, barely visible amidst the stirred dust
 Dawn broke
 And the chant:
 Long live Baghdad!
 The last communist is here
 The communists have come,
 And liberated Baghdad! (Yusuf, 2014, (6), p. 152)

The poet employs the wide shot technique, starting with a large collective scene reflecting a mass movement. This broad sweeping image conveys a sense of magnitude where a large crowd surges forward carrying Berne rifles and driving Lada cars. This alludes to a revolutionary movement or a widespread popular action. The image resembles cinematic shots that depict moving crowds at crucial moments. The way the origin of the crowd is specified, the orchards of Samawa, and the gardens of Kut reflect their noble origin, which creates a sense of legitimacy for their movement. The Berne rifles and Lada cars indicate the time of this event.

The dust filling the scene: "Dust that blurs the horizon" reduces clarity, creating a sense of ambiguity and tension. This technique resembles the visual effects used in cinema, such as smoke, dust, fog, or clouds, to obscure some details and leave others visible, enhancing suspense and excitement.

The red flags reveal the identity of those rebels, uncovering their ideology. They are the communists of southern Iraq, who came from the orchards of Samawa and the gardens of Kut, and who, like communists of the world, adopted red flags as their symbol. The dust obscuring those red flags, "The flags are red, barely visible amidst the stirred dust," symbolizes the attempts to suffocate or obscure their principles by repression and marginalization.

The shot bursts with vitality and movement as the image merges with sound- the sounds of the throats raised in chant: "Long live Baghdad", heralding the birth of a new day and the triumph of this revolution. The poet has explicitly expressed that at the end of the text, indicating his presence among these crowds:

Dawn broke
 And the chant:
 Long live Baghdad!
 The last communist is here ...
 The communists have come.
 And liberated Baghdad.

The revolutionaries' resort to armed resistance, carrying rifles, came after their dissenting views and voices were silenced through oppression and intimidation. This reminds us of Safi Al-Din Al-Hali's words in his poem "Glory to He Who Take Risks" about the role of strength and courage in achieving greatness and honor, where he said: He who misses glory through the pen shall achieve it with the swords from which sparks fly (Al-Shora, 2024, p. 346).

III. CONCLUSION

The study came up with several results outlined in the following:

- Saadi Yusuf's poetry presents distinctive examples of how contemporary Arabic poetry interacts with the technique of the cinematic snapshot by utilizing its visual energy to enrich the poetic text with new tools of expression and modern innovative structures and styles.
- Yusuf borrowed the technique of the distance shot and employed it to construct poetic texts in all its main dimensions: close, medium, and long in addition to their sub-variations such as the very close, the medium close, the very wide shot, and the deep focus shot.
- Each type of poetic shot in Yusuf's work carries a specific significance or context, closely resembling the role or function of similar shots in cinema. His close and very close poetic shots capture the most dramatic moments, much like in cinema. Through these shots, he brought the reader-viewer to an intimate connection with his poems' characters, evoking feelings of empathy and solidarity. He gave some of his very close poetic shots symbolic dimensions comparable to those in cinema.

His medium shots, with their various forms, highlighted the physical dimensions of some characters in his poems, where the poetic vision dictated focusing on these dimensions. The themes of these shots created significant semantic cores.

His long shots conveyed certain psychological and emotional states that a person might experience at certain times, such as loneliness or isolation, with concentrated symbolism.

The very long shot served as a visual gateway to the world of the text. His wide shots reflected the rhythm of life in various cities and public places. He also used these shots to document some important historical moments for him.

The researcher would like to recommend the following:

- To expand the study of the distance shot in Yusuf's poetry by examining and analyzing more examples to uncover semantic dimensions and new visions. Yusuf's poetry abounds with this type of shot, but the researcher couldn't further examine more texts where this phenomenon is manifested due to constraints.
- To study the dynamic shot in Yusuf's poetry.
- To study camera angles in his poetry.

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