

Paradox in Fadwa Touqan's Divan "July and the Other Thing" (T'amuz walfai? al'?axar)

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Abstract—The study presents a critical analysis of the use of paradox in Fadwa Touqan's collection "July and the Other Thing" (t'amuz walfai? al'?axar). It reveals that the poet willfully employs paradoxes in the collection, including the paradox in the title, which reflects her unique vision. Most of the poems in the collection incorporate various forms of paradox, such as verbal, romantic, dramatic, and motor behaviour paradoxes. The study explores the relationship between the paradox in the title and the other poems, focusing on the dialectic relationship between life and death. The study contributes to the limited body of Arab critical literature dedicated to the theory and practice of paradox in poetry, mainly in the context of Fadwa Touqan's works. Touqan, a prominent Arab poet, constantly used irony as a distinct stylistic feature in her poetry, particularly in "July and the Other Thing".

Index Terms—paradox, July and the Other Thing, Fadwa Touqan

I. INTRODUCTION

The concept of paradox refers to using contradictory elements or ideas that seem illogical when considered together. It includes juxtaposing contradictory concepts to create tension, and convey more profound meanings. The paradox can be used in different forms within the literature, including verbal, romantic, dissonance, dramatic, and motor behaviour paradoxes.

Fadwa Touqan, a famous Palestinian poet of the twentieth century, revealed her understanding of the significance of paradox in poetry. She recognised its role in building the text and ultimately conveying meaning to the reader. By conjoining opposites, paradox highpoints the plain contrast between extremes, leading to an amplified sense of impact on the recipient. Fadwa Touqan excelled in her collection "July and the Other Thing" by employing paradox in different forms.

The poetry in t'amuz walfai? al'?axar "July and the Other Thing", serves as a vehicle for enlightening the fluctuations of Fadwa's life, which unfold intermittently. She grapples with conflicting emotions such as isolation, the joy of self-discovery, soaking in a vortex of doubt, and the quest to transcend the emptiness of those moments through the pursuit of true love, even if death looms in the interim. These experiences have formed the framework for her emotions (Al-Sheikh, 2001).

Given Fadwa's conflicts and emotions, it is not surprising that she consciously employs paradox by titling her book "July and the Other Thing" and including poems that rely on paradox to embody the essence of her vision (Shabana, 2002). The threads of paradox extend throughout the entire text, permeating its structure and influencing the choice of vocabulary, structures, and imagery, resulting in what can be described as a poem of paradox. Additionally, there are other poems in which paradox appears partially, manifesting in one or more instances, often beginning with a single word. These instances are "the paradox of the poem" (Shabana, 2002, p. 289).

Paradox holds tremendous significance in literature and brooks no controversy, as emphasised by Muecke (1982): "The importance of irony in literature is beyond question. One need not accept the view, put forward at least twice on different grounds, that all art, or all literature, is essentially ironic - or the view that all good literature must be ironic. One need only list the major writers in whose work irony is significantly present" (p. 3).

Fadwa Touqan, one of the most prominent Palestinian poets of the twentieth century, drew inspiration from both Western and Arabic literature. She recognised the importance of paradox in poetry and its role in constructing a text that conveys its meaning indirectly to the reader. Paradox combines opposites to heighten one's perception of simplicity and humility when juxtaposed with grandeur, much like a humble hut beside a splendid palace. The resulting contrast evokes a sense of the gap between the extremes, allowing the writer's intended meaning to impact the recipient profoundly. Fadwa Touqan adeptly employed paradox in various forms throughout her collection, "July and the Other Thing".

A. The Significance of Paradox in Literature

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Paradox is essential in literature, as it adds complexity and depth to the work. It allows writers to challenge conventional thinking, explore philosophical ideas, and evoke emotional responses from readers. Many renowned writers, including Moliere, Shakespeare, Sophocles, Homer, Jane Austen, Kafka, and others, have effectively utilised irony, closely related to paradox, in their works.

B. Study Objective

This study aims to study the use of paradox in Fadwa Touqan's collection "July and the Other Thing". This collection, which is her seventh, was first published in 1989, following six previous collections: *waḥdī ma'a al-ḡayyām* "Alone with the Days", *wa-wajadtuhā* "I Found It" *wa-ḡa'ṭanā ḥubban*, "Give Us Love", *wa-ḡamām al-bāb al-muḡlaq* "Before the Closed Door", *wa-al-layl wa-al-fursān* "The Night and the Knights", and *wa-ḡal āqimmat al-dunyā waḥīdan* "At the Top of the World Alone". Moreover, the *al-lahnu al-ḡaḥīr* "The Last Melody", published as her final collection, is the culmination of her poetic journey.

II. THEORETICAL FRAMEWORK AND PREVIOUS STUDIES

While numerous previous studies have focused on Fadwa Touqan's poetry, they differ in their subject matter from the scope of the present study. Some studies examined Fadwa's poetic experience in the context of modern poetry in Jordan and Palestine (Al-Assad, 2000; Al-Nabils, 1966), while others analysed her poetry through biographical lenses (Al-Dardaji, 1994). Notably, Ibrahim Al-Saafin's (2001) study titled (The Controversy of the Relationship between Two Melodies: A Study of Fadwa Touqan's Divan, The Last Melody) explored the dialectic relationship between life and death in her Divan, recognising it as a form of irony. Nevertheless, no previous study has delved into the forms of irony in the collection "July and the Other Thing" and its impact on the structure of the poems. Thus, the current study aims to fill that gap and expansively analyse the paradoxical elements in Touqan's collection.

III. CONCEPT OF PARADOX

The concept of paradox is multi-layered and can be subject to varying interpretations. Irony, a closely-related term to paradox, has evolved and may carry diverse meanings across countries and contexts. Muecke (1982) highlights the intricacy of irony and its changing connotations in different settings. It is a concept open to interpretation and can vary among scholars.

Paradox has several forms, such as verbal, romantic, dissonance, dramatic, and motor behaviour paradoxes, each with its concept and features. To understand the general concept of paradox, it is essential to acknowledge its historical roots. Irony has been viewed as a mechanism that leads people to understand the opposite of what is expressed. However, this definition primarily applies to verbal paradoxes and has undergone reformulation (Rosique, 2013).

Grice, within the field of pragmatics, reformulated the classic definition of irony, considering it a conversational implicature triggered by the violation of the maxim of quality. However, Grice's definition does not encompass all forms of paradox, as not every paradox can be explained solely through violating the maxim of quality. Paradox requires consideration of the contextual relevance within which it is employed. Paul Grice (1975) associated irony with inappropriateness that must be contextually relevant to the discourse topic (Rosique, 2013).

IV. IRONY IN THE TITLE OF FADWA TOUQAN'S DIVAN, "JULY AND THE OTHER THING"

Semiotics recognises the title's significance as a threshold for interpreting the text. The paradox in the title of Fadwa Touqan's Divan, "July and the Other Thing", is connected to the rest of the poems in Divan. Almost every poem in the collection contains elements of paradox. Many of them allude to the dialectical relationship between life and death, a dialectic inherent in the title of the Divan through the use of the Tammuz legend. The legend of Tammuz symbolises the cycle of life, death, and rebirth (Hamdawi, 1997).

The paradox is evident in Tammuz' July myth's contrast between life and death. Tammuz represents the plant's spirit, which continuously dies and lives, dependent on the universal spirit of fertility for resurrection and release from the netherworld. The details of the Tammuz legend vary across cultures. However, its essence remains consistent: a mother sends her son or lover to the netherworld, mourns his absence, and sometimes ventures into the underworld to retrieve him from the Lady of Death's grasp. However, this cycle is transient, as Tammuz dies again and descends to the underworld with the arrival of summer, initiating a new cycle (Fattouh, 1984; Al-Sawah, 1996).

The myth of the death and rebirth of gods was an important element in prehistoric myth and ritual patterns, as seen most prominently in the myth of Tammuz and continued in numerous enigmatic Eastern myths widespread in the Greco-Roman world (Zaki, 1979).

In Fadwa Touqan's collection "July and the Other Thing", the title signifies the opposing elements of fertility and infertility. Tammuz has been chosen as a symbol of fertility due to its ability to revive at the onset of spring, despite its eventual death in summer. By contrasting Tammuz with "the other thing", Touqan aims to highlight the plain difference between fertility and barrenness, abundance and dearth.

In Touqan's poetry, the fertility which was represented by Tammuz' July' and its return to life is equivalent to the fleeting moments of love she experienced. Conversely, "the other thing" symbolises the long years of emotional

barrenness during which she wasted her life in solitude. Even when love eventually found her, it was too late, and its arrival after its prime was destined for failure.

According to the poetess, achieving love's success beyond its time requires a miracle comparable to the growth of plants from stone or the alteration of natural laws and the suspension of seasons. Youth is typically associated with love, fertility, and generosity, but Touqan spent her youth in isolation, and love arrived in her life after its expected time. She expresses this sentiment in her poetry, describing how green fingers move on the Earth's surface, performing the rituals of life, wandering through the landscape, reciting rain prayers, and nurturing seeds that grow from the veins of stones. These actions symbolise the transformation of established laws, the annulment of seasons, and a change in the Earth's cycle. As she says:

على جسد الأرض راحت أنامله الخضر تنقل خطواتها
تقيم طقوس الحياة، تجوس خلال التضاريس، تتلو صلاة المطر
وتستنبت الزرع ريان من شريان الحجر
تبدل كل القوانين، تلغي أوان الفصول
تغير في الأرض دورتها

ʕala dʒasad al-ʔardʕ ra:hat ʔanamaluhu al-ʕadʕar tanqal khuṭwatuhā
taqim taqawwus al-hayat, tajwus khalal al-tada:ri:s, tatlū ʕalāt al-matar
wa tasta[n]bit al-zarʕ riyān min ʕaryān al-hajar
tabaddal kull al-qawa:ni:n, talaḥi ʔawān al-fuṣu:l
taghayyar fi al-ʔardʕ dawratuhā

'On the body of the Earth, its green fingers began to move,
Conducting the rituals of life, wandering through the terrain, reciting rain prayers. Nurturing seeds that grow from the veins of stones,
Changing all the laws, canceling the seasons,
Bringing a change in the Earth's cycle.
(Touqan, 2015, p. 483)

These verses convey Touqan's longing for love and her belief that its fulfillment requires defying conventional expectations and embracing extraordinary circumstances. Touqan's emotional sterility and Tammuz's fertility are contrasted, emphasizing the intense effects love has on a person's life and the significance of its timing. This comparison also highlights the intricacy and troubles of love.

Furthermore, as the laws of nature remain unchanged, and the seasons follow their predetermined course, the poetess continued to experience sadness, as she expresses:

أخبئ ما يتقل النفس، شجرة حزني على ضفة الحلم تنمو وتكبر
يطاردني الظل، أه... لماذا
لماذا يفتح في ظهر تموز جرح ويلمع خنجر!؟

ʔaxbiʔ ma juṭqal al-nafs, ʕajratu ḥuzni ʕala da:fa al-ḥulm tanmu wa takbur
jat:a:ri:duni al-ḏal, ʔa:h... lima:ḏa
lima:ḏa jafteḥ fi ḏuḥr tamu:z dʒarḥ wa jilmaʕ xindʒar?!
I conceal what weighs on the soul; the tree of my sorrow grows and expands on the banks of the dream.
The shadow has been pursuing me, why?
Why does a wound open in the afternoon of July and a dagger shine?!
(Touqan, 2015, p. 483)

Why does a wound open in the afternoon of July and a dagger shine?!

(Touqan, 2015, p. 483)

Additionally, in the poem "When Things Bloom Untimely", Touqan responds to her own inquiries regarding her grief and the Tammuz wound, which represents the breakdown of a romantic connection. She regrets that she can no longer feel love because her youth has passed:

خنقت زهر الحلم والأشواق
وعدت أدراجي
أخبط في معركة الأعماق

xanakat zahr al-ḥulm wa-l-ʔaʕwaq
waʕadt ʔadra:dʒi
ʔaxbatu fi maʕrakat al-ʔaʕma:q

The blossom of dreams and desires choked,
Then I turned back.
I spill in the battle of the depths.
(Touqan, 2015, p. 495)

A. Verbal Irony

Verbal irony is a manner of speech in which a sentence has a meaning that is distinct from or opposed to its literal reading (Al-Abd, 1994). It includes using words with opposing meanings or a reversal of importance. An example of this can be seen in the poem "Another Story in Front of the Permit Window" in the book "July and the Other Thing", which is titled "ḥikāyat ʔuḥr áʔamām šubāk al-taʕarīḥ". The poet was confronted by an Israeli soldier who forbids her from entering her occupied country and screamed at her. Consequently, the reader must differentiate and comprehend

the literal meaning from the context when a term has two opposing implications. Irony is defined as the seeming alteration of a statement by context. As an illustration, we may remark, "This is a fine state of affairs".

In particular contexts, this statement means the opposite of its verbatim meaning. This type of irony is known as sarcasm (Brooks, 1962). In the divan "July and the Other Thing", examples of verbal irony are found in the poem "Another Story in Front of the Permit Window". In this poem, the poet encounters an Israeli soldier who denies her entry to her occupied homeland and shouts at her. In response, she says:

قلت ما ذنبي؟ أنا لم أعص أمراً، لا ولا زعزعت أمناً
لا ولا حرّضت أو شاغبت في دولة قيصر
qultu ma ḏanbi? 'ana lama ḡa'ṣṣ 'amran, la wa la zaṣzaṣtu ḡamnan
la wa la ḡar:adtu ḡaw fa'ḡabtu fi dawla qaṣ'sar
"I said, what is my fault? I did not disobey an order, nor did I disturb security.
Neither did it incite or riot in the state of Caesar".
(Touqan, 2015, p. 522)

In this instance, the poet uses irony to convey her innocence and the situation's absurdity. While stating that she did not disobey, disturb, incite, or riot, she indirectly highlights the unjust actions and restrictions imposed by the Israeli authorities. The irony lies in the contrast between the poet's peaceful intentions and the soldier's aggressive response.

The apparent meaning of the verses is that the poet adheres to the laws and regulations of the State of Israel. The context of the verses is that the poet mocks her silence and humiliation in front of the permit counter, mocks the Israeli soldier's control over her, and prevents her from entering her homeland, which makes her feel humiliated-Caesar's country. Moreover, the state of Caesar is the Roman Empire at the height of its power, and when Fadwa Touqan describes the State of Israel as the State of Caesar, she is, mocking the fragility of this occupied state, perched on the land of her homeland, Palestine. After making this paradox, the poetess shows that adherence to the orders of the occupation and not destabilising her security is humiliation, so she says:

فأنا من فرط حرصي
وأنا من فرط حبي
لبلادي ولأرضي...
لم أزل أحتمل الإذلال والقهر وأصبر
faḡana min furat ḡarṣi
waḡana min furat ḡubb-i
li-'biladi wa-li-'ardi...
lam 'azal 'ahtamil al-'iḡla:l wa-al-'qahr wa-'asb
I am overly careful.
I am too much in love.
For my country and my land...
I still endured humiliation and oppression and had patience.
(Touqan, 2015, p. 522)

The poetess employs irony to highlight the paradoxical nature of her situation. While she adheres to the orders of the occupation and maintains security to avoid any disruptions, she considers this compliance a form of humiliation.

She has resorted to irony to express her rejection of the occupation. As Grice (1978) stated, "I cannot say something ironically unless what I say is intended to reflect a hostile or derogatory judgment or a feeling such as indignation or contempt" (p. 124).

B. The Romantic Paradox

The romantic paradox is "a type of writing in which the writer builds an imaginary artistic structure, then destroys it to confirm that he is the creator of that work, their characters, and their actions" (Shabana, 2002, p. 69). This illusion and shattering it through an expression or a reversal in tone or style, a quick and fleeting self-remark, or an emotional, violent, and contradictory idea (Suleiman, 1991).

This form of paradox abounds in the poetry of Fadwa Touqan, who used to escape from reality through imagination and memories. However, suddenly she returns and turns to the reality where she lives, and the paradox occurs. The romantic paradox was mentioned in six poems from the collection "July and the Other Thing", namely: waḡala'a al-qamar "The Moon Rises", ḡutruk li ṣay'an ḡaḡihi al-marrah "Leave Something for Me This Time", waḡhuk mā' al-safar "Your Face is the Water of Travel", fī layl al-maḡīnah al-kabīrah "In the Night of the Big City", bayna al-ḡulūl wa-al-farāḡ, "Between Solutions and Emptiness", and murāḡiḡah "Adolescence".

In the poem "And the Moon Rises", she talks about the loneliness and cruelty of the night and her feeling of being lost in the darkness, and suddenly she discovers the presence of the moon, as she says:

وأنا في قبضة هذا الليل
والوطن هنا الغربة والتقي
وأنا في زحمة هذا الويل
يا قمري كيف وصلت إلي؟
wa-ḡanā fī qabḡat ḡadā al-layl
wal-waḡan huna al-ḡurbah wa-al-nafi

wa-ʔanā fī zaḥmāʔ hadā al-wayl.
 ja: qamari: kaifa wa.salta ʔi.li:ʔ
 I am in the grip of this night.
 Homeland here is alienation and exile.
 I am in the thick of this woe.

My moon, how did you reach me? (Touqan, 2015, p. 496)

In the poem "Leave Something for Me This Time", the poet describes a beautiful dream with which she lived a night of her life and with which she forgot her loneliness and her sadness to come back and finally wake up to her sad reality, as she says:

رجع العالم واسترجعني من أشهى موت
 محزوناً عاد رنين الصمت
 radʒaʕ alʕa:lam waʔistarʒiʕni min ʔaʃha: mu:t
 maḥzu:nan ʕa:da rane:nu sʕamti
 The world came back and took me back from the most delicious death.
 Sadly, silence resounded.
 (Touqan, 2015, p. 502)

In the poem "Your Face is the Water of Travel", the poet recalled her trip to Rome and the joy, love, and vitality she experienced there. Then she ended the poem by mentioning her loneliness and thirst for those days, so the paradox occurred.

In the other three poems as well, "On the Night of the Great City, Between Solutions and Emptiness, and Adolescence", the poet weaves in her imagination a world full of love and life, only to awaken from it at the end of the poem to her sad reality, which is isolation and silence.

C. Ironic Incongruity

This paradox is also called the paradox of juxtaposition, and the writer uses it to juxtapose opposites in a way that provokes the reader and makes him feel the significant difference between the two extremes so that he realises the size of the contradiction in reality. Muecke (1982) mentioned an example of this paradox from the words of Théophile Gautier when he felt that there was a crying irony that a palace stood in front of a hut. Undoubtedly, the presence of the palace next to the hut will increase the sense of the hut's misery and humility.

The paradox of disharmony was mentioned in many of the poems of the Diwan "July and the Other Thing" because the dialectic of death and life was present in most of Diwan's poems, as it was present in the title "July and the Other Thing", which included the paradox of dissonance. An example of this paradox is what is mentioned in the poem Nafi al-Nafi "Negation of Negation":

تنمو البذرة في قلب الموت
 ينفجر الصبح من الظلماء
 tanmu: al'biḏ'ra fī qalbi: al'mawt
 jinfad'ir as'subhu minaḏ'ḏ'ala:ʔ
 The seed grows in the heart of death.
 The morning breaks out of the darkness.
 (Touqan, 2015, p. 486)

The growth of the seed and the rise of the morning are positive things that give rise to joy, but the joy for the poetess was double because the life and growth of the seed came from the heart of death, and the dawn arose from the darkness.

The poet's preoccupation with the dialectic of life and death and the paradox of dissonance it contains appears in the poem ʔantahī liʔabdaʔ "End So I Begin" (Touqan, 2015, p. 492). It juxtaposes the end and the beginning to make the reader feel the contradiction between them, but the end of this poem is like the end of the legend of Tammuz, which used to die at the end of the summer only to come back to life again in the spring. The poet says about her tree, which is a symbol of herself:

لم تذو في كرمتي يوماً عرائشها
 إلا لترجع لي ريانة العنب
 lam ta'd'u: fī kar'mati: 'jowmaʔan ʕa'ra:ʔiʃaha 'illaa li'turud'ʔa li: raja:nat al'ʕinab

My vineyard has never had its vines wither except to return me the ripeness of grapes (Touqan, 2015, p. 492). She likens herself to the grape tree, which, whenever its branches and leaves wither and dry, comes back to life, leaves, and grows grapes again.

An example of the paradox of dissonance is also what is mentioned in the poem kunūz al-khayr "Treasures of Goodness", when it says:

يتحرك قلب البحر الميت، يخلو ماء الملح المر...
 الأرض العطشى تحتضر
 تنهمر، تفيض كنوز الخير
 jataḥ'rak ʔalb al'bahr al'mijt, ja'hlu ma:ʔ al'malḥ al'mur...
 al'ʔard al'ʕatʃʃa t:ah'dar
 tan'hamar, taf'jid kunu:z al'xajr
 The heart of the Dead Sea moves, it sweetens bitter salt water...

The thirsty land is dying.
Pouring down, overflowing treasures of goodness.
(Touqan, 2015, p. 497)

The paradox appears here between fresh water, which spreads goodness and life in nature, and salty water, which spreads drought and thirst.

D. Dramatic Irony

Dramatic irony depends more on the structure of the work than on the relationship of words with their semantics; therefore, it was associated with the theatre and was sometimes called Sophocles Irony (Shabana, 2002). It falls victim to paradox, as it is a situation in which the viewers are supposed to know from the events of the play what its main characters do not know (Abdullah, 1986). The character who achieves the dramatic paradox "acts in a way that indicates his ignorance of the events around him. This view is entirely contradictory to the actual events taking place" (Suleiman, 1991, p. 72).

There is no doubt that dramatic irony is associated with prose works that depend on the event more than it is with poetry, but that does not mean that it is not mentioned in poetry. Dramatic irony occurs when the poet's sense of time increases and the events and changes it creates in his life. An example of this is the poem *daqat al-sā'ah* "The Clock Struck" by Fadwa Touqan, in which the poet seems unaware of the impact of time on her face, her voice, and the rest of her life, only to be surprised at the end of the poem that she is no longer that handsome, beautiful young woman. Hence, she waits for the resurrection to regain her youth again. She says:

السنين العجاف طالت، تأكلت،
ووجهي ما عاد وجهي، وصوتي
في السنين العجاف ما عاد صوتي
كان لا بد أن تقوم القيامة
قبل أن يسترد وجهي الحزيراني- ذلك
الكأبي- خطوط الوسامة

æl'sinin æl'ʕadʒaf tæ'læt, tæ?'kælt,
wæ'wæʒi maʔ æ'ʕada wæ'ʒi, wæ'sawti
fi æl'sinin æl'ʕadʒaf maʔ æ'ʕada 'sawti
kæn la bæd ʔæn tæ'qu:m æl'qaja:mæ
'qablæ ʔæn jæs'turædd wæ'ʒi æl'ħæzi:'ra:ni - ðæk
æl-kæ'bi - xu'tut æl-wi'sa:mæ
The lean years dragged on, eroded,
And my face is no longer my face, and my voice
In the lean years, I no longer had my voice.
The resurrection had to happen.
Before my sad face recovers, that
Gloomy lines of handsomeness.
(Touqan, 2015, p. 485)

The poet was affected by the legend of Tammuz in these verses, as she wants to die in order to return to life again young, like Tammuz, which dies at the end of summer, only to come back to life at the beginning of spring, spreading fertility and warmth in nature.

An example of dramatic irony in the book "July and the Other Thing" is also the poem "Salil al-badū", "The Descendant of the Bedouin" in which the poet describes her journey with Ibn al-Bedou. She thinks that her journey will end with stability and comfort, only to discover at the end of the poem that her journey has no decision and that Ibn Al-Badou knows that and tells her about it from the beginning. However, she did not listen to him and followed him without knowing the end of her journey. Moreover, here the dramatic irony occurs as she says:

منذ بداية السفر
حدثني عن دمه الفوار
عن قسوة التجوال واستحالة القرار
حدثني عن الرياح والرمال
لم أصغ حين قال:
لا تتبعيني، لا...
تبعته، تبعته
وقد تبعته طوال رحلة العمر!

mind'aθ bæ'dæjæt 'æssæfar
ħaðθ'ni ʕan 'dæmmu:'æl'fu:wa:r
ʕan qi'su:wætæ 'tædʒwæ'wa:l wæst'ħælætæ 'lqæ'ra:r
ħaðθ'ni ʕan æl'rija:ħ wæl'ræma:l
læm ʔa'ʔasyi 'hi:n qa:l
la:tæt'bi:ʕi:ni:, la:...
tæbaʕ'tæh, tæbaʕ'tæh

wæqæd tæbaʕ'tæh t'wæ:l ra'hlæt æl'ʕamr!
 Since the beginning of travel
 Tell me about his sparkling blood.
 About the rigours of wandering and the impossibility of decision
 Tell me about wind and sand.
 I did not listen when he said:
 Please do not follow me, no...
 I followed him. I followed him.
 I have followed him on the journey of a lifetime!
 (Touqan, 2015, p. 491)

Perhaps the poet wanted this dramatic paradox to express her sense of the harshness of time and the psychological effects it leaves on her soul. Life goes by as it nears its end without ever feeling comfortable and stable in her life.

E. The Motor Behaviour Paradox

The motor behaviour paradox is a paradox that is not linguistic but kinetic, as it delineates a picture of the motor behaviour of whomever its elements and components fall on. It is an organic movement or a general bodily movement in which particular elements that are strange and ironic emerge (Al-Abd, 1994). This paradox appears in several poems from "July and the Other Thing", and an example of this is in the poem hīn ʔazdahirt al-ʔaʕjāʔ fi ǧayr ʔawānaha "When Things Flourish in Untimely" when the poet talks about her appointment with her special one evening and how she longed for that meeting. However, she did an unexpected thing, which is that she did not go to the meeting but instead returned to her home to live with her sorrows alone, and here the irony occurred, as she says:

خنقت زهر الحلم والأشواق
 وعدت أدراجي
 أخطت في معركة الأعماق
 xan'qat 'zahr al'hulm wa alʔaʕ'wa:q
 waʕ'dat ʔi'dra:dʕi
 ʔax'bæt fi maʕ'rakat alʔaʕma:x
 Blossom stifled dreams and longings
 I turned back.
 Flop in the Battle of the Depths.
 (Touqan, 2015, p. 495)

The paradox of kinetic behaviour also appears in the poem ʔuhadāʔ al-intifāḍah "The Intifada Martyrs", in which the poet glorifies the victims who died defending their homeland, Palestine. The dead fell to the ground, but when they died, these people did not fall, but instead rose and shone in the sky and faced death standing. In their deaths, they created a life for themselves, as the poet sees when she says:

هذا أوان الشدا!
 واشتدّت وماتوا واقفين
 متألّقين كما النجوم
 متوهجين على الطريق، مقبلين فم الحياة
 هجم الموت وشرّع فيهم منجله
 في وجه الموت انتصبوا
 'ha:ða 'ʔawa:n al'ʔad:!
 waʕ'taddat wa'ma:taw wa'ʔaʕfi:n
 motaʔal'li:n kama alnuḍʕu:m
 mutwa'hdi:n ʕala_l'tari:q, maq'bilin fam al'ha:ja
 'had:am almu:t waʕar:aʕa fi:hom man'dʕaluh
 fi: wa'dʕih almu:t ʔinta'sabu:
 This is the time to tighten!
 It got stronger, and they died standing.
 Sparkling like the stars
 Glowing on the road, kissing the mouth of life
 Death attacked and slashed at them.
 Stand up in the face of death.
 (Touqan, 2015, p. 526)

Among the paradoxes of kinetic behaviour is also the behaviour of the people of Palestine towards their homeland in the poem murṭiyah "Elegy" (Touqan, 2015). The Palestinian people have drunk the torment because of their homeland, and yet they do not care about their torment. Instead, they accept the wound of Palestine to ease its pain at a time when it forgets its pain, which is a paradox.

بلاد الجراح يبوس جراحك شعب تجزّع فيك العذاب
 bi.la:d al.dʕa.ra:h jə.bu:s dʕa.ra:h.huk | ʕaʕb ta.dʕar.raʕ fi:k al.ʕa.dʕa:b
 The land of lacerations kisses your wounds... the people who have tasted anguish in you.

(Touqan, 2015, p. 524)

V. CONCLUSION

Fadwa Touqan is considered one of the most essential Palestinian poets of the twentieth century. Her poetry represented a strong foundation for female experiences in love, revolution, and women's protest against society. She has realised the importance of paradox in poetry and its role in constructing the text and indirectly conveying its meaning to the reader. Her use of paradox in her collection "July and the Other Thing" stems from her vision. It tends to create a paradox with full awareness, so the paradox is mentioned in the title of Diwan, and hardly any of the poems are devoid of it.

In some poems, the vision initially stemmed from a sense of paradox, so the threads of paradox extended to pervade the entire structure of the poem, such as the poem "July and the Other Thing", whose title the Diwan bore, the poem "End So I Begin", and the poem "Solutions and Emptiness". There are other poems in which the paradox is partially mentioned in one or more places, such as "Another Story in Front of the Declarations Window", in which the irony comes in only specific words.

The paradox in the title of "July and the Other Thing" was related to the rest of the poems of Diwan, which mainly included the dialectic of the relationship between life and death. Moreover, if poetry reflects Fadwa's life with its contradictions, she excelled at portraying these contradictions based on various forms of paradox, such as verbal paradox, romanticism, dissonance paradox, dramatic paradox, and motor behaviour paradox.

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