

Khalil Hawi's Opinion of His Time

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Summary of Khalil Hawi's life

Khalil Hawi lived in Choueir _North Maten_ He was born in 1919 A.D. after the end of World War 1¹,

- He suffered of living difficulties during his youth and faced family problems due to property divisions.
- He had more than once forced to leave the school because he was obliged to help his father in supporting his family as he was the oldest son.
- When he was an adolescent, he was shocked from his new born sister's death of omphalitis due to lack of health care that was unavailable at the time.
- He was expelled from the Jesuit School, located in his village, due to his objection to a question posed about his religion. That led him later, during his life, to hate sectarian intolerance, and completely separate between religious belief and the human being and live with others regardless of their religious belonging².
- He had not finished school when he started to work. He moved from farm work to a shoe factory and from a builder to a paver in Choueir, Bekaa, Quneitra in Syria, and Ghor in Jordan. After that period, Khalil returned to Chowayfat College in 1946 and obtained a "High School" certificate. Then, he entered the American University of Beirut (AUB) and obtained "a Bachelor of Philosophy" and a Master's Degree with a thesis entitled: "the mentality and faith between Al Ghazali and EbinRachid". He traveled in 1956 to Cambridge and obtained a P.H.D and wrote a thesis under the title of "Gebran Khalil Gebran: his cultural framework, his personality, and his heritage³."
- In Cambridge, his life abroad was hard on him. He suffered from homesickness from his native country⁴. Journal of Arts, which was issued and managed by Doctor Suheil Idris, has published most of his poems that he had written at that time, including : "the white grain-⁵ الذرى البيضاء", "the Magus in Europe-⁶المجوس في أوروبا", "Sinbad-⁷السندباد", "the Butcher-⁸الجزار", "Love and Jingle-⁹ حب", and "in their country-¹⁰في بلادهم".
- After obtaining his P.H.D., he returned to Lebanon and began teaching in the American University of Beirut, and then in the Lebanese University. He struggled in national movements against reactionary and imperialistic confederacy project in Baghdad.

¹Khalil was obliged to change his date of birth to 1926 to be accepted in school.

Revise: Elijah Hawi: Khalil Hawi in some lines of his biography and poem, House of Arts and Culture in Beirut, 1948, p.58.

²Ibid p.61.

³Before the Ibid p. 89.

⁴Series of Khalil Hawi's letters appeared under the titled of "love and life letters" , Dar Al Nidal _Beirut_ 1978 A.D. we found how much life was hard to him, concerning his alienation and sufferance from his babe's alienation.

⁵Journal of Arts – Beirut – number 5, May 1955 A.D., p.57.

⁶Ibid, number 10, 1957, p. 8.

⁷ Ibid, number 1, the sixth year, 1958, p. 63.

⁸ . Ibid, the seventh year, May 1959, p. 25.

⁹ Ibid, the third number, March 1957, p. 11

¹⁰ Ibid, the second number, the fifth year, 1957, p. 10.

- That was the tormented life of Khalil; it was full of hard human experiences that enriched his poetical experience and made him the first among poets that were engaged by their human and nationalistic issues.
- Hawi committed suicide in his house on 6 June, 1982, protesting to the Israeli invasion in Lebanon, expressing his absolute refusal of the cowardly position that some Arab regimes had taken against this disgraceful occupation. Following his suicide, the Damascus University organized a seminar on 10/8/1982. Some participants have considered him as a nationalistic hero¹¹, and others have considered him as an absolute class hero with distinction. The suicide of Hawi was a civilized one that the Arab nation had never known throughout history.
- We can take such suicide as “an excess vitality which eliminates the body that can’t crumble it or comprise it. It is a vitality that dominates him and breaks his structure¹²”. As if Hawi’s suicide shows an objection to our cowardly silence and to our shameful weakness towards this invasion. The Russian poet “Maykovsky”, as well, objected to “Stalin” for repressing freedom during his rule. In addition, the American poet “Hart Crane” committed suicide protesting against the civilization preoccupation with materials, and human annihilation¹³.
- If life is a punishment, why suicide in this context can’t be a human’s life? In any case, Hawi is gone, and he left behind him three books: “Dust river- نهر الرمد”, “the flute and the wind- الناي والريح”, “threshing floors of hunger- بيادر الجوع”, Dar Al-Awda in Beirut 1972. Thus, those who know, read, and analyse view Hawi’s suicide as a unique, tragic, epic, and protesting act.

Hawi attracts the time in both its historical and future dimensions

Currently our nation is waiting for a savior. . Khalil Hawi, as a poet, uncovered poetic subjects through his poetic visions which expressed the pathological accumulation of ignorance that infected in the Arab society causing doctrinal conflicts and often bloody struggles. In the past, all these things led to dissociate the Arab nation and which has started to appear now in Lebanon and in the Arab World through various, multiple, and changeable masks.

- Hawi has suffered his nation’s diseases and pains, and presented himself in his poems in order to be as a passage bridge in “bridge poem” where he says¹⁴:
In the morning, they slowly pass the bridge
I extended my ribs for them as a solid bridge
From the caves of the East, from the swamp of the East
To the new Middle East.

In this poem, he showed the falseness of the Western civilization that took us away from our origin civilization and led this civilization to disappear in the deteriorating period of helix.

- As Hawi is a poet of vision, he reaches far through his poetic visions to the prophecy. Thus, he is not only a poet, but he is also a witness to the suffering of the civilization and human corruption of the nation to which he belongs. His poem points on the one hand to what our nation is expecting from the certainty of the negative determination and on the other hand to what can be done to return to our origins, unity, and solidarity through refusing anything foreign. However, this leads to discrimination and disparity among people.
- The poetic vision of Hawi highlighted one point which is:

“People’s suffering¹⁵” with all its sources and dimensions. He insisted on defining the reasons of this suffering and how to overcome and erase it in his poems.

¹¹Journal of knowledge- Syria- number 48, October 1982, p.181.

¹²Ibid, number 250 on 1982, p.38.

¹³Ibid, number and page 39.

¹⁴Khalil Hawi: Journal of Arts number 5-fifth year-May 1957.

¹⁵Moutaa Al Safadi: the contemporary Arab Thought number 26, June-July 1983, p.8.

- Not only was the person of Hawi affected by Hawi's hard world but also his nation, and his inferior civilization. This world formed around Hawi a lot of visions of corruption until his visions became as future prophecies which predict events in their dimensions and consequences.

Therefore, when the war of Suez Canal happened, Hawi predicted, thirty four years before the event and while he was continuing his education in Cambridge University, the outbreak of the absurd war in Lebanon that made Lebanese people homeless and beg others for help. Related to this and to the massacre of children in Bethlehem during the time of Christ and to the Der Yassin massacre during the Palestinian catastrophe due to the Jews, Hawi says¹⁶:

Soldier and pirate;
Your face is not strange for me.
We met in Jerusalem massacre.
My yesterday, in the mockery of the near yesterday.
And we met before that, a thousand years ago
On The day when you crashed the cross on my breast.

A. The vision in Hawi's poetic language.

Then, he inspired his visions; he predicted what will happen in the future that the Lebanese people would become homeless, keeping the shameful Arab silence as "its silent eyes do not talk" about what we are suffering from murder, ruin, and destruction;

Hawi says¹⁷:

And thousand of silent eyes do not talk,
And it says: you are ostracized and foreigner
Scream: you are ostracized and foreigner:
And Lebanon will call for you tomorrow
However, the quiet eyes do not talk
Just says: you are ostracized and foreigner
You will be begging other nations,

- In addition, in Hawi's conception of the Jews' God "Jehovah", he finds that he is not a God of indignation and revenge, as well as a God of death. He is sadistic who brings the innocent into his way. While, he is secretly smiling, and his big wedding is when he sees the flower girls passing, he says¹⁸:

God, what kind of an insurmountable God yet he is not the painful. He guides and guides the universe except an enjoyable tune. Brings the innocent into his way to whom who has a marriage. He secretly smiles in flowers 'death' and through his vision, at the beginning of 1957 A.D., he predicted the wartragedy of Beirut which arose from "fake faces", which destroyed Beirut after it, and which was "the paradise of earth" to Hawi.

He says in his poem titled : "The Magi of Europe":

Here is the paradise of earth and not a seducing snake
Or God protecting with stones.
Here are the roses without thorn,
Here the nudity is purity.
Take off these fake faces
We didn't take off or wear masks.
We are from Beirut, the tragedy that we were born
With face and brain masks

¹⁶Journal of Arts number 2-February the fifth year 1957, p.10.

¹⁷Journal of Arts number 2-February 1957 p.10.

¹⁸EliaHawi: Khalil Hawi in some lines of his biography and poem – House of Culture – Beirut p.62.

The idea is born a prostitute in the market
 And it spends the life in seaming the hymen
 Take off these masks.

What are the consequences of the war in my country; at the end of the day it leads our people to starvation and let them submit to it. It is an occasion to increase the goods and food prices; in order to gain money and earn benefits. To the one who planned it and made it, under "Sam" the owner of "the pipe" Hawi says¹⁹:

In the eyes of pipe owner
 The question is dumb struck
 About shipping and oil's high cost
 About Riyal value
 Blood remains are in my eyes in the Egyptian students' eyes
 From "AL bour" victims, and the men's tears.

And we suffer now from high cost tragedy, and the increase in oil prices; and some of our parents here are starving while sons of "Uncle Sam" are accumulating money at the expense of impoverishing Lebanese people; knowing that some traders that benefited from this war and from every paid war, hope for the continuance of war in order to increase their benefits and accumulate more and more money.

B- The vision between the past and the present.

- Hawi's vision was returning to the past, realizing the present, and discovering the future's mysteries and conceiving them.
- For him, the vision is perceptible in returning to the entire history. In this short biography, it is mentioned in the poem of "Elazar".

This poem is related to the past legend period, ensued from the poet's suffering in the present period which is decomposed in the Arabs and who is related to them. Hawi wants from "Elazar" to wake up. But he asks for death and nonexistence; he was afflicted of shame and disgrace and there is no way to wake him up. This funeral elegy represents the Arab defeat before the Arabs have been defeated.

- Hawi apprised in 1956 A.D. the vision, and he was possessed by its invisibility, so he wrote verses that reflect the Arabs' silence and how the colonialists pillage his nation's blessings. Now, we suffer from the attack of this goblin and dragon that were present in Hawi's vision, where he says in his poem "the enemy of Sodom"²⁰

I remember the conflict of the goblin and the dragon
 In my territory, and it was reconciled
 My brothers and my parents on the road of doom
 Some of them are in this jaw
 Some of them are in that jaw
 And let them die as they lived
 Without history, deaths who don't feel the doom
 Isn't this poetic vision, exploring the expected tomorrow
 As if it is a book from prophecy books?

Hawi inspired by his poems, expectations to become real, and for that, his poems are perspectives and conscious of all what time takes and brings to his future. Thus, his poems turn to "a macro situation" from which time's cover falls down without him, and he lives in the entire time without having a private world²¹. Hawi has a unique poetic talent that is supported by a contemporary awareness which is distinguished in the "common human act"²².

¹⁹Journal of Arts number 2 February 1957 p.7

²⁰Khalil Hawi's divan: ashen river p. 119, 131.

²¹Elia Hawi: Journal of Arts-Beirut-number 6 on 1992 p.46.

²²Ibid p.23.

This awareness has been absorbed by Hawi's person and kneaded by his talent that ripened it after that in its revolution's oven in order to clean it and eliminate the individual, national and humanitarian corruption. His poetry made him able to awaken himself again in facing the present birth in its historical and future aspects. His poetry relies heavily on a deep, comprehensive culture which is "being able to deal with the national and humanitarian heritage and to observe them by a conscious critical vision that picks out that what is fixed across time, his nation's inability to move forward.

In summary

Hawi inspires through his vision the rejection of all what prevents the way to the contemporary development and awareness. The awakening means to uncover the instinct truth in our national self and the living factors in our heritage and in Lebanon patrimony. Hawi believed that the time of awakening can be achieved only through a vision issued from the nation's life. So he made a connection between poetry and the culture of the times, and he charged the narrator with the prophets' mission. The poet Hawi prayed to God for being effective in his life and united to his nation.

From then on, Hawi was charged with the prophets' mission, so he was obliged to play a civilized role. "Therefore, history took the place of the secret. The nation took the place of the Creator, and he chose the role of the preacher prophet through the nation's emission²³." For that reason, he is responsible of his nation's weakness. He is responsible of the consequences of any Arab deterioration or defeat. In addition, he is also responsible of the absurd Lebanese war, as well as of the Arab defeats.

- He made his poem conscious for his nation and able to confront and gain a victory as if he is the Moustafa, as Gebran's prophet. His nation has selected him to clean its culture from the consequences of corruption's and the deterioration of defeat and to give back to his nation its nature, clarity, and purity. .

As if the absurd Lebanese war's time, and the Israeli invasion in Beirut had demolished all what rested in the poet's mind, including his faith revival and regaining dignity. These things were a catastrophic tragedy which caused the poet's suicide, and as he said about himself²⁴:

On his front, there was a tattoo of victim drawing. His tears are the fire that revives humans in which the sins were old. And it is a taboo to answer to the girls' agony in the wedding bed. The territory's nation called him for a destiny that calls the chosen one. Hawi has defined this poem as "a vision that lights an experience and an art which is capable to incarnate it." Therefore, the experience is – in his opinion- the maximum of the revolution and the refusal to discover nature's truth in our nationalism.

In such trials, violence is a definitive way without which it is intolerant concepts that can't be applied, and life can't be released from the caves where it was hidden during periods of deterioration.. Values can't be issued from the origins of the instincts and the constant development in the existence²⁵. Hawi has accordingly relied on what is in the origin of the patrimony, from popular legends, stories, and he transformed them into a symbol that incarnates his human experience. He also aimed by his thought and his art in the moral progress' issue during this period, reviving the Arabic culture civilization after the periods of deterioration's periods. Thus, Hawi in his poem called for cultural awareness.

It means that we have to take back the first innocence and the first vital energy, which gives him the ability of fusing all he obtained from our ancient patrimony and from different civilizations' patrimony. After that, we have to try forming it with a new form that goes beyond the values which exist now in both East and West civilizations.

Hawi wanted that we not be classical in our minds, in our behaviors, and in our society's organizations on both political and economical levels. Further, we have to fuse all what we take, then we create it with an original creation as it is. That is why Hawi called the revolution in his awareness through and How I don't shake off the rocks from my breast, the heavy rocks.

²³Rita Awad – Journal of Arts number 6 in 1992, p. 31.

²⁴The scar thunder, p.86.

²⁵Rita Awad – Journal of Arts number 6 in 1992, p. 29, the Khalil's speech was registered in a cassette translated into Arabic by Rita in the context of her research on Khalil Hawi.

The time and its expansion between the life and the death in Khalil Hawi's poetry

A. Definition of the time

The eternal life is what worries man the most. It makes him always feel the ending of his life on the front of time's disaster, and this is what made him think that the time has a force majeure which dominates the life and wastes every human despite of his successive attempts that aims at controlling all the situations and incidents around him²⁶. That is why he stood dazzled in front of the out flowing of his consecutive moments. The human is the only living being that feels conscious of time in its eternal life, circulation, and affluence as well as he feels at the same time incapable during time's circulation. Therefore, his attempts in time was a hard experience because it makes him always feel the end. This matter is what influenced the scientists and the philosophers – in the past – to study the circulating phenomena of time²⁷, and find relations between these phenomena: (such as the day and night's sequence – year's seasons and the moon's cycle).

Scientists have been trying to innovate methods and systems that are accurate in measuring time. The linguists have tried to offer us in their dictionaries various definitions about the meaning of time in the language and in the terms. Moreover, some contemporary thinkers had different opinions in defining and specifying its parts. And they had opinions of their visions to time, and of its religious and poetic nature. But, what can we say is the following: time has a real phenomenon that the human had known in the past; this phenomenon was characterized by "eternal life's feature that gave the human a real existence"²⁸. So time's notion was related to the notion of human's life on Earth, including the relation of influence, and being influenced alternately and continually between the alternative continuance gave time a meaning where it became a main part of human experience. Moreover, the variables that happen in the human situation refer to time.

Thus, time is an extension for this human being since its birth, and its sight of the light until the death, time is absolutely life because the variables' in the world falls under its movement. We know ourselves through time. The human's feeling of his soul, and his self consciousness is strongly related to his feeling of time.

Thus, the time is potential in the human's consciousness through his experiences, and his conscience's wakefulness, connected to our impressions, reactions and ideas which make him a fact of the direct consciousness' facts²⁹.

B. Stopping the idea of death's

There is no event such as that of death that extracts the human's truth from its existence. Death is simply the end of this truth's existence; thus, this truth dies every second it tends its direction to the end of its way in life. Humanity's truth dissociates when it exactly faces death. The methods of this transition are different from person to person. Humanity can't, at first, afford this truth and accept it, so it runs away to the diurnal presence where it hides and becomes anesthetized.

However, the little creativity that constantly gazes at death, the latter considers it as boredom, loneliness, hopelessness, depression and other feelings that are different from one genius to another. If the human existence is moving death forward through the time's bridge and, at the same time resisting this move, how can this resistance be completed? Some resist by hope, others by love, but the most important resistance is by the poetic word, where the poet becomes temporal in the temporal time, or above death and behind it. This all happens unintentionally but through a grace that lights up a space in the poet's existence as the sun lights up a gap in a dense forest.

²⁶Al Amyouni Daccache (Nidal): the time's phenomenon in the ancient Arabic poem, Dar-al hadath Beirut-2006 A.D. p.7.

²⁷For more information, go to Kamal (Safwat), the time's notion among the legends and the folklores- Journal of thought's scientist- second number (addition) – July 1977 A.D. p.211.

²⁸Humphrey (Robert): tendency of consciousness in the new novel, translated by Mahmoud Al Rahi copy 20, Dar Al maarif- Cairo-Egypt 1975 A.D. p.5.

²⁹W. H. Newton Smith, the structure of time, London, Boston and Henley, 1980-p.1-23.

So, through this grace, poetry lights up the things perfectly in its nudity and it presents itself to the human existence. The poetic word is established, and poetry is the establishment of the word in existence. to the existence. Hirderlin says:

But, the rest is established by the poets³⁰.

It is well known that the modern Western poetry's impact was considerable on the modern Arabic poetry. But, it is a mistake if we think that the Western influence was the only reason of the phenomenon of sadness spreading, and in being interested in the issues of time and death in our modern poems. The issue of death will always be an obsession for humans in general, and for the innovator in particular.

A. Stopping at the idea of life

If time made by all its issues and prior forms a connection between the human and the existence, so when the human reaches the life's point, he will be transformed to a complex act, in which an individual human's life is formed inside him. And the existence will become an act of a link with the time, while the natural body is transformed into a frame for the human's spatiality. Life, then, takes the time human's form- then, the time transforms into a sign of this human's soul that is inconstant in the existence. Therefore, the human's existence is not limited on act of body's growing and integration because, the act of soul's growing and its renewal remains the most important part in the study of of life and death.

In fact, the life of humans is a mixture of life and death that they cross through without stopping between these two kingdoms³¹. Life composes of spiritual terms in a turning of the abundance and the human's sense of existence, and s death forms in the same sense, the dryness, and the lack of sense in existence out of time's sequence inside the person and its impact on him. So death doesn't damage the material- as far as the body is a start for unknown senses to the human – the soul senses death's situation without a justification.

Death can transform into a moment situation that is lived by the human, so it reaches sometimes the maximum by an internal explosion that brings man back to life or takes him away from existence. Thus, death isn't the end as some persons consider it, but it is a new beginning, depending on Adonis' situations or phoenix' legend or it could be constant as the religion's legend_ the hope. At the end, it could mean a sliding in the twentieth century legend that is named nonexistence. But, death _ or the obsession - is often transformed into a deviation in feelings which means the happiness of living.

But, he does not mean at all the absence of this feeling because existence is centered on the eternity concept, and it is related to the eternity act as an idea that goes beyond the body. Jaspers had determined the meaning of existence and its temporal link by saying:

The insecurity in the temporal existence always makes life an experience; this is what gives our life its value, and gives our world its beauty, and our existence its creation. The inconstancy and insecurity transform all instances of life into an act to realize the value that moves life from a path to a path. Both the feeling of this world's beauty and the complaint within the framework of time make the experience a highlight for existence³².

In the case of a feeling moment in beauty, a lot of the moments will appear that cover existence by sadness which causes emptiness, because feeling emptiness amid this world's noise, is in fact caused by a sadness that transforms the human from its external practical parts to its internal dynamic path which puts an end to every grace and value in this life. Here, the emptiness is inside the human, this black neglected corner that becomes gigantic and always leads him into a moving death and an internal bareness who does not know the meaning of fertility and existence in life.. If Khalil Hawi was presenting the legendary trend in the Arabic poetry, this would be based on life and death's brightness idea in his poetry. However, this doesn't mean at all that the legend's flowers are an act of death's exposure. The old legend (Adonis_Phoenix) is a revival in Khalil Hawi's time frame.

³⁰ Al Amyouni Daccache (Nidal): the time's phenomenon in the ancient arabic poem, Dar Al Hadatha-Beirut, 2006 A.D. – p.9

³¹ Chahine Samir Al Hage: the second of the beginning, Arab Foundation for Studies and Publishing, Beirut 1980, p.241.

³² Jaspers, Karl: introduction à la psychologie, p. 135.

But, Lazarus that forms the religion legend's face _ most of the time, is other than that unsafe self in its temporal existence. However, it is in other and many cases referred to the twentieth century or the nonexistence.

If those legends were sometimes the faces of hope, so in other times, they are transformed to a face of emptiness. The renewal that Hawi suffered in most of his poems was transformed by the act of the emptiness to the word where an act of another life interrogates.

This legend took in its all forms, a nihilist trend with Hawi who dealt with life, which is the time and the existence, out of the emptiness, that lead the human to a point of lifelessness³³ points that came after the world as a renewed and revolutionary release that turns back its owner to the beginning.

First: the life and the death in the old legend (Adonis_Phoenix) for Khalil Hawi

Adonis³⁴ wasn't the veritable act to the revival in Khalil Hawi's poetry, but it took another form that was known by the name of Tamuz³⁵ which is the synonym of Adonis. However, all of this formed on the one hand, a trend to the burning, and to the hanging. From here, he knew in "the ice distance" the meaning of burning which is death and the meaning of revival which is the individual and the community. Therefore, the renewal is life, and Hawi who is released of a material concept towards a spiritual concept, and looked to the life by a legendary hope, says:

You, Tamuz, are the sun of harvest³⁶
 Don't heat the blood in the dead,
 The pulse of the hot blood hurts us. In the dried meat, in the veins mud some of it
 Are spring warmth
 And hell that distressed us
 Some of it is heavy silence and ice
 Even if it is oh God, it revives
 The dead veins.
 The phoenix delivers different fine
 A kind of fine that lives on the our dead ashes
 In decision,
 Let us suffer from the hell's fine
 The emission doesn't grant us the assurance³⁷

Every material that appears in expression's forms, is ranging from the blood to the skin and goes away when it arrives to the fire that generates the new life, and through Khalil Hawi's presence with others and his connection with them, and Hawi's sense in death and their death, this gives our poet a clear image of that gigantic force within death toward life which is the renewal.

Adonis is Tamuz and Phoenix transform to a past time, that carries only death which pushes him towards the life and leads him to value with Sartre's quote about the existence's victory. Inside the self, where he says: it is death that leads to this victory; death is the radical stop of time through the past act of the global system. Or if we preferred: taking back of the human entirety through the existence in the being³⁸. This taking back that is renewed by the existence in the being, confirms the past relation between the past and death when this latter transforms into a victory, in some cases where time stops. Thus, for Khalil Hawi, death transforms into another victory for the shape of life.

³³These ideas are inspired by the book of Allamitanti of Collin Wilson, especially the romantic part, p. 51_80. Journal of Arts, Beirut, translated by Anis Hassan.

³⁴Fraser James "Adonis and Tamuz", translated by Jabra, the Arab Foundation for Studies and Publication, - Beirut 1982, p. 21-22.

³⁵Phoenix, Concorde: Birds belonging to different regions in the world, and the joint, and comprehensive world among them is the trend towards the revival and the renewal. Their legend is similar: the burning that the renewal through the sand. They are belonging to the date of pre-religion. Legends that form the renewal and the resurrection unity. The bird that begins a new life, presents a type of the brightness and hopeless.

³⁶Hawi, Khalil: Divan, printed by Dar Al Awda -Beirut 1972 A.D. p.89

³⁷Hawi, Khalil : Divan , p. 95_96

³⁸Satre, Jean-Paul : l'être et le neant, p. 186.

This transformation means also burning of all the past times towards victory, and it is not just a stop. Death, as seen in Hawaii rushing to a new life, and to a new revival in the old legend, affirms the existence idea's attachment to death condition towards life. That doesn't mean at all this idea's continuity for the existence that the poetic reality of Khalil Hawi observed. But it was just a period or station where this reality stopped towards other phases that witness the infertility and the emptiness.

Second: the life and the death in the legend of religion _the hope (Elazar) to Khalil Hawi

The hope is a word that Jesus had integrated in the human's core who suffers from the insecurity in the temporal existence. This word forms sometimes in Christians a face that makes an end to the existential impression's situations. Jesus' life and his doctrine teaches the human the existing hope's meaning within this religion. The strength of hope that Jesus laid inside the human was mostly in the revival of Elazar and bringing him back to life.

It's the end of the existing concern with Elazar's destination after the death, which controlled the human since the beginning. So, resurrection of Christ doesn't give a meaning of hope because this is the nature of divinity. While, the revival of Elazar is the hope and the essence for the human because, he is formed of the material, Khalil Hawi stayed away from these meanings that he considered as a torture act for the human as well as an act of punishment. He knew that hope can't be in the internal death situation and in the sadness situation. Elazar lived dead and he went out his tomb by players of this "The Nazareth Friend³⁹", and he passed the deep hole and he shook off the dust to come back to his life and wife by the sisters' tears.

But how did he come back? What did he find out? He finds out his wife complaining from this coming back, by saying:

Why did he come back from his hole?
Dead and depressed.
Without sweat.
Bleeding the sulfur, with black flame⁴⁰.

His situation continued even after weeks of his revival; he didn't sense life, and he stayed dead. He missed existence and hope. His time was transformed into a continuing act that doesn't have any meaning, just the infertility meaning. This lost hope is nothing but pride of which Khalil Hawi suffered and still suffering.

This death that brought him back from the hole has just the meaning of aridity and inability. As if life exists, the wife still complains by saying:

Why he is not drinking up any more from the love that
Was ripen in my tender breast
He came back defeated
Injured and he will not recover.
A Nazareth child is on the beach
Planting balm in the world of decision⁴¹

Here the return was the material form without its act. It also wasn't characterized by the manhood character; in fact, it was an act of a desperate, wounded existence. The life that he went back to, didn't know the medicine for this suffering although the hope was an act of a plant that was present. The Nazareth child implanted the medicine, and he can't anymore exist. Hawi knows about this medicine, but he can't use it and is certain of what existed before his death, will be there after his resurrection. So, why the continuation in the existence was without hope in what will be? This infertility that we realize in this man, doesn't show anything except loving the lost life.

The life missed the hope of procreation as well as the existence. Why is he trying, while he is the one who suffered from death, yet he desires it and refuses the life.

³⁹Hawi, Khalil : Divan , p.316

⁴⁰Ibid , p.323

⁴¹Hawi, Khalil : Divan , p.327, 328, 329

He came back unable because he could not change and there is no way to try. The sadness is a deep well that Hawi lived; why does he need hope? Because the revival of the human is not important but the revival of life is. This life is ended so why do we have to try take back existence? And this woman _the wife came for him a new life so he described her:

He doesn't drink up anything except adultery
When the shields
in his baby's organs
Has been slaughtered.

The life turned into a life of prostitution, where the woman just searches for a man that extinguishes the fire of the libido inside her. This life is no longer the human's mom or even his wife, but it became a prostitute. Thus, Khalil Hawi returned to life with a new perspective which led to the revival of another legend that is the death's legend in life, and at the end, life's time made here a link between the sense of life and the sense of the death through the perception time lack of the time's meaning inside the existence that transformed into the hope in the legend.

Third: the life and the death in the twentieth century legend (the non existence) to Khalil Hawi

The old legend that Khalil Hawi heard about and read and repeated in his poems don't mean at all staying away from existence's fact of this human inside his environment. The life and the death took many forms in his poetry. Khalil Hawi lived, after he got the hope and lost it again, at the heart of the contemporary tragedy that is known by nonexistence or rather going through nonexistence within the framework of the existence. Nonexistence is caused by an invention of this century and is clarified specially by existentialists who suffered from existence and its problems and the relation between the human being and this existence.

They tried to find exits for human through their transparent ideas and which they are still trying to clarify. The religion has resolved almost all self problems with the existence and imposed available or derived solutions until those who began to consider that the human has to live inside his existence regardless of what will be after death because life _the existence's idea_ is the base of the human's entity, and this human relation with existence is the sense. These philosophers were divided in two groups, some of them were known by "existential Christians"⁴² such as Kierkegaard and Jaspers and some of them were existential nihilism such as Sartre and Camus.

This nihilism exposed the absurdum of the human disgust in all worlds⁴³ ways in order to spread and publicize it more than the existential Christianity which found out the way of returning to Jesus. However, the existential nihilism separated the human's time from hope's time for being optimistic and made it a field of self study.

In this context, nonexistence is like psychological emptiness as the nonexistence feeling and became the most important field in the century and exists under the dangerous mental illness. The nonexistence is still in the field of study and research and the human is trying through it to become free from the power of creation, and religion and imitate others behaviors.

The nonexistence legend separates the human from himself and transforms this brilliant and unique self that the human is proud of into a heavy existence by crucial human worries. Moreover, this world separates religion or the hope from self existence, creating an empty gap in being then makes him extremely feel the tiredness that, reaches at the end to the nonexistence of the body or the period of body's extermination that leads to committing suicide.

This describes Khalil Hawi's situation. Despite all his religious origins and despite all his religious visions that appeared in his poetry, he was carrying an internal conflict related to legacies and this feeling of this absurd worked, especially in the moment of facing the world. Religion maybe formed, in some cases, aspects of running away from this conflict, and being an exit for the emptiness' crisis lived by Khalil Hawi, and for the uselessness seen by him.

However, at the end, he gave up due to the nonexistence's game by which his mind was pressured. We notice his conflict with religion and nonexistence, through Kierkegaard that wanted one thing and he said “:

⁴²McCurry, John: the existence, 361.

⁴³The absurdum for the "Marceau's" specification, hero of the strange Albert Camus. But, the disgust is a title of a book or a novel about Sartre, its hero who is "Antoine Rokantan", and analyses the characteristics of emptiness' sense.

I want just one thing, I want to belong to Jesus, to be Christian⁴⁴. And this will's act indicates a specific desire for a specific lack and this will was called a moment in front of God." Heidegger described it as a moment for facing death: "the act of anticipating death, intentionally, means that he limits the person with a certain termination⁴⁵."

This moment is nothing than "the moment where the eternity combats the time... and the human in his existence stays describing it as a boat of the time and the eternity, that constantly move in an operation of a cause to become⁴⁶." We can realize these words carry some contradiction, the meaning of this combat between the eternity and the time in the human mind, as well as the meaning of facing the moment between God and the human's time. In addition, Khalil Hawi wasn't a stranger of this combat's effect, but he was living this effect through his feeling of the existence's silliness, and through his recognition of that the completion can't be achieved without intentionally tending towards a specific moment which is a moment of anticipating death. Therefore, the meaning of life wasn't for our poet, more than a moment of confrontation that makes the human sure of his existence, which the meaning of the rest of the existence that carries the emptiness, finally, the absurdum and the nihilism.

The futility of time linked with the emptiness and gave the nonexistence's time in him. This nonexistence has killed his sense of life, and yet he doesn't know that he is not more than walking death, even when this death's sense increased inside him by the time's effects. So it was a wake of the blazing death that he lived and he witnessed in it by committing suicide with two bullets⁴⁷. We see him in his groans distinguishing among the prayer, which is the religion and championship, which is the act, and yet among God, who is the eternity and the human who is the time, he says:

Oh, how much did I burn in the hot clay?
Oh, how many times did I die with the deadly clay?
The faraway harbors will not fascinate are
Leave me to the sea to the wind and to death
Which spread the shrouds as a boat
To the downer
A sailor who in his eyes, the road lights died
That light in his eyes had died.
The championships save him and not the humble prayer⁴⁸.

So, the mud is death, and the earth's burning is the end for several times. "How many" are two worlds that indicate the number of times, but, sailing far away is the target, this is due to him, because he doesn't want the far harbors and he doesn't want to reach them, but he dreams about a long, constant travel and through it the waves are transformed into a shroud for this itinerant sailor within the water's regions without any discovery and wonder. And he publicly describes himself by talking about light and vision's death which means no life. Then, he declares the separation and the confrontation between the eternity and the time by talking about useless championships' futility that are resulted from the time and the absurdum of praying to God.

Because he died without hope, the prayer became a humiliation that is performed by the human toward God, more than redemption for this human. Khalil Hawi moves in his vision to existence, to that woman's scream and some people still saying:

I wish this cold paralyzed would
Live or die
His sense has been ragged in him
His nerves has been released to become

The tomb climate is wide spread in
The house:

⁴⁴McCurry, John: the existence, p. 315.

⁴⁵Ibid

⁴⁶Ibid, p.314.

⁴⁷A sign of suicide.

⁴⁸Khalil Hawi, divan, p.19.

A black puddle has leaked, and in its sadness,
 His silent, soil bitter face was floating.
 I wish this cold and paralyzed
 Would live or die⁴⁹

This medium situation between death and life, that is an unknown point for the majority of people and it seems out of the ordinary, is just the human's existence's true, finite point. It's a certain situation in which people live and they don't know. Because all of them live with an impatience, there is a contradiction in human feelings between living and life. Living is the body's continuance, while life is the spirit's brilliance. People rarely sense that through their existence. This period between death and life takes a living form in addition to the body that is considered as a sign of continuation that suffers from internal trouble.. Thus the external ambiance has death's marks which are:

After stress that has transformed into a fragile thread of spider's threads, the cobweb transforms into a dripping tomb where there are the darkness, the wind and the silence. The face becomes the first material's mark_or the soil. The death's factor enters each material, and this factor dominates the spirit, and every spirit dies due to this ranging existence in a point among the points. The death's marks become a personal paralysis that has just the meaning of silence which are tombs and soil formed by the factor of no death and no life. Points range between the act and the serenity. These are the marks in Khalil Hawi's life that had transformed into dense moments of death which is in close contact with life; the emptiness, The nonexistence wasn't giving him meaning; it was more than a permanent present, and then no ways to pass it. Everything doesn't have hope and utility. He wakes up here after a fever and says:

Whose face wakes up from this fever?
 A speechless empty screen
 An eye of an extinguisher
 And squeaking of the stove⁵⁰
 After these sounds that don't exist, and this emptiness that Khalil Hawi suffered in the vigilance, he moves towards a situation which is just like hallucination and he says:
 I'm tired, this spiral that is coiled around me
 Is a blind spinner.
 That current is beneath me and the spinning
 I'm tire...water...bed
 I'm tired...water...silk cradles
 I'm tired...water...spinning...
 And I touched the bridge metal
 The bridge was loosening and falling down,
 Pictures are falling and I'm falling with it,
 I'm falling into an endless bottom
 And I probed for my friend, where are you?
 How did he disappear?
 The wet fog is in my balm
 And there is fog in my throat and my nerves
 May be the things went back to its original state
 And it became fog⁵¹.

⁴⁹Ibid, p.47_48.

⁵⁰Khalil Hawi: Divan, p.205, 206.

⁵¹Khalil Hawi: Divan, p. 216, 217, 218.

This reversion that the tiredness' situations preceded it and this tiredness, rolled up around him as a spiral, this trend of which Khalil Hawi has suffered, and blockaded, this water which is mixed by the tiredness and the solicitor reaching for the certainty and this certainty's looseness and the pictures falling down that are mixed with his falling down; all these things caused a shock of the self and the other face_or the friend. At the end, this transformation that brought back all mist that mixes with body's material and stabilization of the first fact.

And this shock is resulted from the first factors reversion's situations or the death_ the mist that doesn't have a certain vision, and a contact's fact to this certain fact, all of these things that lead to a real death which recovered the human by his sixth spirit in the future, or the obsession spirit in the past death's vision. But, the death's fact didn't stop for Khalil Hawiat a specific point; it passed all the previous concepts and t death became to him an existence's act, and he says:

A fire disaster has crossed us
We passed through its terror tomb by tomb
And we looked where we had a house,
An entertainment and a memory.
Then, we were faced by rocks' silence,
And a dead emptiness...desert
Then, we became salt bars, misshaped
From the stupid years
Who remembered a dead road passer?
Yet it doesn't remember, it is empty,
Without a past and without a day or a memory⁵².

The death started here in community, to declare the inertia and to stop moving and growing. The death had been grown by the years' stupidity. The time is effectively responsible of the death, and the years are situations that lead to death, but they are not related to him at all. This is stopping situation of existence despite any continuity witnessed by him. Then, death announces the return to life and realizes the tiredness

That Khalil Hawi suffered within what he thought death, and he discovered himself and others as t life and t death's game within the existence, so he says:

-7- In the womb darkness
Hey, you, passengers
Slow down, your steps on our nerves
We didn't die, we are fed up of
Dirty fog,
Rottener faces, hypocrite, stretching
Like a snake, like octopus and puzzles
The earth's womb and not the damn environment
Hey, you passengers, slow down your steps on
Our nerves.
Were in an assuring dark cellar
Wiping the fever, waking up and
Singing, we disappear and we hide the age from
The years' way
Hey, passengers
Slow down your steps on our nerves⁵³

⁵²Khalil Hawi: Divan, p. 82, 83, 84.

⁵³khalilHawi: Divan, p.218,219,220.

Thus, Khalil Hawi realizes the meaning that human lives within life and death, and he declares that he's tired of mist, and he screams: "I'm not dead_or_we are not dead", and if the womb declares a new birth of a new face for the sake of a new brightness in life and despite all the years that hide the age from their face, so life will continue. And if the new birth disguised due to the ambience and its mist, and screams through the soil_or the earth which holds the dead bodies, before passengers to be conscious, and they run revived, they fled from mist's dirtiness that the ambience carries. Thus, the birth emerges by wonderful figures, for Khalil Hawi, from the soil that came from the earth's womb_the mother.

Although all the emptiness that Khalil Hawi suffered in his diurnal life or rather in his living, he is still saying that we're not dead, we are alive. And despite death that his existence witnessed, he refused to be revived through tombs' scream because who lives inside the earth and its soil, does not know life's meaning. So for him returning was like a linked circle with points, the beginning and the end of the birth's moment and the death's moment where these two moments were mixed in one moment which is life through the death.

Conclusion

Life isn't just an act of existence, but it is a link with this existence. For that, death formed an act of separation from this existence. And if Khalil Hawi had declared all forms of life and death, and their levels' progression until he reached the end, by this he expressed the historical human who is related to all forms of thought, reaching the truth. From researching the past, he attempted to solve the present crisis, and he didn't find it, and so he returned to his life by creeping its threads and a new worry that makes him able to continue. He fell on nonexistence and is exposed to a long chain of death and life, until he reaches the final death, and thus the suffering of time is over.

These symbols are just the idea that the vision talked about them and was through them an act of observing the time in all its aspects. The pulmonary act of time enters in the framework of the organic unit in order to treat the temporal fact that came from the poetic unconscious spaces towards the conscious human suffering of the simultaneous human fact, where this latter refuses melting in a crucible of the common and the consumer expressions, and researches new expressions that come from the self's jungles, and expresses this temporary self's space.

Thus, the link of Khalil Hawi's poetry with the temporary time has changed literature's trends that are moving to the inside and disconnected from the outside. All those who are searching for themselves inside "a human out of the time⁵⁴" faced Khalil Hawi by saying that the human exists just in time, with it and inside it. So the Arab revival is necessary to shake off history's traditions and the civilization's humiliation. From his life's experience, he added: whether a baby or an adult, his/her oneness' melts with "us" or with the collective "all".

Khalil Hawi committed suicide, and thus this poet and researcher are over. However, neither the journey of the poetry nor the Arab Lebanese are over, as this human confirmed to the world. How can the Arab nation shake off history's shame by triumphing over those who swept through Beirut and invaded its territory. But the researcher's journey continues because every human's passage should leave a trace, but this doesn't mean at all stopping the time's move.

I remember here Keats' words that proves for us Khalil Hawi's joy and triumph, by saying:

"the poem, the glory and the beauty are so deep, but death is deeper.
Death is the huge reward of life and it seems to me now,
more than any other time, that out of fertility I should die. "