

The convergence of literary genres in contemporary Arab women's poetry: Suad Al-Sabah as an Epitome

تلاقي الأجناس الأدبية في الشعر النسائي العربي المعاصر:
سعاد الصباح؛ أنموذجا

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تاريخ النشر	تاريخ القبول	تاريخ الإرسال
2026 / 06 / 28	2026 / 03 / 14	2026 / 01 / 22

Abstract

This study addresses an important topic in Arabic literary criticism: the convergence of literary genres in poetry. This convergence serves to develop and improve the Arabic poem in both form and content. For this study, I selected one of the most prominent Arab lady poets in the Arabian Gulf Region Suad Mohammed Al-Sabah. I studied, analyzed, and described the convergence of literary genres in a number of her poems and verses. The chosen poet as models for the study have incorporated the intermingling and convergence of literary genres into their poetry, and this convergence has become an aspect of the aesthetics that complement each other in their poems. The importance of the study lies in that it is the first to address excerpts from poet's verses from this perspective. After extensive research

and investigation into the topic, I was unable to find a complete study of this title for the selected poet. There are numerous studies on the convergence and overlap of Arabic genres in poetry. However, most of these studies have addressed other poets and topics entirely different from the approach I followed in approaching this literary work. Regarding the methodology of the study, it is divided into an introduction followed by Methodology and Study Plan. It is followed by Reasons for the convergence of literary genres and poetry and then Literary Genre Interactions in Poetry. The main body of the study is Result and Analysis, which consists of the following issues: The poet Suad Al-Sabah, among her most notable poetic works with examples from her poetry, as well as Interweaving Literary Genres in the Verses to illustrate her ability in dealing with poetry and other literary genres. The study comes to the end with some important findings and the conclusion

Keywords: Intermingling of literary genres, novel, theater, poetry, prose, Suad Mohammad Al-Sabah

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Introduction

In literary and critical terms, literature is divided into two main categories: poetry and prose. These two branches represent the actual formation of all rhetorical words, such as the poem in its many forms and the narrative in its many genres. This means that literature has determinants, elements, and characteristics that distinguish its genres and define its types. Each genre or type has elements that carry the scope of meaning, its scope, and the form associated with it, forming its particular literary feature. Our Arabic literature has defined two types: poetry and prose. Arguably, poetry preceded, was more famous, and more widespread. This poetry preserved its essence, paying attention to its elements, characteristics, and even its means. This formal literary and artistic harmony remained and continued for a considerable period of time, dominating the artistry of the Arabic poem, despite slight changes in its boundaries, as in free verse.

However, these changes did not detract from the perfection of the poem. A seemingly new branch called free verse emerged, establishing a radical change in the form of Arabic poetry. It moved the poem from the constraints of form, rhyme, and genre to openness to new forms, metrical meters, and literary genres. At a time when conservatives attempted to erect a barrier between literary genres and restrict poetry to its long-known characteristics, a new and modern approach emerged as a result of the modernization

of life's inputs. Contemporary approaches worked to disrupt the traditional rules of that barrier with the tools of innovation, making the intersection of literary genres possible. From here, the modern poem emerged, particularly free verse, as a genre centerpiece for numerous genre forms. Poetry was no longer an independent entity; instead, it became integrated and intertwined with other literary genres, benefiting from various theories, applications, and genre endeavors such as narrative, scene, dialogue, plot development, time, space, and more.

The significance of the Study

As many critics point out, one of them says, the subject of literary genres "is an old-new issue. Classifying literary genres is a challenging task, particularly in light of the emergence of crucial literary genres that have become established in literary and critical studies. The stanza, the poem, the free verse poem, the prose poem, the short poem, the very short poem, the novel, the short story, the very short story, and other genres have been and continue to be present in critical and literary discussions and fields" (Rabab'ah, 2014, p. 197).

In light of my familiarity with the poems and poetry of the poet Suad Al-Sabah, I decided to examine the depths of writing about this phenomenon called the convergence of literary genres in examples of her poetry, given the importance of this convergence, as I expect, in the development of the poetic level of modern Arabic poetry. Another important aspect is the shift in Arabic poetry toward objectivity, moving from subjectivity to realism and

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unrealism. It is important to explain that Arabic poetry, which mixes different literary styles, plays a key role in shaping and enhancing Arab awareness, especially in literature and culture, by allowing us to explore various genres within one piece of work. This research exercise can be viewed as proof and confirmation of the breadth of our Arab poets' knowledge of criticism and other literary arts.

Methodology of the Study

The study relied on a descriptive, analytical, and critical approach, given its importance in studying the poet's poetry from various perspectives. It focused on attempting to verify the phenomenon of the convergence of literary genres and their potential in her poetry. It also sought to derive the characteristics and elements of literary genre tools and their convergence with poetry in order to uncover the essence of beauty in the poems under study. It also sought to understand these poems more broadly and from different perspectives, as well as the semantic dimensions of this phenomenon in contemporary Arabic poetry. In addition, it examined the presence of other literary techniques, elements, or characteristics, such as characters, dialogue, story setting, plot, time and place, and others. It also touched on the dramatic narrative structure in the selected poems.

The study then addressed the aesthetics of this genre convergence in Suad Al-Sabah's poems, as it was reflected and applied to the poem in form and content, in terms of the

poem's stanzas, language, and artistic imagery. The study also examined the convergence of these factors with the prose aspect, its characteristics, and elements. I analyzed the semantic aspects of literary genres' characteristics and elements and how they converge with the selected poems. This approach also reflected and resulted in connotations at various levels related to the subject of the study. This effort contributed not only to the development of Arabic poetry but also to the increased dissemination and exposure of these poems to a very broad segment of readers and their strong presence in the Arab consciousness. I adopted the method of critical analysis and description as the basis for the study, drawing on other methods to hopefully achieve a meaningful and sound study of this phenomenon in the poems selected for the selected collection.

Study Plan

This study addressed definitions and concepts of the overlap of literary genres, as well as the concept of the convergence of literary genres in poetry. A subheading also addresses the reasons for the convergence of literary genres with each other and with poetry, the methods of convergence of literary genres in poetry, the narrative style and its components, the techniques of narrative and the importance of the narrative style, and the impact of the convergence of literary genres on poetry. It also mentioned several reasons for the convergence of literary genres in poetry. The study also looks at how different literary genres blend in modern poetry, why this blending happens, the

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variety of literary styles, the importance of having different styles, and several types of writing, like descriptive, dialogic, contemplative, and symbolic styles.

The main part of the study addresses one of the most prominent Arab poets, Suad Mohammed Al-Sabah, who fought with the word as a weapon sharper and more effective than the sword. One goal of the study is to look at how different literary genres mix and overlap in Suad Al-Sabah's poetry, using specific examples to show how her poems change from a fixed form into an open space for dialogue, where various ways of expressing ideas come together and where personal stories, history, and myths are reimagined in a way that combines resistance and beauty. The following titles were chosen: "Be My Friend," "They Say: Writing Is a Great Sin," and "What Do I Want When the New Year Comes?" as examples of her literary works to reinforce the study's plan and objective. The study concluded with a summary of findings and recommendations.

Reasons for the convergence of literary genres and poetry

The first reason is to expand the scope of expression. The convergence of literary genres can help the poet express complex ideas and feelings in multiple ways, expanding the scope of artistic expression and allowing the poet to use diverse tools to convey their message. The second reason

revolves around increasing appeal and interactivity. Combining elements from different literary genres can make a text more engaging and interactive, as readers find various styles and content within it, which piques their interest and keeps them engaged. Adding depth and richness comes third. Intertwining can add depth and richness to a text, as it can contain multiple layers of meaning, making the reading experience more satisfying and challenging for the reader. Finally, it reflects the diversity that defines human experience. Human life is multifaceted, and the convergence of literary genres can reflect this multiplicity, making the text more realistic and closer to the reader's personal experience.

Literary Genre Interactions in Poetry

Narrative style is a literary writing technique used to narrate events and present stories in an organized and coherent manner. This style relies on conveying events and characters in a way that engages the reader and makes them feel engaged with the text. A poet may begin their poem with a narrative description of a particular scene or a short story, then move on to using poetic style to express the characters' emotions or offer philosophical reflections. Narrative style is also an essential tool in literary writing, as it enables stories to be told in an organized and engaging manner. Thanks to its components and techniques, this style contributes to making literary texts more engaging and profound, providing a rich and multidimensional reading

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experience. A poetic text may include dialogue between two or more characters, adding a dramatic touch to the poem and enhancing its liveliness and engagement with the reader. A poet may incorporate prose passages within the poetic text to provide explanations or commentaries on events, enhancing the clarity of the message and deepening the reader's understanding of the text.

Result and Analysis

The poet

Suad Mohammed Al-Sabah is a prominent Kuwaiti poet, writer, and literary critic. She is widely recognized as one of the most prominent and influential contemporary figures in the Arab literary scene. She emerged as a distinguished Kuwaiti-Arab poet, writer, and literary critic, enriching the cultural landscape with her distinctive pen. Her contributions to poetry, cultural thought, and intellectual discourse have earned her a prestigious position among contemporary Arab writers. Suad Al-Sabah is known for her bold voice and poetic sensibilities. She has consistently addressed themes such as identity, freedom, and women's empowerment through her writings, which have deeply resonated with readers across generations and Arab geographies. Her educational journey began in Basra after her family returned to Kuwait, and she continued her early education at Al-Khansa School. She then continued her

secondary education at Al-Thaqeb School, one of the prestigious educational institutions in Kuwait. Suad Al-Sabah demonstrated academic excellence from a young age; she earned a BA in economics and political science with honors from Cairo University in 1973, a period during which she also became involved in Egypt's rich literary and political scene.

Continuing her academic pursuits, Al-Sabah earned a master's degree in Britain, followed by a PhD in economics and political science while traveling to the United Kingdom to complete her graduate studies. This academic and scientific background formed a deep cognitive background reflected in her writings, which blend poetic sensitivity with critical analytical vision. Her specialized academic background has greatly influenced her literary output, often fusing social and political criticism with poetic expression. In addition to her academic and literary achievements, Suad Al-Sabah is fluent in several languages, including English and French, in addition to her native Arabic. This linguistic prowess has enabled her to interact with global literary trends and contribute to intercultural literary dialogues. It has opened her up to global literature and thought and has helped her actively participate in cross-border cultural dialogues. Over the decades, her numerous poetry collections and critical essays have received widespread acclaim, earning her prestigious awards and honors throughout the Arab world and beyond. She is widely appreciated and often celebrated not only for the beauty and

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emotional power of her poetry but also for her pioneering role as a female voice in literature.

Early in her life, poet Suad Mohammed Al-Sabah began writing poems, beginning at the age of fourteen, which led to the development of her creative abilities. She was initially drawn to poetic expression and contemplated national and humanitarian affairs. She then developed her literary and political awareness through writing from an early age, seeing it as a form of self-expression and a window into her inner world and social issues. Concurrent with this creative development, she decided to pursue her academic interests in political science and economics. She enrolled at Cairo University, one of the most prestigious academic institutions in the Arab world, and was immersed in a rich intellectual and cultural environment that shaped her perspective and sparked her interest in social and national issues.

Suad Al-Sabah demonstrated her intellectual excellence and literary brilliance by earning a BA with honors in political science and economics in 1973. Suad Al-Sabah then earned a master's degree in economics while completing her postgraduate studies in the United Kingdom. Her thesis addressed development and planning issues in Kuwait. She explored the structural obstacles and economic potential in her homeland within an advanced academic framework and a clear national perspective. She did not stop

there; she continued her academic and intellectual journey until she graduated from the University of Surrey in Guildford, receiving a PhD. Her dissertation was one of the first Arab dissertations to combine outstanding academic success with outstanding literary excellence, linking political understanding with economic studies (Hakawi, n.d.).

Suad Al-Sabah's poetry is brimming with patriotism, and she believes that there is no virtue in a writer who enjoys writing but does not devote it to serving his homeland and nation. Al-Sabah is considered one of the most prominent female poetic voices in the Gulf and the Arab world. The bold expression of women's issues, freedom, national identity, and self-identity as a human being or a woman distinguishes her works. Suad Al-Sabah founded "Suad Al-Sabah Publishing and Distribution House" in 1985, which contributed to the publication of literary and intellectual works and reprinted volumes of "Al-Risalah Al-Adabiyya," published between 1933 and 1952. Her literary career began with the publication of her first collection of poems, "Early Flashes," in 1961, followed by "From My Life" in 1964. The collection, "In the Beginning Was the Female," is considered one of the most prominent feminist poetic texts in the Arab world. Published in 1988, it reflects the radical shift in Suad Al-Sabah's poetic discourse, as she moves from traditional romanticism to a bold expression of the feminine self and the untold history of women in Arab culture. The language is characterized by

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displacement and symbolism, and is laden with mythic and mythological dimensions.

Among her most notable poetic works:

Suad Al-Sabah has published numerous literary publications and historical documentary books, the most important of which are "The Poem is a Woman and the Woman is a Poem" (1999), "Fragments of a Woman" (2019), "Will You Allow Me to Love My Country?" (1990), a collection of essays, a second edition of which was published in 1992, "A Dialogue of Roses and Guns" (2021), and several documentaries about Kuwait and its icons. Among her literary publications is a book entitled "And the Tree of Friendship Remains Fruitful" (2019). The poet Suad Al-Sabah has published numerous poetry collections, the most notable of which is To You, My Son (1982), which includes the poem "Be My Friend." Her poetry publications have continued, including In the Beginning Was the Female (1988), Dialogue of Roses and Guns (1989), Urgent Telegrams to My Homeland (1990), The Last of the Swords (1991), Love Poems (1992), A Woman Without Shores (1994), Take Me to the Borders of the Sun (1997), and many other wonderful and engaging poetry collections.

Suad's creative poetry carries within it a feminine emotion and a feminine character. No matter how much Nizar speaks poetry on behalf of women, he will never be able to express their feelings as women themselves can.

There is a difference between the original and the image, between truth and representation. Morning poetry is the origin of the delicate expression of women's feelings. Regarding the closeness of Suad Al-Sabah's poetry to Nizar Qabbani's, Abdullah Al-Juaithan says, "Suad Al-Sabah is the poet closest to Nizar in delicacy of meaning, beauty of structure, and sweetness of tone and music, to the point that many critics have accused her of imitating Nizar" (Hathal, 2021). From the memory of beauty, Suad Al-Sabah's poem "Don't Criticize My Excessive Shyness" was sung by the artist Najat Al-Saghira (Najat Al-Saghira, April 10, 2011). The poet Suad Al-Sabah wove it for us with sweet vocabulary, delicate feelings, and beautiful images that remain in the memory of beauty. In her words, we always find hints of joy, sadness, and cities of beauty. As she points out in this context, she turns to poetry because it grants her the human warmth that other genres cannot provide; material things offer false and fleeting joy.

The multiplicity of literary genres in poetry is one of the most prominent features of literary modernity in the twentieth century. Modern Arabic poetry transcended its traditional boundaries and opened up to parallel cognitive and artistic genres, such as the essay, narrative, theater, political statement, myth, and even religious texts. In this context, the experience of poet Suad Mohammed Al-Sabah stands out as one of the striking feminist models who broke the stereotypical frameworks of the poetic genre and expanded the functions of poetry to include intellectual,

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rheterical, and narrative dimensions. Poetry gained precedence due to its outstanding talents and unlimited capacity, and it was reverently called "poetry is the Arabs' anthology." Since all literary creativity has revolved around these two orbits—poetry and prose—our ancestors, who were knowledgeable about constructive formulation, adhered to them, arriving at poetry and prose.

كُن صَدِيقِي

كُنْ صَدِيقِي..

كُنْ صَدِيقِي..

كم جميلٌ لو بقينا أصدقاء

إنَّ كلَّ امرأةٍ تحتاجُ أحياناً إلى كَفِّ صديقٍ..

وكلامٍ طيِّبٍ تسمعهُ..

وإلى خيمةٍ دَفءٍ صُنعتْ مِنْ كلماتٍ

لا إلى عاصفةٍ من قُبُلَاتٍ

فلماذا يا صَدِيقِي..

لَسْتَ تهتمُّ بأشْيائي الصَّغيرة؟

ولماذا.. لَسْتَ تهتمُّ بما يُرضي النِّساء؟

لماذا لست تهتم بما يرضي النساء؟ (Al-Sabah, 2019c, p.)

(7)

Be my friend

Be my friend

How beautiful it would be if we remained friends.

Every woman sometimes needs the palm of a friend.

And kind words to hear.

And a warm tent made of words
Not a storm of kisses.
So why, my friend,
Don't you care about my little things?
Why... don't you care about what pleases
women?

The poem is characterized by boldness in its presentation and re-examination of heritage, in addition to symbolic condensation that clarifies the message sought by the poet. Similarly, we find a balance between emotion and thought. However, there are some criticisms of the poet for exaggerating in reflecting some phenomena in favor of the female because she is female, as she is accused of exaggerating in deconstructing the myth or the lines of femininity; reality is different, but in literary imagination, the use of metaphor is permissible. The poem's use of direct rhetorical style in some passages is also criticized. Such criticism may weaken the aesthetic structure of poetry, but it may strengthen the concept of overlap or convergence between literary genres, which is important to this study's perspective. Suad Al-Sabah's poems, particularly "They Say Writing is a Sin," represent an important change in the portrayal of feminist writing, not only as an emotional response but also as a cognitive stance and cultural resistance. In these texts, the poetic structure blends with various genres, transforming the poem into a protest speech, an autobiographical narrative, an intellectual essay, a

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dramatic scene, and a text that engages with the sacred from a feminine perspective.

The poem "They Say" represents a pivotal moment in Arab feminist poetry, as it defends women and redraws the world from their perspective. Through this poem, Suad Al-Sabah rewrites history with the language of poetry and the boldness of thought, declaring that "the female" was not a shadow or a rib, but rather the origin of the story. Here, the female shifts from a position of subordination to a position of source and reference. She criticizes the patriarchal authority that men often boast about and reclaims the voice of women, silenced by certain cultural traditions. She has succeeded in transforming poetic writing into an existential act in which women have a place. The poem "They Say" is free verse; we take it as an example. Because it is long, we take the following from it:

يقولون: إن الكتابة إثم عظيم

يقولون: إن الكتابة إثم عظيم

فلا تكتبي

وإن الصلاة أمام الحروف حرام

فلا تقربي

وإن مداد القصائد سم

فإياك أن تشربي

وهأنذا

قد شربت كثيراً

فلم أتسم بحبر الدواة على مكتبي

يقولون: إن الكلام امتياز الرجال

Al-Sabah, 2019a; 2019b;) غزال جري (2007; n.d.

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They say: Writing is a great sin.
They say: Writing is a great sin.
So do not write.
And that praying in front of letters is forbidden.
So do not come near them.
And that the ink of poems is poison.
So do not drink.
And here I am.
I have drunk a lot.
But I was not poisoned by the ink of the inkwell on
my desk.
They say: Speech is the privilege of men.
So do not speak.
And that writing is a deep-water sea.
So do not drown.
And here I am.
I have swum a lot.
And resisted all seas.. And I did not drown.
They say: I have broken the wall of virtue with my
poetry.
And that men are the poets.
And I ask myself:
Why do they erect this mythical wall
Between the fields.. and the trees
And between the clouds.. and the rain
And between the female gazelle.. and the female
male?
And who said: Poetry has a genre,

prose has a genre,
and thought has a genre?
And who said that nature rejects the sound of
beautiful birds?
They say: I broke the marble of my grave, and this is
true.
And I slaughtered the bats of my age, and this is true.
And I uprooted the roots of hypocrisy with my poetry,
and shattered the age of tin.
If they wound me,
The most beautiful thing in existence is a wounded
gazelle (Al-Sabah, 2019a; 2019b; 2007; n.d.)

The poem "They Say Writing Is a Sin" is one of the most famous and boldest texts by the poet Suad Al-Sabah. It represents a moment of rebellion and defiance against the societal, religious, and cultural authorities that have stifled women's voices for centuries. The female is not merely a biological woman, but a cultural and human entity; she is the source of creation, fertility, and knowledge. Through Adam and the rib, these symbols are transformed into representations of power relations and marginalization.

In this poem, the poet uses a direct rhetorical style, with its tone of defiance and rejection. The text begins with a repeated declarative formula: "They say..." This word represents an ambiguous authority—it could be society, the male-dominated cultural institution, or the family. Here, Suad Al-Sabah embodies oppressive power in the ambiguous plural form. The repetition of the word "they

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"say" takes us to the genre of theater as a syndrome, or the chorus chanted by the chorus, which was a fundamental component of ancient theater. The poem is characterized by language filled with powerful connotations such as "sin," "haram," and "poison," words with a strong moral connotation that demonstrate the extent of the restrictions the female writer is subjected to. Furthermore, the verbs "write," "come close," and "drink" are in the imperative mood, reflecting an oppressive social stance that not only criticizes but also confiscates women's freedom from its roots.

This poetic piece is characterized by rhythm and repetition. The structural repetition in "They Say" generates a tangible rhythm that elevates the piece as a poem; this repetition intensifies the intensity of the conflict between the self (the poet) and the prohibitive other. The poem represents a symbolic and semantic dimension, particularly the theme of writing, which can be considered an act of liberation. Writing here is not merely an artistic activity; rather, it is an act of liberation and resistance. Writing is a fundamental factor in knowledge, just as reading, which Allah commanded His Prophet Muhammad (peace and blessings be upon him) to read in the first Surah revealed to him, demands that he read (اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ). "Read in the name of your Lord who created." It is well known that there is no writing without reading, and there are no readers without writing. To symbolize the mold of knowledge—and knowledge is an act of worship—writing serves as a

complement to reading. In doing so, she responds to every voice that prevents and deprives women of their right to the knowledge that God Almighty has bestowed upon them.

Suad Al-Sabah says, "Prayer in front of letters is forbidden, so do not approach." Here, we find the poet Suad Al-Sabah standing against the deviant, extremist voices that want women to be nothing more than a commodity, devoid of thought or creativity. In doing so, she sanctifies writing as a factor in knowledge, considering it a spiritual ritual that is equivalent to worship; knowledge is an act of worship. In response to those extremists against knowledge who say that ink is poison, we find the poet's comparison of ink to poison not offensive, but rather revealing the extent of the danger that words carry in a society that fears free thought. The author, as a poet and thinker, is fully aware that "writing" for women as an act signifies being a conscious woman. We realize that the poem belongs to the current of contemporary Arab feminist poetry, but it transcends theorizing to reproduce the same discourse. The poem expresses a resistant feminist discourse that demands women's right to think and express themselves.

The poem can be considered a poetic plea against gender and gender discrimination.

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تقول لاحقاً:

"أنا لم أخن الوطن... ولكنني
رفضت أن أكون جارية في زمن الجواري"

She later says:

"I did not betray my homeland... but I
refused to be a slave in an age of slave girls."

This poetic passage demonstrates the connection between writing, national identity, and personal dignity, and it refutes the charge of "treason" often leveled against bold female writers. "They Say Writing Is a Sin" is not only a feminist declaration; it is an intellectual document expressing the cultural and existential transformations of Arab women in the late twentieth century, using a bold poetic voice. Suad Al-Sabah asserts her position that writing is life, and silence is death. The language in this poem is eloquent, direct, and symbolic; the style is rhetorical, protestive, and repetitive, with repetitions of words and vocabulary, in which repetition plays a rhythmic role as a poetic characteristic. We also find deep symbolism connected to the forbidden and the feminine. The poem conveys a clear and powerful feminine message that expresses intellectual awareness and cultural audacity.

The poem "They Say Writing Is a Sin" is a rich example of the phenomenon of the convergence and overlap of literary genres. This is a modern critical phenomenon that points to the blurring of boundaries between literary genres such as poetry, narrative, rhetoric, philosophy, and intellectual documents. The overlap between poetry and

discourse is evident in this poem, which adopts a rhetorical, protest structure that makes it close to poetic rhetoric. Amer Ibn Amhamed states that contemporary Arabic poetic discourse, through the experience of writing, has become open to global human culture. This is evident in the new aesthetic and expressive transformations that accompanied contemporary poetic texts in these visual textual creations, as they worked to combine the poetic and the visual (Ibn Amhamed, 2016, p. B).

"يقولون:
إن الكتابة إثم... فلا تكتبي"

They say:

Writing is a sin... so do not write.

This declarative and repetitive pattern conveys a tone of political or intellectual rhetoric; it parallels the rhythm of lyrical poetry, causing the poem to intersect with polemical and rhetorical texts that assert a position rather than merely express a feeling. Here, we notice a kind of hidden overlap between the literary genres in which the poet excelled and excelled. A discourse is a statement in which the writer declares an intellectual, political, or aesthetic position; it is often a protest and revolutionary. When poetry intersects with this formula, poems are produced that resemble revolutionary manifestos in their content, but they are spoken in an aesthetic language.

Suad Al-Sabah begins the poem with:

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سعاد الصباح تبدأ القصيدة بـ:

"يقولون: إن الكتابة إثم... فلا تكتبي"

"They say: Writing is a sin... so don't write."

The repetition, as the poet says, "they say," creates a rhythm resembling a political speech or call. The use of declarative verbs (don't write, don't come near) gives the poem a rhetorical or protest tone, as if declaring a popular stance against the culture of silence. The poem gains a rhetorical energy that expresses resistance and reinforces the individual's identity as a woman. The recipient or reader doesn't feel like they're reading "emotional poetry," but rather hears a voice crafting an existential and feminist statement in the face of authority. "They say: Writing is a sin... so don't write" is an autobiographical narrative poem that reconstructs personal experience within a poetic framework. It intersects autobiography and poetry, where the "I" and its history are reshaped within the text.

"أنا لم أخن الوطن... ولكنني

رفضت أن أكون جارية في زمن الجواري"

"I did not betray my homeland... but I

refused to be a slave in the time of slave girls."

The writer speaks in the first-person pronoun "I," telling us about her experience, not just an abstract idea. The autobiographical narrative appears in the sequence of consciousness and event, from the accusation of treason to the rejection of slavery, which gives the text a confessional structure. The reader senses that the poem is not merely an

intellectual formulation, but rather the authentic experience of a woman writer, a master of craftsmanship. The poem generates a sense of closeness to the poet's voice as a witness to injustice, not merely a critic of it.

In addition, when the poetic text engages in social analysis or explicit cultural critique, it touches the boundaries of an intellectual essay. This type of interaction produces poetry that is more "rational" than emotional. The poet's thoughts on writing can be read when she criticizes the racist category against educated and learned women. She says that those biased people say that writing is a desecration of femininity; a false word intended to mean falsehood. There are those who say that ink is an impurity that stains the honor of white paper; they are liars.

In this poem, the poet not only expresses but also deconstructs a prevailing social discourse. We notice the use of cultural analytical vocabulary such as "femininity, honor, and impurity." This vocabulary is close to the language of feminist essays. The poem mimics a critical essay at times, yet maintains its poetic tone through imagination and symbolism. It helps transform the poem from merely an aesthetic product into a literary work that deconstructs cognitive authority. When a poetic text includes a conflict between voices, takes on an internal dialogue, or contains psychological tension, it approaches a dramatic theatrical structure, particularly the internal dialogue between the self and the self, or what is called "monodrama." This structure can be inferred from the presence of two opposing voices, such as:

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The voice of society or authority: "They say..."

The voice of the self: "And I say..."

This type of conflict creates a dramatic structure within the poem and demonstrates the convergence and intermingling of literary genres, even without explicit dialogue. This concept is referred to as "the double-voiced word," which inevitably arises within the conditions of dialogic relations; that is, within the context of real-life interactions involving language. Linguistics knows no such double-voiced word, but this very word, we believe, is the one that must become a central subject in post-linguistic studies (Arous, 2014; Bakhtin, 1986, p. 2). We find the poem progressing through this tension, just as in the theater, where the event develops through conflict. The poem escapes monotony or monolithic discourse and becomes an arena for confrontation between the perspectives of oppression and liberation. In doing so, it acquires the vitality of the internal theatrical scene, making it even susceptible to dramatic recitation.

When a poetic text evokes religious or mythological references, whether through implication, opposition, or reinterpretation, it intersects with what is known as the sacred religious text, evoking religious concepts such as "sin," "forbidden," "prayer," and "sin."

"Praying in front of letters is forbidden.

So do not come near."

In this passage, poet Suad Al-Sabah redraws the boundaries between "the sacred" and "writing," as if to say

that the letter, as a tool for writing and reading, is a means of learning; that knowledge is an act of worship like any other act of worship. Here, we recall the hadith of the Prophet (peace and blessings be upon him), who said, "The angels lower their wings for the seeker of knowledge" (Ibn Qayyim Al-Jawziyya, 2000, p. 64; Al-Ghazali, 1853, p. 6; Majmu' Al-Fatawa, n.d.). The poem offers a counter-reading of dominant texts, such as mythology, to encourage readers to contemplate cultural heritage from a new perspective, realizing that poetry is not only aesthetic but also a tool for rewriting history.

ماذا أريدُ إذا أتى العامُ الجديدُ Year Comes

ماذا أريدُ إذا أتى العامُ الجديدُ..
كم أنت طفلٌ في سؤالك..
كيف تجهلُ، يا حبيبي، ما أريدُ؟
إني أريدُكَ أنت وحدك..
أيُّها المربوطُ في حبلِ الوريدِ
كلُّ الهدايا لا تنيرُ أنوثتي
لا العطرُ يُدهِشُنِي..
ولا الأتوابُ تُدهِشُنِي..
ولا القمرُ البعيدُ..
ماذا سأفعلُ بالعُقودِ.. وبالأساوِرِ؟
ماذا سأفعلُ بالجواهرِ؟
يا أيُّها الرجلُ المسافرُ في دمي
يا أيُّها الرجلُ المسافرُ
ماذا سأفعلُ في كنوز الأرض..

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Abdul Hamid, 2022; Hathal, 2021; Al-) .. يا كنزي الوحيد؟

(Sabah, 2005, p. 21; Al-Sabah, 1999, p. 34

Another example is from the poem "What Do I Want When the New Year Comes" from the collection "The Poem is a Woman and the Woman is a Poem," and the poem "Exceptional Wishes for an Exceptional Man" from the collection "A Woman Without Shores: Selected Poetry."

What Do I Want When the New Year Comes

What Do I Want When the New Year

Comes...?

How childish you are in your question...

How can you not know, my beloved, what I want?

I want you alone...

O you tied to my jugular vein

All the gifts do not excite my femininity

Neither perfume astonishes me...

Nor do dresses astonish me...

Nor the distant moon...

What shall I do with necklaces...and bracelets?

What shall I do with jewelry?

Oh man traveling in my blood

Oh man traveling

What shall I do with the treasures of the earth...

Oh my only treasure?

Interweaving Literary Genres in the Verses:

Lyric Poetry:

The verses reflect the character of lyric poetry, expressing feelings of love and longing. The poetic language used demonstrates strong emotion toward the beloved, aligning them with the traditions of lyric poetry, which focuses on personal emotional experiences. Lyric poetry is characterized by subjective emotional expression, emotional imagery, and internal rhythm.

إني أريدك أنت وحدك..
أيها المربوط في حبل الوريد

I want you alone...

Oh, you the one tied to the jugular vein

We also find the subjective lyrical voice, unique to lyric poetry, where the self occupies an emotional center. The phrase "tied to the jugular vein" suggests that the lover is an extension of her being. This type of imagery carries a subjective, contemplative character. In this passage, we find the lover becoming an existential part of the poet's life, connected to her like blood to a vein. When we examine the words, we find the expression intertwined between the biographical, the poetic, and the lyrical.

كل الهدايا لا تنير أنوثتي
لا العطر يدهشني..
ولا الأثواب تدهشني..
ولا القمر البعيد..

No gifts excite my femininity.

Perfume does not amaze me.

Nor do dresses astonish me.

Nor does the distant moon.

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In the lines above, we find Suad Al-Sabah employing a prose-based style, but it is laden with rhythm and poetic symbolism. The lines indicate that her style is a message blended within a poetic context.

Oration:

These verses are a prominent example of the intermingling of literary genres, particularly poetry, song, narrative, and emotional discourse. The text also includes theatrical or dramatic discourse, which is expressed through both dialogue and monologue. The emotional, contemplative discourse is filled with existential reflections on love, desire, and meaning. The enumeration and rhetorical style also bring this passage closer to literary epistles or even theatrical monologues. This dramatic discourse is similar to that of two voices, internal dialogue, and the intimate conversation with the beloved, both present and absent.

Furthermore, the intermingling of romantic imagery with expressions such as "earthly treasures" and "my only treasure" conveys a symbolic and mythological bent that mimics Sufi and emotional discourse. A careful reading of the poem's vocabulary reveals that it takes the form of a direct address to the beloved, as if it were a love letter. This style closely approximates the techniques of the literary love letter, a genre in its own right. An example of this approach is the poet's words:

"يا أيها الرجل المسافر في دمي"
"ماذا سأفعل في كنوز الأرض، يا كنزي الوحيد؟"

"O man traveling in my blood"

"What shall I do with the earthly treasures, my only treasure?"

The poet's use of direct address (such as "my beloved" and "oh man") enhances the sense of spiritual intimacy and sensual closeness. This type of address can be considered part of prose, demonstrating the intermingling of genres between poetry and prose.

Narrative Storytelling:

When poetry uses storytelling as a framework for some of its models, this does not mean that the narrative structure is identical across poetry and prose. Rather, this type of storytelling occurs in poetry to add more vitality and artistic richness to the poetic text (Al-Hajri, 2022; Wadi, 2000, p. 292). This type of structure is what we find in the poem "What Do I Want If the New Year Comes" and other poems. Although the verses are poetic, they contain narrative elements, as the poet discusses his feelings and thoughts in a manner resembling narrative storytelling. The recurring questions resemble dialogue, creating interaction between the characters (the poet and the beloved). The poem does not rely on dense metaphors as much as it relies on emotional narrative: that is, constructing an emotional scene that evolves from a question to a climax of feeling, and contemplation. If we contemplate the verses, we find the interweaving of poetic narrative within the text, where we can trace the development of the emotional state as if we were witnessing a dramatic scene.

Symbolism:

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The verses are filled with symbols (such as treasures, jewels, and perfume) that express deep values and meanings. This use of symbolism reflects the influence of modern literature, where symbols are used to express ideas and feelings in a more complex way.

Human Emotions:

The verses focus on feelings of lack and longing, which aligns them with psychological literature, which seeks to understand and interpret human emotions. The poet expresses a deep psychological state related to human relationships and desires.

Dialogue Style:

The dialogue style in the verses (such as the questions posed by the poet) reflects an overlap with the art of dialogue, lending an interactive character. The poet raises questions that reflect the internal conflict, adding depth to the ideas expressed.

ماذا أريدُ إذا أتى العامُ الجديدُ..
كم أنت طفلٌ في سؤالك..
كيف تجهلُ، يا حبيبي، ما أريدُ؟

What would I want if the new year came...?

How childish you are in your question...

How could you, my beloved, not know what I want?

This opening line has a clear poetic rhythm, but it opens with a dialogue question, giving it the character of a theatrical dialogue. We find two implicit voices: the first is that of the questioner (the beloved), and the second is that of

the respondent (the narrator). This multi-vocalism brings the text closer to a dramatic dialogue, especially since the speech is dominated by emotional intensity.

يا أيُّها الرَّجُلُ المُسافرُ في دَمِي
يا أيُّها الرَّجُلُ المُسافرُ
ماذا سأفعلُ في كنوز الأرض..
يا كنزي الوحيد؟..

Oh, traveler in my blood
Oh, traveler,
what shall I do with the treasures of the earth...
Oh, my only treasure?

The phrase "Oh, traveler..." is repeated as if it were a dramatic refrain, as if we were witnessing an internal monologue in which the lines above illustrate part of a play. Another example of the intermingling of genres in Suad Al-Sabah's literary works

اعذروني، أيُّها السادة، إذا كانت كلماتي عصبية وحارقة..

فالكُتابة

على فوهة بركان، لا بد أن يكون لها طعم الحريق.
ورغم الحزن الكبير الذي يعتصر أعماقي، ورغم الخراب
العظيم
الذي يتراكم في صدري وفوق أوراقي، فإنني أعتبر نفسي
ابنة
الكويت أولاً.. وابنة الكويت ثانياً.. وثالثاً.. وعاشراً (Al-)
.Sabah, 2016, p. 9

Excuse me, gentlemen, if my words are
irritable and fiery...

Writing on the crater of a volcano must have
the taste of fire.

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Despite the great sadness that squeezes my depths, and despite the great devastation that accumulates in my chest and on my papers, I consider myself a daughter of Kuwait first... and a daughter of Kuwait second, third, and tenth).

These are phrases written as thoughts that draw their writer toward two places whose conflict has become intertwined and diametrically opposed. The poet loves and respects both places, but the hour of testing revealed her affiliation, passion, and sacrifice for Kuwait, and then for Kuwait itself. This prose piece from the book "Will You Allow Me to Love My Country?" could be a poetic piece and be reworded as follows:

اعذروني، أيها السادة،
إذا كانت كلماتي عصبية
وحارقة..
فالكثابة على فوهة بركان،
لا بد أن يكون لها طعم الحريق.
ورغم الحزن الكبير
الذي يعتصر أعماقي،
ورغم الخراب العظيم
الذي يتراكم في صدري
وفوق أوراقي،
فإنني أعتبر نفسي ابنة الكويت أولاً..
وابنة الكويت ثانياً..
وثالثاً.. وعاشراً

Excuse me, gentlemen,

If my words are fiery
And inflammatory...
Writing on the crater of a volcano
Must have the taste of fire.
Despite the great sadness
That squeezes my depths,
And despite the great devastation
That accumulates in my chest
And on my papers,
I consider myself a daughter of Kuwait, first...
And a daughter of Kuwait, second...
And third... and tenth.

Here, the intermingling and convergence of literary genres is clearly evident in the works of Arab writer Suad Al-Sabah, indicating a distinct creative talent.

Prominent findings:

First: The convergence of literary genres is a phenomenon in contemporary Arabic poetry.

Second: The phenomenon of the convergence of literary genres in Suad Al-Sabah's poetry has served to elevate her poems.

Third: The phenomenon of the convergence of literary genres is evident in reading Suad Al-Sabah's poetry.

Fourth: The convergence of literary genres in Suad Al-Sabah's poetry positively impacted the artistic and aesthetic levels of her poems, influencing their content. This process

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contributed significantly to making the poetry of these poets widely accepted by a wide segment of readers.

Conclusion

In light of the previous analysis and generalization, it can be said that Suad Al-Sabah's selected poems, and perhaps most of her works, clearly intersect with literary genres. This selection includes the poem "They Say Writing Is a Sin," which represents a vivid embodiment of the idea of intersecting literary genres. The aesthetic function of poetry intersects with intellectual, narrative, dramatic, and cultural roles, producing a complex text that expresses the voice of a thoughtful, resistant, and creative woman. "They Say Writing Is a Sin" is not a purely poetic text; rather, it is a multi-voice, multi-genre texture; it is a prime example of the theory of open text. It combines linguistic aesthetics with intellectual advocacy. The poem also moves between emotional expression and ideological stance. Similarly, we find the poem constructing a feminist self that belongs to literature.

In the poem "What Would I Want If the New Year Came," literary genres intertwine distinctively. The poet combines lyric poetry, direct speech, narrative, and symbolism, adding depth to the meanings expressed. This interplay between different genres enhances the text's appeal and allows the reader to explore diverse human experiences.

The poem is a poetic, emotional text with a feminine voice that addresses the beloved in a moment of existential contemplation with the arrival of the new year. It represents a wonderful example of the convergence of literary genres; it blends emotional free verse, love letters, emotional narrative, and lyrical language suitable for musical performance, in addition to the Sufi symbolic dimension in glorifying the beloved. All of this makes the text literary, a characteristic of modern poetry, which is no longer satisfied with the traditional poetic form, but rather seeks to be a comprehensive, multidimensional text. This interweaving occurs through style, language, vocal formation, and imagery, breaking poetic expectations with sometimes unmetered, yet emotionally charged metrical feet.

The prose piece "Excuse Me, Gentlemen" is a vivid example through which the reader realizes the possibility of literary genres converging smoothly and clearly, as a prose, narrative, or dialogue piece can be poetic and expressive. These brief examples serve as evidence of the convergence of literary genres in the works of poet Suad Mohammed Al-Sabah, particularly between poetry and prose.

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