

Summary of the research in english:

Creativity and artistry are two inter-dependent elements; without the first, the latter could not have existed, and vice-versa.

Creativity results from a combination of form and content. On the other hand, poetry is a form of art which owes its artistry to its linguistic and phonological structure simultaneously, a fact that has made it more affective and stirring than prose.

If old-school poetry gained part of its artistry and beauty from rhyme and meter, contemporary poetry, on the contrary, has distinguished itself by a completely different type of beauty, resulting from its internal musicality.

The poems of Ghada Al-Samman are considered to be a prominent model of free-verse poetry, which depends neither on meter nor rhyme.

This research paper, entitled (**poetry in the poems of Ghada Al-Samman: a study of its components and characteristics**), uncovers the structural elements in the poet's works, and the psychological factor resulting from both, variety and difference, as opposed to rhymed poetry which is usually presented in pre-set, ready-made patterns that limit imagination.

This work also sheds the light on the poetry of Ghada Al-Samman which, in spite of its artistry, has not received as much attention, as did her prose. Besides, this research paper is an attempt to combine the procedural elements of structure analysis, and the separation between the different poetic contemporary genres, following an analytical approach and a stylistic study in four chapters.

The work opens with a definition of poetry and its relation to artistry, followed by a definition of the notion of artistry, and the relation of the

phonological structure to rhythm. Then it looks back to the beginning of contemporary poetry, defines its important characteristics, and attempts to relate it to previous notions. The research paper also gives a summary of the life of Ghada Al-Samman, and a survey of her most important views on poetry, artistry features in her works, and the most important critical works related to her poems. After that, this work studies the phonological structure in the poetic works of Ghada Al-Samman, focusing on repetitions, the system of sounds and how it simulates reality.

The last part of this research paper scrutinizes the linguistic structure of the poetry of Ghada Al-Samman, with a focus on the notion of the word. Also, the work defines the patterns that the poet follows, and studies ellipses and linking and contrasting tools.

Over years, poetry has changed from one which is based on meter, to a different model that springs from the rhythms of the soul. Ghada Al-Samman can be considered as a pioneer of free-verse poetry. Certainly, the details of her life have deeply shaped her writings and attitudes. Thus, her poetry has reflected her revolt against society, and has been rich with feelings of alienation. Although her poems break down the taboos, they cannot be seen as immoral.

In her use of time, Ghada-Al-Samman depended on diversity alternating mobility and steadiness. When it comes to love poems, she has always been seen as a prominent figure, writing a lot on the topic and associating love sometimes with rebellion, and other times with pride. Writing on love, she could draw an extraordinary, artistic image of both sadness and hope, characterized by the spontaneity of the style.

Ghada Al-Samman has also created a special tune by implementing different phonological features which enhanced meaning and aroused emotions.