

## **Cinematic Scene Techniques in the Qasida of “Mountain Reefs (Shoa’ab Jabila)” by Saadi Yousef**

**Rasoul Balavi**, Associate Professor, Persian Gulf University, Bushehr, Iran.

**Zainab Daryanavard**, Ph.D. Candidate, Arabic Language and Literature, Persian Gulf University, Bushehr, Iran.

### **Abstract**

Poetry is capable of exploiting auditory and visual elements and potential of arts and painting. Before the appearance of the seventh art, the cinema, poetry initially influenced literary and dramatic arts and gradually developed into the present stage, which encompasses auditory and visual elements. Cinematic techniques such as scene design, camera, and mixing play a significant role in promoting the structure of Qasida. In this regard, scene design is considered to be the latest in cinema techniques, and is intended to describe event sequences, places, times, and characters. Among the most prominent poets who have employed these potentials is Saadi Yousef. The poetic structure of Saadi is very similar to the cinematic structure, especially in the poem "Jablia's Branch", inspired by the successive sceneries that surround the villages in Italy, as well as the adventures that he has undertaken along with his friends, Joanne Mari Macanelli and Fawzi al-Dailami. The scene-arrangement techniques he has employed is manifested in such a setting.

This research seeks to investigate the scene-planning techniques concurring with the epic events of the Qasida (ode) “Mountain Reefs (Shoa’ab Jabila)” by a descriptive-analytical method. This research revealed that the poem "Mountain Reefs" employs cinematic scenes in a descriptive fashion to portray scenes that inspire the spirit of activity, vitality and fun in the soul. the poet focuses his camera on monitoring audio-visual scenes, which are described according to descriptive rules such as the artistic cutting of the shots and the images that the screenwriter brings in his pamphlet. And the poet mixes the poetic spirit and the beauty of the nature to convey these scenes to the recipients. The poet has used the rules of the cinematic screeplay in a successful manner. He has used verbs and grammatical tenses consistent with the time of the real- time presentation of the scenes, the

voices of the characters are not abandoned and the sound of the contextual music is heard in the text.

**Keywords:** contemporary Arabic poetry, nature, cinema, scenario, scene, Saadi Yousef.

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