

Manifestations of Poetic Vision in the Work of Mohamed Belkacem Khamar – A Thematic and Aesthetic Analysis

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Abstract:

Mohamed Belkacem Khamar's poetic vision manifests itself as an integrated humanistic and aesthetic vision, built upon evoking reality and engaging with it through evocative poetic language. In an artistic thematic approach, a range of issues emerges, such as the national dimension, existential reflection and human concern; the poet expresses these through intense artistic symbolism and evocative imagery, lending his poetry both intellectual and aesthetic depth.

Keywords: vision, poetry, Belkacem Khamar, thematic, artistic.

Introduction:

The contemporary human being has long sought – in a striking manner – for his identity and his place in existence, in order to overcome feelings of anxiety and turmoil. He has thus sought outlets through which to release those emotions suppressed within him, finding no way to do so except through the poetic expression of his innermost feelings, and thereby addressing the most important human issues relating to his homeland.

Yet it is not easy in every generation to find a poet who is attached to his homeland, or who understands the spirit of his people, or who is so deeply concerned with the highest human ideals that they consume his emotions, so that the elements of his art melt into this feeling, and from this noble inspiration emerge works in which his emotions, thoughts, his hopes, his dreams and his imagination, in a harmonious and captivating unity (Abu al-Shadi, 2012).

Perhaps the poet 'Mohammed Belkacem Khamar' (Khamar, 2010) is one of those poets who have grasped their reality and sought to portray it in a way that instils awareness in the contemporary reader; this is what we aim to achieve in an artistic analytical study on the subject entitled '**Manifestations of the Poetic Vision in the Work of Mohammed Belkacem Khamar – A Thematic Artistic Reading**'. This is achieved by revealing the strategy employed by the poet in his collection and the national issues it encompasses, which instil in the reader a spirit of awareness and reflection on their reality, and thereby reveal the truth of their destiny.

We therefore pose the following question:

- How is the poetic vision of Mohamed Belkacem Khamar manifested?
- How did Mohamed Belkacem Khamar construct his poetic discourse in a conscious language that engages the contemporary reader?
- Finally, how did the poet manage to transform his current reality into a model through which he hopes to achieve a future that promises good?

First: The poet Belkacem Khamar, between the realities of the past, the facts of the present and the omens of the future:

If the true poet is one whose art rises to the level of weaving together the realities of the past, the realities of the present, and the omens of the future into a distinctive aesthetic tapestry, then 'Belkacem Khammar' has, with the utmost artistic skill, managed to weave together the threads of the landscape of this generation, which is witnessing profound social transformations, including, on a universal human level, a bitter struggle between the forces of good and the forces of evil, between the demands of truth and the demands of falsehood. For example, the poet draws upon his memories, drawing inspiration from his vast culture, and addresses his people (Khammar, *The Letter and the Light*, 1979):

O our people...!

In times past, you were the master

It was you who tore down or built up

And you were the creative artist

Manhood means you

And the horsemen are exhilarated by your memory

With tales of heroism

With the scent of pride, purity and eloquence

O our people, in times gone by...!

In this opening of his poem, the poet has sought to embody that ideal image recounted from Islamic history of old, and what should be emulated in this age, He recalled the heroism of the Arabs, their nobility and their devotion to ensuring that the word of God prevailed, as well as their eloquence, their fluency and their care for the Arabic language, so that the November Revolution might follow their example, as he said (Khammar, *Al-Harf wa al-Daw'* [*The Letter and the Light*], 1979):

And you were almost to become a thing of the past

And you were in 'kan and 'kan

Were it not for the raging winds

And the pricks of your tormented conscience

And loud wails

That shook you awake

And fill the road

So you rose

And you were the creative artist

In his poem, the poet sought to instil ideal values in his people and in future generations of his country's youth, depicting how freedom reigns supreme in the minds of the people, rejecting all constraints, humiliation, degradation and enslavement, His poem thus serves as an inspiration to future generations to rise up, remain vigilant and steel their resolve, in order to reach the highest heights of glory.

Secondly: National freedom is a key demand for Belkacem Khammar:

The political struggle waged by the Algerian poet was entirely driven by a single demand: liberation from all the constraints that shackle the people's energies, as well as the demand for the rights of every Algerian or Arab individual, lifting them from a state of subordination, containment and marginalisation into a realm of uniqueness and distinctiveness, and the realisation of the lost self. This is what our poet, 'Mohammed Belkacem Khammar', sought to achieve in his appeals to the generations of his people in his homeland, as most of his poems deal with breaking free from servitude to a person, a group or the self; breaking free from the pressures imposed on a person to achieve a certain end; and breaking free from coercion and imposition. This is what we find in his poetic discourse addressed to children; here we observe

a distinct linguistic style, almost of a special kind, with its lofty meanings and resounding musical rhythm. We recall his poem entitled 'Let the Thunderbolt Strike', in which he says (Khamar, The Letter and the Light, 1979):

**Our children, O our radiant dawn
I call upon you... from my restless heart
To ask, like thunder in protest: And refuse to live with the cures**

**I fear the consequences of silence, O youths
That you will grow up... and the abscess will grow
So you pluck the wings of the vultures
And replace them with chicken feathers**

The poet opens his message in this verse with an appeal addressed to the children of his country, omitting the vocative particle in his line: "Our children", with the aim of drawing closer to this group and instilling a sense of belonging to the new generation of his homeland, then drawing their attention to the need to rise up for themselves; for he hopes they will bring about change and break free from the cycle of humiliation and degradation.

In some of his poems, the poet also employs **symbolism**, using words in their figurative or symbolic sense with all the tension that entails; this approach transforms the dialectics of linguistic usage into a magnificent poetic art (Khalaf, 2011). Through all this, he expresses his lived reality, calling for change within it and rejecting all forms of oppression and enslavement. Among the symbols the poet employs in his poems, which have a strong connection to freedom, is the use of the 'dove', which in turn alludes to the cause of peace. In one of his masterpieces, 'By God, O Children', Muhammad Baqasim Khamar addresses this important segment of society, saying (Khamar, The Letter and the Light, 1979):

**In the post office square
O children
A flock of pigeons has fallen silent
And flew away in terror, dreamless Wandering over the sea
As if it were a cloud of arrows
Questioning the rising of the flags
About a worker in August without a soul**

The text is open-ended and has multiple meanings; the poet uses the 'pigeon' to symbolise the cause of peace, which is the aspiration of every human being. At the outset, he describes his painful reality using the metaphorical phrase 'flew in terror, without dreams', He notes that the dove flew away in terror from the corrupt situation it faced, and did not achieve its goal; all of this is a metaphor for the absence of peace in his homeland and the Arab world. However, as is typical of Belkacem Khammar, he remains hopeful and optimistic about an improvement in the situation and the arrival of peace in his homeland, instructing the children to pose the question: 'When will peace return to his homeland?', indirectly asking them to answer the question by seeking out and embracing all those who bring peace and are connected to it. He says (Khammar, The Letter and the Light, 1979):

**And a voice of vengeance, bleeding from the veins
Like a bell tolling from a buried past
With which the ship 'The Future' was launched
To the sorrowful shores of Algeria**

**By God... O children...
Fly away with the doves
And drown oblivion in this question
When... when will peace take its revenge
And our birds
beloved for their song
in the post office square...?**

The poet employs another vivid image of the utmost splendour, embodied in the phrase ‘and let oblivion drown in this question’, where he sought to sow hope in the hearts of children, commanding them to eradicate all painful memories; thus he used the word ‘drown’, thus transforming the abstract concept of ‘oblivion’ into a tangible, physical entity through a metaphorical device. This lends **the poetic image** in the poem a power of meaning and an exaggeration of description, whilst simultaneously conveying the necessity of change and the pursuit of peace in an indirect manner, embodied in the act of answering the question. Thus, “the aim lies not merely in the clarity of meaning, but extends beyond that to suggest the grandeur of taste and the essence of the word, ultimately serving the purposes that highlight and illuminate the meaning.” (Husni, 2018)

And so the poet continued to hope for a change in the tragic situation facing the Arab world—the humiliation and degradation it endures, and its setbacks at the hands of Western colonial powers—and thereby for the fulfilment of all the demands for freedom to which every human being is entitled. The poet declares peace in another poem entitled ‘If Only We’, in which he says (Khamar, *The Letter and the Light*, 1979):

**Victory... and immortality to the martyrs
And we shall not storm the abyss
Death and destruction to the oppressors
So that the doves of peace may take flight
We shall die one by one
Our hopes are greater than twenty years
And victory to the Arabs..!?
“O nation”...
If only we...?**

Perhaps in this poem lies a clear rebellion against the enemies of peace, defying both the United Nations and the Zionists, in his hope for the Arabs’ victory, describing the Arabs’ defiance and their hope, which he sees as far greater than the power wielded by colonialism. And what is beautiful to note is when the poet represents his homeland, Algeria, as the land of freedom, peace and harmony. In a poem entitled ‘Mother of Miracles’, he describes his homeland in the voice of Algeria, saying (Khamar, *Al-Harf wa al-Daw’* [The Letter and the Light], 1979):

**O you who ask of my terrible secret
I shall sing to you... but I shall not answer
I am verses, unique in their qualities
And my time is made of immortal memories
So contemplate
When dawn smiles
It falls, kissing my cheeks
And contemplate...**

**When the sun rises
It soars above my brow with life.
I fill the palm with birds... I plant plants in the rock
I... and history knows what Algeria is...
To his words (Khamar, The Letter and the Light, 1979):
And in my rich desert
I have erected eternal tents of glory
In which my sands have turned to gold**

The aesthetic imagery in this poetic passage, taken from a long poem by the poet, is dense, transforming both material and spiritual matters into things that pulsate with life; For the dawn, with its smile, enhances the beauty of the homeland, whilst the sun, with its radiance, instils the spirit of life and hope. He then moves to the metaphor, where the poet wished to attribute glory to the people of the desert in his homeland; thus, he refrained from attributing it to them directly, and instead attributed the glory to that which is connected to them—namely, the tents—by way of a metaphor (a figure of speech). Thus, ‘it becomes clear that the purpose of metaphor is the purpose of eloquence, which does not deviate from three elements: informing, persuading and entertaining’ (Husni, 2018).

Thirdly: Revolutionary sentiment and its role in raising the reader’s awareness:

Based on the above, it becomes clear to us the extent of the poet’s concern for freedom and his hope for the realisation of its causes in his homeland. However, when Arab rulers procrastinate and fail to resolve the issue of colonialism, the poets’ pens spring into action, and their feelings and emotions are inflamed with fervent passion, directing their words with all their power of expression and eloquence towards the most important class in society: the rulers. We recall his words (Khamar, The Letter and the Light, 1979):

**From the depths of my shame I call upon you
From the upheaval of the nation’s sorrows
From the crown of our dignity as it falls
wallowing in the depths of disgrace
From the bewilderment of the worldly man
Amidst our pitiful stances
From every honourable soul in my homeland
Shame is eaten with every morsel
From the longing of our lost childhood
For a warm embrace... for a smile
From my noble, self-sacrificing soul
It defies oppression with defiance
The walls of poverty besiege him
And you hold the key to grace**

This poem is replete with syntactic shifts, which have led to a departure from conventional speech; thus, the subject at the beginning of the verse is omitted, implied by the pronoun ‘I’ in his words: (From the height of my shame I call upon you), whilst the subject appears later, represented by the word ‘shahim’ in the line: (From my soul, a self-sacrificing shahim), We also note the delay in presenting the subject before the verb and the object; all of this is in harmony with the poetic imagery. This has resulted in the strength and clarity of its structure; thus, the greater the power of imagination in poetry, and the more concentrated the poetic

imagery in the construction of the poem, the greater the beauty of form and the power of meaning.

Consequently, ‘the renewal and invention of meanings, and the expansion and generation of ideas, are matters that can only be achieved through the renewal of language and a deep exploration of its meanings; whilst the renewal of language itself is not achieved by mummifying it, preserving it as it lies in dictionaries, or by leaving it stagnant in common phrases and established structures, without generation or renewal; but by shifting it, or diverting it from routine expressions and simplistic educational usages, and expanding through it the use of metaphor and figurative language to unleash new meanings and generate ideas that did not previously exist therein.’ (Murtad, 2016)

In another poem, the poet paints a tragic and sorrowful picture of the people’s plight, addressing his words to the rulers, highlighting various tragic aspects such as ‘the people’s decline, the loss of their dignity, the spread of vice in the struggle for survival, the prevalence of poverty within society), all of which are caused by the rulers’ inaction, procrastination and lack of chivalry. The poet does not cease in his scathing political criticism of this class; we recall his words (Khamar, Al-Harf wa al-Daw’ [The Letter and the Light], 1979):

I call upon you, O pinnacle of the pinnacle
If you have any sense of duty
Be kind to the people, the multitudes
They wish for death, not sorrow
Be gentle with the conquest, for I have accepted
With war, for it holds the honour of the summit
Be gentle with the fate of your victims
Between compassion and fervor
Have mercy on our Arabness... Be silent...
And leave us free... Have mercy
So let us go, O people, let us go
The people are the foundation, not the elite
And call upon us in the name of God, call upon us
Mercy... Is there any mercy in you?!

Thus, the poet has placed the full responsibility for the loss of the Arab homeland upon the rulers; this is due to their policies devoted to colonialism, and their deceptive methods which reek of treachery and a lack of loyalty to their homeland; He therefore commands them to cease all such practices, to lift the shackles from the oppressed people, to allow them to enjoy their national freedom, and to show them mercy if they possess any.

Perhaps what helped the poet to shape his imagery with such overflowing beauty and brilliant creativity was the use of the prominent device **of repetition, particularly** in the repetition of the verb ‘let us’, which is a notable aesthetic feature of literature and art, as it creates a wonderful musical rhythm, whilst also stirring the reader and magnifying the grave sin committed by the rulers. Thus, repetition reflects the poet’s psychological and philosophical outlook, revealing his true stance towards life, the universe and nature. Furthermore, given its expressive potential, repetition in poetry—much like spoken language—can enrich meaning and elevate it to a level of originality. (Bin Saleh, 2008)

In his poems, the poet writes of what stirs within his heart, or what has affected him from the prevailing social life of his community; he takes in everything he observes and then extracts the material for his poetry. For the more sincere the poet is in his feelings and in his depiction of his society's life, the more his poetry remains firmly rooted, powerful, and imbued with splendour and beauty. It is fitting that the poet's call should be in the search for the disease of lethargy that has afflicted the Arab nation and the Arab world as a whole. He says (Khammar, *The Letter and the Light*, 1979):

**If the disease takes root in a nation
Then the dagger is best suited to free it
That tears apart the limbs of its cause
To rid its body of the danger
And there is no good in any great gathering
Gathered by deceit and strife
For how often has the majority been defeated
And the few have triumphed**

Thus, in this excerpt from a longer poem, the poet seeks to awaken the consciousness of the Arab rulers and of the people as a whole, explaining that the lesson is not in numbers, but rather that the crux of the matter lies in the consciousness and culture a person possesses, which ensure they will not accept living in humiliation, degradation, inaction or backwardness; rather, their motto is renewal and change from the current reality they face.

Fourth: Children's poetry and its importance in shaping a child's intellectual awareness:

A child's development in all its cognitive, motor, emotional and social aspects is influenced by the extent to which we are able to satisfy those drives within them (Imad al-Din, 1986), The Arab poet has succeeded in incorporating many themes of life, presenting through his work a wealth of existential aspects—historical, religious, realistic, humanistic and intellectual (Bouajaja, 2009).

Consequently, the contemporary Algerian poet's interest in this stage is one of the indicators through which we can infer the crystallisation of scientific awareness in society; indeed, the study of childhood is part of an interest in both the present and the future, as children constitute a large segment of society and represent the next generation (Al-Hiti, 1988).

Perhaps the most beautiful and conscious message the poet offers his readers is when he seeks to eliminate all the constraints of failure and laziness, and the various manifestations of inactivity that threaten people in their lives, This is what the poet 'Mohammed Belkacem Khammar' addressed in his poem entitled 'The Ant and the Cockroach', directing it towards an important segment of society, namely children. We mention, for example, his dedication before he begins the story, in which he says (Khammar, *The Letter and the Light*, 1979):

**To the adults in the innocence of the young
To the pupils of 'Akloob' in Amman
Whose eyes fear the glare of light
Their feet are mired in mud
Their arms play with fire
No thought, no feeling
No feeling...!
To the slaves of the spinning chair**

Boys... what a disgrace...!

To the one they call a hero

Whose brow knows no shame The fugitive, the trembler... the conceited one:

The tale of the ant and the cockroach

There is no doubt that analysing the poem in one go, with all its numerous verses containing themes of varying significance, leads in all its sources to a single destination, flowing into a single stream: work, and from there, liberation from all the shackles of failure, laziness and lethargy. For example, the poet begins his poem with these lines, which are almost harsh and embarrassing to the subject (greater in the naivety of the young, no thought, no feeling, knows no shame, the fugitive, the trembling one, the conceited), all of which instil awareness and capture the reader's attention before they read the poem, whilst at the same time illustrating the importance of work in human life and its relationship to freedom; indeed, it is one of the principles of freedom in one's homeland.

The poet then launches into the subject of his poem, which he has divided, following the dedication, into an introduction, a body, and a conclusion. For example, in the introduction (Khamar, Al-Harf wa al-Daw' [The Veil, the Letter and the Light], 1979), he writes:

Once upon a time

He told us of times gone by

Everything on earth was like a human being

In its silence or in the eloquence of its tongue

There was no difference between a nightingale and an ox

Or between the flock of sheep and the shepherd

Before the flowers bloomed

Before faith and deprivation took hold

They were all animals

The poet begins his introduction in a narrative style to paint a clear picture for his audience, particularly as the audience consists of children, thereby setting the scene for his story, which revolves around (the ant and the cockroach); The poet set his story in a distant past, before the existence of humankind, when the environment was inhabited by animals and animals spoke and thought just like their human counterparts. The poet then swiftly moved from his introduction into the story itself; however, before recounting the events and dialogue that form the crux of the tale, he sought to clarify the images of (the ant and the cockroach) (Khamar, Al-Harf wa al-Nour, 1979):

And one day, little ones!

The sun rose with the dreams of the day

And set every place ablaze with its light

And in a rubbish heap

A rotten apple

and from the slime of maggots and worms

A cockroach was formed

With its wretched crown

and with wings that know not how to fly

And he stood up like a drunkard

in joyful sloth...

Its place is among filth and dust

His time is more despicable than any other

A picture of the ant was displayed, poised in action (Khamar, The Letter and the Light, 1979):

It has neither crown nor wings

For it is from the realm of eternity

From the eye of the morning

It mocks the crown and the wings

It mocks the darkness

She scorns the thunder and the winds

It rises above the creaking

It never sleeps

Its peace is strife and struggle

Her principle is order

Small... yet stronger than the mountains

Steadfast as the bravest of the brave

And ever since she fastened the belt around her waist

She has defied oppression and tyranny

And in her advance she faced the armies of Solomon

And all that was in his throne, whether human or jinn

As if, when God created her,

He had said to her, 'Be of faith'

In this introduction, the poet has attempted to depict the state of the ant and the cockroach. He began with the cockroach, portraying it as coming from a foul environment, possessing two wings in the form of wings but unable to fly, in addition to a head bearing two horns, as if a crown with which it boasts and struts. In contrast, the ant lives beside it; though not very different in shape or size, it is distinguished by its spirit of activity and perseverance in its work, as well as its foresight regarding what the future holds. The poet then proceeded to present this story in the form of a dialogue between the ant and the cockroach. But before launching into the dialogue, he continued to describe the ant and the cockroach and how they lived before their encounter, saying (Khamar, Al-Harf wa al-Nour, 1979):

In a moment of ecstasy, as the earth basked in the afternoon sun

The cockroach crossed the ant's path

carrying a flute in its claws

And the ant was in distress

Carrying a heavy burden on her shoulders

A load of supplies and food

A thousand times heavier than her slender body

The poet succeeded to a great extent in his magnificent portrayal of the ant and the cockroach, all to captivate the reader and make them imagine this situation and this encounter, which carries with it a fascinating dialogue imbued with lofty meanings and values. He said (Khamar, The Letter and the Light, 1979):

He said to her, O image of misery '

How long have you been toiling?'

She said to him: 'And how did you come

From the shade of the palm trees

Whose roots mock the passing years

She said to him: I see you behind a trumpet

**Where did you leave the axe, you bastard?
If you were what you claim to be
Your legs would have two feet
He said to her: I was created
for dreams For dancing, for singing, for composing
And you, who wear yourself out night after night,
What do you see in all this toil...?
Come with me, play the melody of my love
And for spring, you shall dance
She said to him, 'I see you as a young man
In every stream, in every eye
Come with me, I'll give you the secret of my struggle
And turn the trumpet into a knife
He said to her, turning away from her '
Go away with your damned secret
And he went on singing his excuses
To his crown, his precious treasure
And the ant remained steadfast
wondering at the fate of the sorrowful
If winter comes with its storms
What will become of that poor creature...?**

Anyone reflecting on this dialogue between the ant and the cockroach will find several noble values that the poet wishes to convey to the reader. He begins by portraying the mindset of these idle, lethargic creatures and how they envy anyone who stands out from them, responding only with discouragement and criticism. But when the opponent possesses a refined intellect and broad-mindedness, he pays no heed to the words of fools; rather, he remains steadfast in his endeavours and uses his opponents' words as motivation to continue building his future. Not content with that, he uses the intellect and culture bestowed upon him by God to clarify the truth of right and wrong, even if it is at the expense of his opponent.

Then, for every beginning there is an end, and for every story there is a conclusion. Thus, the poet gives his story a conclusion, one that carries a lesson for all who have belittled work and truth and persisted in their error and falsehood (Khamar, *The Letter and the Light*, 1979):

**And the days passed...
And the hard-working, struggling ant
works in silence and on its feet
And the dancing cockroach, in its arrogance
Lived for illusions and dreams
Until a cloud appeared beneath the ray of light
Gloomy... the thunder of the storm
And the winds stirred from their slumber
And the torrent surged forth, unchecked
And the ant stood behind its fortress
Strongly built
Happy, firmly rooted
And through a slit she saw the cockroach
falling into a hole
in its final throes
and its antennae broken**

and its wretched crown

**A faded, colourless, wretched creature No help,
no ally**

And so...

The ant pointed gloomily: ‘

I was born from a rotten apple

in a rubbish heap

And lived for hypocrisy and vanity

And now your inevitable fate has come:

Death to filth, O cockroach...!’”

In his conclusion, the poet offers a wonderful piece of wisdom directed at all who mock the truth and persist in their falsehood; for when the cockroach mocked the ant and its work, and did not expect what was to come, the day arrived that it had not foreseen; a flood swept it away and killed it, and the cockroach became a lifeless corpse, trampled upon by the ant and the other ants

Perhaps this poem, from beginning to end, carries a lesson for every sensible, thoughtful person, and most importantly, regarding religion; for whoever does good in this worldly life and prepares for a day when neither wealth nor children will avail, will find his effort and path in the pleasure of his Lord to be salvation from the fire of Hell and entry into the Garden of Bliss, But whoever mocks the truth, is lazy in doing good deeds, and squanders the faith for which he was created, his fate will be like that of the cockroach—destruction—and thus the loss of both this world and the Hereafter.

Thus, some of the poet’s poems addressed to children appear as a distinctive form of children’s theatre, seeking to instil the vocabulary of Islamic education and morals into the hearts and minds of children, and to meet their needs through sound minds and a strong religious conscience. And because a child’s world is characterised by innocence, purity and receptiveness to all that is directed towards them; the poet therefore wished to dedicate a specific body of literature to them, one that nurtures in their souls the noble meanings and principles which call for all that benefits the child in both their religion and worldly life, thereby striving to build a noble character in the child and elevate them to the highest possible level. It also helps students throughout their educational journey to develop properly and adopt a nationalist-Islamic orientation when the appropriate conditions and opportunities are available to them (Kanaan, 2011).

Conclusion:

- The poetic vision of Muhammad Belkacem Khammar highlights an interaction between the personal, the national and the human.
- We perceive an intellectual and linguistic awareness in ‘Mohammed Belkacem Khammar’ through his expression of his viewpoint on the social and political problems and issues facing his country.
- The poet’s poems essentially oscillate between a critique of the present and hope for a prosperous future.
- In his collection, the poet addresses all issues of freedom and peace, and the nurturing of a new generation imbued with the values of Islamic education and ethics.

- The theme of commitment is evident in his poems; he shares his people's social and political concerns and their nationalist stances.
- The poet's poetic vision is embodied through symbolic language and intense poetic imagery.
- A thematic analysis reveals a harmony between content and form, confirming that Mohamed Belkacem Khamar's poetry combines aesthetic dimension with intellectual message.
- The contemporary Algerian poet's interest in childhood is evidence of his full awareness of the secret of societies' development and prosperity, and of the importance and impact of this generation on the development of peoples.
- The poet's tendency towards narrative elements in his children's poetry creates a child-centred setting in which he seeks to instil the principles of Islamic upbringing and ethics into children's hearts and minds.

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