

Cinematic editing techniques in the poetry of Habib Al-Samar

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Introduction

This research explores the incorporation of cinematic montage techniques in the modern Arabic poetry of the Iraqi poet Habib Al-Samar, positioning it within the broader evolution of contemporary Arabic poetry's interaction with modern visual arts, especially cinema. The study argues that montage-as a method of artistically sequencing and juxtaposing images-allows poets to move beyond conventional narrative structures and develop multi-layered, dynamic texts. By focusing on Al-Samar's poetic works, the research aims to demonstrate how these cinematic editing strategies deepen meaning, intensify emotional resonance, and shape the overall aesthetic architecture of the poems.

Methodology

The study employs a descriptive-analytical approach to examine selected poems from Habib Al-Samar's collections, including *The Windows Haven't Closed Yet...* (2019), *Papillon* (2019), and *The Dancer Alone in the Forest* (2024). The analysis is structured around identifying and interpreting three fundamental types of cinematic montage utilized in the poetry: sequential montage, which orders events chronologically; parallel montage, which presents simultaneous scenes or emotional layers; and rhythmic montage, which controls pace through variations in line length and tempo. This methodological framework facilitates a detailed exploration of how each technique functions within the poetic text and contributes to the reader's experiential and interpretive engagement.

Results and Discussion

The analysis reveals that Habib Al-Samar adeptly integrates three forms of cinematic montage-sequential, parallel, and rhythmic-to construct richly textured poetic spaces. Sequential montage provides logical and temporal continuity, smoothly transitioning from concrete imagery to abstract reflection. Parallel montage synchronizes internal emotional states with external landscapes, creating a multi-dimensional, simultaneous layering of experience. Rhythmic montage manipulates the tempo of the verse through

alternations between rapid, concise phrases and prolonged, contemplative passages, generating an organic pulse that mirrors psychological tension and release. These techniques collectively transform the poems into dynamic, almost visual fields, enhancing semantic depth and fostering an immersive, sensorially engaged reading experience that reflects the complex realities of contemporary Iraqi life.

Conclusion

The study concludes that cinematic montage serves as a vital creative mechanism in Habib Al-Samar's poetry, effectively bridging literary and visual artistic domains. Through the strategic application of sequential, parallel, and rhythmic editing techniques, Al-Samar crafts poems that are not only structurally innovative but also emotionally resonant and visually evocative. This interdisciplinary approach enriches the aesthetic and semantic layers of his work, offering readers a participatory and multi-sensory engagement with the text. The research underscores the significant role of cinematic techniques in advancing modern Arabic poetic expression and highlights the continued relevance of cross-artistic fertilization in contemporary literary practice.

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