

Poetics of Narrative: A Study on *The Sons of the Wind* by Laila Al Atrash

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Abstract

This study aims at identifying the poetic devices overlapping with the genre of fiction in Laila Al Atrash's novel *The Sons of the Wind*. The devices the study explores are the poetics of the title, poetics of the prologue and poetics of the language upon which the writer relies to support her point of view about the topics and issues addressed in her novel. The study found different patterns of overlapping between the narrative text and poetic text and evaluated its effects on the realization of poetic narration and expression of the narrative point of view. As a highly experienced and creative writer and journalist, Al Atrash used a poetic language to express the narrative perspective of her novel.

Keywords: Poetics, Narrative, Title, Prologue, Language

1. Introduction

Formalism as a contemporary approach of criticism sets new criteria and characteristics which literary genres must meet. It focuses on the concept of poetics which Jean Cohen (1966) defines as “the stylistics of literary genres” (16), Tzvetan Todorov (198) describes as “a knowledge of the general laws presiding over the birth of each literary work” (23), Ezz Addin Al Manasra (1992) refers to as “the laws of creative writing” (31), and Kamal Abu Adib (1987) considers as “a textual embodiment resembling a net of relationships that develop among primeval components; each may take place in a different context without being necessarily poetic” (17).

Fiction creates images along with their transfigurations to emphasize the expressionism of objects. Poetics is determined by language, so poetry may conform to fiction and novel may serve as an incubator of poetry in its narrative form. The work of fiction relies on its poetics to “defamiliarize the language and literary forms” (Qasim, 1984:232) which represent the narrative basis. The poetics of fiction are not limited to certain scenes or episodes but to the whole work. Poetics is created in a work of fiction by means of the figurative language, axioms of replacement and invocation, determinate and indeterminate signifiers and the signified meaning of signs” (Adib, 1987: 13 – 15). Word in a poetic work of fiction, therefore, becomes a sign that does not signify the meaning of a sign; rather, it is a sign signifying other signs and images” (Al Ghuthami, 1985: 30).

Commitment to poetics in fiction imparts certain characteristics of poetry to narrative works and enriches them with new aesthetics without losing or negating their distinctive narrative structure and flavor. This can be attributed to the fact that fiction as a genre is capable of incorporating the defining characteristics of other genres and arts. On this account, some critics consider it “the poem of all poems or a vessel of art in which other arts melt though it does not lose its narrative identity”. (Todorov, 1992: 172)

In the light of the literary theory of formalism, this paper studies poetics in *The Sons of the Wind* by Laila Al Atrash and explores its impact upon and role in the narrative text.

1.1 Overview of the Writer's Biography

The authors of this paper have made a personal interview with Laila Al Atrash on Thursday 23, April, 2015 to collect some autobiographical information about her. The Palestinian Jordanian writer, Laila Basil Al Atrash, who was born in Bayt Sahour, a Christian holy city, belongs to a group of writers whose television and journalistic fame predated their publishing and literary fame. Al Atrash commenced her writing career by publishing articles and short stories; and she had worked for printed, audio and visual media before she published her first novel entitled *Sunrise from the West* in 1988. She received her school education in Bayt Sahour, graduated from the College of Law in Beirut Arab University in 1955 and pursued a diploma of French in 1982. She participated in dozens of cultural and media seminars on Arab issues, women rights and Arab culture in Jordan, Egypt, Morocco, Tunisia and the countries of the Gulf Cooperation Council (GCC). Her husband Fayez Sabbagh, a Jordanian poet, constantly supported and encouraged her to write.

Al Atrash has been honored and rewarded with golden and silver medals by many cultural forums, Arab and western universities for the television programs she presented. She joined many Arab and Jordanian circles and organizations.

The most famous short stories collections, novels and plays she has written are: *An Ordinary Day and Other Stories* (1992), *Women on Crossroads* (2009), *Sunrise from the West* (1988), *A Woman of Five Seasons* (1990), *Two Nights and the Shadow of a Woman* (1998), *Neigh of Distances* (1999), *Port of Illusion* (2005), *Desires that Autumn* (2009), *The Sons of the Wind* (2012), *Hymns of Lure* (2014), *Love Leaves* (2011) and *Gate* (2015).

Some of her short stories and novels were translated into English, French, Italian, German, Korean, Indian, Chinese and Persian, and adapted into radio plays. In addition, her works make lively research topics for master theses and doctoral dissertations in Jordan and elsewhere. For example, Yosef A'wadh from the University of Jordan wrote a master thesis in English entitled "A Feminist and Comparative Reading of Henrik Ibsen's *a Doll's House* and Leila Al-Atrash's *A Woman of Five Seasons*"; Sana Al Azzah from the University of Islamic Sciences wrote a thesis on "Substantive and Artistic Issues in the Novel of Laila Al Atrash"; Tammam Al Rshoud from Yarmouk University wrote a thesis on "The Artistic Structure in Laila Al Atrash's Novels"; and Asma Al Zraigat from the University of Mu'ta wrote a doctoral dissertation on "Vision and Formation in the Narrative Works of Laila Al Atrash". It is noteworthy that many universities around the world teach her works in Arabic and English.

1.2 Overview of the Novel

The Sons of the Wind is a realistic novel approaching its protagonists from a psychoanalytic perspective. It builds on "the heritage and some mythologies to raise the existentialist questions of the fate of life and death, struggle against fates to change their courses, and struggle against self and society" (Ali, 2012). These forms of struggle coincide with events of love, jealousy, suspicion, resistance, exploitation, defeat and conquest. The novel relates the life stories of young men and women who fall victims of orphanhood, family breakup or anonymous parenthood, and live in care houses. The novelist recurrently visits these houses and studies the laws regulating their work in order to envisage the lives of the children and young people there, give an account of their lives outside care houses, and survey their attitudes towards the houses which cared for them when others abandoned them.

The novel intends to draw attention to the marginalized and oppressed groups whom the society, represented by its traditions and culture, neglects and ignores. The sons in this novel represent a small group of people fated to grow up atypically at shelters or orphanages where there is no parent to protect and care for. Scattered by days like chaff before the wind, fate smiled to some orphans but frowned to others. Sufian is one of the fortunate sons who discovers that his uncle Tayseer works and lives with his family in Dubai. After he moves to live with them, his uncle cares and finances his study in the College of Medicine. Sufian soon learns that his father Hasan Abd Al Jabbar mourned and grieved over the death of his faithful wife (Sufian's mother) until he died at an early age for mysterious reasons.

Thirty years later since the beginning of the story, Sufian uses reverse chronology to recall certain events and recollect the memories of those orphans who one day formed with him a family of six brothers and five sisters.

The progress of events sheds light on more mysteries and secrets as Sufian discovers that his uncle Tayseer drives his father to kill his mother Aamina. Tayseer lusted for her and conspired with her cousin to steal into Hassan's house while he is away; meanwhile, Tayseer told him that a strange man was in his house. This is why Hassan murdered his wife while their three-year son was unconsciously watching.

In addition, the novel recounts other intertwined stories about Yahya and his parents, Firas, Hamza, Nadira, Adel, Ribhi, Saa'ed, Ghassan, Mo'ataz, Yonis and others. The relationship of these stories to the main plot of the novel is like the relationship of the leaves to the branches or the branches to the trunk.

Al Atrash's novel closely examines the uncertainties of the inner self about existence and difference, and the oppressive milieu for the orphans, foundlings and homeless who constantly raise the existentialist questions of why is it me? And who am I? The novel analyzes their feelings and determines their perception of life and human beings. Some orphans existentially challenge their life conditions and achieve social mobility, whereas others resign to fate.

The events and characters of the novel tend to overlap and intersect like what happens in the stories of *One Thousand and One Nights*. For example, some protagonists discover that they were foundlings because their parents abandoned them, orphans because their parents were dead, or homeless because their parents could not provide for them. The title of the novel suggests that the protagonists are the sons of the wind in the sense that they neither have family history nor know where the destinations of their trips are. The novel does not narrate a personal experience that needs a psychologist or sociologist to interpret. Rather, it is a realistic novel that raises poignant questions about the society and life. It represents the sons of the wind as victims of marginalization and negligence. It questions their oppressors for exposing them to socio-psychological problems and disorders. The novel stresses the need for a revolution to resist oppression and rebel against fate. It seems that the novelist was thinking of that revolution while weaving the fates of the sons of the wind.

2. Poetics of the Title

Title is the threshold of the text which the reader first encounters; it is viewed as a reason for continuing or discontinuing reading since it condenses and signifies the text and provides the keys for its interpretation. It is the signifier that precedes and determines the signified. The title, as Roland Barthes perceives it, plays a very significant role in whetting appetite for reading (Ridha, 1996:155) and expressing the content of the text and the point of view of the writer. It is a semiotically "precedent text that not only overshadows but also determines the identity of the text"

(155). The text likewise denotes its title which signifies its narrative objectives and thematic concerns. The title further entails the perspective from which the text can be approached and adds symbolic values to large texts whose interpretations it condenses and concentrates.

The interrelationship between the precedent text and the text suggests different interpretations to readers who accordingly have to review their predictions and expectations and either confirm or reject them. Some interpretations may appear more probable than others based on the mutual correlation and connections between the title and the text. Yet, the reader “ultimately builds on textual and contextual factors related to the progress of events to determine the most appropriate interpretations and connotations of the title as well as the text” (Al Rawashda, 2006: 135).

As a semiotic sign, the title may encourage readers to reread a familiar text embedded in their socio-cultural milieu on the ground that it may help them reclaim their power and explode their energy. This implies that the act of reading, which begins at the moment when one reads the title, precedes the act of interpretation” (Qattous, 2001: 3).

Novelists generally take a special interest in the title for its important role in arousing readers’ suspense and anticipation. In the course of reading a text, readers look for points of intersection and divergence between the title and text; this may confirm or invalidate the horizon of expectations they bring to the text. In each time they review and modify their horizon of expectations, unexpected interpretations are brought into the surface.

The Sons of the Wind observes the rebellion of orphans, foundlings and homeless against the miseries, prejudices and solitude they are fated to in their societies. They grow up to find themselves detained in care houses where they have no hope of a better life and future.

Al Atrash in this novel presents a model of those oppressed people who switch between memories of unhappy past in shelters and memories recollected from their present as young men and women. This switching leads to textual anarchy and consequent meaninglessness which the novelist purposefully uses as an objective correlative to express the miseries and misfortunes of her protagonists, evoke certain emotions and elicit various responses. The protagonists are metaphorically referred to as the sons of the wind to suggest that they are aimlessly drifting on the sidewalks of life.

The title establishes the novel as a realistic description of life in the society where people are surrounded by the wind from all directions. This indicates that though the wind existed before us, it still lives with us; it is inseparable from the human existence from which the sons in this novel descend. Dahbour (2012) argues that if existence is perceived as the container of life, abstract ethos cannot be applied to it. The collapse of scientific rationalism, however, does not redeem the mind or remorse from sustainable grievances. He quotes Dostoevsky’s assumption that there is some type of enjoyment even in toothache because man will not moan with toothache unless he enjoys moaning. Moaning, on one hand, represents the inability of science to understand the aimlessness of pain or predict human reactions to it. On the other hand, it represents an existentialist protest against the futility of pain which some people accept as an essential part of the human life. The pain and fear brought about by the sons’ bitter and traumatic experiences mark their conscience of being socially different from others. Such conscience positively drives them to think of effective solutions emanating from the doctrines of human justice and ontology of conflict. The ontological philosophy of conflict argues that the eternal opposition between oppressors and oppressed is an essential constituent of human existence. The oppressed have no choice but to confront and disempower the oppressors by means of a revolutionary act.

This novel proceeds from the sentimental premise that the sons are the victims of the society; and it represents them as human characters drifted windward from one place to another. The wind, which constantly blows, brings forth cruel and heartless people to the course of their lives. The oppression, suppression and tyranny systematically practiced against the sons make their life very terrible and unbearable. When chased by the police from one street into another, they would take them by guile and wit to avoid arrest. Like their other heartless oppressors, the police cruelly humiliate and torture them (Abu Matar, 2014).

The protagonists of the novel dwell at care houses and are either foundlings or victims of parents who deserted them at an early stage of their childhood. Sufian recaptures this in his disclosure that “we, the dwellers of the houses, did not need any explanation or proof from anyone to realize that we were different. We realized that what distinguishes us cannot be for our advantage. Rather, it overpowers and compels us to be satisfied with fates which we cannot change or resist” (Al Atrash, 2002: 25). Nevertheless, it does not occur to Sufian and his protesting brothers and sisters in the confinement of their shelter that they are of the same age despite their assertion that “we were born during the same year. We are only a few months younger or older than each other” (23).

This is not the only thing that renders the sons different from others. They are torn out of their mothers’ arms for various reasons. Sufian faintly recollects the pain he experienced when he was torn out for the first time before he relived a similar experience for the second time. He remembers “a man with a woman who gave me a hug and left me alone with weepy-eyes. I clung to her for comfort but she used to push me away ... I cried but she did not pay attention to me” (25). After they reach the age of five, Sufian recalls

when two venerable men came into the school principal’s room around which the children gathered. The men angrily reproached and scolded her exactly like what she used to do when children made mistakes. They told her that she has violated the law for not sending the children away at the age of five. They demanded her to send them to school because the ministry was preoccupied with other concerns than the affairs of care houses. They stressed that she made a double mistake because it would be against religion and law to enroll them at gender inclusive schools which receive young children only (25).

In response, the principal shouted and angrily said that “we were still young; and it’s the responsibility of the ministry to enroll us at schools and prepare us for a better future ... she has written to the ministry about us, but she did not receive any reply” (25). Then, she emphasized that she is “more honest than most of the ministry’s officials who plunder the corporeal and financial aids which they allocate to their relatives and friends instead of the children in care houses” (25). The school principal thinks that officials never care about the future of bastards. Sufian recollects that the face of one of the men turned red out of anger before he ordered us to return what we have taken. Then the man said “*Ibn haram* or bastards are bastards. They greedily devour everything in their path, leaving us with nothing” (28). Their mother resentfully protested “it is haram to say that! Some of them are orphans And what guilt or sin have bastards made to blame them for?!” (28)

Though Sufian and the other children did not ask anyone about the meaning of the word “*ibn haram*”, they realized that it must be associated with painful connotations. Sufian says, “instinct taught us it is related to a shameful deed, so we remained silent” (28). The same word is, however, used in the novel to express compassion and empathy towards the sons of the wind. Yet, Sufian reveals that “all of us hated the word *haram*” (28). He also wonders “why do people call us *abnaa*’ (plural form of the word *Ibn* (son) in Arabic) *haram*? And why do they classify us into orphans, foundlings and homeless?” (28) This is why Sufian bitterly hates and resents the word *haram* in all of its contexts.

The negative social phenomena, which the novel observes, conceptually determine the title and its connotations. The protagonists of the novel are the sons of the wind in the sense that they are people with no history or destination to their journey. They live in a society that failed either to protect them against oppression and exploitation or redress their grievances. They consequently wonder why do not they have equal rights to others? Why are they always deemed victims? Where will fate inevitably lead them? Why do care houses choose their names? Sufian discloses that “only after I had grown up did I discover that shelters have chosen the names of the sons of the wind. We were being tossed by the wind on sidewalks” (114).

The omniscient narrator, who plays and assumes the role of the writer, determines the relationship between the title and plot and creatively depicts the real world of the sons of the wind. The anarchy portrayed in the novel identically reflects that in reality. The coherent and successive narration of events brings us to the climax of the novel. The writer assigns the narrative voice to two men, Tayseer and Sufian, and a woman, Nadira, despite their different life experiences. Sufian vigorously and determinedly searches for his family members who mentor and foster him till he becomes a physician. This does not quench his curiosity to know of the cause of his father’s ailment and his suspicion that his uncle knows the secrets behind the death of his father and mother but he keeps them well-guarded and locked up away from him. Sufian ignores or remains silent about that in order not to lose his gratitude to the family that cared and provided for him, and rescued him from the claws of care houses where he was brought up.

In comparison, Nadira continues looking for her mother, two sisters and brother until she finds them. Her name in Arabic literally denotes uniqueness and exclusivity, so she firmly and irrevocably rejects her family’s reckless behaviors which she blames for making her one of the sons of the wind.

The title, which is considered the first threshold of the text, paints a very bleak and pessimistic picture about the sons of the wind whose struggle against society’s institutions and centers of authority is inevitably doomed to disappointment and defeat.

In addition, the title foretells the tragic end with which the writer concludes her novel which raises the existentialist questions of who am I? And why is it me? The narrator indicates that “the question which we repeatedly asked was ... who am I?” (164) The multiple connotations and interpretations of the title, along with its figurative suggestiveness, further bestow a poetic aspect and charm to the novel. The protagonists are metaphorically viewed as the sons of the wind to signify their displacement, random dispersion on the sidewalks of life and unknown destinations. Based on the harmony between its title and plot, the novel characterizes protagonists victimized by difficult life experiences, absence of family warmth and cordiality, and misconception of fate. It examines the effects of emotional and psychological deprivation on the sons by observing the character of Sufian who achieves success despite orphanhood and traumas of care houses. The connotations of the title can, however, be determined by the negative social phenomena that the novel observes. The narrator comments “the wind of melancholy storms through the chronicles of childhood comrades ... Their uncovered woes and sorrows have drowned me” (129).

A close examination of the plural noun “sons” enunciates that they are orphans, foundlings or homeless, have similar fates and raise the same existentialist question, i.e. who am I? The semiotic relation between the word sons as a signifier and what it signifies gets complex for the different connotations the word wind attaches to it. Whether the protagonists are orphans, foundlings or homeless, they will have a similar destiny; they are randomly drifted windward by a heartless wind which is flinging merciless and cruel people into their paths.

The writer apparently explores the relationship between the precedent text (title) and the second text (plot). The reader can rely on the title to identify the narrator’s point of view and observe its developments. The title serves as an epigraph through which the writer summarizes the content of the whole novel, prepares readers to its textual atmosphere, creates suspense and intrigue and builds surprise. Thus, readers enthusiastically observe the development of narrative events which reflect a realistic image of the lives of the sons of the wind in an exploitative and oppressive society. The title likewise contributes to evolving the simplicity and literalness of the prosaic discourse in fiction into the metaphoricality of poetry.

3. Poetics of the Narrative Prologue

Narrative prologue provides another model of poetics which the paper examines and analyzes in *The Sons of the Wind*. The writer sets a starting point that helps her plunge into the atmosphere of the novel and prepares the reader for the first narrative threshold. Prologue is considered a very effective device to start the work with because it clarifies the terms, determines the elements and influences the forms and points of view of the novel (Al Rawashda, 2006: 141).

Prologue, on one hand, is perceived as a hegemonic reproductive preamble that distinguishes novels from other narrative works. It neither enlightens nor intrudes on the text; instead, it is figuratively viewed as an incubator of textual events” (Nasir, 1993:16).

On the other hand, it marks a transition from a familiar real world into a fantastic new world which the writer creates and predetermines to unveil the point of view of the novel, clarify its connotations and observe the chronological development of events. The prologue as well encourages the reader to curiously read further.

In the prologue of *The Sons of the Wind*, the writer states:

Oh Baal
Guardian of the three realms
God of rain, power and storm
Source of the fertility of beings
Why did you leave me?

The prologue starts with Baal, the warrior god, the god of sun, and provider of rain and fertility as respectively described in the Canaanite, Phoenician and Ugarit mythologies. Baal is equated with the Ugaritic god Baal Hadad, Greek god Zeus and Roman god Jupiter; it stands for the god of all gods and the supreme ruler of the world. He is the protector of peace and human race. All other gods are subordinated to him. Nothing can challenge his will but fates. Like the Greek and Roman gods, Baal devotes himself to pleasures, pains, sorrows, wraths and all other human desires and emotions (Guerber, 2007: 21).

The writer wonders why Baal, the god of rain and storm, leaves her unguarded and unprotected against the wind which is drifting her into inhuman conditions! In the prologue, Al Al Atrash investigates the legitimacy of the existential question directed to heavens and their guard or creator by the sons of the wind who insistently question Baal, the god of all gods and beings, for not saving them from the heartless and cruel wind which has randomly and violently cast them on the sidewalks of life where they have no identifiable history or destiny and fall victims to an oppressive society. The prologue as well suggests that the writer builds on the experiences of orphans, foundlings and homeless to raise the large existential questions of “who am I?” and “why is it me?” She, therefore, delves into the psychologies of the main characters in the novel, analyzes their feelings and expresses their attitudes towards life and people. Despite being blown up by the wind, some characters manage to face and overcome their difficult conditions, whereas others capitulate to the contrivances of fates.

On this ground, the prologue reflects the point of view of the writer who existentially questions fate over death, life and inequalities, and examines the potentials of conflict with self, society and fate. Such conflicts are usually accompanied by love, resistance, exploitation, defeat and conquest. The prologue further exposes the writer to the atmosphere of the novel, identifies its point of view and analyzes the questions of the human self about its existence and nature. The writer apparently condemns Baal, the god of all gods and beings, for the inhuman conditions and oppressive laws that are ruining the lives of the sons of the wind. As a literary device, the prologue effectively contributes to creating the poetics of fiction and expressing characters’ perspectives towards the reality of human existence.

4. Poetics of the Language

Language is considered one of the most complex devices in *The Sons of the Wind*. The arrangement of words into meaningful sentences and the combination of sentences in an integrated and coherent context are essential components of literary works. Language helps readers understand the world represented and the perspective expressed in the text; Bakhtin (1987) conceives it as the means of communication through which man, as a social being by nature, communicates. Its expressive potentials make it possible for speakers or writers to creatively develop a set of stylistic tools of their own (84).

In literature, language acts like a mirror in which the multiple levels of linguistic structures are displayed. Works of fiction often contain poetry and adapt the language of poetry by conforming to its figurative, imaginative, laconic and elliptical conventions.

The writer in this novel used a laconic language that is excessively expressive, dense and concentrated. This linguistic depth results from the courageous description of a society that is supposed to be protective rather than cruelly abusive and oppressive of its subjects. It is a society that never feels guilty for the heartbreak, sorrows and depression it causes to innocent children because of other people’s faults and flaws. The language used in the whole novel is very authentic, engaging and eye-catching as exemplified by the narrator’s assertion that:

One day, the compressed steam of breathing fogged the glass of the bus windows where some of us painted houses, of which some were complete while others were on progress or left

incomplete. Children usually paint on everything using anything ... our fingers, branches of trees, paints and paper... We built houses from the steam of breathing in winter and scribbled them on the soil of playgrounds in summer. Even the walls of the care center became a canvas on which we sketched the houses we imagined. Psychotherapists and supervisors offered us paints and paper in an attempt to protect the walls from our scribbles and scrawls. The administration of the care center got the walls repainted and enforced more severe punishments to keep the walls clean from paintings (9).

This quote directs the attention of the reader to the language of the novel; lexical choices and syntactic structures of sentences cause the reader to feel that he is reading a poem in the form of prose about painful memories and bitter emotions guiltlessly and unremorsefully set in motion by fate in an oppressive society. The poetical and inspirational language of the quote, which provides a window into human nature, marks the creativity of the writer who humanely and painfully represents the lives of the sons of the wind. When asked about her writing experience of this novel, Al Atrash said, “it took me two years to write this novel. I have rewritten it for several times. I worked hard to maintain its artistic and linguistic structures. I devote the novel to express the passions and desires of a group of unfortunate characters who bewilderedly wonder why is it me? And who am I?” (Ali, 2012) She emphasizes that the novel describes an expressive image of protagonists in orphanages and care centers, where they endured moments of bewilderment, jealousy, concern and love throughout their constant inquiring about existence and oppression, and their thirst for freedom and conquest. The descriptive and figurative language to which the text is customized helps the writer express the feelings and attitudes of the characters.

The language of both the writer and characters in this novel is undoubtedly in tune with their social statuses. Because characters belong to different social classes, they use different languages to express themselves. The language used by Yahya, for instance, is generally described as colloquial and vulgar. In a scene, Yahya asserts, “my father is the cause of all misfortunes... he divorced my mother and married again... he divorced her for no reason” (53). Then Yahya resumes, “he abandoned us and went off to find himself... and work as a driver for a hospital... he fell in love with a woman working there and married her. He never cared about us... My mother had no choice but to marry... Either married or prostituted herself? This was how she responded to my reproach” (53 – 54). Yahya critically states, “We can learn more at streets than at schools. Streets show more compassion and mercy to children than their parents who abandon them at care houses” (52).

On the contrary, the language Nadira uses is uniquely courteous and indulgent as it is evident in her disclosure, “you know ... I not only understand and forgive my mother but also love her. She had to marry! She could not have survived without marriage ... After all, orphanhood was never a shame” (120 – 21). The different varieties of language the writer uses to describe different social situations foreground the polyphony and subjectivity of the novel whose characters have completely independent voices from the voice of the narrator. Nadira’s attitudes, attributes and behaviors are so unique that she firmly and irrevocably rejects her family’s reckless behaviors which she blames for making her one of the sons of the wind. She as well denies any behavior that may tarnish her reputation. The resilient properties of her language can be demonstrated by her statement that “my twin brother and I were born the day my father returned as a martyr.... This was what the people of my village and my mother said. If Heaven knew what it means to displace a family and live in an orphanage, would it make him die?” (143) In another instance of her rejection of the behaviors of her family, she states, “I assaulted and slapped him (her brother) and pulled his hair. I disavow his humanity, damned the womb that carried and gave birth to such a corrupted and vicious person. I used the word “pimp”, which I learnt in the lesson of religion, to blaspheme him, but he did not understand what I meant” (143).

The quotes shared strongly express Nadira’s rejection and opposition to the lifestyle of her family members whom she strips from their humanity. She represents her frivolous mother, reckless sister and pimp brother as immoral and licentious because they never abstain from lying, stealing or cheating despite their educational and social background.

5. Conclusion

This paper has highlighted several aspects of overlapping between the genre of fiction and the genre of poetry. This overlapping produces poetic narrative texts and expresses narrative points of view. As a creative writer and journalist, Al Atrash writes using poetic linguistic conventions related to the poetics of the title, poetics of the prologue and poetics of the language. Poetics is generally considered an effective literary device to express the perspective of the novel.

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