

## From Mourning to Empowerment: The Representation of Widow in Selected English and Arabic Poems

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### Abstract

Losing a spouse is an event that changes the lives of widows forcing them to navigate a new world filled with sorrow, solitude and unknowns. Over time the way widows have been portrayed has evolved significantly mirroring shifts, in views and cultural norms. Traditionally widows have been depicted as frail and reliant in literature based on the assumption that they lack financial support following their partners passing. However this portrayal fails to acknowledge the toll of widowhood on well being and personal identity. This piece seeks to challenge stereotypes by emphasizing widows' inner resilience, strength and potential for growth. By comparing how widows are represented in English and Arabic poetry—particularly highlighting instances where Arabic widows are shown as empowered compared to their English counterparts—this study aims to explore the journey of widowhood and question existing narratives of fragility. By showcasing widows' strength and empowerment in works, this research offers insights, into the psychological landscapes of widows across diverse cultural settings.

**Keywords:** Empowerment, Epiphany Moment, Imagery, Mourning, Stream of Consciousness, Widow



## من الحداد إلى التمكين: تمثيل صورة الارملة في نصوص إنجليزية وعربية مختارة

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### المستخلص

فقدان الزوج يعد حدثاً يغير حياة النساء، مما يضطرهن إلى السباحة في عالم جديد مليء بالحزن والوحدة والشكوك. مع الوقت، تطورت طريقة تصوير الأرمال بشكل كبير تعكس التغييرات في الآراء والقيم الثقافية. تُمثل الأرمال تقليدياً بأنهن ضعيفات ومعتمدات في الأدب، مستندة إلى افتراض أنهن يفتقدن الدعم المالي بعد وفاة شركائهن. ومع ذلك، فإن هذا التصوير لا يعترف بتأثير الأرملة على الرفاهية والهوية الشخصية. يسعى هذا النص إلى تحدي الصورة النمطية من خلال التأكيد على القوة الداخلية، والمرونة، وإمكانية النمو للأرمال. من خلال مقارنة كيفية تمثيل الأرمال في الشعر الإنجليزي والعربي، مع التركيز بشكل خاص على الحالات التي تظهر فيها الأرمال العربيات متحدات بالمقارنة مع أقرانهن الإنجليزيات، يهدف هذا الدراسة إلى استكشاف طريق الأرملة واستجواب السرد المتوافر عن الضعف. من خلال عرض القوة والتمكين للأرمال في الأعمال الفنية، تقدم هذه الدراسة رؤى حول المشاهد النفسية للأرمال في بيئات ثقافية متنوعة.

**الكلمات المفتاحية:** التمكين، لحظة الإدراك، الصور، الحداد، تيار الوعي، الارملة

## 1. Introduction

The loss of a spouse is one of the most profound and life-changing experiences. The world has changed forever for widows, and they are left to navigate a new reality filled with grief, loneliness and uncertainty. Throughout history, the widow's image has changed and has undergone significant transformations dramatically. All literatures have equally reflected these changes whether they are changing social attitudes or cultural values.

Many studies tend to portray widows as often vulnerable (Alvarez 2013) and dependent (Holden 2010), helpless or weak (Al-Hujairi 2010) in various forms of literature (Parbha 2018 )in addition on focus on one culture. This portrayal often stems from the belief that widows are left without a husband or partner to provide for them, emotionally and financially, making them more susceptible to hardship and vulnerability (Trivedi et. al., 2009). However, this model fails to address the psychological impact of leaving a spouse on a widow's well-being, including issues of identity and self-worth. The lack of research focusing on widows who experience intensity and resilience prompted researchers to address this gap through the present study. The aim of the research study is to provide a comprehensive comparative analysis of the portrayal of widows in Arabic and English poetry, and presenting a new positive and empowering portrayal of widows (Klass &Steffen ,2019, p102) .

The previous studies overlooked the psychological impact of losing a spouse on the individual's mental health. This issue extends beyond the loss of financial stability and emotional support, as it also affects the widow's sense of identity, self-worth) Lester, 2021, p1-15).

The study focuses on images of widows in selected English and Arabic poetry with the aim of highlighting the importance of empowering the widow recovering. Thus, this article adds to the existing literature on the positive side of widowhood, the journey of her healing and recovery, the power and freedom it creates by examining the image in English and Arabic poetry.

The researcher analyzes the portrayal through the lens of the Cycle of mourning theory developed by Kübler-Ross and by conducting a comparative approach to help better understand the experiences of widows in both cultures.

This study tries to delve deep into the psychological complex of widows, to present their resilience, vulnerability, and the challenges they face, such issue have motivated the researcher to conduct the present study.

### Aims and Research Hypothesis

The present study aims at:

1. Presenting a deep comparative analysis of portraying the widow by English and Arabic poets.
2. Make an academic contribution, to expand the knowledge in understanding the empowerment potential of widows, particularly in the context of existing literature.
3. Challenging the stereotypical and misconceptions of society towards

the widow's personality, to contribute in carrying out a shift in societal attitudes.

4. Seeks providing positive representation to inspire other widows who may be going through similar experience, through emphasizing the potential for widows to regain their state and become empowered.
5. Showing in detail the ways toward the empowerment potential of widows.

The study assumes that all widows who go through cycle of grief will regain her state of empowerment. Moreover, widows will be portrayed as more empowered and resilient in Arabic poetry compared to their English counterparts, highlighting the psychological and emotional capacity of Arab widows for healing and growth as presented in the selected poems.

### Research Questions

The current study attempts to answer the following questions:

1. What steps does the widow take to overcome her grief and gain mental strength?
2. How does the use of the stream of consciousness in writing in English and Arabic poetry enable a deeper insight into widow's emotional journey?
3. How do English and Arabic poets use imagery and symbolism to describe the emotional journey of widows?
4. What suggestions do the English and Arabic poets make to recover the status of the widow?
5. How does the representation of widows in modern English and Arabic poetry differ from other genres, and what new perspectives are offered?

By addressing these research questions, this article aims to fill the gaps in understanding the journey from mourning to empowerment from a psychological perspective.

## 2-Theoretical Framework

### 2-1 The Concept of Widow in English and Arabic Cultures

The term "widow" is used throughout numerous contexts, encompassing criminal, social, and private spheres in English-speaking societies. The word "widow" in English has ancient roots in Indo-European languages, deriving from a root which means "to be empty" or "to lack" . The masculine counterpart, "widower" emerged in the 14<sup>th</sup> century and became a greater common inside the 19<sup>th</sup> century. Notably, the term especially refers to a girl who has no longer remarried after the demise of her partner (Daniel, 2003, p45).

In English culture, "widow" was used to explain a woman who had lost her husband. Widows in English lifestyle go through mourning and face precise demanding situations related to legal, financial, and social elements (Greene, 2020, p74).

Similarly in Arabic culture, the term "widow" is used only for a woman who has lost her husband. Some Arabic scholars say that the root word for widow "armala" is derived from the root word "ramal" meaning sand, a symbol of extreme poverty and hardship (Al-Farahidi, 2003, p43).

## 2-2 The Concept of Imagery

Imagery is a powerful, evocative concept that uses emotional expression, vivid language and vivid mental representation to create and embed a memorable experience for the reader or audience. It is often used in literature, poetry and painting to evoke emotion, and enhance the overall impact of the work. It transports their audiences to different times, places and emotional states. And enabling them to interact with the story in a unique way and to give them meaning and their appreciation of the art deepens (Carr & McDonald, 2019, p149-150).

## 2-3 The Concept of Mourning

Mourning is a concept that has been explored and studied for many years, but it remains a complex and multifaceted experience that affects individuals in unique ways. It is a natural and necessary response to the death of someone important. It involves the painful work of emotionally and psychologically coming to terms with the finality of the loss. Recent research and psychoanalysis identify mourning as a range of emotions including sadness, anger, anxiety and guilt. Time navigating the grief process; individuals must also deal with social expectations and gender norms surrounding their grief, which can further complicate an already difficult experience (Brener, 2017).

## 2-4 The Concept of Empowerment

Empowerment in general refers to the process of giving an individual the ability to make decisions, control, and act toward personal and group goals. Empowerment is a dynamic process and ongoing, enabling individuals to reach their full potential as active participants in society.

Psychological empowerment can be defined as powerful and positive capabilities that intervene in a person's inner strength, motivation, and self-confidence. It provides individuals with the skills and resources they need to make informed decisions, take calculated risks, and develop a strong sense of self-efficacy. Psychological empowerment motivates self and performance control of efforts and a sense of control and helps individuals overcome obstacles and challenges. (Rai & Shrivastava. 2021)

From the perspective of the widow, the idea of psychological empowerment revolves around the idea of freedom to make decisions free from undue influence or pressure. (Ginsburg, 2007, p103)

The process of empowering widows often involves equipping them with education, skills, financial independence, and support systems to help them make informed decisions and take control of their life. Widow empowerment can help overcome social and economic barriers to better contribute to society. By properly empowering widows, they can rebuild their lives and find new purpose and dignity. (Rao Sudheendra, et. al., 2018)

## 2-5 The Concept of Stream of Consciousness

According to the Oxford Companion to English Literature, William James developed the term "stream of consciousness" to refer to the narrative techniques used by some poets to express their characters' unsaid thoughts and feelings without using objective or conventional dialogue. The mental thoughts are freely written in stream-of-consciousness poetry to reveal what the narrator is thinking. Most of stream of consciousness features are simple punctuation, enjambment, sparing use of caesura and speaker can jump freely from past to present at the same time (Cohn, 2005, p54).

## 2-6 The Concept of Epiphany

An epiphany is clarity of understanding and heightened awareness brought about by a deeper knowledge or sudden realization. This is a powerful and transformative experience that has the potential to transform attitudes, values and beliefs .It is considered a pivotal moment of redefining one's goals', enhancing personal growth and well-being (Frankl, 1946, p67).

The word "epiphany" comes from ancient Greek philosophy and was originally associated with spiritual insight. It has now acquired universal significance and is often used in literary material to describe sudden realizations beyond physical, mental, spiritual and emotional boundaries (Frankl, 1946, p67).

## 2-7 Theme of Widowhood in English and Arabic Poems

In contemporary English and Arabic poetry, the theme of widowhood sorrow and grief has captured the hearts and minds of many poets .The death of a loved one is a universal experience, and the pain that follows leaves an indelible mark on the living. The loss of a spouse can be particularly devastating, and contemporary English and Arabic poets have largely captured the raw emotions and heartbreaking pain of a widow.

These poets explore the various stages of grief, from shock and initial disbelief to intense pain and suffering, and find a way to accept it gradually. They use the expressive language of Kübler-Ross' Grief Theory, rich imagery and symbolism, as well as powerful metaphor.

## 2-8 The Theory Model Adopted in Data Analysis

### 2-8-1 Cycle of Greif Theory by Kübler-Ross

Kübler-Ross, a psychiatrist of Swiss descent who promoted compassionate care for the terminally ill. She was hired as a professor at the University of Chicago Medical School in 1965, where she conducted in-depth interviews with patients who were nearing the end of their lives for seminars she taught on death and dying. These interviews served as the basis for Kbler-Ross' important book *On Death and Dying*, which featured her now-famous 5-stage approach to dying (Holland, 2014).

So as this theory initially appeared in Kübler-Ross' book *On Death and Dying* in 1969. It focused on the numerous stages a dying person goes through,

from their initial response to learning they are dying to their last acceptance of their condition. (Kübler, 1969, p15)

According to the stages of dying notion, person will often go through the same psychological process when informed of their own impending death, This process is divided into five phases by Kübler-Ross: denial, bargaining, anger, depression, and acceptance.

In *On grief and grieving* (2005), Kübler-Ross & Kessler modified the idea to also apply to the bereaved, presenting that the emotions expressed by the grieving closely resemble those of the dying since the two experiences are similar. The stages of dying are tailored into the stages of grieving in Kübler-Ross & Kessler (2005), as the knowledge of one's own impending death can be rightfully considered a traumatic experience, similar in that sense to the sudden loss of a loved one, it appears that this choice is valid; death and grief are thus the same in that they both induce a similar trauma in the brain. Kübler-Ross & Kessler (2005) incorporate the phases of dying into the stages of grieved person.

Elisabeth Kübler-Ross (2005) provided insight on the gloomier topics of sorrow, loss, and death. Kübler-Ross clarified the grieving process using her *Five Stages of Grief* "the five stages denial, anger, bargaining, depression, and acceptance are a part of the framework that makes up our learning to live with the one we lost" (Kübler-Ross, 2005, p7). These are typical reactions that people have after losing a loved one, although they may manifest differently for various people because "our grief is as individual as our lives" (Kübler-Ross, 2005, p7)

Denial, the first of the five phases, is frequently disregarded as a stage of grief. It is usual for those who have lost a loved one to feel as though they are still gone or have not arrived at this point. At this time, the individual feels a type of numbness or shock. During this stage, individuals may struggle to come to terms with the reality of their loss and may try to deny or ignore it. They may engage in behaviors such as avoiding the situation, pretending that the loss didn't happen, or seeking refuge in work or other distractions (Kübler-Ross, 2005).

Anger is the following stage. It is typical for someone to become furious at this point for a variety of causes. This rage may be legitimate, appear unjustified, or be motivated illogically. Individuals may experience feelings of anger, frustration, and resentment. They may blame others or themselves for the loss, and may act out in aggressive or confrontational ways. (Kübler-Ross, 2005).

Bargaining is the third stage. In this stage, begging becomes a typical occurrence as well as many express feelings of "what could have been" and "if only I had done something". During this stage, individuals may try to negotiate with themselves or a higher power in an attempt to change the outcome of the loss or make it less impactful. This can involve making promises or seeking divine intervention. (Kübler-Ross, 2005, p17)

The fourth stage is depression. During this stage, Individuals may

experience intense feelings of sadness, hopelessness, and despair. They may withdraw from social interactions and may struggle to find pleasure or meaning in their daily activities (Kübler-Ross, 2005).

The final stage is acceptance. During this stage, individuals come to a sense of peace and understanding about their loss. They may begin to find meaning in their experience, and may find ways to move forward with their life while still honoring the memory of what they have lost (Kübler-Ross, 2005). This stage also known as the grace and the transformation one. This is the time when he\ she gets up and embraces a new chapter in their life. It's also the time when he\ she can finally focus on new plans and think of the future.

So this cycle of grief theory, explores the different stages individuals experience as they come to terms with loss and grief. By acknowledging the presence of grief and the subsequent emotional journey widows go through, researchers affirm that empowerment can be achieved through this process.

## 2-9 Related Previous Studies

The images and representations of widows in literature have long fascinated scholars from a variety of cultures and eras. (Walter,2019 29).These literary portraits provide valuable insights into the psychological complexities , social attitudes and cultural norms surrounding the status of a widow. Some scholars have focused on psychological aspects of widowhood in English and contemporary Arabic literature and culture, recovering the meaning of life, the vulnerability of widowhood, and the process of widowhood grief.

For instance, for investigated the sociological perspective of widow, Alyson D. Alvarez (2013) conducted a qualitative study entitled "A Widow's Will: Examining the Challenges of Widowhood In Early Modern England and America". Researcher argued that, widows of all means encountered a challenges from the patriarchal society in which they resided. As well as examined the lives of aristocratic widows and the problems that they had confronted. Finally, the researcher concluded that widows, of any station and status were rarely able to escape the difficulties and problems of widowhood.

While Younis, et. al. (2015) highlight and illustrate in their study of "Experiencing Loss: A Muslim Widow's Bereavement Narrative" the emotional struggle widow went through to accept her husband's death. Also the study has concentrated on the sufferer's moral experience and self-awareness, in the time of bereavement. The study has concluded that society should take care and give attention for those bereaved women. Butit doesn't highlight the full cultural and social perspective nor going deep into the widow's psychology state.

While Al-Hujairi (2012) has participated a descriptive study which titled as "The Community of Widows in the Novel... Between Fantasy and Comedy". The research examines and describes the image of widow in detail in Arabic literatures. He tackles various types of Arabic novels by different writers from different periods of time. He concludes that all widows have portrayed as weak, talkative and aimless image in Arabic literatures. But in the current study, researcher has tackled the image of Arabic widow in another branch of



literature which is poetry by famous poets and presents the opposite of Al-Hujairi 's study.

Fayez Fares Naif (2019) conducts a narrative study concerning the image of widow in selected Arabic novels. The study focuses highly on presenting the influence of male and female writers on depicting the Arabic widow. The researcher used many Arabic novels by different writers from many cultures. He concludes that most of male Arabic writers portray widow as being broken and oppressed body.

While Holden, et. al. (2010) conducted a comparative article entitled (Psychological Adjustment To Widowhood: The Role of Income, Wealth and Time) which concentrates on the psychological adjustment to widowhood over time and the role of financial resources. The researcher explores the predictive effect of Widowhood and it's duration on financial satisfaction and compares the psychological well-being of widowed women to married and divorced women distinguishing the predictive effects of financial resources from that of widowhood timing and duration. The researchers concluded that widows asses their wellbeing largely based on current income and wealth. And the dissatisfaction with a given level of income and wealth has a greater effect on the psychological wellbeing of Widows. But the study doesn't show that wellbeing and adjustment of widow can gain gradually as shown in this current works under the lens of Kübler-Ross stages .

Other study is by Tarit Parbha (2018) who conducts a qualitative study in his article "Presentation of Widows In Literature and Film, A patriarchal Gratification" which publishes in Journal of English Language and Literature (Joell). The researcher investigated the portraying of Widow's image in literature and films. And he concluded that all genres of literature and all films have presented the figure of widow as being loneliness, marginalized and losing their own individuality and only become transgressor to the whole world. But through this current study, the researcher will insure that there is a specific field of literature which is poetry that has celebrated widow's perseverance.

While other study has viewed the identity of being widow as a horrible figure. The study by Wong, Hiu-Wing , in his thesis "The Representation of Feminine Fear In Sylvia Plath's Poetry". The researcher selects the poem "Widow" by Sylvia Plath and presents the image of widow as being frightened and horrible one. While this poem will analyses in current study under two prominent theories and present the opposite of Hiu-Wing's findings.

Rebeca, Christiani. et. al. (2021) conducted qualitative research which entitled "Review of the Meaning of Life in Widows" .The study discussed the emptiness of in the meaning of widow's life. The researchers investigated the accurate ways to recreate life's meaning of Widow. Their study aims to obtain a picture of the meaning of life for widows by using a voice photo study with thematic analysis .The researchers concluded their study of the thematic analysis showing that the meaning of life for a Widow is related to the following four things, namely the risk of being a widow, the dynamics of the

meaning of spiritual life, the challenges of being a widow, and support for a widow.

The present study attempts to fill major gaps in English and Arabic poetry. The present study will shed light on the emotional grief experienced by widows. By paying close attention to the processes of widowhood and bereavement, this study aims to contribute to a better understanding of the experiences of widows in English and Arabic poetry. The present article aims to present a comparative study exploring images of widows in modern English and Arabic poem.

### 3- The Analytical part

#### Methodology of the Study

##### 3-1 Research Design

The current research is a comparative study in the representation of widowhood in English and Arabic poems. Such an approach helps to focus on presenting the detail ways of recovery for widow. To meet the objective of the study it explains and analysis several poems tackle widowhood theme. It examines the works of renowned English and Arabic poets: Lucille Clifton, Chris Abani, Gibran Kahlil Gibran and Kali Vénus Khoury-Ghata ,

To conduct this research, the researcher has chosen a modern technique stream of consciousness to reflect the hidden thoughts. A comprehensive selection of poems discussing the theme of widowhood by each of the mentioned poets was collected and analyzed. The poems were examined in their original languages – English for Clifton and Abani, and Arabic for Gibran and Khoury – to capture the nuances and cultural expressions embedded within the texts.

The analysis was conducted in several stages. Firstly, each poem was examined individually to identify key themes, imagery, and linguistic devices used to represent widowhood. The cycle of grief theory was then applied as a lens to understand the emotional journey portrayed by each poet.

Next, a comparative analysis between the English and Arabic poems was conducted to explore the journey of widow to recovery from her state in detail within psychology perspective.

##### 3-2 Data Analysis

The "widow" is a central concept in this study. It signifies as weak, vulnerable and aimless woman. The process involved a close reading of the poems, noting recurring motifs, symbols, and characterizations. Additionally, these poems have chosen by the researcher to demonstrate the various aspects of the widow's psychological state and her journey towards empowerment.

By employing a rigorous methodology combining close textual analysis, a theoretical framework, and comparative analysis, this article aims to shed light on the diverse representation of widowhood in English and Arabic poetry. The findings will contribute to a better understanding of how poets navigate the complex emotions of grief and empowerment in their artistic works, and how

these complex emotions can regain their empower state.

### 3-2-1 Mourning Reactions in English and Arabic poems

#### 3-2-1-1 English poets:

#### **Lucille Clifton**

Clifton is African American poet (1930\_2010) As proven by the numerous poems she wrote, Lucille Clifton is a great example of a poet who has been able to grasp poetry to the degree. She used the language to express her emotions and feelings as a wife, mother and a black American widow. In addition to her capacity for creative expression, Clifton also incorporates lyrics into her poems, giving it a faint sense of rhyme. (Clifton)

Clifton emphasizes the intense and repressed emotions of a widow in her famous poem "She Lives". The speaker of the poem is not the widow herself, but rather another individual who serves as the narrator.

The narrator establishes a somber and mournful atmosphere in "After he died" (Clifton 1). This short and abrupt line reflects the suddenness of death and how life can change dramatically in an instant when a loved one passes away, presumably the widow's husband. The poet initiates the poem by describing the atmosphere surrounding the widow after her husband's death.

The narrator then shifts focus to a more introspective space in the line "What really happened is\_\_\_(Clifton 1-2).

Here, the poem begins to explore the aftermath of the death and its impact on the widow's life. Clifton has structured the poem as a series of short lines, with an overall sense of brevity and minimal use of punctuation, as well as ordinary language.

Clifton expertly crafts a poignant exploration of grief and the meaning of life for a widow after the loss of her partner. Her use of simple language and minimalistic forms serves to highlight the depth of the emotional turmoil experienced by the widow, while allowing the reader to contemplate the profound nature of loss and the search for meaning in the face of such adversity.

Clifton illustrates the widow's perspective of the world following her deceased husband's passing. In the lines,

She watched the days  
Bundle into thousands (Clifton 3\_4),

Clifton employs a metaphor, comparing the widow's days to being like thousand days. This conveys a sense of time's weight and emphasizes the burden of each day. This metaphor evokes the first stage of the grief cycle theory; denial, which is characterized by feelings of shock, numbness, and difficulty accepting the reality of the loss. Although the widow's denial is not explicitly mentioned in the poem, the themes of heaviness, boredom, and a sense of meaninglessness suggest its presence. Clifton's choice of the word "bundle" instead of "turn" is purposeful in conveying the weight of the widow's days and her inability to face the reality of being alone. This image is referred to as an organic image, as it evokes the reader's internal sensations:

Watched every act become

The history of other (Clifton 5\_6),

The poet presents an act of observation through the widow's perspective. By doing so, the poet reflects the widow's feelings of disappointment as she watches others progress in their lives, achieving prestige and significance, while she perceives herself as valueless and senseless. This observation emphasizes the feeling of being trapped in time, which is a common aspect of the grieving process.

Clifton employs a visual image to elicit the reader's perspectives and prompts them to question why the widow describes her bed as more narrow in "Every bed more / Narrow" (Clifton 7\_8) Through this depiction, Clifton is able to evoke the widow's internal sensations.

The poet uses the word "bed" to symbolize the real world or the spaces in which the widow exists. Clifton portrays the atmosphere of this world through the use of the phrase "more narrow," which encapsulates feelings of loneliness and sadness. The widow, in her act of observation, describes her surroundings as dark, narrow, constricting, and claustrophobic graves. Clifton effectively conveys the sense of loneliness and feelings of alienation using short lines and minimal language.

These lines, "Watched every act become the history of others" and "every bed more narrow," directly reflect the second stage of the grief cycle theory by Kübler-Ross, which is anger. Although anger is not explicitly mentioned in the poem, the sense of frustration and sadness in these lines suggest that the widow may be experiencing a feeling of helplessness or frustration with the passing of time and the reality of the loss. This demonstrates Clifton's skill in using simple language and brevity to evoke complex emotions and explore the stages of grief.

While from Erikson's assumption, in "What really happened is/ she watched the days/ Bundle into thousands" reflect the stage of intimacy versus isolation in Erikson's psychosocial development theory. The widow's experience of watching the days bundle into thousands conveys a sense of isolation as she grapples with the loss of her husband and the countless days that follow. The emotional weight of these days highlights the struggle between forming new intimate connections and feeling isolated in her grief.

### Chris Abani

Chris Abani is (1966) a novelist, poet, essayist, screenwriter and playwright, Nigerian-born writer. He is known for his poetic and lyrical prose. He writes about the experiences of people who have been marginalized, including those who have suffered from political violence, war, and poverty. His writing style is characterized by his ability to capture the complexities of human emotions and interactions, while also using vivid and sensory language to create a strong sense of place. (Abani)

Abani reflects through contemporary poem "War Widow "the emotional landscape of a widow who has lost her spouse in combat. Through using visual

imagery, the poet delves into the happy memories they shared and the atmosphere surrounding the widow's grieving process:

The telephone never rings. Still  
You pick it up, smile into the static,  
The breath of those you've loved; long dead.(Abani 1\_3)

Abani begins the poem by illustrating the widow's longing and yearning for her deceased spouse. He highlights her emotional state by describing how she picks up the telephone and smiles into the static, hoping to hear the breath of those she has loved, who are now long gone "long dead". The poem captures the widow's imagination as she tries to connect with her late spouse through the static noises on the phone, but is left with the absence of his voice.

This approach allows the reader to visualize the widow's emotional journey and the atmosphere of the poem. Through the use of vivid imagery and symbolism, Abani effectively conveys the complex emotions experienced by the widow as she grapples with the loss of her spouse and the memories they shared.

According to Kübler-Ross, the speaker seems to have entered into the stage of denial. She picks up the phone, smiles into the static, and imagines the breath of loved ones who have long been dead. She seems to be in a state of disbelief and has not fully accepted the reality of his passing.

As the poem progress, the degree of bitterness of widow's life increases in a very clear way. She lives on her past memories and her companionship at every step and prisoned remembering every steps of their life. She traces the leaf that her partner has touched it. The imagery in the poem suggests that the speaker is also experiencing anger. She traces the leaf with her stiff fingers, possibly with frustration at the passing of time and the inevitability of death:

The Leaf you pick from the fall  
Rises and dips away with every ridge.  
Fingers stiff from time, you trace.(Abani 4\_6)

In addition to that, the poet uses an auditory image to make sense of the voice. The line which signifies this image is "of an ice-cream truck and its summer song", she describes it as intriguing song and she'll never forget such joy moments .This attitude ensures the remaining of the protagonist in denial and turning to memories of happier times. She recalls the joy of an ice-cream truck and its summer song, indicating that she may be trying to hold onto the happy moments to lessen the pain of loss.

Additionally, the poet employs a powerful metaphor to convey the intense pain and emotional turmoil experienced by the bereaved widow. The "tired sorrow" is likened to an "old flagellant," a person who engages in self-punishment or self-flagellation. This metaphor suggests that the widow's grief is not only physically exhausting but also emotionally draining, as she endures the whipping of her "tired sorrow":

A tired sorrow: like an old flagellant (Abani 16)

The use of the word "flagellant" suggests a greater complexity of the widow's emotions, as it may indicate a deep internal anger directed at herself

or the situation she finds herself in. This finding is Kubler -The second corresponding part of Ross's theory angry despair dealing with the loss and experiences of the deceased.

### 3-2-1-2 Arabic Poets:

#### **Vénus Khoury-Ghata**

He was a French-Lebanese poet and writer, born in Basharri, Lebanon, in 1937. She was a French-speaking farmer and soldier arrives. She was the winner of the Miss Beirut pageant in 1959. To escape the war, she left Lebanon, where she married Jean Ghata, a French doctor, son of the Turkish calligrapher Rikt Kunt, and her second husband, Fahreddin Ghata, Kavya Venus serves as Khoury's inner source of real life. Much of her writing deals with death (Mysjkinb, 2010, p65).

Khoury pays little attention to the widow's mood, such as her feelings of loneliness or sadness when she displayed her broken figure for display. As an Arabic poet, she deliberately celebrates the severe obstacles faced by Arab widows in their own right, especially in her poem "The Widow".

The poet uses vivid and powerful imagery to convey the feelings and character of the widow. The widow is portrayed as withdrawn from the outside world. She uses visual imagery to help the reader visualize the widow's actions and situation. The poet describes herself as making mirrors and placing a slipcover on the wings of a peacock, creating the scene of trying to protect herself from her thoughts and the outside world. She covers her mirror with peacock feathers, symbolizing her contemplative withdrawal from his time:

The first day after his death  
She folded up her mirrors (Khoury1\_2)

The widow engages in activities that suggest she wants to avoid facing reality. By making a mirror and covering it with a spider, he tries to create a barrier between himself and the truth. This event marks the first phase of Greif's theoretical cycle, which is rejection.

Khoury symbolically depicts the struggle within the mind of a widow. The poet sees the widow with her wife who cares for memories and lives among them by placing a covering mask in peacock feathers, she and her husband may be trying to save and protect the memories of their lives. It represents her efforts to protect and preserve their shared memories and relationships:

Put a slipcover on the spider web (L 3)

According to Khoury, widow starts to rebuild herself and start to seek out her inner strength and stability during this challenging time. This issue is portrayed through tactile imagery, such as when the widow fills her pockets with "wood chips", which symbolizes strength and feels the texture of the grape in her throat. These sensory details add depth and an Intimate connection to the widow's experience of grief:

Second day after his death  
She filled up her pockets with wood chips,  
Threw salt over the shoulder of her house,

And went off with a tree under each arm (Khoury 5\_8)

Khoury portrays Arabic traditions toward negating energy is throwing salt over place. Salt is often associated with purification, protection, and warding off negativity. By throwing salt over her house, the widow could be symbolically cleansing and protecting her home from negative energy or ritualistic gesture to bring on good luck :

Second day, threw salt over the shoulder of her house (L7)

Khoury conveys her admiration to carry on and rebuild her life through toward strong connection to nature; she refers to it as a source of personal growth and embarking on a new journey. The poet through:

And went off with a tree under each arm (L8)

Symbolically, the poet portrays widow's determination of her connection to nature and the grounding forces that support her. By carrying "trees under each arm", it implies her willingness to embrace personal growth and embrace new beginnings.

Through these two actions, "throwing salt "and being with nature, the poet presents the second stage which is anger and frustration. These acts may symbolize a reaction to her inner feeling of anger.

Through these symbolisms which aim to preserve memories, widow protects herself and her home, and finds inner strength. She embraces new beginnings. The poet aims to convey the first complex emotional state of the widow and the transformative journey she undertakes.

### Gibran Kahlil Gibran

The Lebanese-American writer, poet, and visual artist, commonly known in English as Kahlil Gibran (1883–1931), was also regarded as a philosopher, even though he denied the term. His most famous work is *The Prophet*, which was translated into more than 100 languages when it was initially published in the United States in (1923) and has since gone on to become one of the best-selling novels ever (Naimy, 1985, p 66).

The poet portrays the state of Arabic widow of being loneliness. He evokes these senses through using visual and auditory image. He invites reader to see and comprehends the world of widow. He opens his poem by describing the solitude and vulnerability of widow who sits by the fireside with her child.

The poet uses a visual imagery through drawing the circumstances surrounding widow. This imagery symbolically is written to draw a full view of overwhelming nature of grief with paradox view for this grief person of being the source of comfort and safety. Illustrating the universal human need for love, comfort, and reassurance, this when the child seeks protection from his mother because:

A terrible roar of thunder shook the house and the little  
Boy shook with fright. He threw his arms about his mother,  
Seeking protection from Nature In her affection (Kahlil 6\_8)

في تلك الساعة عصفت الرياح بشدة وهزت أركان ذلك البيت،

فذر الصبي واقترب من أمه  
محتمياً بحنوها من غضب العناصر، فضمته إلى صدرها وقبّلته

The visual imagery of putting child's arms "upon" his mother "illustrates the universal human need for love, comfort, and reassurance, this when the child seeks protection from his mother.

Although the second stage anger isn't explicitly depicted in the poem, the widow's presence by the fireside, spinning wool, can be seen as a representation of her coping mechanism and a way to channel her emotions. The storm and the widow's response to it indirectly imply a sense of anger or frustration, as nature's power is contrasted with man's weakness:

In a lone house near those villages lived a woman who sat by  
Her fireside spinning wool, and at her side was her only Child (L3\_4)  
وكان في منزل منفرد بين تلك القرى امرأة جالسة

أمام موقد تنسج الصوف رداءً وبقربها وحيدها

The poet successfully uses an auditory imagery to evoke the sense of hearing the sound of "thunder shaking". The significance of the thunder shaking the house in the poem is twofold. Firstly, it serves as a literal representation of the power and force of nature. Secondly, the thunder symbolizes the emotional turmoil and uncertainty that the child and his mother are experiencing. The sudden and intense sound of the thunder mirrors the intensity of their grief and the overwhelming emotions they are grappling with.

It serves as a powerful metaphor for the upheaval and chaos caused by loss. It highlights the impact on their lives and their need for support and protection from the external world. It stands for the community and social expectations upon widow and her orphan. Child fear and need for reassurance suggest a denial of the reality of the storm and its potential dangers when a thunderstorm shakes the house.

Furthermore, the child's response of throwing his arms around his mother and seeking comfort in her affection underscores the deep bond between them. In the face of the thunder's fright, the child instinctively turns to his mother for solace and protection. The poet uses tactile imagery, to evoke the sense of embracing between them. This moment highlights the significance of their relationship and the role of a parent in providing emotional support and security during times of distress.

### 3-2-2 Widow's Inner Thoughts through Stream of Consciousness

By connecting the widow's stream of consciousness with the stages of the cycle of grief theory, the researcher aims to provide a comprehensive exploration of the entire grieving process. From the initial shock and denial, through the wrenching pain of anger and depression, and ultimately arriving at acceptance, researcher will examine the internal thought processes that underlie each stage.

#### 3-2-2-1 English poets:

##### Lucille Clifton

Clifton successfully captures the complex feelings that occur in widow's



mind. The poet deliberately makes the structure of the poem fragmented to emphasize the sense of chaos. These thoughts have mingled in violates Grammatical norms.

This process has depicted from the beginning of the poem to reflect stream of conscious. As has explained previously, the first lines reflect the state of shock that widow goes on while she watching the days slip by

She watched the days  
Bundle into thousands (L3-4)

As the poem progress, the persona's thoughts become scattered and disjointed in "every act become/ The history of others" (L5-6)

Then turn to focus on the limitations of life in "Every bed more/ Narrow" (L7-8).

All of these phrases have revealed the feature of stream of consciousness which is jumping from one idea to another without any logical sequences.

After being stuck in the first stage of grief of being numbness and desperate widow, she starts to realize her surrounding by thinking deeply. This represents her transition to the third stage which is bargaining. In which attempting to make deals or negotiate in order to change the outcome of the loss.

The poet describes this stage by putting the turning point of widow's state. Clifton successfully portrays this point by using technique stream of consciousness. This stage has portrayed through a delicate scene in "As the eyes of lovers /Strained towards the milky young (L9-10)

When this widow watched this scene, the thoughts explode within her. These inner thoughts have understood by the reader through this modern technique .

The observation of "\_\_\_\_\_young lovers\strained \_\_\_\_ " (L9-10) and how they are looking towards the future , has pushed her to reconsider herself again after being numbness , idleness and goalless. This scene is particularly striking .It breaks the silence inside her and unleashes her well to take a sharp stance in her new life, but in the opposite direction of "lovers" way .Potentially bargaining with the idea of accepting the loss and moving forward with their own life.

In the line (11),the poet for the first time mentions an active verb "walked", which indicates that ,she starts to take a new step in her life but not in "lovers way" She walked away /From the hole in the ground (L 11-12) . Before that he only mentions inactive verbs or action without movement for example, "watched".

The persona chooses to walk away from this image of "lovers" which symbolizes the fresh relationships. This phrase symbolizes her refusal to dwell in the past to an idealized vision of "lovers" life, instead she starts to move on her way. This view has completely reflected the stage which is the thinking of the reconsideration of her state.

### Chris Abani

Abani makes the reader know all ideas even the small details in the widow's mind through revealing the interior monologue of widow by using the technique of stream of consciousness. He records the multiple ideas that keep occurring in the mind of widow through using this precise technique.

He lets the reader enters into the mind of widow and sees through her eyes what she sees and makes her just like an open book for the reader through following visual imagery " telephone" (L1), auditory "rings" (L1), "summer song"(L10), "sound of your pouring" (L11), and tactile images "pick it up" (L2).

Abani describes the routine of the widow's life after her husband, "woke up" day after day, "pouring tea" and how she sticks to her memories and how her sorrow tortures her but yet its "teas with a weak sting". The last words refer to the inner ability to overcome her pain and not be effected highly by "tired sorrow" because it's just like" an old flagellant":

Between the time you woke that morning  
And the time when the letter came,  
A tired sorrow: like an old flagellant  
Able only to tease with a weak sting (L14\_17)

All of these feelings and memories represent the struggle and earthly obstacles. It's a horizontal direction which a widow faces it. It just like reaching the climax of the event. Then the tone starts to shift to an easier, more sympathetic sound and be positive mood so as to reflect a new and strong person.

Abani briefs the stage of growth or thinking of widow in his last stanza from this poem. In which he reveals her hidden ideas" Riding the elevator all day/Floor after floor after floor" (L18\_19).

From the first word of the last stanza, the poet deliberately uses "Riding" to deliver anew abilities. He uses this active verb to highlight the hidden abilities of widow to be controller. He indicates that there's an abrupt change in the state of widow. He reveals widow's willingness for being involved and participated in life again after being numbness and idleness. The poet harnesses the concept of the term "elevator" to symbolize the hidden desire for widow to rise up from a mundane life into meaningful one.

She starts to listen to the voice that emanates from her depths. This voice

commands her that moping and worrying around for the rest of life won't do anything, sorrow and pain exist but person should move forward. She starts to move vertically against the direction of her memories and obstacles that were stuck in her mind. She thinks of pursuing her ambitions and desires to complete her life to the fullest, instead of being a prisoner in her grief and pain. This moment represents the sudden realization that transcends physical, mental, spiritual and emotional bounds. And it calls the epiphany moment.

By applying the third and fourth stages of the cycle of grief theory, namely bargaining and depression, the speaker sheds light on the complex emotional journey of a war widow.

The third stage, bargaining, is evident in the line "The telephone never rings. Still you pick it up, smile into the static, the breath of those you've loved; long dead" (L1\_3). Here, the widow engages in a form of bargaining, hoping that by picking up the phone and smiling, she can somehow reconnect with her deceased loved ones.

Furthermore, the fourth stage, depression, is conveyed through sensory imagery and vivid descriptions. The imagery of the "leaf you pick from the fall" (L4) rising and dipping away with every ridge highlights the widow's emotional depth and struggle with sadness. The stiffness in her fingers, caused by time, symbolizes the weight of sorrow and the toll it has taken on her.

### Gibran Kahlil Gibran

The poet invites the reader to inter into the widow's inner thoughts through stream of consciousness. These thoughts can be seen in her internal reflections and musings as she speaks to her child.

The poet highly connects to nature in delivering his message. He encourages each person to have a faith in the cycles of nature which can provide a sense of stability and hope. Through the lens of stream of consciousness, reader can observe the widow's thoughts shifting from her immediate concern for her child's fear to broader reflections on the power of nature. Her thoughts meander from the storm to the Supreme Being, from the weeping of nature to the growth of hidden life beneath the earth. This unstructured flow of thoughts reflects the widow's attempt to find meaning and comfort in her own stream of consciousness.

The widow's words to her son convey her attempt to make sense of the storm and find solace in the belief In a Supreme Being. She offers explanations and reassurances, attempting to bargain with the notion of a higher power in order to find comfort and understanding.

The orphans who are sleeping In wretched houses, suffering  
From hunger and cold. Hear, oh Lord, the call of widows who  
Are helpless and shivering with fear for their young. Open,  
Oh Lord, the hearts of all humans, that they may see the misery

Of the weak. Have mercy upon the sufferers who knock on doors,  
And lead the wayfarers Into warm places. (L22-26)

انظر إلى اليتامى النائمين في الأكواخ وأنفاس الثلج  
تكلم أجسادهم. اسمع يا ربّ نداء الأرامل  
القائمت في الشوارع بين مخالب الموت وأظفار البرد  
امد يدك يا رب إلى قلب الغني وافتح بصيرته ليرى فاقة الضعفاء  
المظلومين. ارفق يا رب بالجانحين الواقفين أمام الأبواب  
في هذا الليل الظلوم واهد الغرباء إلى المأوي الدافئة .

The widow's words about nature weeping and the need for separation, patience, and hardship before love can be reaped suggest a sense of sadness and introspection.

**Khoury-Ghata, Venus**

By employing stream of consciousness, poets create a sense of Immediacy and authenticity in their portrayal of the widow's mental processes. They may present fragmented, nonlinear thought patterns, incorporating associations, memories, and sensory perceptions that reflect the widow's emotional state. This technique also enables poets to explore the depth and range of her emotions, capturing moments of grief, longing, resentment, or even resilience:

The third day after his death  
She swore at the pigeons lined up along her tears (L10-11).

Swearing at the pigeons symbolizes the widow's frustration at the world around her. The pigeons in this context could represent the constant reminders of her loss and the pain that she feels.

Khoury portrays the longing sense of widow through these lines:

Then called out till sunset to the man gone barefoot  
Into the summer pasture in the cloudy mountains" (L13-14).

The poet illustrates the widow's longing and yearning for her husband, who is now no longer with her. Through visual imagery, the poet deliver widow's yearning .This view of visual image presenting the atmosphere in a summer pasture in the cloudy mountains could represent a peaceful and idyllic place where the widow imagines her husband to be.

Throughout the poem, there is a sense of surrealism and vivid imagery, capturing the widow's emotional and mental state. The poet uses unconventional and unexpected juxtapositions of Images to evoke the widow's Inner turmoil. For example, the widow swearing at pigeons calling for her gone

spouse showcases her bargaining; which represents third stage of cycle theory.

"Khoury as a widow herself knows very well the journey of grief, especially the hidden thoughts of widow. After searching of inner strength, widow may face depression in her journey. This state is highly portrayed through:

The fourth day,

A herd of buffalo barged into her bedroom (L15-16).

Metaphorically, Khoury conveys the sudden feeling of disruption and chaos through the appearance of "a herd buffalo" in her bedroom. This symbolizes the intrusion of realization of the overwhelming sadness and emptiness the widow feels. And a force of grief that cannot be ignored or escaped which reflects her sense of depression. This reflects the fourth stage of Rossi theory.

### 3-2-3 The Empowerment Moment

#### 3-2-3-1 English Poets:

#### **Lucille Clifton**

Many psychologists give another direction to encourage widow to become empower and self-determination, through taking a sudden decision of stopping morning after her husband. (Tarabishy, et. al., 2018). Making decisions after the loss of a spouse is a deeply personal and complex process. As John Folk-Williams states in his article "Making Decisions When Depressed" (2012), After a partner passes away, decision-making becomes a very sensitive and complicated processes because it's Important for a widow to prioritize her own well-being and take decisions based on her own needs and desires, rather than feeling obligated to conform to others' expectations and equally important for widows to recognize that they have the right to make choices that align with their own path to healing and growth.

This sudden decision has portrayed in a very accurate way in Clifton's poem " she lived" when the widow perceives romantic affection in others' eyes, symbolized by "the milky young" (L10) she chooses to walk away from the grave, signifying her determination to move forward and not be defined by her husband's death. The line "Strained toward the milky young" (L10) indicates that people around her may have expected her to grieve and dwell on her loss. This view represents as a turning point for her which calls an epiphany moment to trust her instincts, honor her own emotions, and choose the path that feels most authentic to her own journey of healing and growth:

But even as the eyes of lovers

Strained toward the milky young (L9-10)

However, the widow defies these expectations and decides to walk away from the hole in the ground, which likely symbolizes the grave or the past. This signifies her choice to let go of the sadness and choose life instead:

She walked away

### From the hole In the ground (L11-12)

The phrase "Deciding to live" showcases the widow's active agency in making this decision. She recognizes that life continues beyond her grief and realizes that she has the power to shape her own destiny.

The concluding line, "And she lived," (L13) implies that the widow's decision to embrace life proves successful. By choosing to live, she becomes an empowered figure who takes control of her own happiness and refuses to let sorrow define her.

### Deciding to live. And she live (L13)

Clifton deliveries a very essential point for the widow to assert her autonomy and make decisions that support her emotional well-being and overall happiness. This decision to live becomes an act of empowerment and agency for the widow, as she chooses her own path and refuses to be limited by her widowhood. And this what Rossi calls for in her last stage of cycle of grief theory. She consciously decides to live. This signifies the acceptance stage .The widow is no longer consumed by grief or fixated on the emptiness left by her husband's absence. She chooses to move forward, finding the strength to live her own life.

### Chris Abani

Chris highlights in the empowering issue a very three sensitive points, first the ability to derive joy from small things. This can be considered as a source to emotional resilience. Shiv Rajvanshi insists in his study "Happiness Lies in Small Things" (2021) that life's challenges become more manageable when one can find solace and pleasure in everyday experiences. It's an effective tool for maintaining balance and positivity during difficult times. And it is the practice of cultivating contentment and gratitude in one's life so as to seek out the positive aspect of one's circumstances and surroundings.

Abani portraits these precious moment in his poem "Widow War" especially in the act of "picking up a fallen leaf" (L4) and tracing its "ridges" (L5) with "stiff fingers" (L6) symbolizes finding beauty and solace in small everyday moments, despite the passage of time and loss.

Abani presents another power of widow which is the ability of navigating the ups and downs of life after the loss of a spouse and proving that widow's life is not a linear path but rather one filled with ups and downs in :

Ridding the elevator all day,

Floor after floor after floor,

Each stop some small victory whittled (L17-19).

The metaphor of riding the elevator all day, going up and down various

floors, can represent the journey of a widow through life. Each stop on the elevator symbolizes a small victory, reflecting the widow's ability to find moments of happiness and peace despite the presence of death.

This metaphor captures the widow's experience of. The elevator represents the passage of time and the progression of the widow's journey. Going up and down various floors signifies the fluctuating nature of life, with its moments of joy and sorrow.

The stops on the elevator represent the small victories that the widow achieves along the way. These victories may include finding moments of happiness, experiencing personal growth, building new relationships, or finding peace and acceptance. Each stop becomes a symbol of resilience and strength, highlighting the widow's ability to adapt and find solace amidst the challenges of widowhood.

By using this metaphor, the writer emphasizes the widow's ongoing journey through life, suggesting that despite the inevitable presence of death, the widow is capable of finding moments of triumph and contentment, symbolized by the stops on the elevator.

While in the last two lines, the poet harnesses the concept of epics to deliver his message. The concept of epics is traditionally grand works of literature that narrate heroic deeds or extraordinary events. John portrays it in his study which entitled "What is Epic Poetry?: A Brief History & Explanation" (2021) that: Epic poetry narrates the tales of valiant, frequently superhuman heroes like gods or demi-gods or other remarkable figures. The destiny of these heroes is frequently linked to that of their country, tribe, or people. They sacrifice their self for the sake of their country.

In this poem, the poet evokes very precious issues in society. Through widow's voice, he delivers his others two messages for all humanity.

Each stop some small victory whittled

From the hard stone of death, you smile.

They used to write epics about moments like this (L19-21).

The first interpretation, the poet argues that the widow's acceptance and ability to find joy in the face of loss is seen as something noteworthy and extraordinary. The poem implies that accepting and embracing life after experiencing loss is a powerful and heroic act in itself. Through the portrayal of the widow's acceptance, the poem evokes the empowering nature of this final stage of the grieving process. Second interpretation, in the last line, the poet laments how modern society seems to neglect or overlook the sacrifices made by martyrs.

The poet contrasts this present reality with the past, suggesting that there

was once a time when such moments of triumph or endurance would have been celebrated in epics. By mentioning them, the poet emphasizes the magnitude and significance that used to be attributed to the experiences of individuals like the war widow.

The hint in these lines is that the modern world has become desensitized or indifferent to the struggles faced by those directly affected by war. The poet implies that society no longer acknowledges or honors the bravery and sacrifice of these individuals in the same way as in the past when they used to write epics about it.

These two interpretations reflect the strong voice of the widow to highlight her heroic act in overcoming her grief. Also to increase people's awareness of the excitement and reverence of the martyr's status over the years.

### 3-2-3-2 Arabic Poets:

#### **Gibran Kahlil Gibran**

The poet reflects the real solution for psychology solace to each Arabic widow is her faith in Supreme Being which represents God in Arab society. As well as seeking solace in the beauty of nature, emerging hope from difficulties and empathy for others.

Maman et. al. state in their study "To Believe in God and in Own Personal Competencies" (2019) that the Faith in God offers a belief in a higher power who is Compassionate, Merciful, and All-knowing. This belief enables the widow to have trust in God's plan and His ability to provide solace and guidance during difficult times. It gives her hope that there is a greater purpose behind her suffering and that God is always there to support her (p37).

The Arab widow's faith provides her with a spiritual connection and a sense of belonging. By turning to God, she finds solace in prayer, seeking His guidance, and reciting religious scriptures. These acts of devotion allow her to feel connected to a greater community of believers, reassuring her that she is not alone in her grief (Maman et. al., p40).

Faith instills in the widow a belief in the afterlife and a sense of eternal reward. The belief that her loved one is in God's care and that they will be reunited in the hereafter brings her comfort and eases her grief. It gives her a sense of purpose as she continues to live with the hope of eternal happiness. (Maman et. al., p48)

So from this perspective, the widow insists on injecting these ideas upon her child: Supreme Being who oversees and cares for the earth. The imagery of falling snow, heavy clouds, and blowing wind represents the harshness of the world, while the merciful eyes of the Supreme Being provide solace and hope who is the greater power beyond human understanding.

There is a Supreme Being

Beyond the falling snow and the heavy clouds and the blowing

Wind, and He knows the needs of the earth, for He made it; and

He looks upon the worthlessness of human with merciful eyes (L7-10).



فمن وراء الثلوج المتساقطة والغيوم المتلبدّة والرياح

العاصفة روح قدّوس كلّّي عالم بما تحتاج إليه الحقول والآكام.

من وراء كلّ شيء قوّة ناظرة إلى حقارة الإنسان بعين الشفقة والرحمة.

Gibran also refers to the existing of joy and love in a time of hardship and sorrow. This view is depicted in the cyclical nature of nature's emotions, from the smiles of spring to the laughter of summer and the weeping in the present moment. The imagery of weeping tears symbolizes both the widow's grief and the nurturing aspect of nature that sustains life beneath the surface.

The widow further connects the storms and snow to her husband, who is watching over them from eternity. She explains that the harsh winter conditions serve a purpose, as they keep the seeds warm and will eventually yield beautiful flowers when spring arrives. This imagery reflects the idea that love and beauty can emerge from hardship and separation:

"Be brave, my boy. Nature smiles in Spring and laughs in Summer  
And yawns in Autumn, but now she is weeping; and with her tears  
She waters life, hidden under the earth. (L10-12)

ولا تجزع يا فلذة كبدي. فالطبيعة التي ابتسمت في الربيع وضحكت في الصيف

وتأوّهت في الخريف تريد أن تبكي الآن، ومن دموعها

الباردة تستقي الحياة الرابضة تحت أطباق الثرى

Another solution gives for the widow to get the solace is love and empathy toward each other's (Raab, 2020, p88). Gibran in this point has been depicted it through the words by widow's prayer with her son. Her prayer at the end of the poem reveals her empathy and concern for others who are suffering. It showcases her awareness of the struggles faced by the poor, orphans, and widows, and her plea for mercy and compassion. This prayer further reflects the widow's stream of consciousness, as her thoughts extend beyond her own grief to encompass the well-being of others:

Repeat with me, my boy – 'God, have

Mercy on the poor and protect them from the winter; warm

Their thin-clad bodies with Thy merciful hands; look upon

The orphans who are sleeping In wretched houses, suffering

From hunger and cold. Hear, oh Lord, the call of widows who

Are helpless and shivering with fear for their young (L24-27).

قلّ معي يا ولدي...

اشفق يا رب على الفقراء و احمهم من قساوة البرد القارس و استر جسومهم العارية بيدك ...

انظر إلى اليتامى النائمين في الأكواخ و انفاس الثلج تكلم أجسامهم ....  
اسمع يا رب نداء الارامل القائمات في الشوارع بين مخالف الموت و أظفار البرد .

The poem concludes with the widow putting her child to bed and saying a prayer together. The imagery of misted eyes and quivering lips conveys the widow's emotional state. The action of placing her son in bed and spinning wool to make him raiment is seen as a symbol of acceptance and moving forward. The widow's actions reflect a sense of resilience and determination to care for her child despite her grief. And this is the hidden power which also Moor 2016 calls for. And it is depicted the last stage of cycle theory:

His mother placed him

In the bed and kissed his eyes with quivering lips. Then

She went back and sat by the hearth, spinning the wool

To make him raiment (L34- 36)

ولمّا عانق الكرى نفس الصبيّ

مددته على فراشه وقبّلت جبهته بشفتين مرتجتين

ثم رجعت وجلست أمام الموقد تنسج له الصوف رداءً.

### Vénus Khoury-Ghata

The poet encourages widow to look to the process of grief as a source for her strength instead of weakness her. Suggesting that even in her moments of vulnerability, she can possess a profound beauty and resilience through his poem "Widow".

The poet portrays the epiphany moment occurs when the widow realizes that even though she is mourning the loss of her husband, she still has power and agency in her own life. This realization is depicted in the last stage of the cycle of grief theory, where the widow goes through a transformative process and emerges with a newfound strength. Gazing at herself in stones, represents this precious moment which is moment of transformation, symbolically looking within herself for strength and resilience.

The poet describes an a precious moment which is the epiphany moment. It suggests that she has reached a moment of respite from her grief, symbolized by the act of drying her tears , roof, the basil, and the budding fog . The widow is in a state of contemplation, finding solace and renewal amidst her surroundings:

Dried her tears on the roof between the basil and the budding fog. (L39)

The poet explores the inner strength of the widow to overcome her grief by using a visual image. The poet delivers the sense of inner power through self-testing:

Gazed at herself in stones

Found cracks in her eyes like those in a church's stained glass. (L40-41)

Metaphorically, the poet uses "stone" to personify to indicate the widow's self-reflection. By gazing at herself in stones, she is metaphorically looking within, exploring her own identity and emotions. This act of self-examination suggests a sense of empowerment as she takes control of her own healing and self-discovery.

While the next line, the poet delivers an accurate message which is finding beauty in the midst of sorrow. In "the cracks in her eyes" (L41). She symbolically sees the imperfections and vulnerabilities she carries. While through the comparison to a church's stained glass, it implies that these imperfections hold a unique beauty and significance. Just as the cracks in stained glass create intricate patterns and allow light to shine through, the widow's own imperfections contribute to her individuality and resilience.

So the poet indicates, through these words the widow's state of awakening and empowerment. She takes a moment to dry her tears, engages in introspection, and discovers the beauty within her own imperfections. This self-awareness and acceptance contribute to her strength and resilience as she navigates, which represents the last stage of cycle of grief theory.

This transformation is a symbol of empowerment. The widow no longer sees herself as a victim of her circumstances but as someone capable of taking control of her own destiny (Marlin & killing, 2021). The poem suggests that through her journey of mourning, she has gained a deeper understanding of herself and the world around her, symbolized by her ability to see the "cracks" (L41) in her eyes like "stained glass" (L41).

In the last lines, Khoury, provides the characteristics of Arabic widow after finishing the process of grief, he highlights her features of being controller, self-assuredness, has a agency to assert her needs, feeling of intimacy with others, growing strength and assertiveness:

She dried her tears on the roof between the basil and the budding fog

Gazed at herself In stones

Found cracks in her eyes like those in a church's stained glass (L39-41)

The poet portrays widow of being has the ability to rise from a lower position which symbolizes overcoming her grief and emerging stronger than before in:

Surged up out of her palm"(L43)

And by the act of sitting "down on her fingernail" Khoury highlights a level of confidence and self-assuredness. This image conveys a sense of control and

stability, referring that widow has found their footing after a period of turmoil.

Sat down on her fingernail (L44)

Then Khoury insists on presenting the idea that the widow now possesses the agency and confidence to assert their desire and needs. Also the poet shows the sense of empowerment and the ability to play an active role in shaping one's own experiences which symbolizes in:

Demanded her usual words to (L45)

Moreover, the declaring of the "almond odor of her knees" adds a sensory element to the imagery. It captures a sense of closeness and intimacy. Symbolizing the widow's connection and comfort in her own vulnerability. This suggests a level of self-acceptance and a willingness to embrace and acknowledge her emotions with others.

Overall, Khoury through his last lines reflects a transformation or growth after experiencing grief. The empowered tone and imagery reflect a newfound strength and confidence, as well as a deeper understanding and acceptance of oneself.

### 3-3 Results and discussion

In this study, an analysis of the issues surrounding the status of widows in English and Arabic poetry yields interesting results. The researcher finds that poetry is a valuable way of representing the experience of widows, and especially focuses on the psychological aspects of widowhood grief. Both English and Arabic poetry acknowledge that widows have the power of restoration empower and resilience after identifying weakness. However, there are striking differences in the portrayal of widows in the two cultures. English poetry portrays widows as weak and emphasizes their psychological state, while Arabic poetry emphasizes the strength and power of widows, presenting them as ideal women who can serve as role models for society at large. These findings are increased the understanding and visibility of the representation of widows in different cultures.

Both English and Arabic suggest ways to find solace from sorrow. English poets highlight the potential for widows to find solace and empowerment through engaging with self-confidence, self-decision. While Arabic poets emphasize the importance of love, support, and community among widows, highlighting the potential for solace and empowerment through loving and helping one another

Both perspectives converge on the idea that a widow can be a catalyst for personal growth and power. But the English tradition focuses more on the inner struggles and emotional journeys of the widow, while the Arab tradition emphasizes her external resilience and ability to rebuild her life .

#### 4- Conclusions

In this comparative analysis of widows in English and Arabic poetry, the researcher has explored the portraits of widows in both literary traditions. Through the application of the Kübler-Ross model of the grief cycle, the researcher has examined the psychological states of widows and the potential for empowerment after a long journey of grief.

It highlights images of widows in English and Arabic poetry. First, the concepts associated in this article are the widow,; imagery, mourning, stream of consciousness, epiphany and psychological empowerment. A comprehensive overview is provided discussing the concept of widowhood in English and Arabic cultures, beginning with the historical roots and linguistic significance of the term in both languages with an emphasis on, highlighting recent research and psychoanalysis that shed light on the various emotional and social determinants of grief. The paper then discusses the concept of empowerment, specifically psychological empowerment, and its role in enabling individuals to take control of their personal and professional lives and achieve their goals.

The article also explores the concept of flow of thought, the narrative used by some poets to express the thoughts and feelings of their characters without objective or traditional dialogue in addition to the concept of epiphany, the power to change attitudes, values is discussed and beliefs. Its universal significance is revealed and the paper delves into the images and representations of widows in literature, from helplessness and sadness to the power of deception, psychological difficulties and social attitudes surrounding widows.

From this valuable analysis of the portrayal of widows in selected English and Arabic poems, the researcher draws several conclusions: in general both traditions embrace the transformation of widows from weakness to power one. The researcher provides evidence that widows can regain a state of empowerment. And finally Widows have been shown has fill ability to regain the power status after being aimless and vulnerable.

While specifically, English poets tend to focus on presenting the psychological state of the widow, emphasizing her sorrow and vulnerability. They celebrate the psychology of the widow extensively in their poems, portraying her as weak and in need of solace. However, English poetry also highlights the potential for widows to find solace and empowerment through engaging with self-confidence, self-decision. These poems reflect the emotional turmoil that widows face and emphasize their vulnerability and dependency. But they also see the potential for growth and strength in this journey of grief.

On the other hand, Arabic poetry presents widows as resilient and patient

individuals. They emphasize the widow's ability to rise above her circumstances and rebuild her life, becoming a model of strength and inspiration for others. These poems celebrate the widow's ability to transcend society's expectations and prove herself as a woman who celebrates being strong in appearance. Arabic poets may not directly concentrate on presenting the psychological state of Arabic widows; their poetry does demonstrate that widows can indeed attain a state of empowerment over time. This notion is substantiated by researchers who apply the cycle of grief theory to validate this claim.

Arabic Poets ensure that the psychological state of Arabic widows places a strong emphasis on the deep faith that widows hold in a higher power, specifically God. This faith becomes a source of solace and strength for widows, providing them with comfort and hope during their grieving process. Arabic poets also emphasize the importance of love, support, and community among widows, highlighting the potential for solace and empowerment through loving and helping one another. Furthermore, Arabic poetry portrays the ability of widows to create joy from sorrow, transforming their grief into a source of inspiration and renewal.

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