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Rebellious Facebook Texts: A Photographic and Stylistic Portrayal of Society Through Electronic Imagery by Harith Ma'ad & Manal Hamdi

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ABSTRACT

Facebook has become a vibrant platform for sharing short prose and poetry, offering writers a space to express themselves and seek feedback from a broad audience. While many users are content with "likes" on their posts, others yearn for more meaningful engagement and validation of their literary skills, which they often overestimate. Amid this digital cacophony, certain individuals genuinely stand out as poets and writers, leveraging Facebook to reach global audiences. The concise, high-quality nature of their texts resonates with the platform's fast-paced environment, contrasting with the longer, traditional forms of print media that electronic platforms increasingly overshadow. This study focuses on the rhetorical imagery in the works of Jordanian poet Manal Hamdi and Iraqi poet Harith Ma'ad, whose poetic prose has earned them substantial followings. By delving into the stylistic and rhetorical elements of their writing, the research aims to reveal how their themes and content align with and contribute to current trends in world literature. Central to their works are concepts such as love, rebellion, societal liberation, and the existential experience of loneliness. These themes not only reflect contemporary cultural and social dynamics but also demonstrate how these writers are actively redefining the boundaries of literature in the digital age, merging tradition with modernity.

Keywords: Harith Ma'ad; Manal Hamdi; Prose Poetry; Rhetorical Imagery; Prose Stylistics

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1. Introduction

Love, hate, and jealousy are common themes in literature, highlighting the shared experiences of people across different places, races, and nations. Writers often employ rhetorical devices and symbolism to comment on societal issues and advocate for behavioral change[1]. The writings of Harith Ma'ad and Manal Hamdi illustrate typical life incidents and express a desire for improved living standards.

This paper analyses how Arab writers such as Harith Ma'ad and Manal Hamdi address human concerns in their works, particularly in comparison to Western poets. It emphasizes the uniqueness of Arab identity and the aesthetic accomplishments of Arab poets, who may surpass their Western counterparts regarding social relevance and argumentative depth.

While significant literature discusses how Western literature has influenced global literature, there is a noticeable lack of research on the symbolic and rhetorical contributions of Arab poets to world literature. This gap limits understanding of how analyses of Arab poetry connect with broader humanistic principles and virtues.

This research employs a comparative analysis of Arab poets Harith Ma'ad and Manal Hamdi alongside an American and a British poet. It aims to demonstrate that Arab literature embodies universal symbolism and aspirations. Additionally, it explores how these Arab writers navigate oppositions and contradictions, effectively blending Eastern and Western influences.

2. Literature Review

The combination of rhetoric with stylistics in contemporary literary texts has been a subject of growing interest in the context of new media, such as Facebook. It has been analysed how non-linear prose and poetry on the web appeal to readers and change the focus from mass-length print media to short digital texts[2]. This change is consistent with the changing dynamics of how literature is consumed and shared and the use of social media to spread literature[3]. Interviewing such contemporary Arab writers as Harith Ma'ad from Iraq and Manal Hamdi from Jordan, this study is aiming to attest to the idea that the rhetorical and symbolic language Arab writers use to unmask society's oppression and express forbidden emotions (such as love) and the desire for freedom

from oppression. Mainly, historical and religious references to interconnect the past and the contemporary in the context of war and psychological consequences are resorted to by Harith Ma'ad[4]. Unlike Manal Hamdi, Maryam and Monalisa Wasi focus on a person's internal issues and battles and use vivid and pleasant bitter symbolism and metaphor as the feeling of loneliness and endurance[5]. These writers represent Arab literary heritage as a combination of historical pride and critique of contemporary Arab societies. Thus, studying equitant works of English and World poetry, comparing Richard Siken and Warsan Shire's poetry prominently reveals identities' conflicts and critique of the given society. Both Siken's and Shire's poetry deal with loneliness and race in terms of juxtapositions, displacement, and xenophobia, respectively, and in simple terms[6, 7]. These poets demonstrate that in using themes and language of war and strength, different cultures are not so different after all[8].

Given that the poets belong to different languages and cultural backgrounds, there are similarities in the speakers' use of rhetorical pictures and symbolic stories to evoke the reader's attention[9]. It shakes society, provokes the individual's conscience, and causes a change due to the emphasis on the phenomenon of literary artistry not losing its applicability in the current society[10]. This study suggests that more needs to be done to understand how and to what extent social media impacts literary production and consumption and how platforms with text-based CMC affordances, as well as those with multimedia features, enable cross-cultural literature discussions.

3. Methodology

This study employs a qualitative research approach, utilising rhetorical and stylistic analysis to examine the works of four poets: Harith Ma'ad (Iraq), Manal Hamdi (Jordan), Richard Siken (United States), and Warsan Shire (United Kingdom). The study concerns their use of imagery and stylistic features in prose and poetry and how these are thematic/symbolic.

3.1. Data Collection

All the texts used in this research were gathered from Facebook posts open to the public, and the poets' poems are under consideration. Harith Ma'ad and Manal Hamdi's

posts were gathered to show their interaction with social and political topics. Likewise, published poems and the selected digital materials were employed to analyse Richard Siken and Warsan Shire's international contributions to literature.

3.2. Analytical Framework

The study uses the following frameworks:

1. Rhetorical Imagery Analysis: This method analyses how poets employ expressive features about societal defiance, individual trials and identity in their poetry[11].

2. Stylistic Analysis: This approach concerns the stylistic and formal aspects of the poets' texts and shows the means they employed to create them: rhythm, intertextuality, and metaphor[12].

3. Comparative Analysis: This method shows that Arab and Western poets have the same subject, though the lymphatics applied by each varies depending on traditions[13].

3.3. Scope and Limitations

The paper is concerned with several texts by each poet only to offer a detailed analysis of the key rhetorical and stylistic patterns. Although the qualitative means make it possible to examine their works in detail, it does not express the extent to which the literature produced by the two

influenced their targeted audiences.

3.4. Ethical Considerations

All the textual data incorporated into the study were open to the public, and credit has been given to the authors of the works. The analysis will be carried out in a manner that will not only honour the poets' creativity but also offer specific academic insights into their work for contemporary literature.

4. Practical Part

4.1. Quality Analysis

4.1.1. Harith Ma'ad – Iraq

A poet, writer, and online publisher, Harith Ma'ad writes poetry and prose that reflect the Iraqi situation.

The Stylistics of War

Harith Ma'ad uses the time to connect current events with wars throughout history. For him, time is a thread weaving together the past, present, and future. In his poem " آت نوح فوق الهضبة .. والطوفان " (Noah on the Hill… and the Flood is Coming), written in 2014 before ISIS occupied Mosul, he employs the metaphor of the flood and its inevitability. Drawing on religious heritage, he references Noah and his flood and Jonah and his whale to predict an unavoidable catastrophe in his city and country:

" غزوات غزواتٌ / مَنْ يدفعُ ثمن الغزوات / نوحٌ فوقَ الهضبةِ / والطوفانُ آت "[14].

In this Khabbiya meter poem, he uses a fast-paced rhythm to depict the swift passage of time and the rapid approach of war, creating intertextuality with Arab literary traditions, such as Zarqaa' Al-Yamama warning of impending

danger. Writing a direct warning in such politically unstable times is risky, prompting him to use symbolism and subtlety for safety. He adds:

" مَنْ يُلملمُ قبل الهِزَّة كلماتِ الله / الأرضُ كُشطت / والعراءُ نجاة / جزر تُمحى.. موجٌ يتكسر / حوتٌ يبتلع الخلجان / نوحٌ فوقَ الهضبةِ / والطوفانآت "[14].

Here, Ma'ad moves from a warning to a post-event narrative, describing the devastation of war. The "whale" devouring the gulfs symbolises Jonah, representing Mosul, warning its people of an impending flood.

The rhetorical power of this imagery lies in his repeated reference to Noah, underlining the poet's urgent warning[15, 16]

The Rhetoric of Time

Although Harith Ma'ad's works initially appear on Facebook before being compiled into limited local publications, they often carry a profound rhetorical focus on time and its changes. His writing evokes a psychological impression of life's rapid twists and turns. For instance:

[17] ". نفضتُ ألف سنة وانتفضتُ / بعد اندثار الأساطير في المعاجمِ، / جئتُ / ومِنْ صفحاتِ التأريخِ في ليلٍ اغبرَ، / طلعتُ "

Here, Ma'ad positions himself as a storyteller, presenting himself as an extension of Iraq's ancient myths. Time

becomes a material link between the poet, his content, and the events he seeks to connect as he continues:

[18] ". حين مرَّتْ نُصُبُ بلادي أمامي / أسواراً / ثيراناً مجنحةً، رُقُماً مبهمة "

The poet aims to revive Iraq's glorious past to inspire a brighter future, emphasising renewal and historical pride.

The Stylistics of Self and Inner Monologue

Humanity involves self-reflection, dialogue with the conscience, and spiritual purification. Ma'ad captures this in his elegy to his father, " رسالة إلى أبي " (A Letter to My Father):

ضَعُفَ عندي العنوانُ / عتبةُ النَصِّ / باتتْ تقرُّ مِنْ يدي / أينَ أنتَ يا أبي؟ / قُل لي .. كيفَ أطرقُ أبوابَ القصائدِ / وأنا بعدُ مخضوضرٌ في الكلماتِ / "
[19] " وعودي طريٌ ندي؟ "

This profoundly personal monologue transforms into a theatrical dialogue with his late father, creating a poignant

interplay between the poet (present) and his father (absent). The poem evolves into a dramatic narrative:

[19, 20] ". وقبضتُ على عتبةِ النصِّ .. /وباتَ العنوانُ يا أبي :/ بيدي "

This analysis continues to explore Harith Ma'ad's themes of conflict, duality, symbolism, and integration into a collective historical and social identity, making him a voice of resilience and change in contemporary Arabic literature.

4.1.2. Manal Hamdi – Jordan

Manal Hamdi is a poet and novelist who writes prose

and publishes her works online and on Facebook. Her writings are often social and impressionistic.

The Stylistics of War

Conflict manifests in various forms, internal or external[21]. Manal Hamdi intensively portrays internal wars within the self. In one of her Facebook texts, she writes:

"هي الآن تمنحني بحة عذبة لصوت متهدج كلما ناديتك. تطيل السهر لأشرب قامة الليل حتى الثمالة مبقية على مرارة الطين التي تجبلني بذكرياتنا، في ذاك القاع، القاع الذي لا قاع له"...

Here, the phrase " القاع الذي لا قاع له " (the bottomless depth) symbolises the profound internal crisis the poet seeks to highlight. The depth signifies the absence of resolution or stability. At the same time, " الطين " (clay), from which humans are created, metaphorically represents the bitterness of existence and memories—a clear image of self-war.

She continues:

"حبيبي.../ ليتك الآن هنا، وأنا هناك"....

This illustrates the paradox of place, where the poet desires the distant to be near and the near to be far, reflecting her longing for a complete reversal of circumstances.

Manal's writings avoid direct statements about war, favoring subtle metaphors that deliver profound messages with creativity and beauty:

"يسمعني الأنين.. فقط. /وأصوات الآخرين تصبح طنينا يسقط الوجع على ذاكرة محنطة.. / مثل عشوائيات المساكن تصبح الأماكن التي كنت فيها، حيث كنت أنا../ أين كنت أنا..؟ /من أكون أنا..؟ / ولماذا كنت أنا..؟"

Here, " الأنين " (moaning) replaces gunfire as a symbolic sound of war, resonating in the battlefield of her mummified memory. The clash between the present " الطنين "

(buzzing) and the dead past " الذاكرة " (memory) creates ruins of her spiritual space, leading her to question:

" أين كنت أنا..؟ / من أكون أنا..؟ "

The imagery conveys an unending internal battle. She deepens this theme, describing the self as:

"هذه الأنا، مثل مراكب وبواخر يسقط المطر فوقها فيشتتني،/ سماء فوقي بلا أفق، وبحر تحتي بلا عمق، وسر دفين بلا هوية".

Here, "المطر" (rain) symbolises missiles disrupting the ships and boats of daily life. The vast, undefined sea and the sky without horizons reflect an unresolved war.

The Rhetoric of Time

Time, as a determinant of narrative context, shapes the environment of the text[20]. Manal Hamdi employs time as a narrative tool in her Facebook posts, such as:

"والساعة.. الساعة تدق السادسة صباحا، دون احتساء القهوة سوية، لا عليك، فأنا لم أخبرك بعد، لماذا لم أخبرك بعد!! لقد تحولت هذه السمراء يا أبي إلى ليل متأنق في حنجرتي، أصنعه بيدي، أضيف له التوابل والدموع والحشرجات، وصفة سحرية لشوق داكن يحاكي لونها"..

Here, "السادسة صباحا" (six in the morning) marks the starting point of her narrative. The text transitions through time, symbolising changes in mood and narrative tone as morning transforms into night. This passage portrays **night** as the time for unity and blending emotions—symbolised by mixing spices with tears.

Manal concludes this reflection on time with a personal admission:

"....السادسة صباحا، بتوقيت الحياة".

This phrase reveals that her perception of time is subjective and aligned with her internal world.

The Stylistics of Self and Inner Monologue

Manal Hamdi engages in a self-dialogue that explores themes of loneliness, loss, and detachment:

"لا تخبرني /.. وأنت.. / ماذا فعلتُ؟ / ولماذا رحلتَ؟ / - أنا... / لا... / لا.. لا تخبرني.. / لقد فعلتَ ما فعلتُ.. / أخبرني.. ماذا قدّستَ غير حبنا الذي كنت تقدسّه.. ومن اخترتُ؟ / - أأنا... / لا لا.. لا تخبرني.. / لقد فعلتَ ما فعلتُ../ هل غيرتَ عملك، كنتَ تحب الورود كثيرًا.. وكان محل الورد مثل حديقة".

Here, the dialogue is surreal and abstract, involving two characters—present and absent. The absence adds a mysterious depth to the narrative, making the reader eager to uncover more about the implied events[21].

Manal's surreal and symbolic conversations avoid traditional imagery, inviting readers into a world of interpretation. These elements critique societal constraints and patriarchal dominance.

"أصبحتَ أنتَ وحيدًا.../ ما لك يا رجل! / منذ أن التقينا بصدفة عجيبة غريبة وأنا أتحدثُ مع نفسي"!!

The rhetorical question "إما لك يا رجل" (What is wrong with you, man!) embodies a woman's frustration with societal restrictions. It critiques the isolation and domination that alienate her, confining her within the metaphorical "الطين جدران" (clay walls).

The Stylistics of Conflict and Rhetoric of Contrasts

Manal Hamdi's creative brilliance lies in blending opposites into harmonious contrasts, crafting texts that challenge conventional thinking[22]. She begins with rhetorical questions:

"أليس الضحك حالة من النسيان المستحب؟! ...... / تلحُّ عليّ الذاكرة كي لا أنسى/ سأصنع طُعمًا لي كي لا أضحك. سأظل أتذكر كل دمع مُرّ، كل علقم تجرّعته"..

Here, the contrast between "الضحك" (laughter) and "النسيان المستحب" (desired forgetfulness) challenges the reader's assumptions. Memory becomes a compelling force, not the person who controls it, reversing expected symbolism.

Symbolism of Integration and Fear of Isolation

Manal rejects isolation, even in moments of physical solitude. Her imagination brings others—both past and present—into her narrative space:

"أنا لست وحدي الأن./أحضرت كل الذكريات./وأجلست حزني على مقعد وسط الفراغ./لست وحدي؛ أحضرت قائمة الميتين السعيدين،/ وذكريات تنخر في عباب الصدر".

Through personification, her emptiness transforms into a bustling space filled with " **الفراغ** " (emptiness), " **الهباء** " (trivialities), and " **تب الصديق** " (a friend's reproach). Her creative vision turns loneliness into an intricate dialogue, making her solitude richly populated and dynamic.

" طوبى للفراغ حين يشاكس نافذتي الوحيدة./ نا لست وحدي ".

This final line encapsulates her poetic defiance of isolation, using emptiness as a canvas for profound emotional and symbolic expression.

4.1.3. Richard Siken – United States

Richard Siken is a poet, painter, screenwriter, and journalist who publishes poetry and prose on popular websites and social media platforms. Siken often employs contrasts to create symbolic and imaginative imagery in his work. In his poem "*Detail of the Woods*" [23], he writes:

"I looked at all the trees and did not know what to do./

A box made out of leaves./ What else was in the woods? A heart, closing/ Nevertheless."

Translated into rhymed Arabic verse to preserve its beauty:

"في شجر مجموع شاهدتُ / لم أعلم أيَّ الأشياء سأفعلُ
فتكوَّن صندوقٌ من ورق فكأنَّه كان من الأجملِ
ما الآخر موجودٌ في الغابة؟ / إلا قلبٌ مسدودٌ لا يرحلُ".

Siken uses the forest as a metaphor for modern American society: densely populated but disconnected. While teeming with green life, the forest is fragile, symbolised by the "box made out of leaves." Individuals in such a society are lost, unsure of their roles in a chaotic world lacking justice and order. He continues in the same poem:

"Everyone needs a place. It should not be inside of someone else.I kept my mind on the moon. Cold moon, long night's moon."

Translated as:

" كلٌّ منّا يحتاج مكاناً، لا يكمن في جزءٍ من آخر/ وتأملتُ القمر الآفلَ/ قمراً بارداً/ وليالٍ للقمر طوال ".

Here, Siken critiques the isolation prevalent in American society, suggesting that people need genuine human connections rather than alienation. The "cold moon" symbolises loneliness and the need for hope and optimism.

In another verse:

"Your body told me in a dream it has never been afraid of anything."

Translated as:

" قال الجسد بحلمي، لا تقلق لا تخشَ لأمرٍ شيئاً ".

Siken likens America to a comforting homeland, encouraging people to overcome the fear of others. He emphasises shared humanity regardless of race, colour, or language differences. In his poem "Landscape with a Blur of Conquerors" [24], he writes:

"I shovel the colour into our faces; I shovel our / faces into our faces. They look like me. I move them / around. I prefer to blame others; it is easier. King me."

Translated as:

"وصببنا الألوان عديدة / في أوجهنا كانت عدة
ونثرنا أوجهنا عند الصحبة فوق الوجه / صاروا أشخاصاً فينا فتشابهنا
وتجولت قريباً منهم / إني وددت ألوم الآخر فهو الأمر السهل / فهيا مجِّد/ عظِّم أمري".

Siken urges individuals to take initiative and reject societal detachment. His use of colours symbolises racial diversity and the need to overcome prejudice. He critiques the tendency to blame others, highlighting self-reflection and accountability as essential for societal progress:

"Power. The men spread, the thought extends."

Translated as:

" أعظمهم من نشر الحكمة / أقواهم من قدم فكرة ".

He concludes with a message of humanity: the true strength of a person lies in offering ideas that benefit all of humanity, ensuring their legacy.

4.1.4. Warsan Shire – United Kingdom

Warsan Shire is a British poet of Kenyan descent who writes and teaches poetry. Her work focuses on love, identity, and social critique, employing contemporary, accessible language. In her poem "Midnight in the Foreign Food Aisle" [25], she writes:

"Dear Uncle, is everything you love foreign / or are you foreign to everything you love?"

Translated as:

"عمي عزيزي، أفكل أمرٍ أحببت يبدو للروح غريباً؟ / أم أنك بالفعل غريبٌ في أمرٍ يوماً أحببت؟"

Shire raises inverted questions about the nature of love and estrangement, emphasising the irony of valuing the distant over the familiar. This could also suggest how life has stripped individuals of what they cherish, turning them into perpetual travelers[26]

She critiques British society, describing people as slaves to their desires:

"We are all animals, and the body wants what it wants, / I know."

Translated as:

"نحن جميعاً حيواناتٌ، أعلم أن الجسد يريد / ما حبّ ومما كان أراد".

Here, Shire portrays people as having lost their humanity, acting according to instinct rather than emotion or morality.

As an African immigrant, Shire often reflects on her homeland, Kenya. In her poem "Home"[27], she writes:

"No one leaves home unless / home is the mouth of a shark.You only run for the border / when you see the whole city running."

Translated as:

"لا يخرج من وطن بشر، وطنٌ صار بفكِّ القرش
نحن عبرنا، تلك حدود، حين الناس جميعاً رحلوا".

Shire addresses xenophobia, asserting that leaving one's home is rarely a choice but a necessity driven by danger. Despite leaving physically, she emphasises that her spirit remains tied to her homeland, yearning for peace and return.

4.2. Quantitative Analysis

As shown in **Table 1**, the quantitative analysis highlights seven key rhetorical dimensions.

Table 1. Quantitative analysis of rhetorical dimensions.

Category	Percentage (%)
Stylistic Themes	13.2%
Rhetoric of Time	10.5%
Rhetoric of War	15.8%
Rhetoric of Self and Inner Monologue	13.2%
Rhetoric of Contrasts	7.9%
Symbolism and Imagery	18.4%
Cultural and Societal Critique	10.5%

- **Stylistic Themes (13.2%):**
  Fashioning Rebellion through Style: Metaphor, Rhythm, and Intertextuality in Facebook Texts: This paper shows how poets intentionally conceal rebellious or provocative messages. This act will also help poets be creative so that they can produce politically sensitive materials while avoiding the harshest consequences of the state. When rebellious themes are incorporated into art, the information delivered is received warmly, and the writers do not conduct the authorities.

- **Rhetoric of Time (10.5%):**
  This paper identified time as central to constructing past suffering and injustices, existing challenges, and future dreams in the Facebook texts. Harith Ma'ad and Manal Hamdi are two poets in whom time is used to express society's disappointment and the call for change. This thematic focus on time emphasises the subversive aspect of rebellion, which is to defy stagnation, want change, or dream of a better future.

- **Rhetoric of War (15.8%):**
  More specifically, the semantics of war in Facebook texts reveal the poets' negation of societal warfare, repression, and rights violations. By using war as a metaphor, poets like Harith Ma'ad and Manal Hamdi become countercultural and challenge oppressive conditions to bring attention to the plight in places such as Iraq and Jordan. This thematic emphasis increases their volume as actors of change.

- **Rhetoric of Self and Inner Monologue (13.2%):**
  Poetic Rebellion on Facebook: Texts posted on the Facebook wall are frequently a form of self-reflection and self-argument, and poets rebel against society in their posts. By presenting issues of inner conflict and character identity, these texts raise readers' awareness about their participation or non-participation in sustaining social oppression. It turns mental fighting into beautiful forms of resistance.

- **Rhetoric of Contrasts (7.9%):**
  Contrast as Rebellion: This paper has shown how contrasts, including joy/sorrow or presence/absence in Facebook texts, signify a rebellion against the binaries. They create contrasts of opposites, which undermine cultural norms and make readers look for more than black and white. While not so prevalent, this theme

complements their theme of oppression in a way that is far more complicated in their artistic performances of defiance.

- **Symbolism and Imagery (18.4%):**
  Symbolism in texts: Rebellion in Facebook is expressed through symbols and images. Manal Hamdi and many other poets use figures of speech like "bottomless depth" or "clay walls" in order to Allah and respond emotionally to the oppression of society. These non-violent rebellions do not directly affect the hearer but provide petal and force to the poems by the poet.

- **Cultural and Societal Critique (10.5%):**
  The challenge of norms, the patriarchal culture, and the contradictions of culture are significant themes in Facebook texts. It is a place for poets to share their opinions, blending the individual with the social. In doing so, they establish virtual realms of opposition and discussion, encouraging readers to read more about the existent systems of power.

Facebook plays a critical role in creating a blend between individualism and social commentary. It enables poets to write texts that conform to rebellious, renewal, and society regeneration connotations. In this way, they connect the local fight with the fight of everyone in the world, making a story of rebellion more global [28, 29].

Symbols and images help poets be rebellious without being punished for it, as they are disguised in their work. This guarantees that their views on social norms and inequality are effective without being immediately met with backlash [23, 30].

Facebook texts are postmodern and global, which makes them explore war, identity, and social critique. This mixture connects the fight of the local population with the fight of people worldwide, making rebellion ordinary. Harith Ma'ad and Manal Hamdi are examples of poets who use poetry to make statements and change the reality in society. The statistical proof supports the argument that Facebook texts, especially those of Harith Ma'ad and Manal Hamdi, are rebellious creativity.blend bridges local struggles with universal narratives, making rebellion a shared experience. Poets like Harith Ma'ad and Manal Hamdi demonstrate how art and activism merge to challenge societal norms and inspire meaningful change [31, 32].

The statistical analysis affirms that Facebook texts, particularly those by Harith Ma'ad and Manal Hamdi, are spaces for rebellious creativity. These texts have skillfully explored art and activism as a potent tool to subvert the status quo, provide agency among the marginalised, and produce hope in hopeful times.

Frequency of Themes in Poetic Analysis
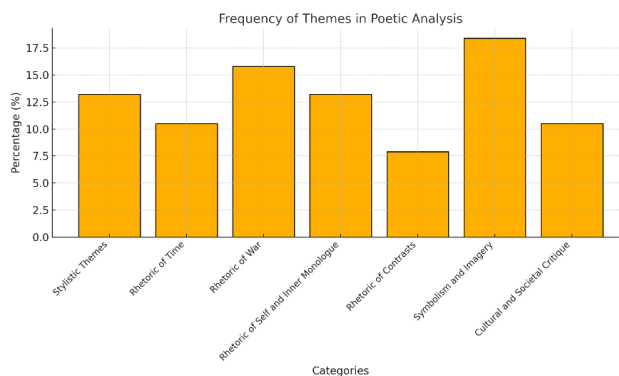
5. Discussion

This research finds that although Harith Ma'ad and Manal Hamdi come from different cultural and personal backgrounds, they explore similar human concerns common to Arab poetry, such as liberation, love, rebellion, and solitude. Harith Ma'ad uses symbols and historical references to connect Iraq's suffering with its culture and traditions, creating a revival narrative. In contrast, Manal Hamdi's work primarily focuses on the theme of person versus self, delving into characters' inner turmoil with profound and evocative language highlighting their internal and external conflicts.

The study has chosen two poets—Richard Siken and Warsan Shire—who bring an international perspective to contemporary poetry. Siken's poetry often adopts a satirical tone toward social isolation and racism, while Shire addresses the experiences of refugees and personal identity. Their works explore common themes that resonate across various cultures and geographies.

This aligns with other studies that examine the use of rhetorical imagery in modern poetry. For instance, Sharadiya and Jaribee [2] reflected on how contemporary Arabic literature employs symbolism to analyse society and initiate transformation. Critical analysis of Richard Siken's work, such as in The New Yorker [7], focuses on symbolism to address human loneliness and diversity. Similarly, The Guardian [14] emphasises that Warsan Shire's poetry highlights issues of exclusion and xenophobia.

This study is novel in contrasting Arab poets like Harith Ma'ad and Manal Hamdi with their Western counterparts. Unlike previous research, which mainly focused on cultural differences, this work emphasises the similarities between different nations and the universal experiences depicted in poetry worldwide.

This comparison raises awareness of the shared human experience and the role of poetry in critiquing society and expressing frustrations. It also illustrates how Arab poets such as Harith Ma'ad and Kaltham Al Attar innovate upon traditional forms of poetry to address modern narratives, particularly in the digital age. Siken, Shire, and other poets demonstrate that poetry, regardless of cultural roots, can be subversive and transformative and contribute to a deeper understanding of the world. Furthermore, this comparison supports the growing use of social media platforms like Facebook in democratising literary production. By analysing texts shared on social media, the study explores the impact of digital media on the creation and consumption of contemporary literature, promoting cultural equality and amplifying diverse voices.

6. Conclusions

This study explored the works of four poets: Harith Ma'ad, an Iraqi poet; Manal Hamdi, a Jordanian poet; Richard Siken, an American poet; and Warsan Shire, a British poet. It examines how their poetry addresses social issues and economic challenges within their cultures and individual lives.

Harith Ma'ad depicts wars in an external and historical context, while Manal Hamdi engages with wars internally and emotionally. In contrast to Khaled Mattawa and Venezuelan poet Casey Bailey, Richard Siken and Warsan Shire focus on issues of race and social class struggles. Both poets utilise complex imagery and rhetoric to provoke thought and inspire change regarding societal constraints.

Harith Ma'ad employs history to reclaim dignity and strength; Manal Hamdi reimagines time and identity to challenge patriarchy. In turn, Siken and Shire craft narratives that confront racism and classism. All four poets' works are characterised by introspection and employ theatrical and monologic styles to connect deeply with their readers.

A significant limitation of this study is that the analysis is based on a small selection of texts from each poet, which may not fully represent their literary breadth. Additionally, reliance on social media posts and electronic sources may overlook unpublished works or writings in other formats. The study contrasts Arab and Western poets, yet the impact of cultural differences between these two audiences may not have been sufficiently explored.

Future research could expand by including more texts from the selected poets to understand better the evolution of their style and themes over time. Increased comparisons with poets from diverse cultural and linguistic backgrounds would enrich the comparative study of global poetic traditions. Furthermore, examining how digital media influences the creation and reception of literature could provide valuable insights, especially in today's landscape of modern poetry. Lastly, exploring the effects of these poets' works on readers through sociological and psychological frameworks could be a fruitful area for further investigation.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

The data supporting the findings of this study are available on request. Please contact Asst. Prof. Dr. Ismail Abdulwahhab Ismail at ismail.a.ismail@alnoor.edu.iq for access to the data.

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Conflicts of Interest

The author declares no conflict of interest.

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