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The Collapse of Revolutionary Utopia in the Poetics of Abdullah Al-Baradouni: An Analytical Study in the Poem "A Drunk and a Bearded Cop"

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Abstract

This study aims to conduct an in-depth analytical reading of the late Yemeni Poet Abdullah al-Baradouni's poem "*A Drunk and a Bearded Cop*," revealing signs of the downfall of the revolutionary utopia and the subsequent shift to a dystopian reality following the outbreak of Yemeni revolutions. The research problem arises from the clear contradiction between the propaganda of the revolutionary ideals—justice and equality and the day to-day reality marked by corruption and oppression that the poet witnessed. This study will critically examine the poem's imagery, symbolism, and language, which express disillusionment with the outcomes of revolutionary movements and the fading of the idealistic aspirations. These elements to serve to convey the theme of the "Drunk" and the "Bearded Policeman": the former representing the defeated or absent popular consciousness, and the latter symbolizing the new authority that has replaced oppression, disguised as religion or revolution. Furthermore, the research argues that the poem is a highly significant poetic document of disillusionment in modern Arabic literature.

Key words: revolutionary utopia, dystopia, symbolism, contradiction, ideals, disillusionment, and consciousness.

1. Introduction

The late Yemeni Poet Abdullah al-Baradouni (1929-1999) is recognized as one of the most prominent poetic voices in Yemen and the Arab World. It is unanimously acknowledged that his poetry is deeply engaged with the causes of his homeland and pan-Arab nationalism. Over the course of his poetic experience, he has witnessed major political and social upheavals domestically and Pan- Arab level, from revolutions and coups to conflicts and wars, all of which profoundly shaped his poetic oeuvre. His poetry has been closely linked to utopian aspirations—visions of an ideal society characterized by justice, freedom, and dignity. Nevertheless, these aspirations frequently confront harsh reality marked by failure and disillusionment, culminating in the dystopian rather than utopian world. This tension is poignantly illustrated in Al-Baradouni's poem "*A Drunk and a Bearded Cop*," which functions as a reflective critique of the disillusionment surrounding the revolution's course and its subsequent consequences.

1.2 Research Problem

Poetry has conventionally served as a medium for expressing aspirations and envisioning societal change. Nonetheless, when these aspirations remain unfulfilled, a profound sense of disillusionment emerges, leading to fragmentation and an identity crisis among the intellectuals. This dynamic is vividly illustrated in the poem "*A Drunk and a Bearded Cop*," which delineates the progressive stages of the disintegration of utopian symbolism.

The study aims to address the following questions:

- How does Al-Baradouni portray the sharp contrast between the aspired supreme revolutionary ideals (utopia) and the corrupted reality (dystopia)?
- What are the specific symbolic connotations of the characters "*A Drunk and a Bearded Cop*"?
- Through which linguistic and artistic devices does the poet manage to transform the narrative from an initial sense of revolutionary optimism to a subsequent awareness of disillusionment?

1.3 Research Objectives

The objectives of this study aim:

- To identify the indicators of revolutionary utopia decline in the poem of *Drunk and a Bearded Cop*.
- To contextualize the poem within its historical and political milieu.
- To critically examine the theme of allegorical imagery of main characters of *Drunk and bearded Cop*.

1.4. Importance of the Research

The importance of this study lies in the poet's ability to reveal the underlying reasons behind the repressive actions taken by security authorities representing the official power, who resorted to such measures to suppress all opposition movements and politicize masses gatherings. Despite the nominal freedoms granted to political party activities, these parties did not possess any real opportunity to participate in power based on peaceful and competitive rotations. This is because access to governance was not founded on electoral competition, but rather on the rule of the individual aided by the security apparatuses, along with their control over resources and media.

1.4 Literature Review

Numerous studies have examined Al-Baradouni's poetry from various perspectives. Some have focused on his artistic aspects, such as "Manifestations of Rejection in Al-Baradouni's Poetry" (Baharvand, 2022), which illustrates several types of rejection, rejection of political dependency, and other forces undermining the country's sovereignty. Although "rejection" is an essential literary tool that necessitates the poet to call for reconciliations, Al-Baradouni did not explicitly articulate the primary reasons behind his expression of rejections. However, this research elucidates that the revolutionary utopias the poet and the nation aspired to achieve remained unfulfilled. Another master's thesis by Abdelfatah Baabad, titled "The Political Poem in Yemen: Al-Baradouni as a Model" (Baabad, 2008), traces the poet's attitudes toward local and broader Arab issues. Nonetheless, these studies have not sufficiently addressed the collapse of the revolutionary utopia's collapse as an independent research topic with its own philosophical and aesthetic dimensions. Therefore, this study aims to fill this gap by analyzing the poem "*A Drunk and a Bearded Cop*," as a poetic text that documents how the aspired revolutionary utopias are transformed into dystopias in an artistic vision that combines poetics, narrative, and critical elements.

1.5 Research Methodology

This study adopts the qualitative interpretative approach based on textual, contextual, and theoretical analysis. It involves a close reading of Al-Baraddouni's "A Drunk and a Bearded Cop," supported by postcolonial frameworks, to examine how the poet deconstructs the revolutionary utopia and exposes the conflicts between the idealistic and the authoritative. The poem is contextualized within Yemen's socio-political scenario following the revolution, employing hermeneutic interpretation to highlight the evolving significance of insurgency and despair in Al-Baraddouni's poetic discourse. Additionally, the study reviews previous critical research addressing revolutionary themes in his poetics. The poem is originally Arabic written, in which the author is assisted by certain AL tools such as Deepseek and Ask to facilitate in translating several couplets, which are meaningfully ambiguous.

2. Theoretical Framework

2.1 The Concept of Utopia vs Dystopia

The concept of "Utopia" denotes an imagined society characterized by absolute harmony, justice, and the absence of human corruption, greed, and conflict. Sir Thomas More introduced the term in his work *Utopia* in 1516, which portrays fictional community embodying social equality and moral integrity (Caffrey, 2023). In such an idealized settings, individuals live free from poverty, fear, and suffering, supported by systems that ensure fairness and collective well-being.

Historically, the idea of a perfect society has appeared in diverse philosophies and religious texts, including the biblical Garden of Eden and the works of ancient thinkers like Plato. Utopian principles have been applied across disciplines, influencing political, economic, and social theories. Conversely, the opposite concept, dystopia, portrays societies marked by oppression and dysfunction, often revealing the dark side of utopian aspirations. Utopian themes have also found a place in literature, particularly within the genres of science fiction and poetry, inspiring writers throughout the nineteenth and twentieth centuries (Caffrey, 2023).

Meanwhile, dystopia is the opposite of utopia. Dystopia represents a city full of poverty, frustration, and misery in narrative; it is a new phenomenon motivated by human failure and various historical disasters, such as World Wars, the Cold Wars, which have led famous writers, like Aldous Huxley and George Orwell, to depict devastations in their novels instead of portraying utopian contexts in the twentieth century (Nazemian, 2019). Furthermore, the term "dystopia" is adapted from Greek and means "evil"; dystopian novels usually depict the worst social conditions, full of poverty, misery, suffering, death, and illness, which is not desirable by any human being. Devastating novels describe the dark societies in which humans lack freedom and security, and have lost their human emotions (Parchegani, 2018).

2.2 Revolutionary Utopia in Arabic Literature

Revolutionary utopia in Arabic Literature explores imagined ideal societies that emerge as responses to political turmoil and social injustice. Aspirations for transformation drive these creative visions. These works often blend utopian and dystopian elements and dystopian elements, reflecting both hope for a better future and a critique of current realities. Such critiques are especially common in the context of revolutions and the Arab Spring. Coinciding with the Arab Spring revolutions, Arab poets and novelists have spontaneously reacted on their own unique ways. For instance, Mustafa al-Husayni in his novel *An-Nida al-Khir* [*The Last Call*], through which he embodies the 2011 revolution of as a typical model of dystopian power of transformation, compared to the period before the spring revolution. Ten years later, many of the same dictatorships continue to rule, and reactionary radical forces have only grown stronger. For many, the Arab street has become more dangerous (Marusek, 2020).

2.3 Abdullah al-Baraddouni as a Revolutionary Utopian Poet

The outbreak of September 26th, 1962 revolution against the Imamate rule represented the embodiment of a revolutionary utopia for all Yemenis. For Al-Baradouni, the theme of this aspired utopia was explored through his first five poetic collections and poems, such as **From the Land of Bulquis** in 1961, **"In the Way of Dawn"** in 1967, and **"The City of Tomorrow"** in 1970, and **"For the Eyes of Bulquis' Mother"** in 1972, and **"Traveling to the Green Days"** which was published in 1974. These poetic volumes represent the cornerstone of al-Baradouni's utopian poetic collection, reflecting his longing for a better and more fruitful future that would meet the aspirations of all Yemenis. Unfortunately, he later became disappointed and shocked of a bitter miserable realm on post-revolutionary reality. Consequently, his poetic vision shifted from celebration to sharp, critical satire known as "revolutionary dystopia". He recognized that the revolutionary establishment had betrayed its own ideals, realizing that the authoritarianism had merely changed its attire without changing its nature, where the poet's dreams turned into nightmares (Al-Awadhi, 2010). Other poetic collections such as **"Smoky Faces in the Mirrors of Night"**, published in 1977 **"An Age without Identity"**, 1979 **"A Sandy Interpretation of the Dust Weddings"** in 1983, and **"Creatures of the Other Longing"** 1986, which includes the poem **"A Drunk and a Breaded Cop"** – reflect Al-Baradouni's profound critique of the revolutionary dystopia. It is doubtlessly that Al-Baradouni is unsatisfied with the surrounding milieu; he utilizes poetic language varies between dialogic, interrogative, and refusal language that depicts his unsatisfactory and bewilderment toward the status quo. As for poetic imagery, he ensures to illustrate symbolic and surrealistic images full of sarcastic, questionable, and yet pathetic themes.

2.4 Historical and Sociopolitical Contexts of the Poem

This study examines the underlying factors that contributed to the tightened security strictness and the iron-fist policies implemented by Yemeni security apparatuses during the 1970s and 1980s. The aforementioned actions were essentially a reaction to a series of attempted military coups by the army in that era, the occurrences of which have been extensively analyzed in narratives regarding the formation of the Yemeni state in the post-revolution period (Burrowes, 1987). Some of the coup attempts were successful, while others met with failure, yet all were closely linked to the desires and ethical traits of their main characters.

The basic principles of the 1962 Revolution were already showing signs of deviation when Judge Abd al-Rahmān al-Iryānī, the Yemen Arab Republic's new president, took office in 1967-1974. As the one and only civilian president ever in the republic's history, al-Iryānī had to deal with ever increasing conspiracies from within and outside the government, which were indicative of the general unrest of that time (Peterson, 1982). This lack of a stable political situation eventually allowed Lieutenant Colonel Ibrāhīm al-Hamdī to carry out a non-violent military coup, it was later called "White Coup". The non-use of force was the sign of the plotters putting national interests first (Burrowes, 1987). So, the event is very often portrayed in the academic literature as a "Corrective Movement" pointing out a time that was qualitatively very different in terms of institutional reform and socio-economic development (Burrowes, 1987). Actually, the country did experience great historical and economic prosperity during al-Hamdi's rule but the treatment was more or less the same in later decades (Dresch, 2000).

Another main turning point took place in 1979, when a faction of officers connected with the Nasserist Party made an attempt to overthrow the ruler. The coup, which was principally intended to take power without any regard for Yemen's long-term Stability, fell apart quickly. Its masterminds got caught, tried, and eventually dispersed to other countries (Day, 2012). As a result, the government imposed extensive and indiscriminate security measures that did not recognize the difference between normal political activity and rebellion rather than giving its support to the latter. Security forces carried

out a lot of raids and arrests among the political, student, and cultural gatherings – an attitude which was the same as the government's in times of severe institutional weakness. These tactics completely removed the difference that used to exist between the September Revolution supporters and the opponents.

Abdullah al-Baradouni's poem "*A Drunk and a Bearded Cop*" clearly shows how unfair the state is when it comes to suppress intellectuals based on unfounded justifications and weak pretexts. Al-Baradouni implicitly asserts that a revolution cannot be merely characterized as a military intervention that substitutes one ruling elite for another. A true revolution, on the other hand, must bring about changes in people's minds, changes in institutions, and progress in development. It must move society from a standstill to a better place. This interpretation is consistent with comprehensive theoretical frameworks that regard revolutions as structural and societal transformations rather than mere regime changes (Goldstone, 2014).

3. Analysis and Discussion: Manifestations of Utopia Collapse

3.1 Duality of Opposite Between the Oppressor and Oppressed

The poem "*A Drunk and A Bearded Cop*" belongs to Al-Baradouni's poetic volume "**Creature of the Other Longing**" based on a dual opposing structure. The poem reflects Al-Baradouni's critical vision of the post-revolutionary reality. It places two contrasting characters in confrontations. This duality is manifested from the poem's title, which juxtaposes two apparently contradictory archetypes: the "drunk" that representing rebellion and freedom, and the bearded Cop representing authority and control. Such duality continues throughout the poem, creating a tense artistic atmosphere that reflects the state of contradiction and fragmentation dominating the post-revolutionary reality between the oppressor and oppressed. The central setting is a prison or interrogation cell. The poem is charged with imagery of whips, solitary confinement, and psychological torture. This represents the brutal hand of an authoritarian state. This aligns with what Terri De Young identifies as a central concern in modern Arabic Poetry that "the poet's role turns as a witness to the trauma and political failures of his time" (DeYoung, 1998). Throughout Al-Baradouni's perspective that the crackdown conducted by security apparatuses personnel embody the downfall of the revolutionary aspired ideal. The poet says:

O' red-eye person, you have eventually fallen in my grasp,

وَقَعْتُ يَا أَحْمَرَ الْعَيْنَيْنِ تَحْتَ يَدِي

Thanks, brother of gentleness; perhaps, I am the one you missed,

شَكْرًا أَخَا الْلَطِيفَ يَبْلُو كُنْتَ مُفْتَدِي

Halt, right there, good evening- may you be blessed by me,

قُفْ حَيْثُ أَنْتَ، مَسَاءُ الْخَيْرِ، طَبَتْ مِنِّي

The thought of a car (ride) was never in my mind

إِمْكَانُ سَيَارَةٍ مَا كَانَ فِي خَلْدِي

(<https://www.albaradouni.com/236>)

The whole poem is a dialogue dramatically constructed between an oppressor and the oppressed. It seems that both characters had been formerly acquainted one another, as the oppressed "Drunk" initializes to hail the oppressor "Cop" warmly. However, the cop replies arbitrarily by indicating "fallen in my gasp", revealing and emphasizing that the offended was neither "wanted" nor judicially appropriate for him to be apprehended, and there was no arrest warrant issued by the public persecution taken against him. if the cop was judicially instructed to arrest the drunk, he (the cop) should have uttered alternative legal terms, such as "You are under arrest", or "I am officially authorized to apprehend you". The poet deliberately used such adverbial phrase "fallen under my hand" literally to underscore the magnitude of violations taken against people' sacredness by as such apprehensions. Throughout such illegal and unprofessional malpractices, the poet embodies the collapse of

revolutionary values that the people have long dreamed of achieving justice, on one hand, and reflects the scales of security apparatuses abuses on the other hand.

3.2 Deconstructing the Dramatic Discourse of Conflict between the Power vs. Individual.

In the poetic dialogue between an intoxicated character and a bearded policeman, al-Baradouni creates a condensed dramatic scene that summarizes the conflict between a marginalized individuals and the authoritarian vision. This tension is an appropriate feature of his post-revolutionary vision of poetry. Abdelaziz al Maqaleh describes al-Baradouni as a poet who sees things through the eyes of the common man and thus is engulfed by a voice that acts behind the figurative masks (Al-Magaleh, 1998). This conclusion is reflected in the dialogic arrangement that functions as a little play that reveals very deep malfunction in the relations between the state and its people. The poet says:

From where have you appeared this moment, carrying me along?

من أين أقبلت هذا الحين تحملني؟

So long as I live, misfortune – my companion – will never be gone.

لن أفقد الحظ طول العمر يا نكدي

You burned so much fuel searching for anyone at all;

أحرقت نفطاً كثيراً طالباً أحداً

Drunk, I am – were it not for you, accursed one, I'd find no soul at all.

سخنان لولاك يا ملعون لم أجد

Your flushed, tipsy redness betrayed you, and your scent as well –

وشئت بك الحمرة النشوى ورائحة

How lucky a rose would be, were it to meet me as my critic fell.

ما أسعد الورد لو لاقى كمنتقدي

What are you searching for – in my pocket, at my side?

عما تفتش في جنبي وخاصرتني؟

Swallow your question, and sit close beside my ride.

ابلأع سؤالك واركب لصق مقتندي

[\(https://www.albaradouni.com/236\)](https://www.albaradouni.com/236)

The first verse, “From where have you come at this hour carrying me?” This questioning inaugurates the scene and demonstrates well a surveillance attitude that seeks not to comprehend but starts instead with a presumption of guilt established prior to investigation. As Fadhil al-Azzawi explains: “This type of discourse comes under what can be described as ‘language of pre-emptive accusation,’ wherein power incorporates with suspicion.” (Al-Azawi, 2004) The drunk’s words can thus be described as an ironical and partially surrendering comment: “I will never lose luck throughout my life; you are indeed a bringer of misery.” The officer adds on his authoritative tone by the phrase, I burned much fuel in search. This symbolic expression of effort connotes the predilection of the state to be so aggressive towards even the weakest members of the society as potential threats. This is symbolic since it is in line with the ability of the al-Baradouni to transform the ordinary details into passages where the nature of power is revealed as a force of coercion. The reply of the recalcitrant, “Drunk, and without you, cursed one, I not have found myself, is a mixture of confession with ridicule, so as to mitigate the exaggerated solemnity of excessive authority, and to make of the scene a kind of paradox, which could only be accomplished by destroying the logical unity of authority pushed beyond its proper limits. The tension builds up to a peak when the drunk person asks, “What are you looking for in my pocket and at my side?” – a question that is a metaphorical defiance of unnecessary scrutiny and the presence of state power. However, the police officer ends this interaction abruptly by saying, “Swallow your question and sit close behind me.” This is a sign of not only ending the communication but also of controlling the command of communication. The erasure of the human self through its reduction into an object of control rather than a partner in the civic order.

In the broader political context, the dialogical scene serves as a succinct representation of the decline of the utopian ideals that were initially promised following the revolution in Yemen. Al-Baradouni does not criticize the revolution from a passive standpoint; rather, he dauntlessly exposes the deterioration of its ethical framework as power, from a justice potential, is transformed into a system of surveillance and dominance. This dynamic elucidates why the inebriated figure becomes emblematic of the average citizen who, in a state desperation, can solely rely on sardonic expressions. Whereas the bearded cop epitomizes a governmental structure that increasingly expands in parallel with the diminishing roles of individuals. By viewing the drunkard's verbal rhetoric, one understands the toughness of official talk, thus pointing to a basic opposition between irony and certainty: that of the human being's irony and that of the politician's or official's certainty.

3.3 Cultural Repression and the Materiality of Power

The poetry of Abdullah Al-Baradouni has unique features of questioning political and social order with the help of marginal characters who become the critical tools against the power. In the following verses, the conflict between cultural capital, as Pierre Bourdieu refers to them (Bourdieu, 1986) and the material or institutional power takes center stage. The "cop" is a symbol of the oppressive material power, which is based on the ownership and force, and the "drunk", despite his low social status, is a counter-voice that combats the suppressing power by his knowledge, irony and rhetoric. This conflict reveals cultural repression processes within the Yemeni and Arab culture, the poet emphasizes such cultural repression by saying:

Whose house did you come from? From my head to my toe

من بيت من جئت؟ من ظهري إلى قدمي

I'm still drunk; do not rush, prolong my ecstasy

ما زلت سكران، لا تسرع، أطل أمدي

(<https://www.albaradouni.com/236>)

This interrogative position is thus consonant with the idea of 'surveillance formations' articulated by Michel Foucault, where the subject is reduced to a 'body to be examined and controlled' (Foucault, 1977). The question is clearly designed neither to seek actual information about the drunk's background, but to affirm a relation of power that is asymmetrical and based on surveillance. The "drunk" replies from my back to my feet", I am still drunk", is highly metaphorical that emphasizes a complete, all-encompassing state. In this sense, "Drunkenness" does not necessarily imply literal intoxication, but could symbolize a state of profound absorption.

Did you debate well? Who amongst you was the most impassioned?

ناقشت جيداً؟ من كان أحسنكم؟

"Taha" and the most learned ones are "Al-Haddad and Al-Amadi

طه وانقنا" "الحاد و العمدي

In the second couplet, the intoxicated person replies to another question by enumerating several intellectuals and cultural figures such as "Taha", "Al-Haddad", and "Al-Amadi", proposing that it is only through knowledge and not power that genuine distinction can be achieved. This conversation reveals another aspect of dystopia that embedded in the cultural repression: the incapacity of power to meet the populace's aspirations by bringing about scientific development and cultural renaissance that are worthy of the aspirations the people have long dreamed of achieving in the post-revolution period. Through the interrogation process, cop poses series of interrogative questions, among of which "Did you debate well? Who amongst you was the most impassioned?" an illustration implies that student gatherings, seminars, or and sort of symposium were banned unless formerly approved. Such repression results due to the authoritarian governance system and the deviation towards despotism. According to (Tarshouna, 2011), "There are a number of features that characterize the post-revolution

authoritarian regimes the most prominent of them being: a lack of party pluralism, lack of power competition, closed political space, and the personalization and monopolization of powers to favor an individual or a small group of leaders".

Do you perceive Al-Kumaitⁱ"as a noble Khuzai by birth and passion

ترى، "ال Kumait" خزاعياً أباً وهوى؟

Or do you share "Ghazi's view deem him of Asad's kin?

أم أنت من رأي "غازي" ابنه أسدي

(<https://www.albaradouni.com/236>)

The above couplet reveals that heritage is well employed in al-Baradouni's poetry; it goes beyond its role as an ornament and becomes an instrumental one. Al-Baradouni emphasizes in his critical texts that heritage becomes a cultural instrument for the marginalized in relation to institutional narratives. The poet employs historical figures such as "Al-Kumait" for his poetic contributions during conflicts between Imam Zaid bin Ali and Umayyads. He devoted his poetic support in favor of the family of Prophet Mohammed, and wanted the caliphate to be given to the Banu Hashem (Wikipedia, n.d.). Al-Baradouni according to the author does not side with "Al-Kumait" on racial grounds, as al-Baradouni admires al-Kumait's stance and his loyalty to Bani Hashim family for supporting the revolutionary stance of towards the conflict that existed between Zaid bin Ali bin Abi Talib and the Umayyad caliphs. In this context, Al-Baradouni hails al-kumait's bravery and heroism so that he was imprisoned and was about to be executed due to his bias in favor of the prophet family (Ahl al-Bayt). (Wikipedia, n.d.).

Silence! The stars of the night laugh for me – Do you see?

أخرين، نجوم الليل يضحكن لي أنترى

As if they were goblets filled with the cold blood

كانهن كؤوس من دم البرد؟

You have another car! Will you leave me

لديك سيارة أخرى! أنت راكب لي

This one till dawn? Die, you wretch, of envy!

هذى إلى الصبح؟ مت يا وغد بالحسد

(<https://www.albaradouni.com/236>)

The last couplet above exposes the materiality of power represented in the police officer's materiality and richness, which signifies illicit gain, as he begun to rifling through the "drunk' pocket as well as his waist. The drunk's request of borrowing Cop's car reveals that they were previously intimate friends. To demonstrate that such friendship is characterized by warmth and intimacy, it is clearly manifested in the Cop's reply, "Die, you scoundrel, with envy!". This phrase is the climax of defiance and sarcasm. The word "scoundrel" is an insulting word and die with envy" is an expression of the utmost contempt.

3.4 The Spatial Structure: From Revolutionary Space to Prison Space

The space structure of the poem "A Drunk and a Bearded Policeman" indicates how the revolutionary utopia has been transformed into dystopian reality. The poem switches through various spaces representing various sides to this transformation. The spatial organization in the poem is not a backdrop of the events but the vital part of the poetic experience and a key to its dimensions and implications. The poem starts with the street space that symbolizes the public space that is expected to

ⁱ al-Kumayt ibn Zayd al-Asadi (679/680 – 743 CE) was a renowned Arabian poet from Kufa and a devout supporter of Muhammad al-Baqir, the fifth of the twelve Shia imams. His *Hashimiyyat*, in praise of the Ahl al-Bayt, is considered among the earliest evidence for the doctrine of imamate.^[1] Likely to avoid the persecution by the Umayyads, he also wrote in praise of the caliphs

be a place of freedom, movement but instead in the poem becomes a place of control and surveillance. Al-Baradouni states:

O night, stretch farther – guide my wandering ways,
طريق هذه الليلة امتدى ويا يا
I beg you, linger... and you, slow down, O passing car.
سيارة انتدبي أرجوك طولي ويا
Here is the Mokha Hotel, here is Sabā, and there
هذا "هتلر المخا" هذا "سبا" وهذا
The rise of al-Zubayrī... and there the Hujdī Gallery.
بعد "الزبيري" وهذا معرض "الهجدى"
These houses – beloved to me – how their windows glow;
هذى البيوت حبيباتي نوافذها
My heart still gazes back toward their youthful days.
رنو قلبي إلى أيامها الجدد
(<https://www.albaradouni.com/236>)

The intoxicant suffers a profound sense of alienation and estrangement when he is arrested arbitrarily, and a sense of misery and a disillusionment deeply penetrated through his feelings. Therefore, as he dispatched to the cell, he hopes that the road to jail and night would be endless, such wishes plagued his imagination, not because he scares being jailed, rather than he mourns his luck of misfortune inasmuch as efforts of his revolutionary struggle gone fruitless. The feeling of loss and regret is unmatched by other emotions. Consequently, he resorts to member famous landmarks such as "Mokha", "Saba" along with inspiring revolutionary figures such as "al-Zubairy" to assure his identity from one hand and to portray a night portrait wavering between reminiscence nostalgia. Such feeling embodies the notion of dystopia. He further says:

Disembark, we have arrived; I wish to remain here,
انزل وصلنا، بودي أن أظل هنا
To sensitize the stars and sear the night in my liver.
احسو النجوم وأشوي الليل في كبدى
(<https://www.albaradouni.com/236>)

The abovementioned couplet is one of the key parts of the poem "A Drunk and a Bearded a Cop", the work, which breaks the principle of the poetic narration and shows the dramatic form that reveals the failure of the revolutionary ideals and instability of personal and collective sense of identity in the changing political situation. Al-Baradouni uses the story of the drunk man and the policeman to serve as a reflection of the crumbling of the value system, which was initially held by the Arab revolutions. He makes this discussion into a platform of the dissection of the paradox of power and society. The night is portrayed as a bewilderment and fragmentation. Al-Baradouni uses night as a symbol of separation from reality but still does not give it the status of a real refuge. At this time, the night is full of anxiety and the metaphor "roasting the night in my liver" gives the impression of an unquenchable inner torment. Critic Abdullah Abu Hayf states that Al-Baradouni "takes the night as a mental condition rather than a matter of time and changes it into a place of meeting between the conscious and the unconscious" (Al-Haf, 1999).

At once, I shall serve you a hot sumptuous feast,
فوراً أعشيك ليلًا ساخناً سماً
Move the pistol away, my end has not come, yet.
نح المسدس عني لم يقم أودي
I brought you home, but how did it get here?
وصلناك البيت، لكن كيف جاء هنا

My house, which has grown wider, like a wedge?
 بيتي، وزاد اتساعاً وهو كالوردة؟
 You say my home, is this desert our quarter?
 تقول بيتي، أهذا الفقر حارتنا؟
 O this rocky forest, be gone!
 ياهذه الغابة الصخرية ابعدي
 Perhaps it is your second home, and you are
 لعله بيتك الثاني، وأنت به
 A guest in it, yet you meet me as a devourer.
 ضيف، ولكن يلاقيني كمزبدى
 (<https://www.albaradouni.com/236>)

The quatrain above reveals that the Drunk will receive a very painful torture in the jail whereas the Drunk thought that the cop, who was a former companion to him, would pick him up to his home, though he was astonished to be dropped in an unfamiliar and a desert-like quarter. The revolutionary dystopia reaches climax when the cop allegorically vows to serve him a warm hearty meal, signifying to a severe torture. He began with threatening, pointing the pistol towards the drunk. The poem is full of contradictory images.

Did you bring a drunk? Does my cane lie idle
 أوصلت سكران؟ هل تمسى عصا ي بلا
 While a blessing dinner at grievance lingers?
 أهنى عشاء فليسى الغبن متىدى
 (<https://www.albaradouni.com/236>)

It is unanimously acknowledged that any apprehension process has to be preceded by an arrest warrant issued by public prosecution; nonetheless, it is amoral and illegal conduct undertaken by this cop reflected what is known “lawlessness”. Such act represents a bitter scene of revolutionary dystopia. This security person undoubtedly was encouraged by the concerned security authority in the claim of asserting the state’s might. However, it is a reckless act that targets the very sanctity of citizenship – one that the state is meant to safeguard. With the repeated waves of unjust arrests, this matter shifted to a crass material pursuit – amid at dispossessing and plundering citizens under the flimsiest pretexts. Here, the “cane” is used to symbolize the police authority; a tool that is supposed to bring to its owner a most delightful supper. This kind of imagery obliterates the divide between social duty and individual profit, showing a system that is essentially organized along the lines of exploitation and individual profit at the expense of preserving order. The phrase, which means the superiority and continuity of perceived loss, is at the “*at grievance lingers*” (al-ghabn mutasaddi), implying that, in this institutional mentality, the real injustice is not the inability to follow the precepts of justice, but the inability to gain material benefit.

3.5 Contrived Inquiry and Existential Absurdity.

The interrogation scene in “*A Drunk and a Bearded Cop*” shows how revolutionary ideas have given way to ideological performance mechanisms instead of justice. The issue is shown by the fact that the officer, in his order to bring him in; to ask him questions: / The nights of my kinsmen and my creed have been kind to me, indicates that the investigation is artificial. These questions do not aim at revealing truth but reinstating allegiance to the beliefs of the power and circles of influence. The response of the drunk man is ironic, and he says, Sit down – why greet us? You are familiar to me momentarily the balance of power shifts. He does not bow down but reveal the ridiculousness of a world where the only way to live is to be part of something. His interrogation as a mockery reflects the failure of the revolutionary ideal: a community in which the ideological loyalty takes the place of the justice and in which the power acts as a ritual and not as a moral authority.

Let him in. We shall now rain questions upon him:

بِدُخْلِهِ نَاقِيَ عَلَيْهِ الْأَنْسَلَةَ

The nights of my kinship and my belief have been generous

جَادَتْ لِيَالِيَ بْنَيْ وَدِيْ وَمُعْتَدِي

(<https://www.albaradouni.com/236>)

The word interrogation loses its meaning; it turns into a sign of a new law that is based on old loyalty instead of the law. The officer does not depend on a state system but on nights with my kin and my creed meaning my tribe, my sect, my religion, and my relations. Analyst Stanley Aronowitz confirms that the falling apart of revolutions is often followed by the return of pre state identities because the state cannot complete its project (Aronowitz, 2004). As a result, Al-Baradouni shows here a clear picture of the return of the old revolutions, but this time it comes disguised as a security man who is, on paper, part of the state but in reality, remains part of the traditional network.

Another revolutionary dystopian scene is clearly manifested upon the intoxicant's arrival to the security headquarter, where he was shocked when he observed former comrades, whom he strongly associated with unforgettable memories in the revolutionary struggling trajectory, have turned to be an oppressive tools in the authoritarian power. Such a scene embodies the betrayal of principles as "Numan" and "Alwan" were his companions towards salvation campaign. Therefore, this chance meeting emphasizes that the speaker "Drunk" is the sole audacious person who declines injustice and repression, whereas his comrades are literally intoxicants, as they are turns to be materialists and at the same time morally and professionally bankrupts.

Sit. Why greet us this way? I recognize you all:

اجْلِسْ، لِمَذَا تَحْبِبُنَا؟ عِرْقَتْكُمْ

This is "Saeed," and this is "Akram al-Jundi."

هَذَا "سَعِيدٌ" وَهَذَا "أَكْرَمُ الْجَنْدِيْ"

This is Hussein, his father was my comrade,

هَذَا "حُسَيْنٌ" زَمِيلِيْ كَانَ وَالدَّهُ

Grand-turbaned, 'Bahri al-Naha', 'Zabdi'.

ضَخْمُ الْعَمَامَةِ "بَهْرِي النَّهَى" "زَبْدِي"

'Nu'man' was with me in the campaign of 'Al-'Arqoubiⁱⁱ,

نَعْمَانٌ فِي حَمْلَةِ "الْأَرْقُوبِ" كَانَ مَعِيْ

'Alwan' was used to be my sole support.

عَلْوَانٌ كَانَ بَوْلِيْ وَحْدَهُ مَدِيْ

(<https://www.albaradouni.com/236>)

3.6 Disillusionment with Revolution

Al-Baradouni, through the verses below, starts with a vivid picture of the revolutionary moment, full of strong ideals, and hopes for a better future through the 26th September 1962 Revolution (Aylül). The image of the "classroom pupils" suddenly becoming soldiers "so we militarized"—shows the innocence of the young generation who, though inexperienced in politics were, if you like, unwittingly dragged into the revolution and convinced of its "green, melodious radiance." The poet then quickly, however, shifts to an ironic tone. The revolution had transformed from being symbolically "red" with blood and sacrifice to being the very generation that the revolution had hoped for. However, the poet's question, "Do you still ruminate on its memory?" sounds to be a responding one, which, through its very nature of questioning, expresses a deep sense of disillusionment with the revolution that turned out to be a different one from its beginning.

ⁱⁱ Al-Arqoub is a Yemeni district in Lahj Governorate, witnessed armed liberation movements and supported the revolutionaries in the south against the colonizers.

We were students in classrooms, then we camped

كنا تلاميذ أقسام فعسّرنا
 In September beneath its verdant, singing shade.
 أليول تحت سنّة الأخضر الغرد
 And the Crimson Revolution called to us:
 وكانت الثورة الحمراء تشدّنا
 "Upon you, O sons of September, I rely."
 عليكم يا بنّي أليول معتدي
 Do you still dwell on its memory? I recite:
 بما زلت تجتر ذكراهما وانشدّها
 "O Abode of Mayyahⁱⁱⁱ, in the Heights and the Uplands"
 مية بالعلاء فالسند دار يا"
 (<https://www.albaradouni.com/236>)

In this case, the poet does not stress the past with a sense of loss but with irony. His reference to the existing poetics is a historical intertextuality, in which the poet quoted from pre-Islamic era a classical love poem, entitled "O Abode of Mayyah, in the Heights and the Uplands" for Pre-Islamic poet Al-Nabigha Al-Dhubyani is a deliberate act of contrast. He does not bring to mind the glory of revolution but instead the image of a lost and unattainable beloved, which indicates that speaking of the revolution today is like looking at the ruins of something that was once beautiful but has no significance in the present. This change highlights the negative aspect of Al-Baradouni's critical view of the revolutionary experience, which was, in a way, the opposite of the aspirations that initially energized it.

3.7 A Critique of Deceptive Economic Discourse

The verses underneath are another part of the poem illustrate the way that the official authority was used to tamper with the masses' sentiments through the fake promises concerning the future of oil in Yemen. The poet dramatizes this scene through the cop's voice, as he inspects the drunk's pocket, he got a booklet entitled by "The Future of Oil", which the poet calls "the babble of deceit and vanity", that is, worthless talk drenched in untruth and pretentiousness. With his action, he implies that the false economic expectations linked to Yemen's oil got the country a little closer to power but only at the cost of genuine development. He ridicules the efforts for narrating the "Da'an Accord^{iv}" in 1911 between Imam Yahyā and the Ottomans for financial support, marking the surrender of sovereignty (Wikipedia, Treaty of Daan, n.d.), and the production of a small book on "al-'Andi" (a historian referred to as a symbol of capitulating intellectuals who record defeats rather than the resisting). This criticism points at an academic cohort that generates knowledge forms, which uphold dependency rather than enriching revolutionary consciousness, thus revealing al-Baradouni's dissatisfaction with the decline of revolutionary consciousness into an excuse for defeat.

I found this book within his pocket; I see
 وجدت في حبيه هذا الكتاب، أرى
 "The Future of Oil" is but a baseless, empty strain
 مستقبل النفط لغير الضرر والفند
 And had you written aught else? Only an attempt on
 وهل كتبت سوى هذا؟ محاولة
 The Peace of Dhuan," a pamphlet on "al-'Andi

ⁱⁱⁱ Mayyah is the woman whom the poet (Al-Nābigha al-Dhubyānī) had fallen in love with, he was a pre-Islamic Arab poet. His full name was Ziyād ibn Mu'āwiyah ibn Ḏibāb. He was given the sobriquet *al-Nābigha* because of his sudden emergence and remarkable excellence in poetry, as the verb *nabagha* denotes outstanding creativity and poetic distinction that appears abruptly.

^{iv} The Treaty of Daan (or Da'an) was an agreement signed in October 1911 at Daan in the Yemen Vilayet by a representative of the Sultan of the Ottoman Empire and Imam Yahya Muhammad Hamid ed-Din, the Zaydi Imam of Yemen expanding autonomy in the areas of the Ottoman province inhabited by the Zaydis, and ending the Yemeni–Ottoman conflicts.

عن "صلاح دعان" كراساً عن "العندي"
 (https://www.albaradouni.com/236)"

3.8 Transformation of Punishment into Absurdity

This analysis investigates the way the poignant satire and existential conversion are employed as methods for both defense and critique of oppressive authority. The drunkard mocks the seriousness of the security apparatuses by converting the physical punishment (the whip) into an absurd, drinkable item (Whiskey), thus hewing the system's dependence on violent tools. This insurrection goes beyond the sole body of the man, as shown by his demand for an "extra body" for whipping, which connotes a never-ending awareness. Moreover, the narrative reveals an existential reversal when the prison cell portrayed from being a place of punishment to a new existential space represented as the "wife" and "part of the homeland's soil," thus implicitly condemning the external homeland's corruption (Murshed, 2023). Eventually, the drunkard personifies a split of consciousness, turning into "generations of grief," which signifies the reiteration of the historical disappointments, and insanity is put in the framework of a conscious and sincere response to an unhealthy reality, where the regime punishes the ones who are truthful, not the ones who are drunk.

Are you still drunk? A single liter shared by four?

وَالآن سَكَرَان؟ لَنْ يَبْيَنْ أَرْبَعَةُ

Do you have half a liter to dim my sleepless night?

هَلْ عَدْكُمْ نَصْفَ لَنْرِ يَنْطَفِي سَهْدِي

'I'll serve you ninety lashes – ever heard of that?

نَسْقِيَكَ تَسْعِينَ سُوْطَاءَ، مَا سَمِعْتَ بِهِ،

'A lash? A kind of whisky, or the local brew?

سُوْطَاءُ؟ أَنْوَعًا مِنَ الْوَيْسِكِيِّ أَمَ الْبَلْدِيِّ؟

Like the "Black English" blend – have you heard of it?

كَالْأَسْوَدِ الْإِنْجِلِيزِيِّ: هَلْ سَمِعْتَ بِهِ؟ كَلَّا،

'No... perhaps I've tasted only the Yellow Canadian.'

لَعْلَى عَرَفْتَ الْأَصْفَرَ الْكَنْدِيِّ

You drink both ink and wine – daring, ever more;

تَحْسُو مَدَادًا وَخَمْرًا، فَاسْقِ خَطْرًا

This book stands witness for me – in its truth my refuge lies.

هَذَا الْكِتَابُ دَلِيلِي أَنْتَ مَسْتَدِي

Cast him in a cell, and at dawn let judgment pour.

أَنْزِلْهُ زِنْزَانَةً وَالصَّبْحَ تَجْدِه

'How many?' I asked, 'Let mercy not be measured by disguise.

كَمْ جَلَدَةً؟ قَلْتَ لَا تَبْخَلْ عَلَى أَحَدٍ

(https://www.albaradouni.com/236)

In the poem, the drunken character manifests a dualistic role; a victim and sage, defined by his disorientation and perception. "Inebriation" assumes a dualistic role—it upsets the social order and sustains political truth hidden by the very sober self under the repressive regime. In the poem, the satirical representation of various drinks, constructed into a social category, is actually a deconstruction of political categorization. The intoxicant voice articulates what is repressed by the politics of so-called sobriety. This metaphorical act of alcohol as a textual medium is found to embody a 'prohibited voice' by scholars, which has the ability to unveil the political subconscious (Al-Khamisi, 2017).

3.10 Prison as Tragic Reality versus Drunkenness as a Mode of Resistant Consciousness

Abdullah Al-Baradouni's brilliance is entrenched in his capacity to reflect the multifaceted political and social situations of Yemen in strong allegorical dialogues. The poem "A Drunk and a

"Bearded Cop" is a prime example of this technique. It not only shows a fight between two people but also a fight between two opposite views: the cynical, government-sanctioned authority embodied by the "Bearded Cop," and the tragic insight of the poor "Drunk." By means of their witty teasing, Al-Baradouni denounces the power's hypocrisy and brings to light the harsh realities that the society tries to hide. He poetically adds:

*O Ahmad, tonight's last hours would be intensified,
يا أحمد الليلة اشتدت آخرها*
Tell her: either to burn fiercely over me, or turn cold, is alike.
فقل لها اتقدي فرقني أو ابتعدني
You have entered another vial; you will grow accustomed,
دخلت قارورة أخرى، ستلتفها
And get drunk as you wish, with the drunkenness of the savior Knight.
واسكر كما شئت سكر الفارس النجد
Do you want an extra skin for their whip?
تربيء جلدًا إضافيًّا لسوطهم؟
Yes, and an extra body over mine.
نعم وجسماً إضافيًّا إلى جسدي
(<https://www.albaradouni.com/236>)

The above part of poem's line begins with the peak of suffering: "O Ahmad, tonight its last hours intensified." The calling of "Ahmad" – who probably is the consciousness and patience in the self – sets the main theme of resistance. While confronting these amplified "last hours," the poet does not ask for redemption but rather claims total challenge: the poet's reply is stronger; emphasizing that he would dare and overcome their torture. This position is similar to the idea of existential defiance where the self proclaims its liberty even in the most restricting conditions (Sartre, 1943).

This rebelliousness goes to a point of mockery when he goes ahead to ask a question that is ridiculously outrageous: Do you want another lashing of their whip? Yes, and an additional form to my corporal shape. This sentence defines the defiance of the physical body along with the will: the prisoner seems to desire additional bodily shapes to the torn out one he have because of the whip, thus confirming that the annihilation of the body can be as powerful as his will power. This is a belief that goes beyond the realms of common sense stoicism to the levels of spiritual masochism where one tries to overcome suffering by embracing it and challenging it. One next gets the idea of intoxication (Sukur) as a symbol of a deliberate evasion (instead of absence) when he alludes to the intoxication of the valiant knight (Najd) - this means the intoxication of courage and heroic determination, replacing the physical vessel, with the vessel of the hardships and toils that the spirit must undergo to accept.

The peak of artistic genius in the verses lies in the technique of personifying the cruelty as a forced love affair and thus giving it a face. The prison's cement wall is transformed into a living being, the "cruelty of the cell," which is referred to as a "mistress" (ghāniyah) and a "wife." The poet's way of expressing this through a literary device, where the nonliving thing takes on human traits to express the emotions well, known as personification. He speaks metaphorically about the whole process of suffering and overcoming it by bringing the cell into his life saying, "Torture my ribs; you are no other than my mistress." The metamorphosis of an enemy into a lover is the psychological resistance strategy that is most often discussed in trauma studies and narratives of captivity where the victims strive to nullify the danger by acquiring the experience (Frankl, 1946). The realization of the cell as one's self and the homeland ("You are a part of the soil of my homeland") takes away the oppressive power's ability to crush the spirit and claim victory.

O "Ahmad," endure without distress – you've spoken true – without

يَا، "أَحْمَد" اصْبِرْ بِلَا ضَيْقٍ، صَدَقْتْ، بِلَا

Complaint, and O harshness of the cell, strive with might untold

شَكْوِي وَيَاقُوسَةُ الزَّنْزَانَةِ اجْتَهَدَي

Tighten my ribs, for I've found no enchantress

شَدِيْ ضَلْوَعِي فَمَا لَاقَيْتَ غَانِيَّةً

But you. Say: melt my waist and all my pride, take hold

سَوْالِكْ قُولِي أَذْبَحْتَ حَسْرِي وَكُلَّ غَيْدِي

Do not distance yourself—you are part of my homeland's soil,

لَا تَبْعَدِي أَنْتَ جَزْءَ مِنْ ثَرَى وَطَنِي

From me. So come, with this infatuated soul, unite, be bold

مَنْيَ فَهِيَا بِهَا الْمَغْرِمُ اتْحَدِي

To you, my love, the color of coffee—so rejoice!

الْيَكْ عَشْقِي بِلَوْنِ الْبَنِ فَابْتَهَجِي

Inevitable—O wife of concrete—you must give birth, unfold

زَوْجَةُ الْإِسْمَنْتَ—أَنْ تَلْدِي لَا بَدْ بَا

(<https://www.albaradouni.com/236>)

The drunkard through above-mentioned verses acts as self-mobilizing; he urges himself by appealing "Ahmed" to survive more perseverance and dedication for homeland's sake. He is physically weak because of torture, yet he is spiritually and mentally victorious. Thus he talks to the cell openly to unite with his infatuated soul in the homeland's defiance. The intoxicated person assures the cell, where he personifies it as a "wife" that the hardness he along with his experiencing will inevitably be fruitful.

The bottom line of abovementioned poem is to reflect how frustrated the revolutionaries were due to the deviation of revolution's principles. The poet has shown an unparalleled success throughout such embodiment. He, (poet) dramatically depicts the miserable situations post-revolution period in terms of injustice and corruption that prevail within the most crucial governmental bodies embodied in security apparatuses, who are in charge of law-enforcement. However, the above narrative poem articulates that the security personnel are law-violators, abusers, and materialists.

3.11 Representations of Repression and the Fragmented Self

The poem vividly depicts the psychological and physical suffering of a prisoner under torment—the mental breakdown of identity and the ability to endure repression being the main ideas. It shows an internal debate that has an extreme tension between the enforced silence and the refusal to be quiet. The speaker questions multiplicity within the self that have been formed by generations of suffering. The graphic visuals of violence like "they lacerated my mouth with sandals" are indicating both the physical cruelty and the restriction of the voice, and at the same time, the frequent allusions to the prison cell bring forth not just the body but also the mind and the spirit confinement embedded in restricting the freedom of expression. Moreover, the poem points out the problems and injustices in the system, mainly through the comparison of the huge sums given to the oppressors with the never-ending tortures that are carried out without any accountability. The speaker, although subjected to fierce beatings, sees his own skin as a shield and this emphasizes the defiant endurance that goes beyond fear, suffering being turned into a source of power. This intricate combo of resistance and victimization is echoing the wider themes of postcolonial and resistance poetry where imprisonment is equated with political and existential captivity (Said, 1994). The poem's rich language and powerful symbolism make it a part of the Arabic literature that dares to confront the brutalities of authoritarianism with the uncompromising dignity of humankind.

Whom are you conversing with, O prisoner—with myself?

مَنْ ذَا تَحَاورُ يَا هَذَا السَّجِنْ؟ أَنَا

Are there two of you within? Generations of accumulated grief.

هَلْ فِيكَ شَخْصَانْ؟ أَجيَالُ مِنَ الْكَمْدَ

O neighbor of my cell, remain forever silent –
 يَا جَارِ زِنْزَاتِي كَنْ صَاهِدًا أَبَدًا
 but how can one be silent, who is not truly alone?
 وَكَيْفَ يَصْمِتُ فَرْدٌ غَيْرُ مُنْفَرِدٍ
 One day I raved, and they struck my mouth with their sandals,
 هَذِيَتْ يَوْمًا وَشَجَوْا بِالنَّعَالِ فَمِنِي
 and half my head as well, saying:
 إِخْرُجْهُ مِنْهُ
 Expel his disorders from him."
 وَنَصْفُ رَأْسِي وَقَالُوا: أَخْرُجُوهُ عَنْهُ
 (<https://www.albaradouni.com/236>)

Through the internal fragmented dialogue, the poem illustrates a split consciousness shaped by fear coercion, reflecting the argument that the modern poetic self often functions as a collective reservoirs of memory and suffering. The act of physical torturing particularly, targeting "mouth" and "head" illustrate the violence and the suppression of thought and expression aim to limit freedom of speech, inasmuch al-Baradouni articulates what Foucault describes as the disciplinary function of punishment aimed at producing obedience by controlling the body and its cognitive capacities (Foucault, 1975).

Come – let us enter the prayer room to deceive them.

نَعَالٌ نَفْشِي الْمَصْلِي كَيْ نَغَلَطْهُمْ
 What is my mother's son's name?
 I am called "Ahmad al-Qafḍī".
 مَا اسْمُ ابْنِ أُمِّي؟ أَسْمَى: أَحْمَدُ الْقَدْيِ
 How many thousands did they pay you?
 I paid them nothing.
 كُمْ نَفْعُوكُ الْوَرَفَ؟ مَا نَفَعْتُ لَهُمْ،
 Listen: keep it at five thousand; do not exceed.
 إِسْمَعْ عَلَى الْخَمْسَةِ الْأَلْفَ لَا تَزَدْ
 They plunder sums beyond all reckoning,
 هُمْ يَنْهَوْنَ فَلُوسًا لَا عَدَدَ لَهُمْ
 and they flog as they wish, without measure.
 وَيَجْلُدُونَ كَمَا شَأْوُرُوا بِلَا عَدْدٍ
 Let them lash; they will have neither a thousand nor a hundred –
 فَلَيَجْلُدُوا لَنْ يَرُوَا أَلْفًا وَلَا مِنْهُ
 For if dust were my money, And gravel my currency, so be it.
 لَوْ الْغَبارُ نَقْدِي وَالْحَصْيُ "نَقْدِي"
 They poured their sticks upon my body, And I leaned upon my skin –
 صَبَوْا عَلَى عَصَاهِمٍ فَاعْتَمَدْتُ عَلَى
 Upon what fear had not erased from that skin.
 جَلْدِي، عَلَى مَا تَنَاسَى الرَّعْبُ مِنْ جَلْدِي
 (<https://www.albaradouni.com/236>)

The above verses depict another prisoner was jailed inside the cell; he was imprisoned because of being caught drunk. Their dialogue represents conscientiousness versus unconsciousness. "Ahmed" who is accused of being intoxicated, though he stands for the nation's awareness and its voice whereas the real intoxicant symbolizes the nation's passivity, submission, feebleness, and decadence – such figures are the source of nation's distress affliction. Therefore, the poet portrays them as one of the revolutionary dystopian reasons that hinder aspired revolutionary motives.

4. The Poem's Rhetoric, Structure, Technique and Imagery

There are set of various poetic techniques and mechanisms that envisioned the collapse of revolutionary utopia such as:

4.1 Narrative Structure

The poem relies on a highly asymmetrical dialogue structure, where the voice of the "drunk" is socially marginalized—emerges as the "voice of truth", while the authority's voice despite its ostensible dominance. This conversation sometimes held monologue and dialogue, making it immediate and intuitive. Such a technique draws the reader directly into the protagonist's psychological reality. Despite the scene of intoxication, a reader can easily notices a stream of consciousness; the narrative does not follow a linear path. The scene recaps the present cell, memories of school, revolutionary chants, and philosophical musings, mirroring the chaotic and associative nature of thoughts, especially under stress and intoxication.

The poem also makes use of the "technique of flashback" in order to convey the dreams and memories related to the revolution. The drunkard's words are: "We were students of departments, so we became soldiers / September under its green, buzzing shade". The flashback method here is to highlight the contrasting of the past dream and the present reality, which indeed intensifies the feeling of collapse and disappointment.

4.2 Symbolic Images

The poem "*A Drunk and a Bearded Cop*" contains variety of symbolic images, varies between human-related, spatial, and political-signifier ones. For instance, the "Drunk" (Ahmed) represents the defeated people's consciousness or the disillusioned revolutionary who adopts drink as a strategy for passive resistance. About the drunkard, Al-Kabsi explains that he 'is an embodiment of the shattered Utopia that has no means of salvation left but to flee from the awareness of the horrible truth. The image of drunkard is the tragic hero of the lost post-revolutionary era' (Al-Kabsi, 2007). However, the author argues that the poet to escape the state's censorship, he purposefully adopts the image of intoxication from one hand, and to reflect the revolutionary dystopia from the other hand.

Meanwhile, "the bearded cop" represents an onset of a new oppressive power masked as holiness. The blending of Police (symbolizing security oppression) and Bearded (representing ideological, or more specifically, religious credibility) represents an extreme form of revolution gone awry—with despotism as it relates to holiness. Al-Kharraz confirms an interpretation with these points and writes, "Al-Baradouni no longer recognized oppression as something that came wearing merely the overt military uniform, but as something wearing a cloak that combined security authority with a hide of holiness, which represents properly the menace feared by the poet" (Taher, 2019).

Moreover, there is a set of poetic images and symbols, which deepen the perception of utopian collapse. For instance, the "Night and Darkness", night is associated with despair and loss, and here it reflects the darkness that overshadowed revolutionary dreams. "Wine and Drunkenness", symbolize the escape from the reality and the loss of consciousness of painful truths. As for the "Dark Street" represents the public space that has become a stage for the conflict between the individual and the authority, reflecting a state of chaos and loss.

4.3 Language and Style

The poem's language is bitter and sarcastic. It is a direct language does not shy away from confrontation in order to convey immediacy and personnel engagement. The poet sometimes uses colloquial language, which lends realism and proximity to the street. The sarcasm here is not for laughter, but a means of expressing pain and disillusionment. It is a sarcastic language directed to expose the reality, where the dream has turned into a nightmare, and revolutionary slogans have lost

their meaning. Vivid imagery and allusion to revolutionary icons highlight both the grandeur and the tragedy of movement. As for the tone and rhythm shift between scornful humor and the serious lamentation, mirroring and swinging between hope and despair.

5. Conclusion

Abdullah Al-Baradouni's poem "*A Drunk and a Bearded Cop*" stands as a distinctive poetic paradigm that incisively encapsulates the collapse of revolutionary utopia. By portraying an inebriated figure alongside a bearded officer, employing vivid imagery and symbols with significant implications, and adopting a tone characterized by sarcasm and bitterness, Al-Baradouni offers a forceful critique of post-revolutionary realities. The poem extends beyond personal disillusionment, emerging as a collective outcry that reflects the frustrations of a generation confronted with unfulfilled aspirations. It invites critical reflection on the trajectory of revolutions and advocates for genuine pathways to justice and freedom, distinct from misleading rhetoric and renewed oppression. Al-Baradouni's work, and this poem in particular, remains a crucial testament to the complexities of political and social transformation in the Arab world and continues to inspire future critical inquiry.

6. Findings

- The results of study show that the revolutionary utopia converted to dystopia during post-revolution period due to monopolization of power, as the systematic campaigns of arrests against the revolutionaries – who were once their comrade-in-arms – undoubtedly embody a tenacious to power, regardless of deteriorating state of financial, administrative, and moral corruption resulting from poor governance.
- The findings demonstrate that the symbolic image of the “drunk” and is well utilized by Al-Baradouni as a mask to convey the poet's message away from the state's censorship. Despite envisioned of being intoxicated, his replies embodying consciousness, heroism, perseverance, and determination.
- The analysis reveals that the poem illustrates a powerful social and political critique, exposing the failure of political movements to fulfill their promises and the cyclical nature of oppression.

7. Recommendations

- The researcher highly recommends that further academic studies on Al-Baradouni's works be pursued for the sake of unveiling the themes of revolutions' disillusionment.
- This study encourages the literary scholars to re-examine political poetry a historical and cultural document capturing societal transformations after revolution.
- This study highlights the role of poetry in critiquing power and exposing the hollowness of official rhetoric, drawing on Al-Baradouni's example.

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