

THE ARABIC PROSE POEM FROM FOUNDATION TO ROOTING.

By

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Preface:

The prose poem has received a high level of critical, media and cultural attention, and the saying, theorizing, controversy, and dialogues in the form of the prose poem has been so much that it surpassed any other poetic model throughout history for our Arabic poetry, as it was confronted by everyone who has a direct and indirect relationship, and went beyond being an artistic subject to A cultural and ideological issue involving a lot of complexity and problems, and this is due to the fact that the interlocutors start talking about the prose poem as if it did not exist until the moment of dialogue, even though it has been present for more than half a century in the Arab literary reality. Most of the interlocutors were creative, despite the reservations of some critics to share their opinion of the new prose poem.

However, the criticism was neither absent nor absent. Rather, he was present and active ... But the critical and creative stance reached a contradictory duality in terms of rejection and acceptance, and the matter was not resolved with regard to this new gender or writing, and this is what calls us to strive to resolve the legitimacy of naming by theorizing and standing on the most important opinions of critics and weighting according to a neutral vision It can contribute to deepening the field of research to confirm its true and equitable belonging to its formative properties in essence and form through follow-up and communication to confirm its presence and origins, and this requires us to stand on this phenomenon historically, objectively, artistically and formally by extrapolating to the most important opinions that have been rightly said this new poetic style by standing On the foundation and rooting for it, and stating our point of view on naming, is it an extension and development of the Arabic poem or is it a poetic thought or a poetic splash, or it is an independent third gender?

The first topic: the foundation stage of the prose poem

In spite of the new start of the poets of the tafileh, and they passed the stage of fascination with heritage, and did not view poetry as a specific purpose in praise, elegy or spinning; Rather, it became an expression of psychological suffering due to the human crisis and his attitude towards existence, as a result of the social and psychological conditions that the pioneer generation lived.

However, the generation that followed had an unbridled desire to get rid of everything related to the inherited forms and rules, and to jump over concepts to override the traditional Arabic poem. The first attempts to write poetry scattered in particular were by poets such as Amin al-Rihani, Khalil Mutran, Mikhail Naima and others.

The foregoing was the foundation for the launch of a new style that calls for liberation and rebellion against the forms that preceded it and the presentation of new writing consistent with the spirit of modernity and its values, and that the concerns of modernity do not mean modification or diversification in the old form, as the poets of the metaphor poem did, but rather the creation of new forms. So poetry has ideas, poetry no longer emotions and emotions, and here poetry emerged from the emotional and feelings to carry the concerns of research and philosophy.

The first issue of the magazine (Poetry) defined the concept of new poetry, which alone can make a person immersed in life and that "the relationship of poetry to life is the relationship described by Aristotle, to which Wordsworth returned to it as a tool for perception that can work the truth, not the individual truth. And local, but public and working ... alive to the heart through emotional enthusiasm, poetry remains until psychologists prove

their claim the only tool by which a person as an individual as a person can be a single being, confident and forced to trust what he himself confronts. (Youssef Al-Khal, 1957, 3).

This leads us to say: The poet is not occupied by the personal ego with its emotional problems, that is, it is not a recording of his life, or the psychological experiences that he endured. Hence, the story of poetry is not the story of a person expressing himself in various states. Rather, it is the story of a person leaving his human race, and this is what Adonis confirmed of "new poetry is a type of knowledge that has its own laws in isolation from the laws of science" (Adonis, 2005, 10).

This leads us to say that the prose poem is a different form from the poetry that preceded it, especially the metaphor poetry, because it is based on prose, unlike the metaphor poetry that is based on traditional poetry.

Among the most important factors for the emergence of the prose poem is the influence of Western literature and the poetic translation of foreign poems that convey prose, and the emergence of the free weight based on the principle of the passage rather than the verse that brought poetry closer to prose, and the most important of all is the call to freedom from weight, rhyme and the unity of the house, and this is what Adonis asserted that "ancient poetry has a connection to music, such as the repetition of the sound at regular intervals and equals the musical moment in the verses. However, the rhythm of the sentence, the relationships of meanings, sounds and images, the vital energy of speech, and the tails that the gestures drag behind them from the colorful echoes, these are all music, which is independent of Organized form, then in the prose poem is music "(Poetry Magazine, 1960, 77).

Among the factors behind the creation of the prose poem is the freedom and experimentation that the modern poet enjoyed in order to get rid of the graphic, rhetoric and weighty and demolish all previous poetic forms, and that the modern poet "no longer finds in this superficial earthquake of his eardrum ..." (Onsi Hajj, 1994. 7). And he began to search for the inner moving rhythm, which calls the poets of the prose poem to "replace the external rhythm with its internal music, but by the lack of music to the point of silence, but to dive into the core of the music, where the innocence of the melody is possible and its movement is spontaneous and unpolluted" (Poetry Magazine, 131). We understand from this that the prose poem expresses the modern poet's tendency to search for depth and silence, so it moved from music, not the music of submission to codified rhythms, but the music of responding to the rhythm of our renewed experiences every moment. "(Adonis, 1960, 77).

Thus, I moved from the repetitive monophonic music to the music, and the prose poem poets tried to build a closed entity for the poem away from the rhythm, and that there are three axes behind the creation of the prose poem: The first axis calls for unity in the prose poem to be the sentence, and among the owners of this direction is Adonis Who considered, "This unit is wavy, resulting from the rejection of the strict rules that set the unit of weight a pre-frame, and its replacement with transformed structural rules. The sentence contains a regular cell, and the words with its bell and its tonal and visual relationships reflect the ear, thought and experience ...

The sentence must vary according to experience, and from here the prose poem creates a new rhythm that does not depend on the origins of rhythm in the poem of weight, which is a wavy rhythm that is reflected in the parallelism, repetition, tone, sound, extensions, letter mating, and others such as regular syllables and circular construction (Adonis, 1960, 80).

As for the second axis, it calls for the musical paragraph to be the basis of prose, and this is what Khalil al-Hawi emphasized by refusing to make the sentence the basis of the prose poem. Rather, "there is a kind of harmony that diversity within the unit and its connection with the Alexandrian weight, then there is a kind of verbal and very difficult alliteration. The basis of the musical paragraph is based on the verse, and its construction is the most difficult possible in the field of poetry "(Khalil Al-Hawi, 1980, 90).

As for the third axis, it is its independent entity, which was confirmed by Onsi al-Haj, saying: "The prose poem replaces the signature of the single closed entity, the vision that carries, that is, the radiation that is sent from the sides of the circle or square within which the poem lies, not from each sentence separately, nor the whole A phrase separately, or from the confluence of bright and sweet words with each other only, and perhaps if you read a poem of this kind, a loud verbal reading of splashing and swaying, you may be atoning poetry because you may not find anything of magic and mirth, and the effect that you are looking for awaits you when you complete the poem in you. A cohesive unit, no cracks between its ribs, and its influence falls as a whole, not as parts, not as verses and expressions "(Onsi Hajj, 10).

We understand from the foregoing that the modernist poets' dependence on prose to explode new poetic values that express their suffering and needs due to their inability to find poetic values in the inherited poem that express their ambitions and divergence qualitatively from their era of modernity and their realistic time, which led to saying that everything around them needs to be The change, and thus the prose poem reflected one of the expressions of the overwhelming rejection recorded by the modernity movement against the rigid traditions and empty rituals. The prose poem does not have a vertical preconception that the poet applies to his poem. And calls for anarchism, and this is what Onsi Hajj said, considering that "the prose poem is a destructive, chaotic impulse, and the power of an engineering organization ... and from the combination of anarchism on the one hand, and from artistic organization on the other hand, and from the unity between the two extremes the dynamism of the special prose poem explodes." (Onsi Hajj, 12).

Thus, the prose poem turned into a "closed world, a circle, or a semi-circle, not a straight line, a group of organizing relationships in a dense network with limited technology and a unified structural structure that is regular parts and balanced because it is an organic unit, density and tension" (Adonis, 1960, 75).

Onsi Al-Hajj emphasized that there are conditions that must be met in a poem to be a prose poem, and that the conditions are three: "brevity, flamboyance, and free. The poem, that is, a poem cannot be long, the prose poem must be short in order to provide brightness and the result of the overall effect emanating from Well-established membership unit "(Onsi Hajj, 12).

From here began the shift and the search for a new form other than the arithmetic rhythm and the shift to the internal rhythm that searches for dynamism, and from the rhythm of rhetoric to the rhythm of silence. Thus poetry left the genus of systems, and there became a poetic writing according to the completion of the prose poem.

The second topic: the stage of rooting for the prose poem.

Arab modernity emphasized the crystallization of the function of poetry as much as it emphasized the art of poetry. Modern poetry is a struggle against the limitations of poetry for the sake of change, for the sake of revolution, for the commitment of modernity to the dialectic of the subject / reality rather than escaping to the ideal. And since the prose poem is one of the achievements of Arab poetic modernity, and that prose is a horizontal dictation of the whole place, while poetry is a vertical connection between the house of the chest and the house of the sacrum, and between them are the systems that prevail for his depth in the customs and traditions in poetic life, and the expelled from it, and practicing personal exercises against Applied exercises, and from here the Arabic poetic conscience moved - before the stage of modernity - from writing exercises identical to the life rooted in the inherited personality to writing experiences that match the dynamics of existing life, it is the shift from heritage to contemporary.

From here began the principle of trial and error, which enters the forbidden Arabic poem that is intact. As for the concerns of modernity, they targeted the world, for the new vision of the world creates the new form of the poem, and from here the poets agreed on the need to change the formal inherited system of the poem, and to create new forms that benefited from the experiences of the world, but asking for the new form does not mean stability in one new form of the poem. Rather, "the modern poem will not inhabit in any way and it is ever fleeing from all kinds of imprisonment" (Adonis, 1979, 126-127), an endless form "It is the absence of law, it is the cosmic chaos. It is a pre-world time, and I am repulsed by the mold, my aversion to the grave" (Adonis, 1979, 218).

In this topic, we have to examine the identity of the prose poem, the problematic of the term, and the opinions of critics. As defining the identity of the prose poem collides between the terms (poem) and (prose), and this is a problem represented in the mind turning away to searching for the poem to come out as poetry from prose as art, and considering prose as the basis on which this poem is generated, while the opposite is what should be That is, to consider poetry as the basis for the prose poem.

This refers to the gathering of opposites in the prose poem, not only in its form. Rather, its essence is based on the unity of opposites: prose and poetry, freedom and rigor, chaotic and destructive, art and regular, and from here lies its internal contradiction, and its deep paradox, and from here lies the constant tension of the prose poem which works to destroy the duality of poetry / prose, and travels into the unknown, for the purpose of constructing A new dwelling within the language to bring about its aesthetic effectiveness by disrupting the

presentational weights in circulation, activating the maximum poetic energies possible, and highlighting the semantic difference "(Dr. Salah Fadl, 2005, 297).

In this study, we must examine the most important opinions of modern critics about the problematic of the prose poem. Is it correct to call it a poem? Or is it another biblical gender? They were divided into two groups: one opposing the term, and another team supporting the term prose poem.

Among the most important critics against this term is the poet and critic Nazek al-Malaika, who was considered the first to attack the proponents of this trend in a manner saturated with a spirit of intensity and emotion, so the prose poem ((a strange heresy)) (Nazik Al-Malaika, 1981, 213). Nazik saw that there is a group of poets in Lebanon calling for prose to be called poetry, and this is a fact known to specialists and those who follow our Arabic literature, and this heresy did not have any interest in Arab literature or the Arabic language.

Nazik raised a number of questions about the proponents of this trend: Why do they insist on calling prose poetry? Are they ignorant of the limits of poetry? Or are they unjustified heresy? Then she marvels at the prose poets' daring to underestimate the standards, after they used to say scattered poetry, that they "dare to call it poetry at all." Nazik offered a solution to these forms by inviting them to trust in prose, that prose is not mean, that it has the quality of creativity, and that prose is admired. And that the name poetry does not change anything from its reality! Or it is more honorable or beautiful by changing the name (Nazik Al-Malaika, 1981, 218).

Nazik asserts that poetry has two necessary pillars: good systems and beautiful content, and she defends fervently for systems, considering that "every poet necessarily organizes, and not every organizer is a poet" (Nazik Al-Malaika, 1981, 223).

A contemplation of Nazik's position in opposition to the prose poem is clear that it originates from an emotional background, and that she took a sharp position as a pioneer of free verse, and this made her feel guilty for the step that she started, which she did not think would end with the prose poem that she rejects altogether.

Among the other situations that opposed the prose poem, which is the most serious and sober, was what the critic Sabri Hafez launched, as he began to treat the prose poem through technical standards and not accusative, as he took on the prose poem important shortcomings, including that the prose poem "has no heritage roots in our Arabic literature, And that it lacks weak narratives torn apart in truncated prose lines, and that it is a loosely constructed of strange hybrid words "(Arts, 1966, 153). This leads us to say that "no poetry ... nor prose" and that prose is a suspicious phenomenon.

Dr. Abdulaziz Al-Maqaleh emphasizes the error of this term, proposing an alternative term, which is the newest poem, and that giving the prose adjective to this poetic form establishes a state of contradiction, so prose is prose and poetry is poetry and they do not meet (Dr. Abdul Aziz Al-Maqaleh, 1985, 71).

As for the poet Ahmed Abdel Moati Hegazy, he warned of the danger of the prose poem that it "has become a tyrannical phenomenon, but it is still unjustified with its tyranny." (Dr. Muhammad Al-Noihi, 1964, 244) The poet Muhammad Afifi Matar denies the existence of the so-called ((prose poem)) because it "lacks the agreed-upon aesthetics of the poem, which is an uprooting of its roots, and does not depend on any frame of reference - linguistic, rhetorical or imaginative - they want to destroy one of the constants of the universe, namely the musical system. (Hassan Nazem, 2006, 168).

The critic Muhammad Ibrahim Abu Sunna rejected the term, stressing "the ambiguity of the term through which the prose poem itself poses. We have used in our Arabic literature to distinguish between prose and poetry" (Kamal Abu Deeb, 1999, 20).

Among the critics who have been affected by the voices of the prose poem; But he does not like the name, the poet Salah Abdel-Sabour, who said: "Let them call it a prose poem, or scattered poetry ... As for me, I do not like the first name, but many of the sounds of scattered poetry shake me" (Muhammad Adam, 2003, 129). This is an indication of her special presence and listening to some poems from her; But the problem remains in naming and its adherence to poetry, and without a poetic base of heritage based on it.

There is no doubt that the evocation of heritage as one of the legal documents corresponds to the creative doctrine with the firmness of the essence of poetry, which is an ancient belief that Abu Ubaidah Muammar bin Al-Muthanna referred to by saying: "Did not you know that poetry is a substance that does not penetrate its metal" (Abu Zayd al-Qurashi, 16), and the stability of the essence is paralleled by the change of the formal structure and its additions. The suffix, and on this basis the prose poem becomes an affiliation of Arabic poetry, and the heritage becomes a recognized legal document, and saying otherwise means that it does not belong to itself. Theorize with their creative procedures.

And the firmness of poetry made it a suitable locus for all the emergency developments that alternate it according to the accompanying changes in time, place and environment, and the change of civilized reality, were it not for this fundamental stability of poetry, this dazzling manifestation of its formal transformations would not have been, since the stability of the essence has given it some creative legacy, and this transformed poetry to an office for the Arabs, and that was not achieved for her; Because labor, birth, and upbringing were mixed with the first formation of the Arab reality, and then the essence possessed its holiness because it is above the creative selves, while the form did not possess this holiness because it was the creation of the creators, and then they understood the owners of a legitimate right to amend and change it, and a legitimate right to delete and add to it, but this change and amendment is subject to fluctuation and oscillation between the ups and downs, according to the civilization transformations, without interfering with the time gradient in the ups and downs, as the Arabic poetry reached its ascending peak in the Abbasid era, then it fell to the bottom in what followed, and then it returned to the rise with the modern era.

The observer and fair to the process of Arab poetry realizes that each stage of development has been based on some heritage pillars that preserve its original belonging to Arabic poetry, and keep it away from discontinuity. If the prose poem is a leap outside of the concepts, and it is a revolution against all previous poetic standards and denies its attachment to the heritage, then it is closer to prose than poetry. Attachment is what gives it its affiliation, as its roots are found in Arabic prose, which it has the right to develop and add to." (Muhammad Alaa Abd al-Mawla, 2006, 110) This invites us to view the prose poem as a revolution in prose rather than poetry, and it has formed expressive horizons and a vision of its own outside the approach of the original Arabic poem, and the meaning of all this is that the prose poem sees itself above (form) and outside its influence, because it has covered it all the margins. The holiness that he acquired from his historical depth, and this transcendence added a certain amount of confusion, until it eluded the epistemic determination, and all the critical attempts that took this path were determined by the negative, as it is not the vertical poem, not the stylized one, it is not the activation, it is not the scattered poetry, not the prose ordinary. It is outside the framework of these genres because the owners of these genres ban it from the garden of creativity, as a genre that does not belong to Doha's Arabic poetry, but rather does not belong to its prose.

The difference between critics about the prose poem is always renewed about the form, which we mean by (rhythmic construction), and we cannot stand for all the experimental adventures that accompanied the Arabic poem, in the past and in the new, because the conversation is long. But we will stand on the stage of the *tafel* poem, as it is the stage preceding the prose poem, at this stage the poets allowed themselves to abandon the poetic seas, preferring to play the *tafel* instead of the verse, and then violated the *tafel* itself with permissible violations occasionally, and the prose poem came to announce confrontation against the restrictions imposed. Imposed by offers at all levels.

So the prose poem owners demanded deliverance from ready-made templates. Forgetting that rhythm is related to the concept of poetry since ancient times, and this is what Ibn Tabataba emphasized by saying: "Balanced poetry has a rhythm that delights the understanding of its correctness and the good composition and moderation of its parts. Trouble, then acceptance and inclusion of it, and that the lack of a part of the parts that complement it, which are: moderation of weight, correctness of meaning, and good words, the denial of understanding it to the extent that its parts decreased (Ibn Tabataba Al-Alawi, 1956, 35).

We note here that Ibn Tabataba made the quality of poetry a list of rhythm that is not limited to weight and rhyme, but is more general and comprehensive, as it is a complete structure of weight, rhyme, good casting, composition, correctness of meaning and good pronunciation. In sum, the prose poem by rejecting the weight and rhyme and bypassing the Arabic poetry that started its long journey, and its neglect of experimentation and prose at the expense of the poem's techniques, so with the absence of rhythm in absolute absence, it began to recede to approach the area of pure prose, then I inserted this prose into a formative form close to the translated texts. And that this approach to prose made her push into intense daily preoccupation with all its details, and its focus on daily, direct vocabulary. Thus, the structure of the term rebelled against itself, and the relationship between its two parties shook deeply, reaching the opposite of the case, as the term prose poem became the

prose of the poem, and after the creative principle was to produce a poetic text saturated with prose energy, the principle became the production of a prose text saturated with poetic energy, and after If the first party was a (poem), then with the absence of rhythm in absolute absence, the metaphor began to recede, canceling its introductions and results, and the meaning followed them, and that reading the last texts of the prose poem sees that it approaches much prose and moves away from poetry, and that "its poetic strength lies in its composition Al-Ashrafi, because it is not a description but rather a creation that transcends and transcends pre-existing forms' (Sami Mahdi. 1987, 97).

This is what made it adopt the implications of destroying the patterns of life in a world of interference and chaos at every moment, to witness the postmodern waves that break all the patterns in our lives in a winding path that goes back to the beginnings of the uncertainty to interpret them again and then returns to them to destroy all the first product and the previous interpretation, to produce meanings New but never certainty, for there is constant doubt about the major meanings and before them the minor ones, without constants and without acceptance of the meanings, they are alternate and renewed betting on themselves because they are evasive and tend to "embody the world and violate the reasonable and the possible and reveal states of the absurd and the impossible" (Muhammad Ibrahim Al-Dabaa, 308).

The prose poem invites us to a moment of transformations that will expire immediately after the poem is written, and this is the endless bet of the poem that is never subject to the rules in order to be able to free itself from its moment in order to form a permanently excluded world that carries with it gasping, running, decadence and trivialities, and it refers us to a kind of seduction .

Conclusion

There is no doubt that the appearance of the prose poem has sparked extensive controversy and debate with the aim of explaining its legitimacy and its position within Arab literary forms. In the conclusion of each research it has been customary to mention the most important findings of the researcher in writing this research, the most important of which are:

The prose poem is the fruit of freedom, experimentation, and leapfrogging beyond concepts, and it explicitly calls for a departure from the vertical poem and from Khalili's performances, and this is a dangerous call because it cancels out the weight and rhyme, and that her poetry is not a system. Rather, it is an expression of the poet, and she declared the destruction of the boundary between poetry and prose that was defined by the Arabic poem from the pre-Islamic era until now, and it overlooked the systems, although the difference between poetry and prose was a difference in the template, i.e. verticality that considered poetry as a metered rhythmic word, Throughout the period extending from Qudamah bin Jaafar to Ibn Khaldun, through Ibn Rasheeq, who distinguishes poetry from prose by means alone. New means were introduced instead of rhythm, which form the .structure of the poem, including the poetic sentence and the image

The prose poem poets refused to call the poem a specific definition, and considered this contradictory to their revolutions against ready-made molds, and that they are mummified definitions. But this claim has made them into a great problem by calling them the poem, because the poem is determined by the templates and determinants that they reject, so why is this position that they insist on calling it the prose poem and are not subject to its limitations? This in itself is problematic in terms of taking the name and underestimating the standards, and that the process of Arab poetry in all its stages has been based on the heritage pillars that preserve its original belonging and keep it away from it except for the so-called prose poem that announced a rupture with the heritage, and this is what leads us to say that what is called The prose poem cannot be counted as a poem because it does not belong to Doha's Arabic poetry, and it is closer to prose than poetry because it loses the most important elements of musical poetry, namely, rhythm and rhythm, and thus it cannot transform prose into poetry even if it has wings and a scarf with imagination, so its importance was limited. It kept spinning in a narrow range, and did not come out of the isolation that it imposed on itself, and did not have the strength to stand in front of weighted poetry, which made it live in chaos and maze of formlessness, language, and non-music, and it became unable to stand or impose itself a creative movement in front of those who reject it , As was proven by the passive poem, which is characterized by structural characteristics of rhythm, weight, image, and poetic sentence, which provided its causes of stability and strength.

All the foregoing leads us to say that the so-called prose poem, it is not correct to call it that and this is what most critics have refuted for its collection between different sexes and two opposites, in addition to that it does not have a root in the body of Arabic poetry, thus it remains an exception and is at its worst, and we have to call it It has a different name, such as the genus of another book, or felt prose, or poetic writing, because it is outside

the compositional poetry, and it has not proven its originality by belonging to modern Arabic poetry, and despite all of that we are not against this literary genre that has received the attention of scholars, researchers, and those who taste literature. In general, there are discreet works of this literary genre that are worthy of attention to be listened to and studied; However, in this research we tried to clarify the foundations on which this genre was based, explain whether or not it belongs to the concept of compositional poetry, and correct the name.

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