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### POETIC MODERNITY ESTABLISHED IN ADONIS' CRITICAL PROJECT: A CRITICAL ANALYTICAL APPROACH

*Adel Najeh Abbas AL-Fatlawi*

Directorate General of Education of Najaf / province of Najaf/Iraq.

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#### **ABSTRACT**

The basic principles that guide the paths of this research in its approach to the exclusion and contents of establishing the poetic modernity of Adonis in terms of its conditions and foundations, and the possibility of its realization in the modern and contemporary Arab cultural scene... are based on several data and methodological premises, the most important of which is that the hypothesis of this study is based on non-separation Among the awareness of the dimensions of poetic modernity among Adonis, and between his project of reading Arab ancient, modern and contemporary thought, the other premise is that Adonis bet on the possibility of achieving contemporary Arab poetic modernity is because of his belief that the faces and manifestations of this modernity are authentic in our Arab history in general and history For the creativity of ancient poetry in particular, and that is why Adonis - and contrary to many studies that distorted and misread his concept of modernity in his critical project. was and if he relied on Western" references and components for his belief in intellectual, global and cosmic, he was a proponent of establishing Arab poetic modernity with origins. Heritage ,so in such a case it will be an extension of it, meaning that Adonis did not fall into westernization, and cultural dependency on the West, and did not occur at the same time in the veneration tendency of the past of Arab heritage and thought, but rather tried to establish a vision of poetic modernity that does not stop with the gains of Western modernity with its creative dimension from On the one hand, and not in the same Guest cut off the roots of their properties and their tributaries in Arabic and its components on the other.

#### **INTRODUCTION**

The problem of research in its general contents, and the nature of its systematic treatment of the project of establishing poetic modernity at Adonis, revolves around answering a set of questions that reflect the nature and dimensions of this problem, which on the basis of providing answers to it in

the context of this research, whether in the negative or the proof, the nature of the judgments and the results that will be determined He arrives at it, and the most important of these questions is: Did Adonis present a new critical vision in his attempt to establish an Arab poetic modernity? What are the origins of that vision and its premises and references, whether heritage or Western? Was the project of establishing poetic modernity at Adonis, in terms of its premises and foundations, a veiled ideological call to conceal behind it the goals of demolishing and undermining the foundations of Arab heritage as its opponents claim? Or was this project a renewal of heritage by its originality to drive modernity from within it? Did Adonis, through his contributions and his endeavor to build and formulate a modernist vision for contemporary Arabic poetry, make a shift in the level of critical practice that was reflected in the trends of critical writing, especially those that deal with issues of modern and contemporary Arab poetry? .

It is worth mentioning and referring to it before entering into the treatment of the dimensions of the foundations of poetic modernity in the critical project at Adonis,<sup>1</sup> emphasizing that the central and dominant concept that works on its implications and implications is this concept of modernity, but this concept in itself is a problematic concept by its nature both in terms of the multiplicity of its Western references And the development of historical significance within this circle,<sup>2</sup> or in the nature of awareness of this concept and the patterns of its reception in the Arab field .<sup>3</sup>

What matters to us from the angle of our view of this concept and given the methodological limits drawn for this research - is not the historical tracing of the paths of the concept of modernity and its implications in the Western references, nor does it follow the forms and patterns of its reception and investment in the modern and contemporary Arab field... As far as we are concerned with work is how to employ such This concept in the intellectual and literary field in general, and the field of poetic modernity in particular, and this is why our summons to Adonis represented a "model" through which we will learn how to deal with this and to remove this employment of the concept of modernity, whether at the level of his reading of the history of Arab thought in general, or in His attempt to Establishing a modern awareness that has its origins, foundations and rules in the field of modern and contemporary Arabic poetry in particular.

### ***First: Adonis's Concept of Modernity and Poetic Modernity***

The concept of modernity in its general sense with Adonis, goes beyond being a phenomenon or a historical event, for him it is "a new vision, which is essentially, a vision of a question and a protest: a question about the possible, and a protest against the prevailing one. The moment of modernity is a moment of tension, the contradiction and collision between the prevailing structures in society, And the structures that his profound change requires from the structures to which they respond and fit."<sup>4</sup>

Adonis' vision of modernity is multifaceted and multi-level, and he resorts to dividing it into three types: scientific modernity, the novelty of revolutionary

changes - economic, social, political, and artistic modernity. Scientifically, modernity means the constant review of nature's knowledge to control it, and deepening and improving this knowledge steadily. Revolutionary modernity means the emergence of new movements, theories and ideas, new institutions and systems that lead to the demise of old traditional structures in society and the emergence of new structures, and modernity technically means, a fundamental question explores the poetic language that it investigates, and the opening of new experimental horizons in the overall practice Repentant, and devising ways of expression that are at the level of this question, and this condition is all issued by a unique personal view of man and the universe.<sup>5</sup>

But Adonis, through this division of levels of modernity, differentiates between them on the level of actual verification on the ground, saying: "If you do, in principle, they differ and vary in application, depending on the difficulties and stages, and since the first and second levels mean changing the reality directly, the difficulties and obstacles in front of them are much more than them." In front of the third level, the level of technical modernity, which is not concerned with changing reality, except in a rotated manner, and for this we see that the possibility of change on this level is easier and faster, and it is not necessary to be linked, in reverse or expulsion, to the first two levels.<sup>6</sup>

As for his description of the current Arab reality, and the possibility of achieving the project of modernity at its three levels in this reality, Adonis goes with some paradox to say that "there is no scientific modernity in Arab society, and the novelty of revolutionary changes: economic, social, political, marginal did not touch the deep structures, But, nevertheless, and that is the paradox, there is an Arab poetic modernity, and this paradox appears great when we notice that poetic modernity in Arab society is almost matched, in some aspects of Western poetic modernity, and it is interesting to note, in this respect, that the modernity of science in The West is ahead of the novelty of poetry, while, on the contrary, that the novelty of poetry in the Arab society advanced revolutionary scientific modernity."<sup>7</sup>

Adonis defines modernity as well, but this time under the two-way difference and the coalition. He says, "Modernity in this perspective, is the difference in the coalition,: difference for the ability to adapt, according to civilizational changes, and according to progress, and the coalition for root and resistance, privacy, excessive difference from a heritage." The language in which the poet writes, is death - that is, evaporation is like smoke, compared to this fire and its embers, the excessive coalition is death too - that is, curdling like a stone."<sup>8</sup>From this perspective, Adonis' modernity is a permanent struggle, and it takes in society a sharp or quiet character, radically or reformed, according to the circumstances of this society and according to its conditions. Hence, modernity appears as a forward movement that does not end in an old one that tries to be a movement back endless".<sup>9</sup>

It is worth mentioning in this context that Adonis' spirit of modernity - and contrary to a portion of the criticism directed at him in this aspect - was never a Western privilege that we must rely on and take from it as if it was the only "model" of modernity, because what distinguishes a stage or era Historical and

saying that it carries the "characteristic" of Adonis 'modernity is the fact that the historical stage prevails in which there is a tendency to exit from stereotypes, and the desire to create contrast, so in Adonis' opinion, are the directives of modernity "and at this level we presented it? And modernity, at this level, is not innovation On the West, Arabic poetry has known it since the eighth century, that is, before Baudelaire, Mallarmé and Rimbaud, about ten centuries ago, and it is, therefore, not imported and is not a fungus, but rather an authentic phenomenon, deep in the movement of Arabic poetry, starting with Bashir bin Bard, from the point of view of conflict or controversy. Between the old and the modern, these are old Arabic terms, and this is, as I see it, the true poetic history that has not been written yet, and its absence constitutes an important phenomenon of study ".<sup>10</sup>

Those who adopted the concept of modernity and advocated it as an entrance through which we change the old structures and styles - including Adonis - were aware of the dimensions that this concept carries in its Western references in that it first constitutes a new and different vision of the world that reflects its presence in political, social and literary fields and therefore, Modernity as it appeared in dozens of opinions of symbols, from writers and critics, is an intellectual issue rather than an artistic trend, or a literary doctrine, it is a certain ideological formula, which presents a new vision contrary to all the above about the universe, man and life, but rather about God himself, and what it raised from technical issues or Many literary, but disturbed S in the womb of the contractual issues that formed its primary obsession, and then the dispute or agreement with it is not only a dispute or an agreement on issues related to morals and criticism, but it is much further than that, it touches the essence of religion, belief and human philosophy issues about life, the universe and the relationships that link it with all that Around him and around him ".<sup>11</sup>

From this perspective - and as we will explain later - Adonis, by adopting the concept of modernity, was more intellectually and philosophically aware than at the level of literary awareness regarding the issue of his dedication to this principle and his work on it in the circle of contemporary Arab culture, that is, his contributions in seeking to establish poetic modernity were part of an intellectual project Through him, he tried to read the tributaries of Arab and Islamic heritage and thought in terms that employ the gains of modernity as the basis and methodological guides for such reading.

***Second: The Origins and References of The Dimensions of The Founding of Poetic Modernity at Adonis:***

The research on the components and references that contributed to building the critical discourse of Adonis for the Arab Modernity Project finds that the dominant characteristic of such references is pluralism and diversity, as it draws from various Western and Arab sources and tributaries, and this cross-fertilization in the cultures that Adonis sought to establish in establishing modern poetry has enriched This foundation and depth, and through it expanded the dimensions of the creative vision advocated by Adonis as a basic

guide to the manifestations of this poetic modernity in the circle of contemporary Arab creativity.

The awareness of the dimensions and connotations that the concept of modernity carries in its western horizon with Adonis is inseparable from the nature of its inspiration and the dimensions of its being influenced by the origins and references of that modernity. This matter means that Adonis was affected by these western references to modernity not to say that it is under its cultural alienation, nor does it also mean its cultural dependency on it. So that it is sufficient for the literal transmission of it without digestion, assimilation and critical review, meaning that Adonis has a dual influence and influence which determines the angle of his view and the nature of his dealings with the origins and references of Western modernity is based on digestion, assimilation and transcendence, and therefore says in this context "I like here to admit that I was among those who took on the culture of the West, but I was also among the first that soon surpassed that, and they armed themselves with awareness and concepts that enable them to re-read their heritage with a new look, and to achieve their own cultural self-inference and in this context, I would like to admit also that I did not know On Arab poetic modernity from within the prevailing Arab cultural system and its epistemic apparatuses, it was Baudelaire's reading that changed my knowledge of Abu Nawaz, and it revealed to me his poetry and modernity, and the Mallarme reading that clarified the secrets of the poetic language and its modern dimensions to Abu Tammam, and the reading of Rambo, Nerval, and Breton are Which led me to discover To experience the mystical and splendor, and read modern French criticism is Dltinay on recent cash consideration at Jerjani .<sup>12</sup>

The content of this text expresses several basic points regarding how Adonis was used, and the nature of his influence on the references of Western modernity in establishing his project in poetic modernity, including:

1. Adonis here deals with the acquisitions of Western culture from a global perspective, that is, that culture from his perspective is a human culture, before it is a culture with a Western character, and any new in the circle of this culture contributes to reading our heritage and literary history - whether old or modern - Its origins are renewed in harmony with the determinants of modernity - especially poetry - including it has a legitimate reading, provided that it is armed with a critical awareness that achieves its cultural independence and specificity.

2. The trends of modern French criticism are among the main references that Adonis has benefited from using its data in an attempt to establish it for the dimensions of poetic modernity in the Arab field, and that literary figures such as Baudelaire, Rambo, Nerval, Malarim ... and others, have had an impact on the level of his discovery of the travesties Arab poetic modernity in the circle of ancient Arabic literature, and therefore was the reading of Adonis by Abu Nawas, a fully-fledged Abu Nawas, or his discovery of the depth of the Sufi experience came against the background of the determinants and trends of the French vision of the concept of modernity in general and poetic modernity in particular.

But Adonis, and because he is open to all modern Western cultures that produce visions and perceptions, concepts and ideas, his influence was not limited to the references of French modernity alone, but also opened to various Western philosophical currents and doctrines, so he says in such a context that "the one who is not affected is the one who does not live nor He thinks and does not breathe, and the important thing is that one of us is affected to transform what was affected by him, and becomes part of his personality, not affected by a specific poet, but by general attitudes, attitudes and visions, for example: I was affected by the surrealist movement as a look, and Surrealism led me to Sufism, it was affected first, but I discovered that it existed in a way It is natural in Sufism Me, I turned to mysticism, influenced by the Greek Heraclitus philosopher and outlook based on Happening and development ongoing influenced by Marxism and Nietzsche, in terms of saying the idea of overtaking and Skips, also influenced by the idea of research and experimentation in the modern world poetry, American and French in particular ".<sup>13</sup>

There is another reference influenced by Adonis, and he called for activating its stock and its semantic richness in establishing founding poetic modernity, which is Sufism. "Adonis often refers in his critical theories to the fact that Sufism is the main source of the poetry of modernity and not only the tributary, and sees that many values continued with the new Arab poetic movement, however, they are values that were not derived from traditional poetic texts, but were taken from ancient mystical texts ".<sup>14</sup>We also find that Adonis, in his critical theorizing of features or conditions of modern Arab poetry, has relied on the nature of the philosophical foundations and foundations on which modernity is based on its Western concept. As is well known, these "philosophical" foundations and foundations of modernity are represented by the following:

1. The first foundation is related to the role of the mind in its relationship to the universe, and the whole universe has become a picture of the mind, and existence is what created it in the conscience of the perceived mind. Hence, gradually, the latter became able to prevail and control existence in its next development as in its historical path.
2. The second basis relates to the existence of a nature that has its own laws, which constitute a system that can be explored by scientific methods, regardless of religious or traditional teachings in this field, "The Galileo Question". Hence the separation between civilizational heritage and science, and the rebellion of science - and with-it philosophy - over heritage, At the forefront of religious heritage.
3. The third basis is related to the existence of a human will, which has the freedom that allows it to a certain extent to extract itself from its natural, cultural, biological and historical imperatives, and modernity, in addition to trying to get rid of the state of guardianship that Kant spoke about, as it rebels against the inevitable and the written.

4. The fourth basis, which is the most recent of all, consists of the abbreviation of the idea of nature to a minimum, and sometimes its denial as a whole, as nature no longer conceives as a first and final given, but rather as a system of developments and temporary relations between living organisms and matter and accordingly, all the conceptual domain that has been lost. The idea of a retreating nature acquired the idea of culture or psychological, and thus man became - in his emotions, behavior, language and beliefs - the result of his environment, culture and psychological history, and no continual result of a permanent nature, and in this perspective the acclaimed man is nothing more than a passing thing that we will not know his beginning nor end in knowledge. Sure.

5. As for the fifth basis, it relates to time, and is to look at history forward-looking as a series of related events between them that walk towards the progressive rise, nor as a recurring or periodic event, so the human being became the maker of his history, and time became an asset that is renewed and completed gradually, and from here came the idea of progress, And progress is the aspiration of modernity.<sup>15</sup>

If we examine the foundations and foundations of poetic modernity in Adonis' critical project - which we will address later - we will find that the dimensions and contents of these philosophical foundations of modernity were present as basic "theoretical" references in his project, the centralization of the mind and the human being, and the removal of any tutelage over him - and under any religious legitimacy or Political or societal - depriving him of his will, his right, and his freedom to be creative were among his basic ideas, as well as awareness of the historical time and making the present and the present and living time that embody the permanence and progress of man .. It was one of the starting points that strengthened Adonis's vision of the future as a permanent openness to the adventurer, renewal and brother Love.

### ***Third: The Foundations and Foundations of Poetic Modernity at Adonis***

Initially it can be said that the awareness of the dimensions of poetic modernity in Adonis was formed, it cannot be separated from the influence of his involvement in the magazine "Poetry" (), and his accompaniment to the experiences of important literary names and personalities associated with the establishment of this magazine, and among the most prominent of them was Youssef Al-Khal and therefore "it was not strange, in Adonis' writings The first parallel, that his representation of the path of Yusuf al-Khal, for several interrelated reasons: that the uncle formed a role model for others, after his arrival in Beirut in the year 1955, and the launch of a magazine of poetry; rather, he was more than a founder, more like a father to a number of poets in their early ages, and few in number. And experience with its various meanings, such as: Adonis "born in the year 1930", Onsi Al-Hajj "1937-2014", Shawky Abi Chakra "was born in the year 1935", Essam Mahfouz "1939-2006" and others ".<sup>17</sup>

From this perspective, it can be said that "the path of Adonis, between modern and modern, is almost no different from the path of Joseph the

aforementioned, if the researcher requested an overall reading of their ideas, with a clear difference, which is that the uncle started his mentioned activity at the age of maturity and crystallization, as well as his enjoyment With culture, experience and higher education, what was available to the young Adonis in that era, and this is why Adonis's early writings were characterized, in this context, by a follow-up that was almost scholastic, translational, to what the French parallel discourse says about modern poetry ".<sup>18</sup>

It can be said, based on the experiences of Yusuf al-Khal and Adonis, and the contributions he made to the "Poetry" magazine, that "the most profound propositions of understanding modernity were made by Adonis and Yusuf al-Khalil. Adonis presented an article titled Attempting to define modern poetry" 1959 ". A concept of poetry is closely related to the concept of modernity, as poetry links a word of vision with the addition of the human intellectual dimension to its spiritual dimension .<sup>19</sup>

Adonis has defined, from the beginning of his creative career on the level of criticism, the directions on which Arab poetry should be based on five basic points:

1. He abandons the incident, because the poet must address the aspects that lose its significance in the future.
2. That the poetry should not be "facts" or a realistic poetry, because that would force the poet to approach the usual prose and use the words according to their familiar connotations.
3. That modern poetry abandons partiality, and poetry cannot be great unless it glimpses a vision of the world behind it.
4. To give up the horizontal vision.

To give up structural disintegration.<sup>20</sup>

These ideas represent an explicit call for modernity. Perhaps its usefulness is critical but lies in its focus on how to deal with modern poetry and the need to get rid of fragmentation, which means eating the text in full and not fragmented, and these views were deepened in another research presented at the Arab Literature Conference held in Rome in the year (1961), in which he tried to deny the sanctity of the old and submit to the style of the old poetry, and confirmed this through the following foundations:

1. Rebellion against the traditional mind.
2. Skip the old concept of Arabic poetry.
3. Skip the concept that sees in ancient Arabic poetry an aesthetic reliability and a model for each poetry that comes after it.<sup>21</sup>

From this perspective it can be said that the aspects of modernity in poetry among Adonis, which he tried to establish based on the previous rules and standards, crystallize with him through a set of perceptions, the most important of which are:



1. The technical aspect, looking at the poem as a coherent, living and diverse artistic unit so that it is criticized as an integral whole in form and content, as it formulates at this point a procedural critical position of what the critic must do, as he stresses the importance of the unity of the poetic text and its entirety in critical reading.
2. Linguistically speaking, the language of modern poetry is a suggestive language in contrast to the colloquial language or the language of science. In order for the experiment in poetry to materialize, this must be reflected in the language to become a culture of life and become a historical object.
3. The civilized side, the poet should be liberated from the values of the Arab culture in order to be able to create a poetry at the level of the civilizational moment in which he lives, and therefore his view of the Arab civilization will fall within a broader framework so that it becomes part of the human civilization.
4. In terms of poetic creation, poetry is a prophecy, a vision and a creation that does not accept any closed world, and it only opens in the climate of complete freedom where man is the source of values, not gods or nature.<sup>22</sup>

Adonis went as far as establishing the poetic modernity project to the point of calling for the founding of what he called "the science of writing", based on his perspective on the following criteria:

1. I think about what I know and write about what I know, this is the essence of our inherited theory of thinking and writing, for an Arab thinks about what is clear to him of himself, not in what he omits, he thinks of what was written before not in what he has not yet written, but when We only think about what we know and do not write about what we know, we do not think in reality nor write, creativity is an entry into the unknown, not in the known.
2. Writing must change qualitatively. The boundaries that divided writing into types must be removed, so that there is one type of writing. We no longer seek the criterion of distinction in the quality of the book: is it a poem or a story? A play or a novel? But we seek it in the degree of his creative presence.
3. It is no longer sufficient to create a moving poetic time, but rather we must create a moving cultural time, and in this the relationship changes in the act of creativity: it does not return between the creator and a previous heritage, but rather becomes between the creator and the movement of creation, and that includes three facts: The first is not what heritage It makes you, but what you do. Heritage is what is generated between your lips and moves between your hands. Heritage is not transmitted but created. Second: The past is not all that has gone by. The past is a bright spot in a vast dark space. To be associated, as a creator, with the past is to emanate from this point Illuminating, and the third: the essence of the poem in its difference and not in its coalition, it is in the difference that enumerates and multiplies the world, and if it is The essence of the difference, any difference, nothing compensates for the hair or replace it, is the one article, but it is a lot of man.

4. The productive verb is more important than the product, we must write and read, not in the spirit of emphasizing the outcome itself, but in the spirit of emphasizing the act of creation, so the act of creation is more important than what we create, instead of admiring the success of the poem, that is, its completeness, and we enjoy it as a complete thing, We must draw attention to the creative movement that produced this poem, to the creative energy behind it, for the first product of a creator is not to produce his product, but to produce himself.

5. Culture is not a restoration but rather an innovation, we must write and read in what we are aware of an original awareness, that culture is not in the existing established thing but rather in what is moving, and found culture is no longer the set of effects, values, measures and achievements achieved, but the movement that is in the way of establishment Creativity becomes moving towards the future, and this is the effective culture that creates people with what they create, and establishes them with what they establish.

6. An absolute beginning is impossible, but there is a specificity that appears in the appearance of the beginning when we change the starting point, this destination was in poetry, for example as follows: Writing is the product of meaning, the poet was, in other words, writing the meanings that he knows, and the starting point today is: the meaning It is the product of writing, this means that the poem is not an answer, but rather a question within the question or a question that goes beyond the question.

7. The form for the modern poet is not, in this new writing a writing formula, but rather a form of existence, I mean that he promised a permanent beginning, and from here the modern poet does not start from a formal primacy, but rather, on the contrary, it starts from the primacy of the form, starting from the liberation of The learner, the learner, and the idiomatic, in the beginning, do not practice what is practiced, beginning, rid of his classification within the inherited culture, beginning, move in the depths of his ambition, not until he learns the prevailing values, but until he creates new values, beginning to see that the issue is not to repeat a language It is known, but rather the issue is to discover an unknown language, from the beginning, he chooses to come from the future.

8. The poet, in this perspective, does not convey clear or ready ideas in his poetry, as is the case in every classic poetry, but extends his words as ambushes and snares to capture an absent world, and as he supplies it he struggles with language as it is a pattern: the struggle of poetry against language as the struggle of Venus: Venus is conditioned by soil but it is something other than soil, it is a struggle that makes language constantly mined.<sup>23</sup>

But such standards that Adonis advocated as a ground for establishing Arab poetic modernity, and in order to work to activate and invest it, he must be preceded by a correction of the path of Arab poetic modernity itself and the correction of its orientation towards the initiation of real poetic modernity, and

not engaging in a false awareness of that modernity that Adonis called "Delusions of modernity" and he has manifested the following:

1. The first illusion is temporal, there are those who tend to link modernity to the age, with the current time, in that it is the direct framework that embraces the movement of change and progress or separation from the old time, and capturing this movement, poetic, i.e. monitoring, understanding and expressing it, sufficient evidence, According to this tendency, over modernity, it is clear that these view time as a kind of continuous jumping, and that what is happening now is ahead of what happened past, and that tomorrow is ahead now.

In fact, this is an abstract, abstract look that appends the poetic text to time, affirming the moment of time, not the text itself, and the presence of the poet person, not the presence of his saying, which is, from here it emphasizes the surface, not on the depth, and includes saying the preference of the current text at all, On the old text.

2. The second illusion is what I call contrasting illusion, and the owners of this argument go to the fact that heterogeneity with the old, topics and forms, is modernity or evidence for it, and this illusion results in saying opinions about the structure of the poem, about weight and its rhythmic unity, and about its contents, the opinions of critics The old, and it is sufficient for the poet in the perspective of this illusion to make a poem of contrast, with its subject and form, the pre-Islamic or Abbasid poem, so that it is a hadith.

This is an automatic look based on the idea of producing the opposite, which, like the previous view, refers creativity to a game in contrast, that contrasts time with time, and this contrasts the text with the text.

3. The third illusion is what I call the similar illusion, in the opinion of some that the West is the source of modernity, today, with its material, intellectual and artistic levels, and according to this view, modernity is not outside the West, except in analogy with it, and from here a standard illusion arises in which the standards of modernity become in West, measures of modernity outside the West.

This is a look that comes from a prior recognition of the superiority of the West, and for this reason all its owners and circles in its astronomy always mourn the Arab poetry, its backwardness and its failure to catch up with Western poetry, as well as the Arab life, on the whole, its backwardness and its neglect of Western life.

4. The fourth illusion, like the fifth illusion, they are organically related to the illusion of similarity and heterogeneity, my first name is the illusion of prose formation, and my second name is the illusion of content creation, and these are common today.

On the one hand, some practitioners of writing poetry see prose that writing prose, in terms of it is completely identical to Western poetic writing, and a

complete contrast with Arabic poetry writing, but it is the pinnacle of modernity, and in their opinion they say the negation of weight, looking at it as a symbol of old contradicting the hadith, They do not emphasize poetry as much as they emphasize the instrument, prose as weight, an instrument and its use by itself does not achieve poetry. "

5. Some of them claim, in a way behind the illusion of creating content, that every poetic text deals with the achievements of the times and its issues is, necessarily, a modern text, and this is a rude claim, as the poet deals with these accomplishments and these issues with a traditional vision, and a traditional artistic approach, as did Al-Zahawi, Al-Rasafa and Shawky, a representation that does not Exclusively, as some poets do today, in the name of some ideological doctrinal views, just as the novelty of the poetic text is not in its timeliness or merely its formality, it is also not in its purely content ".<sup>24</sup>

Adonis, through this perspective through which he tried to create a new style of poetic writing, was trying to create a new direction in the concept of poetry and poetry, and on this basis, Adonis "uniquely in the new writing and the accompanying theories, by defecting this partial exit to move to the trial of Safa Poetic and literary gender in the single text, and Adonis has made penetration of the boundaries of races a condition of the new writing practice, such as a written horizon threatening all the classifications inherited from Aristotle and his interpretations, interacting with the movement of writing in France, and at the same time benefiting from his wide knowledge of unknown patterns To mute In ancient Arabic culture, and knowledge of the joyous ".<sup>25</sup>

And because Adonis believes that there is no poetic modernity without a critical practice that raises the level of this modernity not only in terms of advocacy for it, but also its rooting and critical criticism, the principles that he advocated, which in his view must occupy the issues of modern criticism in the contemporary Arab cultural scene, which are in keeping with the process " The birth of "poetic modernity, these principles are:

1. The first principle from which modern criticism must be based on the evaluation of modern poetry is that the concept of modern written practice differs radically from the concept that has been historically settled, and accordingly, it should be noted that the new theory of poetic writing is the one that completely changes this concept, so that it becomes Poetry itself has a different concept from the inherited concepts: its meaning changes and its role changes.

2. Starting from this concept, the modern poem should be seen as a text taught by its own structure, that is, within the relationships established by the language of the text: structures, images and symbols and the language we mean here is not just vocal vocabulary, as a stand-alone, but more than that: it Words - relationships, and in this the poem as a text is separated from the historical poetic-critical heritage, and this separation means that the poem does not refer to a common or inherited information, like the traditional poem, but rather refers to an unknown, present or possible and the task of criticism is to try to discover it.

3. Modern written practice is a pre-emptive practice, and this preemptive has two aspects: negative and positive, the first means definitely with the prevailing ideology of writing at the level of the prevailing cultural system and the second means an impulse in embracing the unknown visions and methods of expression, hence the perception of the ideological concepts on which traditional poetic writing is based Such as originality, roots, heritage, biology, resurgence, identity ... etc., and the link to what represents movement in the direction of the future becomes the dominant and directed link, meaning that writing bases its history on desire, abstraction, vision and revelation, i.e. what violates the habit and instead of m N concepts: interconnected, sequential, completed and finished one, which directs traditional criticism, other concepts arise: interrupted, interlocking, much, and infinite, in order to direct modern criticism.

4. The poem, the text, then, is no longer just a psychological thread, or an intellectual, or just an emotional surface. Rather, it becomes a civilized fabric, a network / space, in which the rhythm of the self, the rhythm of the world, and the creative cultural time.

5. Modern criticism is the critique of this space in its overall rhythm, and this rhythm is based on a dual movement, or on the dialectic is the dialectic of constructive demolition, in a continuous movement of foresight and transcendence, and from here we say that this creative rhythm is, essentially, and necessarily, in the direction of change The mass, i.e. in the epicenter of the comprehensive revolutionary practice ".<sup>26</sup>

But the fundamental and central question that Adonis has been occupying despite theoretical "and his apprehension" of the rules and foundations on which to advance Arab poetic modernity, accompanies and coincides with it a critical modernist awareness... We say despite all this rooting and foundation, the question that was obsessed in most of his critical writings is, as he says "How does literary modernity arise in a society whose basic construction is based on tradition in various fields other than literary?" .<sup>27</sup>

Adonis answers varied and multiplied about this basic and central question in his critical project according to the angle of view of the concept of modernity and innovation within the Arab creative heritage, as modernity does not create a final break with this heritage, but rather by reproducing its aesthetic and creative values - especially at the level of language - with a vision that emerges from followers To creativity, and on this basis Adonis goes on to state that "modernity is within the framework of the Arab-Islamic heritage, specifically, and in comparison to the past, and as a creative one, but it is a movement, and its dominant indication, then, is inherent in change and differences, so it cannot be specific theory, or rules And the laws of M. It is like a horizon that dominates, with its lights and its dimensions, the space of the present without erasing the space of the past, even though it is necessarily a break with it, it is a continuation of it, necessarily, because every innovation of a new beauty in the language, can only be based on its aesthetic old, the language An entity, and we cannot renew it except from within it, from within

its genius, aesthetics, and specificity, if you are truly modern, you live inside this entity, not next to it, outside it, or on its fringe, meaning that you live in the splendor of the old, and in its artistic energies Which is not exhausted, and all talk about modernity must take place within the framework of this briefing and this college and this comprehensive vision ".<sup>28</sup>

One of the critics, after categorizing what he called "critical patterns" that guided modernity approaches to contemporary Arab criticism, and which I refer to - that format - goes to several levels according to the dominance of that style as an introduction that establishes that modernity such as: the musical style, the legendary format, and the graphic format In his assessment of the project of poetic modernity in Adonis, he sees - and he is correct with such a diagnosis - that the apocalypse is the dominant one as a structure in his critical discourse, and in the context of his response to who went from the critics that this "layout" by focusing on the concept of "vision" as a dominant structure Poetic modernism has neglected the artistic form of modern poem poetry In this regard, he says that "the importance of vision does not negate the importance of form, but rather the issue lies in the first premise, i.e. is modernity a position first, or is it a form first, and this format has answered on that that the position or vision is the essential basis of modernity, and since it is so It is only possible to impose its own form, and it is well known that the formal empiricism is the basis of the product of the poets of vision, and it may seem from the curious, here, that whoever goes to the vision is the essential in modernity, falls in the interest in what is formal; however, the novelty fades away When we affirm that the rise of the revelation of an intuitive metaphysical for these poets, Search for exotic forms ".<sup>29</sup>

It can be said that the most important result of the Adonis project in establishing an Arab poetic modernity at the "theoretical" level was that it represented "the beginning of a review of the Muslim verticals of Arabia and the foundation of new exports, and this is mainly reflected in its critique of the principles of the vertical standard formulated by the ancient rhetoric and its traditional firmness, which depends mainly On the primacy of the information, understanding, intuition, mental measurement, and logic ... While the Adonis project was based on non-vertical seizures, which is represented in the priority of the unknown, the breach and the cracking, wandering, the unfamiliar, the irrational and the irrational ".<sup>30</sup>

#### ***Fourth: The General Features and Characteristics of Arab Poetic Modernity in Adonis***

It can be said, and on the basis of - what has been mentioned previously - in the context of defining the concept of poetic modernity as a method and a vision, on the basis of which Adonis set the conditions and principles for starting towards establishing an Arab poetic modernity that draws its references from creative western and Arab "tributary" tributaries .. The most prominent characteristics and general features of modernity trends Arab poetry, as considered and defended by Adonis in most of his critical studies ,<sup>31</sup> are as follows:

1. The references of establishing modern Arab poetry among Adonis in terms of its “theoretical” premises were not separate from his re-reading of the ancient Arab intellectual and literary heritage, a reading that tends to be criticized and transcended at the same time, meaning that the parameters for entering into Arab poetic modernity have both in terms of their patterns, Its forms and its manifestations remain part of a dual "intellectual" project that takes in its first dimension a re-reading of the "literary" heritage and references that have, through their accumulation and continuity, formed the rules and foundations of the concept of poetry and poetry, the nature of aesthetic taste on the one hand, and the second dimension that integrates with the first and does not intersect with it is also openness Conscious and critical about the frontiers, foundations and premises of Western modernity for its intellectual, "philosophical" and creative, "literary" dimension.
2. The project of establishing a modern Arab poetic awareness among Adonis must be matched not only by a “theoretical” at the level of Arab critical trends only, but also by a similar importance in terms of building and form content of the contemporary Arab poem, this matter means that without creative texts "Poetry reflects the extents of the critical project of poetic modernity and its horizons. The establishment of a modern awareness of the contemporary Arab poem is separate from the reality of poetic innovation and lags behind it.
3. The poetic modernity of Adonis cannot be reduced to an invitation to a new style in “poetic writing” whether in terms of language or content, as much as it was an invitation to a trend that has its foundations and intellectual “philosophical” premises, and not only aesthetic / artistic premises, that is, the dimensions of modernity Adonis’s poetry and awareness of it was part of a larger project. Poetic modernity is one of its manifestations and manifestations. This project is a fundamental premise of Adonis calling for a “comprehensive” critical review of the foundations and structure of thinking patterns that guided the conditions and determinants of creativity and dependence in Arab heritage, whether these social patterns Political or religious.
4. Adonis' creativity - especially poetic from it must be based on a new poetic writing based on entering into the unknown and not the known, i.e. that this writing is a break of the inherited culture, and a break of the prevalent and prevalent in the patterns of traditional poetic writing, and also be generating new existential values .. And these dimensions are only realized when starting to create a new language within the poem that adopts and reflects new relations and ties with reality, so contemporary poetry in terms of its construction and its implications for Adonis in such a case is an attempt to establish a new "vision" for the world, which is the central concept in a project His poetic modernity.
5. Taking into account the mechanisms of responding and receiving "to the public" who receives and interacts with the methods, forms, and contents of the modern poem, as seen by its specifications and conditions, Adonis was not in the priorities of his project to establish Arab poetic modernity, despite

his lack of awareness of this aspect,<sup>32</sup> because the priority was in his context Its rooting for the origins and foundations of poetic modernity is the establishment of a "poetic theory" which is a basic and effective guide, through which the parameters and dimensions of the desired poetic modernity are elaborated, and thus Adonis' bet was that this establishment of poetic modernity should be promoted as a movement of a current that breaks the dominant and stereotypical, and is known as Why, and creates new trends "taste" and a new poetic sensitivity that imposes its patterns, forms and contents, the state of "receiving" and directs its paths, thus returning us to reshaping its taste, in harmony with the dimensions and limitations of these new creative trends.

6. Adonis diagnosed in his critical project the nature of the trends that must be distinguished by contemporary poetry, from the fact that this poetry and in order to impose its presence, taste and style in the contemporary Arab poetry scene should not be a realistic poetry in terms of its systems approaching ordinary and familiar prose, and to abandon vision The horizontal and the structural dislocation within the poem, and most important of all, is that this poetry, with its contents, carries a vision of the world that transcends its current and local dimensions, meaning that the horizon of this poetry is human / universal.

7. It is not possible to establish a poetic modernity at Adonis without passing through establishing a critical project that restores its readings and its question to the heritage of ancient Arab poetry, and stems from the stations and the renewal stages in it on the one hand, and it tries to inspire and employ the gains and origins of poetic modernity as its features begin to crystallize in its western references on the other hand.

8. The starting points and foundations of Arab poetic modernity for Adonis must be based on his perspective on several basic factors, including: rejection and rebellion against the traditional mindset, including abandoning the old concept of Arabic poetry, and this last parameter means not to stop at a single "model" and aesthetic and artistic style and make it The standard in defining the poem of the poem, so the new poetic writing becomes on this basis a violation of the rules and norms that establish a poetic vision, so poetry becomes in this case "a kind of writing the absent, and the language here escapes from the habit, and the limitations of its regular use, writing whenever I have read it , Moved away after widening as if a Nick is going on a horizon, or as if you are moving in a secret that grows as much as reading. This absentee is not a specific meaning that can be reached, because absence here is not something but movement, and writing here conveys the significance of words from one horizon to another, while creating the meaning for another space, pleasure Another epistemic, which is in this disruption of the convergence between the clear and the mysterious, the reality and the unseen, and the demolishing of the fixed relations between the signifier and the signified, values that emphasize other relationships that address the secrets inherent in existence, hence her interest in the hidden, versus the apparent, total and imaginative, versus rational certainty, This is how the reader moves



in the imaginary and the potential as it moves in the out all modeling, and a reference in the past ".<sup>33</sup>

9. The first manifestations of entering into the founding of Arab poetic modernity for Adonis are: language enrichment and experimentation at the level and form of the poem.

### *Margins Are Fixed*

1. As a model for such criticism, there are those who went on to say that "it is not an exaggeration to say that the ambition of Arab critics, including Adonis, especially in their pursuit of monetary leadership, has led to the marginalization of the knowledge and monetary specificity of the Arab world through their attempt to dismantle the foundations of that culture and empty it of its content with the claim of universality ". Ali Hussein Yusef, *Contemporary Arab Criticism "A Study in Curriculum and Procedure"*, The Methodological House for Publishing and Distribution, Jordan, 2015, p. 21.

2. To stand when studying the concept of modernity in its Western foundations and references, and follow its implications through the transformations witnessed in Western history, especially those transformations at the intellectual, literary and philosophical level .. Raymond Williams, *Methods of Modernity "see civilizational concepts and the emergence of modernity"*, translated by Farouk Abdul Qadir, World of Knowledge, National Council for Culture and Arts, Kuwait, No. 246, 1999, pp. 51-57; Allen Turin, *Criticism of Modernity*, Subah Al-Jahim translation, Ministry of Culture, Damascus, 1998, pp. 13-17; Muhammad Sabilah, *The Throes of Modernity*, Dar Al-Hadi for Printing and Publishing , Beirut, Lebanon, 1st edition, 2007, pp. 7-95; Fathi Triki and Rachida Triki, *Philosophy of Modernity*, Anime Center National Library, Beirut, Lebanon, 1st edition, 1992, pp. 9-22.

3. The concept, as Ali Umlil says, "in its original language is the date of origination and circulation, and when it is transferred, it is removed from its deliberative load. In the original language, something may be formed first, then the concept is formulated to express it, but in the mobile language, the start is in the abstract word, to act on behalf of The thing is, then the abstract thought is engaged in a time when others have practiced it, so there is the beginning of the experiment, and here the words begin. Ali Umlil, *Immigrant Ideas*, Center for Arab Unity Studies, Beirut, Lebanon, 1st floor, 2013, p. 127. In the same context, Omar Kush believes that each concept "is based on a background that emerges from it, whether it is cognitive, cultural, scientific or philosophical, that will gain it the characteristics of certain characteristics, and the concepts differ according to the problems they present or the indications they refer to, as they are based on a set of assumptions and considerations." Which differ among them ... Therefore, each concept is related to the texture of its vehicles, its structures, and its functions, and when the concept is transferred, these vehicles, structures, and functions will be woven according to new standards that suit the intellectual, cultural and epistemological requirements of the region to which it is transferred, which is supposed to be taken into account by the means of transportation, i.e. translation. Omar Kush,

a For concepts, concept changes in its migration, Arab Cultural Center, Casablanca, Morocco, 2002, p. 40 .. Such a standard applies to most concepts coming to us from the gains of Western civilization, including the concept of modernity. Modern and contemporary in terms of trying to invest its effects and employ it in political contexts, Social, cultural, or economic.

4. Adonis, *The End of the Century*, Dar Al-Takween, Damascus, Syria, 2010, 3rd floor, p. 241.
5. The same source, p. 241.
6. The same source, pp. 241-242.
7. The same source, p. 242.
8. The same source, pp. 245-246.
9. The same source, p. 246.
10. The same source, p. 245.
11. Walid Kassab, *The Intellectual Origins of Discourse of Modernity in Arabic Poetry*, within the book: *The Discourse of Modernity in Literature "Origins and Reference"*, Jamal Shehid and Walid Kassab, Dar Al-Fikr, Damascus, Syria, i 1, 2005, pp. 121-122.
12. Adonis, *Arabic Poetry*, Dar Al-Adab, Beirut, Lebanon, 1st floor, 1985, p. 86.
13. Adonis, *A Pioneer of the End of the Century*, op. Cit., P. 267.
14. Roya Yahyaoui, from the poem to writing, "Transformations of the Poetic Text in the Book by Adonis," Dar Rouya for Publishing and Distribution, Cairo, I 1, 2015, p. 81.
15. Ayyad Ibn Ashour, "Conscience and Legislation" *Civil Mental and Modern Rights*, The Arab Cultural Center, Beirut, Lebanon, I 1, 1998, pp. 14-16.
16. On the importance of Poetry Magazine and the new trends that it achieved in presenting the dimensions of poetic modernity, so that it had a clear impact on the trends of contemporary poetic movement .. Looking: Salma Al-Khadra Al-Jayyusi, *trends and movements in modern Arab poetry*, translated by Abdel Wahid Louloua, Center for Arab Unity Studies , Beirut, Lebanon, 1st edition, 2003, pp. 654-657; Shukri Ayyad, *literary and critical doctrines among Arabs and Westerners*, World of Knowledge Series, Kuwait, No. 67, 1993, pp. 63-65.
17. Charbel Dagher, *Between the Hadith, Adjective and Modernity*, a concept of "Philosophy as the Policy of the Companion of the Path" poem, within the book: *Tradition, Modernity, and Postmodernism in the Arab Field*, Researcher Group, prepared by Mosheer Basil Aoun, Arab Cultural Center, Beirut, Lebanon, i 1, 2018, p. 135.
18. The same source, p. 134.
19. Sami Ababneh, *Trends of Arab Critics in Reading Modern Poetic Text*, Modern Book World, Irbid, Jordan, 2nd floor, 2010, p. 106.
20. Adonis, *An Attempt to Define Modern Poetry*, Poetry Magazine, No. 11, 1959, quoting: Sami Ababneh, *Trends of Arab Critics in Reading Modern Poetic Text*, Irbid, Jordan, 2nd edition, 2010, pp. 106-107.
21. Adonis, *Arabic Poetry and the Problem of Renewal*, Poetry Magazine, No. 21, 1962, quoting a book: Sami Ababneh, *Trends of Arab Critics in Reading Modern Poetic Text*, Modern World of Books, Irbid, Jordan, 2nd edition, 2010, p. 108.

22. The same source, p. 108.
23. Adonis, *The Constant and the Transformer*, "A Research in Creativity and Following among Arabs, The Egyptian General Book Authority, Cairo, 2016, Part 4 Shock of Modernity, pp. 263-267.
24. Adonis, *A Pioneer of the End of the Century*, op. Cit., Pp. 235-238.
25. Mohamed Bennis, *Modern Arab Poetry with its Structures and Alternatives*, "Accountability of Modernity", Toubkal Publishing House, Morocco, 3rd edition, 2014, pp. 25-26.
26. Adonis, *A Pioneer of the End of the Century*, op. Cit., Pp. 255-256.
27. The same source, p. 258. Mohamed Bennis reiterates the content of this question, but in other words, he says, "How can we continue to defend modernity in a cultural violence community like this that controls the oppressive in our cultural life? An annoying question, is the curse itself, and almost misses the answer, Freedom and knowledge were not elements added to modernity, freedom and knowledge have their own history, and they have their principles, and they have ways of embodying them, that modernity is a vision of inclusion, an equal vision of life and death, of the universe and man for the self and destiny and all abbreviations or installments canceling modernity, in short and whoever sees modernity in a separate practice From this vision, he relies on tradition, "Mohamed Bennis Damaged Modernity, Toubkal Publishing House, Morocco, 2nd floor, 2012, pp. 52-53.
28. Adonis, *A Pioneer of the End of the Century*, op. Cit., P. 259.
29. Saad Eddin Kulaib, *Modernity Consciousness, Aesthetic Studies in Poetic Modernity*, Arab Writers Union Publications, Syria, Damascus, 1999, p. 19.
30. Abdelaziz Boumsouhli, *Poetry and Interpretation, A Reading in the Poetry of Adonis*, East Africa, Morocco, 1998, p. 9.
31. Adonis, in the nature of his thinking, is a problematic thinker, combining being a great poet and critic at the same time, and this characteristic is part of his uniqueness and originality, and therefore his poetry collections carry and embody in terms of contents and visions the dimensions of the poetic modernity that he advocated - especially in his diwan *The distinguished "book"* - but his studies that dealt with - specifically the dimensions, trends and characteristics of poetic modernity that he looked at, we find strongly present in his following studies:
- Adonis, *An Introduction to Arabic Poetry*, Dar Al-Awda, Beirut, Lebanon, 1st edition, 1971.
  - Adonis, *Time of Poetry*, Dar Al-Awda, Beirut, Lebanon, 1st floor, 1982.
  - Adonis, *Poetry Politics*, Dar Al-Awda, Beirut, Lebanon, 1st edition, 1985.
32. On the exclusion of the negative perception of the audience with Adonis regarding the issue of his backwardness, and when he rises to the level of awareness required to be an active and influential party in his response to the contents and visions of the dimensions of the contemporary poem as Adonis considered it, Nasr Hamid Abu Zaid says in his approach to such an issue in his project "We have We agree with Adonis in his conception of the

nature of poetry and poetic creativity, as we agree with him in his conception of the nature of the relationship between form and content, but we see that his first meeting - in the communication problem - on the prevailing cultural situation, does not solve the dilemma, especially as he is a poet committed to an avant-garde social and political position as he decided Himself, this position may be accepted by someone who is popular T sees poetry as a pure total practice, having its independent effectiveness not related to specific job ends .... Thus, rejection unites with novelty by originality, and this is consistent with the position of the poet on heritage, it is an attempt to understand for rejection, transcendence and liberation. Nasr Hamed Abu Zaid, Problems of Reading and Interpretation Mechanisms, The Arab Cultural Center, Beirut, Lebanon, 1st Floor, 2014, pp. 235-236.

33. Adonis, Quranic Text and Prospects for Writing, Dar Al-Takween for Authorship, Translation and Publishing, Damascus, Syria, 2019, pp. 47-48.

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