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THE CONCEPT OF MODERNITY IN MODERN ARABIC POETRY

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ABSTRACT

This research seeks to reveal important questions about the concept of modernity in terms of upbringing and the label, being a term that has become at a time when our present one of the most monetary terms of contemporary problematic and ambiguous, and tries to look stand up when the concept of modernity idiomatically as well as a review of some of the views of contemporary critics, and to shed light on their arguments Through their differing views, which dealt with the concept of modernity, its sources, and its transfer from the Western factory to the Arab culture . With the discussion of the topic of the modernist critical movement, ending with the two novelties of Badr Shaker Al-Sayyab and Nazik Al-Malaika, trying to grasp some aspects of this study with the contribution it represents in the service of modern Arabic poetry.

Introduction

It is known that modernity came to rebel against the classical forms of the poem, and tried to search for different forms. To follow the developments and renewal of life, to express the poet's self-first and his society second, and to open a new reading project for a new literary text characterized by creativity, innovation, transcendence, ambiguity and other phenomena that modernity calls for. Modernity, in its origin and origin, is a Western ideology that was born and raised in the West, then moved to the Arab countries, and Adonis stood before this concept bewildered, and admits that it cannot be claimed that defining the essence of modernity is an easy matter. Modernity

in Arab society is a complex problem, not only in terms of its relations with the West. In terms of its own history as well (Fadel, 1986). When we searched for the definition of modernity in terminology, we found a huge number of definitions, including: What Jaber Asfour portrays as a creative meaning at the heart of the heritage, as he says: Modernity is a very ancient and novel term at the same time; This is because it refers legally to the conflict between the ancients and the moderns, that conflict that forces the reconsideration of the legacy of literary, social and religious developments. It is not an Arab phenomenon, but rather it came to us like the rest of the intellectual, literary, artistic and other currents of the manufactured world, and then gradually took root in our Arab culture. It produced pure Arabic literature, especially in the field of literature, as it is a concept fundamentally linked to Western civilization (Fadel, 1986). While Khaleda Saeed shows that modernity is an intellectual revolution and not a matter related to the weight and rhyme or the prose poem or the system of narration or the hero or the revolution of the theatrical form; Because these aspects are gaining significance of the general attitude, which is the embodiment of this position, in the sense that modernity is not confined to one form of writing it is the status of intellectual is inseparable from the emergence of ideas and historical tendencies of evolutionary (beekeeper, 1984), Modernity is not v exceeded the of the social and historical concepts And the political to what is civilized, trying to breach the rigid system inherited from ancient cultures and civilizations to form a productive awareness that deepens the civilizational achievement of nations and peoples in a way that constitutes a huge scientific and cultural leap; To contribute to the establishment of states and the renewal of literature and the arts, the problem of their features and logic, which is the opposite of the old and the traditional on the one hand and complementing it on the other hand, and calls for novelty, renewal and innovation at times, which is a move to what was preceded at other times (Jamal, 2005).

Literature reviews

1. Reviews of critics on the concept of modernity

Deals with the phenomenon Basmath emerged the idea of a new modernity Kuaa a sensual and psychological in the form and content, and was associated with T. clearly linked to the Western mentality starting and optimism central tendencies, Vaqturnt basic manifestations; For the triumph of instrumental reason and its authority, which resulted in a number of fallacies and abuses, which were the basis for modernity to enter the stage of crisis, and that contemplation of the constants of modernity from within its frame of reference opens a wide and fertile field of questions and critical excitations that stand very clearly on the places of crisis and shortcomings. The poets and critics, and each one of them gave a concept according to his view. For Yusef Al-Khal, modernity in poetry is creativity, and a departure from it from what it preceded, and it is not linked to time. It is not necessary for poetry to differ completely from the poetry that preceded it in order to achieve modernity, but the most important thing is for the poet to establish a unique experience that is closer to the same in content and form together (Yusef, 1978). As for Saadi Yusef, he believes that it is a revolutionary art, he believes that modernity brings revolution and art together, so that modernity is not an abstract word but rather has a holistic effect (Omar, 1982) and this opinion is motivated by the intellectual philosophy in which he believes , while Sami Sweidan

believes that modernity is a rebellion against The familiar is a constant endeavor to uncover the immediate, and it is a shift and departure from the familiar prevailing, or it is a turn and a deviation in a direction that was not treaded, but rather an extension towards a horizon that was unknown at the time, it is the foundation of a new model (Sami, 1997) . Adonis , who sees the position of a look before they are the product of poetry is not written novelty than just Zmnath, but modernity characteristic enables the same structure or modernity characteristic of the members of modernity climate and ideas (Adonis , 1989) , and also says : The limit of Th (the theory of the poem) , it is In his opinion, he confirms that the poetry of the poem or its artistry in its structure and function, the basis of modernity in the way of expression and its manner based mainly on the structure of laws and not the meaning behind it. Poetry does not carry a specific moral or pluralistic function, so poetry is an aesthetic need that touches in its construction. He always changed his basic function with a new form or drawing a form that the past did not know, but modernity is an attitude and a mentality, and it is a method at times, and a way of understanding at other times (Muhammad, 1968) , so vision is the meaning, and (vision) is the meaning of the meaning, and the vision is produced from speech in the familiar way , while producing (vision) using poetic or metaphorical language, and p Li opinion Adonis understand modernity in the perspectives of plastic or by weight or prose but in terms of first and foremost is a new experience issued by a new vision of man and the world in a new poem for things and a glimpse of poetry new (Trad , 1997) , TradKubaisi and sees elsewhere that the characteristics of modernity in the modern Arabic poem of terms that the vertical shape is not that determines the plurality and diversity and richness in the text, and text creative is not repeated when poets old and new , all text seeks to say What is not said before it, and this is one of the characteristics of speech, as some talk about the lack of modernity in Arabic poetry, and it is viewed from purely plastic aspects : weight, rhyme, organizing lines, while it lacks the creative spirit, so discrimination in poetry is no longer by weight alone. And by the topic alone or by the rhyme or the lines, it is distinguished by a network of formed and similar relationships from all of these (Trad,1997), and the concept of renewal in poetry has multiplied, according to the multiplicity of modern men, so each one of them became the course of things in his own way. the monetary presentation endodontic touched the essence of modernity, and the contributions of creative cash Arab has not ceased since the nineteenth century , at the very least for raising the issue of modernity and call deliberated upon (Sami, 1997) , but that the Arab poetry tried to get out on the form and content inherited from p Photos , poetry in the age The Abbasids , for example, have known some poets who carried the banner of innovation and the banner of rebellion against the traditional poem , and at their head were Bashar bin Barad and Abu Nawas, who stood in front of the student consciousness overflowing with contempt for this who represented a product of tradition and himself full of the spirit of the new environment (Muhammad, 1968) Then, the urban poets 'reading of the complex life changed and this was reflected in their poetry, so that poetry tended to dive into complexity and also witnessed the emergence of a metaphorical language that poetry had not known before. In the Abbasid era, Arabic poetry turned into a continuous search for astonishing text. Because the poet does not create his hair

on a previous example , but it is taken to the vision of a new and reveals the mysterious worlds were not known before (Mecheri, 2007) , and add to this transformation he has done hair DONC only n oodles which n achieved a renewal of poetry manifested clearly in The emergence of the AndalusianMohafah, all of this falls within the framework of what is called today (poetic modernity) , and these transformations were not limited to poetry only, as criticism also witnessed in its long career stages of renewal at the hands of great people who drank in various cultures and studied the writings of Aristotle and other philosophers, In the modern era, the influence of the Arabs with their western counterparts had a great reflection on their poetry, and this was evident in the emergence of poetry sent by Abd al-Rahman Shukri and the renewal in the language according to Gibran Khalil Gibran, then the poetry of Tafilah came by Nazik al-Malaika and BadrShakir al-Sayyab, and like the beginning of liberation from the vertical form Finally , the emergence of the prose poem by Joseph uncle and Udon j Q and others, and Akkad was the most prominent advocates of innovation in the hair, he who led a sharp attack campaigns and correct against traditional , seeking to demolish the most prominent symbols for the first two decades of the twentieth century, considering Ahmed Shawki has become past He expressed the destruction of all that is traditional and not getting rid of it (Sami, 1997).

2. The modernist critical movement

As for the critical field, most of those interested in renewing it gather in it. The critical writings of the Diwan and Taha Hussein group, influenced by Western approaches, are harbingers of contemporary critical modernity (Abd al-Ghani, 1990). Among a group of Arab writers who had contact with Western literature and it quickly spread in literary writings and in the press and magazines, but it did not acquire its new stable critical connotation , and its echo weighted by the shadows of literary movements in the West in critical Arab writings did not resonate until after the emergence of free poetry and its steadfastness in He directed counter-currents to him in the fifties and sixties (Abdullah, 1988) , and the circumstances of the emergence of this term in the West and its comprehensiveness and ambiguity had a great impact on its position in Arabic literature if Arab critics did not reach an agreement on defining an accurate definition of it, and many of them imitated their Western counterparts in the stripped after him time and give him the intellectual dimension, and it was felt that the magazine issued by Youssef Khal year (1957 m) in Lebanon , the role of the great consolidation of the concept of modernity in his book ((modernism In poetry)) , as it kicks off in his quest to renew the concept of modernism in poetry in terms of a n where a modern look for the presence of , and points to achieve a revolution in the Arab poetry began Bhawki Bishop, he went to that every era of his youth , Modernity was not associated with the era of a particular P (man measuring) It was modern in the eyes of the people of his era, for modernity is creativity and a departure from what was preceded, and it is not linked to a specific time (Yusef, 1978)We find that there is an organic relationship between the birth, development and orientation of modern Arab poetry, and between the set of circumstances in which the Arab awakening tried to achieve its goals and visions, and that poetry does not represent a negative or positive reaction to these conditions, but it is linked to a profound shift in intellectual,

spiritual and creative choice. The conversation is tangibly separated from the classical poem by a separation that is not clear in terms of structures, patterns of expression and poetic values (Kamal, 1986). It began with the birth of free poetry or the free house in Iraq in 1947 CE and witnessed a development of varying importance over ten years until the establishment of the magazine (Poetry) In Lebanon in 1957 AD, which devoted its activity exclusively to the issue of modern poetry; And if this society had decisively contributed to the success of the new poem, then it was able to follow through its magazine and poetic Thursday a real movement of modernity, which linked the formal wanderlust with the call to a new conceptual face that sometimes did not go beyond poetry at that time (Kamal, 1986), in 1964 AD refers to the end of a specific era of hair evolution of modern Arab, at the end Sayyab died on 24 / December, as the magazine stopped hair, and in the end also era saw Arab culture, the birth of the hair resistance of the Palestinian, as made of the freedom of the first condition for success Search and achieve, but cannot gain freedom through the repeated aggression of the outside world without restoring capacity Latte does not emerge only through the Study of strict self (Kamal, 1986), and it can be said that Gibran's first revolution, the revolution came as a first step to uproot the idols past at the hands of generations successive, followed by a number of attempts by expressionist renewal, and it were the successors and most notably Secretary of the Palm and happy mind from Lebanon, two of Romantics or Symbolists was found as a level dictionary music, photo or music poetry and Nizar Qabbani behind them, and it was s Dr. Enmaaz with the elegance of his music, the strength and simplicity of his poetic language, and the richness of his new metaphorical images (Kamal, 1986). However, the initiative of Nazek Al-Mala'akah, Al-Sayyab and Al-Bayati within this development in this context may constitute by far the most dangerous and decisive stage. It represented a qualitative wasteland in the context of skeptical renewal that announced the explosion of the weighing forms and organic structures of the contemporary Arabic poem, which presented itself under two classical and romantic forms, distinguished by an analogous structural organization, and the traditional poem called the classical poem consisted primarily of an unspecified number of identical verses In its archetypal form (weight and rhyme), but for each of them a verse that alone constitutes a feature of its own on the compositional and semantic level (Kamal, 1986). As for the poem called Romantic, it does not constitute anything but a variation in the form of the classical poem and a pattern of structural distribution, so that the passage carries the place of the verse which is the principle (Arabicdecoration), as we find that the formal march of Iraqi poets was represented by the rejection of the above system not only as a renewal of expression, but also as a limit imposed on the development of consciousness and poetic thought (Kamal, 1986).

3. The modernity of Sayyab and Nazak

Male (Kamal good you) in his book (the movement of modernity in the poetry of contemporary Arab) in the first chapter or what he called the first part (the emergence of the modern movement), the Iraqi poetry and the Arab world in general, has managed to play a leading role and the catalyst in the cultural and social transformation project (Kamal, 1986), which was represented by Al-Sayyab, and

the poetic talent that was confirmed from the beginning with Nazek Al-Malaika enabled her to pass easily and successfully the threshold of the renewed march that she embarked upon with a lot of obstinacy and inspiration and hesitation, and in 1959 AD published articles in the book (Issues contemporary poetry) t launched a hostile campaign against extremism poets modern, making it canceled the contrary the other charges of apostasy and betrayal of modernism movement (Kamal, 1986) , has been Sayyab affected by (Babyface) and remained emphasizes the humanitarian character of the emission, the hair has is that beyond religion In the mission of changing and improving this world, and it represents the hope of salvation, and the ideal for the soul to awaken in a world worthy of matter (Kamal, 1986) , as Siyab does not agree to cut off from the sources of the past; On the contrary , on the contrary , it was inhabited by the law of historical unity, and that it maintains links with the heritage, so it seems that Al-Sayyab's poetry was woven from all vertical and horizontal dimensions of the contemporary Arab man, so we find in the resurrection of July or the resurrection of man across the earth that fuses with the resurrection of Christ, which symbolizes on the one hand Other to the inner struggle of the individual and the collective struggle for justice and dignity, as he demands through the cross the liberation of society and the victory of the people (Kamal, 1986) . Therefore, we find the most important achievement of Al-Sayyab at the level of modernist constructive transformation, which is the achievement of the unity of the poem, its independence and its internal cohesion, and the structure of the poem do not remember the content of poetic, but they generate a (Kamal, 1986) , and the drawbacks of his hair : weakness because of the numerous iterations of the rhyme itself, and this is what causes certain sounds monotonous, or when some convulsive movements level that show when its only Jihad, as well as the absence of Modern rigor, despite the innovation in his poetic language, but it sometimes coexisted in a contradictory way with some remnants of traditional use, given that his broad culture in Arab heritage and his unconditional admiration for some atmosphere Classical poetry hindered him from liberating definitively from the direct influence of the heritage, as his poetry was characterized by two lines of the sensual and mental image that transcend, fuse and complement each other within the thematic composition of the poem (Kamal, 1986) , and in this witness an exceptional poetic talent that revealed itself through Sphere, high expressive energy, and a high capacity for creating creative texts as a living and complete contribution to the organic construction of the poem.

Conclusions

- Despite attempts to investigate the concept of modernity; However, she could not find her own concept in Arabic literature.
- We find that the magazine (Poetry) published in Lebanon in (1957 AD) was the first to spread the concepts that allowed for the birth of novelty and modernity in its explicit term in literary criticism, and the presence of pioneers such as Al-Sayyab, Nazak and Abdel-Wahhab Al-Bayati who emphasized the need to recognize modernity and establish its techniques in the reader Arab.

- Mystery still surrounds the term modernity; Because its origin came from the West, so the difference between the critics took an evolution, so that it represented the qualitative leap in Yateh's inclusion of all their metallurgical visions.
- Modernity has appeared since the Jahiliyyah, or what was called the era of the elephant of Islam to the present day, but it was under the mantle of the old and the modern among the old Arab critics, which made Iraqi poets in particular have accepted it from the western side with all compassion and resistance to the raging tide of various critics Others, which led to their entry into it until recognition of their thanks for his proposal and adherence to it, so that studies revolved on them from various levels and became their fields of precedence in this field associated with the characteristic of artistic development .

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