

Mirrors of narrative in contemporary Arabic poetry: "the modernity of the self and its resonance"

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Abstract---This research paper deals with "narrative mirrors in Arabic poetry: the modernity of the self and its resonance", to highlight the role of narrative as an expressive mechanism in contemporary Arab poetry. She also discusses the relationship between narrative and self-expression, explaining how Arabic poetry reflects the resonance of the individual and collective self in the time of modernity. It focuses on the role of narrative in conveying contemporary human experience, and the consequent interweaving of the psychological and social dimension of the poetic text. The main objective of this research paper is to provide a deeper understanding of the manifestations of modernity in Arabic poetry through narrative, and to highlight the impact of this employment on the structure of poetic texts and their expression of self-issues.

Keywords---narrative, narrative, poetry, modernity.

Introduction

Contemporary Arabic poetry has undergone radical transformations at the level of form and content, as it has become more open to Narrative Arts, which allowed it to expand its expressive horizons. Among these arts, narrative narrative has emerged as an essential tool for reshaping the poetic text, making it go beyond its traditional frameworks to become more close to the spirit and aspirations of modernity.

The narrative narrative, with its techniques such as dialogue, description, retrieval and anticipation, is no longer limited to prose texts only, but has become an essential element in the structure of many modern poems. Through this employment, Arabic poetry has been able to express itself in more profound and precise ways, to reflect the issues of modern man, his pains and hopes, and to draw the features of the echo of the self as an inner voice that resonates in the poetic text between the individual and collective dimensions.

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In contemporary Arabic poetry, the self becomes a central focus of creative experience. The poem is no longer just an external reflection of the poet's world, but has become a mirror reflecting his internal conflicts, psychological and social transformations. This Echo goes beyond individual self-expression to sometimes include the collective self, where stories and experiences are narrated that express the concerns of the Arab man in light of the transformations of the era.

Hence the problem of this research arises: How does Contemporary Arab poetry employ narrative as an artistic mechanism that reflects the modernity of the text and expresses the resonance of the self

The research aims to study the manifestations of this recruitment and analyze its semantic dimensions, highlighting how the narrative narrative of the poetic self-voice is formed in the framework of modernist transformations. The importance of this research comes from the fact that it seeks to fill a critical gap in the study of the overlap between narrative and poetry, especially in the context of contemporary Arabic poetry, which reflects a continuous interaction with the issues of self and society in modern times.

1-know the narrative poem

"A poem based on a narrative is a linguistic production that narrates one or more events, which requires the availability of a poetic text based on a story (Histoire), that is, on real or imagined events that sequence and form the subject of discourse and its basic material¹, therefore, a narrative poem is a structural structure that combines the elements of a tale and the tools of poetry, to create a text that mixes narrative and poetry in one coherent template, and this combination makes a narrative poem a multidimensional creative work; it carries the spirit of a tale in it conveys the spirit of poetry through its touching language and its emotional atmosphere. In this style, the narrative poem turns into a rich and composite text, where the elements of the narrative interact with the aesthetics of poetry, making it an artistic experience that challenges the traditional boundaries between literary genres, opens the way for new innovations in creative expression.

2-overlapping poetry and prose.

With the advent of modernity, the concept of poetry changed and began to approach prose and interact with it because it "allows the poetic text to open up to different horizons, enter a new textual space, and contrary to the previous stages of formation".²

Despite the great gap that separated the literary sexes in the recent past, poetry is no longer limited to traditional formal decoration. He broke his artistic boundaries and began to interact with different literary genres. He moved from the weight-bound vertical lyricism to the arboreal figurativeness based on the rhythm of the operetta, right up to the prose poem. Thus, the poem turned into a text that transcends classifications, where poetry intersects with prose to produce dramatic poems that mix poetry and theater, and narrative poems that combine poetry and narrative, and in the name of modernity and experimentation, the poetic text abolished the differences between literary races, which led to the emergence of a new form known as the "narrative poem".

Thus, the narrative narrative in the poetic discourse represents the turning point that takes the poet out of the traditional lyrical framework to enter the dramatic space, where he expresses a comprehensive human experience. Hence, the fable emerges as an element of the holistic and broad character that connects it with everything that is Fable, regardless of its form or place, and the subject of "fables" becomes the fable itself, which expands to include various literary styles such as story, play, novel, up to the fable poem. In light of this dynamic, the Algerian poet found himself interacting with this current, as he begins his poem with an introductory description that resembles a general introduction, in which he sets the atmosphere, identifies people, events, time and place. These narrative components were borrowed by the contemporary poetic poem without giving up their poetic characteristics, and what distinguishes this style is the integration between its elements, no element can be separated from the other, as its aesthetics is manifested in their interweaving and interaction. Through this interweaving,

the poet has the ability to form a poetic text that bears the features of the narrative without compromising the poetic essence, and thus the narrative poem is embodied as an artistic product that combines the peculiarities of poetry and narrative elements, introducing a new experience that combines the two forms in a creative balance.

So, talking about the narrative of poetry is talking about a scene in which worlds formed from events, dialogue and characters are embodied, and other elements such as description, time and place follow from it. A narrative is nothing more than " starting from a beginning towards a certain end, and between the beginning and the end the act of storytelling or telling is done...The narrative includes facts and events in its linguistic structure, and these facts and events are subject to a certain system that it respects"³, and within this framework we can embody the saying of Muhammad Miftah" every poetic text is a story of any message that tells a process of the same"⁴.

The narrative phenomenon occupied a central place in the Algerian poetic text, where it manifested itself through what was known as correspondence that conveys the image of current events in the Arab countries, and then this phenomenon extended to delve into popular experiences, as shown in a sample of the poem (Abu Hammo Moussa), "the poetic poem becomes a space for scenic photography, as it conveys the photographic camera lens, and follows the details of events and furnishing scenes. And its interactions"⁵, his epic poem has represented a vivid example of texts that employed the components of the narrative, as he says at the beginning of it:

We chase horses with horses like her, so the enemies had to repeat the defeats

The poet portrayed for us a scene rich in narrative character through the narrator's narration of the events of the battle and his follow-up storytelling that enables the recipient to draw scenes, and the narrative is "how the story is told, and what indicators are subject to some of them related to the narrator and his narrator, and others related to the story itself"⁶, it is impossible to talk about the narrative only in the shadow of the story and it is derived from storytelling, which is how the woven story is told.

It is clear from the above that the poet's self embodies a resistance through the ages to all forms of self-exclusion or its disappearance, poetry is a tool for achieving being and proving existence, and thus he is fighting a constant struggle against death in its various manifestations. The poet's self is represented by a conscious and active self, seeking liberation and embodying its existence through the search for meaning in things, nature, the spirit of the world.

2-the reflection of the poet's self in the mirrors of meaning and depth of existence.

If all knowledge is conditioned by the existence of a knowing, inquiring and searching self, then in poetry the self becomes both the knower and the known, seeking to discover its limits while searching for its meaning. This search is directed towards the self and essence, which may outwardly seem to be separate from the self, but in fact they are closely connected with it. Roland Barthes referred to this idea, where he saw that the knowing self is present in every cognitive subject by asking about it and representing its knowledge: "the essence of the thing (the essence of the known) exists separately from the consciousness of the knowing self, and the model of the question made it connected to this consciousness, in how this tradition involves a double feeding of the presence of the knowing self. In addition, any possible answer will show the essence of the thing by solving its linguistic representation in front of the self, in a way that ensures not only the presence of the thing, but also, first of all, the presence of the Self, whose presence is represented again through the presence of the thing."the ⁷ presence of the subject as a question in front of the self reflects an implicit presence of it, and searching for it and representing it is another form of its presence, the meaning that the self seeks is not separate from it, but is latent within it, rooted in its ability to discovering it, communicating with it and expressing it, even if the meaning seems hidden in nature, man, as a being belonging to it, achieves He

transcends his animal dimension through self-actualizing consciousness, exerting it on himself and on nature at the same time.

Writing oneself poetically represents a form of art that resists death and the fading of human value under modernity, which has transformed every meaning into just something objectifiable, in this context, the status quo can be described as a "liquid modernity" as Bauman pointed out, where stable fixed entities, such as social structures, human ties, behavioral models and nationalism were dissolved, which led to the disintegration of collective identity. The narrative poem and its adjacent literary forms are not just transcending the possibilities of modernity, but are an existential stage in itself that seeks to interpret being and explore the poetry of life, inspired by major transformations in the concepts of existence and human consciousness. These transformations have elevated the tendency of individualism and breaking out of the constraints of collective thought on the journey of searching for self-certainty and individual identity in the midst of Diaspora worlds, nihilism and fear of endings. This reality has prompted poets to create their own rhythms that reflect the spirit of rebellion and uniqueness, starting from the self to explore its resonance in existence has become the most prominent philosophical feature of this poem. In the postmodern era, the era of endings, doubt and the collapse of certainties, the fixed or ready-made meaning no longer exists, which brought poetic logic back to its first roots in the search for truth and meaning, and this orientation was embodied in the narrative prose poem, which expresses a modern consciousness that puts reality and knowledge under the microscope of questioning and deep digging.

The prose poem opens the horizons of creative freedom to its maximum extent, becoming an integral space that combines vision and formation. It is self-writing par excellence, stemming from the personal experiences of poets characterized by research and adventure, free from grammar and stereotypes. This poem seeks to achieve its existential and poetic being away from the ordinary and tradition, which makes it a writing that asks questions, raises concerns and collides with the mainstream, becoming a space for change and transformation as the prose poem refuses to obey fixed historical references, but constantly aspires to transcend itself, adopting a belief in the linearity of time and its course towards the future where creativity becomes a continuous boundless journey.

The poetry of the prose poem has opened up to an endless horizon of visions and forms, where the principle of incompleteness has become the hallmark of its internal logic and the structure that forms its diverse cultural contexts, this openness necessitates the innovation of new methods of employing linguistic and aesthetic potential, which makes each vision in this poem a living philosophical bet, and the prose poem in this trend is manifested in the text "revelations in the death scene" by the poet Othman Lusif, which represents a model for the texts of the vision, where he introspects the meanings of Existence reflects the process of formation of the human self. The text stops at the impact of the transformations of the universe and echoes in the self, while diving into pre-modern philosophies, restoring the first identities and the original elements of existence. This philosophical return comes as a reaction to a "liquid modernity", aimed at dissolving the rigidity of the values that shaped man as a spiritual being, including the values of goodness, truth, beauty, religion. Instead, this modernity seeks to replace it with a new system completely devoid of those values, which indicates a radical transformation that touches the very essence of man, as if changing the "existential genes" of man, to be replaced by a technical physical reality, based on electronic cards and industrial mechanisms, away from the essence of human being: "If the soul is modern, it really is so as long as man is convinced that reality should be freed from the " tyrannical past", and this can be achieved only by dissolving solids (that is, by dissolving everything that clings to survival over time, ignoring its passage or surrendering its flow and flow). Thus, the call to desecrate the Holy appeared, in the form of repudiation of the past and its abdication from the throne, repudiation of the heritage, first of all from the deposits of the past and its remnants in the present, and then the call for the destruction of the protective shield, whose iron and metal are formed by beliefs and loyalties that allowed solids to resist melting and melting".

The text of "revelations in the death scene" begins with a passage that is structured between two contrasting scenes: the first reflects a harsh reality filled with drought, fires, the death of the elements, famines, Ashes, where ruin dominates the world, man and time. The second scene belongs to the space of the "year of the soul", where the Silence Of Eternity Reigns, the whimpering of the elements seeking refuge, while the soul tears the veil waiting for the mountains of the veil to reveal their truth and meaning.

The Earth's wounds are smoking , and the whole forest is burning../ Who lost the Shell / and tore the threads of the butterfly? / / Matt blue.. And there is no fluff or rustle/ I melt the Ashes, so you give me my organs for the Burning, / do I raise the banner of ashes / and play for funerals? / The last feather falls into the abyss of oblivion/ and death yawns../ I crawl between the Rocky lips / like a lizard decimated by erasures, / I feel the trace of the radiance of the elements / and cry the ruin of the clock../ Tear your ropes, soul / and look / what the ropes will crack with ! "8 .

In a unique poetic vision, Osman Lu Wasif fuses the poet's self-being into the entity of the contemporary world, where they share a common suffering of ruin and collapse. However, it seems that the world is losing its ability to continue facing the dangers of impending doom, those dangers that have been exacerbated by industrial development, manifested in environmental pollution, climate change, atmospheric erosion, water scarcity, and the deterioration of the integrity of life in general, in contrast, the poet's self suffers from the loss of its human identity and spiritual side, along with the collapse of its moral values and its ontological and cultural identity. However, this very death generates a deep desire in the soul to transcend reality and tear apart the veils that separate it from its truth and the truth of the world in a constant quest towards exploring the authentic meaning and true existence.

The poet stands in the face of two diametrically opposite times: the destroyed world of reality, aggravated by the selfishness of mankind and the savagery of the human mind, where the era of the lights and after it modernity contributed to the dismantling of the spiritual structure of man, abolishing metaphysics, religion and mythology that were the essence of his existence and meaning. On the contrary, there is a time of the distant past, which witnessed the beginnings of human life and the formation of being in its spiritual depth, this contradiction puts the poet in an acute existential crisis, he is torn between a deep longing to return to the original beginnings, and the compulsion of survival in a dark and cruel era, lacking spiritual dimension and meaning. This struggle is reflected in an inner existential psychological burn manifested in his poetic vision and reflections on oneself and the world "who reveals to me the moment of tragedy?" / A fire is raging in me../I scream and it falls in front of me/ the corpse of the world trembles/ below it turns into a rock decorated with bas-reliefs / idiotic miniatures/ I leave it or go into the void with an energetic melody! "

The value fades and the soul is assassinated as soon as the poet's self approaches her, as if the poet implicitly evokes the myth of Medusa, whose gaze turned everyone who meets her into a stone.if Medusa had turned from a beautiful girl into a deformed being as a result of Athena's revenge on her, then the poet's soul, filled with rage at the brutality of human beings, has acquired negative energy that makes her turn the world around her into silent stones that say nothing, in a state of emptiness, despair and loss, which is the maximum that a person can reach in moments of pain and anger. This state becomes more like an emerging melody without constancy, order or certainty, as evidenced by the saying: "and I go into the void an emerging melody". In this endless desolation and vast labyrinth, the poet restores the spirit of the first beginnings of the universe and its creatures, motivated by nostalgia and longing for those beginnings, but presents them in a distorted image that beats with the brutality of the current era.

Poetry treads unknown areas or this infinite, infinite utterance, and is recreated by language, and here is the secret of the hidden relationship between poetic language and being and existence, the meaning radiates from what is inherent in creation:

O sleeping creature / hippie !/ With gentle breezes / and embrace the mirrors and lights/merciful is the sky / and Immortal is the essence ! / O Ababel, the bird is ringed, or O swafi, the turquoise, praise me / and forgive me../ And you, you phalanx of hair / settle down and do not despair / we will embrace the essence and if the lip is removed!"⁹

The poet awakens to the secrets inherent in himself and in the universe, inviting her to return to life. The essence that it contains does not die and does not fade, but remains alive, immortal and eternal. It is present in all beings and nature. It is the poetic essence that God planted in everything to give him life. It is the instinct that remains alive despite the death of things and does not perish. It is the point that connects the elements of the universe and its beings in a subtle way. This connection is what the poet's self seeks to reach and embody poetically.

The poet's self is a distinct being, in which the soul and the impulses of the unseen transcend material life in the moments of poetry, in which the divinity radiates and listens through it to the depths of existence. It embodies the immortality of the imperishable essence, where the soul remains cheerful despite the roar of death, the night of nothingness and the ice ages that envelop the universe, which leads to humans breaking and shaking in front of the evils of destruction and the darkness of existence, and disrupts their ability to see the truth. But the soul, with its eternal light, remains the refuge, it is she who sees in the darkness what others are unable to see:

What's going on, severe frost / O Death Growler in the night of nothingness! / Another Ice Age is clouding life / am I abandoning the place? / I was buried in the dust every time I was/ and I gave way to nature or mine, / but the prophesied spirit in every atom of air/ was always joyful¹⁰.

In this passage, Othman lousif reflects a state of existential anxiety and defiance towards the harsh reality that the poet is living and begins to ask a question in an interrogative language full of suspense, indicating the confusion and loss he faces in the face of severe frost, which symbolizes dryness and emotional and intellectual emptiness. The phrase "O zamahrer death in the night of nothingness!" It expresses the feeling of isolation and existential emptiness, as if the poet is facing a slow death in a meaningless time. The poetic images that follow indicate a state of withdrawal and distance from reality, as in the saying "Am I abandoning the place?" "And" I Bury in the dirt my words, " reflecting the poet's desire to escape or solitude from his tragic world. However, there remains a ray of hope and positivity, referring to the spirit that "has always been cheerful" despite the difficulties. Even in the heart of nothingness and death, the soul remains a source of optimism and retains joy despite the brokenness.

In general, the poet deals with feelings of nihilism and emptiness, but concludes the text with an affirmation of the existence of an inner self-energy that seeks to maintain optimism and life despite harsh challenges.

Conclusion

The modernist poetic text is an open science that accommodates several structural elements taken from other literary genres. The narrative elements borrowed by the contemporary poetic text from neighboring genres, such as the novel, The Theater, and the story, contributed to the transfer of the contemporary poem from the subjective to the objective, and therefore from the lyrical to the dramatic. Despite this transformation, the poetic text has maintained its identity, and has not lost its poetic language, style, and musical timbre.

The narrative components borrowed by the poetic text made the speech overlap the novel, The Theater, The Tale and the story, so it has several names: narrative poem, prose poem, narrative poetry and others. The question of the self about its resonance in existence was the most important of the problems posed by the postmodern situation, due to the serious repercussions of modernity in the

architecture of the human self and its relationships with the unseen, meaning, value and existence, and this situation was echoed in postmodern poetry, especially in the prose poem, the latter which dug very deeply into the entities of the human self, and tried to investigate the manifestation of the existential essence in it and the various links that connect it with the universe and its elements.

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