

*Lessons in measuring  
contemporary literary text  
Online lessons*

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*1/ Contemporary Arabic poetry: a historical introduction.*

*2/ Analysis of the text of Cholera by Nazik al-Malaika.*

*3/ Poetic Modernism 1 (Adonis)*

*4/ Tafila poem.*

*5/ Prose poem.*

*6/The contemporary Arabic novel (novel and history).*

*7/ Contemporary Arab Theater and its Issues (Saadallah Wannous).*

## *The first lecture: Contemporary Arabic Poetry (Introduction)*

### *Ambiguity in contemporary Arabic poetry*

#### **Introduction:**

Ambiguity in contemporary Arabic poetry is defined as an aesthetic characteristic that allows monitoring a large number of personal reactions to every single linguistic piece. In it, the reader needs to endure and contemplate for a long time to reach the secrets and hidden things. Ambiguity appeared due to the difference in the common methods of the era, as the use of metaphor and metaphor in the language was It leads to partial ambiguity that is realized after careful contemplation. In the current literary era, writers have turned away from these methods and come up with something new, which is comprehensive structures that bear interpretation, and the symbol has been employed for ambiguity. It is as if the symbol evolved from a simple ambiguity to a complete ambiguity, and the text became open, in which the emotional self is eliminated, and emotions do not appear in it, and the writer is separated from the reader, so the text is read multiple times without reaching its content. [1]

#### **Ambiguity in contemporary Arabic poetry:**

Ambiguity in contemporary Arabic poetry is a literary phenomenon that imposed itself. Critics were interested in researching and investigating the causes of this phenomenon, and every critic took

one of these phenomena to study it. Antoine Ghassan saw that ambiguity has three reasons worth mentioning, which are[2]:

- Reasons related to the reader. The reader of modern Arabic poetry in the current era is always in a hurry. Modern material civilization does not leave him enough time for consideration, deliberation, quiet contemplation, or deep thinking, so the gap between the poet and the reader has widened.
- Related to the poem itself: it is written in special circumstances and specific circumstances, so if times change and circumstances change; The meanings changed and became ambiguous, so the poem changed into ambiguity.
- Reasons related to the poet and his intellectual and poetic doctrine: Symbolists, for example, believe that the meaning in the poem is not one specific; Because in their opinion, words do not have one specific meaning.

### **Manifestations of ambiguity in contemporary Arabic poetry:**

The poet resorted to ambiguity in order to move away from imitation and simplicity, and worked to intensify imaginative images and intersperse feelings and emotions, thus coloring his texts with mysterious ambiguity. There are many manifestations of ambiguity in contemporary Arabic poetry, including:

**The new artistic construction:** In the new construction, the poet evoked images in the reader's imagination without any clarification, leaving him

the freedom to roam in the meanings and images. Then, he included in his text many images varying in dimension.

**Intensifying the significance of words and constructions:** Intensifying the significance of words and constructions led in turn to intensifying the significance of the context, so ambiguity appeared in the entire text. It also emptied the words and constructions of their connotations and gave them a new meaning.

**The mixing of languages:** The mixing of languages appeared in their poems, so they included French or English words, and included them in Arabic poems. Irony in ideas: Irony is a form of verbal expression that assumes from the reader of poetry a duality of listening, meaning that the speech here aims at another indirect meaning intended by the writer, which is a distant meaning, contradictory to the known literal meaning.

**Reliance in poems on the musical rhythm of words:** Kamal Abu Deeb spoke about musical rhythm in modern poetry: it is the interaction that is conveyed to the sensitive reader, with his sense of movement within the poem with increasing vitality.

## *Second lecture: Free verse poem*

### **free poetry:**

It is poetry that relies on the prosodic pamphlet as the prosodic basis of the poem, and is freed from the vertical line with specific pamphlets, just as it is freed from fixed narration, and it has differed. Critics and poets about leadership and who is the first to write this type of poetry, and even about

His name (we will detail these issues in the second lecture), but “Nazik al-Malaika” and “Badr Shaker” Al-Sayyab or the movement of Iraqi poets gave him the term free poetry, and the book was “Issues of Poetry “The Contemporary” by Nazik al-Malaika has removed the ambiguity from this issue by examining this type of issue The poem, and mechanisms and laws were established for writing it, which is considered a serious achievement on a modern level Arabic poetry in general, according to critics.

Nazik Al-Malaika chose six traditional poetic lines, the meter of each of them is unified and depends on , its tonality is on one repeated taqfāl, which is pure seas consisting of one original and repeated taqfāl, which is:

**Sand:** Faalaatna\_Faalaatna\_Faelaatna

**Vibration:** Reacts\_reacts\_reacts

**Rajas:** Mustaf’ilun\_Mustafa’ilun\_Mustafa’ilun

**Complete:** interacting\_interacting\_interacting

**Convergent:** they did it, they did it, they did it

**Al-Mutadarak:** Fa'ilin, Fa'ilin, Fa'ilin

Mixed seas are plentiful and fast, but with special laws.

Based on these contexts, the poet writes his poem in the form of lines, not verses, and the number of his syllables in it ranges between six and nine, and may decrease to one syllable in some poems, and in them the poet allows himself shortcomings and defects.

Thus, the free poem broke away from the monotony of the Hebron seas, and we give an example from a poem by Nizar Qabbani.

From Nizar Qabbani's publications in 1967, he says:

**I gave this East of my poems Bayadra**

**Stars and jewels hung in his sky**

**You're full, baby**

**I love notebooks**

**Despite what I wrote**

**Despite what I posted**

**The gloomy city rejects me**

**Those whose skies do not know rain**

**Her daily bread is hatred and boredom.**

**The terrible city rejects me**

**Because I have hair, my love**

**Changed the date of the moon.**

What we notice is the diversification of rhyme and narration, and its use of the ta'feel of mustaf'ilun, with the changes that occur in each line. This is with regard to the external rhythm of the poem, or its internal rhythm, which is represented by, In repetitions (despite her, she rejects me) and aesthetic images (her daily bread is hatred and boredom, the history of the moon)

This type of hunting was a vital shift that kept pace with the times while maintaining the rhythm that preserving Arabic poetry its elegance and strength.

However, this type of poetic composition was transformed at the hands of some poets into mechanical, repetitive writing that lost its creative charm, and became composed within a narrow framework. Unlike vertical poetry, which relies on sixteen diverse seas, free poetry was limited to specific seas and activations, which led to musical distress. And it affected the rhythm and movement of the poem, which is what was required by the first motives from which the free poem emerged.

Nazik al-Malaika and a number of poets tried to establish this poetic formation on a safe basis, but the monotony and musical tightness made the poets resort to rotation, and thus the circular poem arose.

## *Lecture Three: Prose Poem*

### **Prose poem:**

A prose work that takes the style and characteristics of poetry, relying heavily on internal rhythm stemming from the strength of emotion, depth of imagination, novelty in composition, and the use of focused metaphorical language, (This type of poetry eliminates all restrictions on prosody, such as meter, narration, and verbs. As he sees his pioneers (Adonis, Onsi Al-Hajj, Muhammad Al-Maghout, Fouad Rifqa...) The prose poem is the pinnacle of modernity and that weight as a symbol and tool contradicts modernity; They rely on the inner music emanating from the images imaginations and the special rhythm they create in their combination with words and in the organic growth of the poem

They are consistent, they tend to be ambiguous, and they use a language with innovative sentences that tend to be strange sometimes Adonis says: "Poetry is not defined by the performances, and it is more comprehensive than that. Rather, the performances are nothing more than that a method of rhythm... As for the rhythm of the prose poem, it is a different rhythm from the Khalili rhythm, as it is it lies in the rhythm of the sentence, the relationships of sounds, meanings, images, the suggestive energy of speech, and tails drawn by the suggestions and the kaleidoscopic echoes behind them, this is all music independent of music "The organized form may exist in it or it may exist without it." He also says, describing the music of the prose poem: "It is not the music of submission to ancient rhythms.

Rather, it is the music of responding to the music of our new experiences and lives, and it is a rhythm that is renewed every time.” This rhythm is determined by: parallelism, repetition, tone, sound, vowels, and pairings 3 letters, and others.

Al-Ghadhami believes that the prose poem is similar to the French and English prose poems, and he also distinguishes it from poetic prose in that it is short and tightly constructed, and it also differs from prose poetry in that it is not there is a pause at the end of the line, and it differs from any short piece of prose in matters including: That in a prose poem usually has a clear external rhythm, prominent echoes, and density in expressions and imagination. And it has it shows a kind of internal rhyme and some balanced sections. Among those who wrote about it were Adonis and Anis Hajj.

After our presentation of the musical forms in the Arabic poem, whether ancient, modern or contemporary, it is worth noting that the appearance of any of these forms did not cancel out the forms that preceded them, because the forms are not an end in themselves and do not constitute the novelty of the poem. Rather, the latter gains its novelty from its difference in several aspects. Images, language, content, thought, and feeling. however, what has become music for the poetic text is not limited to meters and rhymes, but rather is “rhythm,” the comprehensive concept of all the details of modernity, difference, and renewal mentioned previously. So what is rhythm?

- Rhythm, according to Rose Gharib, is: “the repetition of a letter, word, or phrase in equal or unequal dimensions. Rhythm is also the

repetition of a meter or form of coordination that guarantees the phrase balance and good collocation. It is permissible to expand the concept of rhythm to include all the musical means that the artist resorts to to strengthen its basic meanings through vocal suggestion"

- Dr. Ezz El-Din Ismail distinguishes between meter and rhythm, and defines it as: "the movement of internal sounds that does not depend on syllables and iambics, which is other than meter, which is the sound coloring issued by the words used themselves, as it emanates from the subject. Whereas meter is imposed on the subject, This is from the inside, and this is from the outside." This opinion is based on free poetry, which transformed the verse into poetic lines that keep pace with the inclinations of the soul and feelings, reaching the recipient in a greater depth that goes beyond the ear.
- The shift in the concept of rhythm is the greatest among advocates of the prose poem school. For example, "Onsi Al-Hajj" confirms the unsuitability of traditional poetic music for a changing human being with a new feeling, because the human being is in constant change, and this is what "Adonis" confirms because poetry is in constant birth. It is alive and continues to form and renew.

Finally, as a comprehensive result, the development and innovation in the poem and its musical form or rhythm emanate from the poetic experience itself, spontaneously and not contrived, and is never a ready-made form prior to the poem or a framework in which it is placed for decoration.

## **Lecture references for more information:**

Noman Abdel Samie Metwally, *The Rhythm of Arabic Poetry in Verse, Free Poetry, and Prose Poetry*, Dar Al-Ilm wal-Iman for Publishing and Distribution, Egypt. 2013.

Rabeh Saeed Mallouk: *The Arabic prose poem “Research into Concepts and Structures”*, Dar Osama for Publishing and distribution, Amman, Jordan, 1st edition, 2015, p. 251.

Izz al-Din al-Manasra: *Problems of the Prose Poem, an open text on genres*, the Arab Foundation for Studies and Publishing, Beirut, 1st edition, 2002, p. 71.

## *Fourth lecture: Analysis of the poem Cholera by Nazik al-Malaika*

### **Who is the poet?**

Nazik Al-Malaika is an Iraqi poet who represents one of the most prominent poets in modern Arabic poetry. She combined Arab and western cultures. Al-Malaika was born in Baghdad in 1923. She graduated from Dar Al-Mualimeen in 1944, and in 1949 she graduated from the Institute of Fine Arts. She continued her studies at Princeton University and at the University of Wisconsin. To prepare for a master's degree in comparative literature [22]. The mental makeup of Nazik al-Malaika continued to raise controversy among writers, as her poems proved that she was a poet aware of her self-philosophy and her psychological state. Depression had a noticeable role in her poetry, as depression and sadness were her friends from her childhood, after the death of her mother, and she declared that when she lost... Her mother, sadness became her only friend that does not leave her day and night. It is like a chronic disease, the disease that generated depression in her poetry [23]. Al-Malaika is considered one of the most prominent pioneers of ta'feela poetry, along with Badr Shaker Al-Sayyab. "Cholera" is considered one of the first ta'feela poems. Among her poetry collections are: The Night lover, Ash Fragments, and The Moon Tree. She has a number of critical books such as: Issues of Contemporary Poetry 1962,

The Silo, and The Red Balcony 1965, the Psychology of Poetry and Other Issues, 1993. Returning to the poem “Cholera,” it is necessary to ask: “Is the poem “Cholera” free poetry? Or is it vertical poetry? The reader of the poem will notice that the poem is free poetry, as the name Nazik al-Malaika is related to free poetry [22]. Nazik Al-Malaika's name is connected to ta'feela poetry, and she played a role in theorizing about this new poetry in the introduction to her collection of poems, "Fragments and Ashes," in which she tried to revolt against Al-Khalili's performances in poetry, and this influenced literary and critical circles[24]; Critics and poets disagreed about this poetry, and were divided between supporters and opponents of it. Critics also disagreed about the issue of the pioneering of this poetry as well. Was it Nazik al-Malaika or Badr Shaker al-Sayyab, or was there someone who preceded them in this poetic leadership? Some critics believe that the angels were the pioneers of this poetry. Poetry, and the reason for this is that she did not just write it, but rather theorized about it in her book: “Issues of Contemporary Poetry”[25]. In addition, there was a great controversy surrounding the poem “Cholera”, as to whether it was the first poem written in free verse, or whether the first poem was by Al-Sayyab, who published a poem of his entitled: “Was it love” in his collection “Wilted Flowers” in the year 1946, a year before Al-Malaika published her poem “Cholera.” Al-Malaika themselves admitted that they had attempted poetry in free form around 1932, and from here came the dispute over the leadership of free poetry [26].

## **Verses of the poem:**

**The night fell silent**

**Listen to the echo of groans**

**In the depth of darkness, under the silence of the dead**

**Screams**

**You become disturbed**

**A flowing, burning sadness**

**The echo of groans stumbles through it**

**There is boiling in every heart**

**There are sorrows in the silent hut**

**Everywhere a soul screams in the darkness**

**Everywhere a voice cries**

**This is what death has torn apart**

**Death, death, death [2]**

In the previous poetic lines, the poet expresses the sadness and pain that fills homes due to death caused by cholera. Death clearly pervades the place, and therefore the word death is repeated in the poetic stanza. To express the dominance of death over life, cholera creates death, pain, groans, and screams that make the matter striking. In addition, the poem mentioned the stillness of the night and its lack of movement, despite it being filled with groans and screams over the departure of the dead and the separation of loved ones, but the stillness is present because Their absence, they are the ones who caused the

separation and silence, and she goes on to describe the effects that the disease causes, saying:

**Dawn has come**

**Listen to the footsteps of pedestrians**

**In the silence of dawn, shout and see the knees of those who weep**

**Ten dead, twenty**

**Don't count, listen to those who cry**

**Listen to the poor child's voice**

**Dead, dead, lost in number**

**Dead, dead, there is no tomorrow [3]**

The poet begins here with the word “the dawn has come,” but the dawn here does not indicate sunshine and hope, rather it is evidence of despair, because there will be news of death and departure, and the poet is still explaining the state of the country after the outbreak of the disease, as she expresses the events and the unreliable devastation that accompanied them. Not only on the homeland, but it is destruction on humanity itself, as it says that the numbers are increasing, and death is killing people, and it does not differentiate between young and old, as the numbers of the dead are countless, and death destroys the hope of tomorrow and the future.

**Everywhere is a body mourning and mourning**  
**No moment of eternity, no silence**  
**This is what the palm of death did**  
**Death death death**  
**Humanity complains about what causes death**  
**Cholera**  
**In the cave of horror with the body parts**  
**In the harsh silence of eternity, where death is a cure[4]**

She continues by explaining what cholera has caused, saying: Every place on this earth there is a body affected by the cholera scar, that scar that removed the silence and the desired immortality, so the hand of death spread over humanity, and in this case death became the only cure that saves from this disease. The poet also moves from describing the disease to describing the economy and living life, as she says in the cave of terror, and here what is meant is the condition of the Egyptians at that time, as they lived in huts and then spent the night in caves due to their lack of resourcefulness and poverty.

**Cholera awakened**  
**Hatred flows hot**  
**The bright, cheerful valley descended**  
**He screams, frantic and mad**  
**He does not hear the voice of those who cry**  
**Everywhere his claw left echoes**  
**In the peasant hut at home**

**Nothing but death screams**

**Death, death, death[5]**

In the previous verse, the poet likened cholera to a person who was asleep but woke up, and in this awakening he became filled with hatred for everything and everywhere, in the huts and valleys, and that hatred generated death without mercy or compassion, and she concludes the section of the poem by repeating the word death three times; This is to confirm the seriousness of what was happening at that time due to cholera.

**In the cruel person of cholera, death takes revenge**

**The silence is bitter**

**Nothing but the return of the takbir**

**Even the gravedigger was left without a helper**

**The mosque's muezzin has died**

**Who will pay tribute to the dead?**

**There was nothing left but wailing and whimpering**

**A child without a mother and father**

**He cries from a burning heart**

**Tomorrow, there is no doubt, he will be struck by an evil disease[6].**

She continues to liken cholera to a cruel person who takes revenge with death, that death that orphans children, and takes away adults, so that the dead have no diggers for their graves, and the mosques have no sheikhs to raise the call to prayer in their minarets, and all of this is a metaphor for the extent of the devastation caused by this disease, and that

evil disease that makes hearts cry. With all its burning, the silence was described as bitter due to the inability of individuals at that time to express themselves. There was nothing left to oppose this silence except the sound of God exalting the souls of the dead, both of which are bitter and difficult for the heart.

**O ghost of hell, how long have you remained?**

**Nothing but the sorrows of death**

**Death death death**

**O Egypt, my feelings were torn apart by what death did[7]**

The poet here expresses what others were unable to express. She blames death in these verses. She addresses him and tells him that he has finished with everything, so there is nothing left but sadness, as death destroys everything, so she is overcome with sadness for Egypt. Because of the death and grief caused by this disease, when analyzing the poem Cholera by Nazik al-Malaika, one can notice a change in poetic form, a change in the distribution and number of syllables, and a difference in rhyme. The prosodic division of the Cholera poem depends in its division on free verse, so the sea of the Cholera poem was the sea of contemplation.

Through the previous analysis, it becomes clear that the poem was a means of expressing the secrets of the soul in the face of bitter reality, so words and meters mix and create expressive artistic images to reach the true and intended meaning, as if cholera is not only the intended disease, but it is also an attribute of every fierce spirit that dominates the earth. It spreads destruction among humanity.

### **Meanings of vocabulary in the poem Cholera:**

He calmed down: he calmed down and his movement stopped[8].  
Knocked: the sound of hitting something[9]. Flowing: pouring out once and forcefully[10]. Groans: which is groaning due to pain and complaint[11]. Fouad: the heart[12]. Torn it: cut it apart. Torn apart[13]. Screaming: The force of sound that strikes the ear and deafens it[14]. Scarring: It heals wounds[15]. Cholera: It is an infectious epidemic disease that causes many side effects, and often results in death[16]. Body parts[16]. : It means the body parts after dispersal and dispersal[17]. Motor: The motor is someone who has a relative killed and is unable to take revenge[18]. Bitter: Strong and strong[19]. Thawi: He perished and died[20]. He catches him: He takes him quickly[21].

### **Artistic images in the poem Cholera:**

How did the poet use the relationship between cholera and ferocious, savage humans? The night was still, listen to the sound of the echo of groans. The night was likened to a person who is calm and at peace. The sounds of groans and pains were also likened to the impact of hitting a heavy object, and it is the loudest sound that can be heard and listened to. The metaphor here is a verbal metaphor, as the simile is stated, and the simile is deleted. A flowing, burning sadness that stumbles with the echo of groans. She does not abandon the description of sadness, and makes it an artistic image in her verses. She depicts sadness with the flow of water, Sometimes she moves around and compares it to something that is on fire due to the severity of burns and scars, then she likens sadness to the big thing that stands in the middle and prevents

anything from crossing it. As soon as the individual stumbles upon it, he faces groans, and in these three images the poet mentioned the simile and deleted the simile while maintaining the presence of a conjecture. A signifier, and the metaphor here is a metaphor. There is boiling sorrow in every heart. In the quiet hut, the poet depicted the heart and its blood with boiling water. This is a metaphor for the extent of sadness and oppression that smolder in the heart, making it boil and boil from the intensity of anger.

It also depicted the hut inhabited by people with the heart inhabited by various feelings and sensations, but in these feelings it was limited to the presence of sorrows only and not anything else, and the simile in this house is a metaphor, as the simile was stated and the simile was deleted. Everywhere is a soul screaming in the darkness. Everywhere a voice is crying. This is what death has torn apart. She is trying to surround the place in the poem with artistic images. She says that there is a soul crying everywhere. She likened the voice and the soul as it struggles with death to a person who cries in rejection of what is happening around him.

The metaphor here is a metaphorical metaphor, as the simile is stated, which is the spirit and the voice, and the simile is deleted, which is the person who cries. The dawn has come. Listen to the footsteps of the walkers. In the previous verses, the poet likened the ordinary steps of people walking to the ominous steps of people carrying on their shoulders the bodies of the dead, and the news of their departure and separation. She said the word “fall,” because the news falls on the heart of their separation just as a heavy thing falls. The metaphor here is a potential

metaphor, as the suspect is stated and the suspect is deleted. Cholera woke up with hatred flowing like a motor. The poet likened cholera to an angry person who wakes up from the intensity of his anger and wakes up flowing with hatred. Cholera here is the similitude, and the person being compared to it is the human being, so the metaphor is a metaphor. He screams, disturbed and mad, but does not hear the voice of those who cry. The poet continues by likening cholera to a disturbed and ferocious person who screams from the intensity of his madness. This person likened to him is in reality in addition to his madness, as he is filled with cruelty, as he hears the voice of those who cry and does not move a muscle.

Here, the analogy was cholera disease, and the analogy to it was a disturbed human being. The metaphor is a metaphor, so the indicative context is the word “screaming” and “listening.” Everywhere his claw left echoes, in the peasant hut in the house. The poet likened cholera to a predatory animal, and that is in the picture when she said, “Behind his claw are echoes,” as she likened it to an animal that steals its prey with its claws and its hatred. So the simile was deleted, and the simile was declared, and the metaphor here is a metaphor. O ghost of hell, I have left nothing but the sorrows of death. At the end of the verses, the poet stated the intended analogy to cholera, It is the ghost, as it was stated that the simile is the ghost, and the simile was deleted, which is cholera. The metaphor here is a declarative metaphor, and the relationship between the ferocious ghost and cholera is that both of them do not keep life as it is, but rather cause sadness, destruction, and death. Death, death, death, oh Egypt, my feeling was torn apart by what death did. In the last lines, the

poet uses the tool of calling to the rational. She calls Egypt and complains about her feeling. She likened her feeling to something that is torn and cut into pieces, and the reason for this is death, as it is likened to death with a sharp tool that tears apart everything that is in front of it. With all ferocity, The metaphor here is a metaphor, because the suspect was mentioned, which is the torn feeling, and the suspect was deleted, which is the fiercely torn thing, and that in reality is an honest expression of death and the extent of the danger of cholera.

## *Fifth lecture: Poetic Modernism (Adonis)*

### **Introduction:**

Ambiguity and interpretation according to the poet Ali Ahmed Saeed, known as Adonis, is considered to be at the core of his emotional experience. Adonis was an interpretive poet without controversy. In most of his interpretive poetic works, he takes multiple dimensions that lead to multiple meanings. He also relies on symbolism as a starting point from which he moves towards poetic textuality from which he can work. It contains the critic's interpretive reading.

One of the fundamental foundations of contemporary poetic discourse is its breaking of the stereotypes of language, and its creation of a new poetic language that rebels against the templates that have been established by tongues until it becomes empty of its true contents. Poetic language is an intentional feeling and awareness of itself. It imposes itself as a tool above and above the message it contains, and thus words do not become mere means of conveying ideas, but rather things required for themselves, and thus words transform from signifiers into connotations. The language of modernist poetry is not a pure glass pane that shows what is underneath. It is not a transparent language that reveals the meaning. Rather, it is an indicative faith that points to the meaning and refers to it. This is how the contemporary Arab modernist poets say. Adonis says in his poem *The Sign*:

**A mixture of fire and snow.**

**You will not understand my woods or snow.**

**I will remain a pet mystery.**

**I live in flowers and stones.**

**I'm gone.**

**Investigate.**

**I see waves.**

**Like light between magic and a sign.**

Adonis sees the traditional poetic language as a narrow prison from which he seeks freedom.

For Adonis, the ambiguity begins as an issue that addresses the emptiness he feels, and his turmoil, which is manifested in his being a modernist poet rebellious against all values and principles. We notice this in a poem of his in the collection (Leaves in the Wind) under the title (The Emptiness), in which he addresses and describes himself, and what he has been exposed to. From deep sadness over the helplessness and loss of hope that befell his society, and his call for the people to rise up and not surrender, and his call for reform and change.

Ambiguity and the subsequent interpretation according to Adonis are at the core of his call, which he declared openly, the call of literary modernity, and what it calls for in its poetic conceptions. Adonis sees in poetry a special system that distances words from their connotations that were originally created for them, and that the language of poetry is an

indicative language that must move away from clarity. And clarification as in the language of prose, which leads to the necessity of reading it interpretively to dismantle the ambiguity that surrounds poetic texts.

For Adonis, the word must take on a broader and multiple meaning than it does in prose. It is a sonic and intuitive image, and the phenomenon of ambiguity has become inherent in modernist poetic discourse, which Adonis best represents, as the pioneer of modernity in Arabic literature.

## *Sixth lecture: Contemporary Arab novel*

### *Novel and history*

#### **Introduction:**

The contemporary novel (which is necessarily the novel of the twenty-first century) represents a turning point in the arts of narrative that can be described as revolutionary. This novel came in the wake of an ambiguous era in which the postmodern novel prevailed, and the novelists did not hesitate to try all their narrative weapons in the “postmodern” field, and employ all the intellectual innovations brought by the literary schools that later turned into established fundamentalisms such as (French structuralism, formalism, deconstruction and post-deconstruction, semiotics, hermeneutics and its linguistic manipulations).

What is strange about these innovations is that their star has begun to rise and become dominant in our Arab arena, while they have been weakened, curbing their penetration into their original lands, where they have their sources from which they emerged, and the matter later resulted in the “legacies of post-modernist narratives” taking shape in a summary that indicates... To the point that the contemporary novel is witnessing a kind of shift towards the classic traditions of the nineteenth-century novel, and some styles of the modern novel, which prevailed in the first half of the twentieth century, with a calculated grafting of the classic novelist body with a body of knowledge wrapped in a type of narrative.

## **Contemporary novel and art:**

The novel is life. Thus, the critical lesson presented the art of the novel as constituting the imaginative level of life. It is the art whose creative tools were able to subject all the elements of human life to the act of narration, when it moved from glorifying individual heroism, as the epic did, to narrating life.

The human being in its various social, cultural, political and doctrinal foundations, where the act of telling gained the confidence of the reader who used the novel to express his concerns and ambitions. In fact, the novel oscillated from the highest levels of realistic portrayal of society to the narration of the novelist's finest mental and miraculous details, and it searches for its reader in all this creative space. The narrative pattern in the Algerian novel, for example, dealt with the social situation in the seventies.

And the eighties, then it was treacherously dyed in the language of death in the narrative of the nineties and the beginning of the new millennium, and it appears that in the last two decades it was liberated from social authority, so the vision was distributed in the cultural, religious, and political.

What is hoped for from the novel remains greater than what was achieved, as the novel is not only an objective aspect, despite what this has to do with it the creative part of presence. Human concern today goes beyond the social and political to very vast areas of the question of being. The novel today must dialogue with issues of identity, history, memory and belonging. The novel must also work on language not only as a

written tool but as an authorized ambassador to convey the cultural, religious and political dimension of society. Who produced it.

### **Novel and history:**

The relationship between the novel and history is still a subject of ongoing disagreement and debate between novelists and critics, because the novel can be a source of history, just as history can be a reference for the novel and a source from which it draws its themes and draws inspiration from its characters.

This caused a difference in visions among them regarding the distinction between writing history, the historical novel, and the artistic or literary novel. Perhaps this is due to the fact that the historical novel shares something with the literary novel in that historical structure on which it is based, especially people and space as they are in reality, in addition to the breadth and comprehensiveness that distinguishes the novel, and that is that &quot; The novel is one of the literary genres that contains the most human knowledge in the modern era, as everything in life is of interest to it. The soul, society, feelings, history, past and present of life are &quot; 6&.

Many scholars have devoted critical works to the novel and its relations with history. Just like George did Lukacs in his book &quot; &. Novel and History &quot; &.And so did Nidal Al-Shamali in his study titled &quot;Novel and History.&quot; And many others.

Which makes the novel share several elements with history: man, time, place, and narrative style. However, there is a huge difference and a

wide difference between history and the novel, given that each of them belongs to a field of knowledge far from the other, because &quot; History is a utilitarian discourse that seeks to reveal the laws controlling the sequence of reality. 7, while the novel “is an aesthetic discourse in which the referential function is presented 8.

Hence the difference between the work of both the historian and the novelist. Both of them employ their imagination at the moment of constructing their narratives, as each of them seeks to clarify the human experience that exists in time and in time, as it is not distinct. It is not detailed or clarified except through narration.

However, the difference between the work of a historian and an artist lies in the quantity of imagination, not its type. Therefore, history is considered an important source on which the historical novel depends, as it derives its material from it. The novelist and historian scoop. From one source and they intersect at a common point, which is a return to past events. Except that every one

One of them differs from the other in purpose.

**For more information, see:**

Muhammad Al-Qadi, Novel and History, Studies in the Imagining of Reference, Dar Al-Ma'rifa for Publishing, Tunisia, 2008.

## ***Seventh lecture: Contemporary theater***

### **Introduction:**

The art of theater is called the father of the arts, and this is evidence of its high status and importance. The saying is often circulated among people: Give me bread and a theater and I will give you a cultured people. The play can be defined as an artistic form that imitates an event through a conversation between characters on stage. This art began long ago among the Romans and Persians, and was delayed until it entered Arabic literature, but it greatly influenced it, and what is known as the shadow play appeared in Arabic literature.

### **Types of theatrical art:**

The types of plays differ among themselves, and each type is intended to target a specific group of audience, and to express a specific issue as well. In modern criticism, these types have been arranged within different theatrical models. These models contribute to understanding the purpose of the play and the goal of its author. These types are: lyrical theatre, And tragedy or tragedy, and comedy or comedy, and this is explained as follows:

1- Tragedy: It is a serious play that avoids humor and laughter. It is a type of drama in which the main hero falls under the influence of a set of circumstances and conflicts. The end of this type of play is often the

death of the hero and his tragic ending, and that is its most important characteristic.

2- Comedy: It is a comedic play that aims to make the audience laugh, in which society is criticized and ridiculed in a light manner. It often raises serious topics in the jokes, but criticizes them in a way that is fun and popular with the audience, and the ending is often happy.

3- The musical: This type of play is distinguished by the fact that it is not in the form of spoken prose, but rather the dialogue of the characters through singing. This type of play is often accompanied by the presence of an orchestra and a band that plays music with the type of singing performed.

### **The importance of theatrical art:**

How does theatrical art express the needs of society? The art of theater is of utmost importance, through the discourse that constitutes it, as the goals and objectives that each author seeks through his theatrical texts are greater, and those goals appear through the general importance to which theatrical art aspires, which are:

- Theater constitutes the country's cultural criticism, and it reflects the progress and growth of nations, through the culture evident in the development of the literary and performing arts.
- Theatrical art is a means of entertainment and amusement, but above all it is a tool of enlightenment for spreading thought, awareness, culture, social renaissance, politics, etc.

- Theatrical art reflects the needs of society, and also explains some of the issues that need to be discussed, by presenting it in the form of a comedic text, as in comedy theatre.
- Theatrical art seeks to develop the recipient's thinking and creativity and to unleash behavioral energies as well, and this importance appears more than others in children's theatre.
- Theatrical art transfers some lessons and information from long and cumbersome books to representational presentation methods that are easier to convey the information to the recipient.

### **Theater and the novel:**

There are great similarities and differences between the worlds of theater and the novel, but in all cases they are built on a common theme, which is drama, as well as on a basic building block, which is language. That is, the two take its words as their material, and they depict the lives of other people who take us to the long term, and draw us to their enchanting worlds of... during :

In theatre, the time of reception is instantaneous, meaning it is linked to the time of reception of the theatrical performance, whereas in the novel the recipient reads at any time he wants and he can stop or postpone reading, to another day or another time that he determines in the coming days, and this can happen several times, but in theatre, Reception ends at the end of the show, so that if the spectator leaves the show for any reason and then returns or talks with others, he will miss the threads of the play or may be surprised by new events.

In theatre, the author is restricted not to elaborate, and also requires condensation due to the limited period of the theatrical

presentation, while we find that the novelist can elaborate on one scene or describe a character for several pages. In theater, the construction of characters and events is often done through dialogue on the lips of the characters, and not through narration. Or the narrator, as in the novel, according to Dr. Milha Abdullah.

The writer of the play must move quickly towards the goal without hindrance, unlike the writer of the novel. The difference between them, as Thomas Augustus says, is like the difference between the two verbs (was...and is). The writer of the novel lists what was as it was and describes them as they were.

In the play, something happens (here and now). In the play, there is a dialogue of the present action, while in the novel, it is narrated as it was, a past action. In the play, the author can modify the course of the play between the two chapters, while the novelist is unable to do so due to the lack of a living relationship between the recipient and the author. In the novel, the recipient is a single individual and can He controls his many emotions, but in theatre, the audience is a group that can laugh or cry according to the atmosphere of the theatrical performance.

The audience in the theater is an important and foundational element, or as they say, there is no theater without an audience, while that is missing in the novel, that is, the action in the novel is absent, whereas in the theater we are looking from the place of spectacles at existing people moving on the stage.

### **Characteristics of contemporary theatre:**

Each time period has its own theatrical art, which expresses contents pertaining to that stage or contents pertaining to a past time, and can be projected onto situations in which the play is being presented. Each time period has a special form for its plays and the way its events are structured. The contents changed and theatrical forms developed over the ages in accordance with the principle of the changing conditions of people in this or that country and the development of their artistic taste, and in accordance with the principle of renewal and rejection of the old. Thus, classicism appeared in Greece and had its own writers and poets such as Aeschylus, Sophocles, Euripides, Aristophanes and others. Then classicism appeared. was new in France, and there were slight changes in the contents and forms of its plays.

After that, romanticism appeared in Germany, France, and England, and with it, its plays had contents and forms that did not differ greatly from the contents and forms of what had preceded. Then realism came, and with it, there were major changes in the contents and forms, after the contents of the old plays had no relation to the daily life of people, and after the characters of the old theater had no relationship with them. It has a relationship with living reality, as it included gods, kings, and leaders. The realistic play dealt with topics related to the reality of people's lives and their relationships with each other. The environment of intangible events changed to tangible ones, and it became necessary for the playwright to address topics related to the problems and ambitions of citizens, in artistic forms that are believable to the reader and spectator. . If the realistic play deals with the external appearance of man, then the

symbolic, expressive, and surrealistic play began to penetrate into the human soul to explore its contents and what the subconscious secretes, and it was inevitable that its forms would change from what they were in the realistic play.

Thus, each era had contents and forms of theater that differed, to one degree or another, from the contents and forms of the era that preceded it. Here the question appears clear: Are the contents and forms of contemporary theater different from the contents and forms of theater of the past? The answer is yes, without a doubt. Life in all its aspects has changed to one degree or another, and the techniques of theatrical art have also changed, or let us say, developed and new ones have come. The taste of spectators has changed and they no longer accept the old, but have the contents, forms and techniques of ancient theatrical art completely absent from the artistic scene? Are there no commonalities between the old and the new, between the past and the contemporary? Didn't the old leave its traces on the new? Can't the contemporary playwright find in the old theater something that suits the spirit of the present era? Yes . The contemporary author of the play can return to ancient theatrical texts to quote them or prepare them to suit the requirements of his time. The best example of this is the play (*Antigone*) by the Greek Sophocles, which is from the ancient classical theatre, and the Frenchman (Jean Anouilh) wrote his play (*Antigone*), which was from the new theatre. Isn't it possible for any contemporary theater director to present a new reading of one of William Shakespeare's plays? Meaning to squeeze it. Thus, the past blends with the present, and contemporary theater cannot be isolated from ancient theatre.

## **Theater according to Saadallah Wannous:**

In both his theory and his works, the Syrian playwright Saadallah Wannous (1941 - 1997) considered theater a social phenomenon. The performance begins with the audience and then appears on stage. Addressing the audience is to seek to change their reality, as Wannous dealt with issues of political and social reality in his plays, and in all of his plays he excavated the layer of false awareness created by the authorities in their various forms, leading to the true awareness, which is the awareness of freedom, revolution, and change. This is Saadallah Wannous as known to Arab culture, whose birthday coincides today. He is a progressive thespian, and freedom is the highest value that drives his artistic awareness.

In harmony with his consideration of theater as a social phenomenon, Wannous created a new concept in Arab theatre, which is “theater of politicization” (not political theatre), which is a theater based on incitement. The setback of June 1967 led him to consider theater too late to comprehend what was happening around it.

He considered the function of theater to be “charging” and not “discharging”. That is, theater must push the audience to become aware of the necessity of change, not to laugh or cry, which robs action and destroys perception, a type that was common in the “Baath” rule, such as the theater of Duraid Lahham and Muhammad Al-Maghout, for example.

In light of this, Saadallah's theater is not so dark as it is theater that addresses consciousness and provokes it with the harshest images.

However, despite the ideological momentum that motivated Wannous to change the prevailing form of theater and link it to a liberating function, his theorization of theater was accompanied by a theater devoid of theory. His ideas appeared in purely aesthetic and artistic forms, by devising solutions from within the culture. By adopting models of realistic heroes who represent different life trends outside the theater, and by relying on a method that reaches the audience; Such as the use of the language of the storyteller in presenting scenes and in the language of dialogues, and we see this in many of his plays, such as “The Drunken Days” (1997).

He is a theatrician who is faithful to the conditions of theatrical art, as much as he is an authentic intellectual who belongs to the audience. These two conditions together gave him his exceptional sparkle in Syrian cultural life. He was aware of the position of the intellectual and his role, to the extent that he was pushing the theater and the playwrights to a corner against which the audience would realize its position in history.

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