

Modern Poetic Formation in Adonis: Between Similarity and Difference

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Abstracts

Adonis's (Ali Ahmad Saeed) efforts took a sharp turn in the post-pioneer generation era.. This poet and critic was deeply involved in establishing a new poetic form that was divergent, or even anti-form, rebelling against traditional principles and values. To achieve this, he adopted two influential approaches in modern Arab thought: first, a deep exploration of the roots to find a foundation for this modernist form, and second, an investigation into Western achievements and how Arab poetry could boldly and confidently build upon them. Furthermore, Adonis was constantly engaged in intellectual and creative activities related to poetry, heritage, and contemporary issues, exploring the values of permanence and change within the Arab intellectual system. This research aims to reveal and illuminate Adonis's achievement, as an addition to the poetry movement, and what governs them from visions of modern formation between similarity with the West and difference with heritage.

Keywords: Poetic formation, modernity, Adonis, similarity, difference.

Introduction

Transformation and Rooting

In the face of all the atmospheres in which the historical circumstance fermented and the civilizational reality became favorable, a broad transformation process was taking place in the middle of the century. Not within the framework of traditional poetic transformations, but within the framework of the transformation of the entire system of thought, due to the major international changes that affected the entire world after two resounding world wars and in a close time frame, which is the first half of the century. The characteristic of this stage globally was doubt, rejection, uncertainty, and non-acceptance of everything that the value system inherited from previous eras; because the peoples - logically - believed that everything that bequeathed them this devastation and destruction needed to be reconsidered and needed a broad process of correction.

It is not difficult for us here to understand the justifications for the change in the map of global thought and culture, if we read it in this context. Change and transformation were a global demand, resulting from the set of reasons referred to, and from man's inclination towards a new world that rejects war and relies on global peace, calls for civilizational construction and accepts difference.

So, within this process that took place at an accelerated pace, a parallel process was taking place in the Arab world in understanding poetry, its formulations, forms, functions and the contents it expresses. This process was subject to the conditions of transformation, which is in reality a transformation from a system of loyalty to a system of rebellion, a general, comprehensive transformation, taking place within the framework of systematic poetry that is compatible with society and creation, and the framework of the new poetry that was intended to oppose formalism and rebel against creation ⁽ⁱ⁾.

Many have previously spoken about the early beginnings of the great transformation process in the achievements of the pioneers group, which was embodied by Nazik al-Malaika's critical theories, and in which her works combined with the poetic works of al-Sayyab, to draw together a map of transformation in the poetic form in the well-known (taf'ila) formula. However, some of the pioneers' followers saw that this transformation was partial and incomplete, since it revolved within the orbit of the same previous restrictions, and did not dare to invest in the atmosphere of freedom that modernity provided. These people - including Adonis and Youssef al-Khal - saw what was beyond that ((wherever a change occurs in the life we live and our view of things changes, poetry rushes to express that in ways that are outside the traditional and familiar)) ⁽ⁱⁱ⁾). Therefore, poetry in itself calls for the reasons for its transformation according to the equations of the universe, life, and reality.

This group of poets, to whom we can add Fouad Rafqa, Nazir Al-Azma, Shawqi Abi Shakra, and Khalil Hawi, viewed poetry in the broader circle of human creativity, which is not limited to a particular art, but extends and expands to include all arts and literature in a universal movement linked to major civilizational shifts. This is because they see other influences that contributed to strengthening the process of transformation. Theatrical art was strongly pushing its achievement, and the story and novel were occupying the lead among the arts that spread and gained the public's attention, in addition to the great leap in the visual arts, audio and visual arts. All of this necessitated, in their opinion, a transformation in the formulas of poetic construction and formation, and the reproduction of the text and its connotations ⁽ⁱⁱⁱ⁾).

In keeping with the movement of the era and within the limits of the circle of major transfers. The separation between Adonis and his first group stemmed from the nature of each party's understanding of the transformation process and its first image in the authentication of the prose poem. In a previous reference, we talked about the difference in the project between Al-Khal and Adonis in the form of the position on heritage, and its most important features, which is language. Al-Khal and his supporters saw in the spoken language - and perhaps the colloquial language - an inevitable alternative that expands the horizons of expression, and takes poetry to more spacious ranges than the strictness of the mother tongue and the sharpness of its structures. However, Adonis retreated from this commitment that the fervor of youth pushed

him to, to a more disciplined position and adherence to heritage and its language, as he sees in it an inexhaustible source of expressive energies. During this, he looks at the prose poem with an eye to balancing between the necessities of transformation from the old form and what is associated with it, and the inevitability of authentication in its localization and heritage aspect. Adonis moved in a common horizon between the localization of authenticity, which is the adaptation of the developments of contemporary thought, and the search for a suitable home for them in the local cultural system, and the heritage authenticity, which goes in the opposite direction, that is, searching within (heritage) for what suits it and is compatible with it abroad (imported culture) ^(iv)).

While Adonis's first comrades reached a dead end in the matter of the colloquial language and the blockage of its horizons, which prompted Youssef Al-Khal to announce the first closure statement in 1964, Adonis continued his project, relying on a strong foundation of what heritage saves in terms of live ammunition in language, styles and images, and armed with a firm general Arab conception of traditional values, and an old belief in steadfastness in looking at poetic values and their first tool, which is language.

Adonis is an absolute believer in the inevitability of transformation, but he also believes in patience in the procedural process of this transformation, so that the Arab taste is prepared to accept change, and able to absorb the process of transition between two banks of a river with turbulent currents of positions of rejection and acceptance. Therefore, the matter revolves around the equation of the constant and the variable or the transforming in the system of Arab cultural values, this equation on which Adonis hung the outcomes of creativity and imitation among the Arabs. He established the equation with firm limits and standards within the framework of evaluating the Arab cultural achievement, not only on the front of literature and poetry, but also in the fields of philosophy and other knowledge. He defines "the constant in the framework of Arab culture as the thought that is based on the text, and takes its constancy as an argument for its own constancy in understanding and evaluation, and imposes itself as the only correct meaning of this text, and as a cognitive authority based on that" ^(v)). In light of this reading of the constant of the Arab intellectual achievement, Adonis expands to reading the variable of this achievement, which is the achievement that takes an opposing direction. Here he says, "I define the variable as either the thought that is also based on the text, but with an interpretation that makes the text adaptable to reality and its renewal, or it is the thought that does not see any reference in the text and relies primarily on reason and not on transmission" ^(vi)). It is not difficult for a follower here to realize that Adonis reads the dialectic of constancy and transformation in the system of values, in the shadows of previous and long readings of the Islamic heritage, whose early theorists differed about reading the religious text and what it is based on. The first opinion regarding *ijtihad* in interpreting texts according to the data of the texts themselves that interpret themselves was said by the *Imamis* thirteen centuries ago or more. As for the second opinion regarding relying on the authority of reason rather than the authority of the transmitted text, it was said by the *Mu'tazila* at an early time when *Wasil ibn Ata'* differed from the *Ash'arites* regarding the ruling on the one who commits a major sin. As for relying on the authority of the text as being closed to the apparent meaning, which Adonis

described as fixed, it was said by the Ash'arites among the other Islamic sects, and on the basis of this difference the various schools of jurisprudence and principles of Islamic culture were founded.

Adonis's foundations in reading the constant and the variable have their origins in Islamic thought, but the advantage of his work is that he applied them to the system of cultural and social values, and benefited from them in reading the foundations and standards of creativity and separating it from imitation in the entirety of Arab intellectual activity. Poetry, as the most important and most authentic of Arab cultural achievements, was the focus of Adonis' interest, so he made it a special part of the quartet of the constant and the variable, and through it he revealed the paths of creativity and imitation and what they could produce in the future in terms of literary genres that are subject to evaluation according to the conditions of the same equation.

But were the beginnings linked to poetry and literature alone in bringing about the desired transformation process, in parallel with the transformation processes in other aspects of thought as a result of the civilizational reality? In fact, the issue did not stop at this point, because the course of events reveals that ideological polarization had its presence in sorting out the interests and inclinations of poets towards adopting new poetic forms. While the nationalist tide had a strong presence in the orientations of the Pioneers Group in Iraq, we find that the transformation to the prose poem in its first form was intellectually and politically linked to the affiliation of Adonis, Muhammad al-Maghut, Nazir al-Azma, Khalida Said, and before them Youssef al-Khal and Khalil Hawi to the Syrian Social Nationalist Party, and that their settlement in Lebanon around the magazine (*Shi'r*) was part of an attempt to become independent and distance themselves from the current loyal to Abdel Nasser in Syria ^(vii).

Yes, both orientations were nationalist in their façade and general character, but there was a huge gap in the goals, projects and means of each of them based on their intellectual references and the thesis of each of them about the dialectic of history, rule and revolution. Among those writers mentioned, Adonis did not resort to ideology alone to bring about poetic transformation. He quickly abandoned (*Shi'r Magazine*) and with it his affiliation with the Syrian Social Nationalist Party, to rely on other cultural references to formulate his new project and poetic vision. These references contributed to a large extent to reproducing the text and constructing its connotations for the poet, and they all revolve around the horizon of transformation, because philosophical thought, Sufism, history and mythology all drew the boundaries of the text and its transformations for him.

Hence, we find Yahyaoui's novel pushing towards reading his texts based on these references, as a foundation for difference and transformation in poetic vision, in which Adonis differed, and was distinguished even from the most committed of his generation by adopting these references ^(viii). Perhaps Adonis's keeping pace with the most influential poetic transformations in the Arab countries since the middle of the last century, where the winds of late romanticism, then the activation and then the prose poem, expanded the horizons of his vision, and made him read them all in the context of comparison, and the context of placing each of them in its field and time period and the justifications and motives that created it.

In the face of all this, a conviction was maturing within him, which he perhaps shared with his fellow early founders, namely that the transformation was not required in a particular literary genre, or in poetry alone, for example, but in the spirit of the age, which he and others wanted as an alternative to the prevailing in life and mind. And the spirit of the age in its reality here is nothing but another name for the scientific spirit, and the spirit of theoretical foundation, which changed man's view of the world after he changed his position in it ^(ix). Adonis, among all those who sought to innovate in poetry, took a position that did not make it an additional shift like all the shifts that the first half of the century witnessed, but made it a position for a transformation that is different from the origins, cut off from them, except in essence and spirituality of influence. This is because his reliance on the scientific spirit in understanding what the spirit of the age requires, was embodied in the realization that ((the laws of universal development are what impose on poetry the inevitability of transformation in form and content, for every era has its rhythm, its issues, and a universal development movement that controls its speed and the nature of the circulation of life in it)) ^(x). This era - in the middle of the century - was a turning point in Arab life in all its aspects, as if it was shedding itself from the past, and from a long history, and taking off a worn-out garment, in creation, and putting on a new garment of another style. Because at that time, Arab sensors were very sensitive to responding to the storm of modernity that was spreading, and the political reality foretells of a broad transformation process in urban environments, from the monarchical and despotic regimes - Iraq, the Levant and Egypt - with totalitarian rule to regimes that are more tolerant in accepting diversity and difference.

Breathing the wind of freedom in practicing political work and the multiplicity of intellectual visions in these environments allowed them to open up to broader visions in thinking and cultural production. Because they descended from a long history whose cultural pillar and civilizational achievement was poetry, the elite of their intellectuals believed that poetry had become the pinnacle of the cultural pyramid at the level of human production. From here, the poem was treated as a cultural structure, or a step in the path of the civilizational nation in which the process of reproducing texts takes place. From here, too, the vision expanded before the possibilities available for reading poetry within the framework of a comprehensive cultural production process ^(xi).

At these borders, the most difficult task, as we can infer from Adonis's work, was the task of controlling the rhythm of the process of transformation and authentication, because when Adonis took the decision to return to the roots and search there for what could meet with the thesis of modernity, he committed himself - unlike others who took the path of departing from heritage - to a delicate and delicate process of reconciliation between two opposing sides, the tension between which reached the point of rupture and accusation of reactionism on the one hand and of alienation from identity on the other. Perhaps this is what explains the sharp intersections - from a cultural point of view - between Adonis and his early comrades-in-arms, which extended to include Al-Maghuz and Abdul Wahhab Al-Bayati. At the same time, it explains the broad impact of this project on a large segment of the sixties generation and subsequent generations. Fawzi Karim says about him that he is wonderful like bread, and Samir Sayegh says:

My life is divided: the first half is before the birth of my knowledge of Adonis and the other I titled after my knowledge of him, and Yassin Rifaiah says that the one who took me to him told me on the way: His lighthouse is always burning... His words grow like flowers in the belly of springs and his poetry is a lead stove ^(xii).

Within this activity, we find him answering an important question at the heart of the process of rooting the ongoing poetic transformations. Robert Ghanem, the editor of the Lebanese newspaper *Al-Anwar*, asked him on February 18, 1968, which of the two, the past or the future, does the poetic form emerge from? He answered that ((When the form is born from the past alone, it is born dead, because it is a copy. The poetic form is the living, rooted form, but free so that it seems to be from the future. It is rooted in the past but with the freedom and infinity of the future. The special form of a certain poet, a certain poetry, only exists when it simultaneously achieves: rootedness and freedom, base and movement, heritage and transcendence...))^(xiii).

Thus, Adonis sees the reconciliation process taking place within the framework of the combination or twinning between two opposites, one of which pulls backwards and the other pulls forwards, but by investing the energies of each of them, and their living advantages, in the possibility of reviving a new form that is in harmony with the past and does not cease from the sap of its roots, and at the same time responds to the spirit of the age, and what is required by the parallel transformation processes in other aspects of culture. The work on the authenticity of the prose poem has remained an obsession that occupies the interest of everyone who wanted it to emerge as a new form of Arabic poetry, because the dividing line between it and the circle of acceptable cultural achievement lies in the debate over its conformity with the prevailing standard in judging poetry, which is a blatant material standard (systems and laws) that categorically distinguishes between what is in harmony with it or intersects with it. Hence, Adonis has always emphasized that the authenticity of poetry comes from its endeavor to change its prevailing system, which is issued from changing the old system of Arab life, and from the ambition of the groups worthy of this change and capable of it because it is their cause and their historical and natural role. It is poetry that changes the way its tools are used, so that it can change the way it is tasted and understood, and so that its function, role, and meaning change accordingly ^(xiv).

Hence, it is related to the living, free will, in difference and departure from the pattern, on the part of the poet himself, and related to a broad cosmic movement that falls within the framework of comprehensive change in human life, which is something that is definitely linked to what is broader than the regional and local, and closer to the global and human; because the circle of transformations takes place in broad circles or circles, which include all societies in a single time cycle, even if they are not united by a single common language or culture. Yes, this development or change may not come simultaneously in a single instant in all societies, but it will certainly take place in close time cycles that complement each other, ((And so poetry, which in the past represented a mere horizontal view in which the connection between man and the world was a formal connection, has here become a human adventure that goes armed with doubt to search for a special truth beyond the facts of the world))^(xv).

This is how Adonis imagined it as he distanced it from its old job that had burdened it with the filth of used goods, and had been destroyed by a long process of rumination over outdated topics that did not go beyond the limits of the daily, the immediate and the fast, and lagged behind the universal and the human that makes poetry a common property, belonging not to its poet as much as it belongs to the movement of the universe and life. In the shadows of this movement, the process of transformation takes place, not only in form and content, but in the transformation of literature in general, including poetry, into a continuous life practice that contributes, like any other destructive act, to formulating what is daily and transforming it into a beautiful artistic reality in order to take us to the forgotten areas in our souls and our reality (^{xvi}). As a result of all this, the function of poetry expands and also takes on the character of transformation. This poetry, whose map Adonis drew, has transformed from the pulpit-based media function, which the press celebrated and granted the poet the status of leadership, to the personal function, where there is isolation from oneself and response to spiritual concerns and distance from the media arena and entry into the arena of the elite and the different reader (^{xvii}). The cycle of transformation and authentication for Adonis revolved around one continuous cycle, despite the divergence of the meanings of each in terms of its subjective content and its outcomes. Authenticating or adapting the developments of contemporary thought and searching for a home for them in local culture, on the one hand, and authenticating heritage, i.e. searching for what suits it from the developments of thought, on the other hand, were two effective processes within the framework of the desired transformation, which Adonis sought in poetic form or content. It is a dynamic process, which he was keen to ensure was balanced in its adoption of the data of the two trends, solid in achieving its results, and complementary to the cycle of the development movement, neither abnormal nor separate from it.

Transformations .. Final formulation

I mixed fire and snow

The fires will not understand my forests nor the snow

And I will remain mysterious and familiar

I live in flowers and stones

I disappear

I investigate

I see

I make waves

Like light between magic and sign(^{xviii})

Adonis had intended to make the transformation early on, a time that dates back to the end of the fifties, as we mentioned, and he was amassing the thunders of this revolution and transformation even as he adopted the metrical foot as a poetic practice. It is known that Adonis remained faithful to the metrical foot in his creative output until a late time, and perhaps he did not transform in the field of this practice into the form of the prose poem that he called for early on, until he completed his collection (Singular in the Plural Form) in the third stage of his poetic creativity.

But despite this loyalty to the metrical foot as a form that imposes itself at the moment of poetic experience, the call for transformation remained Adonis's obsession even in moments of poetic inspiration. We have previously pointed this out in the context of his text in which he made poetry burn its old papers and rise from their ashes as the new phoenix rises from the ashes of the dead phoenix. We can read it in the context of the above passage that appeared in (*The Book of Transformations and Migration in the Regions of Day and Night*) in a text entitled (*Signal*). If we know that the texts of this book date back to the first years of the sixties, which witnessed the peak of the transformation process, we will understand what the poet means by mixing fire and snow and how he disappears, investigates, sees, and surges between magic and sign.

Here, Adonis resorts to poetry itself to reformulate a different form and meaning for poetry. He was not satisfied with the broad field of theory to expound the origins of his new vision, but rather turned to poetry itself in his attempt to present this vision to the public as an audience worthy of comprehending this vision and capable of representing its connotations through poetic language. When he was later asked how he saw the game of the new form and where he stood in relation to the confusion of others regarding it, he said, "I am happy to confuse people to this degree. The energy of Arabic poetry par excellence is to disrupt, to sow this confusion, I mean to raise questions." ^(xix)

He elaborated on the necessity of separating form from formalism, because he sees in formalism two meanings: the first is considering language as vocabulary and structures, and the second is remaining in captivity of a single form that does not change. In these two considerations, it is the opposite of the form that accompanies its content, that is, the poem takes it in its emanation ^(xx). Adonis, in the context of the dynamism of his movement in transformation and authentication, took the path of Sufi revelations as a way to draw the heritage text onto the new poetic form, within the framework of the process of authenticating the heritage in contrast to the localization authentication by drawing the achievement of the Western prose poem onto the Sufi heritage text.

Hence, we find in him a strong passion for Al-Nafri's ^(xxi) "positions and addresses," because it is a prose form that can be elevated in essence, meaning, and emotional pulse. Hence, we also find him introducing his aforementioned collection (*The Book of Transformations and Migration in the Regions of Day and Night*) with the famous saying of Al-Nafri (The wider the vision, the narrower the expression) and his other saying (And he said to me, sit in the eye of the needle and do not move, and if the thread enters the needle, do not hold it, and if it exits, do not extend it, and be happy, for I love only the happy) ^(xxii). In view of that, he reinforced this type of authentication with the broader understanding of the concept of transformation in parallel with Sufism, since transformation in his understanding of Sufism lies in understanding it poetically, as it is the breath diffused into the world and into things so that the world becomes transparent and the barriers between opposites fall in it, or it is as we can understand from Heraclitus' vision of the world, as a type of dialectic of transformation, and that there are no absolute and fixed truths, but rather it is a continuous transformation, as he sees it in crossing the river, which cannot be crossed twice. Because every time its water changes, it is no longer the same ^(xxiii).

On the other hand, while he was careful not to go overboard in approaching the heritage text, Adonis was wary of the possibility of regression and going outside the circle of transformation. Therefore, we find him insisting on the issue of the final formulations with which he generally prefaces his collections, as if he were subjecting them to a long process of review and revision until they appear in the final form that he approves of them. He gives them a surrealistic quality with what he suggests of their anxiety, turmoil, and frequent dispersion between order and disorder.

The matter revolved around the form in all of this, as Adonis saw it as the most important link in the chain of transformation and conflict, because although the content has the potential precedence as the end achieved by the means, which here is the form, the latter is the focus of disagreement and difference; because the contents are flexible, elastic, and can be performed in the available form even if the method of performance is arbitrary, but the form is the solid material structure that has an appearance in the outside and that can be an indicator of the state of transformation of his perspective in the process of poetic construction; because an objector can say that the old form is backward in performing the meanings of life, man, the universe and reality, on the basis of doubt and uncertainty, and at the same time he can say that the different form carries a complete semantic response, on the wing of absolute freedom and escape from the old strict constraint. Adonis, in the entirety of his theoretical poetic activity revolving around the prose poem, was taken with the paradoxical form, believing in the necessity of transformation within it, and fully convinced that it was coming in itself, as an inevitable process completing the rings of the great circle of societal transformation. In view of that, he accepted with pure spontaneity that the meaning should be produced and flow in the form it chose without a pressing force from outside to determine the framework of the form. Therefore, when he was asked about the form being the first thing that strikes him in his poetry, how did it arise? He answered, "I once felt that I was no longer able to write, because I felt that there was a rhythm that was molded into sentences and formulas, and that since I write I have been falling into this mold. I am repelled by the mold as I am repelled by the grave. The mold is a grave. I spontaneously try to emerge as if I am emerging from a grave." (xxiv) Therefore, the poetic faculty chose to transform from the prevailing pattern in a form of psychological tendency that is constrained by laws and rules, and forces the self to throw one side into a state of emancipation and liberation from them. But later, after Adonis's poetic and critical experience matured, he began to look at the language of poetry itself as a language that carries characteristics and infinite adaptability, and therefore he began to believe that there is absolutely no justification for forcibly invoking a transformation in form; Because poetic language, by its nature, will lead the poet to a kind of rhythmic formalism that is disciplined in itself without needing an external law.

This conviction had apparently been established after thirty years of the labor of the prose poem, because we find Adonis in the mid-eighties saying, "If we agree that Arabic poetry is written in the Arabic language, then music is one of the characteristics of this language, essentially, because it is natural in its letters and words. Therefore, the poet cannot write in this language

what we can rightly call poetry, if he does not write it saturated with the musicality of the language. Poetry is necessarily a system of music as a system of speech... The dispute is over the nature of this music, is it a capacity imposed from outside according to specific rules... or is it mobile and open..."^(xxv) There is no doubt that he takes the second opinion, because very early on he became convinced that no mold exhausts the dynamism of the language latent in it, because the musical forms that can issue from it are in reality inexhaustible and not final.

The founders of the magazine (Shi'r), especially Youssef Al-Khal, initially concluded that the establishment of avant-garde poetry must be based on many foundations characterized by difference and transformation. They placed the overthrow of language as an ancient one and the replacement of the language of life and reality with it, the development of rhythm in a way that does not hold the meters in any sanctity, and then the opening up to the European intellectual and spiritual achievement^(xxvi) and interacting with it without fear or evasion, at the top of their list of priorities. But at some point, Adonis turned away from everything they had agreed upon in this vision, to a vision that he saw as more comprehensive and broader than to be limited to an emotional position driven by discontent with reality and reactions.

He saw that era, although it carried the seeds of anger, rebellion and the spirit of revolution against the prevailing and the inherited, it needed a comprehensive reformulation of the course of transformation, to ensure its continuity, permanence and the possibility of building on it in the future. If we have repeatedly referred to the separation that occurred between Adonis and his first group, it is because it was an important turning point that indicates the path of the free verse in two different directions, on the one hand, and because it implied other results on the levels of visions, ideas and the production of meaning, which were revealed after a while from that separation, on the other hand. Youssef Al-Khal, the liberal who returned from America and was filled with the spirit of rebellion against reality - according to what Adonis declares - had separated from the Syrian Social Nationalist Party due to the intersection of ideas and the difference of visions. Then the party soon tempted Adonis to separate from (Shi'r Magazine) and some of its members invited him, out of spite for his uncle, to publish in the magazine he wanted. Adonis says that he responded by not abandoning the magazine^(xxvii).

But the many intersections that took place between the uncle and the Lebanese and non-Lebanese Arabs, and between him and the party, and then his disagreement with Adonis, all of that in addition to the intersection of artistic and literary visions about language, its scope and its role in the process of transformation, led to their separation first and then the closure of the magazine second. So the disagreement was originally ideological and was not confined to a narrow framework between two individuals, but rather was within the framework of the broader circle in the intellectual arena and across the Arab arena from the Levant to Egypt.

Adonis himself, after a while, saw his formation and existence in the same space that the uncle objected to as the origin of his enlightenment project. Adonis later left (Poetry Magazine) and left the Syrian Social Nationalist Party alongside it, in favor of another tendency that he somewhat acknowledged from the nationalist trend growing in the Arab arena. Perhaps in that he was expressing a feeling of desire to return to heritage and search in it for what could revive and open a new path and a different way for the future. At this stage, his nationalist orientation

began to become clearer, which we can see, for example, in his poem (Introduction to the History of the Taifa Kings):

The face of Jaffa is a child

Does the withered tree flourish?

Does the earth enter in the form of a virgin?

From there the east shakes?

The beautiful storm came and the beautiful devastation did not come A voice

A fugitive ...

(It was a head that was delirious, babbling, carried, calling, I am creation),

They wandered, they dug a hole for the face of Ali He was a child and he was white

Or black, Jaffa, its trees and its songs, and Jaffa ...

They piled up, they tore the face of Ali^(xxviii)

It is inspired by the symbolism of Andalusia and its influence in the West, and its enlightenment in Palestine as material and historical extension. Adonis here and in many other models in the same content expresses a form of rooting heritage in drawing the historical incident onto contemporary issues. He sees it as a requirement for a general transformation in artistic visions, forms and contents together.

If the free verse poem was still present in the transitional period of the transformation process during the seventies and eighties, and was embodied in Adonis's collections published until that time, the prose poem began to advance towards evading the free verse, and occupying the broader side in embodying the new contents after that period. In Adonis' view, the poetic incident does not come from the prior choice of the form of the poem to convey its content, but rather from the visions that nourish the poet's language and impose on it the appropriate form to convey the meaning.

Therefore, Adonis believes that the poet, in this case, cannot belong to a specific school, but rather to all schools his affiliation appears, according to the content that the poem wants and the form that he chose to perform appropriately for this content. Thus, we find the romantic Adonis in (The Songs of Mihyar al-Dimashqi) other than the surrealist Adonis in (Theatre and Mirrors) and other than the pioneer of the prose poem in (Singular in the Plural Form) (^{xxix}). And yet, there is no doubt that the issue of poetic transformations in Arabic literature goes beyond the boundaries of poetry to what is beyond it, and crosses its forms and contents to indicate a deeper civilizational crisis, which is in fact a crisis of identity. The old that pulls back stems from a complex of historical superiority and fear of losing belonging, and the modern that pushes forward stems from a complex of backwardness and fear of losing the compass, which are the same illusions that Adonis spoke about and called illusions of similarity, difference, and temporality, and they are the same ones that he warned against confiscating the prose poem, as an extension of the past, an embodiment of the present, and a foresight of the future.

Poetry / Positions ... Another Transformation

It was previously mentioned that Adonis separated from the magazine (Poetry), and we mentioned at the time that this separation was for intellectual reasons, and perhaps also because of the affiliation of the first generation of the magazine's poets to the Syrian Social

Nationalist Party, and Youssef Al-Khal's early separation from it, and then the party's attraction of Adonis and others, and pushing them to work outside this group in order to isolate Al-Khal, and confront and frustrate his poetic project. Despite its short life, the pioneering magazine (Poetry) went through two stages, the first stage from the date of its establishment in 1957 to the date of its first closure in 1964, and at the end of this stage Al-Khal announced the closure statement announcing his intention to continue on the path and acknowledging the magazine's failure to perform its mission and the goal for which it came, as for the second stage, it is the final and short stage that extended from the date of its resumption of publication in 1967 to the date of its final closure in 1969.

Despite the positions of tension and attraction, objection and support, many have considered this magazine the first pioneer of the modernist movement in contemporary Arabic poetry. Regardless of the criticisms of many against it and their reservations about its position on heritage and language, and its call for complete integration with the outputs of European culture, its pioneering position in establishing the foundations of poetic modernity and enlightenment is something that no one can deny. Adonis says in an interview with Saqr Abu Fakhr, a long time after the magazine stopped publishing, "It is now certain, after the death of Shi'r magazine, that this magazine served the Arabic poetry movement as no other Arab magazine has served it..." (xxx) At the same time, he acknowledges that the goal of its establishment is not only formal renewal, but also renewal in vision and position towards man and existence.

We can now say that the elite youth gathering that took place in 1956 following the return of Al-Khal from America, which brought together Adonis, Nazir Al-Azma, Fouad Rafqa, Al-Maghout, and perhaps others, was a gathering driven by anger and discontent with reality and the desire to move the wheel of stagnant culture after long eras of domestication. In this context, Adonis comments: "We decided to light other stoves in addition to the old stoves, and this is of course an addition to Arabic poetry and an enrichment for it. We never said separation from the old. A definitive separation from the old is impossible, because merely writing in the language of this ancient history means that the writer is within this heritage. Rather, we said that the opportunity should be given to all talents to invent the forms that they see as appropriate for their artistic identity." (xxxi) There is no doubt that Adonis was talking here about himself and what he had in mind for the future of poetry, because the uncle's aspirations were beyond returning to heritage, and the language that Adonis saw as living and historical, in which the poet lives and draws his material from, the uncle found it to be a wall preventing the possibility of instilling the spirit of renewal in the body of the Arabic poem. The two reached a crossroads at the historical moment when the uncle collided with the wall of language and Adonis saw it as a collision with reality, and in the arena where the two paved the foundations of their project, then the fate disintegrated on the bench.

Adonis had then reached the conviction that the magazine (Shi'r) had hit another wall, the wall of the vision, and had reached a stage where it had completed its cycle, and it had to either choose renewal with young, motivated blood to renew this vision, or stop. His opinion at the time was that its editors should be clearer and more daring in adopting the basic language

material, i.e. heritage, and work on the issues of Arab society, otherwise the magazine would suffocate (^{xxxii}).

It appears from the events of that era that the disagreement was much deeper than it was, and was not related to the technical aspects and standards specific to the poetic form that the magazine called for, but rather was in fact the result of sharp intersections in the work, its nature, its meaning, and the desired goal behind it. Adonis did not deny the existence of some personal factors behind these intersections, but he always maintained that the disintegration of the magazine came from a difference in outlook on the future of poetry and the future of culture, methods of vision and ways of working, and then all of this led to his establishment of the magazine (Mawaqif) (^{xxxiii}).

In fact, it is not right to look at this issue in isolation from the historical and objective circumstances in which the magazine was established. The sixties, and specifically its last years, were like the years of embers in which the fires of widespread transformation flared up after the June catastrophe. The Arab reality at that time began to shed its old skin and take on another characteristic that was closer to the opposite and contradictory characteristic of all the characteristics of the previous stage. At this very time, Adonis issued what was called the June 5, 1967 statement, in which he accused the Arab thinker, whoever he may be, of making Arab generations machines that he humiliated under the yoke of Western tradition, reactionary tradition, or ignorance, and helped, through silence or speech, during the last twenty years to make the people and their wealth hostage to the rulers (^{xxxiv}).

In this statement, Adonis called for a reconsideration of everything, a reconsideration that he wanted to be a harbinger of major transformations; Because there is no transformation except through construction, and no construction except by establishing solid foundations upon which construction can be built, and the reality of construction comes from reconsidering everything that Arab culture has presented and accomplished in past eras. And ((reconsideration essentially means change. It means creation and action. More than ever before, the thinker faces a question at the level of his destiny. What is his role in the events of Arab change, its issues and its pains. Should he remain distant? Withdraw and dwell in the void of isolation...))(^{xxxv}), and thus, in this atmosphere, and based on these visions, Adonis began establishing the magazine (Mawaqif).

The first issue of (Mawaqif) magazine was published on October 1, 1968, in what seemed like a coup de grace for the (Shi'r) magazine project. At the time when Youssef Al-Khal returned laden with dreams of the possibility of reviving his poetic project with the return of his magazine to publication a year earlier (i.e. 1967), we find that the (Mawaqif) magazine, which had just been published, had attracted most of the young poets who were enthusiastic about the free verse poem and Adonis' poetic project. Thus, the (Shi'r) project was frustrated, and it soon breathed its last with issue (44) in the fall of (1969) amidst a storm of discontent and objection, due to what was called at the time its boldness towards religious values and beliefs, and its transgression of the boundaries of literature on what is sacred in the Arab intellectual system. The truth is that all of Adonis's dialogues and press interviews, after this era, confirm that the intersection between him and Youssef Al-Khal is an intersection of visions and ideas, and an intersection regarding the future of poetry, its concept, function, and procedural tools, more

than an intersection regarding priority or leadership or regarding political polarization and personal differences, which is something that anyone who wants to understand can review his famous dialogue with Saqr Abu Fakhr, and the set of his printed dialogues in their first part, dated between the years 1960-1980.

The first issue of (*Mawaqif*) was published, as we said, in early October 1968. What is striking about it is that the editor-in-chief (Adonis) granted the privilege of the editorial article to (Zaki Najib Mahmoud) ^(xxxvi), who was keen, with clear intent, to title it (*A New Birth*). Although he dedicated it to talking about the birth of the new Arab man, the symbolism of the title did not stray far from the birth of the magazine itself, in addition to the fact that it contains a parallel discussion of the sanctity of form and formalism in Arab culture, parallel to Adonis's vision of the tyranny of poetic form.

That is because we found Zaki Najib Mahmoud saying, "Our artistic life was a reflection of this comprehensive view, which elevates the external at the expense of the internal. The standard descends upon you from above, and does not emerge from within you. The priority in our entire artistic life - in general - was the integrity of the form, not the vitality of the content. Drawings are geometric shapes, and poems are measured metrical feet. This formalism seeped into all life activities. As long as you have preserved the form accepted - according to the law, Sharia, or custom - you have fulfilled your duty, regardless of what this form entails in terms of the essence of the act itself and what harmful or beneficial results it leads to." ^(xxxvii) There is no doubt that Adonis was happy with this article, which is in complete harmony with the vision he calls for, and for which the magazine was established, especially since it is issued by a thinker of the stature of Zaki Najib Mahmoud.

Then, the magazine's issues began to appear, and it carried on both sides the poetic productions of Arab modern poets, regardless of whether they were free verse or prose poetry, in addition to a parallel process of criticism that directed those productions toward the artistic and objective standards that Adonis called for. It is important to note here that the magazine did not limit itself to poetic modernity as its material, but rather expanded further to raise the cognitive question and its role in the joints of Arab life, whether in religion or society and their implications in philosophy. Perhaps this question and its extensions in Arab life, and what it could collide with of the forbidden and prohibited in general culture, was behind the blockage of its horizons and the arrival of its editors to a state of despair and frustration, and then its cessation after that in the year 1993.

The reason was not material as was rumored about the issue of closure, but rather Adonis's feeling of frustration regarding the magazine's inability to reveal the patterns of culture - in the issue of women's freedom and rights, and in the issue of religion and its role and space in human life. Since the first issue, Adonis has raised the slogan "There will be no sacred topics that may not be discussed" ^(xxxviii) and sought to be a platform for freedom, creativity and confrontation, for "there will be no truths that should be hidden, ignored or overlooked. This act transcends all consecration, all finality, all authoritarianism. It is permanent criticism and permanent reconsideration."

It is the successive flood that washes and illuminates everything))(xxxix). The magazine was issued temporarily and periodically at the beginning of its establishment, over the course of one issue every two months, then it soon turned into a quarterly magazine that attracted Kamal Abu Deeb as its editor-in-chief and Adonis as its responsible director. As for its general path and the nature of its topics, they are related to Adonis's vision of freedom, creativity and transformation, those topics that are the most sensitive in the Arab street, and from here we find (*Mawaqif*), whose numbers reached most Arab countries, after a while being subjected to the censor's scissors, and prevented from distribution in more than one Arab country, because of its bold quarrel with the institutional cultural systems that were not accustomed before this time to confronting the cognitive question about what was and what is, and what is possible to shake from the established values in culture. It is not strange, then, to find controversial writers from among the Arab intellectuals writing their articles in this magazine, such as Zaki Naguib Mahmoud, Naguib Mahfouz, and Muhammad Arkoun, around whom the magazine did not draw a red line, and whose visions and projects were attracted by it as a sponsor of freedom, creativity, and change. The magazine's primary concern was with the topics of enlightenment and modernity, in thought, culture, politics, literature and society, which are at the heart of shaking up the prevailing systems of Arab society. But poetic modernity was certainly Adonis's primary obsession, and for that reason he did not miss an opportunity to appear through the window of (*Mawaqif*), to embody his visions of poetry and its criticism, focusing on the features of the new poetic practice and its emerging experiences. We saw that we should review some of it through random samples to stand on some of the features of the transformation in poetic writing and its extensions, between the era of (*Poetry*) and the era of (*Mawaqif*). In issue (15) of the magazine issued in the year (1971), for example, he wrote an article entitled (*Establishing a New Writing*) in which he presented his work with Youssef Al-Khal in the magazine *Shi'r* and its working editorial board, and how it led to "establishing a climate of theoretical and artistic renewal, such that every attempt to define poetry as the theorists defined it became outside of poetry. In the late stages of our joint work, it became clear to me that what we had achieved, which is very important, is not enough, especially since most of these workers stopped at the limits of changing the inherited method and were satisfied with this change.

Experience has confirmed that remaining within the limits of changing the method ultimately falls within the framework of the inherited culture...)) (xl) It seems clear from it that formalists, even among the most strict supporters of modernity, are completely ignorant of it, because despite the stormy revolution that the winds carried through the magazine (*Poetry*) at the end of the fifties in its rebellion against the form of the poem, and the necessity of overthrowing it in favor of the poet's absolute freedom in choosing the method of expression, its editorial board, it seems, was unable to transcend the nature of stereotypical thinking in choosing that method, and from here came Adonis' objection in his subsequent comment ((Therefore, I was not surprised by those who continued to run it, after I abandoned it, that they were ignorant of the deepest and most distant poetic experiences or that they misunderstood them.

Even the magazine began to deny what it had started. The change that its movement had initially brought about began to appear as a change in degree rather than in kind, and hence its death.

(^{xli}) Therefore, despite the passage of many years since Adonis left (Poetry) and the passage of at least three of them since the publication of (Positions), he was reading the disagreement within the framework of transformation and change, and he added another essential reason for losing his faith in the project of the magazine (Poetry), in parallel with the closing of the horizons of language before its sponsors and the frustration of its project to replace the colloquial language.

But what we see as important in the context of this topic is the nature of the transformation between (Poetry) and (Positions) at this essential point, which Adonis expressed clearly in his saying: "What we are trying today in (Poetry) goes beyond what (Poetry) began and completes it at the same time. The issue is no longer to change the degree, that is, the method, but the issue has become to change the type, that is, the meaning. The issue today is no longer the issue of writing. In (Poetry) I aspired to establish a new poem, but in (Positions) I aspire to establish a new writing." (^{xlii}) Thus Adonis reads the transformation in poetry from the levels of degree in the method and the variation of its vibrations and patterns, to the nature of its understanding, meaning and connotations above every pattern and every method. He expands the scope of looking at writing in its general concept that includes poetry and other literary genres, and defines special features of this writing (^{xliii}), which he was keen to call new writing. The most important thing here is his vision of what is related to the production of meaning, as ((there is a specificity that appears in the appearance of the beginning when we change the starting point. This point was in poetry, for example, as follows: writing is the product of meaning.

The poet, in other words, was writing the meanings (that he knew). The starting point today is: meaning is the product of writing))(^{xliiv}) This means, first and foremost, that the poem is no longer an answer, but rather a question among the many questions that humanity faces. Hence, in reading it, we must search for the mysterious and the uncertain in order for our questions to be conscious, while the concept of understanding is being replaced by the concept of contemplation(^{xliv}).

In another sample of his articles that formed the paradoxical trend in the magazine (Mawaqif), which we chose randomly from the collection of his critical theories on new poetry, there is an article entitled (Ten Points for Understanding New Poetry) in which he moved the transformation and its necessities to the Arab intellectual arena. He talks about the fact that new Arabic poetry is experimental in its methods and aggressive in the meaning it carries, as he sees experimentalism in it in its attempt to establish, and aggressiveness in its attempt to discover the orbit of establishment, where in the first characteristic it changes the poetic language, and in the second characteristic it changes the meanings produced, and thus the new poet is on the side of the toilers and the oppressed, on the side of the lower classes of society ((Necessity is the issue of the new poet, he is concerned with transformation, and therefore he is with the movement, with all the movements that foretell transformation or prepare for it: student, labor, peasant, and various other democratic movements working in the direction of becoming, therefore the new poet rejects the prevailing conditions of life and declares the will to change them, and he adheres to the strict morality required by this rejection and this will)) (^{xlvi}).

Here Adonis moves to the public intellectual arena and links the transformations taking place there with their counterparts in poetry as links in a long chain of aspects of life and its activities, for poetry is a human activity that is not isolated in its development and transformations are based on the manifestations of general transformation in the arena of thought and general culture, and it derives its glow and brilliance from them, because the more the challenges intensify and the more the turns, and the intellectual senses the roughness of the road, the more poetry finds a new way - in form and content - to keep pace with the movement and path of these turns.

This movement is in reality a dynamic, self-movement that does not require artificiality and affectation, but rather is part of the core of the movement of major intellectual and social transformations that all nations and peoples go through. Adonis is generous in presenting a complete picture of avant-garde poetry and how it develops and transforms in society by comparing it to other sectors of culture. He sees that there is a disparity in development between the superstructure and the infrastructure, as it is possible for a sector of culture to develop without keeping pace with what is parallel to it from other sectors, and as a result, avant-garde poetry may arise in a backward society. At the same time, this disparity also results in a disparity in awareness, meaning the disparity between the consciousness of the creator and the consciousness of the recipient, so that the former is more advanced, and likewise the disparity between the consciousness of one creator and another creator, meaning his superiority in styles and methods of expression ^(xlvii).

He then proceeds to complete ten points that he has identified to understand the nature of the new poetry as he sees it, and as he has made it a task for (Mawaqif) to undertake in its transformation from the previous path that (Shi'r) magazine was on. In another third sample of what (Mawaqif) magazine carried, we can summarize Adonis's vision of the transformation and the paradox of the (Shi'r) project. It is an article entitled (To the Friendly Reader) which appears from its details to have come in the context of the campaign of distortion and rejection practiced by some Arab regimes against the orientations of the magazine (Mawaqif) and its vision of the means of cultural transformation, and its use of some of the mercenaries of the intellectuals of the authorities to attack the magazine's project. It stated that ((the prevailing regimes consider culture an interest among their general interests, and they see that the intellectual, whether he is a poet, writer, thinker or artist, is nothing but a second image of the employee. From here, the regime that places itself in the direction of heritage, and the regime that places itself in the direction of revolution, meet in fighting (Mawaqif). Both see in it what they doubt and go beyond. In the first, it reveals its stagnation, that is, its being outside of history, and in the second, it reveals its falsehood, that is, its existence on the margins of history...)) ^(xlviii) Thus, Adonis raised the level of the challenge, a few years after the magazine was published, to the level of confronting the ruling authority in some Arab countries, and holding it responsible for the setback and the confrontation of the rising projects motivated by tyranny and motives of Fear of enlightenment, that it would be a threat to the ruler's authority. Although he did not name those regimes, it is clear in that era the nature of the regimes that confronted the emerging transformation project.

These were samples of Adonis's critical works in the project that he wanted to be a transformation from the project of the magazine (Poetry) and an extension of it. The magazine (Mawaqif) represented the new transformation project, with what Adonis prepared for it in terms of visions and ideas, and with what it possessed of a relatively long time period, during which it attracted many free pens. At the same time, it crossed many geographical barriers, to publish, and leave its mark on the Arab poetic achievement, and on the overall transformations in the arena of Arab culture, in the most important and sensitive era in the modern era, which is the era of the second half of the twentieth century.

Text production... Meaning production (Openings) to the end of the century

The last quarter of the last century witnessed an abundant poetic production by Adonis, and he published several poetry collections, which reveal an exceptional burst of creative activity and a surging emotion that passed, after a long life of work, to establish theoretical poetic values, irrevocably departing from the values of Arabic poetry, which Arab poets have relied on for fourteen centuries and more. We are not here to draw attention to the breadth of his poetic production and the abundance of his poems, but as we read this production, we glimpse a true embodiment of the poetic vision, which Adonis has been aware of since the end of the fifties, and a living poetic model of the artistic and objective characteristics that have drawn the path of new poetry. Hence, we decided to shed light on some of them, as a random sample, to understand the nature of the new text, which was reproduced and reformulated, according to the requirements of meaning and significance that the previous patterns were cramped by, and as a result of which the poet saw the inevitability of adopting it (i.e. the text) as a model that transcends the traditions, systems, and external laws imposed by force.

The aforementioned text has begun to shake off the dust of the years from the meaning resulting from the eternal relationship between the signifier and the signified, and erases the shadows of meanings associated with the poetic subject inherited over the centuries of historical Arabic poetry. As a result of Adonis's endeavor to untie the bonds of the close relationship between signifiers and their signifieds, meanings have come to be produced from parallel relationships outside of linguistic formations, and take from the strangeness and scattering of semantic ties between vocabulary and structures a path to meanings that call for multiple interpretation processes, and productive reading processes that refuse to stop at a specific meaning, and reading attempts remain open to an indefinite number of possibilities. Perhaps his achievement (Singular in the Plural Form) was the opening of the texts that took this path as a path for them, in addition to other later texts witnessed in the eighties and nineties in particular. Adonis, who has been a defender of poetic formlessness since the end of the fifties, and has experimented with it repeatedly during the era in which everyone was fascinated by the metrical foot as a revolutionary form and a new opening, did not complete his experiment with formlessness except with (Singular in the Plural Form), for this achievement was only the beginning of poetic transformations, since the (transformations) of (The Lover), for example, are in reality a transformation in vision, in style, and in formulation, and most important of all, a transformation

in approaching meaning, and in grasping the threads of meaning and gathering them in a focus outside the realm of direct perception:

Her name walked silently in the forests of letters

And the letters were arches and animals like velvet

And the air was kneeling and the sky was stretched out like hands.

Suddenly

A strange plant blossomed and the pond behind the forests approached^(xlix)

Now, as we read this text, can we rely on traditional rhetorical arts to understand (Forests of Letters), (Letters are Arches and Animals Like Velvet), and (The Air is Kneeling)? There is no doubt that it would be absurd and useless in the face of the text's bohemianism, surrealism, and departure from the norm. This text, and any other text that took its path in formal and semantic construction, presents itself as a crowd of extremely agitated words that seeped through the paths of the Dadaist and Surrealist absurdity to create creative chaos ^(l), and shock the reader who began to look in astonishment at what lies beyond the text.

Meaning and significance, in their resistance and non-compliance with appearance, have become aesthetic values added to the amount of aesthetic values that the prose poem has transformed into. These values are based in a large part on the collection of opposites. It has become clear that this poem rises at the same time on a chaotic force that refuses to submit to the rules of form, and an organized force that tends towards poetic unity ^(li). There is no harm in the meaning and its opposite coming, and the connotations intersecting, in the context of stimulating the tendency towards possible interpretation and not relying on its certainty. This cohesion between the two contradictory forces (chaotic and organized) led to necessary conditions for the prose poem, which (Ansi Al-Hajj) summarized as brevity, brilliance and gratuitousness ^(lii). He indicated in its context that Adonis was the first to address this topic in the magazine (Poetry) in issue (14) in 1960. He means Adonis' pioneering article that we referred to previously. The three tapes of Ansi Al-Hajj, which are based on the vision of Suzanne Bernard, were in their idealism and the loftiness of their goal closer to the hypothesis than to the real existence, and from here they became a decisive criterion in sorting and evaluating the experiences of poets over several decades, and they still represent a decisive limit in presenting many incomplete experiences.

Ansi himself was one of those who could not escape the captivity of the long text, and thus lost the characteristic of brilliance resulting from the loss of condensation and brevity, even though his poetry had a striking presence in gratuitousness and the collection of opposites. However, Adonis, due to his strong focus, was aware of this matter, so he was keen on the short, condensed and glowing text, or he sought to branch out the long text and divide it with internal titles into the form of sections, so that each section carries the characteristics of condensation and brilliance that achieve the conditions of the prose poem and enhance its effectiveness and the depth of its impact.

For Odense, meaning has become a product of the creative chaos that brings together the contradictions of the text, of the conflicting linguistic formations, and of the stylistic and writing values that employ the space of the paper to produce the impenetrable meaning. Hence, we see

him dividing the text into paragraphs - if not into sections with independent names - in order to achieve the factor of cohesion and attraction that comes from the rapid poetic outburst, on the wing of condensation and brevity, which is what he resorted to in the early stages of his first long texts, including (Singular in the Plural Form):

You grow in all directions

You grow in the direction of the depths

You open up to me like a spring

And surrender like a tree

And I

I was stuck in the towers of dreams

Drawing my shapes around them

Inventing secrets with which I fill the holes of the days(^{liii})

...

In this text, for example, there is a clever use of prose tools (direct language and narrative structure) to write a prose poem with dense meanings. The focus of the subject is (woman) and the nature of the style is descriptive. But can we say that the poetic structure is traditional? Absolutely not, because the woman here is not the woman of the revivalists, nor the romantics, nor even the pioneers. The nature of the description is also paradoxical, because we find ourselves in front of a poetic formation that performs the same connotations as the predecessors, and adds to them a conscious flow that is deeply rooted in psychological revelation and connected in some way to the abstract sense.

The gratuitousness that Al-Hajj spoke about and summarized without its purpose or intentionality (^{liv}) and the circularity of its beginning and end, we can see it in Adonis in the internal rotation of the text on the self of the creator himself, without going beyond it to what is outside the limits of the self. It is a feature of the success of the prose poem that distances it from the characteristics of prose of a poetic nature. If it is difficult for the traditional reader to grasp such a feature that produces both meaning and poetic spirit, in the poetry of the majority of those who undertake to write in prose poetry, then we can say that in the poetry of Adonis, as well as that of Al-Maghout and Anis Al-Hajj, there is a glow and radiance that grants this poem a pass between all poetic genres, and gives it depth, influence, and inspiration.

The aforementioned strips, suggested by Al-Hajj and Adonis, have become a standard for judging the eligibility of all poetic achievement from the prose poem since the sixties until the present time. At the same time, Adonis, in particular, was keen to support this achievement with poetic models parallel to the standard, which can be considered the beginnings of the end of the century, and the beginning of a new era. After (Singular in the Plural Form), came (Desire Advancing in the Maps of Matter), (Celebrating the Obscure and Clear Things), (A Second Alphabet), and other productions. All of them support Adonis' vision of the modernist text that produces new meaning. In (Desire Advancing in the Maps of Matter), we read, for example:

Where will I keep my holidays that have not yet died?

How do I free my wings that weep in

the cages of language? And how do I dwell in my memory

While it is a gulf of floating ruins?

Will a stone or a poppy root grow between my shoulders? Will the animals imprisoned in me finally know the way to escape?^(lv)

It is not easier than to restrict the meaning of confusion and loss through a torrent of successive questions, not questions that seek answers, but rather major metaphorical questions that make their way from questioning to fields of denunciation, anger and rebellion. The flood of questions that begins quietly and ends roaring through the ruggedness of the meaning and its twists and turns throughout the text, is a paradoxical form of using and employing the methods of speech in the traditional poem, because we find ourselves with it before meanings that are fragmented by the fragmentation of human concern, and at the same time contradictory and contradictory as an image of the existential anxiety that contemporary man experiences.

In (In the Embrace of a Second Alphabet), Adonis works on dividing the long text into side titles in order to preserve its cohesion and prevent its unraveling, and he makes the condition of condensation in place to preserve the text's connotations and the energies of expression in it, including a section entitled (Doors) in which we read:

In a morning full of wounds, a suburbanite fled from the wall of Damascus and strolled in the orchards of Zainabiya. She said, "I will not return." And I named myself the neighborhood of Al-Qassaa.

He came,

He settled in this neighborhood, in the basement of a building that slopes from the smoothness of the cement.

He furnished the basement with a bed for dreams, most of which were evaporating between the baths.

He read about them ^(lvi)

The narrative structure is almost a necessary nature in such texts, and the personification of inanimate objects is different from what it is in ancient rhetoric. It is not just a decorative game, but rather a parallel world in which the existents interact and are filled with noisy movement, to draw a picture of the brutal world in which man loses his existence and identity. The meaning here results from the hardness of the vocabulary and the structure, and the nature of the description of the manifestations of harsh civilization, in which man finds himself without form or features. That is because the poet's departure from the area of sensual expression and emotional suggestion to the area of abstraction and harshness in description is what gives the meaning the character of cruelty and the dryness of life in the big city. The meaning of the following passage (Seclusion) is not far from such a meaning:

The salt forgot his feet in the water. The shadow of the world is lead dipped in embers. There is no difference between speech and clay. If there is misery, it is joy. The dust has sat on this threshold for centuries and has not yet risen.

- Can a human woman have intercourse with a jinn?

- A controversial issue

- But it is permissible to tie the hair and braids are permissible.

- A woman in the afterlife will always be for the last of her husbands, and it was said for the first of them^(lvii) .

Here, the poet wears the mask of the cynic as he reviews the doctrines of the predecessors in understanding existence and the place of man in it. Man himself is lost in the city, and is lost in the depths of the multiple and controversial understandings among the jurists - as Adonis sees it - so the contradiction that is caused by opposition and disagreement is the source of confusion and loss in the poet's tradition, and it is the outcome of alienation, losing the compass of the road, and then misguidance and wandering in it.

Reconstructing the text according to Adonis' vision, among other things, reproduced the meaning and significance, which are the source of the self and experience. This is because the form that Adonis chose for his experiment directed the meaning artistically in a direction that is far removed from the meanings themselves if compared to the traditional form. ((There is no doubt that the creation of meaning means the manifestation of the self and its presentation to the public in the form of a pure artistic achievement, this is first. Secondly, it means the artistry of the methods of performance, or the ways of expression that were not the intention of the creator))^(lviii) but were formed according to the need of the meaning itself. In his summoning of it as a chosen model to perform the significance that no one else performs. The response of its pioneers, led by Adonis, was that the whole matter revolves around meaning, for "poetry is not only a literary and artistic form, but rather a form of life and existence."^(lix) It carries its meanings and connotations, and it expresses what other methods of expression are unable to express. It is our constant struggle to find in it our being, our ever-escaping things, and what has been lost and destroyed in us, and we continue to restore it, mobilizing our history and our entire existence.

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Margins

* ⁱ Ali Jaafar Al-Alaq attributed this to Suzanne Bernard in his book (On the Modernity of the Poetic Text), page 120.

ⁱⁱ Modernity between construction and destruction, Dr. Hassan bin Fahd Al-Huwaimel: 10.

ⁱⁱⁱ See: Transformations of Arabic Poetry, Dr. Salah Fadl: 13-14.

^{iv} See: The Literary Critic's Guide, Dr. Megan Al-Ruwaili, Dr. Saad Al-Bazie: 83.

^v The Constant and the Variable, Adonis: 1/13.

^{vi} The Constant and the Variable, Adonis: 1/13-14.

^{vii} See: The Dynamics of Modernity in Contemporary Arabic Poetry, Dr. Kamal Khair Bek: 64 (footnote).

^{viii} See: From Poetry to Writing: 13-15.

^{ix} See: The Dynamics of Modernity in Contemporary Arabic Poetry, Dr. Kamal Khair Bek: 68.

^x The temptation of experimentation: the Arab poetic movement at the beginning of the third millennium, Dr. Mahmoud Al-Dabaa: 36.

^{xi} The temptation of experimentation: the Arab poetic movement at the beginning of the third millennium, Dr. Mahmoud Al-Dabaa: 39.

^{xii} See: The Complete Dialogues 1960-1980, Adonis: 1/49.

^{xiii} From Poetry to Writing (Transformations of the Poetic Text in Adonis's Book), Dr. Rawya Yahyaoui: 11.

^{xiv} See: The Constant and the Variable, Adonis: 4/130.

^{xv} The Dynamics of Modernity in Contemporary Arabic Poetry, Dr. Kamal Khair Bek: 74.

^{xvi} See: Poetics of Modernity (The Second Movement of Poetics of Modernity), Yassin Al-Nassir: 439-440.

^{xvii} See: Transformations of Arabic Poetry, Dr. Salah Fadl: 11.

^{xviii} The Book of Transformations and Migration in the Regions of Day and Night, Adonis: 14.

^{xix} Complete Dialogues 1960-1980, Adonis: 1/42.

^{xx} See: the same source: 1/42.

^{xxi} We recall what the critic Adel Abdullah revealed of very similar texts between Adonis and Al-Niffari in this book, which he considered to be plagiarism in an article in the literary vanguard magazine, issue 1, 1978, and which Kazem Jihad read in the context of plagiarism and the Tunisian poet Munsif Al-Wahhabi in the context of intertextuality.

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- xxii See: The Book of Transformations and Migration in the Regions of Day and Night, Adonis: 7.
- xxiii See: The Complete Dialogues 1960-1980, Adonis: 1/28.
- xxiv Complete Dialogues: 1960-1980, Adonis: 1/56.
- xxv The Complete Dialogues, Adonis 1981-1986: 2/122-123.
- xxvi See: The Dynamics of Modernity in Contemporary Arabic Poetry, Dr. Kamal Khair Bek: 68-69.
- xxvii See: Dialogue with Adonis (Childhood, Exile, and Poetry), Saqr Abu Fakhr: 70.
- xxviii Poetic works: This is my name and other poems, Adonis: 243.
- xxix See: The Complete Dialogues 1960-1980, Adonis: 1/51.
- xxx Dialogue with Adonis (Poetry, Homeland, and Exile), Saqr Abu Fakhr: 72.
- xxxi Dialogue with Adonis (Poetry, Homeland, and Exile), Saqr Abu Fakhr: 73.
- xxxii See: the same source: 81.
- xxxiii Dialogue with Adonis (Poetry, Homeland, and Exile), Saqr Abu Fakhr: 81.
- xxxiv Opening the End of the Century, Adonis: 14.
- xxxv The same source: 22.
- xxxvi Zaki Naguib Mahmoud is an Egyptian philosopher, writer, academic, and philosophy professor. He has many publications in the field of thought and philosophy, including (Positive Logic) in two parts, (The Myth of Metaphysics), and (Towards a Scientific Philosophy) 1905-1993.
- xxxvii A New Birth, Zaki Naguib Mahmoud, Article, Shi'r Magazine, Issue 1, 1968: 11.
- xxxviii Editorial of Mawaqif Magazine, Adonis, Mawaqif Magazine, Beirut, Issue 1.
- xxxix Same source.
- xl Establishing a new writing, Adonis, article, Mawaqif magazine: 3.
- xli Establishing a new writing, Adonis, article, Mawaqif magazine: 3.
- xliv The same source, issue 15: 4.
- xlvi See: the same source: 5-7.
- xlvii Establishing a new writing, Adonis, article, Mawaqif Magazine: 6.
- xlviii See: the same source: 6-7.
- xlvix Ten points for understanding new Arabic poetry, Adonis, article, Mawaqif Magazine, Beirut, Issue 24-25, 1972: 3-4.
- xlvi See: Ten Points for Understanding New Arabic Poetry, Adonis, article, Mawaqif Magazine, Beirut, Issue 24-25, 1972: 4.
- xlvi To the friendly reader, Adonis, article, Mawaqif Magazine, Beirut, Issue 27, 1974: 1.
- xlvi Poetic works (singular in plural), Adonis: 39.
- ¹ See: The Prose Poem from Baudelaire to Our Days, Suzanne Bernard: 242. Bernard's text is quoted from André Breton's Second Manifesto, which he wrote in 1930.
- ⁱⁱ See: same source: 157.
- ⁱⁱⁱ See: Diwan (Lan), Ansi Al-Hajj: 18-21.
- ⁱⁱⁱ Poetic works (singular in plural), Adonis: 41.
- ^{iv} In the introduction to his collection (Lan), Ansi Al-Hajj acknowledges his reliance on Suzanne Bernard's theories in defining and understanding the characteristics of the prose poem.
- ^{iv} Poetic works (singular in plural), Adonis: 541.
- ^{vi} Poetic works (singular in plural), Adonis: 542.
- ^{vii} The same source: 550-551.
- ^{viii} Production of artistic meaning. Self, experience, reading, Asst. Prof. Dr. Rahman Gharkan, Research, Al-Qadisiyah Journal of Arts and Educational Sciences, Issues 3-4, Volume 7, 2008: 6.
- ^{ix} Complete Dialogues 1960-1980, Adonis: 32.