

From Word to Material: A Formal Reading of Abdel Rahman El-Abnoudi's Poetry

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Abstract

This research presents a contemporary model of interaction between literature and the visual arts, where the poem transforms into a visual space, and the material becomes a language capable of conveying human emotion in all its depth and sincerity. Through her research and specialization in fine art, the artist has established an artistic experience that combines authenticity and modernity, folk heritage and modern artistic trends. This underscores that fine art is no longer a field based solely on technical skill, but has become an intellectual and aesthetic medium capable of producing a comprehensive visual discourse. The works reveal an academic awareness of the nature of the relationship between the poetic text and the artwork. The poems were not used for illustration or embellishment, but rather as a starting point for constructing independent artistic visions. These visions rediscovered the poetry of Abdel Rahman El-Abnoudi through the language of material, texture, mass, space, and symbol. In this way, the experience transcends the boundaries of mere imitation, establishing a creative dialogue between word and image, and between poetry and material, within a framework of integration that enriches both experiences. The true value of this project lies not only in its inspiration from the poetry of one of the most important Egyptian colloquial poets, but also in its ability to reinterpret this poetry within a contemporary artistic framework. This framework places humanity at the center of its vision, the popular environment as a source of identity, the raw material as a record of memory, and art as a means of reflecting on human issues that remain relevant regardless of the passage of time. Thus, this research becomes more than just a collection of artworks; it is a visual research project that affirms art's capacity to revitalize literary texts in a new form. It demonstrates that artworks possess the aesthetic and expressive potential to serve as a cognitive and cultural medium, connecting heritage and creativity, human memory and contemporary artistic vision. In this context, the artist presents an experience worthy of consideration as a qualitative addition to research and artistic practices in art education. This is due to the integration of concept, raw material, artistic construction, and the human dimension, an experience that confirms that true art does not merely represent reality, but rediscovers it and breathes new life into it.

Keywords: Plastic Reading; Poetry; Abdel Rahman El-Abnoudi.

Introduction

The artwork is not merely a visual medium for producing aesthetic value; it represents a field for reinterpreting human thought, absorbing its contents, and reformulating them into contemporary visual visions. Within this framework, the researcher approaches the poetry of Abdel Rahman El-Abnoudi as a rich intellectual and emotional reference point, brimming with poetic imagery, human symbols, and life experiences, rather than simply as literary texts amenable to direct visual transformation. The visual treatment is based on an analysis of the themes, connotations, mental and emotional images contained within El-Abnoudi's poetic experience, and then retranslating them into visual vocabulary and relationships grounded in interpretation and inspiration. This allows for the construction of an independent visual discourse. Therefore, the experiment does not aim to imitate the poetic text or literally embody its vocabulary, but rather seeks to reveal the potential for transformation from poetic image to visual image, and from literary meaning to visual meaning, while preserving the emotional and intellectual essence of the text. Thus, poetry becomes a starting point for experimentation and artistic

interpretation, while artistic practice becomes a means of reconstructing meaning in a new visual formulation. In this formulation, literary reference interacts with the potential of materials, techniques, and composition, enabling the production of artworks that possess their own distinct artistic character while simultaneously preserving the intellectual and emotional resonance of the poetic experience.

This research is based on a philosophical vision stemming from the belief that the artwork is no longer merely a visual medium for producing beauty, but rather a means of reinterpreting and reproducing human thought in contemporary artistic forms. From this perspective, the researcher does not approach the poetry of Abdel Rahman El-Abnoudi as literary texts amenable to direct visual representation, but rather views it as a system of poetic images, human symbols, and emotional experiences that possess the capacity to transform into an independent artistic discourse, retaining the spirit of the text without being bound by its literal interpretation. This perspective rests on the understanding that the relationship between poetry and the visual arts is not one of transmission or translation, but rather one of interpretation and reproduction. The poetic word carries a latent visual energy, while the

material possesses expressive potential capable of reshaping that energy within a tangible, physical space. From this arises the relationship between the literary text and the artwork, where the poem transcends its linguistic structure to enter a new formative one, in which the material becomes an extension of the word, texture an extension of feeling, and form an extension of the poetic image.

This research stems from a philosophical premise: that raw materials are not neutral mediums, but rather possess a unique language, a visual memory, and the capacity to generate meaning. The material within a work of art does not merely serve a formal function; it carries its own history, physical properties, and the effects of time, granting it a symbolic value that transcends its material use. Therefore, the researcher employed natural materials, burlap, ropes, fabrics, plant fibers, organic elements, and various surface treatments, not for technical enrichment, but as a visual equivalent of the popular environment from which Abdel Rahman El-Abnoudi's poetic experience sprang. The significance of the material here does not derive from its being a physical element within the artwork, but from its ability to evoke the collective memory of Egyptian society. These materials are linked to rural life, the popular environment, manual labor, and the ordinary person—all elements that shaped the cultural fabric of El-Abnoudi's poetry. Thus, the material becomes a cultural medium that carries the identity of the place, just as the poetic word carried the identity of the people El-Abnoudi wrote about. The research also establishes the idea that poetic imagery is not confined to the limits of language, but rather possesses a constant capacity to transform into multiple visual images, varying according to the artist's vision and expressive medium. Therefore, the presented works do not aim to clarify or interpret the poems, but rather offer formative readings of the texts, stemming from the researcher's understanding of their psychological, social, and human dimensions, to reformulate them within a new formative structure that retains its artistic independence.

Furthermore, the project is based on a philosophy that sees humanity as the true center of all artistic practice. Thus, the selection of poems by Abdel Rahman El-Abnoudi was not based on their literary fame, but rather on their exceptional ability to express the Egyptian experience in its various emotional states: alienation, pain, longing, land, mother, time, revenge, fear, and the power of words—themes that transcend the boundaries of individual experience to become universal human issues. From this perspective, the artworks affirm that a work of art can be transformed into a visual text parallel to poetry, so that the viewer becomes not merely a reader of words, but also a reader of the material, the texture, the structural relationships, and the formative rhythms. Just as a poem is read through its linguistic vocabulary, a work of art is read through its visual vocabulary, and in both cases, reception becomes an interpretive process that seeks the meaning hidden behind the form. In this research, the author

adopts the concept of integration between the arts as a contemporary trend in aesthetic thought. This concept transcends the traditional boundaries between literature and the visual arts, giving rise to a new creative language in which word interacts with image, symbol with material, and emotion with the formative composition. Thus, the poem becomes a starting point, not an end point, and the artwork becomes an independent experience bearing its own vision, while preserving the human spirit from which it originated.

The experiment is also based on the concept of visual memory, as each artwork bears a trace of Egyptian folk heritage, whether through materials, colors, environmental motifs, or human figures. The rural woman, the hardworking man, the wheat stalks, the land, ropes, fabrics, and burlap are not merely descriptive elements, but rather cultural markers that evoke the world of Abdel Rahman El-Abnoudi and reconstruct it within a contemporary visual discourse, affirming the continuity of Egyptian identity despite the passage of time. The researcher believes that artwork, as a field within art education, possesses a unique characteristic that distinguishes it from other fields. It is the domain where material and idea meet directly, and where the synthesis of materials becomes a means of producing aesthetic knowledge, not merely a technical skill. Hence, the works rely on assemblage, relief sculpture, and multiple surface levels, achieving an integration of drawing, sculpture, and material within a single artistic structure. In this light, this research becomes an attempt to rediscover Abdel Rahman El-Abnoudi's poetry through the language of art, and to rediscover the potential of artwork through the language of poetry. It is a journey that begins with the word and does not end with the image, but rather extends into a wider realm, where the poem becomes tangible, the symbol becomes material, and human emotion transforms into a sculptural construct capable of stimulating contemplation and re-examining questions about humanity, memory, identity, and belonging. Therefore, this project not only presents a collection of works inspired by the poems of a great poet, but also establishes a visual and philosophical dialogue between two creative mediums: poetry and artwork. It affirms that art, regardless of its language, remains humanity's primary means of understanding itself, documenting its memory, and shaping its existential experience in a form capable of transcending the boundaries of time and space.

About the poet Abdel Rahman El-Abnoudi

The poet Abdel Rahman El-Abnoudi (1938–2015) is considered one of the most prominent Egyptian and Arab colloquial poets of the modern era, and one of the most important pioneers of the renewal of colloquial poetry during the second half of the twentieth century. His poetic experience was distinguished by its ability to express the Egyptian people and their social, national, and emotional concerns through a poetic language that combined simplicity and depth, drawing on popular heritage and the Egyptian rural

environment. This earned him a prominent place in the Arab literary and cultural movement (Khattab Ibrahim, 2017; State Information Service, n.d.). Abdel Rahman El-Abnoudi was born in the village of Abnoud in Qena Governorate on April 11, 1938. He grew up in a rural environment rich in popular heritage, oral traditions, and folktales, which clearly influenced his intellectual and poetic development. This environment contributed to shaping his creative vision, with most of his works linked to the land, humanity, the village, and the values of belonging, identity, and social justice—themes that remained present throughout his literary output (State Information Service, n.d.).

Al-Abnoudi's poetic project was based on a humanistic vision that placed the ordinary person at the heart of his creative experience. In his poems, he addressed the lives of the peasant, the worker, the expatriate, the mother, the soldier, and the rural woman, expressing their pains and hopes in a sincere poetic language that relied on vivid imagery, symbolism, and popular rhythm. This approach endowed his poems with a visual and human dimension, making them among the most powerful literary texts capable of stimulating the imagination and prompting reinterpretation across various fields of artistic creation, including the visual arts (Khattab Ibrahim, 2017). Al-Abnoudi published a large number of poetry collections that became landmarks in the history of Egyptian colloquial poetry, most notably: **The Land and the Children** (1964), **The Crowd**, **Operations**, **Haraji al-Qatt's Letters**, **The Seasons**, **Me and the People**, **Faces on the Shore**, **Ordinary Sorrows**, and other works that addressed issues of humanity, homeland, identity, and social justice. **Haraji al-Qatt's Letters** is considered one of his most important works, due to its profound human portrayal of the lives of the High Dam workers and its artistic and linguistic richness, which made it a unique model in Arabic colloquial poetry (Khattab Ibrahim, 2017; State Information Service, n.d.).

His project to collect and document the Hilali epic is also one of his most important cultural achievements, as he spent more than twenty-five years recording and collecting its oral narratives from popular storytellers in Egypt and a number of Arab countries, and thus contributed to preserving one of the most important elements of intangible cultural heritage, making him a major reference in studies of popular literature and Arab folklore (General Authority for Information, n.d.). Al-Abnoudi's contributions extended to the realm of Arabic song, where he wrote hundreds of songs performed by leading singers, including Abdel Halim Hafez, Shadia, Najat Al Saghira, Mohamed Rushdi, Warda Al-Jazairia, Mohamed Mounir, and Majida El Roumi. He also wrote a number of dramatic and cinematic works, enriching Arab culture with a diverse creative output that combined poetry, song, folk heritage, and literary writing (State Information Service, n.d.). His literary work garnered widespread acclaim on both official and critical levels. He received the State Appreciation Award in Literature and the Mahmoud Darwish Award for Arab Creativity in recognition of his role in developing colloquial poetry,

enriching Arab culture, preserving folk heritage, and consolidating the values of identity and belonging in contemporary Egyptian literature (State Information Service, n.d.).

Abdel Rahman El-Abnoudi's work is of particular importance to this research, given the visual and symbolic richness of his poems, their close connection to the Egyptian popular environment, and their celebration of humanity as the central focus of the poetic experience. These characteristics served as a fundamental starting point for reinterpreting a number of his poems within contemporary artistic frameworks. These frameworks employed diverse materials, assemblage, and tactile values, aiming to transform the poetic image into a visual discourse that possesses its own artistic independence and expresses the philosophy of artworks as a field that unites thought, beauty, and expression.

The Characteristics of Abdel Rahman El-Abnoudi's Poetic Experience

Abdel Rahman El-Abnoudi's poetic experience represents one of the most important in modern Arabic literature, characterized by its unique artistic and intellectual qualities. It successfully blends popular authenticity with contemporary human consciousness. El-Abnoudi emerged from his rural environment in Upper Egypt, but he transcended geographical boundaries to present a poetic experience that expressed the Arab individual in their various existential, social, and national concerns. This gave his poetry a human dimension that extended beyond the local context to broader horizons (Khattab Ibrahim, 2017; Salah Fadl, 2005). His poetic experience was distinguished by its close connection to social reality. For him, poetry was not merely a means of expressing abstract emotion, but rather a tool for revealing humanity, its concerns, dreams, and daily struggles. Therefore, his poetic characters were drawn from Egyptian reality. Like the peasant, the worker, the rural woman, the soldier, the expatriate, and the mother, these figures acquired symbolic dimensions in his poems, representing humanity in its entirety, not merely the individual in their particularity (Jaber Asfour, 2006).

Al-Abnoudi's poetic experience was also characterized by its ability to blend the realistic and the symbolic. For him, symbolism was not a means of escaping reality, but rather a tool for intensifying and enriching it. The land became a symbol of homeland and belonging, the mother a symbol of giving, while exile represented psychological and social alienation, and the word became a symbol of freedom and resistance. All of these symbols inspired the researcher in constructing the artworks presented in this study (Khattab Ibrahim, 2017).

Al-Abnoudi's poems reveal a clear visual sense, as he relied on constructing poetic images based on color, movement, mass, and the relationship between people and place. This gave his poems a remarkable capacity to be transformed into visual imagery. The reader does not merely read the words, but sees the poetic scene embodied before them, with all its environmental

details, the movement of the characters, and the visual rhythm of the elements—qualities that made his poetry a rich source of artistic inspiration (Shaker Abdel Hamid, 2001). Al-Abnoudi's experience was also linked to Egyptian popular culture, as he drew inspiration from its vocabulary, songs, proverbs, tales, and folk narratives, weaving them into the fabric of his poems without sacrificing their aesthetic dimension. This connection contributed to giving his works a clear cultural identity, reflected in his language, imagery, rhythm, and vision of humanity, making his experience one of the most closely associated with Egyptian identity in poetry (Ahmed Morsi, 1998; Khattab Ibrahim, 2017).

The Poetic Language of Abdel Rahman El-Abnoudi

Language is one of the most distinctive elements in Abdel Rahman El-Abnoudi's work. He developed a unique poetic language that combined the pure, popular Egyptian vernacular with the artistic depth characteristic of refined poetry. For him, the vernacular was not merely a local dialect, but a poetic language capable of expressing the most complex human issues without losing its spontaneity or authenticity (Salah Fadl, 2005).

His language was characterized by its economy of expression, its ability to be concise, and its construction of imagery through familiar vocabulary belonging to the popular environment, which, within the poem, acquires new connotations that transcend its literal meaning. Therefore, his poems achieved a balance between simplicity and depth, reaching diverse audiences without compromising their literary or aesthetic value (Gaber Asfour, 2006).

Al-Abnoudi relied more on internal rhythm than external music. The rhythm of his poems emerged from the movement of meaning, the repetition of images, and the dramatic structure of the text. This gave his poetry a character akin to visual narrative, making the poem appear as a living scene unfolding before the reader (Shaker Abdel Hamid, 2001). Abdel Rahman al-Abnoudi's poems are among the most amenable to interaction with visual arts in Arabic poetry, due to their rich imagery, their close connection to Egyptian folk culture, and their reliance on constructing human scenes with clear dramatic and visual dimensions. These characteristics have contributed to making his poetry a rich source of artistic inspiration. The poem's impact is not limited to its linguistic dimension but extends to form a complete visual world that can be reinterpreted and employed in various fields of visual art (Reda Attia, 2022; Khattab Ibrahim, 2017).

Critical studies indicate that Al-Abnoudi's poetic imagery is not based on direct description, but rather on constructing scenes in which elements of humanity, land, time, memory, and the popular environment intertwine. This allows the reader to visualize the text as a series of images and situations. Therefore, his poems are characterized by their ability to stimulate the

imagination and generate meanings that transcend the boundaries of language, becoming a suitable starting point for their reproduction in contemporary artistic forms (Reda Attia, 2022; Khattab Ibrahim, 2017). Al-Abnoudi's experience was also deeply connected to the ordinary Egyptian, making the peasant, the worker, the mother, the rural woman, the expatriate, and the soldier central figures in his poems. He did not present them as individual models, but rather as symbols of humanity in its struggle with life, time, and place. This human dimension provided ample space for the visual artist to reinterpret these figures in visual visions that transcend realistic representation to symbolic expression, allowing for the production of works that possess artistic independence while retaining the spirit of the poetic text (Khattab Ibrahim, 2017).

Al-Abnoudi's poems are also characterized by a clear presence of environmental vocabulary, such as the land, wheat stalks, the river, the village, boats, trees, mud houses, burlap, ropes, and other elements belonging to the Egyptian folk environment. These words do not merely serve a descriptive function; rather, within the poem, they transform into cultural and human symbols, making them susceptible to reshaping within the artwork itself, whether through color, mass, material, or structural relationships. This fosters a dialogue between literature and visual art (Reda Attia, 2022). Al-Abnoudi's reliance on symbol, metaphor, and composite imagery has contributed to imbuing his poems with distinct visual dimensions, where the word becomes an image, and the image a visual space rich in relationships and allusions. Thus, the poetic text is no longer simply a linguistic medium, but a visual structure open to reinterpretation through art. This aligns with contemporary trends that view the artwork as an interpretive act that reproduces the text in a new medium without losing its intellectual or aesthetic identity (Reda Attia, 2022).

In light of this, the artworks in this research are presented as visual interpretations of several of Abdel Rahman Al-Abnoudi's poems, and not as direct visual translations of them. The researcher began by analyzing the poetic texts, extracting their emotional and symbolic structure, and then reconstructing them through the potential of artistic works. She utilized the synthesis of materials, relief sculpture, collage, and tactile values to create a visual discourse parallel to the poetic one, combining the authenticity of the literary text with the modernity of the artistic vision. From this perspective, Al-Abnoudi's poems in this research were not viewed as subjects for drawing or illustration, but rather as an intellectual and aesthetic structure reproduced within contemporary artistic formulations. This underscores that the relationship between poetry and visual art is not one of imitation, but rather one of interaction, interpretation, and creation. Through this process, the artist can breathe new life into the literary text within the realm of material, color, and texture, which constitutes the intellectual foundation upon which this research is built.

Research Problem:

The problem addressed in this research stems from the observation that the relationship between literature and the visual arts, despite its historical richness, still requires further applied studies that examine the literary text as a starting point for constructing contemporary artwork, particularly in the field of art installations. Most studies have focused on directly drawing inspiration from heritage, the environment, or folklore, while the potential of poetry as an intellectual and aesthetic medium capable of generating new artistic visions remains in need of further research and experimentation.

From this perspective, this research attempt to reread the poetry of Abdel Rahman El-Abnoudi through a contemporary artistic lens is not based on a direct visual translation of the texts, but rather on drawing inspiration from their intellectual and emotional content and reproducing it through materials, symbols, assemblage, and the tactile treatments characteristic of art installations.

The experiment was based on the following main question:

To what extent can the poetic imagery in Abdel Rahman El-Abnoudi's poems be utilized as an entry point for producing contemporary artworks that enrich the expressive aspect of the field of art?

From this main question emerged a set of sub-questions, namely:

1. To what extent can Abdel Rahman El-Abnoudi's poetic discourse be reformulated as a contemporary visual discourse based on the philosophy of art?
2. How can the combination of different materials be employed to produce visual equations that express the poetic images and humanistic meanings in El-Abnoudi's poems?
3. What is the nature of the relationship between the poetic text and the visual construction within the contemporary artwork?
4. How can folk symbols and environmental elements be employed as visual vocabulary that evokes Abdel Rahman El-Abnoudi's poetic world?
5. To what extent do surface treatments, assemblage, and relief sculpture contribute to enriching the expressive dimension of the artwork?
6. How can a material become a symbolic element equivalent to a poetic image, rather than simply a physical medium for execution?
7. What role does drawing inspiration from contemporary Egyptian literature play in developing creative thought within the field of artistic works?

Importance of the research:

This research gains its significance from representing an artistic and research endeavor that seeks to establish a contemporary dialogue between poetry and visual art. It achieves this by transforming the poetic texts of Abdel Rahman El-Abnoudi into visual art visions based on a philosophy of combining materials,

assemblage, and visual symbolism, thus opening new horizons for artistic practice and research in the field of art education.

The research's significance is manifested in the following:

- Presenting a contemporary visual art vision of Abdel Rahman El-Abnoudi's poems through the lens of visual art.
- Enriching visual thought by drawing upon literature as a source of artistic creativity.
- Highlighting the expressive potential of poetic imagery when reproduced in contemporary visual forms.
- Revealing the role of materials as a semantic element that contributes to constructing meaning within the artwork.
- Employing the synthesis of natural and industrial materials to produce works that combine aesthetic and expressive values.
- Affirming the complementary relationship between literature and the visual arts as mediums for expressing human experience.
- Enriching the field of art through collage construction, relief sculpture, and surface treatments.
- Providing a practical experience that can be utilized in teaching art and crafts.
- Developing creative thinking by drawing inspiration from Egyptian literary heritage in the production of contemporary artworks.
- Documenting an artistic experience based on one of the most prominent figures of Egyptian colloquial poetry, thus strengthening the connection between visual art and Egyptian cultural identity.

Research Objectives:

The research aimed to achieve a set of intellectual, artistic, and educational objectives, which are as follows:

- Drawing inspiration from the poetic experience of Abdel Rahman El-Abnoudi as an entry point for producing contemporary artworks.
- Reproducing poetic imagery in artistic formulations that rely on material, texture, and symbol.
- Uncovering the expressive potential of different materials in the construction of artworks.
- Employing collage construction and relief sculpture to express the human values inherent in poetic texts.
- Enriching the expressive aspect of the field of art through the interaction between literature and art.
- Developing creative vision through experimentation with materials and surface treatments.
- Highlighting the aesthetic and symbolic values of the Egyptian folk environment as reflected in the poetry of Abdel Rahman El-Abnoudi.
- Presenting an artistic experience that affirms the ability of artworks to absorb and reproduce literary texts in a contemporary visual discourse.
- Strengthening the integration of literary thought and artistic practice within the field of art education.

- Achieving artistic works that combine intellectual depth, aesthetic richness, and expressive distinctiveness.

Tools and Materials Used:

The researcher relied on combining a diverse range of natural and synthetic materials in the execution of the Materials

- Natural burlap.
- Cotton and linen fabrics.
- Medical gauze.
- Ropes and plant fibers.
- Cotton and decorative yarns.
- Natural and synthetic leathers.
- Modeling pastes.
- Various organic materials.
- Natural and recycled wood.
- Dried plant materials.
- Various environmentally friendly materials.
- Metal wires and copper wires.

These materials were not used for the purpose of formal diversity only, but came as formative elements that carry symbolic connotations that correspond to the popular environment from which Abdel Rahman Al-Abnoudi drew inspiration for his poetic world, and contribute to building a visual discourse in which the material is integrated with the idea, and the texture with the meaning, in a way that achieves the distinctiveness of the contemporary artwork.

The Intellectual and Philosophical Framework of the Research

The Philosophical Approach of the Research: From Word to Material... Reproducing Poetic Discourse in Contemporary Visual Formulations.

This research stems from a philosophical vision based on the premise that human creativity, in all its expressive forms, rests on the unity of human experience, even if its languages, tools, and methods differ. Poetry and visual art do not represent two entirely separate fields; rather, each represents a different form of expressing humanity and its emotional and intellectual experience. Poetry translates human experience through verbal language, poetic imagery, and semantic allusions, while visual art reformulates it in a visual and material structure that stimulates the sensory and emotional perception of the viewer.

In light of this perspective, the research examines the poems of Abdel Rahman El-Abnoudi as open semantic structures that transcend the boundaries of direct verbal

artworks, in accordance with the overall concept of the research. This approach achieves integration between the material and the formal structure, and enhances the tactile and expressive values of the works.

Among the most important materials and tools used are:

- Natural burlap.
- Cotton and linen fabrics.
- Medical gauze.
- Ropes and plant fibers.
- Cotton and decorative yarns.
- Natural and synthetic leathers.
- Modeling pastes.
- Various organic materials.
- Natural and recycled wood.
- Dried plant materials.
- Various environmentally friendly materials.
- Metal wires and copper wires.
- Tools for shaping metals and natural materials.

expression, given their inclusion of poetic images, symbols, connotations, and human and emotional stances open to interpretation and reformulation within a contemporary visual medium. Therefore, this experiment does not aim to literally transform the poem into a visual image, but rather seeks to explore its themes, connotations, and the mental images and emotions it evokes, then reformulate these meanings within an independent artistic framework.

This approach is based on a shift from verbal to visual meaning, and from the poetic image to an artistic formulation that encompasses the essence of the human experience inherent in the text, while allowing space for interpretation and individual creativity. Thus, Al-Abnoudi's poems become a starting point for artistic experimentation, not a binding template for imitation, allowing for the production of contemporary artistic formulations in which the literary value of the text interacts with the expressive and aesthetic potential of the visual medium.

Accordingly, this research seeks to uncover the potential for dialogue between poetry and visual art, and to benefit from Abdel Rahman Al-Abnoudi's poetic experience in creating artistic visions based on interpretation, inspiration, and the reconstruction of meaning. This affirms the ability of different art forms to interact and integrate in expressing the human experience, while each medium retains its linguistic and artistic distinctiveness. This research is based on a philosophical vision that posits human creativity, in all its diverse forms of expression, is founded on the unity

of human experience, even if its languages and tools differ. Poetry and visual art are not separate fields, but rather two distinct expressions of humanity. Poetry translates human experience into verbal language, while visual art reproduces it in a visual and material form that stimulates both perception and the senses. From this perspective, the researcher did not approach Abdel Rahman El-Abnoudi's poems as closed literary texts, but rather as open semantic structures that contain within them images, symbols, and human situations open to reinterpretation within a contemporary visual medium.

The experiment was based on the concept of inter-art integration, which posits that a creative work does not lose its identity when it moves from one medium to another, but rather acquires new expressive possibilities. When a poem is transformed into a visual artwork, it is not translated literally, but rather reproduced in a new visual structure, where language changes while the human essence remains present. Therefore, the aim of the artworks was not to clarify or visually imitate poetic texts, but rather to offer visual interpretations that draw inspiration from the spirit of the poem and reformulate its emotional and intellectual structure through material, texture, and symbol.

The researcher began with a philosophical premise: that poetic and visual imagery share in producing meaning, but differ in their means of expression. While the poet relies on words, rhythm, and metaphor, the artist relies on mass, space, line, color, material, and structural relationships. Thus, in this project, the poem becomes the starting point for generating a new visual image, one in which the text's vocabulary is not repeated, but rather independent visual meanings are born from it. The researcher observed that Abdel Rahman El-Abnoudi's poetry represents one of the most adaptable literary texts for visual expression, due to its rich imagery, its deep connection to the Egyptian people, and its celebration of the popular environment and its profound symbols and human relationships. The poems do not present humanity as superhuman heroes, but rather in its everyday moments: pain, alienation, longing, work, the land, time, fear, and silence—all themes with a strong potential for reinterpretation in contemporary artistic forms.

The experiment did not aim to simply recall the events depicted in the poems, but rather to evoke their emotional states. Therefore, narrative tendencies were absent from most of the works, replaced by a language based on symbolism, suggestion, and reduction. This transformed the artwork into an open space for interpretation, where the viewer participates in the production of meaning, much like when reading a poem.

Furthermore, the experiment was based on the concept of the raw material as a visual language, not merely a physical medium for execution. The researcher began with the premise that each material possesses its own unique nature, memory, sensory value, and capacity to evoke specific human experiences. Therefore, the choice of burlap, fabrics, ropes, threads, plant fibers, and other natural materials was not arbitrary, but rather connected to the popular world that shaped the cultural

environment of Al-Abnoudi's poetry. These materials, bearing the marks of time and use, became a visual extension of the popular memory that formed one of the most important features of his poetic experience.

The material was not used to add decorative value to the surface of the artwork, but rather transformed into a symbolic element that contributes to the construction of the visual discourse. Roughness, wear and tear, cracks, and multiple layers were not merely formal treatments, but became a visual equivalent of the emotional accumulations, human experiences, and enduring pains contained within the poems. Thus, the material became part of the meaning, just as the word became part of the poetic structure. The study also adopted the concept of visual memory as a key approach to understanding the relationship between art and identity. Most of the works incorporated elements drawn from the Egyptian environment, such as the land, wheat stalks, burlap, ropes, rural women, laborers, boats, trees, and folk motifs. These elements were not presented as descriptive features, but rather as cultural markers that evoke the memory of place and reinforce the presence of Egyptian identity within the artwork.

The researcher also proceeded from the premise that humanity is the focus of the creative process. Therefore, the aim was not to represent the characters in the poems, but rather to express humanity as a universal human value. The figures appearing in the works were not portraits of Abdel Rahman El-Abnoudi or the heroes of his poems, but rather symbols of humanity experiencing pain, resisting alienation, carrying the memory of the land, confronting time, searching for meaning, and clinging to hope despite the harshness of reality. The experiment relied on the concept of visual interpretation, where no single meaning was imposed on the viewer. Instead, the relationships between elements, materials, and symbols were left open to multiple readings. Just as a poem does not offer its reader a single interpretation, the artwork did not present a closed meaning. Rather, it provided a space for interaction between the artist's vision and the viewer's experience, making the artwork a dialogue that is renewed with each reading.

Through this experiment, the researcher also affirmed that artworks are no longer a field solely related to technical skill. They have become an intellectual medium capable of producing aesthetic knowledge and reinterpreting human issues through the language of matter. Therefore, the works relied on the synthesis of materials, assemblage, relief sculpture, and tactile treatments, creating a contemporary artistic language that transcends the traditional boundaries between painting, sculpture, and other art forms. In light of this, this research was not merely a visual inspiration drawn from the poetry of Abdel Rahman El-Abnoudi, but rather a research experiment aimed at building a bridge of knowledge between literature and visual art. It sought to demonstrate that a poem can be transformed into a work of art, that raw materials can become a visual equivalent of the word, and that a work of art is capable of reproducing a literary text in a new form that possesses its own artistic independence while

simultaneously preserving the depth of the human experience from which it originated.

Thus, the research established a philosophical vision affirming that true creativity is not based on imitation or mimicry, but rather on rediscovering meaning and reconstructing it in a new form. This transforms the word into substance, raw materials into language, and the artwork into a visual text that parallels the poetic text in its ability to express humanity, memory, land, and time—values that constituted the essence of Abdel Rahman El-Abnoudi's poetic experience.

The Educational Perspective of the Research

The educational approach of this research stems from a contemporary vision of art education, which posits that artistic practice should not be limited to developing technical skills, but should extend to encompass the construction of creative thinking, the development of the ability to reflect, analyze, and interpret, and the reproduction of knowledge through artistic practice. Based on this perspective, the research experiment affirms that artwork can become a cognitive and cultural medium that reinterprets literary texts in contemporary visual forms, combining scientific research with artistic creativity.

The experiment relied on the concept of interdisciplinary integration, a modern trend in art education, which emphasizes that artistic knowledge is not confined to a single discipline, but rather grows through dialogue between different fields of creativity. Therefore, the poetry of Abdel Rahman El-Abnoudi served as a starting point for developing an artistic experiment that combined literature and visual arts, allowing the researcher to repurpose the poetic text within an applied framework that leverages the potential of artworks, thus strengthening the integration between theoretical knowledge and practical application. The researcher observed that literary texts are not merely material for reading, but rather a rich source for developing visual imagination. Poetic imagery, she argued, possesses formative potential that can be harnessed to generate new artistic visions. Therefore, the approach to the poems was not simply to translate their content into images, but to analyze them, explore their emotional structure, extract their symbolic vocabulary, and then reconstruct them into formative expressions based on material, texture, mass, and structural relationships.

The experiment also confirmed that artistic work is among the most effective fields of art education for fostering creative thinking, given the freedom it offers in experimentation, combining materials, rediscovering the properties of matter, and seeking unconventional formative solutions. Consequently, the researcher adopted experimentation as an educational methodology before it became a technical approach. Each artwork was preceded by a series of practical attempts to test the relationships between materials, study their expressive possibilities, and select those that best suited the nature of the poetic idea. The experiment demonstrated that the material was no longer merely an auxiliary element in the execution of the artwork, but rather a fundamental element in

constructing meaning. Hence, the process of selecting materials acquired an educational dimension, as it relied on critical thinking, comparison, analysis, and choosing the material most capable of expressing the poem's content. This contributed to developing the researcher's aesthetic awareness and emphasized the importance of making artistic decisions based on intellectual foundations, not merely formal considerations.

The experiment also underscored the importance of developing visual reading of literary texts as a skill that art education students should acquire. The artist does not read the text as a literary critic would, but rather searches within it for rhythm, imagery, symbolism, and the relationships between elements, then retranslates them into a visual language with its own set of rules. This approach helped broaden the horizons of creative thinking and connect visual art to culture, literature, and national identity.

Among the educational aspects emphasized by the experiment was the development of interpretive skills. The goal was not to arrive at a single interpretation of the poetic texts, but rather to generate multiple artistic visions stemming from the researcher's understanding of the text, while leaving space for the viewer to construct their own interpretation. This approach is considered one of the most important aspects of contemporary art education, which holds that artwork does not offer ready-made answers, but rather provokes questions and opens the door to dialogue between the artist and the viewer.

The experiment also aimed to strengthen the connection to Egyptian cultural identity by drawing inspiration from the works of one of the most prominent Egyptian colloquial poets, Abdel Rahman El-Abnoudi, whose poetry was deeply connected to ordinary people, the land, the popular environment, and societal issues. This approach contributed to solidifying the value of cultural belonging and linking artistic practice to the national literary heritage, thus affirming that identity is not merely a subject for expression, but a source of creativity and renewal. The experience also highlighted the importance of integrating scientific research with artistic practice. The works were not based solely on intuition, but were preceded by stages of study and analysis, including familiarity with Al-Abnoudi's poetic experience, selection of poems, analysis of their imagery, and then exploring the best ways to transform them into visual forms that suit the nature of the artworks. Thus, the works emerged as the product of a comprehensive research process that combines theoretical knowledge with practical application.

In light of this, the research presented an applied model that can be utilized in teaching visual arts, by illustrating how a literary text can be transformed into a complete visual project based on analysis, experimentation, the synthesis of materials, and the reproduction of meaning in a contemporary visual form. It also emphasized that art is not limited to self-expression, but extends to building bridges between different art forms and enriching the educational process with approaches that combine creativity,

research, and critical reflection. Therefore, the educational value of this experience was not only in producing a collection of artworks, but it was manifested in presenting an applied methodology that can contribute to the development of teaching art, by linking literature to art, material to idea, and research to creativity, thus enhancing the ability of art education students to produce works that possess intellectual depth, formal originality, and a connection to cultural identity, within a framework of conscious experimentation and creative practice.

Artistic and Formative Treatments Inspired by Al-Abnoudi's Poetry

Research Themes:

This research is based on a set of intellectual and formative themes that form the general framework of the experience and contribute to achieving unity in the artworks despite the diversity of their subjects. All themes stem from a single vision, which is represented in rereading the poetic experience of Abdel Rahman Al-Abnoudi through the language of the artworks, so that each work becomes an independent formative reading of a poem or poetic image, while all the works are integrated to form a unified visual discourse that combines poetry, material, symbol, and popular identity.

First Theme: Poetry as a Starting Point for Constructing the Artwork

This theme is based on considering the poem as a source of formative creativity, not a subject for illustration or visual translation. The researcher dealt with poetic texts as open structures that carry mental images, emotional dimensions, and human symbols that can be reproduced in contemporary formative expressions. Therefore, the artworks did not aim to depict the events described in the poems, but rather focused on embodying their psychological and human states, thus making the artwork a visual text parallel to the literary text.

Second Axis: Humanity in the Poetry of Abdel Rahman El-Abnoudi

Humanity represented the central axis of all the artworks, as the experience stemmed from El-Abnoudi's poetic world, which made the ordinary person the focus of his creative experience. The works portrayed humanity in various states, such as alienation, pain, fear, belonging, longing, time, revenge, silence, and hope—all themes that formed the intellectual framework of the research.

The figures within the works were not presented as personal portraits or realistic models, but rather as symbols of the Egyptian people, bearing the characteristics of the popular environment and expressing shared human experience.

Third Axis: The Material as a Formative Language

The experiment was based on a contemporary vision that sees material as no longer merely a physical

medium for execution, but rather a symbolic element that participates in the production of meaning. Therefore, the researcher relied on combining multiple materials, such as burlap, fabrics, threads, ropes, natural elements, and modeling pastes, to create surfaces rich in tactile values that reflect the psychological and emotional dimensions of the poetic texts.

The choice of materials was linked to the nature of the popular environment from which Abdel Rahman El-Abnoudi's experience originated, so the material became an extension of cultural identity and a carrier of the memory of place and people.

Fourth Axis: Popular Symbol and Cultural Identity

The works relied on a system of symbols derived from the Egyptian environment, such as the land, wheat stalks, the rural woman, the hardworking man, the tree, the boat, ropes, the candle, the stick, the bars, and other elements that carried connotations beyond their direct meaning and contributed to building a visual discourse that reflects the identity of Egyptian society and evokes El-Abnoudi's poetic world. This approach enriched the expressive aspect of the works and opened the door to multiple readings and interpretations.

Fifth Axis: Assemblage and Relief

The researcher relied on assemblage and relief as key approaches in contemporary art. The multiplicity of surface levels, the layering of materials, and the variation in textures contributed to the production of works that combine the characteristics of painting, sculpture, and other art forms within a single artistic structure.

This method gave the works a tangible presence and allowed the viewer to interact with the artistic surface as both a visual and tactile field.

Research Methodology:

In conducting this research, the researcher adopted the self-experimental approach, a method considered one of the applied approaches in the field of artistic works. The experimentation involved a continuous search for new formal solutions grounded in a clear philosophical vision, stemming from the analysis of poetic texts and their subsequent reformulation into contemporary artworks.

The experiment unfolded in several interconnected stages, beginning with a study of the poetic work of Abdel Rahman El-Abnoudi. This included analyzing selected poems, examining their poetic imagery, humanistic themes, and popular symbolism, and then choosing the texts most amenable to transformation into a visual language. Following this was the preliminary studies phase, which involved creating several sketches, experimenting with multiple formal treatments for each piece, studying the visual relationships between elements, and repeatedly reorganizing the composition to achieve the optimal formulation.

The materials also underwent a number of practical experiments to identify their physical and textural

properties, their compatibility with the concept, and how they could be employed within the assemblage to achieve unity and enrich the expressive value of the work. The researcher adopted the principle of continuous experimentation. The final form of any work was not the result of a predetermined decision, but rather the culmination of a series of practical attempts. These included changing materials, redistributing masses, and modifying the relationships between elements until the concept and the formal structure were fully integrated.

Thus, experimentation was not an end in itself, but a means to arrive at new formal solutions that affirm the unique character of the artworks and highlight their capacity to incorporate literary texts into contemporary forms.

General Formal Characteristics of the Research Works:

The artworks presented in this research are characterized by a set of formal features that lend them visual and intellectual unity, despite the diversity of the inspired poems and the variety of human themes they address. These characteristics stem from a conscious artistic vision that sought to construct an integrated visual discourse based on the organic relationship between the poetic text, the material, and the formal construction, in accordance with the nature of artworks as a field that unites thought and matter.

The most important general formal characteristics are as follows:

1- Unity of Intellectual Vision

Despite the diversity of the poetic themes from which the works were inspired, they all originated from a single vision: the reproduction of Abdel Rahman El-Abnoudi's poetic discourse within a contemporary artistic language. This gave the research a clear intellectual unity that was reflected in the visual construction of all the works.

The works addressed multiple themes such as alienation, pain, land, time, revenge, the word, and fear, but they all converged on humanity as the axis of both the poetic and artistic experience.

2- The Dominance of Expressiveness

The works were predominantly expressionistic, as the researcher did not aim to imitate reality or literally reproduce the themes of the poems. Rather, she sought to express the psychological and emotional states conveyed by the poetic texts.

This was reflected in the treatment of faces, hand gestures, character development, choice of materials, and color relationships, all of which became means of expressing emotion rather than mere descriptive elements.

3- Reliance on Synthesis of Materials

All the works relied on the synthesis of multiple materials within a single structure, making each material a structural element possessing both aesthetic and expressive value.

The materials varied between natural and synthetic, hard and soft, rough and smooth, creating a rich texture and contributing to diversity within the artwork. The synthesis was not simply based on combining

materials, but on building formal relationships between them, achieving integration between material and concept.

4- Multi-Level Assemblage

The works relied on the assemblage technique, which allowed for multiple levels of surface composition and contributed to integrating the characteristics of painting, sculpture, and other art forms within a single structure.

This technique gave the works a spatial dimension and made the surface richer both visually and tactilely. It also contributed to deepening the expressive aspect through the interplay of projection and recession.

5- Textural Richness

Textural values occupied a fundamental place within the works, as textures became part of the visual discourse, their function extending beyond mere formal enrichment.

The relationships between smooth and rough, raised and recessed surfaces varied, reflecting the nature of the popular environment and offering the viewer a comprehensive visual and tactile experience.

6- The Dominance of Symbolism over Description

The works moved away from the direct transmission of the poems' content, relying instead on symbolism as a means of constructing meaning.

- The bars represented not only imprisonment but also psychological constraints.
- The candle became a symbol of hope.
- Ears of wheat became a symbol of life.
- The tree transformed into a symbol of roots and belonging.
- Ropes and threads became extensions of human relationships.

Thus, the visual elements became more symbolic than descriptive.

7- The Presence of the Egyptian Popular Environment

The works evoked the environment in which Abdel Rahman El-Abnoudi lived through its visual vocabulary, such as: The rural woman, the hardworking man, the farmland, the ears of wheat, the jar, the burlap, the ropes, the trees, the boats, and folk elements.

However, these terms were not used as heritage elements, but rather to affirm Egyptian cultural identity within the visual discourse.

8- Integration of Text and Image

The poems served as the starting point for each work, but the artwork did not become a visual explanation of the text; instead, it became an independent discourse. The researcher successfully established an integrated relationship between the word and the image, allowing each to maintain its independence while continuing the dialogue between them within the space of the artwork.

9- Unity of Visual Identity

Despite the differences between the poems, all the works retained a clear stylistic unity, manifested in:

- The nature of the materials.
- Surface treatments.
- The dominance of earth tones.
- The expressive character.
- The relief composition.

- The synthesis of materials.
- The presence of the human figure.

This gave the research a cohesive visual identity, making the viewer realize that they are looking at a single artistic project, not a collection of separate works.

Aesthetic Values in the Works of the Research Experiment

The aesthetic value of this experiment lies in its success in combining literary and artistic value within a single artistic structure, such that the poem and the material become partners in producing meaning, without one overshadowing the other. The aesthetic values are manifested in the following:

- Integration of thought and artistic construction.
- Achieving a balance between the expressive and technical aspects.
- Textural richness resulting from the synthesis of materials.
- The presence of symbolism as a medium for expressing human issues.
- Drawing inspiration from the Egyptian folk environment without resorting to direct imitation.
- Creating works that possess artistic independence despite their connection to poetic texts.
- Achieving a clear stylistic unity in all the works.
- Transforming the material into an aesthetic and symbolic element simultaneously.
- Achieving integration between drawing, relief sculpture, and assemblage.
- Stimulating the viewer to participate in reading and interpreting the work.

The aesthetic value was also evident in the works' ability to combine expressive sincerity with intellectual depth. They did not rely solely on visual spectacle, but rather stemmed from a humanistic vision rooted in the world of Abdel Rahman El-Abnoudi, which they reproduced within a contemporary artistic language. This language affirms that true beauty is inseparable from the idea, and that the medium is not a silent entity, but a language that carries memory, identity, and humanity.

Analysis of the artworks

The artworks in this research represent the practical application of the intellectual and philosophical vision from which the researcher proceeded. These works were not merely visual responses to poetic texts, but rather the product of a research process that combined

literary reading, critical reflection, and experimentation with materials, culminating in the creation of artistic pieces that possess their own formal independence while retaining the spirit of the texts from which they were inspired.

The analysis was based on considering each artwork as an independent artistic interpretation of one of Abdel Rahman El-Abnoudi's poems. The aim was not to reproduce the poem's content or represent its events, but rather to reveal its human dimensions and utilize its poetic imagery to construct a new visual discourse based on material, symbol, and formal relationships. The works unfolded sequentially in a visual and intellectual trajectory, beginning with humanity's relationship to others, then moving to the word, pain, alienation, land, time, revenge, and fear, ultimately forming a comprehensive human journey that reflects the poetic world of Abdel Rahman El-Abnoudi and simultaneously expresses the researcher's vision as an artist and scholar of artistic works.

The works were not subjected to a descriptive approach that merely explained the visible elements, but rather to a critical reading based on an analysis of the relationships between the idea, the material, the formal structure, the visual symbols, and the expressive values. This allows for an understanding of the artwork as an integrated system in which all elements interact to produce meaning. Furthermore, in constructing the works, the researcher ensured that the material was an integral part of the artistic discourse, not merely a medium for execution. The choice of each material was linked to the nature of the poem, its emotional state, and the environment from which the poetic text drew its inspiration. This gave the works a stylistic unity despite their diverse themes.

The analysis of the works was based on a set of established critical axes, namely:

- The literary background of the poem.
- The intellectual foundation of the work.
- Technical treatment and materials.
- Stylist interpretation.
- Critical interpretation.
- Stylist and expressive values.
- Conclusion.

Research Experiences of the Researcher

First Research Experience

(First Work: Behind Bars)

Inspired by the poem "The Embrace of Loved Ones" by the poet Abdel Rahman El-Abnoudi

Poetic excerpt:

"We carry each other in an embrace... but our souls are far apart."



Figure (1). First work: Behind Bars

Excerpts from the artwork



Figure No. (5)



Figure No. (4)



Figure No. (3)



Figure No. (2)

Background on the Poem

Abdel Rahman El-Abnoudi is considered one of the most prominent Egyptian colloquial poets who succeeded in conveying the human experience from its personal context to a broader, more universal realm. His poetry is deeply connected to ordinary people, their concerns, relationships, and genuine emotions. The poem "The Embrace of Loved Ones" exemplifies this vision, addressing the concept of human connection from a perspective that transcends the literal meaning of a hug, revealing the paradox between physical closeness and the alienation of souls.

The poetic phrase "We carry each other in an embrace... but our souls are far apart" serves as a powerful image, encapsulating a complex emotional state. Here, the embrace becomes an expression of resistance against loss, while psychological distances persist despite physical proximity. El-Abnoudi employs simple colloquial language to construct this image, yet it carries profound philosophical and human dimensions, prompting the reader to reconsider the meaning of true closeness and the nature of human relationships that may be united by physical distance but separated by psychological and social barriers.

From this perspective, the poem opens the door to a visual reading that does not seek to depict the event, but rather to evoke the emotional state underlying the text. This grants the artist the freedom to move from verbal to visual language, while preserving the essence of the human experience the poet wished to express.

• The Intellectual Foundation of the Work

This work stems from an intellectual vision based on reformulating the poetic text into a visual discourse. This discourse does not rely on a illustrative representation of the scene, but rather seeks to explore the psychological dimension inherent in the human relationship presented by Al-Abnoudi. The artist does

not merely depict two people separated by a physical barrier, but poses a visual question about the nature of the constraints that may prevent the completion of human connection, even in moments of closeness.

The artist utilizes this contrast between presence and absence to construct a visual vision that transforms the bars into a multi-layered symbol. They do not simply refer to imprisonment in its literal sense, but rather become a visual metaphor for everything that hinders human communication, whether it be time, alienation, social constraints, or the psychological walls that arise between people.

The core idea of the work is that true distance is not measured by physical space, but rather by emotional isolation. This aligns with Al-Abnoudi's vision, which views alienation as an internal state rather than an external reality. Thus, the work becomes a philosophical exploration of the relationship between individuals, rather than simply a depiction of a poetic scene.

• Technical Treatment and Materials

The artist adopted a philosophy of combining different materials in her artwork, where each material became a structural element with its own specific meaning within the piece, its function not limited to formal or decorative enrichment. The dense surface treatments contributed to building a visual space where material layers accumulate, creating a sense of the weight of time and the burden of human experience.

The textural structure reveals a clear diversity in the use of materials, through the blending of rough surfaces, protruding elements, and eroded layers, reinforcing the feeling of harshness and confinement. Furthermore, the protruding bars were not executed as a drawn element, but rather became part of the work's physical structure, granting them a real presence within the artistic space and contributing to the symbolic dimension of the idea.

This work highlights the artist's ability to utilize the expressive potential of the material, so that textures, cracks, and multiple surface levels become a language parallel to the poetic text, reflecting the internal fragmentation expressed in the poem.

• Formal Reading

The artwork's formal structure is based on a tightly organized visual arrangement, centered by vertical bars that divide the space into opposing zones. This regular rhythm creates a sense of separation, while the movement of the faces is directed inwards, emphasizing the persistent desire for connection despite the barrier.

The artist chose to make the area where the hands meet the most important visual focal point. Lines of movement and visual directions converge on this point, making it the expressive center of the work. Here, the hands do not serve an anatomical function but rather become a symbol of the search for human warmth amidst a reality that imposes isolation.

As for the faces, they are treated with a high degree of expressiveness. Intense emotion is absent, replaced by gazes imbued with contemplation and longing. This allows the viewer to engage emotionally with the work and perceive silence as a visual element no less important than mass or color. The painting relies on the dominance of earthy and rusty tones, a color treatment that harmonizes with the nature of the materials and emphasizes the sense of time, as if the surface bears the marks of memory and the accumulation of painful human experiences.

• Critical Reading

The artistic value of this work lies in its ability to transcend a direct translation of the poetic text, offering an independent visual interpretation that draws inspiration from the essence of the poem without falling captive to narrative. The artist has successfully transformed the poetic paradox between embrace and alienation into a visual structure founded on the dialectic of proximity and distance, connection and separation, presence and absence.

The artist's academic awareness is evident in her use of the elements of artwork as mediums for producing meaning, not merely tools for execution. The material, texture, relief, and layering all contribute to shaping the meaning, reflecting an understanding of the nature of artwork as a visual field with its own distinct language. The artist also managed to balance expressive realism with symbolism, resulting in recognizable elements that simultaneously carry meanings transcending their physical presence. This lends the work an openness to interpretation and enriches the experience of reception. From a critical perspective, the work can be seen as a model for transforming poetry into a multi-layered visual discourse. The poem is no longer read solely through words, but also through texture, material, structural relationships, and visual rhythm—all

elements that contribute to producing a new meaning that parallels the poetic text without merely repeating it.

• The formal and expressive values of the work

The work achieves a set of formal and expressive values that enhance its artistic structure. These can be summarized as follows:

- Artistic unity achieved through the interrelation of materials, color, and structural elements in a cohesive composition.
- Visual balance resulting from the distribution of vertical and horizontal masses in a way that ensures compositional stability.
- The formal rhythm created by the vertical bars and the repetition of diverse textures across the surface of the work.
- Dominance achieved by focusing on the faces and hands as the visual and semantic center of gravity.
- Textural contrast between the relatively smooth surfaces of the faces and the surrounding rough surfaces, which enhances the expressive dimension.
- Chromatic harmony based on the use of earthy and rusty tones that suit the nature of the subject and materials.
- Symbolic value manifested in the use of the bars as a visual metaphor for psychological and social barriers, rather than merely a descriptive element. The expressive value of the material, where the material itself becomes a medium for conveying feelings of alienation and confinement, aligns with the philosophy of the artworks.

The work "Behind Bars" represents a visual experiment that combines poetic sensibility with academic awareness. The artist has reconstructed the poetic image of Abdel Rahman El-Abnoudi within a visual space based on the potential of the artworks, utilizing the material, texture, and compositional structure to produce a visual discourse imbued with human and philosophical dimensions. The work is not a direct translation of the poem, but rather a reinterpretation, transferring it from verbal language to the language of the material. The visual surface becomes a realm where the meanings of closeness and alienation, containment and loss are embodied, in a visual experience that transcends description to construct a contemporary critical vision. This vision affirms the ability of artworks to embrace the literary text and reproduce it through a rich visual expression.

Second Research Experiment

(The second work: The word, O night)

Inspired by the saying of the poet Abdel Rahman El-Abnoudi

"The word, my son, when it is suppressed... comes as a pain that spreads between the ribs."



Figure (6). The second work: The Word, O Night

Excerpts from the artwork



Figure No. (10)



Figure No. (9)



Figure No. (8)



Figure No. (7)

Background on the Poem:

The word occupied a pivotal place in Abdel Rahman El-Abnoudi's poetic experience. It was not merely a tool for expression, but a human act imbued with the power to confess, resist, and preserve memory. El-Abnoudi believed that the honest word could reveal human suffering and liberate the self from the weight of silence. Therefore, many of his texts express the dialectical relationship between speaking and concealing, between freedom and constraint, and between expression and oppression.

The phrase, "The word, my son, when it is stifled... becomes a pain coursing between the ribs," profoundly embodies this vision. It does not speak of the word as a spoken utterance, but rather as a human feeling that, if prevented from being expressed, transforms into an internal pain that accompanies the individual and burdens their conscience. The poetic image reveals a deeply impactful psychological dimension, where silence becomes a space where pain accumulates, while confession becomes an existential necessity for restoring psychological and human equilibrium.

From this perspective, the saying represents a rich starting point for artistic interpretation, where the idea moves from the linguistic realm to the visual realm. The word, trapped within the individual, becomes an image that can be embodied through material, texture, and composition, in an artistic reading that draws inspiration from the spirit of the text without being bound by its literal meaning.

• The Intellectual Foundation of the Work:

This work is based on an intellectual vision that explores the impact of silent oppression on the human psyche, through the embodiment of the moment when

the word is stifled before it becomes a sound. The artist is not concerned with depicting the act of silence in its external form, but rather focuses on portraying the psychological and emotional effects that suppression leaves within the individual, where the face becomes a canvas upon which the suffering of the soul is reflected. The work stems from the idea that a person may be deprived of freedom of expression for various reasons—social, political, or psychological—but the word does not die. Instead, it remains present within, transforming into accumulated pain that is reflected in features and glances before it is heard in sound. Therefore, the artist chose to make the restrained mouth the symbolic focal point of the work, in contrast to the wide-open eyes, as if to emphasize that what the lips cannot express, the eyes reveal, and that true expression may transcend spoken language to manifest in the details of the face and human emotion.

• Technical Treatment and Materials:

The artist employed art materials as a constructive element contributing to meaning, resulting in a surface rich with diverse layers and textures that reflect a state of internal erosion and fragmentation. The materials were not used for decorative effect, but rather as an extension of the concept, appearing as if bearing the marks of time and the pressures of human experience. The variety of textures reveals a conscious treatment of the relationships between protrusion and depression, and between roughness and smoothness, creating a visual contrast that directs the viewer's eye toward the human face as the expressive center of gravity. The surface treatments also contributed to a sense of siege

and suffocation, which resonates with the content of the poetic text.

The value of this material synthesis lies in the integration of different elements within a cohesive structure, making it impossible to separate the material from the idea. The material becomes a visual medium that carries pain and translates it into tangible texture, clearly embodying the philosophy of art that grants the material a symbolic role that transcends its material function.

• Formal Reading:

The compositional structure of the work is based on the dominance of the human face within the painting's space, occupying most of the visual field. This gives it a direct presence that compels the viewer to engage emotionally with the depicted figure. The composition is based on the centrality of the face, in contrast to the reduction of surrounding elements, which directs attention to human expression as the work's focus.

The eyes are the most prominent formal elements in the painting; they are treated with a high degree of expressive realism. Their wide size conveys a sense of both hope and pain, while within them are reflected feelings of silence, helplessness, and a desire to speak. The mouth, on the other hand, is embodied as a point of visual tension, confined by a fibrous, realistic material. This treatment transcends anatomical representation, becoming a visual symbol. This use of material confirms that the prohibition is not merely depicted but has become part of the work's physical structure, deepening the feeling of suffocation and offering the viewer a sensory experience that goes beyond visual perception. The background, rich in textures and color layers, did not compete with the main element but rather embraced and highlighted it, becoming an extension of the psychological state of the face, as if representing the inner space where pain accumulates.

• Critical Reading:

This work succeeds in presenting a formal treatment that transcends the direct representation of the poetic text, becoming an independent visual discourse that reproduces the idea of concealment in a concentrated symbolic form. The artist has managed to transform an abstract concept, represented by the "suppressed word," into a tangible formal structure that evokes both visual perception and emotional response.

The work reveals an academic awareness of the nature of the relationship between form, material, and meaning. The artist did not rely solely on facial expression but made the material itself a partner in producing meaning, reflecting the unique nature of artworks as a field where material and idea intertwine in the construction of the artwork.

The economy of formal elements is also noteworthy. The artist chose to focus on a single human element—the face—but through it, she constructed a broad semantic system encompassing freedom, oppression, repression, and pain, thus imbuing the work with an

expressive power stemming from concision rather than multiplicity. From a critical perspective, the work succeeds in transporting the viewer from reading the text to experiencing the human experience itself. Silence here is not an object of perception, but rather a state felt by the viewer through composition, texture, and visual relationships, which gives the work a human dimension that transcends the boundaries of the poetic occasion from which it was inspired.

• The Formative and Expressive Values of the Work:

This work embodies a set of aesthetic and formative values that contribute to its expressive unity, most notably:

- Visual dominance through the focus of the composition on the face as the center of meaning and emotion.
- Organic unity resulting from the interplay between materials, color, and formal structure.
- Textural contrast between the smooth treatment of the face and the roughness of the background and added elements, enhancing the sense of internal conflict.
- Visual rhythm achieved through the diversity of surface layers and the distribution of masses within the painting space.
- Asymmetrical balance that lends the composition dynamism without compromising its stability.
- Symbolic value in the use of the restrained mouth as a visual sign of suppressed speech, and the eyes as a window to silent expression.
- The expressive value of the material, where the material contributes to embodying the concept of restraint and suffocation, becoming an active element in producing meaning. The harmonious use of earthy tones and textures enhances the sense of the weight and emotional depth of the human experience.

The work "The Word, O Night" presents a visual vision that successfully evokes one of the most prominent themes in Abdel Rahman El-Abnoudi's work: the relationship between words and pain. The artist has skillfully employed the potential of art to construct a visual discourse that combines material, composition, and symbol, transforming silence into a visible substance, secrecy into a tangible texture, and pain into a formative state that transcends description. The work affirms the ability of art to absorb and reproduce poetic texts in a contemporary visual language that moves from the material to the emotional, offering the viewer a contemplative experience that touches upon the human dimension that constitutes the essence of Abdel Rahman El-Abnoudi's poetry.

The third research experiment

(The third work: Alienation)

Inspired by the words of the poet Abdel Rahman El-Abnoudi

"Alienation is not travel... Alienation is a price without a price."



Figure (11). Third work: Alienation

Excerpts from the artwork



Figure No. (15)



Figure No. (14)



Figure No. (13)



Figure No. (12)

Background on the Poem:

Exile is one of the most prominent themes in Abdel Rahman El-Abnoudi's poetic experience. He did not address it as a mere geographical relocation from one place to another, but rather as an existential experience that leaves a profound mark on the human psyche. This perception is linked to his writings that chronicled the lives of workers, laborers, and migrants, particularly in his collection "Haraji El-Qatt's Letters," through which he embodied the suffering of the worker far from his family and homeland, and the accompanying constant longing and psychological struggle between the necessities of life and the needs of the soul.

From this perspective, the phrase "Exile is not travel... exile is a price without value" encapsulates El-Abnoudi's view of alienation as a price paid by a person with their life, feelings, and memories, without any real compensation. Exile is not simply a distance measured in kilometers, but a psychological state experienced when a person is uprooted from their original environment, carrying their homeland in their memory while continuing their life elsewhere.

This vision is distinguished by its profound humanity, transforming alienation into an experience that transcends the individual, becoming a shared condition for all who are forced to leave their families, their land, or the details of their daily lives. From this perspective, the poem opens wide horizons for artistic interpretation, where the vocabulary of alienation is transformed into visual symbols that evoke longing, waiting, patience, and the relentless passage of time.

• The Intellectual Foundation of the Work:

This work stems from an intellectual vision that views alienation not as a fleeting event, but as a continuous

state of inner erosion experienced by individuals the further they stray from their roots. Therefore, the artist did not depict scenes of travel or departure, but rather focused on the individual himself, as the true bearer of the burdens of alienation, the repository of his memories and pains.

This vision is embodied in the figure of the man, seemingly lost in contemplation, embracing his cane and the sole source of light in the scene, signifying that the alienated individual clings to whatever grants him the ability to persevere, no matter how harsh the journey becomes. Here, light becomes a symbol of hope, while the cane transforms into a metaphor for the long, ongoing journey.

The artist draws on the concept of alienation as a complex human experience, intertwined with feelings of loneliness, longing, and patience. She presents a visual treatment that doesn't aim to document a specific reality, but rather to express the psychological state of the expatriate, making the painting more akin to an emotional biography that encapsulates an extended human experience.

• Technical Treatment and Materials:

The artist employed art materials to construct a textured surface, where natural fabrics, burlap, ropes, and dense surface treatments intertwine to form a visual tapestry reflecting the nature of the folk environment from which the poem was inspired, while simultaneously conveying the harshness of the alienation experience.

The technical treatment reveals an awareness of the relationship between material and meaning; the materials were not used as decorative elements but rather as extensions of meaning. The rough textures and accumulated layers contribute to the suggestion of

the weight of time, the accumulation of experiences, and the continuation of suffering.

The conscious use of material combinations is also noteworthy, creating a textural diversity between the figure of the alien and its surrounding background. This contributes to achieving visual depth and affirms the figure's presence within the artistic space without disrupting the overall structural unity of the work.

• Artistic Interpretation:

The artwork's structure is based on an asymmetrical composition, where the figure of the alien occupies the left side of the painting, while the poetic phrase appears on the opposite side, creating a visual dialogue between image and word. This arrangement contributed to achieving a visual balance based on the integration of the formal elements and the poetic text.

The human figure asserts its presence through the body's curvature, the head's bow, and the eyes' closure—visual elements that suggest exhaustion and a temporary surrender to the harshness of the experience, without diminishing human dignity. This feeling is reinforced by the grip of the cane, which extends the vertical movement within the composition, lending the work a visual rhythm that balances stillness and movement.

The lit candle stands out as a visual and symbolic focal point. It is the most luminous element in the painting, a point of attraction for the eye, and simultaneously carries a symbolic value representing the hope that accompanies humanity in the darkest of circumstances. The artist successfully employed this element without it overpowering the other compositional elements; rather, it remains an integral part of the overall structure of the work.

As for the background, it is treated with a series of layers and textures that evoke the popular environment and reflect the effect of time on objects, thus giving the work a historical and emotional dimension that resonates with Al-Abnoudi's vision of exile as an experience that extends across time.

• Critical Reading:

This work is distinguished by its ability to transcend a direct approach to the concept of alienation, offering instead a visual vision grounded in the psychological and human dimensions of the experience. The artist did not depict means of travel or distant places, but rather made the human being the subject of the painting, emphasizing that true alienation stems from within, not from distance.

The work reveals a clear awareness of the potential of artworks to construct a multi-layered visual discourse. Material, texture, color, and composition are integrated, becoming tools for expressing meaning. This awareness is also evident in the artist's ability to transform raw materials into symbolic elements that carry the memory of place and evoke the popular environment associated with Al-Abnoudi's work.

From a critical perspective, the work succeeds in achieving a balance between expressive realism and symbolism. The figure is identifiable as a simple human being, yet simultaneously represents every

expatriate who carries their homeland in their heart. Here, the painting transforms from a depiction of an individual situation into a visual discourse with a comprehensive human dimension, allowing the viewer to project their own experience onto the work. The relationship between light and dark masses within the composition adds a philosophical dimension, as light becomes a symbol of continuity and hope, while dark spaces represent the weight of alienation and the length of waiting, in a visual treatment that harmonizes with the content of the poetic phrase and gives it a rich formative extension.

• The Formative and Expressive Values of the Work:

The work achieves a set of artistic values that enhance its aesthetic and expressive structure, the most important of which are:

- Organic unity resulting from the integration of material, composition, color, and concept.
- Asymmetrical balance that gives the composition visual dynamism while maintaining its stability.
- Formative rhythm achieved through the diversity of textures and the repetition of vertical and curved lines within the structure.
- Visual dominance manifested in the figure of the expatriate and the light source, as the focal points of the form and meaning.
- The luminous contrast between the candle and the dark surroundings, which reinforces the symbolic dimension of the work.
- Textural value resulting from the combination of burlap, fabrics, ropes, and surface treatments, enriching the visual experience.
- Symbolic value manifested in the cane as a symbol of life's journey, the candle as a symbol of hope, and the figure as a visual equivalent for every person experiencing alienation. The expressive value of the material lies in its ability to evoke the harshness of life, the weight of time, and the authenticity of human experience.

The work "Exile" is a profound artistic interpretation of one of the human issues that preoccupied Abdel Rahman El-Abnoudi. The artist has managed to reframe the concept of alienation through a visual discourse that utilizes the potential of artistic techniques to construct meaning. Through the synthesis of materials, tactile treatment, and balanced artistic construction, the work transcends the boundaries of a visual translation of the poetic text, becoming an independent vision that evokes humanity in a moment of contemplation and patience, carrying within it a homeland that never truly leaves, no matter how far the paths of departure may stretch. In this way, the work presents a model of the integration of poetry and visual art, where the word transforms into an image, the material into a memory, and the texture into a visual record that preserves the impact of alienation on the human soul.

Fourth Research Experiment

(Fourth Work: The Land and the Children)

Inspired by the poem “The Land and the Children” by the poet Abdel Rahman El-Abnoudi
Poetic excerpt:

“This land is my mother... and if she is hungry, I am hungry.”



Figure No. (16). The fourth work: The Land and the Family

Excerpts from the artwork



Figure No. (20)



Figure No. (19)



Figure No. (18)



Figure No. (17)

• Background on the Poem:

The poem “The Land and the Family,” published in Abdel Rahman El-Abnoudi’s first collection in 1964, is considered one of the most prominent poems expressing the Egyptian’s relationship with the land. It portrays this relationship as existential, transcending mere ownership or a source of livelihood, becoming a bond of belonging, identity, and destiny. In this poem, El-Abnoudi draws upon the rural environment where his human experience was shaped, transforming the land into a living entity that shares in human joys and sorrows, becoming an integral part of their psychological and cultural makeup.

The phrase “This land is my mother... and if it is hungry, I am hungry” encapsulates El-Abnoudi’s philosophy of the land. It is not simply a cultivated area or an economic resource, but rather the mother who gives life, carries the memory of ancestors, and is intrinsically linked to human dignity and existence. Therefore, hunger here is not interpreted solely in its physical sense, but as an expression of the shared destiny between humanity and the land. The land’s prosperity becomes humanity’s prosperity, and its decline a direct reflection of human suffering.

The poem highlights the value of work, production, and connection to place, emphasizing that the land is not the property of the individual, but rather a human heritage whose value is passed down through generations. From this perspective, the poem offers the visual artist ample space to draw inspiration from the

symbols and elements of the countryside, transforming them into a visual discourse that evokes the authenticity of the place and the profound sense of belonging to it.

• The Intellectual Foundation of the Work:

This work stems from an intellectual vision that positions the land as the axis of the relationship between humanity and nature, considering it the source of life and the repository of collective memory. The artist did not aim to depict the land as a natural landscape, but rather sought to embody it as a human value manifested in the details of daily life, and in the rural woman who represents a symbol of giving and continuity.

The central idea revolves around the productive individual who lives in a relationship of integration with their land, their identity inseparable from it, deriving their existence and stability from it. From this perspective, the rural woman emerges as a visual equivalent to the land; both give life, endure hardship, and continue to give without expecting anything in return. The vision is also based on the concept of continuity, where elements of the agricultural environment, trees, pottery, and tools intertwine to form a visual system that emphasizes the land is not merely a backdrop, but the true protagonist around which all elements are arranged.

• Technical Treatment and Materials:

The artist employed various art materials in a way that emphasized the work’s environmental identity. The

combination of burlap, fabrics, threads, modeling pastes, and different surface treatments created a visual tapestry that evokes the warmth, simplicity, and authenticity of the rural environment.

The technical approach is evident in the multiplicity of structural levels. The work wasn't limited to a flat surface; it utilized projections and depressions to lend an almost sculptural dimension to the elements. This gave the trees, pottery, and human figures a tangible presence, enhancing their expressive realism.

Textile values also played a pivotal role in the work's construction. The surfaces varied between roughness and smoothness, reflecting the nature of the soil, tree bark, women's clothing, and pottery. The materials themselves became a visual language that evoked the rural environment and gave it a palpable presence.

This approach underscores the artist's awareness of the potential of art materials, transforming the material into an expressive medium that carries the memory of the place and participates in constructing meaning, rather than being merely a means of execution.

• Formal Reading:

The artwork's composition is based on a balanced arrangement that integrates human and environmental elements in a complementary relationship. The rural woman occupies the left side of the painting, while the other elements are distributed around her in a visual pattern that guides the viewer's eye through multiple paths, culminating in the tree's extended roots, which form the work's central structural axis.

The tree plays a role that transcends its natural presence; it symbolizes stability, continuity, and roots. Its branching lines connect the various elements of the composition, creating a visual rhythm that unifies the painting and reinforces the idea of the connection between humanity and the land.

The woman is depicted in a serene pose, carrying a water jug on her shoulder, signifying the continuity of life and work. Her features are devoid of exaggerated emotion, emphasizing that a person's value lies in their daily contributions, not in a fleeting dramatic moment. The presence of pottery and agricultural tools is also noteworthy, serving as artistic elements with symbolic value. They do not function descriptively but rather evoke folklore and connect the scene to Egyptian rural life, which formed the primary source of Al-Abnoudi's poetic imagery.

As for the color treatment, it relied on warm, earthy tones, which enhanced the sense of harmony with the work's theme and emphasized the unified relationship between humanity and the land. Meanwhile, the subtle contrast between shadows and highlights contributed to highlighting the main elements without disrupting the visual unity.

• Critical Reading:

This work represents a model of a conscious, formative reading of the poetic text. The artist did not merely evoke the vocabulary of the rural environment, but rather reconstructed the poem's philosophy as a visual discourse based on symbolism, materials, and composition. The work does not present a documentary rural scene, but rather offers a vision that affirms the

land as a living entity embodying identity, belonging, and memory.

The work reveals an academic awareness of the specificity of artistic creations. The artist successfully employed local materials as symbolic elements bearing the characteristics of the Egyptian environment, thus achieving harmony between the poem's content and the nature of the artistic medium. Furthermore, the structural treatment of the work reflects an understanding of the importance of the relationship between mass and space, and between texture and form, in producing a cohesive visual discourse.

From a critical perspective, the most distinctive feature of the work is its ability to combine the realistic and the symbolic dimensions. The woman is not a specific individual, but rather represents the Egyptian people connected to their land, while the tree becomes a symbol of roots and continuity, and pottery becomes a sign of heritage and identity. Thus, the work departs from a literal reproduction of the poem, offering a visual interpretation that enriches the poetic text and grants it new formative dimensions.

The artist also succeeded in achieving a balance between aesthetic values and the intellectual message. The idea did not overshadow the formal structure, nor did the technical aspect overshadow the expressive dimension. Rather, all elements were integrated into a cohesive visual system that affirms the maturity of the artistic experience.

• Formal and Expressive Values in the Work:

The work is distinguished by a set of formal and expressive values that contributed to achieving its artistic unity, most notably:

- Organic unity resulting from the interconnectedness of human and environmental elements within an integrated formal structure.
- Visual balance based on the distribution of masses between the figure, the tree, and the elements that complement the composition.
- Linear rhythm achieved through the extensions of the roots and branches, linking the parts of the painting with continuous visual movement.
- Textural value resulting from the synthesis of natural materials and diverse surface treatments.
- The harmonious use of warm, earthy tones enhances the rural character of the artwork.
- The symbolic value embodied in the woman as a symbol of giving, the tree as a symbol of roots, and pottery as an extension of folk heritage.
- The expressive value of the material, which becomes a medium for evoking the rural environment and highlighting its close relationship with humanity.
- The interplay between text and image, achieved through the use of visual elements that parallel the poetic structure of the poem without resorting to direct translation.

The work "Land and Children" presents a visual vision inspired by one of the most important themes in the poetry of Abdel Rahman El-Abnoudi: the existential connection between humanity and the land. Through the application of artistic techniques, the artist

transforms this connection into a visual discourse rich in meaning, where material and symbol, texture and composition, are integrated, resulting in a work that embodies the values of belonging, identity, and continuity. This approach reveals an artistic and research-oriented awareness that connects folk heritage with contemporary visual language, emphasizing that the land is not merely an object of vision, but rather the living memory from which humanity is formed, a

memory that Al-Abnoudi consistently celebrated in his poetry as the primal mother and the source of survival.

Fifth Research Experiment

(Work Five: Pain)

Inspired by the poem "Pain" by the poet Abdel Rahman El-Abnoudi

Poetic excerpt:

"Pain is not visible... Pain dwells in the ribs."



Figure (21). Fifth work: Pain

Excerpts from the artwork



Figure No. (25)



Figure No. (24)



Figure No. (23)



Figure No. (22)

Background on the Poem:

The concept of pain is one of the most prominent in Abdel Rahman El-Abnoudi's poetic experience. He doesn't treat it as a fleeting physical sensation, but rather as a profound human condition that resides deep within the soul, formed from the accumulation of experiences, losses, longing, and silence. El-Abnoudi has succeeded in giving this concept an existential dimension, where pain becomes an integral part of human nature, inseparable even when its outward manifestations are absent.

The phrase "Pain isn't visible... pain dwells in the ribs" embodies the poet's philosophy that the most genuine pain is that which is unseen, immeasurable by facial expressions or words, but remains imprisoned within, residing in the heart and conscience, and reshaping one's perspective on life. Here, pain is not a temporary state, but a prolonged condition, concealed behind silence, residing deep within the self, far from the eyes of others.

From this perspective, the poetic text opens a wide field for artistic vision, as pain transforms from a linguistic

meaning into a visual experience that can be embodied through material, texture, and symbol. The artwork then becomes a medium that reveals what language cannot express.

• The Intellectual Foundation of the Work:

This work is based on an intellectual vision that explores the hidden dimension of human pain. The artist does not seek to depict the outward manifestations of suffering, but rather aims to embody its symbolic place within the individual. Pain in this work is not an event, but a stable existential state within. Therefore, the body is absent as a complete entity, while the chest area is present as the center that houses repressed feelings, memories, and emotions.

The work stems from the idea that a person carries unseen burdens within, and that the deepest wounds are those that leave no external scar, but rather reside within the ribs, where memories, fractures, and unanswered questions intertwine. Therefore, the artist chose to make the heart and its surrounding area a visual focal point, signifying that true pain resides

within, transcending the boundaries of the physical body.

The intellectual vision also relies on transforming the body from an anatomical entity into a symbolic space, so that the ribs become a repository of pain, and the intertwined natural elements within the chest become a visual metaphor for the accumulation of emotions and the complexity of the human experience.

• Technical Treatment and Materials:

The artist adopted a philosophy of material synthesis as a fundamental pillar in the work's construction. Natural fabrics, burlap, threads, plant fibers, and modeling pastes were interwoven with various surface treatments to create a material structure rich in tactile values, reflecting the nature of pain as a layered condition that transcends a single level.

The technical awareness is evident in the use of materials within the chest area, where fibers and ropes are organically intertwined, giving them a symbolic function that transcends their material nature. They appear to represent psychological complexes, the entanglement of memories, and the weight of experiences that reside deep within a person.

The artist also employed a variety of structural levels, ranging from protrusion to depression, which lent the work an almost sculptural dimension and reinforced the feeling that pain is not merely painted on the surface, but rather permeates the very structure of the piece. The earthy color treatments, along with the deliberate surface erosion, contributed to emphasizing the sense of age, depletion, and the enduring impact of pain over time.

• Formal Reading:

The compositional structure of the work is based on the centrality of the chest, which occupies the focal point of the composition, while facial features are entirely absent. This artistic choice directs the viewer's attention to the source of the pain rather than the identity of the person. This reduction leads to the generalization of the human experience, so that pain is no longer associated with a specific individual, but rather becomes a shared experience that everyone can endure.

The intertwined fibers within the chest form the axis of the visual movement, where their lines intertwine organically, suggesting complexity and accumulation. This creates a visual rhythm that compels the viewer's eye to revolve within the center of the painting, as if searching for a way out of this internal entanglement. The elements of the popular environment, such as bread, wheat stalks, and stones, play a highly significant symbolic role. They do not represent descriptive elements, but rather indicate that pain is inseparable from the details of daily life and the struggle for survival. These elements also add a social dimension to the experience, linking pain to the ordinary person who formed the core of Abdel Rahman El-Abnoudi's poetic experience. As for the background, it was rich in textures and cracks, a treatment that emphasizes that pain is not confined to the inner self, but also leaves its mark on the

surrounding world, making the painting a complete visual space where material and idea harmonize.

• Critical Reading:

This work belongs to a genre that relies more on symbolism than description. The artist has successfully presented a visual treatment of an abstract idea without resorting to directness or narration. The poem has been transformed into a visual structure based on reduction, where the face and individual features are absent, leaving only the source of pain present as the core of the human experience.

The work reveals a profound understanding of the unique nature of artistic creation, where the material becomes a producer of meaning, not merely a medium for execution. Natural fibers, burlap, and plant elements are not used to imitate reality, but rather to create a visual equivalent of inner anguish. This reflects a conscious and research-oriented vision of the material's potential to express psychological and emotional values.

From a critical perspective, one of the work's most distinctive aspects lies in the relationship between symbolism and the popular environment. The loaf of bread and the wheat stalks not only add an environmental dimension but also connect the pain to the working-class individual whom Al-Abnoudi celebrated in his poetry. Thus, pain is transformed from a personal experience into a human and social issue, transcending the individual to touch the collective consciousness. The artist also succeeded in achieving harmony between the poetic text and the visual composition, without making the work subservient to the text. The painting possesses its own artistic independence, generating its own meanings through visual relationships, textures, and structural rhythm, thus granting it an independent artistic value.

• The Artistic and Expressive Values of the Work:

The work achieves a set of artistic values that contribute to enriching its artistic structure, the most important of which are:

- Organic unity resulting from the integration of material, symbol, and composition within a cohesive visual structure.
- Visual dominance concentrated in the chest area, considered the locus of pain and the axis of meaning.
- Linear rhythm achieved through the intertwining of fibers and threads within the center of the work.
- Textural contrast between the rough surfaces of the surrounding elements and the more densely treated area of the chest, enhancing the sense of inner tension.
- Colour harmony based on earthy tones and dark textures, corresponding to the psychological dimension of the subject.
- The symbolic value manifested in the use of ribs, fibers, loaves of bread, and wheat stalks as visual symbols representing pain, life, and resilience.
- The expressive value of the material, where the substance becomes a visual equivalent of stored

emotions, contributing to the embodiment of pain as an unseen, internal state.

- The connection between literature and art, through the reconstruction of the poetic image in an independent artistic form, affirms the ability of artworks to absorb and enrich literary texts.

The work "Pain" represents a mature artistic treatment of one of the most prominent themes in the poetry of Abdel Rahman El-Abnoudi. The artist has succeeded in transferring the concept of pain from its linguistic level to a visual space based on symbol, material, and texture. By reducing the body to the locus of sensation and employing environmental elements associated with daily life, she presents a vision that affirms that true pain is not measured by what appears on the face, but rather by what resides deep within the human being.

The work reveals an academic awareness of the capabilities of artistic works to produce a contemporary visual discourse, making the material a language of expression, and the composition a means of evoking the human experience with all its silence, patience, and hope of overcoming pain.

Sixth Research Experiment

(Work Six: Yamna)

Inspired by the poem "Yamna" by the poet Abdel Rahman El-Abnoudi

Poetic excerpt:

"By God, you have grown old, Abdel Rahman... and the earth has grown old, and time has passed."



Figure (26), Work Six: Yamna

Excerpts from the artwork



Figure No. (30)



Figure No. (29)



Figure No. (28)



Figure No. (27)

• Background on the Poem:

The poem "Yamna" is one in which Abdel Rahman El-Abnoudi reveals the depth of his awareness of the transformations of time and their impact on both humanity and the land. The poem is not so much an elegy for old age as it is a reflection on the journey of life, on the physical and psychological changes that befall a person, and the accompanying shifts in values, relationships, and social reality. El-Abnoudi makes old age a symbol of a time burdened with experiences, where wisdom coexists with regret, and longing with

the feeling of losing things that once represented the essence of life.

The phrase "By God, you've grown old, Abdel Rahman... and the land has grown old, and time has been sold" encapsulates this vision. Here, old age is not limited to human age alone, but extends to encompass both place and time, in a poetic metaphor reflecting a general feeling that time has left its mark on everything. Gray hair in the text becomes a sign of the depletion of life, while "the selling of time" refers to the transformations of values and the shifting of relationships, making the poem a humanistic reading of

the experience of loss and change. From this perspective, the poem offers the visual artist ample space to express time as a visual trace, not merely by recording the features of old age, but by evoking the marks time leaves on the body, the land, memory, and emotions.

• **The Intellectual Foundation of the Work:**

This work is based on an intellectual vision that embodies time as a lived experience, not simply the succession of days and years. The artist does not address old age as a stage of life, but rather presents it as a visual record bearing the marks of struggle, work, patience, and waiting, along with the accompanying sense of nostalgia for a bygone era.

The work stems from the idea that the ordinary person remains a witness to the transformations that befall society, their body becoming a mirror to the passage of time, while the land around them becomes a partner in this journey. Therefore, the figure of the elderly man appears in a state of stillness and contemplation, as if he is not only recalling his own life, but also invoking the memory of an entire generation that lived through the transformations of place and humanity. Through this approach, the artist affirms that aging is not a weakness, but rather a state of being enriched with experience, and that time, despite the loss it brings, remains an element that shapes human identity and grants it its human depth.

• **Technical Treatment and Materials:**

The artist employed art materials to construct a textured surface, utilizing a combination of burlap, natural fabrics, threads, plant fibers, and modeling pastes to create a physical structure that reflects the effects of time on objects. In this work, the materials themselves become integral to the expressive construction, with surfaces appearing to bear the marks of erosion and weathering, mirroring the effects of time on humankind.

The technical treatment reveals a clear awareness of the relationship between material and concept. Cracks, accumulated layers, and a variety of textures reinforce the sense of the passage of time and the accumulation of experiences. Furthermore, the sculptural protrusions contribute to a quasi-sculptural dimension in the male figure, granting it a tangible presence that enhances its expressive value.

The distinctive use of natural materials in the composition of the clothing and background is also noteworthy, as they are integrated with the three-dimensional elements into an organic unity, underscoring the unique nature of art as a field that combines material and sculptural construction to produce meaning.

• **Formal Reading:**

The compositional structure of the work is based on the dominance of the human figure within the composition. The elderly man occupies the left side of the painting, while the poetic text occupies the right, establishing a visual dialogue between image and word that reinforces the unity of the idea.

The facial features are the expressive focal point of the work. They have been treated with a high degree of expressive realism, where wrinkles, the bowing of the head, and the gaze of the eyes reveal the depth of the human experience more than they describe outward appearances. Furthermore, the hands resting on the cane does not serve a descriptive function, but rather symbolizes a long life journey during which time has become a constant companion to humankind.

In the background of the work, the barren tree stands out. Positioned relatively far from the figure, it carries a clear symbolic value, reflecting the concept of time, the succession of seasons, and the accompanying changes that affect both humanity and nature. The presence of wheat stalks at the bottom of the composition also contributes to evoking the cycle of life, with its connotations of fertility and continuity despite the harshness of time. Another striking element is the hourglass the artist added to the foreground of the work. This element, not mentioned in the poem, represents a profoundly symbolic visual addition, becoming a visual equivalent of the passage of time and embodying the idea that life slips away silently, beyond human control. This addition harmonizes with the overall theme and contributes to a deeper symbolic reading of the work.

As for the color treatment, it relies on earthy tones and dark browns, enhancing the feeling of warmth and antiquity and emphasizing the connection to the land and the rural environment, which constitutes one of the most important sources of Al-Abnoudi's poetic experience.

• **Critical Reading:**

This work presents a mature and profound artistic treatment. The artist has successfully transformed the idea of time from an abstract concept into a complete visual discourse based on symbolism, material, and composition. She did not merely depict an elderly man, but made the figure a bearer of the memory of the place and an embodiment of humanity's journey in the face of the transformations imposed by time.

The work reveals an academic understanding of the nature of artworks, where the material becomes a medium bearing the marks of time, and textures transform into a visual record reflecting erosion, patience, and the continuity of life. This awareness is also evident in the use of symbolic elements, such as the barren tree, the cane, and the hourglass, which are not merely decorative elements but rather signifiers that enrich the work's intellectual framework.

From a critical perspective, the work achieves a balance between realism and symbolism. The figure retains its human features but transcends the individual to become a symbol of an entire generation that lived through the changes and transformations of time. Furthermore, the relationship between the poetic text and the visual composition is one of integration, not subordination. The painting generates its own discourse while preserving the spirit of the text from which it was inspired.

The work also affirms the artist's ability to utilize the philosophy of artworks to construct a multi-layered

visual experience, where texture integrates with color, mass with space, and material with symbol, to produce a work that possesses both aesthetic and intellectual value.

• **The formal and expressive values of the work:**

The work achieved a range of formal and expressive values, most notably:

- Organic unity resulting from the interplay between the figure, environmental elements, and materials within a cohesive structure.
- Visual dominance embodied in the male figure, which serves as the focal point of the formal and expressive composition.
- Asymmetrical balance achieved through the distribution of the figure, the poetic text, and complementary elements, resulting in a stable composition.
- Visual rhythm generated by the diversity of textures, the repetition of vertical and curved lines, and the movement of fibers and materials.
- Textural value resulting from the combination of burlap, fabrics, and modeling pastes, enhancing the richness of the artistic surface.
- Symbolic value manifested in the cane as a symbol of life's journey, the barren tree as a symbol of the passage of time, the hourglass as a symbol of the flow of life, and the wheat stalks as a symbol of the continuity of the life cycle.
- Color harmony based on earthy tones, which reinforced the work's connection to the rural

environment and popular memory. The expressive value of the material lies in its ability to embody the impact of time, transforming into a visual medium that reflects the weight of human experience.

Yamna's work represents a profound artistic interpretation of the concept of time as manifested in the poetry of Abdel Rahman El-Abnoudi. The artist has successfully reinterpreted the poetic text within a visual framework that unites humanity, the land, and memory within a cohesive symbolic system. She has consciously and methodically employed the potential of artistic techniques, transforming the material into a record of time's impact, texture into a visual equivalent of accumulated human experience, and symbolic elements into a means of enriching meaning. The work affirms that, in El-Abnoudi's vision, old age is not the end of the journey, but rather the culmination of a lifetime of struggle and belonging. Time, despite its harshness, remains a testament to humanity's authenticity and connection to the land—a vision that the artist has successfully embodied in a contemporary artistic language that combines intellectual depth with aesthetic richness.

Seventh Research Experiment

(Work Seven: Revenge)

Inspired by the poem "Fire" by the poet Abdel Rahman El-Abnoudi

Poetic excerpt:

"Fire is etched into the heart of a tale... written in the blood of loved ones."



Figure No. (31). The Seventh Work: Revenge

Excerpts from the artwork



Figure No. (35)



Figure No. (34)



Figure No. (33)



Figure No. (32)

• Background on the Poem:

In several of his poems, Abdel Rahman El-Abnoudi addressed issues of rural society in Upper Egypt, including its complex value system that combines chivalry, belonging, and dignity. Conversely, he also revealed the social traditions that have spawned cycles of violence and revenge. Among these issues, the poem "Fire" stands out as a humanistic reading of the tragedy of revenge. The poet does not present it as heroism or victory, but rather as a fire that continues to burn within souls, transforming the lives of the innocent into a continuous series of losses.

The phrase "Fire is etched in the heart of a story... written in the blood of loved ones" reveals a philosophical perspective that sees revenge not as beginning with the act of bloodshed, but rather as beginning when the story becomes an inheritance passed down through generations. Blood then becomes the language of history, and pain becomes part of the collective memory. Here, fire becomes a symbol of hatred that consumes a person from within before it burns the reality around them.

From this perspective, the poem does not address a specific incident, but rather offers a reflection on the cycle of violence that breeds fear and deprivation, making the victim and the perpetrator two sides of the same tragedy. This vision has afforded the artist ample scope to reconstruct the text in a visual form based on symbolism, materials, and the human dimension.

• The Intellectual Foundation of the Work:

This work stems from an intellectual vision that transcends the depiction of the revenge act, contemplating its profound impact on individuals and society. The artist does not make the scene of the killing the central focus, but rather concentrates on what remains afterward: the grieving mother, the orphaned child, and the memory that continues to carry the pain through time.

The central idea is that revenge does not end with the victim's death, but rather begins a new history of loss, where the story becomes a burden borne by subsequent generations. Therefore, the scene is divided between the martyr's body at the top of the painting and the two children at the bottom, a visual symbol of the transfer of the tragedy's effects from one generation to the next. The artist also seeks to redefine the concept of heroism; The true hero in this work is not the one who wields the weapon, but rather the human being who pays the price of violence without being a participant. Thus, the work becomes an invitation to reflect on the human consequences of social conflicts, rather than simply a record of a tragic event.

• Technical Treatment and Materials:

The artist relied on combining different art materials to create a multi-layered surface, combining natural fabrics, burlap, threads, and modeling pastes, while incorporating three-dimensional elements within the painting's space. This gave the work a resemblance to sculpted relief.

The technical treatment is particularly evident in the depiction of the figures. The artist did not limit herself

to superficial prominence but rather gave the two children a near-three-dimensional presence, enhancing the sense of their presence within the real space and drawing the viewer closer to the human condition they represent.

The artist also employed rough textures and cracks in the rocky ground to emphasize the harsh psychological environment in which the events unfold. Meanwhile, the fabrics wrapped around the lifeless body were treated with relatively softer materials, creating a tactile contrast that enriches the visual composition and amplifies the expressive impact.

This approach reveals a profound understanding of the philosophy of art, where material becomes a visual language capable of conveying meaning, rather than simply a medium for execution.

• Formal Reading:

The compositional structure of the work is based on a hierarchical organization, beginning with the victim's body stretched out in the upper left corner of the painting. The eye then gradually descends towards the two children in the foreground, culminating in the cracked ground that encompasses all the elements.

The artist has successfully established a dramatic relationship between the levels of composition. The lifeless body is depicted in a state of absolute stillness, while the children's faces possess a profound degree of human expression, making their gazes the most impactful element of the work. This contrast between stillness and life reveals the tragedy's transmission from the past to the future, where the children continue to bear the scars of what happened.

The dagger embedded in the body's chest also plays a symbolic role that transcends its literal presence. It becomes a visual marker of violence that penetrates both the body and memory, while the cracked ground transforms into a visual equivalent of the collapse of social and psychological stability. The poetic text, however, emerged within a relatively bright space, in contrast to the somberness of the scene, emphasizing that words here do not merely explain the image, but rather intensify its meaning, linking the poetic vision and the visual structure into a cohesive semantic unity.

• Critical Reading:

This work is distinguished by its ability to transcend the traditional approach to the theme of revenge. The artist did not rely on scenes of conflict or confrontation, but rather presented a humanistic interpretation that focuses on the consequences of violence, not its causes. Thus, the painting transforms into a visual discourse that invites reflection on the impact of bloodshed on collective memory and the price paid by future generations.

The work reveals an academic awareness of the nature of artistic creation, employing three-dimensional materials to construct different levels of visual perception, making the viewer a part of the experience rather than merely a passive recipient. The artist also successfully achieves a balance between expressive realism and symbolism; the figures retain their human authenticity, yet simultaneously transcend the

individual to become symbols of loss, deprivation, and the perpetuation of the cycle of pain.

From a critical perspective, the presence of the two children is one of the most important elements of the work. The artist chose to place them in the position closest to the viewer, suggesting that the future is the one most affected by the continuation of violence. Furthermore, the absence of the killer's appearance underscores that the issue is not about finding the perpetrator, but rather about revealing the human loss that affects everyone. The artist's success is also evident in her skillful use of contrasts between masses, spaces, and textures to create a visual discourse where aesthetic values intertwine with intellectual depth. This imbues the work with a formative value that transcends the mere narrative representation of the poetic text.

• **Formal and Expressive Values in the Work:**

The work achieves a range of formal and expressive values, most notably:

- Organic unity achieved through the integration of figures, materials, environmental elements, and the poetic text.
- Visual dominance manifested in the reclining body and the two children, who serve as the focal point of human meaning.
- Asymmetrical balance resulting from the distribution of masses between the top and bottom of the canvas, thus ensuring compositional stability.
- Visual rhythm generated by the movement of the eye between the body, the text, and the two children, before returning to the rocky ground.
- Textural value resulting from the synthesis of fabrics, burlap, pastes, and three-dimensional elements. o The symbolic value embodied in the dagger as a symbol of violence, the cracked earth

as a symbol of the collapse of stability, and the two children as an extension of the memory of pain.

- The color harmony based on earthy and gray tones, which enhanced the dramatic character of the scene.
- The expressive value of the material, where the material became a medium for conveying the feeling of loss and deprivation, and contributed to deepening the emotional experience for the viewer.

The work "Revenge" presents a formal treatment characterized by its profound humanism, where the artist was able to reformulate Abdel Rahman El-Abnoudi's vision of the tragedy of revenge through a visual discourse that avoids glorifying violence and focuses on its lasting impact on the individual, memory, and society. Through the use of material, mass, texture, and three-dimensional elements, she succeeded in creating a work that is simultaneously dramatic and humanistic, affirming that blood does not write the end of the story, but rather opens a new door to pain. Thus, the painting becomes a visual invitation to reflect on the value of life and on society's responsibility to break the cycle of revenge, in line with the humanistic tendency that characterized Abdel Rahman El-Abnoudi's poetry and made the ordinary person a constant focus of his creative experience.

Eighth Research Experiment

(Eighth Work: Afraid to Die)

Inspired by the poem "Afraid to Die" by the poet Abdel Rahman El-Abnoudi

Poetic excerpt:

"Afraid to die... without seeing faces change."



Figure No. (36). Work Eight: Afraid to Die

Excerpts from the artwork



Figure No. (40)



Figure No. (39)



Figure No. (38)



Figure No. (37)

Background on the Poem:

"Afraid to Die" is one of Abdel Rahman El-Abnoudi's most famous and deeply resonant poems in the Arab consciousness. In it, the poet doesn't express his fear of death as the end of life, but rather his fear of leaving this world before witnessing the fulfillment of the dream he lived for. Death itself isn't the central issue; the core concern is the passage of time before justice is served, faces change, and the ordinary person—who remained the focus of El-Abnoudi's poetic experience—victorious.

This vision is embodied in his words: "Afraid to die... without seeing faces change." This phrase encapsulates El-Abnoudi's philosophy of life, where hope is linked to action and change, not merely the continuation of time. Therefore, the poem is imbued with feelings of anxiety, hope, longing, and faith in the future, becoming a human testament to the poet's attachment to life—not out of fear of its end, but out of a desire to see the fruits of struggle, truth, and belonging. From this perspective, the poem transcends its personal dimension to become an expression of a person who carries a dream larger than their years, remaining attached to life as long as the dream remains unfulfilled. This vision afforded the artist ample space to emotionally reconstruct the text within a visual artwork that relies more on symbolism and materials than on direct description.

• The Intellectual Foundation of the Work:

This work stems from an intellectual vision that equates the fear of death with the fear of loss. Loss may not be limited to the loss of life itself, but also includes the loss of loved ones, home, memories, place, and everything that grants a person a sense of continuity. Therefore, the artist did not depict a figure facing death, but rather chose the image of an elderly rural mother as a symbol of a life lived long, one that has experienced loss and now views time with wisdom rather than fear. This is juxtaposed with a tranquil spatial setting that evokes the river, the boat, and the village, as if memory itself has become a final refuge for the soul. Through this work, the artist poses an existential question that transcends the poetic text: Is the true fear death, or is it the passing of life without leaving a mark or fulfilling one's dreams? Therefore, the work is imbued with contemplation and tranquility more than sorrow, in harmony with the philosophical inclination inherent in Al-Abnoudi's poetry.

• Technical Treatment and Materials:

The artist employed art materials to construct a surface rich in textural diversity. Natural fabrics, burlap, threads, leather, and modeling pastes intertwined with various organic materials to create a visual composition that reflects the effect of time on both the material and the human being.

The work reveals a meticulous technical approach to shaping the face and hands, where anatomical details are balanced with the tactile treatment. Realism does not overshadow the expressive character; rather, the material itself becomes part of the expression of aging, experience, and inner peace.

The combination of materials also contributed to building a multi-layered background, creating visual depth without the need for traditional perspective. This underscores the unique nature of art as a field that relies on the relationship between material and space, surface and protrusion, to produce meaning.

The surface treatments, with their traces of wear and tear and cracks, reflect the passage of time, transforming the material into a visual record of memory, not merely a medium for execution.

• Formal Reading:

The artwork's composition is based on a balanced relationship between the human figure and its surrounding space. The rural mother occupies the left side of the painting, while the poetic text is positioned opposite, creating a visual arrangement that establishes a dialogue between word and image.

The figure asserts its presence through an upward gaze, imbued with contemplation and hope. The hands are in a serene posture, reflecting a state of psychological tranquility, as if the body has surrendered to the passage of time, while the soul remains attached to something distant, still waiting.

The rural landscape in the background plays a crucial role. The tranquil boat, the riverbank, and the village horizon are not merely descriptive elements, but rather symbols of memory, stability, and belonging—values that Al-Abnoudi frequently evoked in his poetry.

The artist successfully achieves visual dominance for the human figure without diminishing the role of the background. The environmental elements harmonize with the overall composition and contribute to deepening the psychological dimension of the work. As for the color treatment, it was characterized by the dominance of earthy tones and warm browns, with touches of blue and green in the headdress and

background. This created a balance between the warmth of the earth and the tranquility of the sky, lending the work a sense of contemplative serenity.

• **Critical Reading:**

This work represents one of the most mature visual interpretations of the poetic text. The artist did not portray fear as a direct emotion, but rather presented it as a state of existential contemplation experienced by humanity in the face of time.

The painting reveals a profound understanding of the relationship between the literary text and the visual artwork. The figure does not embody the poet himself, but rather represents the human being who carries within him the memory of place and fears leaving life before being assured of its continuity. Hence, the presence of the rural mother becomes a symbol of the homeland, the land, and the popular memory that formed the essence of Al-Abnoudi's poetic world.

The artist's academic awareness is also evident in her use of art materials as elements that produce meaning. Burlap, leather, threads, and worn surfaces do not serve a decorative function; rather, they reflect the passage of time, lending the work a historical and emotional dimension that resonates with the poem's content.

From a critical perspective, the work's strength lies in its avoidance of direct drama. There are no explicit references to death; instead, life is present in all its tranquility and longing, so that the fear of death becomes, at its core, a fear for the continuation of the dream and for humanity's continued presence in the memory of the place.

• **The formal and expressive values of the work:**

The work achieved a range of aesthetic and expressive values, most notably:

- Organic unity resulting from the integration of the figure, background, and materials within a cohesive compositional system.
- Visual dominance manifested in the mother figure, as the axis of meaning and the center of expressive gravity.
- Asymmetrical balance resulting from the distribution of the figure, text, and environmental elements in a way that achieves compositional stability.
- Visual rhythm achieved through the organic movement of the material lines, the repetition of textures, and the relationships between masses.
- Textural value resulting from the combination of burlap, leather, threads, and modeling pastes, which enhances the richness of the artistic surface.
- Color harmony based on warm earth tones, with a limited use of cool colors to create visual balance.
- Symbolic value manifested in the mother as a symbol of life and memory, the boat as a symbol of life's journey, the river as a symbol of the continuity of time, and the village as a symbol of belonging. The expressive value of the material lies in its transformation into a visual medium that evokes the passage of time and embodies the relationship between humanity, memory, and place.

The work "Afraid to Die" offers a visual interpretation that transcends the surface of the poetic text to its human essence. The artist has reconstructed Abdel Rahman El-Abnoudi's vision of life and death in a visual discourse characterized by tranquility and contemplation, harnessing the potential of artistic works to express memory, time, and belonging. She has successfully employed the material as a symbolic element, constructing a balanced composition that unites humanity and place within a visual space rich in symbols. Thus, the work becomes less an expression of fear of death and more a celebration of life and the impact humanity leaves on the earth and the collective consciousness—a meaning that remained present in El-Abnoudi's poetic experience and which the artist has embodied in a contemporary visual language that combines aesthetic sensibility with intellectual depth.

• **Commentary**

This research represents an artistic experiment stemming from a conscious research vision that seeks to draw inspiration from the poetic experience of Abdel Rahman El-Abnoudi and reproduce it through the medium of artworks. Art, as a medium, is seen as capable of embracing human meaning and reshaping it through the language of material, texture, and composition. The works do not merely translate the poetic texts visually, but rather transcend this to construct an independent artistic discourse that evokes the spirit of the poem and reinterprets it in light of a contemporary vision that unites thought and beauty.

Collectively, the works reveal a clear intellectual and structural unity, all converging on humanity as the axis of both the poetic and artistic experience. In these works, humanity is not simply a depicted figure, but a bearer of memory and an embodiment of the values of belonging, longing, patience, pain, and resistance—values that formed the core of Abdel Rahman El-Abnoudi's poetic project. The artist has successfully transferred these values from the linguistic realm to the visual realm without losing their human depth or cultural specificity. From a formal perspective, the works adopted a philosophy of combining materials, in line with the nature of art as a field of contemporary art that transcends the traditional use of material, making it an active element in constructing meaning. Burlap, threads, ropes, fabrics, modeling pastes, and natural materials were transformed into visual vocabulary carrying the memory of the popular environment and reflecting the nature of the world that Al-Abnoudi lived and expressed poetically. Thus, the material became an extension of meaning, no longer merely a means of execution.

The works were also characterized by a color unity based on earthy tones and warm textures, a treatment that contributed to establishing the visual identity of the project and linked humanity to the land, and the material to the environment, thereby enhancing the expressive dimension of the works. In addition, the diversity in visual rhythms, tactile relationships, and the quasi-sculptural construction of the elements affirmed the artist's ability to utilize the formal potential of art to create works that combine intellectual

depth with aesthetic richness. It is also noteworthy that the artist did not fall prey to a literal translation of the poetic texts, but rather treated them as a springboard for producing new visual images that possess their own artistic independence and allow the viewer space for interpretation and reinterpretation. In this way, the works achieve one of the most important principles of contemporary art: producing a visual discourse parallel to, not subservient to, the literary text, so that word and image coexist in a complementary relationship, each enriching the other.

From a critical perspective, this experience confirms that poetry and visual art belong to a single expressive system, differing in their mediums but converging in their aims. Just as Al-Abnoudi relied on colloquial language to construct a profound human image, the artist relied on material, texture, and formal construction to produce a visual image that evokes humanity itself and re-presents its issues within a contemporary artistic context. Therefore, this project is not merely a visual reading of Abdel Rahman Al-Abnoudi's poems, but rather a creative dialogue between two artistic mediums—one linguistic and the other visual—that converge in defending humanity, memory, land, and identity.

Conclusion

This research presents a contemporary model of interaction between literature and the visual arts, where the poem transforms into a visual space, and the material becomes a language capable of conveying human emotion in all its depth and sincerity. Through her research and specialization in fine art, the artist has established an artistic experience that combines authenticity and modernity, folk heritage and modern artistic trends. This underscores that fine art is no longer a field based solely on technical skill, but has become an intellectual and aesthetic medium capable of producing a comprehensive visual discourse.

The works reveal an academic awareness of the nature of the relationship between the poetic text and the artwork. The poems were not used for illustration or embellishment, but rather as a starting point for constructing independent artistic visions. These visions rediscovered the poetry of Abdel Rahman El-Abnoudi through the language of material, texture, mass, space, and symbol. In this way, the experience transcends the boundaries of mere imitation, establishing a creative dialogue between word and image, and between poetry and material, within a framework of integration that enriches both experiences. The true value of this project lies not only in its inspiration from the poetry of one of the most important Egyptian colloquial poets, but also in its ability to reinterpret this poetry within a contemporary artistic framework. This framework places humanity at the center of its vision, the popular environment as a source of identity, the raw material as a record of memory, and art as a means of reflecting on human issues that remain relevant regardless of the passage of time.

Thus, this research becomes more than just a collection of artworks; it is a visual research project that affirms art's capacity to revitalize literary texts in a new form. It demonstrates that artworks possess the aesthetic and expressive potential to serve as a cognitive and cultural medium, connecting heritage and creativity, human memory and contemporary artistic vision. In this context, the artist presents an experience worthy of consideration as a qualitative addition to research and artistic practices in art education. This is due to the integration of concept, raw material, artistic construction, and the human dimension, an experience that confirms that true art does not merely represent reality, but rediscovers it and breathes new life into it.

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