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Dr. KennaniMiloud

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Faculty of Arts, Languages and Arts, Department of Arabic Language and Literature, ZianeAchour University of Djelfa, Algeria.



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Dr. KennaniMiloud

Faculty of Arts, Languages and Arts, Department of Arabic Language and Literature, ZianeAchour University of Djelfa, Algeria

Email: kennanimiloud@yahoo.fr

ABSTRACT

The contemporary poet has realized that the old style, with its traditional approach and outdated form, is no longer capable of encompassing the concepts of modern poetry. This problematic issue addresses the inevitability of change and renewal in poetry, which has become a necessity to push aside traditional forms that have become outdated. Hence, serious attempts emerged, known as free verse poetry. This experiment proved successful as it surpassed regional boundaries to become a general artistic and cultural leap in Arabic poetry. This new poetic school shattered all imposed constraints and propelled it from stagnation to vitality and innovation. The pioneers of this school began to establish rules and foundations for free verse poetry, liberating contemporary poems from these limitations. Thus, the poet started expressing his issues and psychological and emotional states through new artistic molds.

keywords: Renewal, Code, Rhythm, Harmony, Context.

INTRODUCTION

The contemporary poet has come to the realization that the old style, with its disciplined approach and antiquated form, is no longer capable of encompassing the concepts of modern poetry. This problematic issue addresses the inevitability of change and renewal in poetry, which has become a necessary presence to displace outdated traditional forms. Hence, serious attempts emerged, known as free verse poetry. This experiment proved to be a successful expression, surpassing regional boundaries to become a general artistic and cultural leap in Arabic poetry. This new poetic school shattered all imposed constraints and propelled it from stagnation to vitality and innovation. The pioneers of this school began to establish rules and foundations for free verse poetry, liberating contemporary poems from these limitations. Thus, the poet started expressing their issues and psychological and emotional states through new artistic molds, breaking free from the unity of rhyme that sometimes constrained their imagery, emotions, and ideas. They unleashed their thoughts, allowing their verse to soar in the realm of a new environment.

In this new context, the contemporary poet found themselves in dire need of change in poetry, leading to serious attempts towards this transformative process, which "Azzeddine Ismail" considered to be "not partial or superficial, but rather essential and comprehensive, constituting a new structure and meaning for Arabic poetry." The music of contemporary Arabic poetry is based on the notion that a poem has a unique rhythmic structure associated with a specific state of the poet themselves. The contemporary poet clung to absolute freedom, rejecting any confinement. The poet's spirit is free, not content with constraints nor dwelling within them. They are free like a bird in the sky, a wave in the sea, and a wandering breeze in the expanses of space. They are free and expansive. The poet has become liberated in using various forms of verbal activation within a line. Free verse poetry did not abolish meter or rhyme, but it dared to bring about fundamental changes to them, allowing the poet to achieve what lies within their innermost being in terms of emotions and insights that the old framework was no longer capable of realizing.

The Renewing Changes in Arabic Poetry

These renewing changes that have affected the form and music of Arabic poetry are the result of new civilizational transformations that have impacted society. The purpose of this renewal is an attempt to transition Arabic poetry away from the traditional framework in terms of purpose, structure, concept, and style. The features of renewal in contemporary Arabic poetry are manifested in poetic themes that go beyond those explored by ancient poets, giving rise to new poetic subjects. In addition, a nationalist trend emerged in poetry, along with a sublime humanistic inclination and a tendency to employ symbols in all their forms: natural, religious, historical, and mythical. The renewal also addressed the diversification of meters and rhymes by

relying on the single "tafilah" (activation) as a musical unit, replacing the vertical unit of the traditional verse. This represents a liberation from the constraints of uniform rhyme.

One of the Pioneers of Renewal: Nizar Qabbani

Nizar Qabbani's departure from the confines of introspective preoccupations to the broad realm of public issues that concern the nation and embody its struggles elevated the nobility of ideas and the honor of meaning, adorning the Nizarian poem with a subtle garment and imbuing its core with a beauty that allowed these works to flourish among the ranks of timeless world literature, unaffected by regional boundaries or the changes of time. Instead, they radiate freshness and vitality.

In this regard, one of the modernists, Adonis, states: "Poetry remains a 'vision' that eludes every attempt to modernize it, given the significance of vision in its reference to events and insight, penetrating the visible to what lies beyond. It surpasses modernity and realism to reach the essence of creativity." This visionary concept is based on the idea that imagination is the visionary force that reveals what lies beyond reality while embracing reality itself. The poem becomes a bridge between the present and the future. Contemporary Nizarian poetry differs from traditional poetry, which relies on expressive language. It adopts a language with productive split nuclei that generate multiple meanings within the poetic context.

Modern poetic language is a revolution against the old language and inherited connotations. It attempts to shape its meanings through its modern textual formats, considering it a cultural concept that produces the appropriate aesthetic form for contemporary literary discourse. Literary production is nothing but the result of human interaction with their civilizational reality. The interplay of various interactions in literary discourse shapes its architectural structure.

Manifestations of Renewal in Nizarian Poetry

Among the contemporary poetic models that have embodied many aspects of renewal, this practical model exemplifies the aspiration of contemporary Nizarian poetry to liberate itself from the constraints of Khalilian prosody as a means of renewal and an equally important source of innovation, which has aligned with other manifestations of renewal. It has given birth to an exceptional contemporary poetic discourse. Among these innovative sources is the "rebellious revolutionary spirit within contemporary literary discourse, where this rebellion embodies the entire generation's longing to break free from the confines of traditional life, which is closer to death than to renewal and life itself".

In this context, Nizar states:

"From the seas of bleeding,
he comes to you,
with the fire of change in his eyes,
O countries without peoples, awaken!"

The Language of Contemporary Poetry and Renewal

This passage reveals that the language of contemporary poetry is a veiled symbolic language with profound connotations. We must move beyond the surface-level meaning and delve into the fragmented intention embedded by Nizar through its deep connotations. However, ordinary language is employed for the sake of clarification. In this case, poetic language is a continuous revolution against language itself, challenging its traditional lexical concepts and meanings. The language of poetry is not merely expressive; it is a language of creation. While words usually have a direct meaning, in poetry, they surpass it, encompassing a wider and deeper significance.

From this perspective, Yen Mukarovski argues that we must approach poetic language in terms of its distinctiveness from standard language, which serves as the background against which aesthetic deviation in poetic composition is reflected. The word in poetry must transcend itself and be enriched with more than it signifies. Revealing different connotations and expressing all meanings exposes the poem, stripping it of its higher ideals and sublime beauty, and erasing the brushstrokes of the beautiful dream. Thus, mystery becomes an essential element in the process of poetic creativity.

Dr. Azzaddin Ismail states: "This new poetry represents an aesthetic direction that differs from the old poetry, perhaps even taking an opposing stance. The poets may have attempted to adapt themselves to this new direction, but they frequently encounter obstacles. This adaptation is a characteristic of the new poetry and is, in fact, one of its qualities. By this, I mean the mystery of this poetry!" When the poet veers away from clarity and deliberately creates an atmosphere of ambiguity, shrouding everything in enigmatic wonder, they capture the poetic essence of their poem. This mystery manifests in many aspects of the poem at hand, including Nizar's words:

"From the seas of bleeding, he comes to you,
An infidel to texts, do not question him."

Nizar delved into expressing his experiences, revealing his personal vision and insights in his poem. It has become customary among contemporary poets for their poetry to reflect their perspectives and awareness of the environment and surroundings they live in. This is evident in his words:

"Where do all the maps go, lost?

Oh countries without peoples, awaken!"

The poet's inclination towards expressing the depths of sorrow in contemporary human beings was a depiction of human suffering. The brushstroke of sadness and grief vividly colored the persona of the contemporary human. Since literary creativity serves as a mirror reflecting all the truths that manifest during a period of human existence, it was inevitable for the contemporary poet to capture this psychological dimension. Sadness became a prominent feature in literary discourse, as contemporary life carried numerous tragedies and revealed a dark core that tainted various circumstances, be they civilizational, cultural, or historical. In this regard, Nizar states:

"How can the singer sing, my lords,

After they stitched his lips?

America experiments with the whip upon us."

One of the distinctive features of Nizar's poetry is the simplicity of its language. Here we mention an idea advocated by T.S. Eliot and embraced by modernist proponents, although they may have differed in their understanding of it. The idea is that poetry should not stray too far from ordinary everyday language that we use. Therefore, most of the lexical usages in Nizar's poetry are almost inseparable from the usual language we employ. For example, he says:

"How can the singer sing, my lords,

After they stitched his lips?"

At first glance, the simplicity of the employed vocabulary is evident, easily understood by both the educated and the common people. However, each individual's level of comprehension may vary, from the well-read to the less cultured. By "language of the people" here, we do not mean the words people use in their everyday lives, but rather the essence of language as embodied in their words. The creative poet cannot use language in their poetry as people use it in their ordinary livelihoods. In poetic language, it is assumed that it should not be the language of the people; rather, it should be their language simultaneously. This apparent contradiction is the secret of poetry within it.

The use of symbolism and its role in intensifying connotations in contemporary poetry

One of the distinguishing features of Nizar's poetry is the implementation of symbolism, a characteristic that was largely absent in classical literature in its modern sense. These symbolic representations have been abundantly scattered throughout Nizar's poetry and the works of his contemporaries, as symbolism serves to amplify the poetic experience, endowing the poem with infinite semantic potency. Symbolism, above all, encompasses hidden meaning and allusion, representing the language that emerges when the language of the poem concludes. This is evident in Nizar's statement:

"And you sell cola to Sibawayh."

Although the utilization of symbolism is not new to poetry, Nizar skillfully establishes a connection between the present experience and its predecessors. While its expressive power is derived from this connection, symbolism embodies the transformation of one image into another through figurative resemblance. Each image is granted legitimacy to manifest within the textual space, thus concealing an inherent duality within the symbol. This duality alludes to two symmetrical aesthetic dimensions, indicating that this symmetry forms the foundation of the transformative process carried out by the creative artist—namely, the basis for unifying the duality within the symbol. The value of the symbol arises from the moment of the experience itself, rather than relying on the permanence attributed to these symbols or their antiquity. Similarly, when employing other symbols, the same principles that govern the use of poetic symbols should be applied. By utilizing a range of responsive symbols, the poet embodies a comprehensive perspective on the underlying reality. The interaction between symbols does not necessarily entail clear and logical relationships, but rather predominantly involves dialectical relationships. Consequently, symbols are subjected in poetry to what we refer to as the logic of poetic context.

The employment of biting sarcasm in Nizar's poetry

Among the prominent features of contemporary poetry, there emerges a characteristic no less significant than the aforementioned ones, namely the use of biting sarcasm brimming with multiple connotations derived from the essence of sarcasm. This is evident in Nizar's statement:

"And we severed our ties... and we became convinced

That the glory of the rich lies in his testicles."

Contemporary literary discourse has been able to reveal one facet of human suffering, where behavior and belief clash, and theoretical frameworks collide with new ideological and doctrinal realities, giving birth to a crisis of belonging. This crisis manifests itself in various forms, including the struggle for contemporary human freedom

and the constraints under which one finds oneself. Nizar's line does not stem from a desire to expose literature unveiled or to deviate from general moral norms. Rather, he found that one of the most effective means of expressing the bitterness of reality is to expose it through this biting sarcasm. The poem derives some of its poetic essence through this cutting sarcasm.

The Role of Characteristic of Spatial Representation in the Structure of Nizar Qabbani's Poetry

Just as spatial representation manifests in visual arts, it has become the tributary that enriched Nizar Qabbani's poetry and enhanced the realm of imagination. Spatial representation is evident in the utilization of certain place names, such as:

"From the fragments of Beirut... he came to you."

This employment signifies a specific place, namely Beirut, which has become a symbol referring to a human experience with its own unique spatial dimension within the history of contemporary Arab civilization. The temporal-historical representation is inseparable from the spatial representation, as they are two aspects of a unified presence that reveals itself in one of its manifestations through spatial representation, which Nizar Qabbani employed through the symbolism of Beirut.

The significance of Textual Coherence and Cohesion in Contemporary Poetry

Just as temporal representation is manifested through rhythmic structure, where the ancient poet poured his emotions, passions, and thoughts into rhythmic frameworks that suited their meanings, the contemporary poet preferred spatial representation to be embodied in symbols and images, adding intellectual momentum to them. For example, mentioning Sebeos, oil, and America reflects the concept of temporal representation in its various manifestations, which form the poetic lexicon of the poem.

The construction of Nizar Qabbani's poetry was not merely a collection of words but rather an architectural result that relied on creative selection, followed by composition based on coherence and cohesion of poetic elements. When he mentioned the word "naz" (pulling) and associated its possessor with a coat, as the act of pulling is an inherent quality of the coat, it is not a mere juxtaposition of conflicting units that lack cohesion. Instead, strong and sturdy threads of textual cohesion form a solid structure.

The poet consciously or subconsciously selects the most significant word among others that convey the same meaning and combines it with other words to create meaning. Nizar employed the mechanism of reference from the beginning of the poem, using pronouns to refer to different parties. When he says, "He came to you," it refers to two parties: the hidden subject who came from the seas of bleeding and you, the recipients. These pronouns serve as links that greatly contribute to connecting semantic components and also restrict the infinite possibilities of the underlying structure that the poet intends, which the recipient perceives through the context. Furthermore, one of the grammatical mechanisms of textual cohesion is the pronoun "hā" (he) in the second line.

And the fire of change in his eyes,

For this pronoun refers back to the preceding poetic text. The pronoun "hā" (he) refers the recipient to the subject of the verb "came."

The poet also employed the technique of repetition, as he repeated the phrase:

"From the seas of bleeding... he came to you."

"From the fragments of Beirut... he came to you."

This is a rhetorical phenomenon that serves the function of linking at the surface level of the poem's structure. It forms an aspect of internal coherence and is not merely a repetition and additional enrichment of the textual lexicon. Instead, it is a mechanism of textual cohesion. The repeated phrase is mentioned at the beginning of the text and then repeated at the end, thus connecting the beginning of the text with its conclusion.

In addition, the poet added a series of descriptions that attribute certain qualities to the main subject of the poem's actions. He described him as "pulling," "killing," and "denying." These descriptions emphasize the central figure's role in the poem and serve as focal points for the actions.

Through the descriptive relationship, which is a relationship that leads to removing ambiguity from the attribute and expressing its true meaning, textual cohesion is achieved. Furthermore, Nizar Qabbani employed the duality of movement and stillness, structuring his poetic rhythm according to a temporal hierarchy that resonated in the trajectory of contemporary poetry. This temporal formation, characterized and defined by him, showcases his mastery.

The Rhythmic Innovation in Contemporary Nizaran Poetry

Nizar Qabbani was convinced that the traditional rhythm employed by his predecessors no longer met the needs of contemporary poetic rhythm and did not encompass his artistic and aesthetic aspirations. He sought to create a musical formation that could accommodate his emotions and feelings, molding the musical structure according to his new artistic requirements and psychological state. He strived to make the new rhythm incorporate various melodic patterns that converge into a unified rhythmic crucible, capturing the essence of melody and emotional

connotations. This resulted in the formation of a new rhythmic image that suited the ambitions of contemporary poetry.

The new musical formation did not completely negate the old musical structure; rather, it broke away from traditional rhythms and utilized certain elements to construct rhythmic patterns that aligned with the aesthetic dimensions and poetic implications demanded by his artistic era and dictated by his new environment. He did not adhere to the fixed form of the familiar poetic line, which was based on the principle of parallelism between the two hemistiches. Instead, he relied on the line and deviated from the ancients in terms of the number of verbal actions, freeing himself from the constraint of narrative unity. He allowed himself the freedom to vary rhymes and diversify narration, following a variable and colorful system. In this rhythmic framework, his pursuit was to manifest the thoughts simmering within him and the expressions flowing from his innermost self. The constraint of his psychological emotions did not limit the rhythmic structures that advocated freedom of diversity and renewal. The compatibility between his psychological emotional state and the rhythmic structure is a result of a conscious and purposeful harmony that was built. This formation enriched itself through the diversity of its components, whether in terms of lines, their number, verbal actions, rhyme, or even narration, as cohesive and foundational units of the rhythmic fabric of contemporary Nizaran poetry. In this regard, Dr. Na'ma Ahmad Fu'ad states, "He attempted to liberate himself from the dominance of uniform meter and rhyme, as a reaction to the boredom that had afflicted poets due to the monotony that characterized Arabic poetry over the long term. With the influence of openness to new content and forms in the West, poets aspired to break the boundaries between literary genres, attempting to create narrative, epic, and theatrical elements within poetry, similar to what is seen in prose. Since the old forms could not accommodate the new content, Nizar Qabbani went beyond them and explored various other forms."

Nizar Qabbani's utilization of the "Bahr al-Khafif" (light meter) falls in line with his poetry of sorrow, lamentation, emotional depictions, and introspection of feelings and weeping. Much of the modern poetry incorporates the "Bahr al-Khafif" due to its simplicity and delicacy. This meter can be either complete or fragmented, and Nizar employed it in a broken form.

The rhythmic structures of this meter are as follows

Bahr al-Khafif al-Tam (Complete Light Meter) ← Fa'elatonMusta'falunFa'elatonFa'elatonFa'elaton

In the first line, the meter employed is "Mash'toor al-Khafif" (Fragmented Light Meter), where the rhythmic and semantic structures demonstrate a correlation. The line begins with a preposition that signifies the initiation of purpose, followed by the accusative noun "bahar" (sea), which conveys connotations of extension. Additionally, it appears in plural form, further enhancing its correspondence with the rhythmic activation: "Fa'elaton al-Sabaiyah" (Heptasyllabic activation). Thus, there exists a direct proportionality between the extension of the activation's rhythm, which is formed by two light syllables sandwiched between them, and the cumulative effect and connotation of the sea's extension.

Nizar employed certain modifications to the activations of the Bahr al-Khafif in order to achieve proper meter. One of these changes is the introduction of the heptasyllabic activation "Fa'elatonMukhabbunah" (Hidden Hexasyllabic Activation) instead of the original septenary activation "Fa'elaton" (Heptasyllabic Activation). Similarly, he altered the occurrence of the passive activation "Musta'falunMukhabbunah" (Hidden Passive Activation) to appear as "Muta'falin" (Active Activation). Additionally, he utilized the technique of Tash'ith (substituting letters) to form the activation "Fa'elatonFa'alaton" (Trisyllabic Activation) in the eleventh line, as seen in the verse: "Amrikiyatjabu al-sawt fi-na" (American women tried the whip in us). In this case, "FalaatunMuta'falinFa'alaton" (Trisyllabic Active Activation) is employed.

Deviation as a Renewing Mechanism with Significant Semantic Energy

Deviation stands out as one of the prominent stylistic features that characterizes modern poetry, as it infuses the poem with poetic charge and profound connotations that the poet cannot do without. Not only that, but contemporary poetry has become inseparable from this mechanism, which opens up infinite possibilities of aesthetic dimensions and suggestive implications, facilitating the poet's expression of the inner stirrings of their thoughts. Nizar's poem is saturated with various forms of deviation, and in this regard, Mukarovsky emphasizes that violating the norms of standard language, the deliberate violation, is what enables the poetic use of language, and without this possibility, poetry would cease to exist. The more stable the norms of a given language are, the more diverse the violations become, thus expanding the potential of poetry within that language. Conversely, the less awareness there is of these norms, the fewer possibilities for deviation, resulting in a decrease in the potential of poetry. At first glance and in the opening lines of the poem, Nizar defies the conventions of language structure and begins his sentence with a construct of the genitive and the governed in his saying: "From the seas of bleeding... he came to you."

John Cohen argued that the violation that occurs in formulation, through which the nature of style can be recognized, may itself be the style. Symbolists, on the other hand, believe that deviation or violation of language conventions and the exploration of non-traditional horizons of imagination in poetry involve using familiar

expressions in an unfamiliar manner. In this regard, Nizar breaches the reader's expectations and shocks them when he removes and dons the Arabness, which embodies a cultural value and sense of belonging, at will. From this imagery, suggestive connotations splinter, endowing the poem with a rich poetic essence. This is evident in his verse:

"Stripping off the cloak of Arabness from him."

In this vein, William Bloomfield argues, "Deviation is inherent in writing and thinking. Without this process, literature would be stagnant, and human thought would be ossified." Through the use of imagery, Nizar engages in a breach of imaginative logic in his verse: "How history died in his eyes." It is as if he employs a new language, drawing its conventions from the depths of the bitter reality that compelled him to portray it in an unfamiliar manner. In this regard, the French writer Paul Valéry states, "Poetry is a language within a language." Deviation in poetry is nothing but language moving away from the familiar and the prevailing, with the aim of injecting fresh blood into rigid and dry linguistic and stylistic molds. It is considered one of the artistic enhancements for crafting new meanings upon familiar old ones. This adds greater openness and expansiveness to poetic language. Here lies the pleasure of the poetic text and the skill of the poet in employing similes, metaphors, and connotations in their poems.

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