

Adonis / Uniqueness and Difference

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ABSTRACT

The poetic pioneer project of Adonis (Ali Ahmed Saeed) was formed at the historical moment in which his visions of modernity separated from the magazine project (Shi'r). At a time when the liberal Arab poets of this magazine were seeking to separate the bonds of the text connected to its traditional roots, Adonis actively sought to research The Qur'anic text and then the Sufi text to be the basis for the poetic (formlessness), as he believes that the Arab and Islamic heritage, with its richness and diversity, contains many visions of existence that can be living roots for modernist poetry that revolts against the restrictions of formality, and from here the uniqueness and difference occurred in the Adonis project as a responsive project to the conditions of modernity as determined by the tendency to change, and at the same time it maintains the connection with the past, which is a condition for the continuity and extension of literary genres that do not turn against their origins, and seek to establish conscious similarity, without any excess or negligence.

Keywords- Adonis, uniqueness, difference, prose poem

INTRODUCTION

Our choice of Adonis as a pivotal link in the field of pioneering modern Arabic poetry came only from his uniqueness and difference in vision, approach, and style. As for the vision, it was shaped, as we mentioned, by several factors, including what was related to the favorable historical circumstance, and some of which were related to objective influences, whether in looking at the Western influence or Consider traditional cultural references. As for the approach and style, they are linked to the vision itself as it calls for what is different from the prevailing poetic forms and contents. ((Adonis dwells for a long time on the negative aspects of our history, until his tone appears to be a complete rejection, with no significant connection between him and that voice that is moving towards moderation)) (1). By the end of the fifties, a full decade had passed since the project of the pioneers of poetic modernity, a project around which all Arab poets rebelling against reality and seeking a new reality that was compatible with the challenges of the era had gathered. Adonis did not abandon this project because he saw it at the time as a response to his own tendency towards difference and individuality. Not difference and uniqueness in and of themselves, but because they are the path to creative change in thought and culture, and deviation from what is imposed, prevailing, and eternal in heritage. Then, shortly after - the end of the fifties - Adonis realized a deficiency in the pioneers' project, since it was a project unable - in his opinion - to be established, and unable to leave the area designated by the pioneers, even if it was problematic for it. Therefore, he began the theoretical foundation of a new project that completely departed from the originals, and laid the foundation for another era of Arabic poetry. This is because the intensity of the storm that was stored in this project necessitated the preparation of a theory to overthrow the thought that controls cultural acceptance. "Writing about cultural heritage in the usual manner is descriptive, synthetic, and not innovative. It was content with reminding - despite its importance - but it was not established, and what we need today is foundation." Establishing new writing and new methods... that is, revealing and clearly dialectical linking between heritage and new reality) (2). Hence, the magazine (Poetry) in 1957, which was promising in heralding the Adonis project, was a fertile ground in which his aspirations met with similar, more deviant and extreme aspirations of Youssef Al-Khal. The uncle was a liberal with a foreign culture - by virtue of his studies and specialization - and was convinced of the inadequacy of heritage, even in its modern forms, to keep pace with the new world that was taking shape. He has always remained convinced that mainstream literature, even if it presents itself as modern, is academic literature that lacks connection to life, and that language is an obstacle to moving

toward a more spacious world in response to poetry. The barrier to language - according to his expression - is that it is written and not spoken, which is what made literature. Especially poetry is academic literature that has lost its vitality and connection to life (3). In this atmosphere, Adonis began his unique project, which departed from the usual literary and cultural norm. Thus, the magazine (Poetry) became the incubator of vision and new poetry, and although this magazine collided with the factors of its early closure (*), it was the herald of a new era for Arabic poetry, in which, in a pivotal moment and a historical turning point, the visions of Adonis met with the visions of the uncle about poetry. Its role, function, forms and contents. However, their visions soon collided with each other as Adonis' experience matured and he turned towards heritage, to discover in it what was hidden from him, and which could support his new experience. In fact, Adonis - unlike Youssef Al-Khal - was indebted to the Arab literary heritage in his language, images, style and formulations, but his enthusiasm for the issue of modernity and the necessities of change made him "repeate with Al-Khal and the rest of the group the same complaint against the language of poetry" (4) and since he had a wealth of depth in Heritage is greater than complete estrangement from it, and being led by the calls of the uncle and his companions. He retracted his opinion (5), then broke up his partnership with them. It seems that the inability of the (Poetry) magazine group to find the desired alternative to the prevailing language of poetry was decisive in its reaching the end of the road, and it did not succeed with it until its return to publication in 1967 because two years after that date, that is, in the year 1969, it had exhausted all its energies to continue. With Al-Khal's pledge to continue on the path (6), the prose poem emerged from the Lebanese incubator, finding a broader resonance in both Iraq and Syria specifically.

As for Adonis, he continued his journey independently, and his separation from the group was the beginning of another phase of modifying the origins of the project, and a herald of a conscious process of reading the heritage and reproducing the text according to the data of alignment between the poetic heritage and the parallel Western experience, when the bonds of (Poetry) magazine broke in the second half. From the sixties, a cloudy atmosphere began to prevail over the Arab cultural scene, directly affected by the setback of June 1967. In this context, the motives behind the mood of transformation in the intellectual and literary arena can be understood and explained. This is because the psychology of the individual and Arab society began to push towards rebellion and rejection of the reasons for defeat. Adonis has initiated a new beginning for a movement that has become present in contemporary Arabic poetry, since he started from (here) and (now) and did not start from (there) in the time that was, and he engraved in the creative consciousness a different horizon with his poem that replaced the Adonisian flame. Orphic escapism is the place of Apollonian reasoning) (7). This was a late testimony by Jaber Asfour, which was mentioned in his comments about the poetic transformations in the second half of the last century. Jaber Asfour belongs to the Egyptian critical school, which for a long time turned away from prose poetry - with the exception of Ghali Shukri - and even directed the arrows of its criticism and exposure at the front of Adonis and his companions, in A raging war led by Rajaa Naqash. The discussion was leading the campaign with nationalist motives that were not directed at Adonis, but were directed at (Sha'ar) magazine and its liberal tendency that was opposed in its thought and belief to heritage and Arabism (8). This was in an organized and intentional work that paralleled the work of the (Sha'ar) magazine front in its theorization of modernity and its paradox. Heritage. The matter was not limited to the discussion and the group of Egyptian critics, but It extended to Iraq and Syria itself, until we heard opposing voices uttered by Nazik al-Malaika, Hashim Yaghi, and even Muhammad al-Maghout himself when the rift occurred between him and the Sha'ar group in 1962 (9). As for Adonis, he remained steadfast and did not shake in the face of this attack, because his awareness of the necessities of the project, and his possession of the necessary tools to advance it, were what helped him overcome the turning point and shift to imposing a new reality. He was aware at the same time that any transformation process of this magnitude must be faced with such a momentum of rejection and objection. However, his poetic talents, capable of paralleling the process of theorizing about it, made the charm of his poem and the seduction it contained attract many rebellious youth with their stormy protest against everything that is happening and their extreme desire to judge reality and everything that goes on in it (10). Thus, the cloud of rejection and objection was not lost on Adonis, because he saw the establishment as an ongoing process in a favorable land, and despite his separation from (Poetry) magazine and the end of the magazine project itself, a wide stream of enthusiastic young people adopted the project and advanced it. The

project, with the vision of Adonis, produced both the weak and the fat from the attempts to join him. This is a natural phenomenon in the tradition of renaissance movements, which strive to establish new values and declare a paradoxical identity. Hence, the uniqueness of Adonis came from his effort to accomplish, among other things, the work on theorizing the prose poem as a poetic genre that is being formed, and also confronting the process of it slipping into something other than what was intended for it, as it seduced many people and went too far in practicing its form, and also including poetic creativity in a way that suits the process. Theorizing about it and calling for it. During all of this, he did not forget his personal voice, in his effort to reject the authority of the outside, and replace the power of internal sources with an alternative that promoted the human being. “Adonis undoubtedly creates something new in the particulars and universals of his poetry when he creates relationships, connotations, and images that bear his mark and subjectivity” (11). The first thing that was unique in him was the language that seemed difficult and impossible for his peers. If he shared their aversion to it at the beginning of the era, he differed from them and separated them - especially Yusuf Al-Khal - in the ability to invest and unleash the latent energies of the language in forming the material of new poetry. This He who was “the most fervent of rebels against the language of the tribe” (12) seemed to have adopted its most profound and strange forms, and even the most closely adhered to its highest model, which is the Qur’anic expression:

A Dialogue:

There Is A Veil Between You And Me, And You Will Not See Me

How Do You Get The Overture And The Revelation?

Death Has Fallen Into Your Heart, So Enlighten Yourself With Death

...

I Am Your Decision

Shamsi Cooked You (13)

It is not hidden that between the language of the text above and the language of the Holy Qur’an there are metaphors in vocabulary and structures that indicate a conscious practice of the traditional language and a lack of separation from it. The presence of the Qur’anic text: “And between them is a veil, and on the sides are men who recognize each of them by their marks” (14) and “Ya” said Oh Mary, how did you get this? (15) It proves the depth of Adonis’ interest and care in matching his language to the traditional text, or identifying with it (*), and at the same time he pushes the accusations of the separation of this poetic form, which takes on a paradox of origins, from its roots in the mother language. The language of Adonis, with its heritage meanings, goes beyond the Holy Qur’an as a common language and is present in Arab memory to what is traditional in the language of literature itself. This is something that Ihsan Abbas pointed out in his book (Trends of Contemporary Arab Poetry) in talking about the position of heritage among the modernists, and we can point it out. In the poetry of Adonis in more than one text, including the poem (The Transformations of a Lover)

Behold, an old man with a sweet smell is on my way

(Can you protect me from this snake)?

(I am weak and he is stronger than me. On the way, who will protect you? Hurry)

You heard the voice of the Sheikh from afar. In front of you is a mountain full of deposits of life. In it is a deposit that will support you and protect you. (16)

So what we read in the context of the connection with Al-Ma'arri's message of forgiveness. There is also what was read in the context of plagiarism (17) between Adonis and Al-Nafri, and more than one researcher referred to it, as the language, wording, and atmosphere are the same:

It meets about every day of the year

Make them homes and beds and go in

Every bed and house

Combine the moon and the sun

And the hour of love comes (18)

This textual connection sparked a storm of controversy, the echo of which continues and still continues, and although the relationship between the two texts appears at first glance to be in a state of complete applicability (*), Adonis's treatment of the ancient text is undeniable, at least in the context of his texts with a historical tinge, which delve into the depth of the dimensions parallel and identical with the lecturer, because in the context of his poem (Elegy for Present Days), for example, we find such identification:

To Sihun these hot horses, to Khorasan these spears, our home is gone on the slopes of the Himalayas, and Samarkand is a banner. With our eyelashes we wiped the body of the earth; With our veins we tied the fleeing flowers. We were washing the day, while the stone was silk under our feet, and the horizon was the mount of our horses, and their sandals were the four winds (19)

If we read it in light of the texts of the historical Islamic conquests and their manifestations in the present, with images of sacrifice, redemption, and combating the occupation.

The uniqueness of Adonis's poetry comes through treating language as a living, renewable entity, not dependent on one era or another. If his companions in the magazine (Poetry) had collided with the wall of language in their search for the revolutionary form, then all of his texts (the syllable and the prose poem) took off. From the field of synthesis between modernity and the Semitic language. This is the matter with which the turning point began to take its different form, because Adonis at that time was working on three axes, the first of which was establishing the new poetic form, the second of which was the axis of disagreement over language with his early companions, and the third of which was resurrecting the spirit of heritage in the new form in a way that achieves a response that replaces its traditional values (meter and rhyme). Adonis believed, "Creative writing is, by nature, fundamentally different writing, equivocal in its form, meaning, essence, and methods. It is creativity, not innovation" (20). Therefore, the appearance of features of the traditional linguistic structure or not comes within the framework of the new form's tolerance of disparate linguistic forms. The ruling is the coherence of this form as opposed to recognizing it as a different, foundational text. The criterion in all of this is to start from the inside (the self) and reject the dominance of the outside (the text) because "every individual does not have his own unique language, and his unique way of expression has no subjectivity" (21). Adonis believes that there is no language except what emerges from the special vision. Without a ready-made, controlling model, hence his vision of the dominance of the outside (the text) and the obliteration of the inside (the self) in the Islamic context, which turned the text into a myth. He believes that this has two meanings:

It is impossible to criticize or even discuss it.

That the text is repeated every day as a proverb and a story told by the observant Muslim to convince himself (22)

There is no doubt that in this he associates himself with Nietzsche in his criticism of Christian thought, and although his vision here entered the realm of religious criticism, from the other cultural side, it is a reflection of the tendency to be liberated from the oppression of the model and its power, and to look to the future, for (poetic effectiveness is directed to... The future, not the past) (23) as Khaleda Saeed quotes Adonis, which means that poetry is not limited to the values, traditions, and models that were emulated, but rather it transcends to what can be and is revealed now and later.

The idea of self-glorification for Adonis was connected to philosophical roots that were reflected in the reality of his work in both thought and literature. This is because his rejection of authority imposed from the outside was the other side of his self-inclination and his rebellion against all the values produced by the institution (the system). The concepts of religion, homeland, exile, and heritage preoccupied him for a long time. His view of it began to stem from the absolute rejection of the ready-made meanings for it in Arab-Islamic thought, because religion - as he sees it - is what speaks in and through man, and he has no subjectivity, and from here this man can say (my life is not me) because it is imposed, ready-made, and controlled. This matter, in turn, according to Adonis's vision, retreated from the idea of "exile." Exile does

not mean alienation in a place, but rather alienation within (the self), and from here I can be in my homeland while I am in exile, and I can be an expatriate while I am in my homeland, and here the concept of homeland is transformed for him. Where land is an exaggerated idea, as he quotes Edward Said, here too he must be liberated from double exile (civil heritage), that is, liberated from the influence of heritage and its values, and at the same time liberated from the influence of the system that derived its foundations from heritage. and for you Where did all this come from? Adonis believes that the structure of tyranny and tyranny in the Arab reality since it began politically has led to, among other things, the abolition of the idea of the homeland and the replacement of the idea of the regime in its place, and among them is also the dependency of the country's reality on the regime, not the dependency of the regime on the country (24). It is no secret that the re-reading of these well-established concepts in the Arab thought system necessitated the reformulation and production of the parallel poetic text. The uniqueness here lies in the comprehensiveness of looking at the reality of Arab culture, because the compromised text, in its most modern and experimental form, is impossible to respond to this urgent reading of the main concepts. In thought and culture, hence the pause in front of the pioneers' achievement as it is an advanced link, but it falls short of keeping up with and comprehending the process of transformation.. Therefore, ((according to philosophical dimensions, the poet [Adonis] tries to embrace difference in his theoretical writings and rejects the unilateralism of concepts, just as he rejects the poetry column in Arabic poetry. Because it represents the single model that is the basis for poetic creativity, and it suggests the poetic multiplicity represented in the beginnings of the experimental poem) (25). His idea of difference expands beyond adopting a thought that is different from the group, or that is different from the prevailing and established values. Therefore, the shift came, poetically and theoretically, as an embodiment of the rejection of the unilateralism of concepts, and an effort to strengthen visions of transformation. When we look at Adonis' cultural achievement (intellectual and literary) since the beginning of the sixties, we find that almost all of his writings devote the desired process of transformation. Yes, he drifted toward extremism at times, when he was in the early stages of his intellectual formation, affected by the reality of the setback and its repercussions on Arab culture, but it was equivocal in the later stages and more linked to the doctrinal and artistic maturity that his personality had in recent decades. In the first stage, we read his poetry (Leaves in the Wind), which included poems from 1955 to 1960, and (Songs of Mihyar Al-Dimashqi), which included poems from the same period, and likewise (Early Poems) and (The Book of Transformations and Migration in the Regions of Day and Night). These poetry collections represent the signs of the transformation process in its first era, as they are still practicing the ta'feela as a revolutionary achievement at the time, and at the same time they cast an eye on the visions of modernity and what could limit the power of the form. In (Leaves in the Wind) we find the (tafila) dominating the opening of the collection:

**He said my steps and my dimensions echoed
(Life may be narrower than a small hole in a pile of ashes) (26)
They are active, they are active, they are active
They are active, they are active, they are active, they are active, they are active, they are active,
they are active
And at its conclusion, in a text entitled (Song)
The bells are on our eyelashes
And dying words
I am among the fields of words
A knight riding a horse made of dirt
My lungs are my hair and my eyes are my book (27)
They did it, they did it, they did it
Our doers are doers
They did it, they did it, they did it
They are doers, they are doers, they are doers
They did it, they did it, they did it**

But the control of the ta'feel in this collection was not absolute. Rather, the specter of the prose poem began

to loom on the horizon, because in its endings we see texts that represent the beginnings of the tendency towards poetic formlessness. Among these is a text entitled (Arwad, O Princess of Illusion), in which we read a group of passages in which Adonis followed the pattern of numbered paragraphs, including passage No. (4)

**Allow my face to struggle with despair, cracks in the windows of our house that torture the light, and joy is sick and lies without a pillow. Make room
The day marks the city with my fingers, and I call it woman and love
And I raise the banner of childhood in her name (28)**

Although the passage (text) came mixed with poetic prose, which appears to have been inspired and transferred from Sufi prose, it certainly marked the beginning of an era for the prose poem, and if we judge it by the criteria of the first stage of practicing this poetic form, before it became artistic. When his vision is complete, this text and others like it can be considered a sign of transformation and disagreement with the origins. In the previous evidence, we certainly did not intend to review the music of the text and explain its connection to the inherited and prevailing poetry, but we wanted to point out the beginnings of the process of transformation in its separation from the origins, and its departure to the region of no return. However, it is important here to recall that poetry was based on new revolutionary traditions, which sought to expose what poetry had lost in terms of the effects of external rhythm, through a process of intense condensation of meanings, in which the text entered an ambiguous area with a surrealist approach. Perhaps the last stanza is an example of the state of irrationalism and pattern-distancing that is common in surrealist trends, because expressions such as (joy is sick), (the day is drawing), and (the banner of childhood) are what the new poetry has tamed, with an emphasis on condensation and confusion, and a tendency to tighten the ropes of tension and connection with the recipient. . Yes, it can be said in this regard that the traditional poem has known metaphorical and allegorical images throughout its history, but we are now in the process of a coup against traditional values, a coup that shatters the stereotypical image and undermines it, even if it starts from the arena of metaphors and theological references that are rooted and entrenched in the heritage (29). If Adonis's collection (First Poems), which included his poetry until 1955, was closed to ta'afila poetry, then later collections such as (The Book of Transformations and Migration in the Regions of Day and Night) and (A Desire for Progress in Maps of Matter) began to take on the character of prose as a path to poetry and respond to the conditions of transformation. This was the beginning of the sixties, after the experience of the magazine (Poetry) had stabilized and the prose poem was making its way into the literary arena. From the first group we can be represented by a text entitled (Chapter of Attitudes)

**Time is pottery and the sky is moss. What do you do?
I become thunder, water, and a living thing.
When distances are emptied of even shadows?
Fill it with an eye covering the four sides.
-I fill it with ghosts emerging from the face and flank (30)
For the second group, we can be represented by a text bearing the title of the group itself:
...This is how I transform in you into a breath descending from the mouth of heaven
And he blows into the hollow of the earth
So I hug you and say it again
You are the body called tomorrow
And on this body the dice of history are rolled (31)**

We are here only reviewing samples of the collections of the first stage of the sixties and before, which were the harbinger of transformation and the beginning of the spread of prose poetry. Let us begin with it by marking the stage of working on reproducing the text according to the criteria of uniqueness and difference, and building meanings in it according to the theory of the adopters of this text with the narrowness of the contents and contemporary visions with the restrictions of systems, forms and rules. However, the second stage, which we referred to above, was the stage of intellectual and artistic maturity and completion of the

vision, which included (This is My Name) in 1971, (Singular and Plural) in 1975, (Conformities and Firsts) in 1980, and (The Book of Siege) in 1982. 85 and (Lust Advances in Maps of Matter) in 1987, and others. It is the one that led to the inheritance of new poetry, and in it Adonis summarized his theoretical and creative experience. In reference to these two stages, one of his scholars believes that Adonis, like other poets, is attracted by two stages of his poetic experience: the stage of beginnings and the stage of maturity, as in the second he is different from the first, in terms of the intensity of imagination, the depth of the space of vision, the scattering of the relationships of expressions, and the scattering of their meanings, so that he appears The text has an exploratory adventure, one of the adventures of long research in the field of its structure (32). The researcher does not find much trouble in distinguishing the characteristics of these two stages, which clearly distinguished themselves over a period of a decade or more. While the texts of the first stage touched the horizon of traditional formal thought in composition on language, which we referred to above, the texts of the next stage became strange in condensing imagination and delving into meanings. To approach the characteristic of poeticism, which now lacks the formal and musical characteristics of the ancient text, and from here his poems seemed to many to be “very remote in form and semantics, the reader, whatever his level, cannot get anything from them except what is rare, and this elusive style of poetic composition despite Because of the predominance of the rational, attributive tendency in it, it is not devoid of the seeds of poetics) (33) Therefore, Adonis relied greatly on the evasiveness of the recipient in achieving the poetics of the text, and his approach to the skeptical taste of criticism. At least this is what appeared from later texts that went against the norm. In a text from his collection (This is My Name) we read:

**As long as all wisdom lives, this is my fire
There is not a verse left, my blood is the verse
This is my beginning
I entered your basin, a land around which your limbs revolved (34)
There is no way for us to understand the beginning of the text or its purpose and significance**

when it begins to obscure and become absorbed in the corridors of thought, except by guessing the motives behind it, and what a glance here or a thought there might yield. Otherwise, it is a closed text, difficult to read plainly, unless its reader. Ideally, capable of keeping up with it and reproducing it. In the context of this text specifically, we can be illuminated by an exemplary reading by Khalida Saeed - who is close to the poet, and who saw in him a raising of a number of questions: ((Who is this who comes to erase all wisdom and whose divine blood, which entered the woman’s basin on earth? Is he Adonis personally? Is he the poet? Adonis? Is he the Arab rebel, that is, the guerrilla, or is he the rebel at all, the Arab man, a revolutionary and poet in his anger, aspirations, and longings?)) (35)

Hence, it is a text in the context of revolution and redemption, and the union of the vision of the revolutionary poet in his anger, longing, and aspirations. Therefore, it has been read by some critics within the framework of what is known as mental poetics, which attempts to distance its stylistic approach from the reach of reception, to be, in Adonis in particular and in his later texts in particular, evidence of an attempt to transcend artistically in plastic frameworks and stylistic trends (36). In this text and in other texts from the same period, the poet envisioned an internal rhythm based on new poetic values for poetry and criticism together, values such as harmony, alternation, repetition, and rewinding, all of this to confirm the characteristic of poetics that is still struggling to prove its identity. Khaleda Saeed discussed the text in an attempt to attribute it to the familiar area of poetry, but with ambiguity. She said that this poem raises “multiple issues. At first glance, it appears new and contrary to the familiar in terms of the way the words are made. When we begin reading, the system of sounds, that is, the meter, in particular, surprises us.” The poem exploits well-known activations, but it does not explain (formally) when the phonetic unit ends (37). This statement has no meaning in the context of talking about meter and activation. Because the poem worked phonetically in another, parallel dimension that is far from intersecting with the old formation and far from us twisting its neck towards taming formalism.(*)

It would have been better to boldly attribute his compositions according to Adonis to the revolution against

forms, and the turn to rejecting ready-made patterns, because his poetry at the relevant stage became a rebellion against traditional specifications. It disbelieved in the fixed hypostases of poetry, culture and thought in order to liberate the mutable from the seed of creativity. It begins with variation. He shines with rejection and rebellion, which he takes to extreme lengths (38). When reading other texts from his collections referred to in the second stage, the stage of artistic maturity, we find an abundance of dark images and semantic condensation, so that his turn in the path of poetry takes a path very far from the familiar and common traditions of Arabic poetry. In his collection (singular in the plural), published in 1975, we notice such a distance and paradox in almost all of the collection's texts, which took on important titles that sometimes branched off into more ambiguous titles. In its first text (Composition) there are branches, including, for example, the title (Sketches), and numbered passages are mentioned from its beginning to the end, including, for example - 1-

The earth was not a body, it was a wound
How is travel possible between the body and the wound? How is residence possible?
The wound began to turn into parents, and the question became space
Get out into space, child
Ali came out
It is recommended
Shams al-Bahloul, a notebook of news, a secret history of death (39)

Here, we were careful to draw the lines as they appeared in their source, for fear that the poet intended a meaning or connotation that he envisaged by constructing the space of the paper. We would neglect them if we worked hard to write the text qualitatively. The recipient is no longer safe from losing the meaning intended by the poet if he neglects calligraphic formations, because these formations have become an established tradition in building meaning, in that the text has become a means of writing bridges as a way to connect with the recipient in an era in which the presence of the pulpit poem has disappeared. After that, the context dictates that the earth is the mother woman, and her body is an extended wound that reproduces and becomes parents. Their meeting produces another wound, which is Ali (Ali the poet) who carries with him a secret history of death, and Ali the poet did not neglect to begin with questions, as ((The questions of the Indonesian poem begin From the self that tries to internalize its conditions) (40) and it dives into feeling and subconsciousness. Vagueness and ambiguity are a connected state between the poet and the recipient. The poet embodies it by asking questions, while the reader receives it as a vague, shrouded in mystery, unable to reveal or reveal its contents.

We can find many pieces of evidence from the poetry of this stage, which is an embodiment of the same connotations that have irrevocably departed from the old contents. For Adonis, the new poetry is "a vision, and the vision, by its nature, is a leap outside the prevailing concepts. It is therefore a change in the system of things and in the system of looking at them. Thus, the new poetry appears to be the first to appear to be a rebellion against the old poetic forms and methods" (41). Adonis mobilized all his energies, He entered into a comprehensive process of mobilization to consolidate the values of transformation, and the matter did not take place for him only within the scope of poetic form, but rather he sought to have the transformation in the language - as we mentioned - and in the vision, connotation, style, and in the rhythmic structure of poetry. In his collection (Conformities and Firsts), which was published in 1980 - for example - a text entitled (The Poem of Thamud) also came in numbered passages, but this time they are numbered in Latin, in which we read:

Oh, these collapsed walls of walls guided by walls,
Be more silent
For other shovels, other bulldozers
O this lava spewed from entrails shared by other entrails, be more silent.
Oh, this bleeding mud of sounds that are snatched by voices,
Be more silent, more silent

For other languages Other times(42)

Here we see the timbre of the letters (the Sad, for example) taking on an alternating form, establishing a kind of internal rhythm built on this alternation, in addition to repetition in the vocabulary (other), for example, and in the compositions (more silent), for example, and the opposition (Oh, these collapsed walls...) and (Oh, this spewed lava...) All of these characteristics enhance the values of poetry, while leaving the traditional values of form, and the poetic sentence itself no longer has merely a formal possession of simple expressive connotations. Rather, the sentence - in the courses of his poems - has become with multiple visions that sometimes appear Equivocal in its contexts and sometimes slipping into other contradictory connotations) (43). If we wanted to investigate what researchers have enumerated as characteristics of the new form, or let us say poetic non-form, whose values and literary traditions Adonis was keen to perpetuate, it would be difficult for us to confine them to a specific scope, because those characteristics have become form, content, visions, and artistic characteristics, and are too broad to be determined by the characteristics of traditional form and content. ((In his poetic project, he adopts the principle of liberating poetry from any previous form, and therefore he made this principle his new form for the prose poem, but is it logical to express the form of this poem as having no form)) (44), like this The answer to the Adonis project, questions about it arise, and have always remained open to a parallel horizon that works in line with the work of the prose poem in its separation from historicism and belonging. Indeed, these questions have expanded to the extent that he exploits the achievements of the prose poem itself, to raise doubts about what it aims to achieve. Some of them wondered what it means: Did Adonis, with his extremely loud linguistic instrument, dazzle those empathists searching for dazzlement? Did it enable them to recite poetry at the easiest cost, claim prophethood in the easiest ways, and ingratiate themselves with modernity by playing with language? (45) The truth is that it was not the language of Adonis alone that tempted him to embark on this adventure, but it was the absolute freedom to break all the rules and deviate from the laws of poetry without restriction. Specific criteria, especially in the era of the revolution against the prevailing concepts in thought and culture in the middle of the century, are what tempted large numbers of poets and their like to practice this style of writing. This is something that Adonis himself noticed and warned against early in his "Manifesto of Modernity." There is no doubt that the work of the institution - the regime to preserve its historical traditions and protect them in the face of attempts to undermine its foundations, stands behind the arousal of doubt and suspicion about this project, and hence the perception of some of them ((that this distinctive nature of Indonesian modernity is responsible for (the institutions) ignoring it, for such modernity undermines... The pillars of the deep constants upon which institutions are based) (46) and its question is the accountability of the conscious who questions himself at the same time as he questions and judges others. Such modernity threatens those in charge of guarding traditions by breaking their control over formulating the foundations of thought about what is acceptable and what is unacceptable, about what is permissible and what is not permissible. Hence, it is a process of destabilizing an authority that has existed for centuries, with another suspicious authority that cannot be trusted.

Disagreement or coalition?

It is clear that Adonis's creative and theoretical achievement in prose poetry was read in two directions. The objectors received it with rejection and denial on the grounds of breaking away from heritage and turning against principles and traditions. This is something that is understandable from the framework of measuring and balancing between two different styles of visions, forms and contents, while the supporters read it. Within the framework of modernity, renewal, Western influence, and keeping pace with the spirit of the times. But these supporters started their understanding of this achievement within another framework that falls within the circle of acceptance, which Adonis himself called difference and similarity, or what we might call difference and coalition. In the sense of disagreement with the ancient and alliance with the modern, and if Adonis read this matter in the context of considering the five illusions of modernity (47), then in this space we seek to read it in another circle, which is the great circle of difference. Was this achievement different, in conflict with the heritage, or was it compatible with it, united in essence? Was it different and separated from its historical extensions, or was it harmonious and derived its energies from the sap of its

roots? The system of prosody was an essence in ancient Arabic poetry, and when the prose poem abandoned it, it committed itself to finding an alternative, and hence this dilemma constituted its greatest challenge (48), and in light of that, the experience of its poets was at stake in whether or not their vision of poetry was effective. They clash with long-standing traditions established throughout history. At this precise point, the difference is evident in the form of a complete break and separation between the two poetic styles in the form prepared to embody their contents, and in the contents themselves as they represent two different eras in the issues raised in the arena of thought, society, and literature. But the question that must be answered here is: Was there a break with a defunct regime, a regime unable to continue in its traditional form? The truth is that the critics' answers were relative and did not agree on a specific direction, and they must be so since they are subject to human standards in judging the phenomena of thought, since the subject of controversy is a human subject that is not subject to the standards of pure or applied sciences. Some of them saw that "it emerges Literary phenomena are usually considered either as alternatives to obsolete styles or as higher models, and reception often contributes to the spread of these alternatives. Perhaps the prose poem applies to the second possibility in that it did not appear to fill a void, but rather addresses the containment of a situation. (49) And although this vision proceeds In the open space between poetic forms, in that they are subject to the laws of development, and denying that they are subject to In exchange, it is a vision that confirms the state of difference between them, due to the difference in the tangible material foundations on which each of them was built. There is no doubt that a form that calls for disciplined, balanced laws in systems will be completely different from another form that disbelieves in these laws, and calls the rules of discipline in them restrictions that obstruct the departure into a new world other than the one that was. All of this must have been linked to the political, intellectual, and social climate in which the prose poem emerged. It is not isolated from the historical circumstance that created it and resulted from it, because the pace of transformations in it was intense and tumultuous, to the point that there was no longer a face of heritage that was not affected by the process of demolition and rebuilding.the laws of transcription and

When we return to Adonis and his work within this atmosphere, we find that in the context of establishing the structure of the prose poem, he made it his priority to restore the "poetic" which seemed to him and his companions as if it had vanished under the control of the poems (50). There is no doubt that the characteristics of poetry fall within the realm of characteristics common to all genres of poetry, because there is absolutely no poetry without poetry, and here we must read the intersection of the prose poem with its ancient predecessor in the context of coalition and union of essence. Because there is absolutely no meaning to their difference in the one characteristic that unites them as belonging to the field of poetry. Odenis was keen to show the characteristic of poetry in the prose poem as a type transcending forms and laws, and fortified by betting on language and its ability to respond without the need for external rhythms, and relying on extensions of the heritage in Sufi prose - as we mentioned above - and on the nature of the Qur'anic expression, which was denied. It is poetry, and the defendants' view of it implied that poetry could come in prose. Can we easily glimpse poetic features in Adonis's work of prose poetry? What are those features? Which we can read in the context of the alliance between this poem and its predecessor, which is governed by the rules of forms, so that in the end we can attribute it to the field of poetry, even if it lacks the traditional formal aspect of it. To answer these two questions, it is necessary to examine selected samples of his poetry to measure the extent to which the conditions of the theoretical prose poem apply to the creative models assumed in it. From a long text of his from his collection (singular in the plural) that came in multiple passages with subtitles, we read a passage entitled (A patch from a secret history of death)

**Expand, O vapor, O my blood, and accompany my expansions
There are waves coming from unseen shores
She says it's my stretches
There is a clay that changed its name
A letter came out of his voice
A horizon on the brink of the horizon (51)**

Although the text of the poem is long and its sections range from long to short, flat and short, and it takes a path that sometimes appears explicitly prose, the features of poetry almost do not depart from it through linguistic condensation and the tension of meaning in which Adonis has always sought to be a distinguishing feature of poetry over prose, whether in his creative texts or in his theories of it. He emphasized at length, “An important aspect related to the specificity of the poetic text, which is the semantic tension, and how it appears or disappears in the text. This reference was partly related to the prose text, which is devoid of semantic tension due to the utilitarian nature of the prose” (52). In the prose poem’s defense of itself, since it was accused of belonging to the field of prose, it was necessary for it to take the features of poetry as evidence of its departure from the arena of prose, and in fact give it the identity of belonging to the genres of poetry, and there is no doubt that the text’s semantic tension, rising and falling, will give it some of that characteristic that it took. Definitely more than one form, and from here Adonis was keen on the intersections that make up the structure of the text, and on the relationships of opposition that are represented by the refraction of language contexts, and the disturbance that this opposition carries in the semantics of words, betting on the depth of the meaning resulting from this tension, and what could result from it. From stimulating the emotions of the poet and the recipient together, in the text above we see a noticeable tension between words that the poet collected in the context of one sentence, commenting one on the other with direct grammatical relationships despite their distance in the fields of meaning, such as, for example, (Oh steam, my blood) and (Waves say that they Elongations) and (clay changed its name) and (a letter that came out of its sound). And here the tension arises from the tension of the feeling towards the attempt to obtain the ambiguous meaning from combining two discordant words, but it will definitely ease when it comes to a simple, direct meaning, coming from the combination of favorable words with a close meaning. The basis for this is ambiguity and its ability to be an attractive factor that draws the recipient in, and keeps the questions open to multiple possibilities of meaning. In this context, the prose poem was compatible with poetry in general as it refrained from directness, but it differed and was unique in its reliance on ambiguity as a means of poetic intensification and semantic tension. This is because these two names are available to forms of poetry in general, but here they are crucial in acquiring the characteristic of uniqueness, due to the absence of the traditional features of combination, the first of which are meter and rhyme.

It seems that the issue of ambiguity, its role, the extent of its presence, its connotations and its usefulness, took much of the attention of Adonis and his early companions. They found themselves facing a poetic genre that had voluntarily abandoned the traditional values of poetry, and in response to that, it was in need of new, alternative values, capable of absorbing the characteristic of poetics, and worthy of consideration to be rising values in a stormy, overcast literary atmosphere. Although the issue of ambiguity in modern Arabic poetry and its repercussions and the controversy it has generated among critics is not new, as its roots go back to the poetry of Al-Baroudi and the objections raised about it, and to the poetry of Al-Rusafi and Al-Zahawi and their exaggeration in explaining the sciences, and to the immigrants and their extravagance in contemplation and philosophy, it is in the middle. The century took on a broader dimension, and delved a lot into coding and encryption, sensing a deep poetic state that defends itself from the accusation of directness and superficiality. This trend was clear in the context of the experience of the pioneer poets, but what about the new poetic form or formlessness? In answering this question, we find that Adonis unequivocally defends the characteristic of ambiguity in poetry as an essence that arises from its reliance on metaphorical language that expresses what ordinary prose language cannot. Thus, it becomes here an attempt to embody an experience, a vision, and an emotion, and an attempt to reveal a world that has always been in need of Revealing is a turbulent, illogical world, and there is no way to reveal it except through symbols and through poetry, in what is the metaphysics of human existence, and in what is a state or space of imagination, images, and emotions and their repercussions, and their return to a psychological climate that we call experience or vision (53). Adonis’s experience with ambiguity in his poetry deserves to be called unique and different, because it has become an end in itself, giving poetry the quality of tension and intensification of meanings, and It moved away from directness and discretion, but was ambiguity an innovation that characterized poetic modernity? Absolutely not, because Arabic poetry knew ambiguity in all its advanced eras. Yes, ambiguity was not an aim or goal (“Because the clear life of the Arab and his reliance on confrontation led to frank reporting and clear saying...”) (54), but it was a feature that accompanied the

poetic statement. Always, whether in the pre-Islamic era or in later eras, and there is no clearer evidence of it than what Sufi poetry carried in terms of symbolization and ambiguity in purposes, and what the Mawlid scholars came up with in the Abbasid era in delving into meanings, but now we are on the cusp of modernity, the strong presence of Western influence, and the urgent desire to Hiding the significance from the watchful eye of the censor, we will find no ambiguity in saying that ambiguity has become an essence in the prose poem. Adonis says in a text from the stage of completion of the vision:

May the sad time come for the peoples of flame and rejection to awaken

My desert is growing, I loved a willow that is confused, a tower that wanders, a minaret

Tahram I loved a poet whose intestines were depicted on him in drawings and mirrors

And in amulets

I said, "Now I give myself to the abyss of sex and give fire as an opener".

The world, I said, settled like a spear, Eneron, in the front of creation, Rome as a whole

The House of Rome, Imagination and Reality, Rome is the City of God and History. I said it was settled (55)

Although it is a fragmentary stanza from the middle of the poem, it is difficult to link it to its context, making it difficult to connote. However, ambiguity is a feature that envelops it all. If we start with it from its beginning and try to grasp the thread of significance in it, we will not find anything more than we find in any stanza in its middle or end. I want it to be withheld from the recipient, so he tries to place it in possible contexts that tolerate interpretation and always remain open to the expected meaning. Hence, it was an entrance to the world of the inner Adonis, and when we enter this world we find the objective has penetrated the depths of the poet and resides there, but in a fiery or semiotic state. In this poem - the lure, the poem - the mysterious key that takes us down stairs into the bowels of Adonis to find a city beneath His sorrows) (56). Adonis himself comments on this trend, not only in this poem or the poems of this collection, but in poetry in general, and the prose poem in particular, and he says, "Imagine the human being or the world (clear): then it will be nothing more than an enormous flatness, and there will be no room for poetry in it.") 57)

The area of ambiguity in the prose poem of Adonis and others has expanded, to be closely linked to the use of symbols, and together they form a distinctive feature of the poetics of this poem, but the use of symbols here did not come only to enhance aesthetic values and intensify poetic significance, but rather it was called for by the poet's circumstances, his reality, and his tendency to express About private visions, in an environment and political atmosphere that prevent direct expression. Hence, the same system of criticism continued to link ambiguity and symbolism as two aspects of one phenomenon, and dealt with each of them as leading to and expressing the other. Although some of them have questioned the feasibility and usefulness of the symbol, and the extent of benefit from emphasizing it at a time when it is difficult for the recipient (58). The majority of critics - including Adonis - have treated it as an existing reality and an advanced technique to achieve uniqueness and achieve the characteristic of poetry in it. Within the framework of Adonis's creative and critical work, we find that he has always celebrated the symbol as a means of intensifying its meaning on the one hand, and as a tool to circumvent the forbidden and forbidden (taboo) of Arab culture on the other hand. This is because he always believed that it was possible to rewrite the Arabic text according to the conditions of the new formalism, but with inspiration from the strengths of the heritage, and the symbols it contains that allow it to be revived and its meanings to be exploded. Adonis has always remained faithful to this trend, starting with his creation of the Mahyar Damascene mask in an advanced era, passing through (the falcon) and its transformations, and ending with ancient or contemporary symbols as effective in the Arab reality, and influential in evoking new poetic values.

If we wanted to trace his path in this context, we would find many examples of what could provide the desired meaning in his poetry, and perhaps the symbol (the phoenix) is one of the most used symbols in his poems and the poems of his peers, which can be attributed to the meanings of annihilation, revival, and resurrection after death:

**Poetry burns its old leaves, flogs its defeated descendants and the following poem
A country of rejection, oh words of the dead, oh virginity of the word
The following poem wears the fringes of childhood, and cries and is humbled
For breast goddess(59)**

Adonis here seizes the idea with great care, re-drafts the myth onto reality, and reproduces with it the text according to the conditions of modernity, with the desired significance and conformity with the contents of the myth. Poetry burns its old leaves just as the phoenix burns itself when its death comes, and from the ashes of poetry rises another poetry (the prose poem). He rejects reality and rebels against it, just as another phoenix is raised from the ashes of the dead. Perhaps Al-Sayyab preceded Adonis - his friend - and introduced the same idea about the phoenix (*) to be an inspiration and herald of revolution and rising from the rubble. Greek mythology, in particular, was a broad field from which the pioneers drew, to depict reality. The Arab world and what it hides from the sparks of revolution lurking in the ashes of defeat. In Al-Sayyab's text (The Poem and the Phoenix), we find a clear use of this symbol:

**And so is the poet when he writes the poem
He does not see it pulsing with eternity
He will destroy what he built, undermine
Let the past be destroyed, for things do not rise
Except for her burning ashes
Scattered on the horizon
The poem is born (60)**

Similar to this are more explicit uses by Khalil Hawi and Abdul-Wahhab Al-Bayati, but what is striking here is that Adonis himself commented on this text in what was quoted from him, saying, "In the poem and the phoenix, the poet or poetry does not exist unless it is washed from the rubble of habit, burned by its fire, emanates from its ashes, and this is how it is distilled." The entire past is in the moment of presence, and renewal takes place and the poem is born...) (61) Adonis was monitoring Al-Sayyab's poetry early on and reading it in the context of resurrecting the poetic form that departed from traditional poetry, and in this particular text Al-Sayyab was close to directly declaring the demolition of the old form and undermining Building it, in favor of building on its burning rubble, and therefore the symbol here performed two functions. The first was to harness it to perform the meanings of resurrection and rise after death, and the second was to build the edifice of new poetry on the ruins of the old form. While Al-Bayati, the symbol of the phoenix, carried the meanings of revolution and revolution against reality in an effort to employ poetry to serve societal issues, and Khalil Hawi did the same, we find that Adonis carried the same connotation (*) in his work to produce the text with new meanings, although this does not mean at all restricting the symbols of Al-Sayyab. In a specific direction - because he is perhaps the most expansive of his colleagues in being open to broader symbols and deeper meanings, and the symbols of Ishtar, Tammuz, Sisyphus, Medusa, Job, Christ, and others are nothing but evidence of broad horizons in his poetic vision. At this point The circle of coalition and difference, in that it is united within the framework of the circle of its first peers and partners in activism, because symbolism and mythology were a unifying concern for this generation, through which it aspires to build a later world from the building blocks of a previous world. It is different in the compositional structure of this employment, since Adonis, from the end of the fifties and the beginning of the sixties, entered into the debate of the prose poem with all the aspiration, glow, and flow that it carried, and the poetic vision was opened up to symbols and the breadth of their indicative and suggestive scope (62) Adonis's work in achieving the poetics of the new text was certainly not limited to symbolism and ambiguity, because they are one technique among a group of internal and external techniques that formed the structure of the new entity. Next to them, there were other technologies that played their role in the process of differentiation and difference from traditional forms and systems. Techniques that preserve and identify with the essence, while at the same time achieving distancing from ready-made patterns. Most of these techniques revolved around the axis of rhythm, which has always - and still continues - preoccupying the

debate over the prose poem. There is no doubt that the matter has its justifications, because the chaos of writing made the situation go out of context, and the theory shakes in the face of the large number of people claiming to practice this poetry. Adonis himself warned in his statement of modernity of the possibility of anyone who possesses a certain “technique” of writing practicing this modernist form, but then what distorted form would writing have and what distorted form would modernity have? In view of all of this, “The supporters of the prose poem sought to search for poetic legitimacy by downplaying the importance of prosody...until they concluded that rhythm has another side apart from the connection to meter, rhyme, and external music, a rhythm that Adonis links to the rhythm of new, renewed life.” (63) And so there is An agreement to search outside traditional frameworks to achieve attractive factors related to rhythm, but not linked to the usual musical resonance and response, factors that were identified by Suzanne Bernard before everyone else, and relied upon by her followers, and read by Adonis in the context of the transition from the constant that was consecrated by ancient poetry to the variable that crosses barriers that contemporary thought embraces. . Suzanne Bernard saw that the poet now rejects “the very mechanical means of sophistication of metered and rhymed poetry and seeks more subtle charms from the words themselves and from the secret correspondences between meaning and sound, between idea and rhythm, and between the poetic experience and the language that translates it” (64), but since these values Rebellious, non-compliant, and cannot be captured within the framework of a compact and cohesive structure, by those who adhere to the solid structure of Arabic poetry, and the formal and geometric architecture that gives it a scale and a specific standard for evaluation. A rupture occurred between the two groups, a rupture that resulted in what Adonis called the illusion of heterogeneity and can We can explain it by the difference in structure and spacing. Adonis has always stressed that the change in Arabic poetry does not only mean a change in the form or method of formulation, but rather, above all, it is a necessary change in the concept (65). If the prevailing concept was that it was balanced and rhymed speech, as the ancients believed, then it no longer responds to the same thesis now after almost a century and a half. If the Arab ear adheres to a general rhythm with which it finds comfort and is reassured of its good response, then the prose poem is sufficient to find an alternative rhythm capable of performing the task. But this task will certainly not be easy, because the process of reconstructing the text according to the conditions of poetry, and producing its connotations, will collide with a long and excessive history of stereotyping and formalism, and because critical theorizing of the prose poem was elitist, and incapable - at least in the early stages - of proving its legitimacy, especially since it was preoccupied with Long compared to previous patterns (66)

Hence, Adonis found the project in the face of a complex situation. Because the task is difficult, and the adventure has uncertain consequences. He found himself voluntarily tasked with reconciling heritage on the one hand, and the thesis of modernity on the other hand, while his peers in the magazine (Poetry) did not commit themselves to this matter, as they explicitly adopted the Western model, seeking to adapt it to Arab culture through the portal of the available language. Thus, Adonis began his project with the inevitable separation between the basic concepts within the framework of the circle of variation and difference, the first of which is the separation of prosody from rhythm. Prosody has historically been linked to the (Khalilian) concepts of meter and rhyme as two established aspects of poetry music, while the new project seeks to replace rhythm with its concept and internal structure as an alternative to meter and rhyme. Hebron. Hence, Adonis was keen on the new rhythm values, and worked to give them the power of influence to be able to bridge the gap of the old meters and rhymes. The task of rhythm has turned into an organizational task rather than a patchwork task, as it is not only intended to create timbre harmony, but in addition to that, it plays the role of coordinating the structures of the poetic text by making the speech coherent and coherent (67). If we take a look at samples of Adonis's poetic work within the framework of the prose poem, we will find clear evidence of the use of alternative rhythm values, which enhance the poetic path away from the framework of prosody and further establish the rules of difference. For example, what was stated in his first prose work (Arwad, Princess of Dream):we can read Adonis' achievement in Dr ...

**And you come, O childhood, O amulet of life and death draws
Our crosses, and our dreaming limbs are being gnawed, and we have no other paths
Poetry and other ghosts from the sea and churches and leave us, oh**

**Our presence to our dead days and small holes, like our bodies covered
With prayer and sand(68)**

We see Adonis relying a lot - despite the narrowness of the fragmentary text here - on rotation to achieve the value of rhythm resulting from the combination of grammatical and semantic structures, and the transformations of pronouns of discourse, in addition to the parallelism in the linguistic forms (they come and leave) (he draws and bites) (other than poetry and non-spectrums of The sea) as these qualities combine and combine with melody, tone, and metaphorical images to achieve the element of intensification and tension in the meaning. There is no doubt that it is a difficult task that some of them, including Hatem Al-Sakr, described as beyond description, even though it is within the reach of knowledge (69). We see the same values present in Adonis' poetry:

The sky is a butterfly that inhabits the library

**And my words are without impact, I crown myself with the feather of my heart and marry the wind
There is nothing on my way but torn maps and thunder. Not during the day
Neither the house nor the house knows me, and on dust the color of forgetfulness, I let my steps grow
(70)**

Circulation seems to be a basic pillar that the poet relies on to build bridges of meaning, especially in the first stage of foundation. He is keen with it on metaphorical images to repel the suspicion of directness, with transparent imaginations of Sufi manifestation in depicting the state of alienation in a polluted world. Adonis says in his detailed historical article (On the Prose Poem) ((The prose poet tries, like the poet of meter, to introduce life and time into rhythmic forms and impose an organized structure on them, whether through organized syllables, repetition, or circular construction, and uses instead of rhyme and balanced syllables and their balances are balances of a different kind)) (71) And because he was searching for the rhythm of life, time, and a different rhythm, without a clear standard that could be measured against, what he was searching for became - for many - a mirage. This is because we see the most tolerant moderates pointing out a wide gap between the claim of rhythm and its real existence. Fadel Thamer, for example, points out There are many models of prose poetry written by talented people that possess internal tension and flamboyant language, but on the other hand, he sees most of their models as lacking the secret charge of music and rhythm, and he sees that most of them stray far from the levels of repetition, parallelism, intonation, tone, and morphology (72) that the founders proposed, but did he acknowledge Adonis in the inability of prose poem creativity to join its theories? It is no secret that this was not included in the contexts of his work. Yes, he admitted that many people failed to understand the philosophy of this poem and were delusional in dealing with it, but he had set a balance for the boundaries separating it from the huge amount of newspaper merchandise attributed to it. For this, he paid the price of disagreement, estrangement, and estrangement from many of them, until he became on the path of individuality and difference, accused of the decline of his star and the end of his era. However, he did not hesitate to support the theory with a model that met the conditions for its implementation. In this context, we can represent with more than one text, but we will suffice with the above, in addition to this text from his poem (Elegy for the First Century), as a witness to the values of the alternative rhythm:

**Oh my country, you chameleon skin, your perfume is burning rubber, your dawn
Bat crying. Other than a tragedy, you will not give birth, other than a snail, you will not breastfeed
...
Here is your master, maid. Bring him Aden coffee, make his bed. And I
Master of Rejection - Away from the window I tremble, and with gestures I write
This poem(73)**

Parallelism and similarity are two elements present in the written text, but intonation and stress will be linked to their vocal characteristics through their delivery. As for repetition, the text of the poem celebrates it many times in places other than this place, and as a result of it, a process of duplication of letters and

harmony and internal harmony between them is produced, which envelops the text with a semantic, emotional tinge of the same type. The secret charge and the flamboyant language that Fadel Thamer talked about earlier.

After all, the images of coalition and difference that were discussed and read by Adonis in the context of difference and similarity and the illusions resulting from them were - and it seems that they will remain - strongly present in the context of the prose poem's debate. At a time when we were keen to work within the limits of description of this poetic genre, and we moved away as much as possible from standard judgments in evaluating it. We observe a significant increase and expansion in the quantity produced from it in recent decades. We believe that among this large pile there are established models that have entered the realm of conformity with the prose poem, its own pulse, and the circle of its internal tensions, for which Adonis spent most of his time and efforts in devoting fixed values to them within the framework of the equation of the constant and the variable in Arab thought and culture.

FOOTNOTES

- Trends in Contemporary Arabic Poetry, Dr. Ihsan Abbas: 117.
- The Forest and the Seasons, Trad al-Kubaisi: 636.
- See: Trends and Movements in Modern Arabic Poetry, Salma Al-Khadraa Al-Jayousi: 656-657.
- It was issued in 1957 and closed after Youssef Al-Khal's statement at the end of 1964, as it achieved, according to Al-Khal's vision, only some of its goal of destroying the traditional meter and adopting the internal rhythm as an alternative rhythm.
- See: Trends and Movements in Modern Arabic Poetry, Salma Al-Khadraa Al-Jayousi: 655.
- Same source: 655.
- See: Poetry Magazine, No. 31-32, 1964: 7-8.
- Poetic Transformations, Jaber Asfour: 178.
- See: Does New Arabic Poetry Have a Philosophy?, Rajaa al-Naqash, article, Al-Adab Magazine, Year 10, Issue 3, 1962 AD: 38.
- See: Trends and Movements in Modern Arabic Poetry, Salma Al-Khadraa Al-Jayousi: 655.
- See: Poetic Transformations, Jaber Asfour: 178.
- Trends in Contemporary Arabic Poetry, Dr. Ihsan Abbas: 112.
- Same source: 111.
- Poetic works (3) singular, plural, and other poems, Adonis: 59-60.
- Surah Al-A'raf, verse: 46.
- Surah Al Imran, verse: 37.
- Some of Adonis's critics read it in the context of intertextuality.
- The Complete Works, singular and plural, and other poems, Adonis: 40.
- See: Adonis as an Impostor, Kazem Jihad: 80, and see: (From the books The Transformations of the Lover Adonis or Al-Nafri), Adel Abdullah, article, Al-Tali'ah Literary Magazine, Issue 11, 1978 AD: 12.
- The Complete Works, singular and plural, and other poems, Adonis: 44-45.
- Researchers Kazem Jihad and Adel Abdullah cited a group of texts in this context.
- Same source: 23-24.
- Techniques of poetic formation in contemporary Arabic poetry, Dr. Issam Shartah: 21.
- Black Ocean, Adonis: 70.
- Same source: 67.
- See: Creativity Kinetics: 86.
- See: The head of language is the body of the desert, Adonis: 12.
- From the poem to writing: Transformations of the poetic text in the book by Adonis, Dr. Rawiya Yahyawi: 53.
- Leaves in the Wind, Adonis: 5.

- Leaves in the Wind, Adonis: 126.
- Same source: 129.
- See: Adonis as seen by international thinkers and poets, Edward Said: 31.
- The Book of Transformations and Migration in the Regions of Day and Night, Adonis: 132.
- Fame advances in the maps of matter, Adonis: 10.
- See: Adonis, the poet of abstraction and alienation in contemporary Arabic poetry, Dr. Issam Shartah: 9.
- Adonis, the poet of abstraction and alienation in contemporary nude poetry, Dr. Issam Shartah: 13.
- Poetic works, This is My Name and Other Poems, Adonis: 223.
- The Movement of Creativity, Khaleda Saeed: 95.
- See: Adonis, the poet of abstraction and alienation in contemporary Arabic poetry, Dr. Issam Shartah: 13.
- Creativity dynamism: 83.
- Rashid Ali Issa also spoke about the alternation of several ta'fat and their dissonances in the poem and acknowledged the problems many researchers of the rhythmic structure have with it.
- See: Poetic Transformations, Jaber Asfour: 177.
- Singular in the plural form (final form), Adonis: 9.
- Poetic Transformations, Jaber Asfour: 179.
- The Time of Poetry, Adonis: 150-151.
- Matches and firsts (final formulation), Adonis: 15.
- Adonis, the poet of abstraction and alienation in contemporary Arabic poetry, Dr. Issam Shartah: 9.
- Prose Poem and Transformations of Arabic Poetics, Dr. Mahmoud Ibrahim Al-Dabaa: 311.
- See: Adonis as an Impostor, Kazem Jihad: 204.
- Poetic Transformations, Jaber Asfour: 181.
- See: Opening to the Ends of the Century, Adonis: 311 et seq.
- See: The Arabic prose poem Variation and Difference, Iman Al-Nasser: 22.
- Same source: 27.
- See: The Arabic prose poem Variation and Difference, Iman Al-Nasser: 35.
- Poetic works, singular and plural, and other poems, Adonis: 325.
- Adonis' critical discourse, reading poetry as a model, Dr. Issam Al-Assal: 106-107.
- See: The Time of Poetry, Adonis: 13-16.
- Innovation in modern poetry, its psychological motives and intellectual roots, Dr. Youssef Ezz El-Din: 216.
- Poetic works: This is My Name and other poems, Adonis: 224-225.
- Creativity Movement, Khaleda Saeed: 96.
- The Time of Poetry, Adonis: 19.
- See: The renewal in modern poetry, its psychological motives and its intellectual roots, Dr. Youssef Ezz El-Din: 220.
- Poetic works, singular and plural, and other poems, Adonis: 15.
- The Phoenix is a legendary bird that is said to live for 500 years. When it dies, it starts a fire by beating its wings on straw piles, burning itself, and on the third day another phoenix emerges from its ashes. See: The mask technique in the poem Christ after the Crucifixion by Badr Shaker Al-Sayyab, Dr. Najma Rajai - Dr. Ali Asghar Jaysi, Research, Journal of the College of Islamic Sciences, University of Baghdad, Issue 52, 2017 AD, and see: Trends and Movements in Modern Arabic Poetry, Salma Al-Khadraa Al-Jayyousi: 808.
- The House of Serfs, Badr Shaker Al-Sayyab: 60-61.
- The legendary employment in the poetry of Badr Shaker Al-Sayyab: techniques and semantic functions, Dr. Sheina Nasira, Research, Journal of Problems in Language and Literature, Volume 9, Issue 5, 2020 AD: 170.

- The idea of resurrection and renewal occupied several collections by Al-Bayati, including (The One Who Comes and Does Not Come, Death in Life, Writing on Clay). As for Khalil Hawi, his (River of Ashes) is famous for being inspired by the myth of the Phoenix.
- See: The Arabic prose poem Variation and Difference, Iman Al-Nasser: 16.
- The prose poem and the poetry of transcendence, Dr. Masoud and Qad, research, Al-Wadi Magazine, Issue 7, 2017: 23.
- The prose poem from Baudelaire to our days, Suzanne Bernard, published by: Zuhair Majeed Maghamis: 67.
- See: Introduction to Arabic Poetry, Adonis: 11.
- See: The plastic space of the written prose poem Affection with the body and the struggle between signs, Prof. Dr. Muhammad Saber Obaid: 14.
- See: Rhythm Dynamics in Contemporary Arabic Poetry, Hassan Al-Arfi: 6.
- Poetic works, singular and plural, and other poems, Adonis: 16.
- See: Rhythm in the Prose Poem, Hatem Al-Sakr, article, Anthology Electronic Website, December 8, 2021 AD: 0.
- Poetic works, singular and plural, and other poems, Adonis: 17.
- On the prose poem, Adonis, article, Poetry Magazine, Beirut, Issue 14, April 1, 1960 AD: 81.
- See: The Other Voice, Fadel Thamer: 287-293.
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