The investigation of essence and beauty in Arabic poem-prose
(Based on the ideas of Adunis and Onsi al-Hajj)

Farshid Torkashvand*
Assistant Professor of Arabic Language and Literature, Imam Khomeini
International University,
Qazvin, Iran

(Received: 2016/07/02, Accepted: 2017/09/24 Date of publication: January, 2020)

Arabic poetry had extensive developments throughout history. These developments have intensified since the beginning of the 20th century and many poets have taken this path of innovation. The Innovation and its controversy with tradition is one of the main topics in contemporary literary research in the Arab world. Contemporary Arabic poetry had many ups and downs from the beginning of the movement to the present day. From Newclassical poets to the Romantics and to the serious beginnings of new poetry by the Iraqi poet, Nazik al-Malaikah, in 1949, everyone saw modernity as their primary goal. Until the appearance of the new poetry, modernism was more focused on the subject, and then seriously targeted the form, and especially the rhythm. One of the literary and Critical currents that emerged in the years following the appearance of new poetry and pursued modernism in an extreme manner is the Lebanese magazine Poetry. Influenced by French Literature, it presented a new literary genre "poem-prose" as a context for the poet's freedom and creativity. The "poem-prose" was used to reflect the height of the freedom and creativity of the group's poets, including Yusuf al-Khal, Adunis and Onsi al-Hajj. "poem-prose" truth is a literary genre that departs from the traditional criteria of poetry and focuses on the semantic creation of the poet without defining or pre-defined criteria. In fact, it is the poet's ingenuity that inspires the vocabulary that creates his text-univers. In its general concept, the poetics of "poem-prose" is based on the semantic creations of the poet, although the poets and theorists of this type of poem are not unaware of the functions of the inner rhythm. The challenge of

* E-mail: Torkashvand@hum.ikiu.ac.ir
understanding its essence and more importantly its perception of its beauty has been challenged by audiences, especially Persian readers. This literary genre is present in contemporary Arabic poetry and criticism, regardless of its proponents and opponents. The beauty of the poem-prose is to be found in a variety of ways and in the search for meaning in the world of meaning. In this research, the basic question is what is this literary type and how is it beautifully understood. Understanding this kind of poem depends on getting rid of traditional literary thinking. Is opposed with common superficiality, and his beauty is hidden in the meaning. It is even possible to read in interpretive or hermeneutic ways, especially in the works of Adunis’s for its deep meanings. Because some poets of Lebanese Poetry Magazine have provided philosophical semantic grounds from Western philosophy for hermeneutic reading, of which Adunis is the most prominent. And, along with this, the potential in Arabic and the potential of this language, apart from providing the groundwork for the deep philosophical approaches it sought, gets poem-prose to takes Arabic language identity. The beauty of this kind of poem is the production of meaning and understanding this beauty requires an approach of thinking and reflection because the structure of this literary genre does not fit into a defined format, it can only be said to be a vast foundation for freedom and creation. The type of meaning in these works is philosophical and full of complexity. Meaning here brings new challenges to reading. The discovery of meaning and multimeaning has no place in such texts. There are many codes in the works of Adunis and Onsi al-Hajj for philosophical and hermeneutic reading. The mystery and overall words used in these works speak of ontological and phenomenological approaches. In the Arabic poem-prose due to the semantic identity formed by poets such as Adunis and Onsi al-Hajj, the ontology of the Arabic language has entered the field of philosophical ontological and hermeneutic approaches. On this basis, and regarding the result of this article, it can be said that the dominant view of the Arabi poem-prose is largely an incomplete and superficial one. In the prevailing viewpoint, scholars, and especially Persian speakers, have taken a formal look at this type of literature and have neglected its semantic features and capacities, which are essentially the strengths of the poem-prose. The Arabi poem-prose has gained a distinct identity through the modernism of poets such as Adunis and Onsi al-Hajj. This kind of poem is a dynamic and open text in its origins, with poets such as Adunis and Onsi al-Hajj. There is widespread area and beauty in it is Continuous by widespread readings. The Arabic poem-prose
is particularly Mystical, surreal, ontological and even hermeneutical in the works of Adunis. The hermeneutical property here is not limited to the possibility of polyphone. The beauty and advantage of this literary genre lies not in escaping musical norms but in meaning. Freedoms in form are the only grounds for entry into the wider world of meaning. To understand correctly the beauty of the Arabic poem-prose, which itself is the main challenge, one must pay attention to essence. essence is that it is philosophical; the challenge of getting it really depends on the type of reader and his philosophical background knowledge, not on the methodological nature of the analysis, One must understand the poet's world, which is the world of meaning, and proceed with a philosophical and hermeneutical approach. Topics such as: the presence of a dynamic semantic, the passivity of meaning, and the congruence of meaning found in the features of the Arabic poem-prose and this approach clears the necessity of hermeneutic meaning and beauty in this literary genre. and such material at least makes it clear that the challenge of understanding beauty in the Arabic poem-prose is the challenge into the meaning, not the form. Therefore, it should be said that traditional rhetorical thinking and traditional poetry standards do not understand this kind of poem, as many scholars in Arabic and Persian have embraced this gap and created a misunderstanding. Because As mentioned earlier the Arabic poem-prose has earned an independent identity and dealing with that identity will result in a superficial neglect.

**Key words:** Arabic Poem-Prose, Poetry Magazine, Onsi al-Hajj, Adunis, Meaning, Beauty, Hermeneutics.