



Intellectual Enrichment And Mechanisms Of Artistic Construction In Contemporary Poetry

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Abstract:

The renewal in contemporary poetry was not intended to boycott or disguise the past, but rather arose from various reasons that compelled the contemporary poet to renew different aspects of poetry. The renewal took place in the formal structure and the profound structure of the poem, as well as in the rhythmic structure. This renewal gave rise to enrichment and qualitative additions to various aspects of the poem, including intellectual richness, rhythmic diversity, and innovative structural composition that had not been witnessed in Arabic poetry in previous eras. These changes and diversification were motivated by the need to keep pace with the evolving environment, as art and poetry are products of their immediate environment.

Keywords: renewal, imagery, symbolism, displacement, significance.

1- Introduction:

In this research, we aim to shed light on the dilemma of authenticity and contemporaneity in contemporary Arabic poetry. This dilemma constitutes a central focus of contemporary poetic discourse. The intellectual material and artistic activity of human identity draw from the richness of the Arab cultural heritage in all its historical, cultural, and artistic formations. This art is undeniably connected to the artistic legacy, although contemporary poetry, despite its historical identity, is not a reactionary literature solely concerned with the past. On the contrary, it is an art that remains open to its present, drawing from all that is new and considering it as an added value that enriches the poetic experience. The contemporary poet adopts human culture as a treasury that nourishes their poetic expression. Therefore, the contemporary poet considers the artistic image as a renewing tool that encapsulates the emotions, feelings, and ideas that have ignited within them. This image differs from previous artistic techniques because the contemporary poet intends it to be a vibrant means of conveying their poetic experience with sincerity. It portrays the issues of contemporary humans, and among the innovative mechanisms of expression, symbolism is one of the most employed in contemporary poetry. The poet utilizes it to evoke its captivating and aesthetic influence on the reader.

Moreover, the aesthetic aspect charges the literary discourse with stylistic and aesthetic characteristics that leave a distinctive impact on the recipient. One of the prominent features that distinguishes contemporary poetry is its utilization of symbolism in its various forms, including religious, historical, and mythical symbols. Symbolism is a significant aesthetic mechanism employed in poetic composition, contributing clearly to the process of contemporary coherence, surpassing previous artistic poetic creations. Another essential factor is rhythm, as the contemporary poet goes beyond the traditional concept of rhythm. The poet considers the sonic material, including the repetition of letters and words, as well as rhyme and sound balance. All of these elements are important components that shape the field of rhythm. These are the key components of the renewal dilemma and the elements that enrich contemporary poetry.

2- Arabic Heritage and Contemporary Poetic Culture:

The renewal movement did not sever all ties with the past; rather, it drew inspiration from the heritage and reinterpreted it through a new perspective guided by the newly emerged historical circumstances. This innovative poetic vision emerged from the womb of revolution and rebellion, not because it has a hostile stance towards the past, but due to the reasons imposed by the new environment. Contemporary poetry derives its essence from its rejection of subjugation and submission; it is the offspring of rebellion. However, the contemporary poetic experience fused the heritage in an artistic crucible, blending it with the influences brought about by the interaction between Arab culture and various foreign cultures in all their diverse forms.

In this context, Ghali Shukri wrote about our modern poetry, revealing that the duality of authenticity and contemporaneity is no longer a barrier that confines Arab creativity. Instead, it has become a source of strength for the contemporary poetic experience. In contemporary poetry, you find it teeming with religious heritage and various symbols, whether historical, artistic, or other streams that constitute not only the Arab heritage but also the collective human heritage.

If we take the example, the article becomes clear. Samih al-Qasim incorporated elements from the human artistic heritage, stating, "It is the return of Ulysses, the return of the human migrant." Samih al-Qasim was not the only one who employed symbolism and mythology. Badr Shakir al-Sayyab also assimilated this culture and employed it in many instances in his poetry. His poem

"The River and Death" is filled with such elements (al-Sayyab, 2016).

"I wish I could drown in my blood to the decision

To carry the burden with humanity

And to give life, as my death is victory."

Among the contemporary poets who enriched their poems with the weight of symbolism, especially mythical symbols, are those who used figures like Christ and Ishtar, the goddess of fertility. Here is an excerpt:

"I was a beginning, and in the beginning, I was the poor one

I died so that bread could be eaten in my name, so they could plant me with the season

How many lives will I live: for in every pit,

I became a future, I became a seed."

"I have become a generation of people: in every heart, a drop of my blood or some of it." Similarly, the poet Abdul Wahab Al-Bayati expressed his rebellion and revolution, employing myths derived from human heritage (Al-Bayati, page 83).

"It is inevitable that Rome collapses,

And from this ash, fire arises.

It is necessary for the revolutionaries to be born from this dead fetus."

Likewise, the Arab poet infused his contemporary poem with symbols from the Arab cultural heritage. He mentioned figures like Khalid ibn al-Walid, Umar ibn al-Khattab, and others who are symbols honored in Arab history. Moreover, he went beyond that to engage with many of his predecessors from various literary periods and delved into contemporary poetic texts. Inevitably, one will come across the wisdom of Imru' al-Qays, the sorrow of al-Khansa, the bravery of Antar, the eloquence of Al-Mutanabbi, and the skillful and exquisite portrayal of Al-Taiyan.

3- Contemporary Poetry and Humanism

One of the most important tributaries that enriched contemporary poetry and served as a foundation for contemporary poets is their adoption of a treasure trove that nourishes their poetic expression—the entirety and intricacies of Western culture. It is not surprising, considering that we have learned that the majority of contemporary poets have fertilized their cognitive treasure with Western culture. They have closely examined the works of eminent English poets such as T.S. Eliot, the Spanish poet Lorca, Latin American poets like Pablo Neruda, the Turkish contemporary poetry giant Nazim Hikmet, and the rebellious Frenchman Charles Baudelaire, author of *Les Fleurs du Mal*, as well as his compatriot Mallarmé. Through such encounters, these poets have elevated and enriched their contemporary Arab poetic experience, opening up horizons of universality. They have refused to confine themselves within the walls of Arab nationalism or the shackles of traditional culture.

With this cultural openness, the contemporary Arab poet has given birth to a new poetic experience, born out of a broad vision nourished by a collection of philosophical, intellectual, and literary propositions. One of its earliest fruits was the abandonment of the theory of poetic purposes that limited the theme of the poem. Through this transcendent approach, the Arab

poet has opened up a vast horizon, encompassing a human intellectual vision that draws its substance from the reservoir of global culture. Among its earliest outcomes is the immortalization of Arab creativity on a human scale. This is evident not only in the translations of individual poems but in entire poetry collections.

Just as the works of the Palestinian poet Mahmoud Darwish were able to make the voice of the Palestinian cause heard by non-Arabic-speaking peoples and break many cultural, geographical, and even political barriers, this is part of what contemporary Arab poetry has achieved and a spark of its victories in the historical struggle to assert existence.

The theme of death and life, or resurrection, has occupied a prominent place in the poetry of Badr Shaker Al-Sayyab. Al-Sayyab believed in Arab resurrection, but sacrifices must be made. The poet is required to sacrifice in order to give birth to a new civilization. In his poem "The River and Death," Badr Shaker Al-Sayyab says:

"I wish I drowned into the decision

To bear the burden with humanity

To give life, for my death is victory"

Among the contemporary poets who nourished their poems with a rich tapestry of symbols, especially mythical symbols, are Christ and Ishtar, the goddess of fertility. Here is an excerpt:

"I was a beginning, and in the beginning, I was the poor

I died so that bread would be eaten in my name, so they would sow me with the season

How many lives will I live: in every pit,

I became the future, I became a seed

I became a generation of people: in every heart, a drop of my blood or some of it."

Similarly, the poet Abdul Wahab Al-Bayati expressed his rebellion and revolution, employing myths derived from human heritage:

"It is inevitable that Rome collapses,

And from this ash, fire arises.

It is necessary for the revolutionaries to be born from this dead fetus."

4- The presence of Heritage in Contemporary Poetry:

No artistic or human endeavor can be born severed from the past, for the thread connecting it to artistic heritage remains inevitably intact. Even if the contemporary creative individual, represented by the modern artist, strives to open new rebellious and revolutionary horizons, they cannot completely and definitively relinquish the cultural and civilizational roots and origins that represent the distinctive values of artistic creativity, unlike other artistic products

from different foreign environments. Therefore, contemporary poetry remains tightly bound to the cultural and civilizational past, which shapes the mosaic of its distinctive heritage values as an Arab-Eastern civilizational product with its own unique history.

Thus, you undoubtedly find the wisdom of the ancient Arab embodied in the spirit of Zuhayr bin Abi Sulma and the resounding courage of the Arabs manifested in the valor of Antarah ibn Shaddad al-Abdi. Similarly, you encounter the lamentations and cries of sadness of al-Khansa, serving as an embodiment of the sorrow and emotions of Arab women throughout the ages. All of this signifies that contemporary poetry, despite its rebellion against traditional forms and structures, has not abandoned its distinctive Arab identity across successive eras. The late critical efforts have been able to unveil the immense quantity and significant volume of intertextuality in contemporary poetic texts with the Arab heritage, representing the heritage that the contemporary poet weaves into their artistic compositions.

If the predominant characteristic of the creative poet requires them to be an active controller of their poetic product, while being reactive to the immediacy and authority of the present, without overshadowing the paternal authority of heritage, then they are also influenced by it. They have no possibility of escaping this heritage paternity, as it is an integral part of the current dialogues with all their immediate data. These dialogues are filled with new global human knowledge and heritage, with all its cultural vigor, historical significance, and civilizational features. These tributaries flow into the problem of contemporary poetry, constructing it with a variety of structural, semantic, and rhythmic forms. The intellectual heritage has been assimilated, and contemporary poems are infused with this heritage that shapes the identity of the poem.

Undoubtedly, the use of religious texts is considered a melodious and stimulating mechanism that contributes significantly to giving the text intellectual strength and depth, enriched by the religious legacy. This is especially true considering the sanctity that religious texts acquire in the human conscience through their objectivity, effectiveness, and efficacy. The religious text also enriches and enhances the poetic experience, and it is undeniable that it has always been a source of inspiration for poetic experimentation. Therefore, we find many contemporary poets engaging with this cultural heritage represented in the collections of Arabic poetry from previous eras.

The interplay between contemporary poetry and the cultural heritage, which constitutes its cultural identity, forms a mosaic-like and artistic tableau composed of motifs and designs derived from the sanctity of absent texts. The present text, represented in contemporary poetry, draws inspiration from the source of these texts. This "textual interaction within a specific text," as Julia Kristeva puts it, is a "textual absorption, assimilation, or deviation from another text." This participation between the contemporary and inherited texts delineates the intellectual landmarks and cultural boundaries of the contemporary poetic identity, refuting the accusation leveled by some adversaries of contemporary poetry that this style of poetry is illegitimate and devoid of identity.

Especially noteworthy is the disregard for the traditional rhythmic structures and stylistic compositions, particularly the Khalilian origins. A prime example of this is evident in the poetry of the Palestinian poet Samih al-Qasim, who drew from sacred texts, representing the genetic belonging and cultural paternity of contemporary poetic expression. The following verses exemplify the refutation of such accusations and affirm the authenticity of contemporary poetry:

"Tanks rolled over us, crushing some of our footsteps,

Blood mixed with blood, I no longer discerned my wounds from theirs.

The thundering cry resounded:

'Halt!'

And the earth quaked with its tremors."

In this excerpt, his interplay with the Quranic text is evident, as he employs the verse "And the earth quaked with its tremors." Similarly, the Palestinian poet engages with the Quranic text in another instance, where he states:

"Since ancient times,

They saddled the swift horses."

Here, we find Samih al-Qasim's poem drawing inspiration from Surah Sad, where Allah says: "When the swift horses were displayed before him. He said, Alas! I did love the good (these horses) instead of remembering my Lord (in my 'Asr prayer)" till the time was over, and (the sun) had hidden in the veil (of night)".

Indeed, religious texts, such as the Quranic verses and the sayings of the Prophet Muhammad (Hadith), are considered cultural and civilizational heritage that contributes to cultural identity. Contemporary poetic texts have enriched themselves with numerous examples from these religious texts. For instance, the poet 'Azz al-Din al-Manasirah expresses:

"I shall arrange my habit in this desolate cold,

And it shall be a refuge in the desert,

When their capitals confront you

With a countenance full of deceit."

In this poem, the poet's interplay with the Quranic text from Surah An-Nas (Chapter of Mankind) is evident: The King of mankind, The God of mankind. From the evil of the constantly slinking whisperer, Who whispers in the breasts of mankind, Of the jinn (creatures) and mankind."

There are numerous examples in contemporary poetry where poetic texts have incorporated this mechanism. One notable example is the Algerian poet Belkacem Khemar, who employs Quranic texts, specifically certain narratives from the sacred text. Consider the following verses:

"Between the morning and its brightness,
Our beloved has adorned herself.
Thamud cried out with their transgressions,
Against Saleh, they incited their mischief.
They attacked his she-camel,
Causing its water to gush forth... and its blood to flow.
And here we are today, in calamity,
Beseeching for its prolonged protection."

In this excerpt, the poet Abu al-Qasim Khemar evokes the story of the camel of Prophet Saleh (peace be upon him), likening his homeland to Saleh's camel. The poet's interplay with the Quranic content serves not merely as an embellishment or adornment of the poetic text, but as a means to connect the poetic text with the sacred heritage, which constitutes a component of the contemporary Arabic poetic identity. It relies on the fertile and rich cultural reference.

The contemporary poet goes beyond the employment of the Quranic sacred text and also incorporates the noble sayings of the Prophet Muhammad (peace be upon him). The poet Abu al-Qasim Khemar, for example, employs the Prophetic Hadith in his verses, where he says:

However, the people therein are like observing palm trees,
Guarding honor and land with vigilant eyes.
And the purity of love in them is every patient soul,

The interplay between Algerian poetic text, represented by the poem of Abu al-Qasim Khemar, and the Prophetic Hadith is evident. The Hadith states: 'Two eyes that will not be touched by the Fire: an eye that wept out of fear of Allah and an eye that stayed awake guarding in the cause of Allah.' The present poetic text resonates with the absent text, considering its semantic content and the background from which its poetic flow is derived. It is not surprising, as the Prophetic Hadith serves as an inexhaustible source, shaping its cultural identity.

5- The Issues of Form in Contemporary Poetry

Understanding the technical aspects, aesthetic elements, and formal characteristics of modern poetry is essential to comprehend the issues in modern poetry. The formal characteristics in contemporary poetry are the only means through which we can decipher and interpret this poetry. So, what are the specific traits of form in modern poetry?

The form in modern poetry encompasses various aspects, including meter, rhyme scheme, stanza structure, line length, and punctuation. Modern poets often experiment with these elements, deviating from traditional forms and introducing innovative structures. Free verse, for example, eschews strict meter and rhyme, allowing poets to shape their verses more flexibly.

Additionally, modern poetry explores visual and typographical elements, such as line breaks, spacing, indentation, and the arrangement of words on the page. These visual aspects contribute to the overall meaning and impact of the poem, enhancing its aesthetic appeal and conveying the poet's intentions.

Form in modern poetry is not merely a decorative or superficial aspect but an integral part of the poem's meaning and expression. It interacts with the poem's content, themes, and emotions, creating a cohesive and harmonious artistic experience for the reader.

6- The Rhetoric of Mystery and Its Effectiveness in Contemporary Poetry

In contemporary poetry, the poet employs words and sentences in ways that do not readily reveal their intended meanings. The reader may need to exert effort and delve into the depths of the poem's structure to unveil the hidden treasures of the word or its fragmented connotations. These connotations may appear enigmatic, requiring careful scrutiny to grasp their myriad interpretations within the intricate framework of contemporary poetry.

The contemporary poet charges poetic language and phrases with allusions deeply rooted in suggestion, which splinters into various connotations. These connotations, elusive and evocative, lure intuitive readings by traversing the labyrinthine pathways of suggestion. The mystery born from these connotations turns the letter and word into symbols crafted by the poetic sensibility. Through these symbols, the poet seeks to gather scattered meanings, often employing an intentional enigma for political, rhetorical, or suggestive purposes, thus adding an extra value to the poem's aesthetics.

However, we should not assume that this sense of mystery stems from a lack of rhetorical skill or an inability to clarify meaning. It is, in fact, a deliberate mechanism employed by the contemporary poet to convey the depth of their poetic experience, steeped in cultural, political, and intellectual dimensions. It amalgamates history with various epistemological knowledge, and examples of this mystery abound in the depths of most contemporary poems. A notable example is the work of Badr Shakir al-Sayyab (Al-Sayyab, 2016, p. 218).

"Take me to soar in the heights of the sky,

Echo, melody, rattles, cloud.

Take me, for the rocks of melancholy

Pull my spirit to the depths of a distant, resolute sea.

In this regard, another example by Al-Bayati: (Al-Bayati, page 52)

Numerous corridors of this night,
In the cave,
Skulls of the dead,
A yellow book,
A lyre,
An inscription on the wall,
A dead bird,
A phrase,
Written in blood,
On the surface of these stones."

Indeed, the mystery dissipates once we comprehend the language's symbols. This is the kind of mystery that employs language as a symbolic and allusive tool, carrying profound meanings. However, this mystery quickly fades away when we accumulate a cultural reservoir acquired through continuous reading and diligent exploration of contemporary poetic works. The night, with its darkness and length, has become a symbolic representation of colonization, shedding its negative connotations. The skulls of the dead, as a composition, symbolize history, while the yellow book carries an ideological connotation, representing religious culture.

7- The Function of Imagery in Contemporary Poetry:

Among the essential elements of artistic creativity is the artistic imagery, an element that has never disappeared from poetry throughout its deep-rooted historical journey. It has always maintained its position in poetry because poetry, without it, lacks the essence of creativity. While the Arabic poet used imagery as a means to convey the vividness of his imagination, the contemporary poet has embraced it as a tool that encapsulates the intense emotions, sensations, and ideas brewing within their innermost being.

It is worth acknowledging that the image in contemporary poetry differs from previous artistic imagery techniques. This is because the contemporary poet intended for the artistic image to carry the weight of their artistic responsibility and the issues of the modern human in the face of history. In this regard, the critic Rosenthal states, "What makes a poem appear difficult usually stems from the perspective from which one looks at the poem, which is the language that emerges from the depths of dictionaries into natural life, drawing its origins from the nature of vision and the quality of dreams." Therefore, the poetic image has become charged with an expressive vision of cultural commitment and civilizational responsibility, extending beyond the boundaries of artistic pleasure as it undertakes its mission for the purpose of utility.

The usefulness, therefore, lies in the fact that the contemporary poet tirelessly rows and squeezes the pains of their nation and the aspirations of the modern human through

treacherous waves. They challenge them with the boat of imagination and dominate them until they reach a shore where they have accomplished their artistic message, to which they have committed themselves in the face of history and civilization. Through this effort and struggle, the contemporary poet successfully employs the poetic image as an artistic tool of expression. It manages to secure the artistic immortality for the significance and noble purposes it embodies. It should be noted that imagery in contemporary poetry has surpassed the realms of self-indulgent artistic whims that confine it to the limited environment of creative moments. Here is an illustrative example of the distinguished role played by the poetic image in its contemporary journey, as expressed by the Palestinian poet Samih Al-Qasim: (Al-Qasim, 2011, p. 174).

More sorrowful than water,
I ventured into the astonishment of death,
away from this barren land.
More sorrowful than water,
and fiercer than the wind in anticipation,
to a sleepy moment, alone and crowded with millions,
behind its dimmed windows.
I distanced myself from you to dwell in the earth,
you will dwell, of no benefit to people,
nor to the earth.
But you will dwell,
and nothing in the earth,
nothing in it but you,
and what remains of the meager time,
after the retreat of its wretched seasons.
You were born, and your cradle is the land of religions,
the cradle of religions is your land,
your cradle, your grave,
but you will dwell in the earth.
The wind caresses you, rising upon God's tree,
your soul resides in a migrating bird in summer,

to return before winter with a new death.

The Arabic poem, let alone the artistic image, did not witness a radical revolution in the utilization of imagery throughout its long historical journey, as witnessed by contemporary poetry. Are you able to find in the collections of Arabic poetry those who have explored nature in the same manner as the contemporary poet, extracting from the elements of nature the intellectual payload that reveals the purposeful message intended by such exploration? Take the words of Samih Al-Qasim as an example: (Al-Qasim, 2011, p. 79).

The wind caresses you, rising upon God's tree,
your soul resides in a bird that migrates along the sidewalk,
to return before winter with a new death.

This poetic imagery swims in the realm of imagination, mastered only by those whose poetic image is endowed with the honor of the idea, the loftiness of purpose, and the euphoria of the responsibility burdened upon the contemporary poet by history. Mahmoud Darwish, for instance, succeeded in reviving the Palestinian cause within the geography of the contemporary human conscience, while etching the suffering of the oppressed human being in the annals of art. Moreover, he immortalized the image of Palestinian resistance. Through the army of verses, he achieved what armies on the battlefronts failed to accomplish.

His poem 'Transient' serves as an example:

Oh passersby in fleeting words,
Carry your names and depart,
Withdraw your hours from our time,
And depart, taking whatever you wish
From the azure sea and the sands of memory.
Take whatever images you desire
To know that you will never know
How a stone from our land builds the roof of the sky.
Oh passersby in fleeting words,
From you, the sword—and from us, our blood,
From you, steel and fire—and from us, our flesh,
From you, another tank—and from us, a stone,
From you, the gas bomb—and from us, the rain.
And upon us, the burden of sky and air,

So take your share of our blood and depart,
Attend a grand dancing dinner... and depart,
And it is upon us, we, to guard the roses of martyrs.

8- Displacement in Contemporary Poetry:

Contemporary poetic language relies on rhetorical mechanisms that provide the poetic text with aesthetic qualities that facilitate the attainment of meaning and enhance intentionality. One of these mechanisms is the mechanism of displacement, defined by Leo Spitzer as "an individual deviation from the norm" (Kohen, 1986, p. 16). It is based on the duality of the norm, which is countered by deviation, violation, or deviation. This duality forms the basis of the theory of displacement according to John Kohen. On the other hand, the critic Mondher Ayyash considers displacement as either "deviation from the customary use of language or deviation from the linguistic system itself" (Abu Al-Adous, 2007, p. 7). Displacement is considered one of the most employed techniques in contemporary poetry, as it serves as a means of suggestion. The poet intentionally employs it to have an impact on the reader, as displacement possesses an attractive and aesthetic influence. It charges literary discourse with stylistic and aesthetic elements that create a particular effect on the recipient.

It is worth noting that displacement takes various forms, including structural and rhetorical displacement. Any deviation from the structural norms of linguistic arrangement is considered a violation and deviation from the norm. Language rules impose a specific structural pattern or law, so any deviation from this law is considered a structural displacement, whether it affects the order of the speech sequence, such as advancement and delay. Salah Fadel believes that this type of displacement is related to "the linear contextual sequence of linguistic signs when they deviate from the rules of organization and structure, such as differences in word order" (Fadel, 1998, p. 212).

Likewise, any departure from the customary logical and semantic norms is considered a violation of its rules. In this regard, Salah Fadel states, "Substitutional deviation goes against the selection rules of linguistic symbols, such as placing the singular in place of the plural, or the adjective in place of the noun, or using an unfamiliar term instead of a familiar one" (Fadel, 1998, p. 211). Moreover, deviation from rhythmic constraints can also be considered a deviation. However, these violations and deviations, in their various forms, have their justifications and give rise to new additions within poetic discourse, which can be both semantic and rhetorical or provide added rhythmic value.

This stylistic phenomenon, prevalent in contemporary poetic texts, has opened up new horizons for poetic experimentation, enabling the expression of hidden depths that would not have emerged without resorting to the mechanism of displacement. Among the numerous applications of displacement, Palestinian poet Mahmoud Darwish utilized it in various forms. One of the structural displacements he employed can be seen in the following verse:

"The Palestinian poet Mahmoud Darwish said:

You are humble like asphalt

And like the moon... you are foolish"

The grammatical norm in the structure of a nominal sentence is to place the subject at the beginning, followed by the predicate. However, Mahmoud Darwish chose to present the predicate "like the moon" first, delaying the subject's appearance until later. This structural displacement, practiced by the poet in this sentence, creates a shock for the reader, compelling them to exert effort in delving deeper and searching for the emerging new meaning derived from this arrangement. It prompts questioning in order to reach the intended message behind the poet's employment of this structural deviation.

One of the many examples in which the contemporary poet employed the mechanism of displacement, resulting in a highly aesthetic poetic composition that transcends mere beauty and adds the value of significance, complemented by another form of displacement that enhances its power to align with this artistic pleasure, is exemplified in the poetic work of Sonia Al-Farjani titled "There is no door for the Earth, and I will open it":

"The lamp is not accessible to the entities of the morning,

Truth, a garden we cannot dwell in.

Its inhabitants migrated suddenly, towards the unknown."

The poet Sonia Al-Farjani employed the technique of sound resemblance or assonance in her utilization of "al-misbah" (the lamp), "yataah" (accessible), and "al-sabah" (the morning), as well as "al-haqqiqa" (truth) and "hadiqa" (garden), and "sawb" (towards) and "ghayb" (the unknown). This clear interconnection, supported by the eloquence of sound resemblance, is juxtaposed with the lexical and semantic contrast between these resonant words, resulting in a contradiction in the discourse. While sound resemblance generates auditory proximity and harmony, it reveals the semantic subtlety of contradiction and violation that becomes evident between the word "al-misbah" (the lamp) and "al-sabah" (the morning), as well as between "al-hadiqa" (garden) and "al-haqqiqa" (truth), and between "sawb" (towards) and "ghayb" (the unknown). Despite breaking the familiar rhythmic pattern, the poet managed to create a new rhythm that aided in uncovering the intended semantic meaning.

Among the structural displacements, there are numerous examples that occupy a significant space in the poem of poet Sonia Al-Farjani titled "There is no door for the Earth, and I will open it." For instance, she states:

"The moon was a faint pulse

Inside me, melancholic hotels and inns.

Truth, a garden we cannot dwell in,

And it devours the entire color.

So, my mouth is a nest stuffed with stars.

I remember, the night was yellow,

Your absence, the yellow.

Roads collapse into laughter.

Writing is my laughter, toothless."

The contradiction between the semantic structure and the syntactic structure that arises from the discord and difference between the two structural elements and their suggestive semantics is evident. Various forms of structural displacement manifest in the above verses. One of the prominent forms employed by the poet is the utilization of structural displacements, such as the assertion that the moon has a pulse and the refusal to attribute emotional sadness to hotels. Likewise, it defies logic to consider color as something consumed, or to accept that a mouth is a nest filled with stars. It is through these displacements that new meanings arise, enriching and enhancing the potential of language.

The Palestinian poet Tamim Al-Barghouti employed the mechanism of substitution displacement in his poem titled "In Jerusalem" at several instances, including his statement:

"In Jerusalem, contradictions find solace,

And miracles there are touched by hands.

A smile surprised me, I didn't know how it sneaked onto the face." (Al-Barghouti, 2017, p.11)

"In Jerusalem, the sky scatters among people, protecting us, and we protect and carry it on our shoulders, a burden."

The reader is confronted with a collision when reading the poetic verse: "In Jerusalem, contradictions find solace." After the poet establishes the spatial adverb in Jerusalem, which is a pivotal place in the poem, he follows it with an extended present tense verb, indicating a temporal connotation leaning towards positivity. Then, the reader is taken aback by the contradictory connotation of the subject, where the poet breaks the conventional meaning and substitutes it with a startling meaning. Through this figurative image, he breaks the boundaries of the familiar and shocks us with a new revealing meaning of the suffering of the Palestinian people. These are the connotations that the contemporary poet intended to explore, relying on the employment of the deviating mechanism. This is considered a characteristic feature of contemporary poetry, distinguishing it from traditional poems. The poet continues, intertwining one image after another, breaking the conventional imaginative norm to open up a new horizon for interpretation. This interpretation unveils the poet's intended purpose, which he made the guiding light, employing the mechanism of displacement as a stylistic tool to depict the most profound meanings and noble connotations with excellence.

The phenomenon of displacement in Mahmoud Darwish's poetry has manifested itself in various forms, clearly and distinctly. It has left a significant impact on shaping his poetic

language, deepening its semantic content, and distinguishing its poetic excellence, which preserves his creative signature and allows him to assert his intellectual identity in the history of literature. However, the appearance of this phenomenon varied among its different types in Mahmoud Darwish's poetry, as it seemed to be primarily based on its semantic orientation. In his verse:

"O Noah!

We created a paradise,

Its end was garbage bins!

O Noah! Don't depart with us, for here, death is safety."

The poet invokes the story of Noah, surpassing the familiar historical narrative, to convey a personal intention through the signals and nuances acquired by the story after the semantic displacement. It appears that he acknowledges reality, seeking peace, far from everything that entails rejection and revolution, and what justice requires. He deliberately displaces the familiar historical event and paves the way for his own aspiration of establishing peace through addressing Noah and urging him to alter the historical course to achieve his personal goal of fulfilling peace.

Displacement in Mahmoud Darwish's poetry is not limited to the semantic field alone. He may resort to disrupting the expected connotations resulting from associative relationships, thus introducing a specific connotation that gives birth to a new semantic trajectory. In his verse:

"Your eyes, a thorn in the heart,

They hurt me, and I worship them and protect them from the wind,

And I bury them behind the night and the pains... I bury them."

Here, the poet moves the expected connotations stemming from relational connections, creating a new semantic birth in his poetic path.

The subject "your eyes" bestows expected connotations that the recipient acquires due to the association of this term with news related to beauty attributes or its impact on the poet. However, Mahmoud Darwish is keen on excluding all those expectations and displacing them, thereby opening up the field for his own distinct connotations through the consecutive news, "a thorn in the heart, it hurts me," which depicts the extent of his passion and his struggle with the pain of separation.

9- Symbolism in Modern Poetry

One of the most prominent features that distinguishes contemporary poetry is its utilization of symbolism in its various forms, including religious, historical, and mythical symbols. Symbolism is a poetic technique employed to enhance the aesthetic formation of the poem. The symbol contributes to the clarity of meaning and deepens the connotation by relying on

indication, allusion, and the question that arouses the curiosity of literary critics and poetry enthusiasts. The question arises: why does contemporary poetry employ such a plethora of symbols? Some critics argue that the poetic experience of the contemporary poet is replete with a vast array of cultural, social, political, and historical references. Therefore, the poet finds it impossible to delve into and elaborate on this wealth of knowledge in a concise manner, as the Arabic language has a rich tradition of brevity and conciseness, particularly in poetry. For these reasons, the contemporary poet employs symbolism as a means to avoid verbosity. By presenting his ideas through the suggestive power of symbols, the poet achieves eloquence and veils the meanings that may become extensive when dissected and detailed. Numerous symbols have been employed in contemporary poetry, including religious symbols such as Noah, Job, and Omar, among others, whose names have become indicative of specific ideas and events. Similarly, historical symbols like Salah ad-Din al-Ayyubi and Uqbah ibn Nafi' have found their place, and poetic texts have been filled with diverse natural symbols, including the sun, trees, palm trees, rivers, rain, the sky, and grass. Moreover, mythical symbols have also occupied a significant presence, including Sinbad and the Phoenix. As an example, Badr Shakir al-Sayyab, in his poem "Tammuz Jikur," utilizes the symbol of Ishtar (Astarte) as a suggestion for renewal and fertility (Al-Sayyab, 2016, p. 89).

And my blood flows,
Streaming, not nourishing tulips or wheat,
But a saltiness of Ishtar, and garments flutter and cascade around me,
Grasses from a sandal sway like lightning,
Like the lightning of Kuhlub that glides,
If it were to flash a light in my veins,
The world would illuminate if I were to rise,
If I were to live, if I were to be watered,
Oh, if I were to be watered, if my veins were vines,
And Ishtar would kiss my throat,
As if darkness were upon her lips,
Spreading over me and adhering,
And dying with the brilliance of my eyes,
I and darkness, Jikur,
Jikur of light will be born,
It will sprout, and the light will sprout,

Jikur will be born from my wound,
From the agony of my death,
From my fire, the fountain will overflow with wheat,
And the mill will laugh at dawn,
And the village, a home away from home,
Will undulate with sweet melodies.

When Nizar Qabbani employs one of the elements of nature, "When the moon is born in the East," he uses the moon as a symbol for the myths that people have associated with nature (Qabbani, 2012, p. 214).

When the moon is born in the East,
The white roofs doze off
Under heaps of flowers.
People leave their shops
And gather in groups to meet the moon,
Carrying bread and stories to the mountaintops.
They sell and trade imagination and images,
And they die if the moon lives.
What does the disk of light do to my land,
To the land of prophets and the land of the simple?
The tobacco fields and the hashish merchants,
What does the moon do to us?
We lose our pride and live to beg the sky.
What does the sky have for the lazy,
The weak who turn into the dead
If the moon lives and they shake the tombs of the saints?
Hoping to be blessed with rice and children, the tombs of the saints.
And they spread out elegant, bejeweled prayer rugs,
Seeking solace in opium we call fate and destiny.

10- Contemporary poetry's structure:

The structure of contemporary poetry is arranged to become a second language that complements what the language of letters cannot express. This structure supports expressive mechanisms according to an artistic vision. The most distinguishing feature of this structure is its reliance on organic unity that surpasses the concept of thematic unity. It considers the harmony of various elements that constitute the construction of the poem, integrating the structural form with semantic structures blended with imagery. These elements appear harmonious, carried by a rhythm that molds and connects them according to a comprehensive and integrated geographical vision that extends to suit the semantic dimension and contracts when the purpose is fulfilled. In this structure, the contemporary poet relies on the poetic line instead of the binary meter. The line can vary in terms of having one or more activations. A single line can contain one, two, or three activations, or even more. It is worth noting that the contemporary poet not only abandoned the binary meter but also eliminated many of the constraints imposed by Arabic poetry throughout its long historical trajectory. We find in their poems the use of "zahafat," "khubn," and "tay" forms, which have long been considered flaws by practitioners of poetic rhythm. As an example of that, we have the poem by Mahmoud Darwish, in which he says:

Prepare my last meal,
The wine has struck my two glasses,
And for those who will come without an appointment.
Then I took a nap between two dreams,
But the sound of my snoring will wake me up.
Then I look at the wristwatch,
There is still time to read.
I read a chapter from my teeth and half a spoonful,
And see how my life slips away from me
To others...
And I don't ask about who will fill its void.
I spread myself with a fringe of Spanish combs.
Then I walk
To the cemetery...

11- Rhythm in Contemporary Poetry:

Many people mistakenly believe that studying rhythm in poetry is limited to examining meter and rhyme, while disregarding the study of elements that are essential components of rhythm, such as phonetic, morphological, syntactic, and semantic levels. Several Arab scholars, including

Ali Younes in his book "A New Look at the Music of Arabic Poetry," have shed light on this issue. He states, "Many of those who have written about meter in Arabic consider rhythm synonymous with meter, or they consider meter as one form of rhythm." Similarly, many writers in this field have mistakenly equated rhythm with meter, as their mindset was influenced by their reliance on prosodic studies of poetry, without expanding the scope of their research to include sound studies or considering other phonetic components as part of rhythmic studies. Phonetic material, such as the repetition of sounds, words, rhyme, and phonetic balance, are all significant elements in the study of rhythm.

One important contemporary critical work that addresses this issue is Kamal Abu Deeb's study titled "The Rhythmic Structure of Arabic Poetry." However, the treatment of the topic has remained confined to the approaches of previous scholars, considering rhythm limited to traditional prosodic analysis and ignoring the aforementioned elements. On the other hand, the prominent critic Mohammed Mandour states, "To ensure a precise understanding, we define rhythm as the recurrence of a sound phenomenon over equal or responsive time intervals. If you tap three beats and then tap a fourth one stronger than the previous three, repeating this pattern, rhythm is generated by the return of the strong beat after every three beats. Alternatively, rhythm can be generated by mere silence after every three beats (in the new meter). This distinguishes rhythm from meter, with the latter referred to as "quantity," meaning the number of syllables that take a certain amount of time to pronounce. That's why contemporary poets don't solely focus on rhythm as the meter upon which the poem is built. They incorporate other phonetic elements, considering their contribution to the overall rhythm of the poem. These elements play a significant role in conveying intended meanings and have an impact on the poet's intention. As an example of this, one can observe the repeated "lazima" in the poem of the Palestinian resistance poet Samih Al-Qasim (Al-Qasim, 2011, p. 93).

Oh, enemy of the sun: Samih Al-Qasim

Perhaps I'll lose whatever you desire of my livelihood,

Perhaps I'll put up for sale my clothes and bedding,

Perhaps I'll work as a stone mason, a porter, and a street sweeper,

Perhaps I'll search, in the filth of livestock, for grains,

Perhaps I'll extinguish nakedness and hunger,

Oh, enemy of the sun, yet I won't compromise,

And until the last pulse in my veins, I'll resist.

Perhaps you'll strip away the last inch of my soil,

Perhaps you'll feed my youth to the prison,

Perhaps you'll seize my grandfather's inheritance

Of furniture, utensils, and sleep.
Perhaps you'll burn my poems and books,
Perhaps you'll feed my flesh to the dogs,
Perhaps our village will remain a terrifying nightmare,
Oh, enemy of the sun, yet I won't compromise,
And until the last pulse in my veins, I'll resist.
Perhaps you'll extinguish a flame in my night,
Perhaps I'll be deprived of my mother's kiss,
Perhaps my people, my father, children, and infants will be cursed,
Perhaps you'll steal a moment of carelessness from my guardian of dreams,
Perhaps historical falsehoods are cowardly and pitiful tales,
Perhaps you'll deprive my children of their holiday attire,
Perhaps you'll deceive my friends with a disguised face,
Perhaps you'll raise walls around me, one after another,
Perhaps my days will harden into a demeaning vision,
Oh, enemy of the sun, yet I won't compromise,
And until the last pulse in my veins, I'll resist.
And until the last pulse in my veins, I'll resist,
Oh, enemy of the sun,
In the harbor, there are decorations and the waving of good news,
Cheers and joy,
Chants and clamor,
And the passionate anthems resonate in throats,
On the horizon, a sail,
Defying the wind and waves, braving the risks,
It is the return of Ulysses from the sea of loss,
The return of the sun and the migrating human.
For her eyes, and his eyes: to the right, I won't compromise,

And until the last pulse in my veins,

I'll resist,

I'll resist,

I'll resist.

The repetition here in the poem "Ya 'Adaw al-Shams" (Oh, Enemy of the Sun) is significant:

Oh, enemy of the sun, yet I won't compromise,

And until the last pulse in my veins, I'll resist.

He has contributed to the overall rhythm engineering of the poem and had a profound impact in revealing the purposefulness of the rebellious poet. Therefore, repetition is considered an integral part of the rhythmical structure as a whole. The critic Shukri Muhammad Ayyad addressed this matter and sought to clarify it in his work "The Music of Arabic Poetry." He considered "wazn" (meter) as the translation of the English word "meter," and he regarded it as more specific than poetic rhythm, citing the statement of the Greek linguist Suidas: "Rhythm is the father of meter. Rhythm is more comprehensive and expansive, manifested in the arrangement of letters, repetition of words, melodic balance, and other rhetorical devices such as parallelism and poetic figures."

12- Conclusion

Through this research on the topic of intellectual enrichment and the mechanisms of artistic construction in contemporary poetry, we can deduce several points. One of them is that contemporary poetry has embarked on a new poetic experience, through which it has been able to keep pace with artistic movements and align with all aspects of cultural and civilizational development, without abandoning its authentic identity. The blending of traditional heritage with innovative elements has been considered an enrichment of the poetic experience. As a result, contemporary poetry has acquired a universal character, gaining prestige and recognition. It has become a currency not only among Arabic speakers but has transcended boundaries to regions where foreign languages flourish, thanks to translation, which faithfully conveyed the contemporary poetic experience.

One of the factors that contributed to the significance of contemporary poetry is its adoption of innovative techniques, such as the newly introduced artistic imagery. The poetic image has become a vibrant representation that adds dynamism and impactful effects to the poem, engaging the reader. The utilization of various forms of symbolism has played a role in intensifying the poetic experience, enriching the poem with human knowledge. Additionally, the mechanism of displacement, both syntactic and rhetorical, has expanded the realm of linguistic imagination. It is not surprising that contemporary poetry has gained recognition and success, as most contemporary poets have fertilized their intellectual treasures with Western culture. They closely examined the works of literary giants from ancient times to modern pioneers.

One of the most important conclusions we can draw is that contemporary poetry has fused a set of new artistic characteristics in the crucible of artistic experimentation. Through these efforts, contemporary poetry has successfully expressed the pains and hopes of contemporary humans.

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