

## Vision and Formation in the Poetic Story in the Arab World

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### *Abstract*

*This research aims to study vision and formation in the poetic story in the Arab world; due to its rapid spread in the literary arena and the unrecorded demand of writers without knowing its formation and visions; The lack (financial) of identification contributed to understanding what the poetic story is, and some social networking sites that publish everything written by writers without following the standards of publication. So we could not identify the good texts from the bad texts. This necessitated the researchers to study some texts to clarify the most important components, characteristics and technologies that must be available in the text to have the characteristics of the poetic story to have a clear cut between this literary type and other types close to it.*

*Keywords: Poetic story, vision, formation.*

### **Introduction**

The beginning of the poetic story is attributed to the Egyptian poet Muhammad Al-Shahat Muhammad in his group (The bee Flu), which is a poetic story published in Egypt 2009, noting that Muhammad al-Shahat has started publishing his poetry stories in 1993 (Hamadneh, 2021), and it was officially announced in 2006, and the word of the poetic story was mentioned in his poem (this statement came to us) in his seventh poetical works (Nobel Died, O,Arab ), which was issued in 2007 (Abu Hussein, 2007), and there is a group of prominent names written in this area such as Al-Refae from Jordan, Liana Al-Refae from Jordan, Ali al-Shahri and Muhammad al-Asiri from Saudi Arabia, Mustafa Matar from Palestine, Khaled Sabr Salem from Iraq,

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Muhammad Taku and Muhammad al-Hariri from Syria and many others (Manawer, 2019).

The poetic story does not have resembling of the literary types in its disobedience to description and complexity because it combines narrative and poetry; it is pure Egyptian literary art "from any external influences: Western or Oriental," (Abu Hussein, 2019), a fine literary technique that is unique to its art, it needs to be written by a professional writer, it is not a trochee poem, it is not prose, and it is not a normal story, it retains poetic and fictional cycling in a wonderful and distinctive framework (Al-Hassan, 2017). This new literary type combines narrative and poetry; it is a " production of mixing some of the essential characteristics of the types of the trochee poem, the short story, and the very short story. "(Al-Refae, 20187).

Some believe that the poetic story " adopts condensation and poetical and story adoption, with the employing of punctuation in specific and studied visual spaces, as well as every word and every phrase behind which a hidden poetic, an artistic and historical symbol that reduces vast distances of creativity. These symbols are attached in sequences that open the gate of mental perceptions... So, as a modern template, the poetic story becomes self-sufficient in several templates in a few lines with high creative intensity. " (Ajour, 2017).

Muhammad Al-Shahat defines it (One of the first writers who wrote in this literary art, and is said to be his creator, Muhammad Al-Shihat, and the first story he wrote is (The Logic of Faith ).In 2006, the book "Hot Waves" was published on the Poetic Story and in 2009 the first collection of poetic stories (bee flu) was published) as (Ramadan, 2021) "an intensive rotational rhythmic text of symbolic events based on cultural references and creative energies with emotional settings for different symbols in different inevitable spaces, rejecting the authority of inherited templates (Al-Shahat, 2018)." Critic Hussein Manawer emphasizes this definition by saying that "this innovation is a rotational rhythmic text, according to the system of trochee, based on condensation, symbol and cultural references (Manawar , 2019)."

Hossam Akl believes (Professor of Literary Criticism at the Faculty of Education, Ain Shams University, Egypt) that the poetic story is a new literary type that was blown up by the writer- Muhammad Al-Shihat years ago. Some thought the poetic story was a short, compact, capsule text. Many critics opposed him in an unequal battle, believing that the theory of literary genres is a legacy or inheritance we inherit from writers and grandparents and transmit its text to children and grandchildren. This is not true,not at the Arab or at the global level (Hossam, 2018).

The poetic story depends on the narrative that has rhythmically based on the trochee unit. From this context, it was said that this literary genus is a legitimate son of narration and poetry together, yet it does not replace the novel or the short story, nor does it replace the trochee poem of prose, nor does it contradict any literary type (Abu Hussein, 2007).

It is noted that the differences in the definitions of the poetic story are due to the novelty of this literary type and the incompleteness of the vision in the minds of critics and writers alike; Therefore, several workshops and conferences were held on this art to prove its legitimacy and try to legalize it, starting with The first inauguration festival in 2008, held at Elnesr Literary House in Egypt, entitled " Stories of a Poet of New Literary Type", and one of its publications is the book (Hot Waves)

The second inauguration festival in 2009, held in the Future Library in Egypt, entitled "Poetic Story, Not Restriction on Thought ", resulted in the issuance of the second edition of the book (Hot Waves).

Several conferences followed these festivals (Hamadne, 2021)

The first conference held in 2010 at the Ain Shams Cultural Club in Egypt, entitled "The Poetic Story Originality and Technologies ", chaired by the writer Muhammad Al- Shahat Muhammad, and one of its most important publications was the book "The Art of the Poetic Story".

The conference seemed to have focused on artistic construction and poetry techniques. At the second conference, they took it up and focused on vision. A year later, a vision- focused conference was held.

- The second conference was held in the same place, in Ain Shams Cultural Club) in 2011, chaired by Prof. Dr Sharif Al-Jayyar. One of the conference's issues was the book (The Art of the Poetic Story), the second edition of the book (Panorama of the Poetic Story).

This literary art seems to have been popular with writers and critics and has been held periodically every year. Successive annual conferences have been held as follows.

- The third conference in 2012 in the Egyptian Public Library, entitled (The Poetic Story and Revolutionary Appearance ) was chaired by Professor Dr Hossam Akl, and one of its publications was the book (The Poetic Story and Revolutionary Appearance).

- The fourth conference was held in 2013 in the Egyptian Public Library and entitled (The Poetic Story between the Realism of Expression and Political Development) headed by Prof. Dr Nader Abdel Khalek. Its

most important publication was a book (The Poetic Story between the Realism of Expression and Political Development).

- The fifth conference in 2014 in Al-mustaqbal Library (New Egypt ) and the title (The Poetic Story, Form and ), headed by Prof. Dr Rashad Rushdie, and its most important publication was a book (The Poetic Story, Form and Attendance ).

- The sixth conference in 2015 by the Egyptian Writers Union entitled (The Poetic Story and the Prospects of Experimentation), headed by Prof. Dr Jamal Al-Tallawi, and its most important publication was the book (The Poetic Story and the Prospects of Experimentation), and the group (The Influenza of Bees ) was issued translated into English.

- The seventh conference in 2016 in the Palace of Giza Culture, entitled (The Poetic Story Between the Creative Economy and Value Added), headed by Prof. Issam Al-Baram, and its most important publication was a book (The Poetic Story Between the Creative Economy and Value Added ).

- The eighth conference was held in 2017, entitled (The Poetic Story and the idea of the Renewal of Arab Creativity), headed by Hazem Kushoua, and its most important publication was a book (The Poetic Story and the idea of the Renewal of Arab Creativity)and a book (The Poetic Story, an Arab-born literary type).

In 2018, the ninth conference, entitled (The Poetic Story between coping and contrasting), was chaired by Prof. Shaker Abdul Hamid. Its most important publication was a book (The Poetic Story - research group).

In 2019, the tenth conference, entitled (The Poetic Story between the Psychology of Creativity and the Inclusive Text), was chaired by Prof. Dr Mounir Fawzi, and a book was issued that brings together the research of the conference.

The Eleventh Congress will be held in 2020. The eleventh conference was entitled "The issues of poetic story and contemporary man", chaired by Prof. Dr Ayman Taleb. A book was issued compiling all the conference's research and carried the name of The Conference.

In 2021, the twelfth conference was held under "The Poetic Story Between Open Speech and Evasive Meaning". Prof. Adel Awad chaired it, and a book was published having conference papers.

The last conference was held in 2022 and was entitled (The Poetic Story in the Light of Modern Critical Approaches), headed by Prof. Dr Muhammad Younis. The conference issued a book on the most important recommendations and several types of research edited by the poet Al-Shahat Muhammad.

Notably, these conferences did not focus heavily on the artistic construction of the poetic story except in the first and the fifth conferences, while the largest focus was on visionary ideologies. The difficulty of rationing artistic construction seems to have made critics avoid it.

It seems through the surveying papers of the conference that there is a blur of vision in the formation of this story structure, and I do not want to say the poetic construction; because there is a difference in views between whether to attribute it to the art of the story or the art of the poetry, many critics have dived into the roots of the Arab and Western literary types and tried to reveal the arts that combine poetry and story with helping them to attribute this art to one of the literary types, so they made a comparison between the art of (Fabula) and (One of the first literary races of the story, started with the book of Kleila and Dimna, the Persian original, translated by Ibn al-Muqafa, and his basic idea was the rule and philosophies that are said on the tongues of the animal.

The Arabic translation of Ibn al-Muqafa is a direct basis from which I took Fabula. It appeared in France from the middle of the 12th century until the early 14th century, and it is a story that bears the spirit of social satire and its meaning " (Hamadneh, 2021:44; Zuhair, 2018) the poetic story (and compared between the epic and (The experience of poetry scattered in the northern diaspora appeared through Gibran and Rihani) (Al-Refaee, 2018), the poetic story (Al-Tamimi, 2008), and another group that combined the poetry and the poetic story, and a category that compared between the poetry and the Epigrama (Ramadan, 2021).

In this study, we do not state the legitimacy of this art and find justifications for it. However, we try to frame it as much as possible and uncover some things that have been neglected in some studies, as the origin is innovation and renewing. As long as life continues, this is the source of new philosophies and visions, a healthy and literary appearance that we encourage and support. It is noted that most studies focus on the relevance of the poetic story to poetry and attribute it to it. But we find it closer to narrative art, especially (the very short story). Hence, we must review the elements of the structure of the poetic story and then bring it closer to the appropriate art. These are the basic elements that the poetic story adopts:

The story

We do not want to immerse ourselves in the linguistic and idiomatic terms of the story and what it should have of the construction and techniques scattered in the texture of books, but we want to clarify an important thing overlooked in studies. What is the advantage of the

story expressed by the poetic story? Does it express new visions, or does it rob the contents of old stories, and their structures, and what they sometimes contain, of the paradoxes in which they built their stories, as we see in the text of a very short story by Zakaria Tamer entitled (it does not rain on my land) (Al-Hussein, 2019: 139) It means: "The merchant looked at the sky with joy, then addressed the clouds: Western or eastern, where your profits fell to me," and these are copied from saying to the caliph Aaron al-Rashid address(cloud) by saying: "Go where you want your abscess comes to me."(Al-Qalakshandi, 2007; ) The narrative content of the first text is the same as in the second, and the conclusion is the same. It would be an understatement of critical effort to regard this as a contradiction or as the style of contradiction. It takes skill and agility to employ in the text, and none are granted it except the great writers.

In the poetic story of Mustafa Ammar, titled (MWT ) (Ramadan, 2021):

" I saw death plunder in our city, fulfilling Osiris' dream, and pilgrims, in exile ... He appeals to all the crows of heaven to eat the entrails of a child on a stick I see crucified

..Removes the viewing curtain. Stadium fans rose, handing out candy.  
" Trochee Approval for Narrative Construction:

The poetic story relies on the use of the trochee as a narrative structure unit; said an actor in the poetic story, "It does not only line the text with music but also creates a state of emotional flow in the text, gained from the identification of movements and statics in the interactive format, which makes it easy to read and pause, and sing as well," and it(Al-Shashtawi, 2021) is a "The poetic story is one of the most famous literary types in which the poetic rhythm of its two types aacoustic (external ) affects the recipient's ear by dividing the verse rhythmically and extracting the type of Arabic type poetry , rhythmically and narratively, and an internal visual (internal) that focuses on the recipient's eye by employing linguistic written techniques to this end" (Hamadneh, 2021 : 118) rotational rhythmic text that adopts rotation "The two lines share one word, which is the sequence of trochee in several lines without rhymes between them, until the poet ends up in the rhyme with several lines, then he starts a new passage and concludes it with a similar rhyme,which is a violation of the rhyme of the first passage" (Abu Hussein, 2007 : 69).

" To achieve textual coherence and organic unity of the text ", for (Hamadneh, 2021:116) example, a text (on its richness) (Al-Refae, 2017:211).

Hopefully tomorrow 'll have a sweeter flavor to fade.

Then towards the house, he took a hasty stride struggling with the idea of homicide...

How come that's gone?

And how did the people sell Jerusalem in the hymn of the dead ..! How did the people of Zion come..!

How they torment people into bantering!

And how, in Grieving Gaza, did he set up isolation... And starvation and with non-stop marching!

And at the door ...

He spun an olive branch on the shoulder of the wall; he stayed and rose.., Look at him admirably. In the shadow of his mother's green turn, he drowned in swimming pools before the afternoon, and then in her shadow, he prayed. "

The text was built on the trochee of Bahr al-Wafir (Mafaelun) (BBB- ). This trochee was repeated forty-three times, and this trochee was received in two incidentally acceptable images and two beatings, namely (Mafaelun) (BBB-) and (Mafaelun) ( B-) Examples of rotation in a text on its third: the last word of the first line with the first word of the second line (then)(b-b-b- (Mafaelun), as well as the last letter of the second line with the first word of the third line (Kayfa Ata) (b-b-b- (Mafaelun)) and the last letter of the fourth line with the first two words of the fifth line ( c and how it came- Kayaf Ata )

The rotation in the text came in a form to eliminate monotony in one flow without interruption, so the lines of the text were interconnected and interwoven with a single rhythm, so the text was a whole, and this text is one of the successful texts in writing the poetic story.

Length, shortness and condensation :

One of the most important features of the poetic story (the shortness) is a basic feature that must be available in this creative art, and the shortness must have condensation, not conciseness. Each condense is brief, not vice versa. Long texts that exceed five lines, we cannot say that they belong to this art. It is noticeable that in one place (for example, one country), at one time, the form, construction and characteristics are different, in the sense that the (variant) models of this type of story vary in their basic structural characteristics, at one time and in one place, that is, it is not a matter of new generations, different from the old generations. It's the stories of one generation of different patterns.

While these patterns are supposed to combine a common denominator of characteristics, they make them one type and perhaps

this sharp difference is the reason for conducting this research. Thus, it is important to identify their naturalization components, their characteristics, elements and elements, and the techniques that should be available in their construction to separate the wheat from the chaff.

Diagnosing (its borders) is not to restrict creative writers but to find the right path to the end without imposing a blockade, which may damage creativity.

And the first thing that comes to mind, we're going to learn about the most important characteristics of this type.

Literary, its components and elements, related to the most important components of its naturalization, anecdotal and shortness, as considered (story first, and poetic second). But the first is observation and lesson (anecdotal), the most important founding pillar of the term (poetic story). Poetic Stories can only be presented with a story that is intense and adapted to the structure of this new type, and the story, with its simplest definitions: a story that sequences its events, in a sequence and steadily, to lead to the development of events regularly in the time (Mahmoud, et al, 2004:9), and this reveals the existence of a story, characters, a growing event, a dramatic act, and dialogue, according to the requirements of the shape of the story and its length.

Texts in which the story is unavailable and appropriate plottechniques cannot remain within the story's context and then go into the type of thought, flash, joke or otherwise, depending on their nature and characteristics. The plot is central to this type.

In dealing with the short quantitative size, the tendency to exaggerate the shortness, in a few texts, is noted as if the shortness is an end in itself. To serve the story, it is not reasonable that a single sentence should allow the event to grow without being reasonably done. It is better to focus on intensification as one of the pillars of this art. Intensification in dialogue, event, topic, idea, time and place inevitably leads to the required shortness and prevents prolongation.

The successful intensification broadcast in the text is based on "the depth of the idea and the eloquence of the language and calls for the return of life to the spirit of the brief word that suggests the excess of meaning. Hence, if the shortness did not provide any of this but were a goal fabricated by the storyteller to boast, it would be a reason to move the text away from the very short story. It was noted that the shortness, based on the decreasing of the text, forcibly demonstrates and boasts, other than condensation, disrupts the structure.

Intensification of meaning is important in determining the success of the text, as "the value of the written is not determined by the literary



type to which it belongs, whether it is a poem, a novel or otherwise, but by the written technique that determines the intensity of meaning " (Darraj, 2006 :12) The texts, in which the plot is not available, and the inappropriate plot techniques, cannot remain in the vicinity of the poetic story, and then it is considered as just thought, flash, joke or otherwise, according to their nature and characteristics. The plot is the axis of this main type, as the excessive length slows the process of checking and waiting for the surprise of the conclusion, especially the length that turns into a failed language game often, for example, the text " Escalate- Miraj." (Al-Refaee, 2017:210).

Escalate proceed despite the heart of darkness, and the outlets are closed. Fight back. Made a way to the Flower of Glory. Fussed. Flared up, Kick up. They thought the fighter would resign. But it intensified. Spiders' trick can prevent him ... the worshipped dam stagnated From the phase side of the horizon, a light tower stretched up to the stars in triumph. A song sang the anthem of the vortex crossing. "

This text is one of the long texts that turned into a linguistic game despite its title suggestive of escalation (Miraj). The plot was weaved on the pattern of escalation, but the writer failed, so the text turned into a linguistic game free of the story; despite the presence of suggestive words within the text, but within its context, it failed to build it.

In the context of warning that the poetic story turns into a thought or mixes with it due to the absence of the plot, and this is embodied in the text of Muhammad Al-Shihat Muhammad (the body of the candle ) (Al-Shihat, 2018:61).

"On the first Christmas after the fourth decade, pictures of the past appeared; I was caressing them, holding them like a horse from which air wings had flown... I limp in the belly of the dish .., I fall in the rain of the dreams of the future .., sunshine wakes me up..., I remember the electrification of lightning ..., I pray in the" thunder", and I will be invited to the ceremony .., I watch some gifts ..., come carrying a song in a trophy box, I open it ..., I hear the sound of the world in the wires chanting "Glory to You " .., weddings fall into the body of the candle, the box burns., I laugh .., it cries, it sneaks in the calmness of "thunder", it caresses me, I scream, it died. "

This is a poetic thought in its language, dialogue, and ideas; where is the dialogue? What's the point of overstating the ellipsis? What's the point of too many quotation marks? What are their implications? It was used randomly, suggesting that the writer did not know how to use it. Such texts should have been included under the heading (words with meaning) or (they said), which is one of the press headlines intended to entertain the reader, and not in this of art.

Dr Hattini comments on poetic language that dominates some stories, saying: " ... The magic of poetry seems to tempt so much from the story writers that the language of the narrative is identical to the language of poetry, and the limits of the story are lost. Perhaps the creator's preoccupation with the poetics of the text leads him to intentionally or unintentionally be absent from the tale (Hatini, 2004:1 ). "

The excessive shortening of creative texts, such as excessive length, kills the text. Among the overstated texts in its shortness, which killed the story such as the text of Muhammad Al-Shihat Muhammad, entitled (Reply) (Al-Shahat, 2017:207)

"She shut the door, forcibly took her out apologizing, but ... it was late!"

It can glance that the text is composed of only eight words. It is free of anecdote, and contemplation of the sign suggests that this is a familiar behavior, so what is strange about this? Where is a surprise? Where's the irony? Where did the expectation break into familiar and expected behavior? Where's the blip? Where are the text techniques? Where is the event if there is an event?

An arbitrary and ill-founded interpretation is easy. Let's see how Ramadan justifies this text with a surprising poetic story. He says, "A brilliant recall of Joseph's story and a reversal of positions in it is a projection of what the poet did not reveal. He portrayed that she who closed the door in his text as in Joseph's story, but he was able to force it out where Joseph could not, and she apologizes to him; as the wife of Alaziz did not do that in Joseph's story, who insisted on her attitude through threats."(Ramadan, 2021) Such a random interpretation is devoid of logic and vision, and the text is said unless it is said. Poetics is one of the elements that must be present in the art of poetry.

#### Poetics

The term poetics, according to Cohen, "was used in every topic that would provoke a kind of aesthetic sense, and poetry is no longer a value for the literary work itself, but a quality we call the ability of that work to awaken aesthetic feelings in the recipient and raise his surprise and his ability to create a sense of paradox and create a gap distance of tension or break the structure of expectation ".( Cohen, 1986:7) This poetry is available in texts and their titles; for example, a text entitled ( it shines ) (Al-Shahat, 2019:30):

It shines!

She opened her childhood to the eye hidden by blades of rays in the south of the orphanage,

A loving woman who began to have infatuated herself,

Flowing in the mirror.

She sometimes looks like Christ's thorn, and for others, she craves the body of a naked wish...

Her femininity strikes in politics

it shines. "

It seems that the poetics of this text manifested from its title to the end. Hence, the significance of brightness and beauty shone and inspired comfortable and attractive psychological connotations that emerged in the text.

Symbolism:

The symbol is one of the most important factors shaping the poetic image because of its ability to carry the writer's visions in words loaded with displacement meanings that give the recipient the task of digging up its contextual meanings according to its cultural and monetary heritage "Webster defines symbolism as the tangible thing that refers to something abstract" (Yassin, 2014:9); but the failure of some writers to absorb this art in an integrated manner, so they take one part of its construction and ignore another, including the text of the Hajawi statement entitled (She has gone) (Quoted & Ramadan, 2021:118).

" the time settled on the palm of grief, the wing of submission, so butterflies rose their groans in the corners of whining, calling out to the morning, the sun of wishes, and a sense of safety, and without waiting... "She turned her sorrows to the face of Badr, echoing her call, and he washed with a smile the night of the tears there, and she walked."

The author adopted the symbol in her text, but she walked in the direction of thought. She neglected the plot, which plunged her into a classification dilemma. Not everyone who writes a few symbolic words becomes a poetic story writer.

### **Conclusion:**

The poetic story has proved its identity in the literary arena since 2006, and the evidence for this is the abundance of texts scattered on social networking sites, published in newspapers and magazines, or issued by publishers throughout the Arab world. Suppose they differ in the level of vision, formation and maturity, but they still need to be accurately framed and codified to separate the wheat from the chaff. In that case, it is necessary to take note of the precise elements, technologies and characteristics. Such elements, characteristics and technologies are of secondary importance, and there is no doubt that

their availability in the text gives them success and excellence, such as personification and embodiment. These are related to the language and its metaphors, such as the drama that gives the text vitality and depth, and dialogue, which is one of the technologies of the story in general. However, its presence in the poetic story requires other conditions, which are shortness and attendance only when needed.

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