

The dramatic pattern in the poem "The Story of the Princess and the Boy Who Speaks to Water" by Ahmed Abdelmuti Hijazi

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Received: 06/2024, Published: 07/2024

Abstract:

The contemporary Arab poet realised new visions in reaching aesthetic awareness to new horizons that allow this poetry to be truly representative of this period, expressing it, and among the manifestations of renewal is the orientation to the dramatic structure in the poem based on the idea of conflict and the formation of the self in an objective opposition, in which the poem was slightly stripped of its lyrical character to give way to modern experiments aimed at breaking the traditional mould, benefiting in this regard from its combination between poetry and various other literary arts, and we lack here to talk about the nature of the relationship between the poem and the theatre and how the contemporary poem has benefited in its employment of the techniques of this art - the theatre - in enriching the contemporary poem. theatre to enrich the contemporary poem?

What is the extent to which the contemporary poet was able to reach aesthetics that traditional poetry did not reach in order to achieve uniqueness and distinction?

Keywords: Contemporary poetry, dramatic structure, characters, dialogue.

Introduction:

Contemporary poetry has made that qualitative leap that allowed it to discover new creative methods that enabled it to overcome the traditional poem with its excessive lyricism, as it opened the door to new aesthetics for the poetic text in which it was able to benefit from various other literary arts such as the novel, cinema, story, theatre ... In this article, we aim to shed light on the relationship between poetry and theatre, and to find out how contemporary Arabic poetry has benefited from the techniques of theatre and how they helped it to move from its purely lyrical character to its dramatic character.

How has the contemporary poet been able to invest and employ techniques such as dialogue and conflict within his poem?

1. Between poetry and theatre:

The researcher does not find it difficult to uncover the frameworks of intertwining between poetry and theatre, "poetry has been associated with theatre since Greek tragedy and remained its dominant language until the emergence of realistic drama with the nineteenth century and the call to replace poetry with what represents daily reality, that is, in prose language close to the daily life, and it was very healthy and natural for poetry to be the language of performance in Greek and classical epics and tragedies, due to the nature of the topics addressed." When we talk about the relationship between poetry and theatre, we talk about a questioning between the two sexes, and the theatre has often made its written text a poetic text, or a poetic text, or a poetic text. The theatre has often made its written text a poetic text, or as it is known that "the playwright is a poet and a storyteller at the same time", and this would be the focus of our study if we were talking about a poetry play, but we are basically here talking about poetry that draws from the theatre its specificities. The poem does not lose its lyrical and aesthetic character, but rather imparts to the poem new aesthetic features that arouse the surprise of the recipient, and if we turn to contemporary poetry, we will find this feature available in many modernist poets, "The Arabic poem has evolved from pure lyricism and

from pure lyricism and abstraction to intellectual lyricism, which is represented in the dramatic poem.

2. Poetic drama:

The term "drama" is originally Greek in origin, and its literal meaning is an act, or an action performed, and when dealing with it after its definition, we understand it as a dramatic action, dramatic movement, presentation, treatment, conflict, art, literature ..., if all this is related to the text, and the essence of theatre drama is the conflict that deals with a human issue that has multiple intellectual methods in its crisis, and the ways and beliefs in its solution, this dramatic conflict draws its elements from the dialectic of life around it.

If we talk about the infiltration of drama into Arabic poetry, we find that "the various changes and changes that the twentieth century brought to modern Arab society have greatly influenced aesthetic needs and aesthetic consciousness, so that contemporary poetry has become a lyrical consciousness because it starts from the individual self in the consciousness of the world and a dramatic consciousness because it embodies the world through the conflict that is the essence of drama, in a way that seems. There is no doubt that the experience of the new poetry was one of the most important motives

of the poets' awareness of these facts, whether as a result of their modern culture or a necessity imposed on them by the nature of the conditions of life in which they live, as this movement bore fruit in the creation of poems that critics considered the highest forms of literary expression and "the most wonderful modern poems have become first and foremost poems of a dramatic nature of the first order." The dramatic expression in the poem is manifested by highlighting the conflict and directing the contradiction between two opposites, one of which may stem from the self and the other from a sensory nature, as well as through the proper use of dialogue.

Dialogue style:

Dialogue is the language of returning from something to something. It is a conversation that takes place between two or more people in a story or between two or more actors on stage.

In the terminology, the word means a conversation or conversation, which entails an exchange of opinions and ideas, and is used in poetry, short stories, novels and plays to portray characters and push the action to speech.

The dialogue method is a prominent feature in many discourses and in the poetic discourse as well, as the dialogue runs on the logic of poetry in sequence with its natural order in the life of psychological meanings, as it jumps leaps and crosses gaps and uses luminous words, eloquent wisdom and bright images to reach in a few qualities the depths of the human soul, where we can identify two forms or two types of dialogue, the first is the internal dialogue (monologue) and the second is called the external external dialogue (dialogue).

A/ Internal Dialogue:

This phrase was taken and borrowed from the field of narrative art, especially from the field of theatrical literature. In the internal dialogue, the two voices of one person, one is his public internal voice and the other is his private internal voice that no one else hears but appears to the text fabric from time to time, and this internal voice shows all obsessions and ideas opposite to what is happening on the surface of feeling and thinking, adding a new dimension that represents another voice that seduces the receiver with what he says, or deepens his feeling of the apparent idea and convinces him of it.

B/ External dialogue:

This method is mainly based on the appearance of voices (or at least two voices only) of different people. This type of dialogue allows the characters to express openly what they feel, as it shows the difference and agreement in visions and ideas and allows for a multiplicity of voices in the poem. It is worth noting that dialogue in the poem is not new and has been a part of it since the Jahiliyya era, but it did not have that dramatic dimension as we see it today in the contemporary poem, in which the poet switches from his own voice to the voices of the poem's characters depending on his psychological state or explaining a situation or opposing an issue that requires multiple voices to discuss and provoke the recipient to interact with it.

Forms of dramatic structure in the poem "The Princess and the Boy Who Speaks to the Water":

We can hardly find any of his poems that deviate from the dramatic depiction, and the poem "The Princess and the Boy Who Speaks Water" is only one of them, and we will describe and analyse it and highlight the aspects of the dramatic tendency in it:

Dramatic conflict:

Conflict is evident in all forms of life as it represents one of its aspects and goes along with it, highlighting the physical difference represented by the juxtaposition of objects, as well as the abstract moral difference represented by the juxtaposition of ideas "an idea meets an idea, and that every appearance hides an interior, and that the contradictions, although negative in themselves, the exchange of movement between them creates the positive thing, and thus life is a positive that benefits from this mutual movement between the contradictions. Contradictions, even if they are negative in themselves, the exchange of movement between them creates something positive, and therefore life is a positive thing that benefits from this mutual movement between contradictions." When we explore the poem, we find it full of opposites: "A woman whose wardrobe contains a thousand dresses" is contrasted with "a boy. . . A princess and a poor boy, light and darkness ... With all these sensory contrasts, we find on the other hand an image of an intellectual struggle that haunts the poet and hardly leaves him, two different images that meet in one stream, which is sorrow and sadness mixed with hope for salvation and the long-awaited meeting, and the poet is not content to live this experience alone, but shares it with us because he knows that it is inside each of us:

The one who leaned on his father

Struggling with nostalgia to stop it

He was swept away by nostalgia

He is you and me, digging under a thick wall.

All these contradictions and the vast disparity that drives one to grief and sorrow despite the hope he carries:

I have a small request

For life to become a love nest

With a single loaf of bread and a laughing child

The poet keeps moving us from an internal subjective conflict and then reflects it to the outside to represent an objective realistic conflict, giving this dramatic movement in the poem from its beginning to its end.

Dialogue and multiple voices in the poem:

If the conflict emerges through the dramatic movement in the play, the movement is manifested through the characters, and the characters, in turn, are revealed through dialogue... The dialogue is not only the words spoken by the character, but its intellectual logic." Perhaps the reader of the poem finds that the poet exploited the dialogue feature to inform us about many of the characters he employed, and he also made his voice hidden among these many voices, so that the reader falls in amazement and bewilderment Perhaps his voice sometimes appears as an interrogation between him and himself, which is called internal dialogue, as he looks at us in the poem with the tone of answer and confirmation, saying "I know her and I know him", as if something inside him asks him the question "Do you really know them?" The poet continues to narrate their story through his transition from an internal dialogue to an external dialogue that takes place between the characters of the poem, and the question is repeated within it in each stanza, so the poet answers, "I know her and I know him" and explains a second, third and fourth time, and here the poet's ingenuity stands out in involving us in his internal dialogue without showing both parties and leaving us the opportunity to know why he answered with that answer As if he did not want to inform us of the question that occupies his mind, and here the importance of the internal dialogue is highlighted as it "added to the situation to be expressed dimensions that would not have appeared if the poet was satisfied with the movement in one direction and satisfied with the incident by telling about it, but the personification of the situation and the depiction of conflicting feelings through that internal dialogue undoubtedly made it more effective and convincing."

And this

This transition from the dialogue of the self to the outside or from the self to the subject gave the poem a dramatic dimension, as the poet made in it "a network of relationships between events and figures and between individual images and general images, so that they all pulse with one pulse and its images become textural relationships, each image is linked to what comes before and after it organically and functionally, and what we see in the whole, we see in the part". Perhaps this statement refers us to the presence of two stories in the poem and not one story, namely "the story of the poet" and "the story of the princess and the boy" and the two stories intersect in the poem and allow for polyphony in it, and it is worthwhile before proceeding to analyse the technique of "polyphony technique" to define it first, as Professor Ali Awwad says: "The phenomenon of polyphony or polyphony is the coexistence of characters, viewpoints, centres, ideologies, signs, methods and systems of full value and their intersection within one literary space." The contemporary poet has realised the fact that experience can only be established through his interaction with the outside world, so he gave the opportunity for figures from reality to speak and thus achieve this blending that may lead to complexity or dissonance sometimes, but this dissonance between voices gives the poem vitality and impact.

This is what we find in Hijazi's text. The multiplicity of characters and their good use allowed the poem to move from pure lyricism to drama, as he made each character a voice that contributes to the crystallisation of the conflict and the course of the story and reveal its frames, so we find the "princess character" who represents the salvation, the executor and the centre of change of every event in the poem:

An oriental princess who loves to sing

She loves it but does not professionalise it.

She chanted in silence ... Ouf!

My heart on a child by the wall

On the other hand, we find the character of "the poor boy", whose voice overlaps with the poet's voice, but is He is the poet himself who is waiting for that meeting that makes him forget all his sorrows:

O friend of the stranger

I am the words of the earth ... did you listen to me?

I am millions of eyes ... did you look at me?

He lights candles with his meek words

In his words is the light of a candle that does not go out

The voices overlap and the characters exchange dialogue and begin to grow little by little until their features are revealed, and finally give the reader a disjointed picture through which the poem can be understood, as the reader considers the movement of the two characters in the poem "the character of the princess" who is "narrowing "My heart is on a boy by the wall", and the character of the wandering boy who is "swept away by nostalgia" and is sometimes hopeful and sometimes sceptical "Will the light really come after a year?", is an evocation of the Greek mythological story "Odysseus and his wife". That prince who remained wandering in the land, condemned to alienation, and on his journey he was seduced by a woman and remained imprisoned on her island for years, but he did not forget his wife and continued to wait to meet her and suffered until he became that beggar prince, but in the end his alienation ends with his return to his palace and his wife. The poet's invocation of this legendary character was not in vain, but to indicate his psychological alienation in the place where he is, where the faces and everything around him have changed, and his only hope is to return one day to his old place as he returned "

Odysseus, and happiness returns to his heart.

In the morning she asked him ... " What did you see?"

My lady ... I saw everything good.

My lady ... I'm happy.

This temporary happiness that visits the poet for a moment and then disappears like a dream at night, and as soon as he wakes up in the morning, he returns to his longing

It's as if fate had written him this alienation and wrote him away from love:

I know her, I know him.

The one who passed away and did not say goodbye to him ... She didn't want to

Between this presence and absence, joy and sorrow that captivates the poet's heart, we notice that he was able to communicate all these feelings inside him without ascending in the poem to the rank of an explicit speaker, but rather he placed a group

of characters and made them speak instead of him so that the dialogue was in harmony with the movement of the poem. This is what gave it more drama and made it with multiple connotations and achieved the purpose of calling this technique

Conclusion:

As a summary of the above, we can say that the poems of the poet Ahmed Abdel Moati Hegazy have given contemporary poetry in general and the poets who followed him that model through which the path of renewal in poetry can be determined, as his mastery in using theatrical techniques and techniques and moulding them into a poetic form makes both the careful reader and the critic alike attracted to his poetic creations and the depth of his experience, and this is what we see in his poem "The Princess and the Boy Who Speaks to the Water". This is what we see in his poem "The Princess and the Boy Who Speaks to the Water." He was able to accurately highlight the conflict that formed in the poem with a good link with what we see from the dialogue launched from himself to the outside world, which made the poem tend towards drama, and we also see his skill in calling mythological characters and employing them well to serve his poetic text. We can also see that the poet's use of characters gives the poem movement and allows for a multiplicity of voices.

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