

Artistic Formation in A Group Why Did You Leave the Horse Alone by Mahmoud Darwish

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Abstract

The elements of artistic formation in the poetic text are many, and at the forefront of them are the elements of imagery and rhythm, as they work on the internal and external levels; to achieve the artistic aesthetics that contemporary poets are interested in, and they worked to build and generate it with modern methods that stem from within the text and from the modern vision of the elements of poetic art, so this was manifested through the graphic imagery structures with their different patterns, as well as at the level of rhythm that was distributed on the levels inside and outside the text. The rhythmic phenomena were manifested in his poetry through the apparent form, which was represented in the elements of weight and soft rhyme, playing an important role at the level of rhythm and meaning at the same time. The internal rhythm emerged in Darwish's poetry that we have in our hands through various phenomena, including sounds and repetition. The sound structure was an artistic component closely related to the meaning, as well as the various repetitive structures that supported and strengthened the meanings. This was evident on two levels: the first is the repetition of the semantic part; whether by repeating a single sound, a word, or a sentence, or rhetorical repetition such as antithesis, repetition, and other repetitive rhetorical arts.

Keywords: Rhythm, Artistic Movement, Phenomena, Artistic Component, Graphic Imagery

INTRODUCTION

The Palestinian Arab poet Mahmoud Darwish is considered the most prominent poet of modern poetry who transferred Arabic poetry from the stage of imitation to the stage of experimentation and innovative creativity. This was evident in this collection, which "constitutes one of the distinctive artistic stages in Darwish's creative maturity. The writing in the collection achieved an advanced artistic turning point in the poet's experience and completely changed the characteristic of the discourse that characterized Darwish's poetry before this collection." Therefore, this research will attempt to stand on the manifestations of artistic formation in this collection; in an attempt to explore the aesthetic and artistic dimensions of its pictorial and rhythmic elements. The importance of the research:

Its importance comes from the specificity of the Darwish text and its renewal of the elements of artistic formation in Arabic poetry. Therefore, studying these elements in the selected poetry collection will represent a rich addition to studies specializing in modern poetry, as it will reveal the characteristics of the Darwish text and its artistic aesthetics.

The Problem

The problem of this study is represented in:

How were the elements of artistic formation manifested in the collection (Why did you leave the horse alone) by Mahmoud Darwish?

A group of questions branch out from it, including:

How were the patterns of artistic image manifested in the selected poetry collection?

What are the characteristics of artistic formation at the rhythmic level in this collection?

How did rhythmic formation contribute to building the artistry of the Darwish text in this poetry collection?

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RESEARCH METHODOLOGY

The study will adopt the descriptive approach using analytical tools. It will first monitor models of the elements of artistic formation in the selected collection, at the level of pictorial formation and rhythmic formation, and attempt to analyze them artistically to reveal their aesthetic and semantic dimensions.

Research Plan

This research consists of two chapters that study pictorial and rhythmic formations in the collection (*Why Did You Leave the Horse Alone*). The first chapter studies the artistic image and its patterns in this collection, and the second chapter studies rhythm in its internal and external patterns. Then comes the conclusion summarizing the most important results.

The first section: Pictorial formation in the selected collection:

By pictorial formation we mean the imaginative aspect in drawing the poetic meaning, which is evident in the concept of the artistic image, and its significance and types can be explained through the following:

The first requirement: The concept of the artistic image and its types:

The artistic image represents "a linguistic expression of an emotional state experienced by the creator at a specific stage of his life, and this is done through a series of images that represent parts that come together to form the final image of the text."

That is, the concept of the artistic image is represented in it being "the linguistic datum with aesthetic and rhythmic semantic dimensions that support the imaginative dimension through multiple patterns such as metonymy, metaphor, simile and other linguistic tools that form the poetic text."

It has an imaginative linguistic dimension, meaning that it works on the superficial level of the language, as it works on the deep level, forming the meaning that the poet wants to convey to the recipient. The image is "the artistic form that is built with the words of the language and its structures that the poet arranges in his style in a specific aesthetic formation, to tell through it a secret of the secrets of the uniqueness of the creative achievement in its total image in the text, employing the capabilities of the language at all levels; meaning, structure, rhythm, truth, metaphor, and other artistic expressive tools."

This is evident in its multiple patterns, perhaps the most prominent of which is the graphic imagery that poetic creativity, ancient and contemporary, is full of, and it is:

_ Simile:

This pictorial pattern is defined as combining "two things, or a group of meanings in a certain way, employing specific tools, the most famous of which is the letter kaf." That is, it is based on establishing a relationship of similarity between two parties mediated by a simile tool, such as Darwish's saying:

Villagers, without evil, nor regret

In speech. And our names are like our days, they are similar,

Our names do not indicate us completely.

The poet establishes a similar relationship between the names and the days, and the point of similarity is this similarity itself, and the components of the simile are represented in:

The simile: our names.

The simile: our days.

The tool used for simile: such as:

The point of similarity: they are similar

- Metaphor:

The metaphor is a “substitutional displacement” that is manifested on the semantic level, through establishing a similar relationship from which one of the two main parties (the simile) or (the simile) has been deleted, and this can be explained in Darwish’s saying:

In my hand is a cloud that wounded me. But I don't want more from the sun than an orange and more than gold that flowed from the words of the call to prayer. The metaphor is represented in his saying (a cloud wounded me), as he likened the cloud to a tool that wounds, so he deleted the first part of the simile (the simile) which is (the wounding tool) and left a necessary part that follows it which is (the wound) as a metaphor based on metonymy.

- Metonymy:

Metonymy is defined as "the desire of the transmitter to establish a meaning from the meanings, so he does not come to its wording explicitly with what is known of words indicating it, but rather he goes to what is close to it in some form, so he refers to it through it without the apparent wording." Modernists also define it as "a rhetorical, pictorial, and graphic pattern in which the word serves as an indicator of the idea, and is indicative of two meanings, one direct and the other indirect, by virtue of the juxtaposition between them, which indicates both meanings in the recipient's mind."

From this, Darwish said:

And we are swept away by a longing to visit Babylon or a mosque in Damascus, and a tear is shed from the cooing of doves in the eternal biography of pain!

His saying (to visit Babylon or a mosque in Damascus) carries two dimensions: one is direct, meaning it may be a desire to actually visit Babylon and Damascus, and the other is indirect, which is nostalgia for the glorious past in all Arab countries and their historical antiquity, as Babylon and its gardens are among the wonders of the world and Damascus is the oldest inhabited city in history. The second requirement: Patterns of artistic image - Applied study:

The artistic images in the selected collection were varied, and they can be studied analytically through Darwish’s saying:

March is the pampered child of the months. March fluffs cotton on the almond tree. March feasts a baker for the churchyard.

The artistic formation in this passage is highlighted through the pictorial diversity in drawing imaginary images of the time of the poetic moment, and the construction of the pictorial formation begins on the basis of the relationship of similarity through the simile formation represented in: (March is the pampered child of the months), and this simile is analyzed into the following elements:

The simile: March / The simile to: child / The point of similarity: the pampered.

As if the months are a family, and March is the youngest and enjoys its significance, and this significance is evident in its flowers, radiance, and freshness of life in it. Here are the almond trees in bloom, and their flowers appear as if they are pure white cotton covering them. Here, the pictorial formation is represented through the structure of the metaphor in comparing (March) to a cotton carder, so the simile (man - cotton carder) was deleted, and an action of his actions was mentioned that indicates it (cards), and this is what forms the metaphorical structure based on the metaphor. The pictorial structure here is based on the relationship of similarity that created an image of nature in the month of March, and the purity of life in its shadow. This imagery came in the context of this collection, which seems more like an autobiography of the poet and the moments of his displacement and that of his family from their Palestinian city. Here, he is as if he is preserving what remains in his imagination of the memory of the spring time that he lived in his homeland before his departure from it.

In his saying:

I did not yet know my mother's customs, nor her people's
When the trucks came from the sea. But I
I knew the smell of tobacco around my grandfather's cloak
And the smell of eternal coffee, since I was born

The poet builds his artistic depiction here on metonymic formations that present a depiction in which reality is mixed with imagination. In his saying (the trucks came from the sea) there is a composition with two dimensions; the first is direct, which is that the ships loaded by sea come, and another dimension that he uses to refer to the Zionist occupation that invaded Palestinian cities from every direction. The metonymic formation is also evident in his saying: (I know the smell of tobacco around my grandfather's cloak), as this line carries a direct, unintended dimension, and an indirect dimension that indicates longing for that past, as it indicates the customs of Palestinian life and the warmth of its family atmosphere. The second section: Rhythmic formation in the group Why did you leave the horse alone:

It technically indicates "the repetition of the steady occurrence of the pulse or tone, and the regular flow of words in poetry and prose.

Recent studies have confirmed this term as "the state of correct succession of similar components, and includes the repetition of these elements, so the characteristic of repetition represents the content of the rhythm.

We can divide the rhythm based on the structure of the poetic text into two patterns:

"A fixed pattern with a fixed base, which has specific locations in the poetic structure that is manifested in meter and rhyme; that is, the external rhythm".

And "A moving pattern emanating from the core of the poetic text that arises from the phonetic and artistic characteristics that each text is unique to and is known as the internal rhythm".

We will study them in the selected collection through the following two requirements:

First requirement: External rhythm.

External rhythm is represented in poetry through the elements of meter and rhyme; meter is "the most prominent and most defining component of poetry, and it includes rhyme and necessarily calls for it.

Contemporary study has confirmed this connection; it has defined it as "the tool that allows words to relate widely, so if rhyme supports it, the unity of the components of the text becomes complete.

Measure has been defined as "an aspect of repetition", while rhyme is "the last word of the verse." Each of them was an important element in Darwish's poetry, who chose rhythmic units and rhymes for his poems that are in harmony with his poetic sense. In his saying:

The poet builds these lines on the rhythmic unit (mutafa'ilun) which is the foot on which the Kamil meter is built, for example the first line:

you are accused of what is in us. And this is the first
/fa'ulun mutafa'ilun mutafa'ilun

So the first unit (fa'ulun) is rounded and it completes what precedes it in the previous line, then (mutafa'ilun) comes three times, and in this way he builds his poem, and the meter supported the rhythm of the rhyme which was represented in the last two lines whose rhyme came on the rhyme of the letter ba' in the words (mirage / crow) = (rap = / 0 0); It is what is known in modern rhythmic studies as the flat rhyme (AA. BB) as it "unites in every two successive structures. The poet takes care in choosing his words and meters, as the rhythm has colored his lines and increased their harmony with each other.

Second requirement: Internal rhythm:

The rhythm generated within the structure of the text can be studied by studying two main phenomena:

- Sounds:

The sounds of Arabic are divided into two main types, which are: “vowels characterized by their regular vibrations and consonants that do not include that vibration.

This division refers to the nature of Arabic sounds and their division into vowels and consonants, each of which has its own characteristics and method of production. There is not enough space to dwell on the details of this, but it is possible to review the role of sounds in the artistic formation in this collection through Darwish’s saying:

We have one dream: that the air passes

Friendly, and spreads the scent of Arabic coffee

Over the hills surrounding the summer and the strangers . . .

The nature of the sounds in these lines varies, and at the forefront of them is the sound of the hamza in the rhyme, which came appropriate to the meaning of the text, as the sound of the hamza is one of the sounds that are difficult to pronounce and require effort to produce, and perhaps Darwish expresses with this difficult sound the difficulty of this dream at the present time, as everything is hostile to the Palestinians, and there is no way for Arab unity to save them from the clutches of the Israeli occupation.

- Repetition:

Repetition is defined as “repeating the same word in number or type (or the same meaning in number or type) in a statement twice or more.” It takes many forms, as it represents a ladder composed of “levels, the highest of which is the repetition of the same verbal component.” This may be done by repeating a single sound, or repeating a word, or repeating a sentence. All of this came together in Darwish’s saying: “I am my dream. Whenever the earth becomes narrow, I expand it. With the wings of a swallow, it expands. I am my dream. . . . In the crowd, I was filled with the mirror of myself and my questions

About planets walking on the feet of those I love

We notice the rhythmic density in these lines, which comes from the sound repetition, such as the repetition of the guttural letter (H), as it was repeated more than once, for example, in the second line twice, as well as the sound of the letter S in the words (myself / my questions), and the letter H and the letter S are two whispered sounds that give the lines calm and serenity, rather they indicate helplessness and depression due to the failure to achieve that dream that the poet was panting after, and he expressed his will to change reality by repeating the linguistic root (W / S / A) in the two verbs (Wsa’tha / Itas’ata), expressing his ability in the verb form (Fa’ala / Was’aa), and the earth’s compliance with him in that (Itas’ata), and despite all his efforts, endeavors and sacrifices, he did not achieve his dream, the dream of freedom and the restoration of the land, He remained panting and eager to achieve it, and he expressed that through repeating the sentence (I am my dream) . . . Repetition may form a rhetorical artistic structure through the arts of rhetoric, and this type of repetition is composed of “the least that allows for the formation of a formulaic repetitive structure” , as “the rhythmic components of rhetoric represent a repetitive product, and the rhythmic density in them is not small or peripheral, but rather it is an important basis in forming the creative achievement as an integrated whole, and there is no doubt that its musical mission is of great importance, as it is its most prominent creative characteristic.”

The rhetorical repetition can be represented by the poet’s saying:

We, the people of the ancient nights, have our customs

In ascending to the moon of rhyme

We believe our dreams and disbelieve our days

We notice the rhythmic momentum in the third line of this passage, and perhaps it comes from the rhetorical repetition that was manifested in two main patterns, the first of which is the antithesis in the words (we believe / we disbelieve), and by antithesis and unification we mean between two opposites, that is, two meanings that are opposite in the sentence . It is based on a repetitive rhythmic element through the "relationship of presence and absence", and this can be explained through:

The word (believe) present in the text calls to mind its opposite (we lie), and the word (lie) present in the text calls to mind its opposite (we believe); which forms a repetitive circle in the deep structure that gives the text a rhythmic and moral dimension.

The second is the rhyme in the words (our dreams / our days), and rhyme is "the agreement of the pauses in prose in the letter, or in the meter, or in their entirety." The two commas (our dreams / our days) agreed in weight and rhyme, which created a vocal rhythm that drew the recipient's attention to the meaning and strengthened it, especially since it came spontaneously and unforced.

In Darwish's saying:

I choose a cloudy day to pass by the old well

Perhaps the sky was filled

Perhaps it overflowed the meaning and

The parable of the shepherd.

In these lines, the rhetorical repetition emerged through the structure of the imperfect alliteration between the two words (matter / well) in the first line, and alliteration means that "the unity of the word and the difference in meaning" , which creates a rhythmic dimension that gives the poetic line an aesthetic tone through the similarity of the sounds of the two words and the difference in their meaning, which activates the reader's mind in searching for the vocal and semantic relationship between them. The art of returning the second half to the first half can be observed in the third line; The word rhyme (about) was repeated, which is known as repetition, which is "repeating the inability of the statement to what preceded it" ; that is, it is "the prose or poetry whose end and beginning are united in some way" .

This is done by repeating the word rhyme within the traditional poetic verse in specific places, and this appears in modern poetry in the context of poetic lines through repeating the word between its rhyme and its filler; which creates a special rhythm and tone generated from the repetitive rhetorical structure.

CONCLUSIONS

It is clear from all of the above that Darwish in this group was interested in its artistic formation to strengthen its meanings and connotations, so he employed several artistic phenomena represented on the levels of image and rhythm . The research summary can be stated through the following:

The patterns of artistic imagery varied in the selected collection, and this was represented through figurative, metaphorical and metonymic pictorial formations.

The artistic image played an important role in building the artistic formation, and represented a rich part of creating the poetics of the text in this collection.

Mahmoud Darwish was interested in his poetry in the rhythmic aspect, which formed an important part of the artistic formation in his poetic text.

The rhythmic phenomena were manifested in his poetry through the apparent form, which was represented in the elements of weight and soft rhyme, playing an important role at the level of rhythm and meaning at the same time.

The internal rhythm emerged in Darwish's poetry that we have in our hands through various phenomena, including sounds and repetition. The sound structure was an artistic component closely related to the meaning, as well as the various repetitive structures that supported and strengthened the meanings. This was

evident on two levels: the first is the repetition of the semantic part; whether by repeating a single sound, a word, or a sentence, or rhetorical repetition such as antithesis, repetition, and other repetitive rhetorical arts.

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