

The flash in Ahmed Matar's poetry

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Abstract:

The blink is a communication relationship between the creator and the recipient, as the creator simulates the recipient's intelligence, and his ability to reveal the true meaning hidden behind his blink. Therefore, the flash is considered a title of reconciliation between the creator and the recipient. The poet's task does not end with writing his text, but rather extends to the recipient, addressing his acumen and intelligence, affecting him, and simulating his thought in interrogating what was not said in the flash.

The flash poem adheres to intensity, suggestion, surprising ending, and paradox.

The poem "The Flash" is a visionary poem that focuses on a poetic idea and seeks to develop it through a fleeting and disjointed poetic construction. The flash's poetics is not based on a single sentence, but rather on the vision's poetics in its structural framework. The poet elevates the language, forming words whose semantic level rises, and when the recipient is able to grasp the essence of the text, artistic pleasure occurs. The poet Ahmed Mattar seeks to search for a private space, an orbit of love, and to build a temple far from the temples of others, relying on the dissonance between the elements of the image, so it seems to the recipient that the two sides of the image are contradictory in terms of the artistic effect. This contrast is one of the most important elements that generate the dynamism of the image because it

generates vitality and embodies the opposition between human powers and reality. The images of opposition, dissonance and antagonism are also distinguished by the struggle between two tendencies in humanity. The poet focused on the emotional and psychological elements of antagonism to show the contradictions of the self in its controversy with reality and time, and to express his acute psychological tension.

Keywords: (Ahmed Mattar, the flash, poetry).

الومضت في شعر احمد مطر

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الملخص:

الوميض هو علاقة اتصال بين الخالق والمتلقي ، حيث يحاكي الخالق نكاء المتلقي ، وقدرته على الكشف عن المعنى الحقيقي المخفي وراء رمشه. لذلك يعتبر الفلاش عنوان تسوية بين المنشئ والمتلقي. لا تنتهي مهمة الشاعر بكتابة نصه ، بل تمتد إلى المتلقي ، ومخاطبة فطنته وذكائه ، وتأثيره عليه ، ومحاكاة فكره في استجواب ما لم يقال في الفلاش تلتزم قصيدة الفلاش بالحدة والاقتراح والنهاية المفاجئة والمفارقة ..

قصيدة "الوميض" هي قصيدة حكيمة تركز على فكرة شعرية وتسعى إلى تطويرها من خلال بناء شعري عابر ومفكك. لا تقوم شاعرية الفلاش على جملة واحدة ، بل على شاعرية الرؤية في إطارها البنيوي. يرفع الشاعر اللغة ، ويشكل الكلمات التي يرتفع مستواها الدلالي ، وعندما يكون المتلقي قادرًا على فهم جوهر النص ، تحدث المتعة الفنية. الشاعر أحمد مطر يسعى للبحث عن فضاء خاص ، مدار حب ، وبناء معبد بعيدًا عن معابد الآخرين ، معتمدًا على التنافر بين عناصر الصورة ، لذلك يبدو للمتلقي أن الجانبين الصورة متناقضة من حيث التأثير الفني. يعتبر هذا التباين من أهم العناصر التي تولد ديناميكية الصورة لأنها تولد الحيوية وتجسد التعارض بين القوى البشرية والواقع. تتميز صور المعارضة والتنافر والعداء أيضًا بالصراع بين اتجاهين في الإنسانية. وركز الشاعر على عناصر العداء العاطفي والنفسي لإظهار تناقضات الذات في جدلها مع الواقع والزمان ، والتعبير عن توتره النفسي الحاد. الكلمات المفتاحية: (أحمد مطر ، الوميض ، الشعر).

Introduction:

Arab taste no longer accepts long poems because we are walking in an era of speed and technical development, and artistic tools must be changed according to the prevailing state of the era. The flash poem came to restore poetry to its audience, and to present itself as the next form of the poem. The flash did not receive enough attention from critics, although it is the image that expresses the development of the era, and the evolution of the method of poetic writing.

1- The flash

The flash is a communication relationship between the creator and the recipient, as the creator simulates the recipient's intelligence, and his ability to reveal the true significance hidden behind his flash. Therefore, the flash is considered a title of reconciliation between the creator and the recipient. The poet's task does not end with writing his text, but rather extends to the recipient, addressing his acumen and intelligence, affecting him, and simulating his thought in interrogating what was not said in the flash^[1].

The poem of the flash adheres to intensity, suggestion, surprising ending, and paradox.

2- The poetic vision

One of the most prominent features of this poetic art is that it does not present an ordinary linguistic text, but rather a text that falls into patterns, and there is a meaning behind the linguistic flash text that requires the recipient to transcend the level of vision to the level of vision^[2].

The previous words mean that the poem "The Flash" is a poem of vision, focusing on a poetic idea, and seeking to develop it through a fleeting, disjointed poetic construction. The flash's poetics is not based on a single sentence, but rather on the vision's poetics in its structural framework. The poet elevates the language, forming words whose semantic level rises, and when the recipient is able to grasp the essence of the text, artistic pleasure occurs. The poet Tawfiq Ahmed seeks to search for a private space, an orbit

of love, and to build a temple far from the temples of others, relying on the dissonance between the elements of the image, so it seems to the recipient that the two sides of the image are contradictory in terms of the artistic effect. This contrast is one of the most important elements that generate the dynamism of the image because it generates vitality and embodies the opposition between human powers and reality. The images of opposition, dissonance and antagonism are also distinguished by the struggle between two tendencies in humanity. The poet focused on the emotional and psychological elements of antagonism to show the contradictions of the self in its controversy with reality and time, and to express his acute psychological tension^[3].

If only I had what I wish for
I wish I could have a conversation
between tyrants and madmen
Between the necks and the gallows
Among the drunks and the bars
Between me and the woman who stole
Mobile to talk to her lover.

The former flash represents a poetic paradox. Every flash is a short poem, but not every short poem is a flash, because this poem is more like a telegram, presenting one image, or one impression very briefly, with which the poet aims to create an aesthetic effect on the recipient, and presents a dramatic cinematic shot that cares about the musical rhythm in the artistic composition^[4].

The flash embodied his satirical fabric, and the realism of the poetic content contained it so that the vision could radiate a vision, so the flash took two opposite, opposing images between vision and vision, reality and dream, freedom and restriction, loyalty and treachery. When the self realizes its reality, it feels detached and alienated. If he had something to wish for, he would wish for a lot, even if it was an abstention letter. The surface of the phrase reveals

surrender, the spirit of challenge, and the creative self, with its acute awareness, shows its temporary separation. The collision and tension in the discourse are caused by the collision between the semantic unit that represents despair, and the semantic unit that represents uprising^[5].

3- Suggestion and intensification

The flash becomes a poetic world that is narrow in expression, wide of visions, so the phrase comes short in a deep meaning, and provides a special view of reality with uniqueness and privacy, so the creator deals with the idea in a different way from others, and with a complex structure that needs interpretation due to the high degree of suggestion resulting from condensation. Ezzedine Manasra says:

At the gate of Jerusalem, my grandmother died
She tells the grapevines
About time will come
And on his cheeks moles of anger
Then one morning you'll pass by
Some graves of the departed
You pick wild lilies and anemones, dye lips
And you pray the prayers of the prophets
And they sing the songs of the martyrs
And chants and poetry... which poets did not say.

Language transcends its lexical framework to take on a suggestive connotation, presenting meaning in the form of a flicker. The grandmother died in the bushes of Jerusalem while imagining the future of Palestinian anger. The meaning of flash is not understood here except through the interpretation of the language that was dominated by rebellion and rejection^[6].

This leads to the organic coherence between the emotional moment and the flashy form in which it was presented. The poet sought to shorten my story, to shorten a long story about a people who suffered occupation and displacement.

The death of the grandmother at the gate of Jerusalem while she was telling stories about the coming time makes the meaning open to multiple connotations. This is what makes Al-Wamda a visionary poem because it presents the painful Palestinian experience charged with emotion, and with future dreams that are afraid of being broken. He emptied the words of their traditional charge, and charged them with a new charge that takes them out of their normal framework^[7].

From the suggestive feature based on condensation, the poet raises his suffering in a different artistic way. Alaa Abdel Mawla says:

To whom the poet raises the song

Whom might come from the abyss

With his flash, the poet summarizes the suffering of an entire generation, and an existential anxiety characterized by despair and pessimism^[8].

The textual threshold and the paradoxical conclusion

4- The flash in Ahmed Mattar's poems

The Flash relied on specific semantic fields, most notably sadness, death, and antagonistic dichotomies. The textual threshold of the poetic collection is linked to the poet's vision.

Ahmed Matar says in a light banner:

Morning comes

I raise the curtain over my window

And he lit the lamp.

The textual threshold came carrying the meaning of displacing darkness with a light that helps vision, because his reality is governed by darkness, and it is remarkable that he did not use a word indicating glow and illumination, and was content with what was easy for him and helped him see. However, the content of his banner came apart from the textual threshold on the one hand, and the end came the paradox of the flash^[9].

On the other hand, the morning engulfs, and what the darkness envelops in the language is that it is a hopeless morning, so when he raises the curtain of his window, he lights the lamp so that he can see in the morning!

And the surprise occurs when the expectation turns, and the recipient is shocked by the transformation of the morning into a wild night. The surprise is stronger when the poet contradicts expectations, and the conclusion is linked to the suspense that occurs with the coming morning, so the recipient participates with the poet in drawing the conclusion and interpreting it^[10].

Izz al-Din al-Manasra mocks alienation in his signature:

Akkawi traveled from his bedroom

Up on horseback to the balcony

He swore by his black estrangement

And he cried:

Oh my bedroom

What are the longest days away?

Farther from the heart of the room.

It is represented in this flash of irony and sarcasm of those who are afraid of alienation, so the end of the flash contradicted its beginning, and the principle of stylistic surprise in the paradoxical end goes back to the principle of complementarity of opposites.

Finally: The poem of the flash is a flash of lightning in the space of the poetic text because it is captured in a moment of light dazzle that reveals very sharp mental particles and sensitivities. It is a sudden snapshot captured by the imagination of the creator from the observations of reality after he shapes it artistically according to his vision and vision^[11].

The semiotics of the flash is strongly present, as it is a rhythm of different aspects that all lead to one value, which is a semiotic equivalent of the poem, the woman, the land, in which the poet expressed a desire for life in a better way. The flash is strongly present, representing the focus of poetics, and the source of the pain he suffers because it is full of passive charges, and healed

with what is essential and general. And then gives the aesthetics of the artistic formation its dense poetic flows, so the poet transforms his poetry into a communicative discourse, and arouses the emotions of the recipient, and makes him share the poet in his poetic space when he masters the good choice, and the quality of composition to explode a sweet poetic language, and an amazing poetic flash. It is a style of writing that has more than one poetic form, and a narrow world in its expressions, broad in its visions^[12].

In the last quarter of the last twentieth century, Arab poetry was on a date with a new star in its poetic and poetic style, which can be described as "a rapid-fire machine gun."

Despite this, this new star caused a vital blood flow in the body of Arab poetry – despite the weights of bitterness and pain that it celebrated – which had been exhausted by the rigid old methods and random modern experiences alike, and no longer in its sky poetic voices sharpened the spirit and released the soul's longings in Searching for great values and satisfying her longing for fun without compromising either of them^[13].

The collection of an Arab poet is hardly devoid of poetry that deals with the concerns of his country and nation, but political poetry in the comprehensive sense did not embody a complete concern and artistic creativity, as it was embodied in the experience of the Iraqi poet Ahmed Matar, as he is a scholar in this field and the king of poets in it.

Ahmed Matar surpassed his Iraqi compatriot Muzaffar al-Nawab in his success and ingenuity, who, although he preceded him in the poetry of political satire, did not reach artistic creativity, popular spread, and psychological impact, as happened with Ahmed Matar.

rain Rain

Since the spread of Matar's poems, there has been what is known as the school or phenomenon of Ahmed Matar. This poet coming from the land of palm trees, oil and tyranny was the heavy stone that was thrown into the stagnant lake of Arab poetry, so its condition changed after it floated around

the homeland, people, their freedom and their right to life. Free from tyranny and injustice.. and informers! ^[14]

The Iraqi poet was like a volcano releasing his fiery lava against everything he saw as oppressive, corrupt and deviating from everything that is beautiful in the history of the Arab nation, its values and principles, and about human humanity and dignity!"

Ahmed Matar also did not hesitate to put the scalpel of the wounds in the dead Arab body, so he brought out the people's faults publicly, refusing their submission to injustice and the whips of the executioners."

His rocket-propelled short banners became the adornment of articles, used by writers to reinforce their ideas, sung by pupils in morning school lines, used by orators in raucous festivals to motivate the masses, and imitated by novice poets. The famous Beatles! ^[15]

Matar believed in the truthful word and its ability to awaken the sleepers in an Arab world in which the word has become a mere echo of a drum that glorifies tyranny, and is carried by intellectuals who are supposed to be beacons of light and guidance, illuminating people the way to salvation and sharpening in them the spirit of resistance, steadfastness, rejection of falsehood and submission.

I disbelieved in pens and notebooks

I disbelieved in the hair that

It does not stop injustice and does not move consciences

And because banners were banned in many countries, Matar's poems crept like a cold breeze in the heat of the deserts of tyranny, the suppression of the word, the deification and sanctification of rulers, and the falsity of the media and the elite.

The Arabs eagerly circulated the tapes of his poetry seminars, and found an articulate poet capable of attracting hearings, influencing feelings, and revolting the listeners against the injustice of their rulers and intelligence, and their affliction and bitter reality. At the same time, he excelled in mocking rulers,

executioners, jailers, and informants, and created images for them that spread in the world of poetry like wildfire^[16].

Ahmed Matar also did not hesitate to put the scalpel of the wounds in the dead Arab body, so he brought out the people's shortcomings publicly, refusing their submission to injustice and the whips of the executioners.

Disbelief in tyranny

In his diagnosis of the deadly disease, Matar placed the responsibility in the first degree – without forgetting the responsibility of the peoples and colonialism – on the tyrannical rulers, as they are the origin of affliction and suffering, and disbelieved in all manifestations of tyranny, injustice, paralysis of hypocrisy, and the beneficiaries of blatant blasphemy:

My homeland, O Armad

Heaven bless you

The governor has become the kohl..

so give good tidings to the blind"

Ahmed was not a poet of the elite, nor a poet of the public, nor, for the most part, a poet of rulers and parties, so he did not exclude anyone from his criticism."

The signs of Matar in which he presents his poetry were very suitable for the state of a nation in which the soul stagnated and hearts and minds fell asleep as the people of the cave, and the compass was lost from it, so it was lost in the world of tyrants and criminals; And for all that was appropriate is small and medium banners; In the style of the Meccan Quran style; To awaken the sleepers, and to provoke the narcotized dead to the sensations of life^[17].

This is not strange to the poet's culture. In several poems, he was inspired by the Qur'anic style with its full details and symbols, and some facts of the Prophet's biography.

In addition, Matar's experience was characterized by verbal richness, richness of poetic images and novelty, and his ability to color them with bitter irony by

exposing the contradictions and crude lies in the life of the Arab man and his rulers and systems that plagued him^[18].

He satirized the regimes of tyranny, oppression, terror and corruption, as no one had done before him:

Millions starve to sleep

And on fear you sleep

And in silence you sleep

Ahmed was not a poet of the elite, nor a poet of the public, nor, for the most part, a poet of rulers and parties, so he did not exclude anyone from his criticism. Among them, tyranny is the gloating incubator of poverty, backwardness, injustice, false awareness, superficial religiosity, and the elite's betrayal of its mission and its people.

Ahmed Matar satirized the jurists of the systems:

The imam told us

in the Friday sermon

On the merits of the system

Patience, obedience and fasting

Fake revolutionaries satirized hotel dwellers and pretenders of false struggle^[19]:

A fighter, may God bless him

He loves to surf and procrastinate

They love acting and kissing

And improves printing

And mastered the struggle by correspondence

"

It is enough for the owner of "Signs" that his poems awakened the unsuspecting, exposed hidden ones, and identified – as no poet did – the symptoms and causes with accuracy and artistic pleasure that will remain a prominent mark in contemporary Arab poetry"

There is no doubt that the sick Arab reality still confirms the validity of Ahmed Matar's diagnosis of the disease, despite the fact that there has been no real change.

But it suffices him that his poems awakened the unsuspecting, exposed hidden things, and identified – as no poet did – the symptoms and causes with accuracy and artistic pleasure that will remain a prominent sign in his work^[20].

And the masses will still remember those deep, satirical images in which he ridiculed everything, especially the phenomenon of whistleblowers and whistleblowers, just as he did not ridicule anything. Who gets lost on the way:

Turn to the apparent informant in front of the latent informant

And I counted seven.. then stopped

Find the house behind the eighth detective

Talking about the poetic flash is a long and ramified discussion, about its origins and uses, and its emergence as a modern poetic genre. It relies on formulation in a specific and distinctive structure in the poetic performance, which is based on concentrated concentration and condensation, in the formation and formulation of the poetic image, such as lightning and fast. It leaves an impression on the reader in terms of the question and question, or in terms of metaphor and paradox. Or in terms of vision and idea, which calls for contemplation, reflection, reflection and interpretation. It creates a variety of interpretations. Undoubtedly, all these components require poetic skill, in formulation and composition, and require poetic and linguistic maturity, and the maturity of the vision in presenting it, with what it carries of spiritual, intellectual and philosophical ideas so that the vision is expressive and artistic, carrying in its techniques the spirit of mutual interaction. between the poet and the reader or recipient. In its suggestive and symbolic meanings. That is, it creates the attitude, vision and creativity, which plows into feelings and emotional sensations. Sparkle or shine in the mind or imagination. That is, the poetic flash is open-minded, not defined by a single stereotype, but rather by different and varied patterns. But it depends on the aesthetic focus. In order to

illuminate the suggestion and the signifying coding in a flash and fast. This gender or poetic form. He emerged intensively in the early seventies at the hands of great and distinguished poets in the poetic and cultural arena^[21].

And he remained and occupied a wonderful place among the poetic genres. Because it fits the requirements of time and the modern era in speed. Therefore, the poetic flash, does not require a long time, as a result of its creative formulation in the high suggestion in significance, which explodes the fleeting amazement that is compatible with the techniques of speed and brevity. There is no doubt that there are commonalities between the poetry of the flash and the very short story, but there are also divergences, the most important of which is that the first is in a poetic formulation, and the second is in a narrative formulation. The purposes of the poetic flash are as numerous as life itself, but we will stop at some of these purposes in the poetic flash.

We take, for example, the poet Ahmed Matar. In the vision of the political proposition. Distinguished in stylistic art formulation and political proposition, in poetic brilliance. Where he emerged as a distinguished poet and has a great position in the cultural and political milieu. He stands firmly with the deprived, the oppressed and the oppressed. And exposes the methods of tyrants rulers. In their approach to imposing their terrorist and repressive power. And he appeared in his brilliant poetic style in terms of sarcasm, sarcasm, and mockery, to the extent of making comical comic stripes against rulers and exposing them in a funny, sarcastic, and severely stinging manner. To demonstrate the charades and polemics of tyrannical rulers, who lead man to humiliation and humiliation, and the violation of human value. Therefore, he suffered abuse and persecution, and was forced to take the path of exile and exile before the oppressive hand kidnapped him, after he crossed the red lines^[22].

× I saw a rat / today preaching about cleanliness / and the dirt warns of punishment / around it ... flies clapping.

× Truth has no tongue

And determination has no hands
And the sword wielded by a coward
With our tears and blood, the entity will fall
So which of the rulers' favors would you deny?
× I read in the Quran
(Abu Lahab's hand repents)
She declared acquiescence
(Silence is golden)
× The thief left us a note
over mats
came in
God damn the prince
He didn't let us steal anything
Except snoring
× before leaving
Leave your head at home
Out of caution
My friend, every head is in danger
Except for the new month
× I'm sorry
I fear my good in order to be saved from evil
So I hide the face of my faith with masks of disbelief
Because disbelief in our countries does not inherit death penalty like thought
× He told us the blind eye
Nine-tenths of faith
In obedience to the order of the Sultan
Even if he prayed drunk
Even if a crime or betrayal
Even if he sold the homelands
I'm confused

× What his wealth and what he earned availed him

My throat was confiscated

For the offense of indecency

And the Quran was confiscated

Because he Incited me to riot.

Conclusion

The poetic flash a moment, scene, situation, or a fleeting poetic feeling that passes through the imagination or the mind and is formulated by the poet in a few words. It is a means of poetic renewal, or a form of modernity that tries to keep pace with the modern era, expressing the poet's concerns and pains, and is suitable in its form with the principle of economy that governs the life of the contemporary era. The flash became popular in the seventies of the twentieth century and became independent until it became a special poetic form. One of the most important factors that played an important role in its inception is the intellectual and artistic transformation, the requirements of new life, and foreign influences. (And Izz Al-Din Al-Manasra was the first to establish this poetic style, and among its pioneers after him were Ahmed Matar and Muzaffar Al-Nawab. (Al-Wamda) is characterized by the general features of the modern poem, including: uniqueness and privacy, composition, organic unity, suggestion and indirectness, and is unique in economy in rhythm After defining the flash and its like, the history of its origin, factors, characteristics and pioneers, this article attempts to prove that the poetic flash, even though it was affected by influences in European literature, is not a copy of Japanese or English poetry, but rather a revival or reformulation of what we know in ancient Arabic poetry as stanzas. And blended the characteristics of heritage and international.

1- Al-Wamda is one of the strokes of modern poetry. It is a short, focused poem rich in gesture, symbolism, fluidity, and flow. It is a quick emotional splash commensurate with the amazing acceleration of things in this era that besieges us today. It is like a poetic telegram that has become supporters and

flags, and it is characterized by intensity and focus, as the poet says through it many things, in brief phrases. This type of poetry was known in the seventies of the twentieth century.

2- Among the factors for the emergence of The Flash are: artistic and intellectual transformations, and the need to express the spirit of the era, which is the era of speed and brevity.

3- One of its pioneers was Izz al-Din al-Manasra, and he had a precedent and after him, Ahmed Matar, Muzaffar al-Nawab, Nizar Qabbani.

4- It has been argued among researchers that the poem of the flash is influenced by European influences and Japanese poetry, which is based on focus, condensation, and linguistic economy. This study does not deny this influence and does not go to the fact that the flash is a pure simulation of the other, but rather believes that it was influenced by influences in European literature, but it is not a copy of Japanese or English poetry, but rather it is a revival or reformulation of what we know in ancient Arabic poetry from the syllables, in which heritage and international characteristics were mixed. .

5- The most important features of (The Flash) are: the fiery imagination, the delicate sensitivity, the avoidance of fillers and extras, the selectiveness of pronunciation and the distinction of the image, the ability to influence the recipient, the control of directing the listener's attention, the surprise, the organic unity and the focus on short, very intense sentences. But The flash is devoid of (paradox), unlike its sister (signature), which is a flash that requires the existence of (paradox).

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