

The aesthetics of narrative formation and its levels in the collection (A Man of Dust) by Algerian poet Ashour Fenni

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Abstract:

It is certain that the classical divisions of literary texts are no longer a declared phenomenon except within a narrow scholastic scope, by virtue of the fact that the texts intersect with each other in poetry and prose, dialogue, description, information and narration. Doubt, as René Welk goes to him, especially when it comes to poetry, which - according to him - carries "the meaning of multiplicity and multiplicity of genres, because poetry is not one type, but rather several types... It is a type of literary discourse that includes all aesthetic linguistic features that have been achieved in one way or another. In other words, what is called poetry.

Perhaps the nature of poetic discourse is consistent with this new trend as a discourse based on transgression, contiguity, and liberation that refuses stereotypes and closes in on itself, opening its doors to various other arts such as music, theater, and painting..However, our topic in this intervention focuses on the interaction between poetry and the narrative rooted in New texts with a high density, the division of races is no longer justified, just as there is no pure literary genre - in Bakhtin's expression - and therefore the distinction between literary genres is no longer important in the writings of most writers of our time, as the borders between them are constantly crossed, and the genres mix and blend, and the old in it leaves Or it mutates and creates other new species to such an extent that the concept itself becomes questionable...

In this approach, we highlight the use of poetry for narration through pioneering models such as "Mahmoud Darwish", "Muhammad Ali Shams al-Din", "Shawki Bazi" and others, to devote the study to the experience of the Algerian poet "Ashour Fanny" in his poem / Diwan (a man from Dust), which was clothed with narration, and created a distinct combination in which narration was identified with poetry, trying to answer many questions, including:

- What are the levels of narrative formation that furnished Diwan (Man of Dust)?
- Can it be adopted as an Algerian model to be added to the Arab models?

Keywords Narrative poetics, poetic experience, first-person narration, third-person narration, poetic discourse.

Methodological introduction:

It is certain that the classical divisions of literary texts are no longer a declared phenomenon except within a narrow scholastic scope, by virtue of the fact that the texts intersect with each other in poetry and prose, dialogue, description, information and narration. Doubt, as René Welk goes to him, especially when it comes to poetry, which "the meaning of multiplicity and multiplicity of

genres, because poetry is not one type, but rather several types... It is a type of literary discourse that includes all aesthetic linguistic features that have been achieved in one way or another. another in what is called poetry."

.. Perhaps the year of transformation and the temporal factor fragmented these "old age" based on many differentiation and "coercion". Creativity is a single title whose pillar is language, and whether it is poetry or prose, there is a synchronicity that does not know the "dictations" nor the critical "determinations" insisting in many of its "certainties" on setting templates that no longer have an impact on the entire literary discourse, not even the artistic one.

The nature of poetic discourse is consistent with this new trend, as it is a discourse based on transgression and liberation that refuses stereotypes and closes in on itself, opening its doors to the various other arts of speech and to the new transformations imposed by the digital tide and which produced for us poetic texts that celebrate various forms of speech, music, image, and the feather.

the Species mix and mix, and the old in them is left or modified, and other new species are created to the extent that the concept itself has become questionable.

In this approach, we do not need to confirm the connection of narration with poetry or poetry with narration, because the relationship is already instilled in it, and speech outside this "axiom" is out of academic decency and no more. Despite the existence of a discursive stereotypical specificity for each of them, yet both are present in the other, identified with it, furnishing its spaces, giving it vitality within a formation with compositional, realistic and aesthetic stimuli, carrying a philosophical vision or a social or psychological discourse in a form that mixes poetic and narrative: "the narrative poetry gives a verbal representation, in verse, of a sequence of connected events, it propels characters through a plot. It is always told by a narrator. Narrative poems might tell of a love story (like Tennyson's Maud), the story of a father and son (like Wordsworth's Michael) or the deeds of a hero or heroine (like Walter Scott's Lay of the Last Minstrel)."¹

Sub-categories of narrative poetry: epic, mock-epic, ballad, romance.

The texts - Despite their differences - a rhetorical component full of diversity, polarizations and displacements that remain a feature that distinguishes transgressive and interactive texts, not stagnant ones that cannot in any way be considered In light of a renewed poetic movement that tries to create uniqueness with all available artistic means, and narration is one of its representations, and the narrator of poetry in this case "itches, and the narrator has no defect, and he has no consequence"² in the expression of Al-Jurjani - so every poetic text is a story in origin and a message that tells a process with an expression - Laurent Jenny - And the relationship to this given establishes poetry as the origin and all "forms of literary writing that are no more than less eloquent and distinguished methods than it (He means poetry)".³

The employment of narrative structures in the new poem is neither an exception nor an opening as much as it is the realization of an artistic desire dictated by the poem, which is a purely artistic choice, especially when it comes to revelation, and the poet can wear the mantle of the narrator / narrator, and highlight his ability to enjoy the description - in Salah Fadl expression -⁴ and the narration here is not "registered trademark.

As some critics try to isolate it with their scholastic divisions, because a person's desire to tell is a human desire that reveals his vision of things and defines his relationship with the world.

Literary genres and the uselessness of this claim, and perhaps the necessity alone imposes the space of revelation / narration in the contemporary poem When a poem turns to prose, it invests the energies of prose, the most important of which is (narration), which has become an aesthetic mechanism suitable for self-dialogue with itself and with the world. Thus - that is, the poem - is able to contain all its representations, including narration, music, painting, and theater...

1. Features of narrative representation in contemporary Arabic poetry:

The narrative assimilation in the contemporary poem is not a new opening in any case, and perhaps the old lengths and commentaries presented narrative features that immortalized many situations

and revealed the intimate relationship between poetry and narration, which is confirmed by "Abu Hayan al-Tawhidi" by saying: "...in prose there is a shadow of the systems (Poetry). In addition to the poem itself, the research poem is open to unlimited spaces and whose space can be expanded by adopting the poetic narration technique at many rhetorical levels. "⁵

The Arab poetic production abounds with poetic experiences that had a great contribution to the development of Arabic poetry, and made it open to stylistic elements that influenced poetic discourse such as "Al-Sayyab", "Mahmoud Darwish", "Salah Abdel Sabour", "Al-Maghout" and even "Maarouf Al-Rasafi" in Some of his sociology..and others. Rather, it distanced the contemporary poetic text from rhetorical, crude lyrical, and coarse language to the spirit of celebrating the voice of the text in close relationship with oneself.

Likewise, the Algerian poetic text, with its accumulations and momentum, was not immune from these transformations, especially with the end of the twentieth century, and the beginning of the third millennium, with the emergence of a strong Algerian poetic personality due to socio-political events and transformations that cast a shadow over the poetic achievement. , recall, and the multiplicity of pronouns of discourse, especially discourse in the third person in a lavish narrative that reflects the state of fragmentation experienced by poets of the stage, deviating from the usual norm, and a new language Because "poetry is more than poems. Poetry is our experience of language as an aesthetic phenomenon. It is the pleasure we find and the meaning we make in words.A way of making sense of the world. that is more capable of expressing the emotions, "⁶ fantasies and inner visions that transcend the realm of the tangible world:

"The poetry maintains intimate and organic"⁷

ties not only to the universal of language, but to that of music as well.

In order to create a special world based on dreams, fantasies, excesses and imagination." Poetic names emerged that have a presence, such as "Othman Loussif" in (Writing with Fire), "Buzid Harz Allah" in (suffers from pug pain), "Al-Akhdar Felloss" in (Nostalgic Grapes). "Fateh Alaag" in "Shrapnel", "Youcef ouglici" in "Willow aches in the hurricane ", "Abdul Malik Boumenjel" in "The Grapes of Wrath", and "Ali Mallahi" in "The Sea Reads His Condition", and " Meshri Ben Khalifa" in (Manifestations of Silence Clay), and "Ashour fenni" in (Man of Dust)..

ThePoetic narration is not exclusive to these names. Rather, there are names that worked more on narrative structures, forming a poetic diversity with multiple visions and approaches, such as "Al-Bashir bin Abd al-Rahman," "Midani ben amar," "Amjad Makkawi," "Lamis Messaie," "Nassira mhamdi", "Ahmed Sallay", "Sid Ali Jaffal", "Abdul Razzaq Boukabba", "Hind Auras" and many others...

2. The forms and levels of narrative discourse in the poem A Man of Dust:

The collection poem or poem collection is a term that can be applied to (a man from dust) by the Algerian poet "Achour Fenni" whose clips he published daily on the pages of "Al-Shaab" newspaper in the early nineties, and it was like the first experience in Algeria, it was published as a poetry collection in 2003 AD by Publications Difference, and it should be noted that the poet has previously composed other poetic collections, including: (The Flower of the World), (The Spring That Came Before Time), (There Are Between Two Absences), and (He Tells You About His Heavens)...

Perhaps it goes without saying that the narration has mechanisms through which it is embodied according to various discursive forms, especially description, space or space, event, and the technique of diversification in the use of pronouns... where the pronoun: "he" is A wide area in most of the narrative achievements, and this is also what we stand on in this poetic text. The fabrication of pronouns in narrative/poetic experiences intertwines procedurally with time - in a complacent expression - and with narrative discourse on the other hand, and accordingly the pronouns in poetic

discourse "create semantic spaces." Sometimes symbolic and narrative, just as the pronoun in the poetic structure is closely linked to the poet-narrator, and it often fuses with the poet's self, and the pronoun becomes returning to the poet-narrator, even if his visions differ.

2.1. Character building and narrative movement:

It must be emphasized that the central character in this poem/ collection can only be represented through the "he" that dominates the text, and the attributes that the poet singles out for it, such as movement, clothing, and the intellectual concept within overlapping events that interact in a spatial and temporal space that is not precisely defined, but it can be interpreted. Through a poetic digression that reveals each time some of the keys to this enigmatic character:

"He was in his silence a schedule
The banks did not accommodate him
He staggered between two extremes
Arms limit and subsistence limit
It was a lead-in
And finally, to the end..."⁸

The animated character is within this socio-cultural framework that the poet/ Narrator set according to his own vision that cannot be disputed with, where the poetic self appears and becomes like a narrator who intervenes in the course of the situation in order to crystallize and deepen the character... which indicates that there is a kind of Harmony between the model and the narrator, in order to crystallize the situation..and the narrator may be in aesthetic, value harmony with the model..and each text has its own way of dealing with the model, in its poetic formulation, and in its aesthetic references, The poet takes on the role of the omniscient narrator who is a narrator who discusses the protagonist's journey from an external perspective. The protagonist is therefore referred to as he or she or they (third person), and the narrator generally has a complete understanding of the events of the story and the players involved."⁹

The presence of the personality around which the narrative architecture grows in this poem is characterized by ambiguity despite some descriptions, and the description of the "disguised personality" or the one with a mask can apply to it because the poet carries some of his concerns and ideas, and perhaps it was his mouthpiece in some situations, and perhaps the mask is what makes The poet "talks through it about himself detached from his self, that is, the poet intends to create an existence independent of himself..." It is no secret that this technique has its roots in the theater, even if the method of handling differs.

In his poem, the poet resorted to the "mask" - in my opinion at least - to the political conditions that Algeria experienced in the early nineties - and the state of fragmentation in which the intellectual was living, whether he was a poet, novelist, critic or even a journalist - as an artistic" means to express experiences, mostly related to The use of the mask led to the enrichment and development of the Arabic poem, but in some cases it led to its length, ambiguity and ramifications, driven by various motives: artistic, political and social, and it is difficult to arrange them according to their importance, because that differs from one poet to another, just as they may be combined with one, and some may be with another.

Also "the mask poem doesn't have any defining meter, rhyme pattern, or form of any kind. The only crucial characteristic is its point of view. Because of that, the content of the poem is king. It's essential to come up with something to say, something to reveal about that object, because you get no points just for staying in the right meter. "¹⁰

2.2. Narration in the first person:

As previously mentioned, the first-person narration comes second after the third person, as it plays the role of “narrative/revelatory outlet” and is considered an important break in the dynamics of the discourse, because the explicit dominance of the third person needs to be broken sometimes to ward off monotony and to depart from the linearity of the discourse. It represents a rhythmic turn when it comes to poetry that puts the reader in the picture every time, and at the same time represents a poetic state, where “barriers and differences disappear and identification becomes a feature between the narrator, the character and the time...”

"He did not change as they changed,
nor adjust as they adjusted.
How many times they killed him,
how many times they shrouded him,
how many times they buried him.
With every death,
his first blood is renewed.
He lived a long,
broad life and achieved a beautiful dream.
His most beautiful dream still takes him.

He said to me:

"I will bear witness for the lovers
and I will bear witness for the martyrs,
and I will bear witness for people since they stood on their feet
and walked in the light.
I will bear witness for the earth...
carrying water
and mud and raising
its stature to the sky."¹¹

This poetic passage reveals a characteristic of contemporary Arabic poetry: the narrative aspect, whose foundation is dialogue as an expressive means to reveal the struggle of the self and its sense of alienation within the brutal urban space, where noble values are negated. Perhaps the monologue reveals the true nature of the circle within which the poet revolves: the bitterness of disappointment and the sense of great tragedy, the tragedy of an entire nation. The "narrative space" granted by the speaker's conscience in this turn is a multi-voiced revelation. It is a conscience more inclined toward "monologue," capable of "penetrating the depths of the soul, laying it bare with sincerity, truly revealing its intentions, and presenting it to the reader as it is, not as it should be."¹²

This shift toward the first-person pronoun, using the past tense "told me," which refers to storytelling, is represented in 30 of the 52 poetic stanzas. This means that the game of using the interchangeable pronouns is ongoing, and that this narrative form reveals the narrator's desire to reveal what is within himself to the recipient and his aspiration to record his memories on paper for people to gather around.

"Then he said:

I carried the banner with both hands
and fought until they were torn apart in the flames.
So I held it,-as it fell-by the shoulders.
I fought in love until I was killed.
So..
I fought in death until I was buried in two graves.
and here I go out every morning,
treating a grave and two headstones."¹³

** * **

It is noteworthy that the speaker's conscience in this poetic passage practices a narrative crowd in which the self is identified with the subject, so tragedy looms over the entire scene, and the theme of death emerges as a narrative agent that addicts you to the movement of absence and presence in a way that can only be represented through narration in the speaker's conscience.

2.3. Third-Person Narration:

There is no doubt that the third-person pronoun is the most capable of narrative pronouns, and the most widely used and common in Arab and international narrative achievement. In the words of "Murtad", it is "a suitable means behind which the narrator can hide, conveying whatever ideas he wishes without his intervention appearing blatant or direct."¹⁴ As for poetic discourse, "he" is a multiple state that furnishes the text and reveals its hidden meanings and representations. It is "a literary life, an imaginary image, an artistic painting, an aesthetic shot, a magical wonder, a magical wonder, a realistic legend, a mythical event."¹⁵ Perhaps the first indicator in this collection is the title, which carries a reference to a character being narrated, a character characterized by movement and transformation, even if his name is not mentioned. This means that we are faced with two narrative voices: the voice of the narrator/poet, and the voice of the character expressed in the third-person pronoun, especially since "The character being expressed is not a paper creature, but a human being who adds semantic and aesthetic dimensions to the narrator's experience and vision."¹⁶

In this collection/poem, the poet employs the verbs "kana" and "qala" 65 times out of a total of 162 past-tense verbs. This is a strong indicator of the narrative tendency as a pivotal pillar that opened up large spaces for narration, allowing for the dissemination of details and the world of the

character being narrated, especially with the repetition of the verb "kana" 34 times... which refers to a time prior to the time of writing, of course:

"In his silence,
he was a stream.
The banks could not contain him.
So;
he went staggering between two limits
The edge of a weapon and the edge of subsistence.
It was the opening of bullets And the end of the journey...

.....

He wore colored glasses,
but he never saw a rainbow.
He drank all the vines,
but no cloud or joy came to him.
In his heart was a woman,
but he was not in her heart.
In her heart was a man,
but she was not in his heart.
A heart...
so it drowned in silence...
until it was disgraced..."¹⁷

*** **

This solo performance, performed by the poet as narrator, makes the scenes follow one another in a narrative feature based on suspense and rhythmic dazzle through the foot, which perfectly blends with the narrative structure in a composition that can only be described as elegant. The narrator/poet, in this case, reveals a self that exercises its presence in absence, an absence that was nothing but a presence in a different form in this poem:

"A man of dust...
used to come to our neighborhood,
sow dreams on the balconies and go...
and in his wake, pomegranate grows..."

*** **

In this concluding section of the poem, which could have been a key to it in a game played by the poet for an artistic need he fulfilled within himself, the third-person pronoun takes its role in shaping the structure of the text, intertwining with the first-person pronoun/narrator/narrator, who not only comments on the movement of the third-person pronoun intertwined with the character being narrated, but also transforms Storytelling/narration/narration from the neutral character's world that the narrator observes to the interplay of action and the transformation of individualism into collectivism "He used to come to our neighborhood."

2.4. Acts of Death as a Narrative Engine:

As previously noted, the circumstances in which this poem was written were very special, as death cast its gloom over the entire scene. It is not surprising that acts of death dominate many passages, acting as a narrative engine that provides continuity on the one hand and emphasizes the act of intensification on the other, so that some passages may be appropriately called "death passages." However, what concerns us in this intervention is their relationship to the narrative's development, far removed from the "theme" itself. Returning to a previous passage in this intervention, this can be clarified:

"Then he said:

I carried the banner with both hands
and fought until they were torn apart in the flames.
So;
I held it-as it fell-by the shoulders.
I fought in love until I was killed.
So;
I fought in death until I was buried in two graves.
and here I go out every morning,
treating a grave and two headstones..."¹⁸

*** **

The murderous acts are presented in succession, giving impetus to the narrative. They number five, alluding to the omnipresent death. Despite the bleakness of this scene, it appears narratively dynamic, lending a kinetic rhythm that reinforces the narrative character of the poem as a whole. This cannot be overlooked here without emphasizing that this poem/collection is considered the first poetic/narrative experiment in Algerian poetry as a whole—in my own opinion, of course—given that it offered a procedural addition by experimenting with narrative as a descriptive, kinetic force that conveys imaginary circumstances—some of which may be realistic—without compromising the poetic quality of the imaginary or the transcendence of poetic discourse as a whole. The poem thus constitutes a beautiful exception in the Algerian poetic experience.

Conclusion:

What can be said in summary in this brief paper is that the experience of the Algerian poet "Ashour Fanni" in this regard - poetry/narrative - is pivotal through his collection/poem "A Man of Dust," excerpts of which he published daily in the pages of the newspaper "Al-Shaab" in the early 1990s, and which received considerable attention from readers of that period. This experience is not new to Algerian, Arab, and even international poetic achievement; rather, it is an extension of many experiences. Accordingly, the most important conclusion we have drawn from this intervention is that: - The experience of the Algerian poet "Ashour Fanni" is rich in such texts that are based on narrative, and transcend the boundaries set by the racial divisions of literary achievement. He crossed without a "visa" and presented an aesthetic model in the form of a poem that celebrates narrative and that narrative celebrates, forming a blended rhetorical duality. The future may be open to other attempts beyond narrative alone. - The arts of speech intersect and interact without barriers, even if their names differ. Perhaps the most important model of this interaction is the interaction of narrative with poetry, or vice versa. - Genre divisions are "school-based," not intended to establish unassailable boundaries, but rather requirements dictated primarily by scientific "educational" necessity. - The poet can assume the mantle of the narrator, furnish his poetic achievement, and enrich his poetic experience, free from the "shoulds" dictated by requirements that have been transcended. - Poetry's openness to narrative gives it the ability to expand its scope, convey its ideas, furnish its structures, renew its mechanisms, and reach the recipient differently this time. - Poetry, in light of its shrinking readership and audience, requires a renewal of its mechanisms and a constant openness to remain a transcendent discourse, even if it relies on other complements. - Poetry's use of the mask technique is indicative of the profound transformation of Algerian and Arab poetry, particularly since this technique was originally derived from theater and later extended to the novel. - Poetry in the third millennium was not limited to the use of narrative; it also drew on other arts, such as painting, and harnessed technology to its advantage with the emergence of digital poetry. The poem benefited from available digital tools, creating a virtual space open to the world, transporting it from its immediate confines to infinity with the click of an instant icon. This means that poetry is susceptible to all transformations.

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¹⁶ Narrative Mechanisms in Contemporary Arabic Poetry , p.182

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¹⁸ Same, p. 71