

Poetry As An Epistemological Discourse Qutoof Of Pain 1 By Ahmed Mufdi As A Model

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Abstract:

Ahmed Mufdi transfers poetry from emotion and feeling to the thesis and saying, and thus ensures it an appropriate environment for this intellectual vision, when you read for this poet, you feel that you are in front of a speech that analyzes facts and events and presents a system of saying that relies on thought, awareness, and investing in history, Poetry was accustomed to dwelling in fragile emotional areas so such a style of writing became located in solid, realistic areas that were resistant to images, metaphor, and other poetic methods.

Keywords: poetry, knowledge, history, criticism, postmodernism

1. Introduction :

In its history, Arabic poetry only knew specific topics known as objects, and they revolved around the self in its various transformations of sadness, joy, discontent, anger, admiration, and rejoicing. There was Ghazal, description, satire, lamentation, and enthusiasm. There was poetry, description, satire, lamentation, and enthusiasm. Poetry did not concern itself with major topics of intellectual intensity except with the modern era, when the world began to reveal major topics related to human life as a whole, which were the result of various intellectual, social, and political developments. There are no previous traditions in Arabic poetry that make history, for example, a poetic topic. It was necessary to wait a long time for various revolutions to occur in the concept of poetry, its purposes, and its topics, until new topics were involved in the field of poetry, such as history, society, culture, and civilization entering to become a poetic goal that the transparent language of poetry could bear and transform it into an entity of an aesthetic nature, and Poetry becomes a transient of its function, which has settled at the borders of conscience. It will no longer remain merely a subjective expression of the inner and innermost aspects of the soul, Rather, it becomes an epistemological discourse that can parallel history, philosophy, and political and religious discourse, albeit with a different vision and different mechanisms.

Thus, topics of an objective, realistic nature appeared, such as: political poetry, social poetry, and religious poetry, with the beginning of the Renaissance, which talks about society and man, but this type of poetic writing remained linked to the self also in terms of vision and treatment, that is, it continued to present a subjective vision that expresses a vision. A single individual in a simple psychological context, and in this way he expresses feelings and does not express awareness or thought. Talking in poetry about topics related to a nation, which crosses a major cultural path, was not common, if we exclude what poetic theater (Arab and non-Arab) did. Who was interested in the non-self aspect as well, due to its reliance on a dramatic and narrative vision.

As for more modern contemporary poetry, it moved to topics, freed them from subjectivity, and began to look at them consciously and with a rational vision. This vision is represented by poets, among whom we mention: Qasim Haddad when he wrote about Majnun Laila, Adonis when he wrote about Arab civilization in the fourth century AH in his book (Al-Kitab), and Muhammad Bennis when he wrote about Ibn Hazm Al-Andalusi. We also find the Moroccan poet Ahmed Mufdi who is close to such a modernist poetic practice.

What the poet Ahmed Mufdi wrote and is writing is a new field that Arab poetry has entered. He is betting on it based on a different understanding of poetry, and we can borrow a term commonly used in Islamic intellectual studies. It is the term epistolary to describe this poetic experience, In order to get rid of that subjectivity, that gratuitousness, the absurdity of language, and that ambiguity associated with surrealism, dreaming, delirium, and writing a self separated from its identity, and so that poetry does not end when the novel has besieged it in all aspects, he must enter this adventure to save himself from that subjectivity and lyricism, and to adopt a new understanding of poetry that is readable, understandable, and viable.

This requires new mechanisms in the field of language, photography, imagination, and reasoning.

Ahmed Mufdi's poetry is based on a structure in which the historical and the philosophical intersect. Although he did not think much about the structural aspect of the poem and did not venture towards experimentation and the search for form, he still follows the system of the ta'feela poem, but he has changed the vision, subject matter and position towards poetry.

In this situation, he changed the concept of poetry but did not change its form. The concern of poetry for Ahmed Mufdi was not so much the production of poetic images related to the self as much as it was the production of intellectual statements, and he declares this by saying: "We are not concerned with the form, but rather with the essence of poetry in terms of images and visions. Poetry is spirit and language is matter, and from matter the poet draws the light of poetic certainty, to branch out the unknown, to pick up the lost human values and to illuminate The path for those whose paths have been lost, those who walk to the paradise of love, because poetry is love, and through love and for love, this universe was created, which has been corrupted by those who enjoy foolish opportunism." (Ahmed Mufdi, Speech of the Moroccan Writers Union to the Poets of the World on International Poetry Day, Anthology website, March 2021/41907/www.alantologia.com/blogs).

The poet Ahmed Mufdi wrote in the context of objective, visionary writing and completed a number of poetic works through which he expressed his desire to identify with this existence in a language that has echoes of the Sufi experience and is charged with religious thought, especially with the advent of the modern era with its cultural complexities and political, religious and cultural variables.

Diwan (collection of poems) Qutoof of Pain 1 Shatahat Al-Iftaa, a long poem composed of five panels, was published by Bilal Press in Morocco in 2016 and consisted of one hundred and thirty-six pages, and the second part was published after it: (Qutoof of Pain2, Letters of the Dead to the Living). The collection (poem) from Al-Bahr Al-Mutadarak is taf'ilah (fa'ilun) at a rate of nine (9) lines of poetry per page, for a total of approximately 960 lines.

Ahmed Mufdi wrote an entire collection of poems on one topic, "The Pain of History," and divided it into panels: "The Pain of History 1," "The Pain of History 2," "The Pain of History 3," "The Pain of History 4," and "The Pain of History 5."

What is new in this form is that it is one poem divided into short independent poems, which appear to be independent in themselves but flow into the river of the larger poem.

The content of Diwan (Qutoof of Pain1) is the contemporary reality of the Arabs, and it places the Arab person in this complex historical context, that is, in this historical stage full of contradictions. It talks about the dictatorships against which its people revolted in the Arab Spring and in the non-Arab Spring.

Tomorrow has no meaning in our nation... !

We are history's waste without purpose... !

We do not hear, we do not read, we do not understand... !

Be a blocker of stone... !

We will not leave the grave of our humiliation... !

Until the calf emerges (like a phoenix)... !

of water as ash

We will make peace

In the lost clubs

The humiliation of this era

(Ahmed Mufdi, 2016, p. 19-20)

Everything in the Arab world suggests pain, starting with the Nakba of Palestine and the wounds it left in Arab history, the fall of states, the collapse of regimes, and a change in values, and the transformation of Arabs into sellers of values and consciences. He also talks about the issue of Syria (El Sham) and says in a frank expression:

Damascus vergins selling a smile

In the breath of dawn on

The cusp of the nation's pirates... !?

And their cape confiscates the moonlight... !?

They roam the rock in Wadi Al-Baida

Back and forth... !

(Ahmed Mufdi, 2016, p. 11)

If the Diwan includes one topic related to the Arab and Islamic nation and its long suffering and throughout history (there are references to the past), then the main topic it revolves around is (the pain of history) as a topic for writing and poetry.

History is a heavy subject that is not suitable for poetic writing, as it is closer to philosophical and political intellectual writing. As for history, its events, characters, and facts being transformed into a poetic topic, this is the big bet that Ahmed Mufdi bet on. Choosing this topic is a difficult bet, so we find the poet Ahmed Mufdi entering into a struggle with language, with the idea, and with rhythm until he transforms this raw material, which is originally prose (narrative), as stated in his statement:

said luscious while ghost

She was touched by the touch of the jinn due to pain (Ahmed Mufdi, 2016, p. 9)

But they didn't notice... !

When they said:

This is the echo of the glory of Ormatna (Ahmed Mufdi, 2016, p. 19)

She asks him:

This history is terrible

He flows with slurry water in trembling circles

Tell me:

Who wrote it... !? (Ahmed Mufdi, 2016, p. 44)

For a person to write the history of a nation in poetry is not an easy matter. Thus, poetry discourse becomes intellectual discourse. In doing so, he goes beyond the aesthetic dimension of poetry in trying to present an idea and an attitude toward life, man, and the system.

The main title of the Diwan (Qutoof of Pain) indicates that the idea that haunts Ahmed Mufdi is pain, and this threshold of the title contains a semantic density that makes the collection open to multiple interpretations. Mufdi continued to talk about this basic idea and branched it out because the poet's self cannot reveal everything at once, so the subtitles bore the same concern, which is the pain of history, and were divided into parts 1, 2, 3, 4, and 5.

In the opening, there is a painful phrase in its form based on a call and distress and in its content that expresses pain:

oh !The pain of history... !

And the deception of its succession... !

This cry in itself indicates the extent of the suffering experienced by the person who lives, suffers and writes about the reality of his nation. There is nothing more expressive of pain than a screaming voice that goes beyond the limits of speech, transcending the inability of language to an expressive medium more capable of expression.

This cry is not the cry of the poet only, but it is the cry of all those whom the poet represents, the cry of everyone: the oppressed, the poor,... in the face of the rulers. It is singular in the plural form, and great poets always speak only in the tongues of others.

Ahmed Mufdi repeats the phrase, "oh !.....The pain of history," in many passages. Pain and deception are often accompanied by pain. Perhaps pain is a characteristic of man, while deception is a characteristic of history. History's deception is when it does not submit to the will of individuals and rebels against their wills and leads to something other than what They desire, and every deception is necessarily followed by a state of pain. Deception here is not moral behavior, but rather a historical path governed by directions that lie outside human desire. For this reason, we focused on the idea of history as a topic for this text, which is often not interpreted from the perspective of the philosophy of history, society, and civilization. There is no room here to talk about the myth of art for art's sake, as it is no longer consistent with this missionary understanding of poetry, and even the myth of literature for society will become merely an outdated saying that has lost its connotations. From this perspective, poetry has become an epic of cultural lament with a prophetic, analytical and philosophical character. This cry is repeated regularly in the first sections of the Diwan Qutoof of Pain, and the Shatahat Al-Iftaa are a cry that does not go away. Rather, it continues with every situation in history with every transformation, because the amount of pain is great and the human poet cannot release it all at once. Rather, it is a cry that continues with him from one stage to another, the cry is a path that does not end with the end of the cry, but rather remains an inherent situation as long as reality exists and the pain persists. The poet tries to get rid of the pain, but the pain accompanies him throughout the entire poem, that is, throughout the entire history. The poem here is a historical space, the poem (The Diwan). In fact, it is a state of civilization, a historical phase. It is not just a poem that expresses one moment in history, but rather it is a long, continuous historical state of civilization. Perhaps for this reason, it was a collection and was not content to be just a poem. This poem extends throughout the historical phase, so It came in two parts: Qutoof of Pain1, Shatahat Al-Iftaa, and Qutoof of Pain2, Messages of the Dead to the Living.

Who is speaking in this poetry collection, and who is being addressed?

The speaker is the poet speaking in the language of the conscious Arab person who is in pain. The epistolary poet does not speak in the language of the individual, but in the language of groups. He is closer to being an inspiration, preacher, leader, and prophet, and the poet speaks in the name of this living conscience. He says:"

I will not leave this sloped hill... !

I cry and curse him... !

I cry for him and curse those who guard him... !

And when the wind made glasses appear in my hands... !

Or swords

Or it was my right hand... !

So I will pity him... and kick him... (Ahmed Mufdi, 2016, p. 26)

This is the voice of the group, as it raises messages of warning and threats of revolution against possible obstacles to progress and advancement.

As for the addressee: he is a civilizational state located on the margins of history, but it works to manage the deception of history. It works as a hidden conscience in stabilizing the pain through history's brokers, and there are many of them:

1. Clerics: accomplices with tyrant regimes.

But what's worse... !

To scream at night

Turban minaret takbir pledge allegiance

With illusion, tribes are honored

It is filled with dreams

And the cup was distorted in his hand (Ahmed Mufdi, 2016, p. 14-15)

2. Elite:

Elite shouted

In its hidden harbor, it trills... !

To turn off the lights (of its modernity) in the crowd.

In the cities of the dazzling era. (Ahmed Mufdi, 2016, p. 16)

This is how history repeats itself. Hypocrites, liars, court scholars, and sultan poets extend the lives of tyrants with what they adorn them of the horror of their deeds.

Qutoof of Pain is a cultural analysis of the state of backwardness that the Arab person lives in. It is a verbal accompaniment to what happened to the Arabs at the beginning of the twenty-first century, especially with the Arab Spring revolutions, with a sometimes suggestive, and sometimes clear, focus on the events of Egypt and Syria from the perspective of the Islamic vision.

Ahmed Mufdi moves poetry from emotion and feeling to the thesis and saying, and thus provides it with a suitable environment for this intellectual vision. When you read this poet, you feel that you are facing a speech that analyzes facts and events. It presents a system of saying that relies on thought, awareness, and the exploitation of history. Poetry was accustomed to residing in fragile emotional areas. Such a style of writing became located in solid, realistic areas that were resistant to images, metaphors, and other poetic styles.

This poetry collection contained a group of phrases and sayings that are originally intellectual statements that have no place in poetic writing. However, the poet Ahmed Mufdi used and employed them, and perhaps it is one of the few times that such intellectual statements and expressions were used in poetry. We will try to monitor them in The following table lets us consolidate what we want to achieve

Intellectual expressions	Intellectual sayings
the date	The pain of history and the deception of its succession, p. 8
The pain of history	Tomorrow has no meaning in our nation, p. 19
Elite	We are the waste of history, p. 20
Lights of modernity	We will write that we have glory beyond history, p. 22
The era of dazzle	Is it a miracle/ for the elite to come together /to overcome the nation's pain like a hurricane, p. 35
The nation's revival	How ugly it is for the spirits of the upper class to fly around/ empty bowls/For the lions, that was emaciated/And they say then they smell:/ The attic is mesmerized by this overwhelming love/ With the limit of wood axes, p. 55
Artistic revolution	murderers/They sold the Qiblah secretly for false longings/ Described the crisis on the peoples path, p. 57
Cleric	
Nation	

These are some of the intellectual expressions and sayings that Ahmed Mufdi used in formulating history in poetry, and he has succeeded in employing these intellectual sayings and taming them to adapt to the poetic environment.

The Moroccan poet Ahmed Mufdi drew from the verses of the Qur'an, The religious dictionary used in Qutoof of Pain1, Shatahat Al-Iftaa confirm that his vision is an Islamic vision supported by some Qur'anic verses. It is a vision in which there is a kind of investment in Sufism, but the spiritual vision according to Mufdi was dominated by Salafi religious thought over Sufism.

The poet Ahmed Mufdi, despite his reliance on the Islamic vision, was not ideological, but rather his vision was humanitarian. The poet "without a humanitarian cause to carry and bear the burden of its weight is not a poet. Rather, he says what does not serve a nation or humanity. The poet's issue is to expose the values that have been buried under the shoes of those passing into hell." (Ahmed Mufdi, 2021, Speech of the Moroccan Writers Union to the world's poets on World Poetry Day, Anthology website, www.alantologia.com)

This is the second bet that Ahmed Mufdi made in this Diwan, Qutoof of Pain1. Ahmed Mufdi bets on two important issues:

This is the second bet that Ahmed Mufdi made in this collection, Qutoof of Pain1. Ahmed Mufdi bets on two important issues:

1. How he turns historical events into poetry.

2. How can he get rid of ideology even though he is based on the Islamic vision?

Mufdi speaks from a humanistic vision that stems from Islamic awareness, but does not argue from a partisan logic. This is a monitoring of the religious dictionary that Ahmed Mufdi employed:

Valley of the Ants, broke, they roam the rock in Wadi Al-Baida, Al-Ragai, emerging at night, mosque, turban/minaret, takbir, pledge of allegiance, we turn in the cave, sacrifice, mihrab, hymns.

It is a group of words that confirm that the poet Mufdi's reference is the Islamic depth, but it is Islam without ideology or sectarianism, and this is the true human vision.

In the book "History," the poet Mufdi created poetry based on a humanistic vision that relies on the religious dictionary but is completely far removed from any ideology. For him, poetic discourse becomes an intellectual discourse par excellence.

Conclusion:

In conclusion, can this type of writing serve as a rescue for poetry from its many crises, especially the crisis of the absence of meaning and the absence of purpose. Perhaps in transforming the concept of poetry to emerge from the circle of the closed self into the space of history, culture, and society is what protects poetry from falling into gratuitousness and linguistic play. Likewise, in the search for a different structure that goes beyond the lyric poem to the project poem with a long structure, a complex theme, and multiple stylistic complexities, what guarantees Poetry also has the potential to confront siege and absence, which also guarantees it resistance to other forms of writing that constantly seek to marginalize it and exile it from the circle of creativity.

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