

The Mechanisms of Rhetorical Argumentation in Contemporary Arabic Poetry

آليات الحجاج البلاغي في الشعر العربي المعاصر

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Abstract:

Literary discourse in general and poetic discourse in particular were based on a set of indicative relationships and suggestive semantic dimensions of an argumentative nature as a discourse reflecting the living conditions of the human being because the poet, with his deep feelings and energetic spirit, portrayed to us through his poetry the interaction between feelings and language, and showed us how the repressed can come out in writing, so that poetry became a mirror reflecting the openness known to man, by including a number of indications that contributed to the representation of Arab society and brought it out of the document of closed discourse to a discourse that combines originality and contemporaneity. .

Keywords: Mechanisms / Arguments / Rhetoric / Contemporary Poetry

ملخص:

استند الخطاب الأدبي عامة و الشعري خاصة على مجموعة من العلاقات الإشارية، والأبعاد الدلالية الموحية ذات الطابع الحجاجي باعتباره خطاباً يعكس الأحوال المعيشية للإنسان، لأن الشاعر بمشاعره العميقة صور لنا من خلال شعره التفاعل بين المشاعر واللغة، وأظهر لنا كيف يمكن أن يخرج المكبوت في الكتابة، حتى أصبح الشعر مرآة عاكسة للانفتاح الذي عرفه الإنسان، وذلك بتضمينه عدداً من الدلالات التي أسهمت في تمثيل المجتمع العربي وأخرجته من بوتقة الخطاب المغلق إلى خطاب يجمع بين الأصالة والمعاصرة.

الكلمات المفتاحية: الآليات / الحجاج / البلاغة / الشعر المعاصر

1.Introduction:

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Because poetry has taken the lion's share of the spread and emergence compared to other genres, we found that it has reflected the manifestations of life in all times and countries, so we directed our study to contemporary Arabic poetry because it has been dyed with a new dye full of renewal and modernization, whether in terms of form or content, and the circumstances that The Arab world has gone through, making poets rely on mechanisms to communicate their idea through poetry, which were built on argumentative foundations that would convince the recipient and appeal to his emotions with poems in which they talked about social conditions (poverty, homelessness, drugs ...) and the political conditions experienced by Arab countries, so this intervention came to unveil those argumentative mechanisms adopted by the contemporary Arab poet. Therefore, this intervention came to unveil those argumentative mechanisms adopted by the contemporary Arab poet, and because the place cannot talk about all the mechanisms, we specialized in talking about the rhetorical mechanisms because they are adopted by ancient and modern poets, so we wanted this study to be a way to answer a number of questions, the most important of which are: To what extent has the contemporary Arab poet been able to embody these mechanisms in his poetic discourse? Does the poet's reliance on these mechanisms give the poetic text a new character different from what it was before?

1/ The concept of pilgrimage: Pilgrimage is one of the basic mechanisms on which deliberation has built its linguistic and communicative thought, "Pilgrimage is a dialogical, deliberative and organizational mechanism that manages disagreement within the framework of a cooperative dialogical alternation, in which arguments are subject to the total activity of the linguistic act to end in agreement and strengthen consensus" (Tarous, Pilgrimage Theory through Rhetorical, Logical and Linguistic Studies, 1426 AH-2005 AD, page 169) It is a means that attracts the interest of the recipient and connects him to the audible speech or the readable text, especially since modern studies have opened the horizons for all kinds of discourse.

2/ Mechanisms of rhetorical argumentation in contemporary Arabic poetic discourse:

We tried to identify some of the mechanisms of rhetorical argumentation because the situation does not allow for all of these mechanisms. We focused on rhetorical argumentation, rhetorical argumentation, and repetition from the science of semantics, searching for the mechanisms most used by contemporary poets. **1/ mechanisms of rhetorical argumentation:** These mechanisms refer to all the images that fall within the science of rhetoric, which can be summarized as (simile, metaphor, metonymy, and extended metaphor).

A/The simile mechanism: Simile is defined as "a statement that something or things share one or more qualities with another by a tool that is the K or similar, verbalized or estimated, that brings the likeness closer to the likeness" (Atiq, page 62).

Mahmoud Darwish likened Jerusalem to various analogies in contemporary Arabic poetry, including the idea of stolen homelands and occupied countries:

Jerusalem and the Lost Cities
Only a camel ridden by the Bedouin
To the Hungry Salad

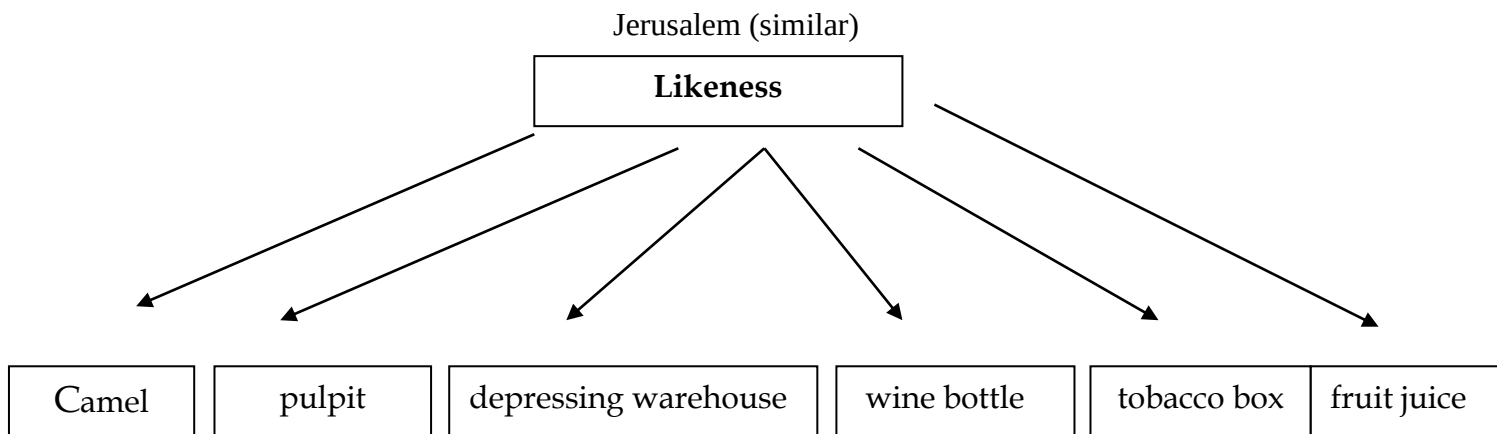
Jerusalem and the Lost Cities
 Only a pulpit for public speaking
 And a repository of melancholy
 Jerusalem is a bottle of wine and a box of tobacco
 But it is my homeland
 It's hard to isolate
 Fruit juice for my blood cells.

But it is my homeland (Darwish, The Diwan, page 86)

Mahmoud Darwish shows through his poetic lines his pain and sorrow for the wounded Palestine, which the rulers used as a means to reach power, so he likened it to a camel that the rulers ride to reach power, and then likened it to a platform for oratory, how could it not be the country that the rulers use to woo the people and make it a repository of depression and sorrows and provide false promises and deceptive hopes. Then he depicts it in a new way, likening it to a bottle of wine that is thrown away once the wine is finished and enjoyed, just like the tobacco box that is useless without tobacco, so it is also thrown away.

These analogies have the pilgrimage that makes the Arabs cry tears over a part of the Arab homeland that has been usurped, its land violated and its sons martyred, with Arab silence and the use of Palestine for private purposes.

The poet also used eloquent similes to emphasize the miserable state of Jerusalem and the lost cities, likening them to many physical objects and mental analogies:



Because Palestine is a country for every Arab, not just Palestinians, we find the poet Muhammad Mufleh also uses similes to achieve the mechanism of rhetorical pilgrimage, as he says, singing about the children of Palestine, in order to raise their spirits, as they are the ones whose childhood left their homeland, so they carried stones instead of sweetness, and carried the banner of jihad to restore the precious homeland:

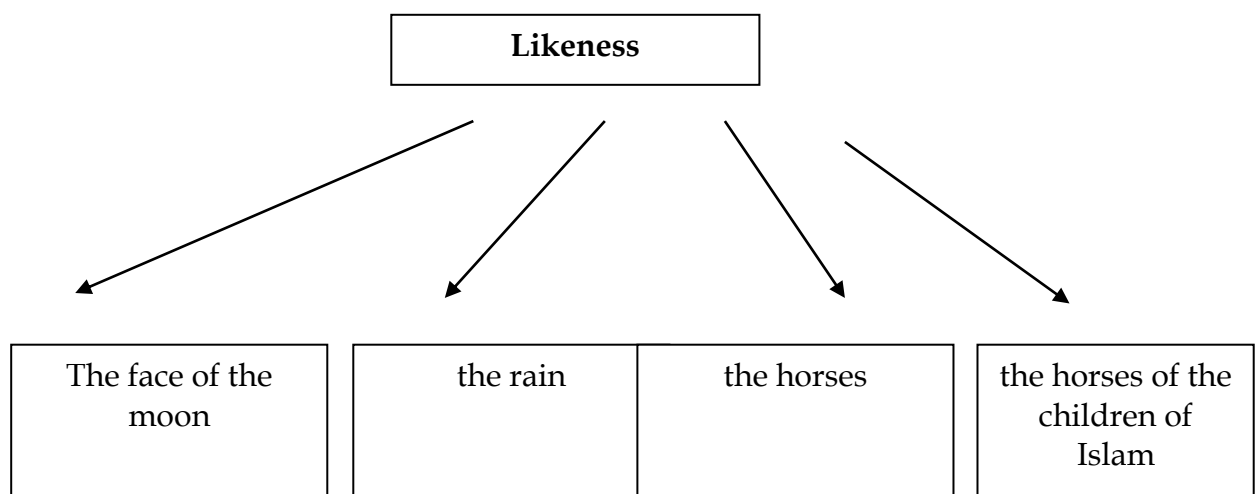
Tighten the strings and you've got a face

and in the end, you've got a face
Tighten the noose, for our features have narrowed
and our eyes and ears have gone astray.
You who have dawned in this night
and you are not the stars of the night.
You are the sunshine of this age in my country
and in the flames of the deserts, you are the rain.
You are the horses of the children of Islam
united in the time of Islam (Mufleh, 1412 AH-1991, page 49)

The poet used eloquent similes to emphasize the extent of his affection for what the Palestinian child is doing to regain his homeland, describing it as the face of the moon that illuminates our dark night, by the snails that carry goodness and abolish hunger, by rain in hot deserts, by the purebred Arabian horses that led the Arab peoples to the Islamic conquests and invasions.

The children of Palestine were painted in our memory and immortalized in the minds of the Arabs and the West by their struggle, patience and endurance.

Children of Palestine (simile)



Thus, the argument becomes "analogical, as a simplistic equation that ignores different contexts, deceiving the mind with its rigid appearance, or activating the imagination with the concrete information it carries" (Tarrou, *Argumentative Theory through Rhetorical, Logical and Linguistic Studies*, 1426 AH-2005, pages 28-29).

B. The metaphorical mechanism: Metaphor is a major factor in the structure of human speech, as it is a major factor in motivation and urging, an expressive tool, a source of synonymy and multiple meanings, an outlet for emotions and intense emotional feelings, and a means to fill in the gaps in terminology (Al-Adous, 1997, p7) Therefore, poets resort to it because it is considered an effective argumentative tool, as it is established By "mentioning

one of the two sides of the simile and wanting the other, claiming the entry of the simile into the sex of the simile, indicating this by proving to the simile what belongs to the simile" (Al-Sakaki., page 477) Returning to contemporary Arabic poetry, we find that the poet used a magazine of metaphors as an argumentative mechanism that convinces the recipient in terms of the issue he addresses.

Among the poets whose poems are characterized by this argumentative character is the poet Othman Lusif, as he says while flirting with his beloved:

Your cilia blend in with the green rays
For your eyeballs
Swimming in your overwhelming adoration
Washed with prayers
Hidden Iconography

I touch the hissing of weeping fountains (Loussif, *Your Eyes Have This Flood*, 1988, pp. 46-47)

"I swim in your tyrannical love" is a metaphor, as it compares your love to the sea, mentioning the simile (your love), omitting the simile (the sea), and mentioning one of its implications (I swim) as a metaphor in the form of a figurative metaphor.

He mentioned the simile "prayers" and omitted the simile "water", mentioning one of its implications "washed" as a metaphorical metaphor.

In the last line, he made the fountains a weeping woman, mentioning the fountains, omitting the woman, and mentioning one of the verbs "weeping." This is also a figurative metaphor.

In our search for contemporary poets who knocked on this door, we also find the Algerian poet Saliha Naija in her book "A Time for the Collapse of Idiocy and the Reign of Caesar", where she used rhetorical arguments and metaphor as a tool to release what she suppressed in her chest as a result of the conditions of the Arab homelands in the past and present (Andalusia, Iraq, Palestine) in the face of Arab silence, saying in one of her poems called "Hypocrisy"

What does the song say?
Andalusia Sends a Zephyr
Jerusalem is being publicly raped
Wounded Baghdad in tears

What does the song say? (Naija, 2009, p. 35)

In the first image, "Andalusia sends an exhale", the poet likened Andalusia to a human being, making it a woman who sends an exhale, sends groans, pains and sorrows for what happened to her and her states, sending hot air full of aches to the Arab rulers, but to no avail, so Saliha Naija likened Andalusia to a woman, mentioning the suspect (Andalusia) and omitting the suspect (the woman), referring to one of its accessories (sending) as a metaphorical analogy.

In the second line, she made Jerusalem a woman who is raped in public, and in this metaphor she depicts a picture of the ugliest scene that a person may see and not move a muscle, so the poet borrowed the word rape to be a rhetorical argument that affects the listener and pushes him to move and rise, in an attempt through her poem to revive the hearts of the Arab peoples. Therefore, she also moved to Iraq and portrayed it in the image of a weeping woman, a wounded and painful woman, and in these metaphorical arguments she used the image of a woman, because it is a symbol of patience, a symbol of weakness and strength, and a symbol of life.

With this metaphorical mechanism, Hisham al-Jakh expressed in his poetic lines about the state of the Arabs and their divisions, about Arabism dispersed among countries separated by imaginary geographical lines, saying:

Our childhood fights
And ideas we learned from you, our nation's rulers.
Tortured by our childhood (El Gokh, 2013)

He made childhood an enemy that fights and tortures, mentioning the simile (childhood) and omitting the simile (enemy) as a metaphor, which reflected an effect on the soul because childhood means innocence, it means peace and love for others, but the world with its cruelty turned it into an enemy that fights and tortures, turning it from its white childish world to a world of blackness and discord. The metaphor thus transforms from a mere graphic image to a creativity in language and the interaction between its elements results in a kind of tension that may reach a dramatic level when combined with human experience, a tension that reveals man's transition from the stage of compatibility with existence to conflict and confrontation (Yusuf., p. 63).

C. The metaphorical mechanism: It means the use of metaphor in its three types known in the middle of rhetoricians (metaphor for a ratio, metaphor for an adjective, and metaphor for a description), and because metaphor is so named "because it hides the face of the declaration." (Malik., pages 146- 147), the contemporary poet resorted to it to express his feelings as a result of the social and political conditions experienced by the Arab nation in the modern and contemporary era. The contemporary poet resorted to it to express his feelings as a result of the social and political conditions experienced by the Arab world in the modern and contemporary era, and what characterized this employment was the tendency of real-life poets to this type of argument, especially since the metaphor "if it is received, it is attracted by two sides, real and metaphorical, and it is permissible to carry it (Al-Athir, 1420H, page 51) Among the poets who employed this mechanism is Abdul Wahab Al-Bayati, who resorted to rhetorical

arguments to emphasize his determination and revolution against the bitter reality and the distant alienation, a poet who painted graphically his world that he rejects but stands facing it, so he calls for revolution and confronts the pain with liberation:

We rape the world with poetry, revolution and threats
Death and Departure

We fall exhausted on the sidewalks of history

We wither in coal mines and ice cellars

We die standing

We die in our estrangement, but we are reborn

From the womb of the night and the flesh of the earth's mountains

Crowned with the agony of rejection

And holding the scepter of the sun (Al Bayati, The Complete Works, Love Poems at the
Seven Gates of the World, 1405 AH-1985 AD, page 29)

The poet started from reality, but he painted it with metaphorical images, especially since he is an advocate of linking the poetic experience to reality, as he says: "I look with contempt and disdain at many pseudo-poetic experiences, charged with mystical hallucinations and claims of clairvoyance, because most of these experiences are based on an idealistic outlook hostile to reason, science and reality" (Al-Bayati, My Poetic Experience, 1968, page 33).

"We wither in coal mines and ice cellars" is a metaphor for the fatigue and hardship that Arabs suffer as a result of working in coal mines in

European and other countries, as a result of their alienation and their attempt to earn a living.

He is a revolutionary poet with his poetry, a fighter with his pen fighting against injustice and enslavement, refusing to live without dignity, and this standing is the reason for his rebirth "but we are born again" as a metaphor for hope and optimism for a better tomorrow, this tomorrow he used the metaphorical mechanism to bring him out of the womb of the night, making the night a woman who gives birth. He mentioned the simile (the night) and deleted the simile (the woman), mentioning one of its necessities (the womb), moving to a metaphorical argumentative mechanism in his words "from the flesh of the mountains of the earth" and here is a metaphor for coal and coal mines that have always been the Arab expatriates for work and fight the miserable socio-economic conditions.

Not far from the Arab East, we find the Palestinian poet Muhammad al-Qaisi employing the argumentative mechanism to express the extent of his pain and suffering due to what is happening in his homeland, Palestine, as he says:

For your information

that every evening

Run to your borders

I carry in my green quiver

Wound Flower, Wound Gong

I carry cities, villages, and castles

I imprint the clay of estrangement with my nightly singing

I am crowned at the ceremony as the Prince of Death, the lover of your dimensions.

The poet painted for us the reality of the people of Palestine, a reality that carries war and peace, carries the love of the homeland and sacrifice, as when he said "I run towards your borders", that is, I run towards your separating borders, a metaphor for the love of the homeland and the land of Palestine, which has drawn its borders in the heart of the poet in particular and the Arabs in general, carrying in his green sleeve, he carries in his green sleeve. Here is a metaphor for the peace that lives inside him and dreams to be generalized, but in this greenness "the wound bloomed" is a metaphor for the occupation of Palestine and the pain that blossomed, and here is a metaphor for the state of the Palestinian people, who carry a patience that the poet symbolized in his words "I carry cities, villages, and castles"

These were some of the excerpts of contemporary Arabic poetry that used metaphor as an outlet to discharge pain and liberation from the painful conditions of some Arab societies.

Thus, simile, metaphor and metonymy were effective in influencing and persuading, based on realistic and fictional arguments that were blended under the banner of rhetorical argumentation to paint pictures of the inner repressions of the contemporary Arab poet.

2- Mechanisms of Badi'i argumentation: Before it was definitively defined by al-Sakki in his book *Miftah al-Ulum*, the arts of Badi'iyyah were a means of "looking at the decoration and improvement of speech by a kind of embellishment, either by a rhyme that separates it, or a homogenization that resembles its words, or an inlay that interrupts its weights, or a pun on the intended meaning by implying a hidden meaning from it due to the commonality of the words between them, or a juxtaposition between opposites (Khaldun, 1979, page 1066)

Badiyyah improvisations increase the beauty of the meaning and give the speech a rhythm that is pleasant to the hearer. They also have a great argumentative role in persuasion, as their role lies in their formal aspect and external structures, and the decoration of speech to attract the recipient so that this tendency to this speech has an effect on the recipient's soul and makes him prefer to hear it, and this is because they have an argumentative role not for the sake of decorating the speech, but with the aim of persuasion and reaching the most far-reaching effect" (Al-Shehri, 2004, page 498) and this is what we saw through the selected poetic models:

A. Argumentation: *Tabaq* is defined as "the combination of something and its opposite or something and its opposite, and the two things may be nouns, verbs or letters" (Abbas, 1430 A.H. 2009, page 363), and rhetoricians agreed that there are two types of *Tabaq*: negative *Tabaq* and positive *Tabaq*.

One of the contemporary Arabic poetic models that have used *Tabaq* as an argumentative mechanism to weave the threads of their poems is the poet Aus Dawood Yaqoub, who says :

In my heart there is something joyful that I know
You stay with us for better or for worse
We loved you, we fought
We sang you (Yacoub, page 108)

The poet combines two opposites: good and bad (the positive conjunction) to emphasize the extent of the poet's connection to the character of Abdullah the terrorist, so he adds another conjunction in his words "we loved you / we quarreled", as love never quarreled with him, but

the poet wanted to make the conjunction a rhetorical argument by which he emphasizes his connection to his praised one.

In this section, Azzedine Mihoubi, in his poem *The Wall*, says

When?
The night comes...
They come or they don't come....
It makes no difference, they know.....
I wait for death under the wall

The poet depicts to us his psychological state and the state of the Algerian people in the worst years that the country went through (the Black Decade), using the negative mode of coming / not coming to express a state of fear, matched by a state of acceptance of fate and satisfaction with death expected at any moment.

Through the above, it is clear that the argumentative mechanism of the metaphor has taken it from being a means of decorating and improving speech to a means of depiction. "The metaphor is not necessarily only a verbal luxury, but it is often an expression of a glowing psychological movement, a struggle between what is and what should be, between the present and the expected, and the creative resorting to it to depict the gap between a rejected reality and a hoped-for future" (Kassem and Dib, 2003, p. 69) What applies to the collocation applies to the interview by virtue of the fact that the latter is a multiple collocation in a row, that is, the collocation is a word that is opposite to a word that corresponds to it, but the interview is two or more words, and an example of this is the saying of Aus Dawood Ya'qub:

Your bad behavior sometimes
Your good behavior is always good
You threw your acceptable insults at us, Abdullah.

B- Alliteration: The argumentation of alliteration appears in the fact that it creates a musical melody that is pleasing to the ear and comfortable to the ear, so that the soul is affected and wants more.

Among the Arab models that used alliteration as an argumentative tool is Azzedine Mihoubi in his saying:

You sellers of the dignity of the martyred homeland
without price
The homeland is lost
Between a leg and a leg.
And they saw you, my homeland, with a thousand hands.
Their feet are black...
(Mihoubi, 1997, p. 47)

The alliteration here is between (leg/stalk/stalking) and here is an incomplete alliteration because it violated an aspect of the four aspects that rhetoricians consider the basis of complete alliteration, which are similarity and congruence in the type and number of letters, their structure, and their arrangement, and an example of this type is what Hisham al-Jakh said:

And that our country stretches from far to far
and that our wars were for the sake of the Al-Aqsa Mosque.

3/ **The mechanism of repetition:** Which is considered one of the mechanisms of semantics as counted by many rhetoricians, and we chose it to represent this science as it is prominent and common among contemporary poets, and perhaps this tendency to repetition is due to its consideration of “a new artistic dimension and perhaps consistent with its contemporary linguistic importance, and its ability to signify, communicate and perform beautiful meanings in a wonderful artistic form” (Al-Kubaisi, 1982). Page 143). Emphasis by repetition is also an ancient phenomenon, as it is considered one of the verbal affirmations that have emerged in poetry and prose, and returning to contemporary poetry, this phenomenon has overshadowed many poems, as it expresses feelings “and emotions and psychological mixtures through its beautiful performance of these aspects and strengthens its linguistic status in poetry and criticism” (Al-Kubaisi, 1982, page 161).

Among the Arab models that used repetition as an argumentative mechanism is the Algerian poet Boualem El-Jawhari in his poem *Muhammadah or Nuqeesa*, he says:

But he disobeys and goes on, unconcerned about the world of sickness

More and more and more and more fatigue and more and more fatigue.

This...and you sleep in hope...only to wake up surprised by flying tongues.

Tongues that, when they were in the liver, were foaming at the mouth or remained blind (Al-Jawhari, 2012).

In these four verses only, the word (more) was repeated three times, the word (tongues) twice, and the word (disease) twice. Returning to the poem, we find the poet repeating in many verses the interrogative tool (is) and in other verses the interrogative tool (how much), and this repetition gave the poem feelings that reflected the poet's emotional state towards his companion, as he opened his poem by sorrowing for his friend and companion:

you were distracted by doubts, my friend*** and you cried in secret.

We also find the poet Amal Dunkel repeating the phrase “no reconciliation” in his poem titled “No Reconciliation

Do not reconcile!

If they give you gold

Don't reconcile!

Even if you run away

Don't reconcile over blood, even blood!

Don't reconcile even if they say head to head

Don't reconcile.

If I deprive you of sleep

In addition to this repetition in the passage or phrase, we found many poets who tended to repeat letters, and others repeated the signs of stopping, such as a comma, a period, and others.

4 Conclusion:

This was a journey into the world of rhetorical argumentation in contemporary Arabic poetic discourse, which used rhetorical argumentation as a dialogical and communicative mechanism that moved the discourse from the world of words to the world of communication and influence, to a world in which the poet expresses his lived reality in a way that blends between reality and imagination.

The poet found in the rhetorical arguments his imaginary world, using images such as similes, metaphors, metaphors, and metaphors, and by repetition to paint a convincing linguistic painting that influenced the listener and reader in various Arab and Western countries.

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