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**The image of Algeria in the Poetry of Azzedine El-Manasra The Poem
(Hayzia) as a model**

صورة الجزائر في شعر عز الدين المناصرة - قصيدة حيزية أنموذجا-

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Abstract:

This research paper aims to discuss the Arabic texts that tried to paint the image of Algeria with all its contradictions, especially the texts of Azzedine Al-manasra as a traveller first and as a writer second, trying to unveil the relationship between the ego and the self, and the embodiment of the law of culture reflected in the texts of the Diwan of Azzedine Al-manasra, which bears the imprint of Algeria in all its manifestations. One of the key findings of the research is that the poet successfully embodied the feature of traditional Algerian civilization, aiming to emphasize the interconnection between the self and the other.

Keywords: imagology; Ego-other dichotomy; Travel literature; Arabic poetry.

الملخص:

تأتي هذه الورقة البحثية لمحاورة النصوص العربية التي حاولت رسم صورة الجزائر بكل تناقضاتها وخاصة نصوص عز الدين مناصرة باعتباره رحالة أولا وأديبا ثانيا، محاولين إزالة اللثام عن علاقة الأنا بالنحن ثم عن تجسيد قانون المثقافة الذي تعكسه نصوص ديوان عز الدين المناصرة. ومن أبرز النتائج التي توصل إليها البحث أنّ الشاعر نجح في تجسيد ملامح الحضارة الجزائرية التقليدية، ساعيا من خلال ذلك إلى التأكيد على التفاعل والتداخل بين الذات والآخر.

الكلمات المفتاحية: الصورولوجيا، ثنائية الأنا والآخر، أدب الرحلة، الشعر العربي.

1. INTRODUCTION

Imageology or the science of the study of the image is one of the most important topics of comparative literature as it enters the door of consolidating human and cultural relations between nations by monitoring the reflections and influence of a country on those who visited it, whether it was a traveler or a writer through different stations that greatly affect the personality of that traveler, and then in his writings, so the image is concerned with "studying, analyzing and monitoring the cultural image, which peoples form {and carry} about each other in the context of certain objective conditions".¹

This science has flourished significantly because of its role in opening up to the other and in improving relations between peoples, and informing them of the different cultural and human heritage carried by others, and also in knowing each nation its place in other nations, allowing it to know itself better than before, as the study of the image is more than just a tool to achieve specific purposes controlled by negative or positive attitudes, but rather "a foreign cultural reality, through which the individual or group that makes up it is revealed. or its promotion, about the ideological space within which it is

located"². For this reason, the peoples have been studying and researching them.

From this point of view, comparative literature was keen to record the customs, cultures and etiquette of different peoples based on what travelers or writers record about these peoples through travels and wars, which are one of the most important means of helping to form images, because "the image based on daily experience, and practice is more comprehensive and clearer to reality, because the affected people talk about a lived experience practiced for a time, whatever its own circumstances"³ while there are other sources It works to build mental images of individuals and control their attitudes such as the media from television, cinema and the Internet.

Algeria, in its civilizational, military and cultural conflict with the other, and in its revolution, which stunned the world, was able to be the subject of such a study driven by the subject of sociology, and it was also possible to be the subject of Arab writers and travelers fleeing the hell of colonialism or the hell of intellectual restrictions imposed on them, inspired by its triumphant revolution, the spirit of struggle and hope for freedom.

Therefore, this scientific paper came to dialogue with the Arabic texts, which

tried to paint the image of Algeria with all its contradictions and various manifestations, especially the texts of the Palestinian poet Azzedine Mounassira, as a traveler first and a writer second, trying to reveal the relationship between the Arab ego and ego, and then embodying the law of culture, which is reflected in its texts, which bear the fingerprints of Algeria in all its manifestations, especially a poem that loves **the spray of forests** that were woven in the style of the poet of the Algerian popular "IbnQaitoun".

We have divided the study into basic elements, serving its main purpose, we focused in the theoretical part on the relationship of the poet "advocacy" Algeria and the secret of his attachment to it, and the link between the story of space and the story of Jafra and their impact on his poetry, while the applied part dealt with the most important images formed by the poet about the woman space, in which he found a space embraces the issue of Palestine dead, and also a space to lament his mistress martyr "Jafra", relying on the thematic approach as the most appropriate for such studies, where the poet Jamal portrayed Algeria in all its minute details, representing the interaction of the ego with the Arab ego in all its cultural and social dimensions.

2. The impact of Algeria on the path of Azzedine Mounassira 's life:

2.1.The interaction of the ego with the Arab ego:

Azzedine Mounassira is one of the most prominent poets of the generation of the sixties, and the last of the four late revolutionaries, Mahmoud Darwish, SamihQassem and TawfiqZiad, issued many books specialized in criticism, culture and thought, to the publication of about twenty poetic works.

The poet lived advocacy moving between many countries of the world, including Algeria, where he worked as a professor at the Algerian University in the period between {1983-1991}, and found in the custody of this beloved homeland (Algeria) psychological support and generous warmth, loved Algeria and adored it and lived in it as one of its sons, especially as he shares with its people the language, religion and the one Arab world.

Admired advocacy Biskra formed one of the important elements of inspiration, especially is a poet slave, and Biskra is the country of poets and lovers although it was representing the exile chosen, wrote about Biskra and described its charming nature, but did not forget to mention the suffering of his and his family from the injustice of the Jews made "space" image of Biskra and Algeria as

a whole, and made the Virgin Mary image of Palestine, and tried to combine the virgin Biskra and the virgin of Palestine, to become Algeria the country that has long wished "advocacy".

Algeria's multiple images thus formed a special space in his poem: "Hizia... Lover of the spray of oases" which was inspired by the popular poem "IbnQaitoun", acknowledging a different reading of the story in a modernist text says: "I visited the tomb of Hizia in a village near the city of Biskra, and was influenced by the story, but what I presented is a modernist text that is easy to abstain, which is a reading on the reading of IbnQaitoun"⁴, a reading that he relied on in the formation of his new text, and provided him with a tremendous expressive energy that enabled him to weave an accurate poem described along the lines of the popular poem, The same features on which IbnQaitoun built his text such as (the theme of the woman, death, journey, pride...) but the irony lies in the poet's quest to challenge the popular text with all its fame through irony and vitriol.

The interaction of the advocacy poem with the popular poem was not the interaction of simulation as much as the interaction of confrontation and criticism, as it seems from the first glance when Azzedinechose to support another novel for the story of Al-

Hizia as a reference for his poetic text, and the novel says waiting for the lover (Said) for his beloved Hizia among the palm trees of the oasis when she came wrapped in a black dress, so he thought she was a whistleblower and shot her to kill her, this novel may be true and the popular imagination played a big role in hiding it and showing another story, but the poet deliberately It is the space of the dead woman, not the dead.

Perhaps in doing so, he wants to address to the people of Palestine a coded speech by tracing the traces of the Algerian in his sacrifices and dedication, which earned him great self-confidence reflected in most of his creations, especially the poem "Hizia", through which he wanted to show his ability to confront any text with all his ability to express and describe, and thus the ability of the Palestinian to make a new history for a free Palestine that generations will keep repeating and proud of, and Gaza is on the way to that.

2.2.Between the Algerian and Jafra Palestinian spaces:

Women are considered one of the pivotal themes in Arabic poetry in general, since the pre-Islamic era and standing on the ruins of the beloved Sunan, hardly any poet deviated from it, as they are the mother, sister, wife and beloved, and they are also the homeland.

It was the inspiring woman who did the poet Azzedine Mounassira after a strong love story with "Jafra", a 19-year-old Palestinian student who was going to marry but was martyred by Israeli plane fire in a raid on Beirut, after which this realistic story turned into a legend of popular Palestinian and Arab and international fame when the poet "Azzedine Mounassira " published his famous poem {Jafra my mother if my mother is absent} in 1976, Her real name {Jafra Ismail Al-Nabulsi}, which distinguishes it from Jafra, the oldest historical heritage, was accidentally revealed by "Al-Manasra" and formulated and presented to public opinion in 1982⁵, so the Palestinian people often confused them and repeated two stories in a story.

Just as he achieved "advocacy" for his beloved Jafra, the most sacred and influential, to knock on the door of the world after it was translated into more than twenty foreign languages after it was sung by "Marcel Khalifa" from Lebanon, and after it was turned into a Yugoslav film, so was the case for "Hizia" Algeria, in which he found another love, which is the love of the great homeland, during his stay in Algeria and exactly in his annual visits to the festival "Al Khalifa" in Biskra, where he heard the story of Hizia with her cousin "Said", and took the opportunity to visit her grave who is in the town of Sidi Khaled and read Al-Fatiha on

her grave and it is said that he cried Hizia because he remembered his beloved (Jafra).

The poem "Hizia", organized by the Bedouin poet "IbnQaitoun", is one of the most famous popular Arab poems in lamentation, which inspired many writers of eloquent poetry, and the reason for its fame is that it was built on a love story at a time when expressing feelings was a form of rebellion and transgression of tribal customs.

The "advocacy" was dazzled by the beauty of Bizia and admired everything that surrounds her, singing verses of free poetry that were skilled in drawing her image, spinning with the space of anklets, and the space of feeling and inspiration, sensing everything, dates in Biskra and he resembles her... The hearts of lovers beat with love or cut... Wax in her palm and then henna in the hands... Her sorrow that exceeded all limits... She is a space that did not understand anything about reading, only to turn after her death into more than one poem and more than one nationality.

3.Images of Spatial Women in Azzedine Mounassira 's Poetry:

3.1.Women (Hizia) / Arab traditions:

Hizia loved her cousin (Said) the simple shepherd and rejected all her speech for him, and (Said) suffered the woes in order to marry her due to the customs and traditions of the Arab tribe that refuses to marry her children to those below their level.

It is said that the day after the forty of their marriage, when Saeed returned from the hunting trip, he found a space dying on his deathbed and then died for no reason. Another opinion is that Hizia's death was the result of her father's refusal to marry her cousin, and the bereaved lover went out into the desert wandering on his face for several days until the poet realized "IbnQaitoun" and told him his story, which was immortalized by this poem for a lifetime⁶.

Perhaps the most important thing that the reader can notice in the text of advocacy is that he chose another novel for the story of Hizia as a reference for his poetic text, describing her murder in a painful scene when she went masked in a black dress to the palm oasis the place of blood that awaits her to meet her lover "Said", so he thought of the whistleblower who feared them and shot her to return her dead, and the poet deliberately to be the dead and not dead so that he links her to the cause of Palestine living dead, which was killed treacherously and mistakenly in many cases.

There is no harm in that the poet took this novel as a reference, despite the fact that it is not common, so that he is more famous for this poem than others who were influenced by this popular story, just like the poem "Jafra", which many websites have been telling its story until it turned into a

famous legend, in addition to challenging the Bedouin poet "IbnQaitoun", who adopted the novel of death instead of killing, as if the poet "Al-Manasra" when he interacted with the popular poem, it was not a simulation interaction as much as it was The interaction of confrontation and criticism.

In another place, we almost hear the wailing of advocacy and the intensity of his grief, first for his beloved (Jafra), who was assassinated by the fire of an Israeli plane in Beirut in 1976, and secondly for the loss and destruction of his country, and everyone is skilled in seeing scenes of murder and torture without moving, all this in a spectacle paradox through which we were transferred to the beautiful and charming areas that Algeria abounds in {Tlemcen, Jarjara, Jijel, Al-Qal}, as it combines majestic mountains, wide deserts, and charming beaches, which made it a source of creativity and inspiration that reflects the country's natural and cultural diversity.

From the above, we find that the image identified by the poet in his poem for the woman (space) is a superficial image, focused only on the external appearance and exactly on the places of her charming beauty: her gap, her chest, her cheek, her height, she has all the standards of natural beauty, and even the places where she came had a share in the poem, but her personality, actions and

opinions are not known to him, thus allowing a wide scope to read this beauty multiple readings and take it as a space to dive into the mysteries of the poetic text, which hints more than it declares.

3.2.Natural image:

The natural image was manifested in the poem "Hizia" in an expressive way in which the poet was skilled in drawing its features through images unique to the homeland Algeria with picturesque natural scenes and cultural monuments that moved in advocacy feelings, ideas, and ascended the envy that was repeated more than forty times in this poem, which was divided into eight sections ranging from length to short.

The poet began his poem with the scene of the desert (the bloody oasis) saying:

أحسد الواحة الدموية هذا المساء
أحسد الأصدقاء
أحسد المتفرج والطاولات العتاق الإمام
القوارير أحسدها
والخلايل ذاهبة آيبة

I envy the bloody oasis this evening

I envy friends

**I envy the spectator and the tables and
the old slaves**

I envy the bottles

And the anklets are going to Aybah ⁷

The desert is the presumption of fear, and panic in ancient Arabic poetry, there is no talk about the desert but it was embodied for the hardness of the rocks and the flame of the sun and the exhalation of the wind and the wailing of monsters and electrolytes, which gives the desert scene awe in the souls, but (evening) which is the time of the poem, it is the beginning of the night, and the night is the time of the eternal dream, and when the time is a thick dark night becomes a companion to the worries, pains and longings, which is reflected in the poem "Hizia", which at first glance seems to be a flirtatious poem, but in depth it poses deep heartbreak and sadness On usurped Palestine.

The poet made the Algerian desert a symbol of glory and strength, describing its beauty by a professional artist who found in Algeria the beauty and peace he longed for, so it was to be transferred from east to west, from north to far south, from Setif to Tlemcen, passing through the capital, Jijel, El Qal to Biskra, Ouled Jalal to Tassili, and Setif. It is the picturesque nature that captivated him with its rare charm, evoking at the same time the suffering of his people from the injustice of the Jews, and his sorrow for his country, which in many of his poems he wished to one day become like Algeria, which lives in unparalleled natural beauty.

He did not stop there, but continued to express his jealousy and envy of the beauty of the space "Algeria", the envy of the horses that ride it, and the birds that were grazing next to it, such as: {penguins, pigeons, etc.}, and even the people around it, such as: bridesmaids and they throw peace upon her {**peace be upon her, peace be upon her, peace be upon her**}, to join the space of the Virgin Mary on her forming one body and one soul reflected on the Algerian and Palestinian peoples.

He also went further than this when he envied even the coffee that she cooked as if she was pouring it into his blood, and other pictorial scenes reflect the effect of the magic that was practiced on him until he made his words flow non-stop, it is the feelings of loss, alienation, loss and other factors that provided the poet with this pictorial energy and linguistic accuracy to make an eloquent text that simulates and transcends a popular text.

As if the poet in all this rotation and pursuit through time and space mocks us, but ridicule is intended to connect the ego with the Arab ego, through the space of the Algerian female, which is a symbol of this good land (Algeria), which shares with its people the language, religion and the Arab homeland, it embodies the national identity, and represents within its long history of struggle

and resistance, to become a living image of the Algerian land, which retains its beauty and heritage despite the difficulties and horrors it went through.

3.3.Cultural image:

Because culture is the complex whole that includes knowledge, beliefs, arts, morals, laws and customs, and because the Algerian woman (Hizia) and her story are the basis of this poem, it was necessary for the cultural image to attend the problem of a cognitive space through which the poet reveals the customs and traditions of Algerian society, which he derived from the popular poem of the Bedouin poet "Ibn Qaitoun" (Azzouni YaMallah in Rais al-Banat).

The poem is attributed to an Algerian folk tale built on a love story (Hizia and Said) at a time when expressing feelings was a kind of rebellion and transgression of the customs of the tribe, however, she loved the space of her cousin simple shepherd and rejected for him all her speech, as he suffered (Said) woes in order to marry her, but strict tribal custom prevented the meeting of the two lovers, Hizia son of one of the Ashraf (Ahmed bin Al-Bey) while Said is just a poor shepherd, however there is a novel that says: "The meetings have been repeated between them, which facilitated their discovery, especially in that conservative Bedouin environment, which is known for its severity and cruelty,

especially when it comes to the issue of honor"⁸, to end the story as conveyed by the popular imagination with the death of Hizia, leaving her lover wandering on his face in the desert in a state that almost reaches madness, a tale that inhabited the hearts of people, and inspired "IbnQaitoun" the most important poem in his life.

The follower of the poem notes that the poet talked about "IbnQaitoun" as if he was the real lover and that (Said) of his invention, custom prevents the disclosure of feelings publicly, you find him narrating to us the way of communication between them, such as: roses and letters wrapped in a wedge that may remain hanging for days looking at the postman, and may be neglected by climate factors, which indicates the strictness of customs and traditions and their strong impact on the Arab mentality, especially in the conservative desert environment that does not tolerate all these practices, where impose their cruelty and difficult conditions On humans, plants and animals.

Al-Manasra also excelled in describing the beauty of Hizia in the same way that Ibn "Qaitoun" wove in describing the basic physical parts that constitute the beauty of Hizia, using allegorical images with great artistry, especially in the way they work within the text, he says:

طلقت ممشوط طاح بروايح كي فاح

حاجب فوق اللماح نونين بر يا
خدك ورد الصباح وقرنفل وضاح
الدم عليه سايح وقت الصحويا
الفم مثل العاج المضحك لعاج
ريقك سي النعناع عسله شهايا⁹

It is the beauty of the Arab woman full of life and hope drawn by the poet accurately, but in a tone of envy and jealousy praiseworthy, the act of envy provides every line of poetry that included a description of the physical beauties enjoyed by "Hizia", touched on: {Henna, cheek, mouth, chest}, and other places of beauty in the authentic Arab woman who was fascinated by the "advocacy".

He also describes a spatial relationship with rain and drizzle, mystical connotations associated with purity and spiritual manifestation, transforming the poem into a spiritual experience that transcends ordinary human love. Hizia is not just a historical figure, but has become a symbol of love and absolute adoration because of the connotations it carries related to the land and the homeland, for whom women "are not a goal in themselves, but rather a means of adhesion and unity between women and the land, and mixed in Palestinian poetry: The woman/mother, the woman/lover/the land, are all in a state of material and spiritual unity"¹⁰, so he envied

the multiple and diverse beauty of Hizia, from your hip, and taking, and he was slender, pointing to the captivating beauty of Algeria in its nature and culture, and wishing his homeland to become a country of freedom full of love and peace and become a symbol of dignity and emancipation.

From here, Algeria had a major role in the life of advocacy, especially as it shares with his country religion, language, common destiny, customs and traditions, so his interaction with it and its people was fast, as he learned their customs and traditions, and gained a position by belonging to the Algerian society, which embraced him and tried to alleviate the wounds of his alienation, so he became an active individual at the level of the cultural arena without forgetting even for a moment the hell that his people live in Palestine.

3.4.Civilized image:

Although the advocate lived the bitterness of departure and the separation of loved ones, and got to know many cultural identities, customs and traditions, but the call of homesickness remains present at all moments, and in all imaginary spaces, to carry the picturesque beauty that gathered a space in Algeria to the homeland of {Hebron}, the historical and emotional place, as it stops for a while and in bold font contrary to the line in which the Diwan was

written, referring through it to its material and spiritual existence, it is the inspiring space with which he communicates poetically so that he said about it: "My village of Bani al-Na'im, my city of Hebron, which is full of ancient Canaanite ruins, Roman olives, and mountain caves, was captivating by this geography" ¹¹, thus turning the place into a hidden nucleus with which the poet communicates at all moments, and in all imaginary spaces, in a deep connection, referring to the spirit of Palestinian personal identity.

Hebron is the center of the illness in the heart of every Palestinian, no matter how close or he lives far from this homeland, "Hebron" reminds him of this deep wound inside him throughout time, like "Saïd", who lived wandering on a face in the desert writhing sadness and pain at the separation of his beloved "Hizia". The poet describes the scene of her murder while at the same time evoking the image of the killing of Palestine when he says: **"Remember the fear of murder among the palms"**, it is the fear of killing, rape and oppression that the Arab man lived and continues to live in the custody of the other (the West) marked by criminality and inhumanity.

There is no doubt that the poet's mention of "the dead Zaitouna" is not a space or a mason as it may appear to the reader from

the first glance, but it is the blessed tree that grew and drank from the blood of the martyrs, it is a symbol of steadfastness and continuity for its ability to live for thousands of years and withstand difficult climatic conditions.

The scene of the wounded man who hung from his wing on the snow at the top of the Jarjara Mountains brings us to the cedar mountains in Lebanon when snow white mixed with the ember of blood in the massacre of the butcher Sharon, which is one of the largest tragic chapters in the contemporary history of the Palestinian cause, and symbolizes the many pains suffered by the Palestinian people.

We also find the poet wandering on a face in the Arab desert looking for his lost identity, but for a deep-rooted symbol of Palestine, he did not find an alternative to Tassili, the heart of the Algerian desert, objectively equivalent to a symbol Mughal in itself, the ego when you look at the other does not only convey his image, but also conveys its self-image. To continue in the last verses to announce his jealousy and envy of the poet "IbnQaitoun" and his poem and Hizia that inhabited the hearts of people so that he is proud of himself and his son of his beloved in front of all people, unlike Ibn "Qaitoun", who began by addressing friends and crying over the ruins and then moving to the relative and

describing the woman and then describing the journey and the departed until it reaches the main topic, which is lamentation space.

Thus, Tassili's inscriptions awakened the past of the Palestinian state represented in the Canaanite state, so that the conflict between (Canaanism and the alleged Temple) remained for a while, just as "Hebron" and other places and names awakened feelings of pain and agony advocacy that made it a living example of the alienation of the Palestinian and the epic of torment, from homeland to prison, from freedom to restriction, to establish the poetry of the diaspora, which turns into a creative space in which the self intersects with the collective, forming a human dimension that transcends time and place.

4. CONCLUSION:

Azzedine Mounassira was able to combine the trip and the literature of the trip, so he was a traveler in Algeria for several years in which he experienced the country and its people, and admired the nature of its water and air, which led him to organize the poem "Hizia", which he wove along the lines of the popular poem, making the Algerian female embrace the Palestinian female seeking love, peace and freedom, and in that he brought together the Algerian and Palestinian peoples, in an attempt to make his poem comprehensive, away from current

events, which makes the indication open to the horizons of different readings.

- He was also able to embody the features of the traditional Algerian civilization, depicting the beauty of the Algerian desert and the atmosphere of traditional life in detail, thus transcending the poem being a poetic work to become a literary document that embodies the depth and diversity of Algeria's cultural and civilizational heritage.

- In his poem, he evoked all this interdependence between the Algerian and Palestinian societies through his wishes that his country would one day become like this country, which lives in unparalleled natural beauty and cohesion that we rarely find among Arab societies.

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