

Artistic shortcomings in Ali Jawad Al-Taher's literary articles

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Abstract:

From the Arab heritage to the Western heritage in his poetry and prose, Dr. Ali Jawad Al-Taher has many sources so that you can absorb it with complete awareness. After this, which door will you lead to? He is the investigating critic, the scrutinizing researcher, and the essayist. The research attempts to explore some of the artistic characteristics in Al-Taher's literary articles, which constitutes a prominent feature, when he takes this direction, he seeks to provide light for himself only, and to let his companion know what he does not know. The most important achievement of the research, and it was believed in it, is to be a skilled associate of the essay text. An astute connoisseur of the art of speech and the eloquence of the article. It was limited to a number of characteristics that I saw. They represent prominent features in Al-Tahir's articles, so I started with the beginning, then I started the dialogue, and when I found a noticeable rhythm in the article, I pointed to assonance and substitution, then I briefly referred to sarcasm as the aim of the article.

Keywords: Artistic shortcomings, Ali Jawad Al-Taher's articles.

Introduction:

The beginning is an artistic structure that shows the mastery of the compositional performance of the language, as "the rhetoricians of rhetoric said: A good beginning is called the mastery of the beginning, which is when the speaker is elegant at the beginning of his words, and comes with the sweetest and most generous words, the most elegant, the smoothest, the best organized and formulated, the most correct in structure, and the clearest in meaning. And free it of filler, complexity, complexity, and confusing and inappropriate introduction and delay" (1).

Its value is evident in the fulfillment of its functions in the literary article. If the literary article reveals the writer's subjectivity in a speech devoid of declarative or direct rhetoric (2), which establishes the power of superiority over the reader's mind, then the main function of the introduction lies in attracting the reader's attention and arousing his motivation in an unparalleled way. my feeling .

The formulation of the introduction with artistic elements constitutes a prominent feature in Al-Taher's literary articles. Perhaps this is due to the presence of the reader in Al-Taher's mind, a presence in which the reader is a friend, and Al-Taher's desire to raise the subject in an artistic manner.

First: Initiation

We can notice an artistic feature in his article openings - despite their abundance - which is what we can call (the interrogative opening), as in some of his articles Al-Tahir deliberately formulates questions in a sequential manner, as the intensity of these questions grows and escalates, creating an internal rhythm that is hinted at in its intensity and the interconnectedness of the questions. Some of them are on each other's necks. We see this clearly in the beginning, as he says in one of his articles, speaking about (The Door), Al-Sayegh's famous play: "Why the Door? - This is the last thing I thought about and asked myself about. The Door" (3). In another, we see him saying, beginning: "Can Youssef Al-Sayegh be a storyteller?"

- no

- Why ?

"Isn't this Joseph the one who writes such-and-such chapter from such-and-such magazine" (4).

The interrogative opening excites the reader, makes him more contemplative in grasping the threads of the answer, and more keen to follow up on the questions and search for the answers that are announced or absent or missing in the article. Investing the interrogative in the opening achieves and confirms the artistic function of the opening.

The formulation of the questions and their deviation from conveying the true meaning to rhetorical meanings determined by the nature of the composition is what sometimes makes the answer absent in the fabric of the article, and this is nothing but ingenuity in the formulation and presentation at the same time.

The beginning of articles - in general - was not superfluous in Al-Tahir's articles, or took an ornamental approach or represented an accidental adornment. It was not all of that. It was the complete opposite of it.

With this description, it forms a network of relationships among the main units of the article (the introduction, the presentation, Conclusion).

The structure of the article title may be based on a question, as in (Is there a seventies?) (5), (Is Arabic poetry in crisis) (6), (Does criticism cancel each other out) (7), and (How and why did he become the ambassador? "Raldi" .. "Baldi" (8), (Has the apple reached its fullest potential?) (9), (What do you know about the birth of Dr. Khafaja?) (10), and many others.

The structure of the title is considered a summary of the content of the article, and as such it must match the title, as the title constitutes the first of the technical structures of the article, and it represents the recipient's first position in the act of reading. This is why Al-Taher deliberately worded it in an interrogative manner. In order for the title to become a sign that tempts the reader and places him in the circle of those being asked about, it is a sign that illuminates the most tempting aspect of research and follow-up.

The interrogative was not absent from the other units of the literary article, except that we wanted to look for the relationship (the interrogative with the opening), and to search for the artistic home in them, in a way that the opening fulfills the function that it came with.

Second: Dialogue

The process of dialogue requires the presence of two characters who perform the dialogue act, so Al-Taher intends to create an interlocutor for him, but he does not describe him or determine his external or internal features, and is content with escalating the dialogue; In order not to achieve his eloquence in the literary article.

The interlocutor in Al-Taher's literary articles is not characterized by stagnation. Rather, we always see him busy raising questions in front of Al-Taher, as his presence represents a multiplicity of viewpoints and a breadth of vision in which Al-Taher's thought is characterized.

The language of the dialogue depends on brevity, which is not devoid of a sarcastic tone or sarcasm, or any goal that Al-Taher aims at, depending on the context and the situation. It is the responsibility of the interlocutor to comment on the issues that the article revolves around and talks about, and it takes on a suggestive nature, as it suggests and does not decide, and indicates but does not declare. We see the interlocutor asking Al-Taher after he described speaking about the heritage magazine Al-Mawrid: "If the Council's magazine had been rushed, would that have made it unnecessary for Al-Mawrid?"

- no

- Why did you mention it then?

"As a precaution" (11).

Perhaps the article entitled (Little Talents) is considered a prominent example of a dialogue article based on a scattering of questions, as six main questions branch out from it, beginning with the beginning and ending with the conclusion, which was formulated with a question about talent, as he said: "The best among these people is the one who changes the course of his activity to what is possible." He benefits from it and is useful. Otherwise, is it necessary for a person to be a retaliator? Should I continue to suck the sting of drunkenness, and not have any tobacco or paper left of it?! The land is vast... If talent were like gasoline, we would buy it and continue walking and cover the whole road. But talent is not like gasoline, fortunately." (12). The interlocutor's supposed answer is: (Fortunately...).

Perhaps the dialogue conclusions in Al-Tahir's literary articles - despite their scarcity - constitute a wider space of meaning, as the conclusion does not become closed there, but rather is open, calling for contemplation and attention, and among them were those that came with a blatant paradox on which the article was built, until it concluded with a dialogue: "He has transgressed." The issue is the limits of laughter?

- And the limits of crying! "(13), and it is no secret that the article was derived from "social phenomena, as if they occur on the margins of society, so it is not satisfied with them, but rather makes them a ladder that leads to what is behind them" (14).

Third: Saj'

Al-Taher's essay language is based on a musical element, as musical performance is linked to connotation, forming an artistic touch in the literary essay in a way that achieves harmony and harmony without cost or arbitrariness.

Assonance is one of the important elements in Al-Tahir's essays that achieves the musicality of the text in one or more sentences. It is the compatibility of the two commas in every two or more paragraphs in the last letter. It is as Abu Hilal Al-Askari described it: "If it is free from affectation and free from arbitrariness, then there is nothing better in all types of speech." From him" (15).

Its value lies in Al-Tahir's essays, in his calmly flowing music that does not bring to mind the classical type of writing characterized by apparent affectation, which indicates the impotence and poverty of its author and the corruption of his taste.

Al-Tahir's prayers - although few - were only a sincere expression that stems from the core of the emotional experience, so they are not a filler or a surplus.

Al-Tahir says in one of his articles, describing an "enemy" to Al-Jawahiri: "The trembling seizes him when he hears his name, or imagines his drawing" (16). This balance in the structure of the sentence (He heard his name) (Imagine his drawing) leads to the formation of an image that indicates the extent of the photographer's hostility.

Asjā' often comes as an artistic image in addition to its rhythm. In another article, he describes the storyteller Muhammad Khudair as a photographer: "In spite of the many eyes that fell on him and the thoughts that were drawn to him... he spoke little, and perhaps a letter of what he uttered was an indication of firmness and assertiveness." (17).

He formulates his denouncing question after describing the pens of a group of journalists who write what they do not see on sajj, saying: "Where did those pens come from with that speech?" (18).

Al-Tahir's poems in his articles are short in composition, but they suggest a broad meaning related to his psychological state, from seriousness to humor, or other meanings that Al-Tahir's article aims to achieve.

Al-Tahir's tendency toward rhyme is nothing but a departure from the monotony of prose, creating a rhythm that draws the reader's attention to intentions and meanings that he does not want to determine directly.

Most of Al-Tahir's saj'a in his book (Beyond the Literary Horizon) fall under what is known in Arabic and rhetorical criticism as (parallel saj'), which in its rhetorical-critical sense is "the agreement of the last clues in meter and narration" (19), as in "A country accepts its legend, and a boy believes it." His lie" (20), and also "So you will see... the imaginations of poetics and the evidence of the ability" (21). The two contexts (the imaginations of the poetics) and (the evidence of the ability) agreed on the meter first, then the two narrators agreed on the two commas (the poetics) and (the signs of the ability).

And likewise in his saying: "Grateful for good guidance, remembering the goodness of knowledge" (22), they agreed in meter and narration, as well as his saying: "How easy it is for me to confuse a random mess, to gather a crowd of fools, and to gather a crowd of clumsy ones" (23), and likewise his saying: Because it generalizes, does not specify, enumerates, and does not unify" (24).

Fourth: Switch

Substitution constitutes a prominent feature in the linguistic performance of Al-Tahir's literary articles, as it gives the article a dimension of suggestion over meaning. Some critics call it the opposite, which is "to reverse the speech and put in the last part of it what you put in the first part, and some of them call it substitution" (25). Ibn al-Atheer said, referring to the merit of this art: "This beating... has a sweetness and elegance to it" (26).

Al-Tahir said, speaking about Ahmed Hassan Al-Zayat's magazine (The Message) and its art (The Article): "The Message is a model of the magazine whose name was associated with the article, and the article was associated with its name" (27), and in an article of his entitled (Ask me about what is bothering me) he talks about Al-Jawahiri, saying: "It was Factors simmer within him, from the utmost insignificance that seems great, to the utmost greatness that seems trivial" (28).

The substitution did not depend on free play with words and making them an adornment to adorn the article, whether earlier or later. Rather, the substitution was linked to the meaning that Al-Tahir envisioned, away from affectation and artifice. Perhaps there is something in the rotation of the word that suggests the rotation of the meaning and its formation of an image in the mind of the discerning reader.

Al-Tahir's reliance on brevity in Al-Tahir's literary articles suggests the depth and speed of significance, as in "Late progress, advanced delay" (29), as it depicts the extent of the loss that struck the sixties' narrative literature, from existential waves and other external factors, and he also relies on brevity in his saying: "A revolution in art, art in revolution" (30), as he refers to what the story caused in reality.

The substitution may not rely on brevity, but rather lengthen the phrase, relying on one or more long sentences combined by a link of precedence and delay, as in his saying: "We in Iraq do not know what is issued in the Arab Maghreb, and in the Maghreb they do not know what is issued in Iraq" (31). Likewise, when he wrote an article and made it an introduction to his book (Literary Research Methodology), he

began it by saying: “We did not hear anything related to the research method when we were in high school, and the Western student heard enough about it” (32).

In another article, he wrote - in a tone not without sarcasm - about some writers who try to draw pictures for themselves in glory and leadership, but they are otherwise: “Their literature is philosophy, and their philosophy is literature... They are very poets when they write stories and very storytellers when they write poetry.” (33). He goes on in another article to depict some of the mercenaries of literature, saying: “Adab made them surrender to the dinar, but the dinar did not deliver them to literature” (34).

Fifth: The objectives of the literary article

Perhaps one of the most important goals that Al-Tahir’s literary article aims to achieve is the goal of sarcasm, and it is often found in articles on issues that “Dr. Al-Taher picks up, formulates an article from, and addresses it, exposing its corruption, invoking the spirit of sarcasm” (35), and the sarcasm in his articles did not have an arrogant tone, looking at it looked at what was around it with contempt. On the contrary, it had a human dimension towards what was happening and what would happen, as it worked to put dots on the letters without camouflage or falsification. His articles were not sarcastic like the sarcasm of Al-Mazni, which reveals a vision of life, being, and man with a tragic and pessimistic nature.

Al-Tahir’s sarcasm indicates the extent of the pollution that has befallen the cultural and literary climate and disturbed its peace. It was aimed at putting things in their true perspective, as in (A Condition in Al-Mughni), when we see him saying: “It is difficult for you to say to this one who has no voice: You are not fit.” To sing, and you have hurt us and disturbed us, so be silent, my dear brother...” (36).

Or when others become arrogant and portray themselves as the only ones in this world, then one of them imagines that he is much greater than what he has, or what he really is, so he puffs himself up, and others puff him up, “and he remains the only one who puffs himself up and puffs it up...and puffs it up” (37).). So the story of the frog who wanted to become a cow applies to him, until the article concludes by describing him, “And then....then...and he did not greet even his size, which was his size” (38).

The sarcasm in the book (Beyond the Literary Horizon) was more present than in the book (My Teachers and Other Essays), as Al-Tahir singled it out with memories that arouse hidden pain and increase the burning of longing and nostalgia for his teachers (Al-Basir, Taha Hussein, Mustafa Jawad, Al-Muhanna,...) and this is true. (Elegiac articles) that reveal hidden sorrow, as all you find is the memory tape that preserves the remnants of a bygone time!?

However, this sarcasm soon appears remarkably in the book (The Narrow Gate), and it carries gestures denouncing the cultural reality and the literary scene in particular, as in (A Distinguished Writer) (39), and (The Crime of Press Interviews Against Literary Truth) (40).

Al-Taher may make use of some popular proverbs, wise verses, and verses from the Holy Qur’an to achieve the goals he aims at, as in his article entitled “The Great Professor,” which he concludes with a popular proverb, “Keep the issue hidden” (41).

Sarcasm may dominate the atmosphere of the entire article, as in (a distinguished writer), to depict the depth of the paradox that has befallen the literary and critical scene. We see him saying: “You read and listen, and you do not know what you want. Is it nonsense and air and this is what we read or hear, or is it something else? I am not blind.” Is anyone else blind - I do not know, and he wants you to know because he placed his secret in blindness, raised his glory above chaos, and built his palace on the jungle” (42), and he goes on to describe the personality of the distinguished writer!/? He said: “He touches upon every topic, from the oldest to the newest, from Imru’ al-Qays to Adonis, to Foucault and Derrida, and from pre-Islamic times to spaceships. He plays with the doctrines of literature and successive goals must be recorded. He kneads literary genres and must bake them and present them as a strange dough to the eaters. Literature is biology, psychology, geology, and demagogy” (43).

Research results :

The research concluded with a number of results, the most important of which are:

- 1- The beginning in Al-Taher’s literary articles is a prominent feature, because it was not merely an adornment or artistic decoration, but quite the opposite.
- 2- The question in the opening comes in an artistic way in order to achieve the function that the opening came with
- 3- Al-Tahir’s essayistic language is based on the element of music (saj’), which flows effortlessly without effort.
- 4- Substitution constitutes an important element in Al-Taher’s literary articles through its connection to the meaning that Al-Taher envisions, far from affectation and artifice.

5- Sarcasm constitutes an important purpose of Al-Tahir's literary article, especially in revealing the corruption of society.

Margins:

- 1- Anwar al-Rabi' fi Types of Badi', Ali Sadr al-Din Ibn Masum al-Madani, edited by: Shaker HadiShukr, vol. 1, Al-Nu'man Press, Najaf, 1st edition, 1969: 34. See also: Dictionary of Old Arabic Criticism, Dr. Ahmed Matloub, vol. 1, 1st edition, House of General Cultural Affairs, Iraq, 1989: 161 and 271.
- 2- The Art of the Essay, Dr. Muhammad Youssef Najm, American University, Beirut, 1st edition, 1997: 102-103.
- 3- See: The reader's presence in the mind of Al-Taher, Dr. Fatima Abu Ragheef, Dar Tammuz Publications, Damascus, 1st edition, 2010: 17.
- 4- Iraqi plays and novels in critical appreciation, Dr. Ali Jawad Al-Tahir, House of General Cultural Affairs, Iraq, 1993: 57.
- 5- From the hadith of the story and the play, Dr. Ali Jawad Al-Tahir, House of General Cultural Affairs, Baghdad, 1987: 69.
- 6- Beyond the Literary Horizon, Dr. Ali Jawad Al-Taher, Ministry of Information, Baghdad, 1st edition: 32.
- 7- Same source: 280.
- 8- Same source: 284.
- 9- The Narrow Door, Dr. Ali Jawad Al-Tahir, Al-Ma'rifa for Publishing and Distribution, Baghdad, 1990: 60.
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- 10- My teachers and other articles, Dr. Ali Jawad Al-Tahir, House of General Cultural Affairs, Iraq, 1987: 101.
- 11- Beyond the Literary Horizon: 120.
- 12- Same source: 16.
- 13- Ali Jawad Al-Taher, Al-Naqid and Al-Maqali, Prof. Dr. Saeed Adnan, Al-Tayf Printing, 2006: 88.
- 14- Beyond the Literary Horizon: 102.
- 15- The Book of Two Industries, Abu Hilal Al-Askari, edited by: Ali Muhammad Al-Bajjawi and Muhammad Abu Al-Fadl Ibrahim, Dar Ihya Al-Kutub Al-Arabiya, Issa Al-Babi Al-Halabi, 1st edition, 1952: 261.
- 16- Beyond the Literary Horizon: 17.
- 17- Same source: 26.
- 18- Same source: 36.
- 19- The end of briefing in the knowledge of miracles, Fakhr al-Din al-Razi, edited by: Dr. Nasrallah Haji Mufti, Dar Sader: 15.
- 20- Beyond the Literary Horizon: 35.
- 21- Same source: 44.
- 22- Same source: 47.
- 23- Same source: 109.
- 24- Same source: 277.
- 25- Book of the Two Industries: 371.
- 26- The Common Proverb in the Literature of the Writer and Poet, Ibn al-Atheer, edited by: Ahmed Al-Hofy, BadawiTabana, Part 2, Dar NahdetMisr for Printing, Publishing and Distribution, Cairo: 261.
- 27- Beyond the Literary Horizon: 200.
- 28- Same source: 189.
- 29- Same source: 30.
- 30- Same source: 47.
- 31- Same source: 118.
- 32- Literary Research Methodology, Dr. Ali Jawad Al-Taher, Al-Ani Press, Baghdad, 1970: 5.
- 33- Beyond the Literary Horizon: 130.
- 34- Same source: 35.
- 35- Ali Jawad Al-Tahir, the critic and essayists: 104.
- 36- Beyond the Literary Horizon: 88.
- 37- The Narrow Gate: 41.
- 38- Same source: 42.
- 39- Same source: 71.

40 - Same source: 105.

41- Same source: 37.

42- Same source: 72.

43- Same source and same page.

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