

## Flipping the Scales between the Sacred and the Profane in the Prose Poem: Arabic Poems from the Collection "Lan" Ansi Al-Hajj as a Model

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### Abstract

Arabic free verse poetry constituted an exception and a breakthrough in its themes, transgressing everything sacred with unprecedented boldness and blatantness, whether at the level of language - as no one had done before - or religious and social values. The free verse poem was distinguished by its transgression of the system and rules of language and grammar, and its rejection of the fixed systems that formed the basis of ancient poetic writing. This poem did not recognize any linguistic, literary, social, or religious authority, but rather sought to break everything it called molds according to a free, subjective vision. Therefore, this research addresses the manifestations of this rebellion in the free verse poem and how it addressed the issue of turning the sacred into the profane, and the areas its themes invaded, through some poems by one of its pioneers and theorists, *Unsi al-Hajj*.

Keywords: Prose poem, Sacred, Profane, Language, Creativity, Liberation.

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## Introduction

The prose poem was not born randomly, but rather there must have been stages that preceded it and paved the way for its emergence and appearance. Susan Bernard says, "The reality is that the prose poem did not blossom - suddenly - in the garden of literature... It also needed the fertile idea that prose is capable of poetry, that it is poetic prose, the first manifestation of rebellion against the existing rules and formal tyranny, which paved the way for the prose poem."<sup>1</sup> Ansi Al-Hajj says in his collection, "No," trying to highlight the most important factors in the emergence of the prose poem: "The poet of the prose poem is a free poet, and to the extent that he is a free human being, he also has a great need for the continuous invention of a language that surrounds him, accompanies his running, and captures his tremendous thought, both confused and ordered. Poetry has no ready tongue, the prose poem has no eternal law."<sup>2</sup> The poet of free verse has reached another level of challenge, as his struggle in poetry has reached a struggle with language, which is called liberation from its sanctity and order, after the struggle was in its first stage with vocal rhythm, meter and rhyme. Ansi Al-Hajj went far in describing this struggle of the free verse poem with language and with everything that is sacred in society, which may limit the creativity of the poet, which urges him to transcend all lines and borders, saying, "The free verse poem - and this is a personal belief that may seem arbitrary - is the work of a cursed poet. The cursed is in his body and conscience. The cursed is constricted by a pure world. He does not lie on the legacy of the past. He is an invader. His need for freedom exceeds anyone's need for freedom. He violates all taboos to be liberated."<sup>3</sup> "With madness the rebel triumphs and makes room for his voice to be heard."<sup>4</sup> This madness in the prose poem represents freedom from all restrictions. Khalida Saeed interprets Ansi Al-Hajj's previous statement by saying, "In madness, there are no molds, no pre-drawn lines, no authority for duty and logic. There is no shadow or sword for the audience."<sup>5</sup> Khalida Saeed thus summed up the new approach to writing poetry in prose poetry as not being subject to any rule.

The emergence of prose poetry:

The origin of the prose poem was Western in its sources. It appeared in France in the first half of the 19th century at the hands of the French poet "Aloysius Bertrand" in his only collection of poetry "Gaspard the Night", and it caused a great uproar in the literary and artistic arena at that time. The reason for this uproar was the strangeness of the form of his poems and the language in which they were written.

In the Arab literary arena, the actual history of the prose poem began with the magazine "Shi'r."<sup>7</sup>...as this magazine has a "historic role in this context. Not only in the articles published on the subject or in the magazine's Thursday meetings, but also in its publication of a group of poetry

collections and its adoption of them with awards.”<sup>8</sup>The beginnings were with some of the early poets of the Arab Renaissance who presented some forms close to the prose poem, under which what was known as (prose poetry) was written. These attempts were represented in:

Ahmed Shawqi’s texts, which he called prose poetry, in his book “Gold Markets”, and the same is true in the examples of “Nicola Fayyad”, Amin Al-Rihani, and Khalilbishop<sup>9</sup>These beginnings were not given the true colour of poetry, even by their writers, although some romantic poets had contributions to that, such as Rashid Nakhal and May Ziadeh, but the true beginning goes back to...And it is relatedTo the Lebanese magazine ((Shi’r)), it had a major role in promoting the free verse poem, after the translation and transfer that Adonis made of the writings of Suzanne Bernand. Adonis is considered the first theorist and true herald of the free verse poem, from whom the Arab poets who ventured into this type of literature took, as “the first theoretical attempt at a new direction appeared, represented in an article by Adonis entitled: “An Attempt to Define Free Verse” (<sup>10</sup>It appears from the title of Adonis that during this period the prose poem did not appear, as Ahmed Bazun says, “Indeed, the prose poem was not presented in the magazine, except with the arrival of Muhammad al-Maghut to Beirut and the appearance of a poem of his in the fifth issue of the magazine, that is, at the end of the first phase of its experience.”<sup>11</sup>This was during the late fifties and early sixties, “and if Al-Maghut attracted the spotlight more than others, the same fifth issue (winter 1958 carried poetry by Jabra Ibrahim Jabra and Unsi Al-Hajj. Al-Maghut’s poems were, in terms of their form, identical to the form of the free verse poem, while Unsi Al-Hajj began his poetry by objecting to everything related to the conventional form in Arabic poetry, referring in the introduction to (Lan) to the sacred destruction.”<sup>12</sup>It is worth noting that the collection of poems was published in 1960, and Ansi Al-Hajj confirmed in this experience that he entered into a major conflict with the sacred, which he summed up in his saying, “I confronted two idols: the idol of the mummified language and the idol of traditional meter.”<sup>13</sup>He believes that they were the reason for the emergence of this new form, due to the repression and pressure that they imposed on poetry, and that “what he did was an explosion of volcanoes that formed in the silence of days and exploded in the silence of writing.”<sup>14</sup>The emergence of the prose poem had several reasons and factors.

Factors in the emergence of prose poetry:

We mention the most important factors and reasons that led to the emergence of the prose poem, including:

Translation:

What we have mentioned above clearly shows us that the prose poem was born from contact with Western literature, and its idea and formulation came through “the horizons of contact with the other, to acculturation, translation, and the re-formation of theoretical concepts in these new poetic experiments that wanted to get rid of the weight of heritage and the pressure of the column of Arabic poetry.”<sup>15</sup>Perhaps this contact with foreign literature was due to the translation movement that prevailed, which some saw as an urgent necessity that made “Shukri, Al-Shabi, and the young poets call out in one voice: Come, let us learn from Europe, read European productions, and translate them into Arabic. This call was raised in poetry for the first time. Therefore, it can be said that the conditions that were very suitable for contact between Arabic poetry and European poetry were not available until the end of the nineteenth century and the beginning of the twentieth century.”<sup>16</sup>Some believe that this translation has affected the Arabic free verse poem in such a way that it has not taken into account the peculiarities of languages that differ from each other. Nazik Al-Malaika, who has criticized this matter a lot, says, explaining, “Our Arabic language differs greatly from the Latin languages, whether in its forms and expressions or in its derivations, grammar, and syntax.”<sup>17</sup>She asserts that the specificity of each language makes it unique, and that translation cannot convey the poetic quality of the mother tongue in which the poetry was written. She also believes that if the translator is keen on this work, “he must translate this poetry from foreign poetry into Arabic poetry, with all that follows from that in terms of meter, rhyme, and emotion.”<sup>18</sup>She confirms that this is something difficult to achieve, and she took an example of this from the text translated by Jacques Prévert and cited by Kamal Khairi Bey in his book, *The Dynamics of Modernity*.<sup>19</sup>:

The Donkey, the King, and I  
The sun, the king, and me  
We will be dead tomorrow  
We will die tomorrow  
Donkey from hunger  
The fire line  
The king is bored.  
The King of Evil  
I am from love  
And my love

Her observation is worthy of consideration because the poetics differ between the original text and the translated text, in terms of sounds, rhythm, and even the number of words to convey the meaning and linguistic connections. Perhaps this matter has actually had an impact on the Arabic prose poem.

Rejection of heritage:

This new movement worked to reject heritage, trying to imitate the experience of foreign poetry to benefit from it and made that a method for its experiment. Youssef Al-Khal, one of the

pioneers of the free verse poem and the magazine *Shi'r*, says, "Western civilization is us as much as it is them. We contributed to building it in a stage of our history and we will not have a future unless we return to contributing to it again."<sup>20</sup>Perhaps such ideas embody the reality of the rupture between poets of free verse and Arab heritage, as they believe that "modernity has no connection to heritage, and that the modern poet must reject everything that is heritage and discard and transcend everything that belongs to the ancestors and integrate into the modernity of the age and the civilization and literature of the West."<sup>21</sup>The proponents of this trend also believe that the ancient poem has been overtaken by time and is not suitable for this contemporary era. Ansi Al-Hajj says about it, "It is a suitable form for a poet who was suitable for it, and a scholar who was suitable for it and who was suitable for it."<sup>22</sup>Theorizing about this poem has also reached the point of imitation. In the midst of his theorizing about the prose poem in the introduction to the collection "Lan," Ansi Al-Hajj sees the way it is written as similar to cancer, saying, "We are in the age of cancer: prose, poetry, and everything else. The prose poem is a creation of this age, its ally, and its destiny."<sup>23</sup>This is the same thing that the French poet Antoine Artaud, who was diagnosed with cancer, said about poetry, saying, "Writing is all pigs. Those who emerge from the vague to try to clarify anything that is going on in their minds are pigs."<sup>24</sup>Artaud and Ansi share the view that poetry challenges everything sacred, an act that others or conservatives may not accept. Thus, we have come to understand the opinion of the prose writers, who insist on distancing prose from anything related to heritage. Meanwhile, they lean toward everything related to the West, both in theory and practice, in poetry.

Influenced by new doctrines:

In fact, the prose poem, as we have seen, in its inception was of Western origin and inclinations. This is not a defect in itself, but the Arabic prose poem was unable to become independent and create for itself a special character, so it fell into the trap of imitation instead of mere influence. The latter "is an unconscious imitation, and is not synonymous with verbal conformity. Its measure is qualitative... and the wise influenced person is the one who subjects what he is influenced by to a new combination that he creates in his creative work."<sup>25</sup>While imitation is "an emotional effect by which the creator abandons his creative personality to dissolve into another creator or into a specific effect of his."<sup>26</sup>In terms of doctrine, this poem was influenced by the Dadaist doctrine, which was developed by many thinkers and writers such as Marcel Duchamp and Hans Arp, who "placed their love of the impudent irony in contrast to the madness of the world that had gone mad, while the First World War was raging in Europe."<sup>27</sup>The origins of this word, as Heulsenbeck says, go back to "the first sound made by a child that expresses primitiveness, the

beginning from scratch, and everything new in our art.”<sup>28</sup>It depends on how much Heulsenbeck sees the ideas of demolition and renewal.<sup>29</sup>Dadaism was based on rejection and non-acceptance of the era, so it met it with the demolition of everything that was known and sacred, such as laws, doctrines, philosophies, sciences, systems and rules. It is a nihilistic movement that appeared in literature and the arts in particular, and appeared clearly after the First World War. Nancy Houston says in her book, *Masters of Despair*, “The massacres, that industrial production of death, necessarily led to the idea that life is absurd; it is impossible to contemplate hills of corpses and continue to feel protected by the idea of the existence of a God or belief in an individual destiny, or a transcendent meaning.”<sup>30</sup>This thought is what the poets of the free verse poem carried, as nothing sacred stands in its way, and demolition and reconstruction are its foundations. Among the poets who were the first to adopt this thought were the poet Rimbaud and Baudelaire, and Anis Al-Hajj’s influence is clearly evident in them. He says in his introduction, “In every free verse poem, a chaotic, destructive impulse and a force of geometric organization meet together. The free verse poem arose as a revolt against rigor and restriction. Is it not, and even now, the one that Rimbaud called for when he wanted to find a language?” (...) It sums up everything, perfumes, sounds, colors, and Baudelaire, when he said that it is necessary to use a flexible and turbulent form”<sup>31</sup>.

Manifestations of the balance between the sacred and the profane in Arabic prose poetry:

Modern poetry has known a kind of rebellion against everything that is old and inherited, and in that was seen a kind of liberation and freedom of thought, instead of the restrictions that were imposed by heritage with all its burdens. Their conviction was that “freedom of thought and speech includes rejection, rebellion, and protest against what has been agreed upon and accepted religiously, socially, or culturally.”<sup>32</sup>Contemporary poets see that creativity lies in transcending these illusory, stereotypical boundaries that paralyze the vitality of their creativity. Therefore, they must “escape from the shackles of that authoritarianism and totalitarianism that nullifies the individuality of the creator. They began to narrow the distance between man and the transcendent sacred, trying to make intellectual creativity sacred itself, indeed the holiest of sacred things, which all religious, political, and social institutions should not approach.”<sup>33</sup>These new ideas have given a new lease of life to many, influenced by the new dynamism of Westerners. While the first modernity was content with revolting against the pillars of poetry, including rhyme and meter, the second modernity rushed towards other walls. Some of them rushed “to defile the vulgar act and defile and violate taboos, while others went further than all of that, deciding to resort to “non-language,” or the anti-language.”<sup>34</sup>The proponents of this approach came to believe that everything can be transcended, even the laws of rational knowledge, as Mustafa Hadara says, that modernity is

“transcending reality or rationality, that is, a revolution against the laws of rational knowledge, against logic, and against the Sharia as traditional rulings, concerned with the apparent. This revolution means emphasizing the hidden and means liberation from the sacred and the forbidden and permitting everything for freedom.”<sup>35</sup>Because all these things make poetry and poetics rigid molds that do not allow the creator to reach the explosion of his energies and feelings, the opposite of that transgression that charges the poetic image which - according to them - must be “essentially active, a moment of aggressive intent, a continuous ignition. Madness and aggression accompanied by sensual glorification, cruelty and melancholy, in order to touch the most extreme limits of skepticism, ferocity and despair.”<sup>36</sup>“Liberating the text’s signs from their religious and historical restrictions will not be achieved before liberating the poet’s self from all restrictions and alienations.”<sup>37</sup>Through these starting points, Anis Al-Hajj tried to spread the form of his poetry. For “It translates the most chaotic soul, passing through it from sarcasm to rebellion, from melancholy to enthusiasm.”<sup>38</sup> Including:

Language abuse:

Modernity has tried to make the transgression against language part of the expression of its development. The prose poem embodies this real and intentional transgression against language, practicing, as Baudelaire says, the destruction, distortion, dismantling, isolation, and separation of language in order to produce it. Technical<sup>39</sup>. And all this is in order to create another world for language, according to the opinion of this trend, as it “expresses a mental and spiritual force that dismantles and destroys reality and creates from it a new world that is completely different from the organized real world, or an unrealistic construction that cannot be governed by the rules and systems that control the familiar real world.”<sup>40</sup>An unfamiliar, renewed language that is not subject to any laws, gives innovative meanings in a world that no longer resembles the previous world, and the prose poem needs “a poet, in a changing world, who is forced to use a new language that accommodates his new position. A language that summarizes everything and keeps pace with him in his indescribable leap towards the absolute or the unknown.”<sup>41</sup>Because he is a poet different from previous times, in everything, a poet who lived the despair and misery that he spread in this miserable world, so he invented for himself a poem with which to take revenge on every system in which he believed, so the prose poem became, as Anis Al-Hajj says, “the work of a cursed poet. The cursed is in his body and his conscience. The cursed is fed up with a pure world. He does not lie on the legacy of the past. He is an invader, and his need for freedom exceeds anyone’s need for freedom. He violates all prohibitions in order to be free.”<sup>42</sup>. And thus the poet of this poem will inevitably have to confront his language, which he sees as powerless, unable to contain everything

that he feels, and whose system is part of this world that he rejects. "In order for the modern poet to express these contradictions, he is forced to draw them into the heart of the language that he uses in his writing, and thus to shake up the traditional structural standards and logical relationships that control them."<sup>43</sup> Thus, the prose poem was able to generate what is called the chaotic sentence that is not governed by any rules, by breaking up phrases and sentences, scattering their elements, and transforming them into successive and repeated formulas and words that are not governed by any known grammatical or rhetorical system or rules. This chaotic style, in particular, was... exclusively in the prose poem, especially with Anis Al-Hajj, whose work has yielded the most interesting results in this field.<sup>44</sup> Examples of this from the Diwan of Lan:

From the poem: Identity.

Come shout. Come shout. I shout: Victory for science!

The scorpion will break, and I will remember this so that I may give birth without despair.

raining over the sea<sup>45</sup>

From the poem: Genesis and Migration.

Tied up in a bundle, I can't move the door from my heart.

My lips are a lip.

O homeland of sighs, you are with her!

Order before you take it

I take ink to blind you.

Mustafa, so I can swim in it alone.

The age of your doors I have!<sup>46</sup>

We will discuss this aspect and its impact on consistency and harmony in some detail below.

Transgression against the divine self:

Modernity came as a standard-bearer for rejecting all that is sacred, after the people of the 17th, 18th, and 19th centuries began to grow tired of the religious authority that had burdened them. They began to search for the truth of that authority, only to find that it was merely restrictions imposed by the Church thanks to its hermeneutical interpretations, exclusive to a narrow sphere that monopolized power and influence in the name of God. Events accelerated after the French Revolution, and 20th-century people declared their rebellion against the old view of the world as a whole. Fritz Zorn says about the birth of modernity in his article, "Where Does Nihilism Come From?" "We have gradually moved from a world founded on the divine and the supernatural to an exclusively natural and human world; where we have discovered, among other things, that our

planet is nothing more or less than dust floating in a limitless universe, that it is just one of about ten solar planets, and that the sun itself is just one star among billions of others. If man is not the center of the universe, does his existence have any meaning?"<sup>47</sup>The impact of the world wars had a profound effect in bringing literature to that state of rejection of the sacred, so the sanctity of God and even of man fell, considering that his thought failed to establish peace, for "the massacres, that industrial production of death, necessarily led to the idea that life is absurd; it is impossible to contemplate hills of corpses and continue to feel protected by the idea of the existence of a God or the belief in an individual destiny, or a transcendent meaning"<sup>48</sup>The Arab modernists were influenced by this trend, which spread amazingly in Europe and became an intellectual reality, not just a literary art form. Nawal Mahna says, "The matter is not limited to the artistic form alone, but rather most of the vocabulary of the modernists is full of mockery of the sacred and of the divine self."<sup>49</sup> And Unsi Al-Hajj's poetry represents the most radical in this aspect, as he reduced the divine self to materialism and wanted to treat it from a sensual perspective as if he wanted to punish it. Fawzi Yamin says about Unsi, "The poet builds a human relationship with God, as he does not look at him abstractly, but rather from a sensual perspective. He brings him into his world and projects his feelings and emotions onto him."<sup>50</sup>Examples of this from the Diwan of Lan:

From the poem: State of Siege.

God and his hands tattooed on his middle. God is his buttocks.

Repent to the Lord, you have become lazy

Leave your demons and die

Your scream is stabbed Let's go!<sup>51</sup>

From the poem: The Deep House.

We bury the meat and do not open the deep house, the deep soul, God  
deep

We bury the meat And we eat it<sup>52</sup>

From the poem: My weakness is on your nails.

I rise and fall, I knock on the gate, I tremble, I throw myself down, I shake

God

I hit him!

For her, for her, revive me God!<sup>53</sup>

We will suffice with these examples from the collection that represent the rebellion against the divine self, and in them we see the great influence of Ansi al-Hajj by his European counterparts, and perhaps the common denominator between them is Christianity, which may have disappointed

their hopes and made their view of life absurd and overwhelmed by despair. It appears from the writings of Anis al-Hajj that he was influenced by Rimbaud, who waged a war against Christianity as a useless sacred thing, and Anis refers to him as one of the founders of this trend in poetry, saying, "They are the ones who created the world of the new poetry: when we say Rimbaud, we are referring to a family of sick people. The prose poem is the daughter of this family."<sup>54</sup>Rimbaud is known for his rebellion against everything related to heritage or anything sacred. "Rimbaud's revolution against Christianity is part of his revolution against the entire heritage. It is a relentless revolution."<sup>55</sup>"As a result of the fire that Rimbaud ignited in reality and heritage, Christianity collapsed before his eyes."<sup>56</sup>The same thing is found in Anis al-Hajj, who declares his rebellion against religion and mocks it and everything related to it. Fawzi Yamin says, "Sarcastic and resentful, Anis al-Hajj attacks the relationships that society sanctifies: the sum of social, moral, and religious values. He belittles, distorts, and destroys them in form and content."<sup>57</sup>All of this stems from the fact that the West witnessed a phase in which the world it believed in through its religiosity conflicted with what was proven by reality and science. Pierre Fougereux Lass says about that phase that it was "a moment of moving away from the religious conception of nature towards an understanding that violated its sanctity, that is, a worldly image that believed it was liberated from the sacred."<sup>58</sup>That is, understanding the truth is linked to untying its sacred interpretations that are accepted within the group's framework.

Glorification of sex and homosexuality:

Baudelaire says, "In order to penetrate the soul of the writer, we must search for the words he uses in his works, because the word reveals the idea that dominates him."<sup>59</sup>...and Anis Al-Hajj, you find most of his words and expressions in the collection about sex, the sexual organs, the movements that indicate it, its signs and rituals, and in their excessive use, they suggest a fallen world that the poet seeks in his physical isolation. Rather, more than that, they suggest a lower, instinctive, animalistic world.<sup>60</sup>In his poetry, you find a revolution against everything that society sanctifies and a glorification of everything that it rejects, as if he sees in evil a salvation for the soul from every restriction and a freedom for it from the authority of the group that imprisons it within formal laws. Perhaps in this he is similar to Baudelaire, who saw evil as an independent force with an entity and authority. This thought "remained in his soul of Christianity only the remains of wreckage, and perhaps this is what gave his poetry the courage to deviate and discordant."<sup>61</sup>Without societal or religious moral values, an individual's life will be open to anything.

From the poem: The Invasion.

freedom,

He will prey on the road firstwoman<sup>62</sup>

From the poem: A Journey of Inspection.

The scent, and you have made us lose the feeling of the fragrance of anyone but you. We have set you free

With semen, mouth, corruption and lust, we will not be able to We run away<sup>63</sup>

From the poem: A shout stands and runs.

If you are afraid, pinch her her flesh)

He will ask you more

You are free.

Strip it and stick it to you

And return it to me)namely<sup>64</sup>.

Talking about masturbation in the poem: The Bubble of Origin or the Rogue Poem.

Charlotte on the finger rushes white alone where

The coal coagulates and sweats, where it becomesfruits<sup>65</sup>

Strange phenomenon. I was still hiding and was about to go out.

From the bathroom, it would have been normal and familiar if it weren't for Charlotte. She was coming out

From my finger with effort and softness; I tried to help her but she

Speed The defect<sup>66</sup>

Anomaly. As in the poem: For Warmth

Instead of accepting your mother marry her<sup>67</sup>

His poems also contain many examples of the demolition of sacred things, including:

Destruction of the sanctity of the homeland, as we find in the poem: The Anthem of the Country, where the homeland is represented by a body that is sexualized:

Oh my country, I marry you to get dirty. Your luck is with me crying<sup>68</sup>

Oh my country, if I call you in death, have mercy on me, make it spacious.

To raise your flag, my member, I make you think so (I am a Christian) I satisfy you

By the illusion that you are my member, you believe and your nerves relax.

You are my member, You are my member! <sup>(69)</sup>

In his book, \*Postmodern Delusions\*, Terry Eagleton quotes Charles Tipleur, who says, "To know your identity is to take a certain direction in the moral arena, the arena in which questions are raised about what is good and bad, what is worth doing and what is not, what has meaning for

you and what is trivial and secondary. Values belong to social identity, and social life would grind to a halt without them. An individual unable to distinguish is not a human being at all, and perhaps this is why postmodernists, who see values as the prerogative of the elite only, exist only on paper.”<sup>70</sup>The problem is that Arab modernists have transferred all of this to Eastern society without taking it into consideration. And Its specificity and they began to “apply the theories of the West to the creativity of the East, trying to grow strange crops in soil that is not suitable for them, and a climate that is not suitable for them.”<sup>71</sup>Therefore, their ideas and writings met with much opposition, even from those who called for liberating Arabic poetry from the constraints of heritage.

At the end of this research, we have addressed the manifestations of the free verse's transgression against all that is sacred in its various manifestations, from transgression against the system of language and its rules, to audacity against the divine, to the glorification of homosexuality and sex as new aesthetic aspects and a part of freedom in the eyes of some poets of this movement. This rebellion is not the product of a fleeting moment, but rather a reflection of the Arabic free verse's affiliation with postmodern thought and its offspring, which is essentially based on undermining constants, rejecting references, and destroying all that is sacred in favor of a relativistic vision that does not believe in the existence of an absolute truth. While some may see this transgression as a renewal and liberation from the constraints of the past, it, in contrast, raises a fundamental question about the dividing lines between creativity and debauchery, between freedom and responsibility. Ultimately, judgment rests with the conscious recipient, who possesses the ability to distinguish between true renewal and detachment from the civilizational and cultural roots that give Arabic poetry its value and uniqueness.

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Footnotes:

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- <sup>2</sup>Ansi Al-Hajj, Lan, Dar Al-Jadeed, Beirut, 3rd ed., 1994, p.:23.
- <sup>3</sup>Referencesame, pageitself.
- <sup>4</sup>The same reference, p. 14.
- <sup>5</sup>Khalida Saeed, *The Dynamics of Creativity: Studies in Modern Arabic Literature*, Dar Al Fikr for Printing, Publishing and Distribution, Beirut, 3rd ed., 1986, p. 60.
- <sup>6</sup>See: Abdul Aziz Mowafi, *The Prose Poem from Foundation to Reference*, Supreme Council of Culture, Cairo, 1st ed., 2004 AD, p. 106.
- <sup>7</sup>Ahmed Bazoun, *The Arabic Prose Poem (Theoretical Framework)*, Dar Al-Fikr Al-Jadeed, 1st ed., 1977, p. 10.
- <sup>8</sup>Rashid Yahyaoui, *The Arabic Prose Poem or the Discourse of the Scorched Earth*, Africa East, Casablanca, 1st ed., 2008, p. 10.
- <sup>9</sup>Abdul Aziz Mowafi, *The Prose Poem: From Foundation to Reference*, Supreme Council of Culture Cairo, 2004, p. 122.
- <sup>10</sup>The same reference, p. 135.
- <sup>11</sup>Ahmed Bazoun, *The Arabic Prose Poem*, p. 10.
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- <sup>14</sup>Referencesame, p. 26.
- <sup>15</sup>Qahri Saleh, *The Modern Arabic Poem: Theoretical Framework and Models*, Muwaffaq Literary Magazine, Issue 135, Damascus, 1982, p. 59.
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- <sup>17</sup>Nazik Al-Malaika, *Contemporary Poetry Issues*, Nahda Library Publications, 3rd ed., 1968, p. 129.
- <sup>18</sup>The same reference, p. 131.

- <sup>19</sup>Kamal Khairi Bey, *The Dynamics of Modernity in Contemporary Arabic Poetry*, Dar Al-Fikr, 2nd ed., 1986, pp. 164, 165.
- <sup>20</sup>Youssef Hamed Jaber, *Issues of Creativity in Prose Poetry*, Dar Al-Hasad for Publishing and Distribution, Damascus, 1st ed., p. 48.
- <sup>21</sup>Abdullah Shuraiq, *In the Poetics of the Prose Poem*, PublicationsAMoroccan Writers Union, Rabat, 1st ed., 2003, p. 9.
- <sup>22</sup>Ansi Al-Hajj, No, p. 12.
- <sup>23</sup>The same source, p. 24.
- <sup>24</sup>Youssef Hamed Jaber, *Issues of Creativity in Prose Poetry*, p. 49.
- <sup>25</sup>Thamer Sulaiman Al-Hamed, *The Influence of Other Literatures on Arabic Literature*, King Saud University, Saudi Arabia, 1432-1433 AH, p. 4.
- <sup>26</sup>- The same reference, the same page.
- <sup>27</sup>David Hopkins, *Dadaism and Surrealism: A Very Short Introduction*, trans. Ahmed Mohamed El-Ruby, Hindawi Foundation, Egypt, 1st ed., 2016, p. 11.
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- <sup>29</sup>See: the same reference, p. 22.
- <sup>30</sup>Referencesame, p. 27.
- <sup>31</sup>Ansi Al-Hajj, No, p. 19.
- <sup>32</sup>Raed Al-Sobh, *The Sanctification of the Profane in Contemporary Arabic Poetry*, Cultural Center for Books, Casablanca, 1st ed., 2017, p. 25.
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- <sup>34</sup>Fawzi Yamin, *Poetic Transformations From Lan to the Messenger*, Dar Al Farabi, Beirut, 1st ed., 2017, p. 173.
- <sup>35</sup>Nawal Mahna, *The Prose Poem and Its Negative Effects on Arabic Poetry*, Library of Arts, Cairo, 1st ed., 2010, p. 17.
- <sup>36</sup>Fawzi Yamin, *Poetic Transformations*, p. 173.
- <sup>37</sup>Raed Al-Sobh, *The Sanctification of the Profane in Contemporary Arabic Poetry*, Cultural Center for Books, Casablanca, 1st ed., 2017, p. 38.
- <sup>38</sup>Fawzi Yamin, *Poetic Transformations*, p. 173.
- <sup>39</sup> Abdul Ghaffar Makkawi, *The Revolution of Modern Poetry from Baudelaire to the Present Age*, Part 1, Egyptian General Book Authority, Cairo, 1976, p. 97.
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- <sup>41</sup>Ansi Al-Hajj, No, p. 21.
- <sup>42</sup>- ThebackThe same, p. 23.
- <sup>43</sup>Kamal Khairi Bek, *The Dynamics of Modernity in Contemporary Arabic Poetry*, p. 148.
- <sup>44</sup>Referencesame, p. 159.
- <sup>45</sup>Ansi Al-Hajj, No, p. 28.
- <sup>46</sup>- TheHe came back to himself, p. 66.

- <sup>47</sup>Nancy Houston, *Professors of Despair: Nihilism in European Literature*, trans. Walid Al-Suwaiki, ed. Ahmed Khreis, Abu Hayat Dhabī for Culture and Heritage (Kalimat), 1st ed., 2012, p. 21.
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- <sup>49</sup>Nawal Mahna, *The Prose Poem and Its Negative Effects on Arabic Poetry*, p. 9.
- <sup>50</sup>Fawzi Yamin, *Poetic Transformations*, p. 68.
- <sup>51</sup>Ansi Al-Hajj, No, p. 44.
- <sup>52</sup>- TheHe came back to himself, p. 47.
- <sup>53</sup>- ThebackThe same, p. 74.
- <sup>54</sup>- ThebackThe same, p. 24.
- <sup>55</sup>Abdul Ghaffar Makkawi, *The Revolution of Modern Poetry from Baudelaire to the Present Age*, Part 1, p. 114.
- <sup>56</sup>Referencesame, p. 118-119.
- <sup>57</sup>Fawzi Yamin, *Poetic Transformations*, p. 71.
- <sup>58</sup>Pierre Fougereaux-Lass, *The Return of the Religious Sacred in the West*, trans. Al-Tijani Al-Qamati and Sami Shabshoub, in a collective book entitled: *Man and the Sacred*, Dar Muhammad Ali Hami, p. 101.
- <sup>59</sup>Abdul Ghaffar Makkawi, *The Revolution of Modern Poetry from Baudelaire to the Present Age*, Part 1, p. 75.
- <sup>60</sup>Fawzi Yamin, *Poetic Transformations*, p. 74.
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