

(Hermna), We Grow Old: An Aesthetic Perception of the Years of Waiting for the Historic Moment

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Abstract

Hermna... Hermna... Hermna, but graying did not occupy our home; humiliation did not occupy our soul. Hermna... But we didn't fall. Hermna... But we never get tired, and we didn't bow.

When this old man shouted in Tunisia, Hermna (we have got old), addressing young people by saying: "you can give your country more than we did, because we have got old waiting for this historical moment", the story of a generation has been epitomized. These truthful words reflect the thirst for freedom, and also reflect the enormous suffering that faced the Arab generations.

This study aims at highlighting this oppression, suffering and frustration within those years of waiting had its own aesthetic prospective, which had created a whole generation seeking for freedom, and as the moment comes; this generation had shouted loudly trying to capture this opportunity, urging young people to seize it.

Keywords: Hermna, Aesthetic Perception, Years of Waiting, Historic Moment

1.1 Introduction

The pursuit of freedom, and through the long years of waiting in the Arab world, has created a frustrated generation, a generation believed that there will be no way out of this repression and oppression (Jarrar, 2013).

The Arab spring movements have reduced the scene into a deep aesthetic perspective that describes the past with all its shadows of injustice, the present with all its interactions, and the future with all its ambitions and aspirations. This aesthetic perspective stimulated by these events of the Arab spring movements will be a description of the past, in which Arab generation suffered ages of dictatorships, and it can also be a philosophical analysis of reality, and perhaps it can be an extrapolation of the future, because art summarizes history, present and future with a universal, deep and expressive language (Abraham Maslow, 2009).

1.1 Problem of the study

Since Ahmed shouted (Hermna), expressing his joy with the fall of Ben Ali's regime in Tunisia, the picture was drawing those years of waiting for this historic moment in the imagination of the Arab people, and the repressed feelings in the hearts and the minds of an entire generation of frustration were exploded.



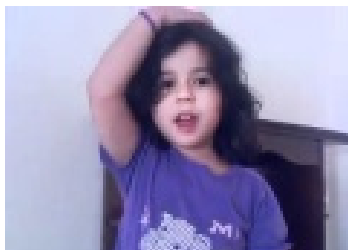
This explosion of thoughts, ideas, feelings, arts and imaginations had spread like a hungry fire into the Arab world, artists, theaters, newspapers, painters, athletes and people of all ages were astonished with this emanating hope from the womb of these conflicts, a rapid emission of a nation lived years of oppression and injustice, an aesthetic appearance of a nation reflected in its ability of patience.

1.2 Objectives of the study

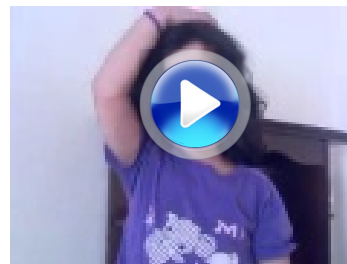
Ahmad Hermna became a symbol of the long waiting, waiting for hope, waiting for freedom, waiting for a win, and here is Muhammad Shawaly, a well-known sports commentator, screaming loudly when Real Madrid scored the equalizer goal (Hermna - waiting for this historic moment), stimulating the icon of the Tunisian revolution (Ahmad - Hermna).



Even children, with a beautiful contradiction, as a flowered aged - girl also simulating the Tunisian revolution icon (Ahmad Hermna), with her innocence and purity, addressing the Arab nation by saying: "Hermna – we grow old", an aesthetic philosophical speech, showing the face of contradiction, and hiding its harmony within the most beautiful aesthetic image, inherited by this generation; the picture of endurance and patience.



Hermna, a child addressing the Arab Nation



<http://www.youtube.com/watch?v=jIybG2i9nEc>

1.3 Literature review

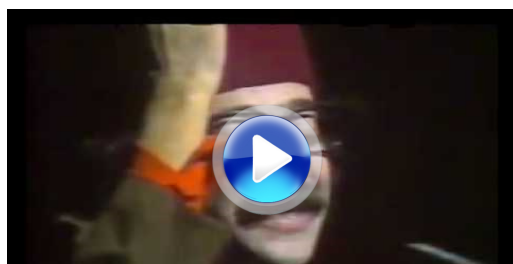
1.3.1 Art at the times of frustration

Art reminds us of what more is left to do in the world, and arts are a mean by which we can investigate and understand the past and the present, our world and our feelings. The wonder of relating ourselves with others often stretch back hundreds or thousands of years. This is one of the ways in which we can discover the history and shape of humanity and where we fit in (Arts Council England, 2010).

Aesthetic realism can change the vision of the future, by making the idea clear that aesthetics fully understanding is the opponent of cruelty, and the aesthetic that holds the promise of both a new world of art and a new life for individuals and the community,

The art in a time of frustration, the general concept makes it sad, expresses the oppression, and tries to shed light on the problem without suggesting solutions because of fear, and the art in these times reflects the future ambitions of a united Arab Nation.

And here is (Ghouar), the famous Arab actor, in the famous play called (Kasak Ya Watan) translated as (A Toast for My Homeland), calling for Arab Unity, reflecting the deep aspirations of this frustrated generation.



<http://www.youtube.com/watch?v=XvIY7e7o5lw>



Ghouar, calling for Arab Unity

1.4.2 Art as a Motivator

The concept of art motivation recognizes that the characteristics of the goals we work to obtain influence our behaviour, experts conclude that art is the major force underlying what we do, and what we work to obtain the goals that are emotionally meaningful to us.

The goals toward which we work should clearly provide a strong sense of motivation. However, there also needs to be an expectation of obtaining the goal. Even a highly valued goal won't work as a motivational tool if the expectancy of successfully reaching the goal is very small. An individual has to believe that the goal can be obtained.

1. The Goal directs behaviour,
2. The art motivates a person to obtain a goal,
3. The Expectation of successfully obtaining the goal encourages the individual to participate.

Even though, participation had been limited to the margins that are allowed by the ruling regimes, as the right to express oneself freely, as a human being, and as an individual with dignity, had been stolen by the Arab dictators and their regimes.

1.5 Analysis and Discussion

Art Accompanied man in his life's journey embodies his joy and grief, portrays his past, lives his present, and imagine his future. Injustice prevents the creativity of art, redirecting it towards the symbolist of expression, thus the scene required reading between the lines, as the ruler became the first athlete, first artist, and the first cultured, art lies under his control, therefore, arts without his directions and encouragement cannot be sustained.

1.5.1 Dictatorship against Arts

When the dictator realized the ability of art to move people, he starts fighting arts, forcing his intelligence agencies to monitor what comes out of all artists, artistic texts have been changed, lyrics have been amended, so as to force art serving the ruler tournaments.

It is not possible to exhibit artworks of a certain type, and sometimes, art functions only as part of an underground or dissident culture.

We often imagine that it is dictators pulling all these strings, but just as often threats come from various religious groups or groups of an ethnic or political nature, dictatorship is unpredictable with its double-face.

In the globalized world, dictators need contact with the outside world but they also require maximum control over their artists, in this game, there is a deceptive laissez-faire attitude; an artist can never be sure when the noose will be tightened.

In order to try and imagine the extent of state machinery devoted to these issues, it may suffice to mention that regarding print media, intelligence services produced daily reports assessing the 'behaviour of the media of social communication'. There were weekly and monthly summaries of these reports. A staff structure equivalent to a newspaper editorial team was needed to produce them. Added to this, there were organized teams that monitored radio and TV programmes.

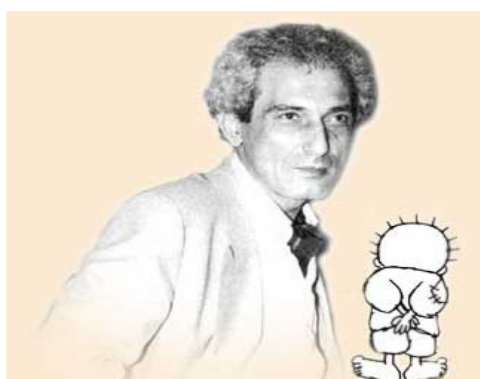
1.5.2 Arts Silent Power

What is this unseen force? Why do some actions have it and most actions do not? Once arts have it, silent power becomes the unspoken credential. It's a charisma that gradually grows and develops around arts. Through it arts can express a special goodness that helps people – and this planet – to change for the better.

The power of arts is made up of several factors: the speed at which it oscillates the intensity of the energy (how much is happening at any moment), and the consolidated or contained nature of the field. In an undefined art, when flashing its wispy fingers of energy out all over the place – touching others, interfering with them, often sucking energy from others, impinging on them; the speed is slow, the intensity is weak; sometimes it is torn, and has no solid definition.

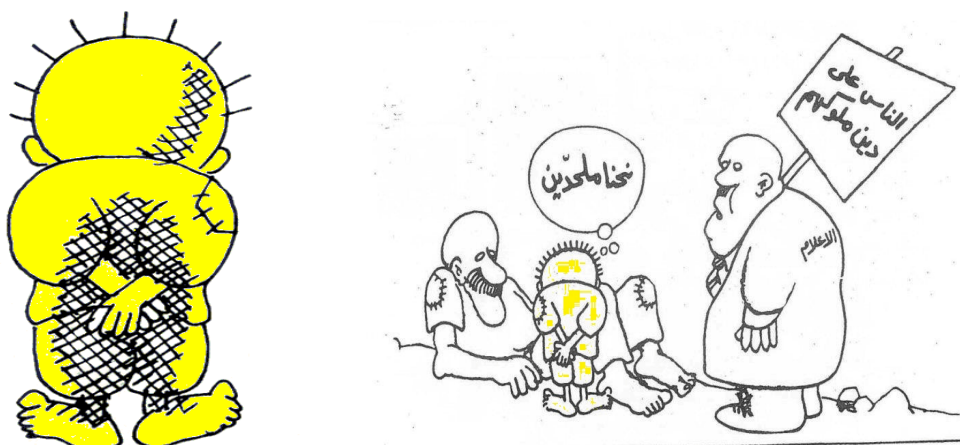
So the first step to the mystery of silent power is to strengthen art's psychological and emotional attitudes. This will boost the sense of well-being. It will also help externally, as people will see from the art's language, by what it says, and by its general attitude, that arts are strong, and they will automatically react positively, as people like controlled strength; it makes them feel safe and supported.

One of the greatest Arab painters Naji Al-Ali, who embodied in all his paintings a special symbol of silence, called (Hanzalla), in which he embodies the Arab Child observer of events, a witness of time. Hanzalla became the symbol of strong silent, expressing the feelings of all the oppressed Arab people who cannot speak.



Naji Al-Ali and Hanzalla

The work of Naji al-Ali became an artistic strong mark, posing a threat to dictatorships, he was assassinated, to die Naji al-Ali, and to live Hanzalla, and his silence becomes stronger than speech.



Hanzalla is watching in silence

Here is an ongoing controversy suggesting that the true test of greatness of a work of art is its ability to be understood by the masses. Many believe that the true greatness of art is not necessarily understood by the contemporary population, and instead its greatness is later discovered in the future beyond the current generation. There are those that believe that if art will never be great if it is not accepted by a particular population. After analyzing both sides of this argument, it seems art can be considered great even if at one time it was not understood by the greater population.

1.5.3 Art reflects the past and the present

The truth was hidden behind the art works, where the art works were expressing the feelings of oppression buried in the conscience of the Arab peoples, a symbolic expression, and long years of waiting passed, generation after generation, eras of injustice, defeats and oppression. Year of waiting became difficult, during which Arab generation has lost faith in its ability to change, as dictatorial regimes preventing the right of expression, and allowing narrow margins of art.



Demonstrating with silence, before the Arab spring

The Arab Spring came, to break all the barriers of fear, and where young people leading the scene, unleashing their strength and their insistence to change.



The Arab Spring: Young people leading the scene

1.6 Conclusions

1. The cumulative memory of the Arab generations, had made the the years of waiting for the Arab revolutions a motivator.
2. Arts were expressing the feelings of oppression silently, and by creating this large inventory of oppressed feelings, arts played an important role in the start of the Arab spring movements.
3. The young generation had led the Arab Spring revolutions, and depending on the cumulative memory for parents and grandparents, these revolutions were powered by youth, and by the patience of the previous generations, and the wisdom of the ability to change.

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