

# Addressing the Poetic Text and Its Implications in the Poem of Narrative Expression or Regenerative Prose Poem

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**Abstract:** *this research deals with the title of the modern narrative poem which we called (the poem of regenerative prose), which was written in the postmodern era as expressive since the first glance with a narrative not fiction as much as intellectual and emotional in-depth huge ideas reduced to the surface of the first title and what this title It is sometimes an integrated text meaning if the sentence expanded to more words, contrary to the view adopted the existence of the so-called (vacuum), ie, completely free from the title of the text.*

## Introduction

Where do we go, and who leads us? It is the need for that place, after defining its requirements, whatever that need in our daily lives; the mind sets the beginning, and then the next steps follow.

When writing poetic poem, the title is the threshold of the text as it is customary, that is, the first step in the work and construction, and to say the first basis. The first step of the ladder is the threshold number one, and in the poetic text the title is the first step, in which the person should agree between the meaning and the following narration so that the work of art comes out a new suit colored with bright color.

Dictionaries have defined the broad language of the title as a sign and signify something of the object of exposure not as stated in the tongue of the Arab : It is said to the man who presents and does not declare when he makes a title for his need, says Abu Al-Aswad al-Dawali, for example: I looked at his address and expelled him.

Like your beard, you have fallen out of your loins. It was also reported from Ibn Abbas: A drawing and a sign placed on the thing you know. It is also an indication of the meaning; because the meaning is under the name.

The title is either a noun, or a word from a set of words to reveal the following as the specialists say, and for the text.

It is his mark on him, and this is what we notice a lot in the lyrics of the long-standing expressive narrative, sometimes with a single word.

If we expand more and go to foreign languages, we find the meaning of the title is the definition of something in itself, or stable in certain permanence may not be fixed by some because it is part of that thing; holistic in meaning and perception.

When you want to advertise a house the house for sale, the car for sale, the painting for sale, and so the details come in turn either by calling a phone number, or a detail drawer shows the required.

The first step is to encourage, encourage and follow the recipient to read from one text to another sentence if the text is fun suspense written in one block without As if the reader were thinking of a military map or a drawing of a state map by a young boy who did not know how to hold the pen, although some considered it to be a fun color for the reader but in reality it was a distraction For the mind and the eye In falling on a row of words and not on a set of breaks, fowls, and dots sometimes reaching a line or half a line. And the absence of the narrative of expressive expression of these tattered waves gave it a distinctive and beautiful from the other with the carrying of a variety of aesthetics is far from the complexity, free of the conventions that it is difficult for each reader to dismantle the form required, and this is evident in postmodern writings clearly. Despite the aesthetics of surrealist texts, which are full of extents and extended kennels, they may wear out the reader of the average culture, looking for a clear, coherent message without a superficial fragmentation, and it is possible to sink between it and extract it with a simple effort, and it is his right not to make it lost and lost between the lines and words, Lost since standing on the title with astonishment and puzzled anxiety. While we see some of the titles are originally looking for an interpreter to enter then to look at the text or catch sparse spacing, and abounds like those texts in what is published on the pages of Facebook, which gave very large areas to spread easily free .

It is natural that the writer has the right to write what he wants, and in the form and belief he wants, some say: I look for an inspiring reader who seeks to realize his mind and his senses in the development of what I want, and it is right and some of them say: I write and leave, look for what they did, or what they said because I would go for something new. And we say that the confirmation of this not to note the interactions between him and his readers when they show their views or admiration, and this from the point of view of the problematic problemality of the reader - the receiver - when he sees the lack of interest and respond to it, all if we exclude the reaction of the critic with the text, because we are here with a reader looking for fun reading.

And other websites such as the expressionist narrative club, whose prominent role was the founding of Dr. Anwar Moussawi and a group of other poets who were pioneers in the writing of the narration of expressionist narratives that established their place with the rest of the races Other literary.

### **What is behind the title?**

There must be an intent and purpose intended by the poet or the person who sends his message to a reader through a communication process that does not need to be encrypted; it is a clear message of the buildings and meanings intended by the owner to deliver them to a private audience or a general through the words of his poem, and various rhetorical images by description and analogy, and the bleeding of deep psychological reactions on the surface of it.

What does the poet want? He may want to instill a sense of compassion in his recipient, or make him swim with his imagination in a multi-image description, or deepen a certain culture between them through those messages (poems).

Dr. Ali Haddad says in his article published on the pages of the journal *Al-Mawkif Al-Adabi* (Issue 70 of 2002): "The poetic experience of the pioneers of free poetry and the generations that adopted their experience and followed it in fields of development and artistic diligence have given the title an area of innovation. In a way that intrigues the recipient, and breaks the monotony between the title and its text".

This is a remark on the poem of modern expressionist narrative written in the postmodern era as an expressionist from the first glance, not as a narrative but as an intellectual and an inanimate, deep-seated ideas that are reduced to the surface of its first title, which is sometimes an integral text of meaning if it expands to more words, reverse to the opinion taken by the existence of the so-called vacuum, in the sense of completely free from the title of the text, as Dr. Dia Radi Al Thamiry thinks in his research (title in contemporary Iraqi poetry, patterns and functions, in the second issue of the *Qadisiyah Journal of Arts and Educational Sciences* in 2010, Al-Qadisiya said: "The title in the contemporary Iraqi poetry, its patterns and functions; The vacuum is an intense presence of what is involved He adds that instead of one presence in the text, the vacuum provides more than one presence within the effectiveness of the interpretation, so it can be said that the poetic text is at its peak in a vacuum".

The completely poem of narrative expression or regenerative prose poem contradicts in its special meanings the floating and transparent meanings of its words, because the vacuum kills the emotional flow, or the spirit of poetry, and even humanity. It generates anxiety, and the narrative poem seeks to jump above the anxiety and cold appetites, because its temperature is a special kind that opens the hope and hope towards a new horizon that expands and does not narrow. For example, the polyphonic poems, and the aesthetic images that characterized the Iraqi poet Karim Abdullah, Amir Al Saadi, Rasha Helal El Sayed Ahmed and A Dr. Anwar Moussawi, and a few with them who adopted a markedly clear degree and accuracy of this new school, followed by others who found art and art easily entered into the hearts of recipients, a lot Connection process .

Most communication experts determine that the communication process takes its way through this procedural scenario: sender , message and receiver. And later evolved with the development of means of communication became : sender, message, receiver, receiver and echo or feedback .

All in an atmosphere of special language enveloping the communication process. The sender here is the poet through his message (poem) that reach the public either paper or through television and radio, or loudspeakers in events and celebration .

Where in direct mass communication, he can know the reactions through interaction, or the interaction of the audience with him. The rest of the radio means were more difficult, but today they developed effectively through interactive programs and meetings - radio and television- directly with the existence of communications and the Internet, which reduced the difficulty of knowing the reactions and facilitated the process of feedback or echo.

With this new development, social networking pages have emerged through its websites, especially facebook, which has replaced another new guest on the literary scene, imposing itself and respecting it and occupying its place among readers. Evolution of new poetry and the emergence of Facebook poets may have exceeded the number of thousands, but few of them managed to stand up and made a name for him shortly after the emergence of Facebook, and some of them specialized in writing the poem of narrative expression or regenerative prose poem.

Perhaps shortly after 2013, bright names of old and Seasoned poets, and names of anonymous poets, are becoming more and more popular. They have been able to interact with each other by forming private literary friendships, cultural and literary pages that can be said to have contributed to the prosperity of Arabic poetry Once again, beyond the postmodern phase to a new stage can be called: Regenerative modernity.

The poem of narrative expression or regenerative prose poem has had the greatest fortune in this field with this rapid, new development. It was possible to know the impact of the communication process, and even benefited from criticism and criticism directed at it as a prohibited prose, while otherwise it is as colorful as the mosaics with their truly brilliant titles, like mirrors reflecting beauty; the beauty of print, life and the special view of the universe. We find clearly those philosophical poems that express a situation, and may be the reason to stay away from the complexity, and the tendency to transparency of the revelation, albeit a symbol of emotional calm, as the case of the poet Riad Mohsen Mashi, which simulates his own philosophy implicit references, as in his poem (Travel of the Soul):

" Opure souls in the depths of the earth, your black dust is lost by the rain " . And ending with this passage: " a wonder of those souls with many heads carrying their black coffins and its sagging dangling among its furies, as hell in the wars of continents" . We see the poet repeating the word "black" in his poem three times, mixing the symbolism of the poem with the cover of nature and beyond (I broke the locks of the mirrors), which takes his reader to an unknown hidden from the mysteries of the soul, and beyond human beings of an uncertain life color. While we find in the poem (dreams of the month) goes away in a passion that simulates revelation and memories, and the beauty of what is In the poem.

In the narrative poems the addressing is the body, while there are many other non-narrative poems lacked the head to deepen, and search for the hidden in the details of the recipient as expressed by poet Suha Abdul Sattar, saying in my own dialogue with her: "If the title poem is removed from the poem, the reader will understand its content through the nature of the content contained in the text - sadness or joy - especially life situations unhappy .The poet depends on the understanding of the recipient, and is willing to be interpreted by the recipient what he wants through the text which is in front of his eyes because it originally does not bear significance. While we find texts lost in the titles of the opposite of the post-stature, and symbolism Surrealism high-dimensional psychological and structural simply because they are linguistics luxury building, a little inspiration and the intertwining and interaction between the parties; poet and reader (sender and receiver) in the process of communication publicly. We do not find all this suffering and labyrinth in the understand of imagination and perception of the narrative poem whose beauty lies in reading it more than hearing it and carrying it from buried music that does not appear to the public except with the soul. There is no rhyme or weight of my hair that leads to it.

Including the title narrative on the poem, it appoints the writer and helps its to write without cost, and send his words in order to penetrate the hearts of beauty since standing on the threshold of the text. A report free of complex symbols can be called the easy abstainer.

#### **Indication of long title and symbolism:**

The loss of the title confirms the loss of the height of a great building in dire need of it, as a condensed intensification of the building it needs, but striking that some of the poems in question take a symbolic form sometimes called when taken by a full house of poetry (in vertical hair) or a sentence, the construction and meaning as an indicative symbol of what comes after the inclusion in the words of the text, and this is much remark in the poem prose, or the poem of narrative expression, as in his poems poet Karim Abdullah (Swore to make your vow), (Multiplication of apples in your fresh baskets) ,(stab your silence to open the windows of my dreams), (the most beautiful morning my femininity) and others, and others poets. While we find Riyad Mohsen Mashi as long as a short poem with a single word as in (Fatima, oh self, Wag), and others, and others poets.

In a personal question to Professor Madih Sadiq, the illustrious linguist and linguist about long addressing, he replied: "The issue of the title of the poem was not present in the old poetry, an updated case ". As for his personal opinion, he replies: "The title of the poem is the entrance to it, which is the summary of its content, and perhaps a new phenomenon to be announced later ... Reduced the essence of the Arabic language, which is the basis of rhetoric, Beauty, and who lengthens in the title, it goes without justification, and unnecessarily exaggerate the loss of beauty".

The poet and critic Rasha Sayed Ahmed in a dialogue with her says: "lengthy headlines dispersing reader in my opinion and scattered content .. So I find some unable to address that refers to work in full, the title comes as an explanation, which should be very concise and indicative of the content symbolism". And the many poems long title that appeared in recent times says: "There are many such poems, because the poet wants to say in his title more than a brief, wants to make the reader runs deep in the text directly to be surprised my hair more, so that the title summarizes and suggests within the text does not want some of this summary, but wants to be the poem is The first threshold is the same text ".

As for the critic Malik Muslimawi in his book Al-Bayad in Essam Ayyad's poetry, which was presented to him by Professor Baqir Jassem Muhammad, he says on page 32:

"However, the relationship between the title and the metal is often communicative - and this is what we have just mentioned in the process of communication and is rarely an invisible one". HE Says : the label is part of the visual stimuli, not the semantic effects. "The eye here is surprised by the excitement of the title before entering into the later details, in the distance that will be filled with meanings, semiotic symbols, and various textual levels".

From the total of these modernist views we see that addressing the text is important and necessary, and when abandoned by many, they make text as a body cut off with the head of the aesthetic aesthetics, and the symbolism delightful recipient pleasing to the extent of beautiful meanings, while we find the addresses of narrative texts masterfully poet creative creators the wasteland to the gardens of singing, especially what was the abbreviation of the title, reducing sentences and words paved in the building blocks of a consistent construction, it is escalating by reducing it, and its semi-symbolic semi-scattered, but is characterized by a regular weave balanced ability stimuli as long as the reader is impressed, and often looking for similar.

### **Conclusion**

This study deals with the title of the modern narrative poem which we called (the poem of regenerative prose), which was written in the postmodern era as expressive since the first glance with a narrative not fiction as much as intellectual and emotional in-depth huge ideas reduced to the surface of the first title and what this title It is sometimes an integrated text meaning if the sentence expanded to more words, contrary to the view adopted the existence of the so-called (vacuum), ie, completely free from the title of the text.