

# A Poetic Functional Methodology in Iraqi Regenerative Poetry According to the Theory of Critical Analysis and Upgrading

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**Abstract:** *What we mean here, in this topic is to delve into a critical detail of a case or phenomenon in literature and other formations, analyzing and deconstructing the entirety of perceptions with general interpretations through the poetic functional method of writing the prose poem as a new form after the stage of modernity, which we call the renewal phase. To clarify in more detail, we take here one of the Iraqi poets as a model in his poems, the poet Janan Al-Saadi, and how to study it critically in brief according to the regenerative approach as seen by the theory of analysis and critical upgrading and regenerative, and not the previously recognized methods.*

**Keywords:** poetry, criticism, philosophy, renewal, dedication

## **Preface and preface with a poem:**

In the first poem from the Hot Sapphire group entitled "A Dream in a Memory Book", we stand at constructive and linguistic formations; draws a general line that many human groups live between torment and hope, and between despair and fear that accompanies many frustrations; we, the Arabs, and those like us, were most influenced by it and cracked down on us, by the oppression of world tyrannical powers, for which the poet chose expressive words: "By a law enacted by Uncle Sam." He says, for example: "In a perfume bottle they collect colors .. Colors deceive them .. White is a razor blade .. Red is a bright sun .. And green is a soil on which they pray .. This is how they interpret dreams .. In the asphalt of their bare streets .. They clear their teeth every Friday .. Before a visit their neighborhoods are the dead.. Because they are barefoot, dreaming of streets wearing Eid shoes.. Their moons are hidden at the bottom of the river.. By a law enacted by Uncle Sam. The seagull hanging by the dead electrical wires ... The preachers take turns on the pulpits ... Some of their toys swear at and insult ...".

## **Functional movement:**

The philosophy of the text in its entirety refers to the entity and essence that the poet aspired to, including the method after which the critic can enter an analyst describing an interpreter of the images that came in the sequence of the textual context at times, and knowing the inner components of what is a pictorial aesthetic with various symbolic connotations free from the ambiguity of complexity for the recipient, whether the critic or the reader, to justify, interpret, and visualize the image in some of them, to reach the truth of the structural essence of the text as a whole, and that includes the attempt to penetrate what could be penetrated from the written motives at other times.

That is, it is the knowledge of the writer's spiritual and the foundations upon which he built his text, in a complex or smooth form. Also, the sites of contradiction and the "conceptual and interpretive" collision between the writer and his message, and what would influence the recipient convincingly as an interlocutor who holds the corner of the text from the first glance, the critic helps him then, or defines the wandering between verbal pitfalls that he does not know from where it started, and where it wants to end, especially for some Poets in some texts with compositions based on myths and strange names, far from the reality in which the writer, the receiver and the critic live, or to transfer society in general, which does not mean anything to everyone other than sterile sophistry sometimes we did not find among the Saadi poet, despite what he referred to in many of his texts to some of the civilized symbols from his environment in a greater way: like Gilgamesh, Enkidu, Sumer, Babylon, and Assyria, as in the poem of the myth of a poet "A boatman floating in the chest of Gilgamesh"... "Turning his helm on the faithful Ankido" .. "Ishtar of love" .. "Move away if you wish ... from the rashid group." .. "Sumerian, Babylon and Assyria." .. "The Saint Joseph brought us out." P. 18 in a hot exhalation group.

In this particular poem, the poet benefited from the formation of a special philosophy and employed the religious and historical term with its mythical and timeless connotation deep into the depth of history and the civilization of Mesopotamia even though Joseph the Prophet "peace be upon him" does not really belong to it despite the roots of his dynasty from it, But the poet invoked his holiness to bring him out - meaning the poet and society - from an existential crisis in which all values, standards, and various human beliefs in search of a safe homeland were mixed: "The saint Joseph take us out of the bottom of the well... in us the beautiful and the ugly .. the strong and the weak .. in us the beloved .. we have Zulekha".

From all of this, with what we think is appropriate, we can reach the real results of the philosophy of the text, and the issuance of a serious and correct peremptory judgment on what is in front of us, an explanation of the generalities, as an understandable subsequent conclusion that the recipient seeks in many cases, or the criticism seeks to convey to it, until it became the textual thresholds as a parallel text give a broad impression of dialectical relations, their importance lies in the subsequent explanation of the text and its intrinsic motives, and thus it is a semantic mixture of poetic mastery of the professional. If we go more than that, we will even reach the colors of the cover and its significance as an introductory threshold with a philosophy chosen perhaps from the poet, or the publisher, or both together, to impart a pleasure in the basis of which it leads the recipient to the end.

The absence of Al-Saadi's poetry from ambiguity and formative fragmentation in choosing words with clear meaning and meaningful aesthetics, and if they are wrapped by sadness, it is who bestows his poetry a special philosophy in accordance with the requirements of the intellectual age, with what it has as a meaningful communicative messaging language; It obliged him and those who address his criticism to refrain from theorizing, to the extent that it approaches a descriptive interpretation of the apparent and the hidden, and the development of the possibility closest to the final outcome of the essence of the work getting to the truth or hidden facts, or it is not possible to have a participatory relationship among all. Here, the features of the critic's impotence become clear if he is lost in mysterious entities whose entrances he does not know there may be some of the recipients who are better off than him in analysis and scrutiny.

In such a case, we will find a decline in criticism that worsens day after day, and that criticism and critics finally fade behind the walls of the shadows instead of standing by the light with all strength, vigor and determination. This is what some critics have been arguing in recent times that there is no real criticism, or that few people are practicing criticism. In fact, the critic possesses a humanitarian message that does not reach him to a higher position as much as he brings whoever criticizes him to glory, perhaps, and from there comes the critic's flight according to his objectivity, not according to his name or the slogans of anarchism of formal criticism.

From this we conclude that the struggle between the idea and the theory takes an elaborate art form for any phenomenon with a special dialectic or not, regardless of its classification and constituents, as it starts from the pillars of various shapes and types according to the subjective or objective circumstance to form a special philosophy that has its own color with the direction that the self wants, sometimes with the reality of daily life, towards a specific aim, or a constructive cognitive project; Building the human being and society, and organizing the civilized values aspiring to the birth of happiness, and joy, which keep the human being from walking on a dark path towards a desired hope, or an expectation that is long or short. Society, nature, and all other living things are governed by their own laws; Among the human and human laws that fall within the fields of dialogue and exchange of talk, with or without persuasion. This is not new to the human societal system in general, from ancient times, to the present day, based on any reality to what is produced from the fruits of striving and effort, which - meaning the luminous philosophy - does not aspire to evil as long as it seeks to build.

### **Renewal and change:**

In view of the many complications that accompany the concept of "dialectic" in particular, according to the opinions of philosophers and their followers, or those who oppose them, we slowly and calmly stand at the concept of "convincing debate" in front of the rapid changes in the current time to understand what reform is in its general form, and renewal without all the contradictions and their problems, and we define this understanding - in short - what we humans need; Because we live on this land, which we have nothing else, and it is necessary to harness its benefits for the benefit of all of us, even if theoretically, that is humanity in all its spectrums, away from conflicting ideas with all their titles in the light of committed, non-puritanical logic under the foundations of science and the rationality of the nature of life and its variables.

Any regenerative pattern does not seek to change according to reason and evidence it can never be called a change, and renewal as a human reform that directly stands without hesitation in front of corruption, decadence, degradation, betrayal of human principles, and the injection of destructive ideas that distort public opinion, especially in intellectual and literary fields. From all this, in our reading of the poet Janan Al-Saadi, we can judge him as a regenerative poet as long as he seeks to spread facts, exposing the corrupt with rationality, his poetry as a weapon of change. We also find in his poetry a logical, sentimental philosophy that is not filled with idealism except the dream of freedom and justice. And if we say that the poet, in his authenticity, is a leader of opinion leaders, we will find that he did not hesitate, like all revolutionary leaders, nor did any address of fear intimidate him for the sake of the desired aim, which is to set out without fear with the presence of constant contradictions along the lines.

Although free ideas and innovative visions did not last for long at times in front of any kind of brute authority; An ideological, cultural or political one that adopts a false idea, or it is originally seeking for its own sake away from enlightening its people and preserving their interests, and striving to revive the daily reality towards the best in light of the endless development, but the title

of creativity is the remaining essence, and the active engine within the general title of renewal over time, and poetry and poet are not far from it all.

Arab societies may be the ones who suffered the most from deprivation, because they possess vast wealth. Human, material, intellectual and cultural since the rise of the Arab Islamic civilization until now; Because it is located under two important centers of power, namely:

The authority of the state that adopts creativity at times, and at other times it fights it, and the authority of those with reactionary, backward, patient, irrational thought, that is, the black thought that stems from ill interpretations far from everything, even from the high values of heaven that call for knowledge and learning according to the approach of the religious regardless of their affiliation, and the ethics of sublime virtue which have been followed by all religions over various ages, and have been colored by them.

According to all the aforementioned data, the community is always affected, regardless of whether the authorities unified or differed. In the first, that is the brute authority is oppressed and digested, and in the second, the sick authority all his sanctities are violated and his blood is shed. So he is the victim and the loser in all battles and conflicts. Hence, reformist reformers plan to save what can be saved, according to their programs that seek to deliver society from criminal oppression towards happiness and spiritual highness, we find it in poetry, story, novel and all other literary genres that are the product of humanity without interruption.

The plans for renewal and change begin with the suffering they endure so that they may find the light, or whoever helps them light the way, and sometimes very few spontaneously stemming from the sentiments, emotions and delicate feelings of a different or familiar group of writers and intellectuals in various regions, to lay the foundations for that renewal through intellectual and literary cross-fertilization in ways various as the next path towards change and new reform, and while I am certain that our poet Saadi is not far from that either.

#### **The poet's dedication connotations:**

The documentary and critical stylistic and realism that the poet Janan Al-Saadi wrote in his poetry collections came with deep sadness, with special connotations indicating that he was the son of reality. He obliged himself to write what he found and witnessed from the devastation and destruction that befell his country after the American occupation and the invasion of ISIS gangs. He wrote out of national belonging and the human feeling of what many suffer. He documented with his poems new stories, full of pain, heartbreak and tragedy in everything. In his collection of poems: "When The Mill Sings," what do we find from the signs in brief? It is clear that the poet's first preface with the title of his group was intended to adopt a clear imagination as if it tells stories of hunger, poverty, deprivation, pain and despair with an aim and an idea. The milling machine is the a machine for crushing wheat and making flour, which means expectation to achieve hope for the hungry waiting for bread, and although this address is a main focus surrounding the texts, the subsequent introduction to the form of gifting reinforced the depth of that focus between truth and fiction, within the strategy of work and work as a communication letter, and a media message that must be reached to the recipient the shortest way. The poet wanted to create an internal intellectual interpretation among his recipients, and to contribute to directing texts formally and structurally, so that the color vocabulary would emerge from there in a living and realistic language that breathes purity, but with great difficulty.

Impressively, we say, as is well known to many; That the word dedicate, in its general meaning, is what is presented as a dedicate, and for the book it is what the author wants to present from a few words in which he expresses either his thanks, or the reference to those who supported him and stood with him in following up on his achievement, and who helped him in providing assistance to him, or just directing words of gratitude for whomever he deems deserving of this, for some favor, the author deems it necessary, perhaps; But the poet here directed his dedicate (to her alone) with the suggestion that the future might be full of flirtation and romance, which is the opposite of that when he worked with a semantic standard whose meanings and ideas are later clarified by a visual formation that probes the state of consciousness through language as he presents the texts revealing their contents to the public with clear clarity.

The poet sought to present him with a message, and who among us does not have a message? Who among us does not go to read the dedication first browsing any book; Desire and eagerness to know who was given to them? Perhaps a curiosity cognitive, or an exploration of what will come later. Some of those interested in this regard see that dedication is a special art that appeared since ancient times and has civilized roots, and it may be from the days of Socrates or before it. But there is no specific date for that, for sure. Then the writers used to conform and identify with it behaviorally as a clear emotional expression, not necessarily a relational simulation. As much as it is a beautiful tradition to become a biblical Sunnah for many.

In another dedication, the group of Right Zeros: "To the souls that embraced the purification of place and time.. to the breaths of the tormented on our planet.. to the lovers of freedom and peace.. I give you my wishes." With this sign, the poet wanted a very clear semiotic, and a certain continuity with pure symbolism, images and suggestion, to tell us:

The tears still speak in whispers as if they are falling from the eyes of souls tormented by grief, blinded by worries, seeking those who wipe them from the eyes of the bereaved. The poet transferred the connotation to a space wider than the previous one; The space of all the earth and the essence of souls embracing purity in all its manifestations in search of salvation, freedom and peace.

The stylistic composition in which the poet wrote the dedication is completely free from the difficulty of understanding and analysis, and this is what pleases the recipient more than confuses, distraction and anxiety in understanding and decoding the tight coding in many semantic sites far-fetched to enter the secrets and the corridors of darkness. The artistic nature of poetic writing of the poet here is one of the evidence for giving the guiding function its effective alert role by luring the recipient to accompany him and walk with him before leaving him, folding the pages of his book, and preparing him for future stages in which there are many events and images as if he follows a fictional narration and not poems. The poet is here as though to say:

I am still writing to the oppressed, so that I may console them and remove some of their worries; By presenting me with what I write, what I describe, and what I express about the blemishes that stem from myself, as if they emanate from the core of their hearts. The collection's dedication is written in simple, condensed language devoid of mournful verbosity and expressive masterpieces. He readily prepared his words as an intense two-line story in front of a family gathering, his occasion sad, and this is what he presented in the first pages of his book, so his dedication was sad and full of love. As someone who seeks comfort and acceptance of solace.

The poet tried to leave an impression on the recipient (the reader and critic) to make him influenced by what he encounters and stir his taste as a connoisseur directly before analysis and interpretation, with a palatable exposure, contrary to a previous belief that impressionism is no longer acceptable today, but not by giving the word its meaning, but by knowing its sweetness and bitterness, and the extent Its psychological impact on him, perception and mental perception.

In order for the poet to influence his recipients, we found him shortened and shortened in writing his dedications to form his personal opinion, and the first impression even away from emotion and emotional tendencies, meaning the objective acceptance that the poet wants for the recipient, depending on his poetic interest and what he reads, as well as for the critic as well. The poet wanted to push towards the facts, not knowing and analyzing their difficult essence as he sees it from his point of view, and the overlapping angles in his later texts.

We find this also evident in the dedication of the "Hot Exhalation" collection issued in 2019:

"To all the owners of eternal noes ... to freedom, beauty and purity ... wreaths of flowers, and my humble letters."

It is one impression that we can discern from here: the rejection of falsehood, the pursuit of justice according to the approach of human justice only, and the wishes for the well-being of the people of his country and the safety of his land!

Today's regenerative literary lifestyle has changed the nature of dedication to people or on the first pages of authors to the point that we find some of them contenting themselves with only two words while publishing his book. What made us stop when writing the dedication to the poet Saadi, as he circumscribed the dedication with very brief words that have many meanings and connotations, as in the dedication of his group "Gula": "To the lovers of dignity .. to this who deserve life."

What it appears from the attention is that the necessity of the age is what requires it to keep up with it as an artistic renewal that moves away from the lengths of the loose narrative through the focus by intensifying the narration of dedication as attendees, or what is called according to narrative theories as (narrative vision) but the narration here as a dedication does not mean describing an event rather an elementary definition is intended to refer to something intentional or implicit in the body of subsequent texts according to the vision of simulation, description, or constructive symbolism of the texts and the movement of the verbs of formative sentences. Likewise, what came in the dedication of his group Farrarat: "To the dreamers of a beautiful tomorrow, the core of the core; Ruqya, Jana, Malak, and the children of my country." From these words it becomes clear that (Furarat) this small game is the general meaning of the group's name as a central vision intended by the poet with a chosen semiotic; But why can it be considered to mean something else as (deception)? The reason will become evident if we know that the poet does not write poetry only, but he is the author of critical political articles, and what (escapes) are nothing but games for some politicians in their confusion and deceit as they go away from what they fought for before assuming power, and how the "embers of judgment" became the obsession the first is to protect their interests against the masses; The oppressed masses are everywhere, and all the rulers, throughout all time, not only for one stage and everything ends, but came (long and long) that made the poet dream of many

wishes that his poems reveal. As for his reference (the core of the core, who are the grandchildren), it definitely means depriving childhood of its true enjoyment of life like everyone else.

With a brief dedication, the poet Janan Al-Saadi relied on provoking the recipient (the critic and the reader) and making him present in his imagination, sometimes to provoke him, and at another to implement an interpretive case for him as he stood at a new threshold of the book after the author's name and the first title away from the marginalism that had previously dispensed with such. And we see some critics who are interested in gifting, as it is another parallel text that is extremely important as an aid in breaking into the text (or the entirety of the texts) and a preliminary entry that has its effects with its direct presence as a preliminary introduction before accompanying any presentation or a leading introduction. Some poets include those who issue poems for him with a special dedication to strengthen the textual structure interactively between him and the recipient as a moral consideration that has an intrinsic value that the poet wants, and some of them completely dispense with any gift, or without a space under the word dedication for a purpose in himself absolutely.

### **Critical psychology as an analysis of the psychology of the text:**

Based on our theory of analysis and upgrading, we see that the critic, as an interactive researcher who is also productive for a constructive cognitive purpose, must not be drawn into a psychological influence, but rather persevere in adhering to the critical cultural cognitive pattern through attempts and continuing to practice with complete impartiality to work objectively, even if he is addressing it leaving him with everything, and this is what we all need, and we learn it through the best means, so that our results are based on truth and honesty, regardless of the many obstacles, to reach thus a global product that benefits humanity, away from ideological and ideological frameworks, and the accumulation of psychological complexes.

The psychological interpenetration of research methods between real and realistic study and critical perceptions of the critic, through textual language as an artistic formation of creativity - if the work is classified according to the creative perspective should invite the critic to understand the text and its implications as a whole, as a comprehensive movement that brings together what is built on emotions, methodological stylistics, and interstitial aesthetics, whether happy or sad, as an interest in the generalization of the text at once, and not in fragmentation, or according to one method only, as it is in force, and it is followed by many critics who are still far from modernity, and not within its sub-classifications.

Today, in what we are calling for in terms of an analytical and innovative approach, the critic, as an actor in the critical process, must remove all these deposits from himself and pay attention to it as a hindrance to research and scrutiny if he conferred on himself the characteristic of straight walking in a path, no matter where the obstacles are troublesome. The regenerative critic has to add an infallible missionary characteristic of him because he has created a new creative message in partnership with the text and its texts. Although this thing is possible to a large extent, but some consider it impossible, so that criticism remains paralyzed, and whoever contributes to paralyzing it is a critic or actor who refuses to develop, or to catch up with the daily processes of development.

The study of a literary or cultural phenomenon, as we are now with the poetry of Janan Al-Saadi and other producers of creativity, enables us to catch up with others who have made long strides in the cosmic cultural arena. As for staying in mourning for fortune, and bemoaning all that we have missed, he will neither sing nor be fat from hunger. The Arab creative person in particular has a position known to others, but sometimes others underestimate him from his own countrymen, in order to deprive himself because of them. This psychological conflict has become clearer today as a result of real abstraction and constructive and fair criticism, far from courtesy, what is the reason that invited me to enter here and deal with the poems of Saadi, for example? There is no specific reason except because I saw it as deserving away from every personal connection or material and moral benefit, and to be sure that I have met the poet only once in my life, but his poetic glow - like other creative poets - is the psychological excitement, and the main motivation to adopt his poetry as regenerative poetry It is interesting, and some may object or not, because this is not a problem as much as it is to achieve justice, and to define those who are behind the scenes and no one is turning to them, such as Al-Saadi and others, perhaps thousands of creative people in various fields.

It is not strange or new to any poet when he writes a poem and paves it with words coming down from his conscience mixed with multiple imaginations, colors and images, in an attempt to write what the recipient (the reader or listener) enjoys with his creativity that he stores at all times, and brings him out to the public as a newborn, and so we say about the particular poem that it is a birth new, intertwined and taken in many times from the poet's internal struggles with all their fiery aesthetic, psychological, constructive and poetic vibrancy, to weave a poetic plot of a rare idealistic poem that he considers every time that it is a unique case of physical and spiritual existence, as if she were a bride who weds it with his hands to the best of the grooms, so he chooses the vocabulary of his poem and selects it like the branches of beautiful flowers trimmed from all their thorns, they bear nothing but fragrance and beauty, and so he is like a seller of musk (the perfume) if he does not give you, the good wind will hit you.



In Saadi's poetry, we find that he focuses on some vocabulary in most of his poetry groups, even what came from them with love of the homeland and being influenced by it, and from a critical point we see that the concerns of all true members of the homeland are the same, but the poet paints them with verbal placements, including the displacement and rhetoric of the language, and thus he may distinguish on the other hand, although many of these concerns are seen by some, they have become consumed when no benefit is sought from them other than pain, and we do not agree with this opinion, because the country remains a fateful issue, and poetry is the first to draw the features of that case. The poet tried a lot not to deviate from this context (national concerns), and it seems that there is no limit to adopting the national cause with what it bears of everything, because according to his opinion it is the new issue of poetry alone as long as the country is shackled before its children.

No matter how flirtatious, joyful or tragic, the text's lyricism has its own language, and its new statement that distinguishes each new poem in its metaphors and similes and the rhetoric of its language, even if it is a prose poem, an internal music that gradually unfolds with its external structure, formally, not vocal, with tonal rhythm. Often we notice some poets writing by choosing a specific term, which is the general title of an important event that occurred in a soft and shocking way, especially the sad facts, as we find among our poet in words such as:

Dreams, war, peace, the sky, the north, the sun, the Sinbad, the lavender, and others, in addition to religious and spiritual metaphors: "The drowning flood did not catch up with Noah's ark".. "She drove the breeze shirt".. "A crushing of Ad and Thamud". Over their heads crucified on trunks of palms", and many others. Although the aesthetic in these pictures seeks to encapsulate them with elaborate symbolism, but it remains bare to evacuate, sometimes it pulls the text, and one time gives it a relaxation that moves slowly. Evidence of an accelerated excitement over a tragic event that befell his family, and in his land, he is no longer hidden anymore. All of this in fact are signals and warnings that addressed the mind, the image jumped into hair affected by a violent situation.

Although the innovative poets do not differ from those who preceded them in similar cases to this, but the regenerative poem, with its contemporary structure, found an acceptable human interaction with its color perceptions and the interplay between reality and fiction in making the whole text a single focus sometimes, not subject to deconstruction, but it accepts interpretation and analysis.

#### **The main focus of the text for the poet:**

Every literary work has a focus or several axes around or within which the text revolves, or it is the real desired anchor, which is known with certainty by the textualist and the employer. Sometimes the critic stands close to it, or crosses it to a point that is not the real center, and thus the recipient loses the knowledge he seeks, and thus this may be accompanied by doubts about the creativity product as long as the one who is addressing it is experienced and concerned.

Knowing the dialectic of the three pillars: language, meaning, and beauty is the first reason to find out one of the secrets of creativity in knowing the central or secondary focus of the text. There may be multiple foci included in the text if a contradiction and conflict did not arise between the critic and the writer (text) by complete agreement or Almost complete within the context of the textual language. If the opposite happens, the only affected person is the recipient who stands between the two opinions.

Determining the focus of the text accurately from a well-versed critic, and standing thereon, is part of revealing the subjectivity of the literary work, which may come from the comprehensive interpretation of the text as a united structure, or the full knowledge of the quality and manner in which the writer proceeded and produced a text that deserves to be aligned within the creative process. This function is one of the most dangerous and important goals that the critic must master, and it is the one that makes it easier for him later to complete his task with minimal effort, in order to produce a new creative work, such as a persuasive, analytically-deducted discourse.

And the groups of the poet Janan Al-Saadi, its focus is almost one of his concerns and concerns emanating from what the country of Iraq suffers, in addition to other sub-excuses, including: deprivation, loss of justice, poverty, corruption, fear, despair, woes, and dreams of a happy life.

When knowing the original source of the text, which branched out the connotations of what its writer sought or gathered exclusively within the critical function, and this is in fact the true focus of the text and its focus he will make the nature of the regenerative critic the evidence that cannot be doubted that what he is doing is procedurally determining the framework of the text as a deep hole that has many doors, which can be entered without harmful fall, because its distances are short with a reasonable depth, as is said.

In the poetry of Al-Saadi, it is possible to know the type of foci sometimes scattered in a text easily, as the title may be one of those foci, in addition to other linguistic connotations and expressions, especially in the reductive innovative poems organized by

the poet, which have found a great place today for other poets also in the innovation remained as a reality, noting the similarities or imitation, simulation and intertwining between a poet and a poet, and this cannot be considered a plagiarism (except for the thieves, who are definitely revealed by the days in succession) as much as it is a modernist innovative poetic trend that produced many poetry collections that expressly dominate the character of spinning as passed us, sadness sometimes more than others, or descriptive indifference; An escape from a fragile reality that has its causes and justifications for some of the poets.

Those who are exposed to Saadi's poetry will find many ideas here and there scattered and collected among his words She aspires to one dream, which is an earthly paradise in which human beings live, not just the people of his country, and this is what is known as "utopia". That is, the paradise in which a person dreams on earth, but there is an opposite of it in terms of devastation, corruption, killing and destruction, this is called "dystopia", which he hopes will disappear before any time.