

# Regenerative Modernity in Iraqi Poetry; Critical Reading in Light of Our Theory of Analysis and Upgrading

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**Abstract:** *In this brief study, we try to stand at the Iraqi poetry in the stage that we called regenerative modernity in many previous researches according to a renewed critical school we adopted with a new critical theory bearing the name "theory of analysis and upgrading" detailed in a comprehensive book. Our research here came briefly, because the foundations of work according to the theory are many and multiple, and any critical study based on it may come to a comprehensive, extensive study that occupies a book area of tens or hundreds of pages. We discussed here the aim of the study, and the poetic stylistic renewal, and the title as a seminal focus, and the significance of gifting, in addition to other research axes that were not addressed by critical research as an innovative criticism.*

**Keywords:** Innovative modernity, Criticism, Critic, Language, Meaning, Beauty, Connotations, Title, Focus.

## **Preface search:**

For whom we write; a society we are with or outside the contexts of time and space? What do we write? Do we need puzzles, culture or literature? How do we write, with a depth of depth or a soft surface? Why do we write, to be said we are writers, or are there aims behind writing? What is the purpose of writing? Is there a cumulative human cognitive increase, or merely words of not more than hearing, or else leaving the pen in comfort is much better?

If the reader is not respected by his endeavor to increase his culture and the enjoyment of his taste, those written margins will be a scourge for him and for the vastness of literature and its endless spaces. From these questions, we can, like the writers of entering the spaces of analysis critically, and exploring the depths of writings, to clarify the truth behind what we write, and others write and become in front of the public, and they are the ones who finally decide how the writing came, poetry, prose, or criticism.

One of the reasons for resorting to writing the poem in its real-time form today is to get rid of the search for lexical words that are difficult to mean, vexed to comprehend, from the past days of poets such as Thu Al-Rumah, Farazdaq, or Abi Al-Ala 'Al-Maari, although some are still written in a somewhat overlying language, with deep Arab words and arabized vocabulary, then they can use marginal explanations and clarifications below the text that came recently in the poetry. Hence, the renewal has become a required reality that must be confirmed, and its presence has proven, especially after the school of free poetry, "poetry of activation", and it remained with the art of linguistic manipulation, preserving its mother tongue, despite the long distance away from it, and its interference with other languages that generated local dialects that we hear in everywhere, but it did not and will not be absent in the Arabic language, although we all spoke these dialects, each according to his city and country. The so-called prose poem, in fact, is a thorny overlap between Arabic language texts that lose weight and music, and what is a new being that has its features, characteristics, and clear meaning that some critics and poets know.

Whoever reads a text hundred years ago, he does not deviate from the context of custom if he expresses by saying that this reading is a contemporary reading, as is the one who precedes it by a hundred years, and whoever follows it after two hundred years, and thus it can be agreed that each generation reads its contemporary reading, and there is no disagreement on that, and to make the general pattern in its correct destination agreed on her, the nomenclature and terminology appeared in these concepts: modernity, postmodernism, and post-postmodernism, which we have summarized in this concept: "regenerative modernity" as we defined it with previous research, so that modern readings are contemporary to their time and do not differ as well. And if we classify the site of a lot of Iraqi poetry today within any modern poetic trend, we say transparently: It is with the context of the regenerative poems of modernity of a lifetime that does not exceed two or three decades, since the end of the twentieth century upwards, and the Iraqi poet is not alone wrote that, but with many who have turned this trend, but the choice of Iraqi poetry came here as a simple model is not only, because the researcher is the son of the Iraqi environment, and in direct contact with the poets, and perhaps the opportunity will come to read other poets from Iraqis and Arabs in particular, and even Western regenerators, whether by us, or from others interested in this matter.

## **Purpose of the study:**

Whoever reads carefully like any regular reader of cultural and literary affairs in order not to criticize, he finds clearly in some poetic writings, for example, of how the poet wants to raise awareness of what is present, or to clarify daily suffering, despite the

rejection of the report and the direct realistic depiction adopted by modernity and its aftermath, in succession to the present day, which was invented as a linguistic artistic abstraction, which is also based on a multi-faceted value system.

The poetic critical problem of regenerative modernity in concentrated prose and expressive narration, or rather what emerged again is known as the regenerative prose poem in the horizontal mass in which many now write, and who are still without explicit naturalization, and perhaps the two forms wrap together in one dress, we do not find it among some poets now, and away from the names, even temporarily, phased, if those "narrative-prose" texts are broken down as expressed, we find that we are no different from the free poetry that took its place as a prestigious form and type of poetry, despite the many oppositions against it at first, with a concealed internal music that does not appear to the public as in the old poetry, in addition to the surprising image that excites the recipient in an interesting way.

We find in the poetic regenerative color the "horizontal narrative" in particular, and the rest of the different poems with vertical cuts form and construct there is a beautiful poetic language clearly found in creative images, although the first was written horizontally in a single block often very similar to the risk, and it is not so definitely all of these poems. It is decorated in a multi-directional language, but also with balanced curves, as if it were multiple languages descended from the same origin, and because our Arabic as Arabs differs greatly from other languages, including its wide derivations and many deep synonyms that helped this color formation. In order to address the renewal poem in more detail, it is necessary to use examples from it, so the choice fell on Iraqi poetry because the researcher is an Iraqi poet as well as a later new entry, perhaps according to our new theory of regenerative critical school, the theory of analysis and upgrading, which departs from the forms of criticism and its classical schools that do not meet the demand of modernism and we are in the era of innovative modernity, with no denial of the benefit of those schools, but not as an original measure of the existence of a new school that uses the language of its people.

What we are concerned with here from the analysis is what the literary critic who specializes in a genus or literary art can do later another critic with another type of what is known technically, politically, socially, or any work and product he wants to criticize by following the same steps within the research process that we are exposed to with it will come according to a renewed vision, which we see as a result of the stage of innovative modernity in the era of globalization or its aftermath.

The ability of analysis comes by producing a separate picture of things that are placed close to the experimental scholar's use more than others, and the literary critic can employ this more easily if he deals with a text and subjugates it in the orbits of the analytical research, whether linguistically, or according to the logic of the semantics that unfold before him through an analysis of the content, his psychology, his philosophy, the semantics of the text and what the poet wants, textual foci, sub-ideas and their synthesis to construct the general idea, and other innovative works of the critic. More precisely: the analysis does not mean the paving of words to match their meanings, but rather it is the conceptualization of an issue using verbal phrases, provided that two different phrases are combined, to become a single perception according to the philosopher Moore, and Iraqi regenerative poetry within this ongoing field with issues that are the concerns and feelings of the people of the country those who see and depict the tragedy are repeated every day to his sons, and not to analyze the phrase alone without conceiving a specific issue that includes the whole meaning if the researcher or critic works philosophically in the philosophy of the text to show the identity of the text that the truth believes, despite the fact that "Moore's method" has several disadvantages, including that his analyzes it was not clear enough, as some researchers see.

The study also aims to stand on real works, including poetic symbols that bear a special conclusion to present the critical narratives of the poet as a societal critic of the reality of himself, and not only spin by a female, within the work that he created with his new tools that are largely different from the poetess of a dreamer with dreams and wild fantasy above the stars, rather, it is a life of great pain on the surface as the son of this fertile land with its goods, which are poverty-stricken.

Among the important factors that called us to go into this study are what the written style shows clearly within history and reality, away from all the complications depicted in the colors of what many poems and stories were drawn, and some narrations of what we see daily from those who claim to be writers drowning themselves and distracting the reader by throwing a lot of mazes which needs anew for an interpreter, although some consider it a summary of his idea, and the depth of his cultural experiences, which presents him with a review above the platform of scattered text in all directions does not understand the insightful critic, so how about the simple recipient. In addition to the scarcity or lack of innovative studies according to the regenerative critical approach in our critic innovative school for analysis and upgrading.

The continuation of renewed human linguistic innovation in Iraqi poetry will inevitably lead to an expansion of the transfer of words and meanings in a general atmosphere that the communication message as products of these poems contain in creative artistic human communication, and the discovery of an easy possibility in transmitting human heritage in all ease and peace,

especially as we live in a time when everyone is trying Globalization and rotation of everything in terms of who knows, or does not know.

### **Regenerative capillary method:**

The regenerative poem today occupied its distinctive position to be "instinctive" in its construction giving the explicit Arab linguistic meaning in that it is gold or silver as the language dictionaries say, and it really is, and here the modernism of the regenerative text lies as long as it is used in a language that is understandable and enjoyable above all. It is embodied in a clear difference from what novels seek in or before the stage of innovative modernity. The novel, if it expresses a terrible reality as some define it, then poetry expresses in another way the attempt of the poet to combine reality with fiction in shortened terms.

The innovative poem fights for victory by offering it a new, renewed, literary, and uplifting poetry, when the poet knows the use of his tools in an elaborate way, and works on them clearly, and with complete transparency, as he performs and communicates his message completely, and this is what many Iraqi poets today followed, for example not the inventory: the poet Abdel-Jabbar Al-Fayyad, Muwaffaq Abu Khumrah, Anmar Mardan, Amer Al-Iraqi, Karim Abdullah, Jinan Al-Saadi, Nassif Jassem, and the poet Shurooq Al-Marsoumi with other poets who worked in a unique semiotics, as it appears to those who follow this regenerative pattern on an increasing daily basis, what the recipient will see and read when dealing with these verses, and his ability to decipher some of the symbols that exist between the pages of these poets, with what the objective critic adds as an aid in the joint tripartite process: the poet, critic, and recipient.

### **Title as interpretive and selection indications:**

Studying the title as an expression of interpretation in this research means in a nutshell: the participation of the reader, the poet and the text in creating the creativity that exists in space and time through major headings are the names of poetic groups first of all, and sub-titles are the names of the poems he intended and the poet chose to receive by the recipient, according to what can be called real beauty and acceptable acceptance when the text is presented on the basis of imagination, criticism and analysis, this begins with intentional addressing that pushes nonviolently towards perception and perception, even though the reader is not the creator of a poetic text, but his aesthetic taste in what he reads contributes effectively to the production of continuous internal psychological creativity, and this is observed in Iraqi poetry is evident, as in understandable media messages without disturbing the recipient, which means that they have successfully performed their purpose, without any difficulties and imbalances, and actually affected what they came up with as a result of echo feedback, or what is called feedback as defined by the mass communication science, as admissibility the poet senses it when the recipient's opinion is known through it in presence, as in poetry festivals, or later after studying it critically, because the poet is part of a wide-ranging mass media communication process, not limited.

### **Semiotics of addressing:**

Not far from the meaning of the title and what it means, and what the founders of critical schools and theorists in this field said, and its definitions, we try to stop at the forming labeling of the poetic groups in which Iraqi poets export their collections and their poetry collectors, and we will stand on the names of some addresses of poetic groups such as what the poetic texts came up with being innovative, it has even easy to use vocabulary, or colloquially, away from the intricacies and mysteries of meanings.

The poet Salhab Al-Ghurabi titled a group for her in the name of "The obsession of salvation and the ego", while the poet Faraqed Al-Saad titled her book: "I sufism you as the owner of my soul", and poets among them, Rajab Al-Sheikh named a group for him "And the water", the poet Hussein Jabbar called a group for him "A poet his heart is the letter, his whisper is papers", and the poet Amir al-Hallaj named his newest collection "The circle outside the cocoon", and other regenerative poets and their names on their collections to give them a special meaning, they are often understood as to what will come of texts, though with intentional references such as Amer al Iraq group, "The Fifth starvation", although many of them are veteran poets and are not young, because in this research we are talking about poetry and its age, not poets and their ages.

The indications of poetic addressing came to confirm that the first starting with it is from the poet's psychology, its constituents, and the insights of his dreamy, suffering, or lover spirit of what he is going through, as an expression of others who live in this wounded country through time, and that we see many innovative prose, or narrative poems, or classical verticality tends to it, and it follows its path, even if it is a description of a departing love or dying when a man has a woman witnessing the construction, and in front of the woman a man aspires to her, in a general atmosphere that is not free from the sadness and reality of bitterness, and not from the pain of love and separation!

### **Semantics of gifting as an introductory title:**

It becomes clear to the follower of Iraqi renewal poetry that there is some idea of the existence of an address that differs from the above, even in the poem or its philosophy of what the poet wants after its full maturity, because he discovered that it needs to be wrapped and surrounded by an aura that ignites the thinking and perception of the recipient with a sometimes metonymy, or an elaborate symbol the statement is far from the noise of the description, so that the reader does not get tired of the linguistic ornament he sees in front of it, and the repetition that is characterized by some groups and poems among many, in order not to weaken a new product in itself, in addition to the reader's notice of what befits him as a face-to-face recipient with a text characterized by a description of many branches, a linguistic beauty, meaning subject to interpretation or contemplation, and interpretation according to the psychological, emotional, and cultural background, with what the poet seeks as a verbal messenger of a statement written on paper, penetrates the spiritual entities with beautiful images, and these are all foundations and backgrounds adopted by regenerative poetry as an innovative linguistic product.

Stylistic, realistic, documentary and critical writing in which most Iraqi poetry has been written is what made the dedications of the beginning of each book take the form it came in deep sorrows, with special indications in which there is a sign that pointed to reality, and it was obligatory that gifting sometimes testifies to the devastation, the destruction that occurred in the country after the American occupation and the invasion of ISIS gangs, written out of national belonging, and the human feeling of what many suffer, the poet documented with his poems a new stories full of pain, anguish and tragedy in everything, so he published his book with the words included in the dedication in a fragmented and reduced statement that the sadness remains, and that we remain in the mercy of the mother as mentioned in a gift written by the poet Hussein Jabbar in his poetry collection issued in 2019, her name is from the biography of the castle: "To a dream that will be the lighthouse of our castle at dawn."

It is clear that the first initiation that the poet started by addressing 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, for the castle means the house, and it means the broader nation of the nation. Although this title is a major focus surrounded by texts, but the subsequent introduction in the form of dedication came to reinforce the depth of that focus between truth and imagination within the strategy of work, and working as a communication letter, and a media message that must reach the recipient in the shortest way. The poet wanted to create an internal intellectual interpretation for his recipient, and to contribute to directing the texts formally and structurally, so that the vocabulary of colors would emerge from there in a living, realistic language that breathes purity, but with great difficulty.

Impressively, we say, as it is not hidden to many, the word dedication, in its general sense, is what is presented from a gift, and the book is what the author wants to offer from a few words in which he expresses either his thanks, or a reference to who supported him and stood with him in pursuing his accomplishment, and who helped him in providing assistance to him, or just directing words gratitude to whoever he deems worthy of it, for some reason, the author considers it necessary, perhaps, but the poet here directed his dreams by suggesting that the next person might be full of happiness and good things, especially when he works with his texts with a semantic standard whose meanings and ideas are clarified later with a visual formation exploring the state of awareness during the language while displaying the texts revealing its contents to the public in a clear manner.

The poet, or any writer, seeks to give him a message, and who of us does not have a message? Who among us does not go to reading the first gift you browse for any book? Desire and longing to know who was gifted to them? Perhaps a cognitive curiosity for curiosity, or a clarification of the texts that will come later. Some people interested in this regard believe that dedication is a special art that has appeared since ancient times, extending its cultural roots, which may be from the days of socrates or before it, but there is no specific date for that for sure. Writers then used to be consistent and identify with him behaviorally as a clear emotional expression, not necessarily correlative simulation, as much as it is a beautiful tradition to become a writing method for many.

The literary life style of regenerative change today with him the nature of gifting to people, or on the front pages of the authors, until we find some of them who are satisfied with only two words while publishing his book, so we find, for example, the novelist Marquis in dedicating his novel "Love in the time of cholera" says: "To my wife Mercedes, of course." It is the necessity of the times that accompanies it as an artistic renewal that departs from the lengthy narratives of the loose narrative by focusing on intensifying the narration of gifts as presence, or what is called the narrative theories "the narrative vision", but narration here as a gift does not mean a description of an event or event, but rather it is my initial definition, it is intended to refer to an intended or implied object, which is included in the following textual texts according to the simulation vision, description, or structural symbolism of texts, and the movement of verbs of apparent formative sentences.

#### **Regenerative capillary structure:**

The poetic structure in Iraqi poetry as a model that stems from the fact that poetry is a constructive means within a general structure that seeks to create creativity, including pain, joy, thinking, and reflection that bear the concerns, meaning that the poetic

structure, regardless of its various forms and manifestations, and its visions does not depart from the poet's viewpoint presented to the recipient with a selective art. It is presented in order to create an interactive state, or to transfer it to another vision that is convinced of it, and it is exactly like the work of the propaganda man who seeks to solicit jealousy in order to convince him of his opinion and point of view.

The poet here can be likened to someone who narrates a story that narrates events with the least explanatory effort with his intellectual effort to produce creativity that he seeks. And if the narrator in the stories expresses the mind of the "novelist", the creator of the novel, here the poet expresses directly, without an intermediary, his thoughts, beliefs and ideology that he implicitly embraces with himself by what he lines on paper to spread knowledge that is his intention, by which he narrates what he wants from the facts, and describes what is seen from repercussions, poetry and not a story. Thus, the poet's personality remains present, not latent or implied, behind the imaginary image of another unknown, disguised man, and this can be seen in the Iraqi modernist poet al-regenerative without any disagreement or disagreement. This can be seen through the form of discourse adopted by the poet and descriptive constructivist stylisticism when he talks about many everyday things full of scattered daily obsessions that finally gather with one poetic mass that we can call it: a poem or a collection of poetry.

It is necessary to emphasize here the role of language constructively when it comes as described by the researcher Michael Mamo as: "The mirror of society reflects the form of give and take in order to know the logic of the verbal revelation of the phenomenon of understanding, and at the same time that is the tool by which the individual is armed to defend himself and communicate his idea with a motivated motif a sense of understanding comprehension and thinking about accepting it in a coordinated manner like expressions of echoes of swords, when the meanings of the meanings of the meanings accredited by the factor of mental awareness revolve around what the person becomes aware of through the perceptions of perception in order to understand and understand in order to draw what should be done and communicate it with the means that each individual adopts and in whatever language".

And in a more accurate sense, the poet here found an imperative duty as a follower critic, and a poet historian for the path of homeland and life, in addition to what the critic critical to the analysis must have on the importance of the role of the language understood as a factor interacting with the rest of the other auxiliary factors, and not only issuing lingual tongue or kinetic symbolic indication, and also knowing that the language is a reciprocal means of communication for general feelings surrounding and encapsulating the atmosphere of limited public confrontation, or broad public with multiple formulations that have emerged at the present time as a clearly renewed modernity in Iraqi poetry that has shifted with regenerative literature to supremacy, elevation, and high status, between expression and understanding, and drawing daily renewable images in all its sad, joyful, sarcastic or critical forms of human situations and phenomena at all levels and stages, the most important of which are cognitive, because, in fact, language is what led culture to become awareness through the media, in its written and oral ways.

All of that why? For whom? Because everything is produced by any writer; a poet, critic, plastic artist, theater and others, they all have communication media messages that have the aim and purpose of a recipient or group of recipients within a spatial spot, or many other areas, and Iraqi poets are not far from all of that either. Therefore, a new generation of renewed youth, and a greater number of young people, also contributed to the creation of pure Arab-world literature and a balanced culture acceptable away from the mysterious spirit, as part of human construction through linguistic building.

This is what calls us today to another new critical transformation that studies all the forces involved in the integration of a text that came to life that seeks something in light of what we call for our theory of "analysis and upgrading" through study, analysis and a deep understanding of the implications of that production, and its external and internal images; the apparent color, which is implicit between the folds of words and lines, or the mixing of colors between them, the nature of the atmosphere that caused the existence of creative and cognitive production, the extent of the impact of all of this on the general community, and the subsequent change in the diversity of the nature of the receiving so that it becomes clear that Iraqi poetry in a new category differs in a lot of its preamble is what many poets have been shaping around in spinning rites only as an irreplaceable purpose, which does not necessarily mean that with its many descriptive branches it is a realistic linguistic and artistic renewal.

#### **The foundations of critical analysis of Iraqi poetry:**

Based on our revamping critical school, there are three important factors, which are the main pillars on which the critic relies in his work as a diagnosis of a situation that is intended for analysis and then upgrading. This case is literary production in its general form in order for the critic to give the recipient the opportunity to understand the philosophy of the text first after its disclosure, or to define it more clearly. We believe that every human action and production has a special philosophy, whether it is incidental with what is on the table, or intentionally, for purposes of significance and significance, from which the "motivating" writer passes his goal easily and easily to others.

The most important pillars that the critic must not lose sight of are the language, meaning, and beauty that envelops the work. We mean here the creative work that is certain of its critical and not random in selection according to a name or a gender, it may be the product of a famous actor that does not rise to creativity, and vice versa there will be clear creativity to produce a first-time appearance to the public from an actor trying to register his name with the rest of the names.

### **The language:**

The most important thing for literary work in general is the language and its graphic compatibility if the text is poetry in front of the critic. From the language, derivations, displacements and verbal manipulation that give strength and durability and the wide scope of the recipient's imagination begin to be analyzed, as well as a second participant with the critic, especially in what we see today from the abundance of poetic productivity that has taken a path other than what was previously written by poets, which can also be called modern renewal, this is what Iraqi poets have walked since ancient times, and it was renewed today in a more original way.

However, renewal does not only mean removing poetry from his music and his poetic mother tongue, including what the poet must leave everything and go with streams of it that are neither poetry nor prose, but a galactic demagoguery, paving words that are not known to have a beginning or end and where its head is, and within any classification are classified. Although it was noted that few critical new studies are still taking the old approach, thinking that it is critical innovation added to public creativity, therefore, the critic must change his course, again, using the language in which the text came, and it is a formidably broad and spectacularly graphic, in order not to lose new creativity in vain from new writers.

### **The meaning:**

In many cases, the critic interprets and analyzes the text according to what he desires and his cultural or ideological background, or the school of the curriculum he adopts and loves, neglecting what the text actually brought when trying to critically dissolve it. This approach as an evaluation does not clearly communicate the intended meaning and what the person seeks in general, or the productive actor in particular. Each act has a purpose, meaning, and purpose that its maker wanted, and when it omits it, the critic will lose sight of important things, and the writer and recipient will be deprived of other important things. Therefore, we believe that it is necessary to study contemporary Iraqi poetry with a renewed study with a modernist vision in order to take its right to criticism fairly.

The critic today also has to enter with force, not marginal, to the meaning that the text brought as new, illustrative and semantic creativity, even if the prediction read out before confirming that the meaning is this and nothing else. After that, in general, the image of the meaning must be formed with the colors that are in his hands to allow the receiver's perceptions to be operated, which means the sense of making the recipient's awareness be active in the correct form of what he sees from one image which is the general meaning, and not multiple different images, that is what the critic must search in the center of true beauty and not Imagine.

### **Beauty:**

With the language in which poetic texts were written and the general meaning that enveloped their construction, the overall images of a group of parts collected on the critic remain either collected entirely by one structure, or detailed in a new way that gives the text its complete aesthetic, and this can be called "anchored beauty in the text" as long as it is directed to him the critic from the beginning as a creative and selected text, and not a transient text that he found coincidentally and did not know, or some of them asked him to recommend them to stand with him, because the recipient is the first affected when he reads or watches something that is not worth it.

Even the critic's communicative message fails here because it worked out of reality, criticism can be called without criticism at all, creativity is mixed with creativity, and the chaos of idiom is resolved instead of the beauty of language and the meanings of its vocabulary are branched. In a more accurate and impartial sense, there is a failed critic, so that the old saying that is adulterated to all critics that they are a failed writers is realized, and this is a catastrophe at the head of the critic and the original creative critic.

### **The philosophy of regenerative poetry and its general idea:**

When the critic touches on the definition, for example, of the author, the writer of the text or the artist within a specific field, he should know what is the personality according to the perspective of psychology, and does the writer's personality have connections to the overall quality of relationships, and how much is affected by society and public life, and is the characteristic of society permissive, is there well-known influencers, who left behind or with her creativity and clear connotations? Until the development and backwardness of society has an impact on the personality in general, and therefore all of these psychological repercussions

affect the writer and the critic is affected by it and produces a text that the critic identifies and clarifies its contents and its meanings in a way that he believes is the best, and it should be best for the permanence of creativity and help the writer in his continuity and continuity with what he has of positive qualities acquired and instinctive when he finds those who live up to him as long as he has motives, motivations and creative productions find productive responses from an understanding critic all concerned his creativity and the birth of creativity, and the formation of an innovative chain, and preserving it within the course of humanity's general cultural, and this is one of the certificates of the theory of analysis and upgrading that should be worked on from us as regenerative critics, and the evidence that it must work according to its proposals and foundations.

To delve deeper into detail a case or phenomenon critically in literature and other formations, in terms of analysis and deconstruction, is the totality of perceptions with general interpretations. Here what concerns us is the Iraqi poetry regenerative and how to study it critically in accordance with the curriculum of our school regenerative, and not previously recognized curricula being within an environment and society exposed to many woes. We stand at structural and linguistic formations; plotter of a general line in which many human groups live between torture and hope, and between despair and fear accompanying many disappointments; more than they were affected and signed by them, the Arabs, and especially the Iraqis and their like, by the oppression of the despotic world powers, to which the poets chose multiple explanatory vocabulary from the titles.

The philosophy of Iraqi poetry as a whole refers to the entity and essence sought by poets, including that how the critic can enter an analyst describing an interpreter of the images that came sequentially in the textual context at some time, and the knowledge of the interior of what is a graphic aesthetic with various meanings that they laid out to make room for the recipient; the critic and reader, for justification, interpretation and imagination of the image, at some of them, to reach the reality of the structural essence of the text as a whole, including trying to penetrate what can be penetrated from the written motives at other times.

That is, it is the spiritual knowledge of the poet and the foundations on which his text is based on a complex or smooth form. Also, the sites of discrepancy and collision between the poet and his message, and what would influence the recipient persuasively as an interactor who caught the corner of the text at first sight, then the critic would help him, or the definition of wandering between the pitfalls of words he does not know where it started, and where you want to end, especially when some poets in some texts with compositions based on myths and strange names of men who ruled the earth, or who mentioned their achievements history away from the reality experienced by the writer, receiver and critic, and that does not mean anything for everyone but sterile sophistry sometimes we find it for some, and others do not adopt it, although some of them indicated in many of the His texts are for some civilized symbols of his environment more like Gilgamesh, Ankido, Sumer, Babylon, Assyria, and others.

The Iraqi poet has benefited, in some of his poems, from forming a special philosophy that employed the Qur'anic and historical singular with what it holds of a legendary immortal meaning deep in its meaning, deeply rooted in the history and civilization of Mesopotamia, as a reference to the Prophet of God, Joseph, even though Joseph, the Prophet, peace be upon him, does not belong to the civilization of Iraq, but the poet sought the help of his sanctity to get him out of an existing crisis in which all values and standards were mixed, and the various human beliefs seeking a secure homeland and a prosperous and prosperous life.

From many things and poetic connotations, with what we deem appropriate in the Iraqi renewal poetry, we can reach the real results of the philosophy of the text, and issue the correct new peremptory judgment on what is ahead of us as a critic, an explanation of the generalities, as a later comprehensible summary sought by the recipient in many cases, or criticism seeks to convey it to it, until the textual thresholds become "parallel text" that gives a wide impression of dialectical relationships, the importance of which lies in the subsequent explanation of the text and its fundamental motives, and it is therefore a semantic mix of poetry with the mastery of the professional, and if we go further than that we will reach even the colors of the book covers and what they carry from a connotation as an introductory threshold with a chosen philosophy perhaps from the poet, publisher, or both together, to basically delighting pleasure that leads the recipient to walk to the end.

Accurately defining the focus of the text from a well-versed critic and part thereof is part of the philosophical subjectivity of the literary work, which may come from a comprehensive interpretation of the text as a combined structure, or full knowledge of the quality and how the writer went and produced a text worth lining up within the creative process; this job is one of the most dangerous and most important goals that a critic must master, and it is the one that facilitates him to complete his mission with minimal effort to produce a new creative work as a persuasive inferentially analyzed speech. Space and time may converge on the unity of purpose with something less detailed, or similar to linguistic beauty and images of creativity, but its philosophy is not necessarily equal and united.

The poetic groups of Iraqi poets are almost one foci distributed between the poet's concerns and his concerns emanating from his country's suffering in Iraq, in addition to other sub-justifications, including: deprivation, loss of justice, poverty, corruption, fear, despair, calamities, and dreams of a happy life as if it were an earth utopia. And upon knowing the original source of the text that

derives from the connotations of what his writer or meetings sought exclusively within the monetary function, it means in reality that it is the true focus of the text and its axis, and this is his realistic philosophy that the true expression that will make from the nature of the regenerative critic is evidence that does not accept that procedurally, it is to define the text frame as a deep pit that has several gates that can be entered without a harmful fall because its distances are short and of reasonable depth.

We reaffirm once again that the regenerative work is beautiful linguistic diversity in all meanings and displacements of language, and surprisingly analogous images of the recipient, poetic and narrative, to create a state of continuous interaction between the poet, the recipient, and the critic, in order for a new structural mass to be called: the interacting text, an image of this text is present in the Iraqi renewal poetry, which informs the critic to play the most important subsequent role in creating a sophisticated creative process through its immediate and subsequent march until the emergence of what is superior to it within the human march, and this is what we discovered among poets as poets and critics of reality, they have their philosophy in analyzing things with a rational perspective It keeps hair in the position it deserves.