

# The Erotic Language In The Regenerative Poem. A Brief Reading Based On the Critical Analysis and Upgrading Theory

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**Abstract:** *This brief research paper reveals the erotic language in which many poets write today who consider themselves among the regenerative poets, but they missed the pleasure of receiving many readers unintentionally from them for sure, because according to their convictions as we see that this is the poetry of the stage, and with what they receive from comments and likes on social networking sites they post more than other means, but that does not excuse them that what they wrote is only the best. The research also revealed, after following up on many of these poetic models and working on them analytically, the extent of the lack of descriptive language for women as if it is a tempting commodity to display, or a means to satisfy a biological need with what this poem describes while it is exposed to sensitive areas of the female body. One of the important reasons for the conversion of some poets to writing novels came as a result of the recipient's distraction from what he sees of the poetry dispersed by poets whose direction seems to be devoid of surprising meanings and aesthetic images as a result of what those poems were written with in terms of the language of its constructive movement or in which the poet strives for distinction.*

**Keywords:** *Flirtation, Language, Erotic, Kinetic, Female, Poet*

## Introductory Entry:

Poetry has various purposes, not the last of which is flirtation, nor the most important of them. We do not find others scattered here and there except a little of some of them in pain, wrapped in grief and anxiety, and taking risks, perhaps while they are interacting with very sensitive fateful issues, and it is important that they put down every veil of poetry and immerse themselves in the soil of the homeland. There are many who were interested in the first of poetry and its arts, the beauty of his words and the magic of his statement. But they are not concerned with what colleagues and poets mean to them, burned by patriotic jealousy and inflamed by their poetry slices as they join, and compose poetry with their brothers in the streets calling for some simple, and perhaps marginal, demands.

Another miracle, when you find some cultural sites apologize for receiving any publication that includes a general critical topic criticizing situations that recur on a daily basis from the forms of dispersion and fragmentation that a person experiences every nation, and what is included in society of pains?

## Analysis:

Certainly everyone does not want scandalous defamation and profanity, but compared to scandalous literature, how will the equation be? Hence the strangeness and the question: why do some of them take pride in their "erotic" language, which means briefly: the often erotic language, which describes the female body more frequently, within literary uses, and some also boast that their book has been banned from printing or distribution because it reveals its language and its rude image, or because it crossed red lines, according to him, and is poetry a woman's body?

Whoever reads a very recent poem in which the word chest strap (bra strap) was repeated three times - excuse for this description - and the word "your breasts" and "the nipples" was repeated three times, what does he say about that? Is this the modernist innovative poem when the female is an ode to irony and outrageous flirtation? But the misfortune when we find those who applaud strongly for that usually this description and this writing that they are unparalleled than what was written today. A well-known poet once also wrote a poem not far from the mother of his prose poems in which he describes a house of prostitution, the clothes of prostitutes and their convulsions, the dates of his visits there, and his beautiful memories in a descended language that cannot be described as a poem. From a logical point of view, the flirtation with women does not come from such a premise that only portrays her as the body of temptation and craving, and I almost certainly believe that any sound-minded woman does not accept that, and for the honesty I will quote most of what is in this text that we took as a first example, which is similar to hundreds and perhaps thousands of scandalous texts and its title "I sit in your eyes" by Haitham Al-Amin:

*"And the bra who tries to make your breast sizes very perfect.. And conceals the secret of your erect nipples. While his bare feet are like your cat.. Under the table, you wipe the duck of your leg".. "I hate the black bra.. you wear it now.. because it covers most of you.. After two buttons escaped from your shirt buttons.. From their two guard posts.. Then it forces your details to be clearer to the weak eyesight.. which increases your body temperature and promises me the escape of a third button.. And I love your*

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*perfume, the rose perfume that you put on your chest, about our move... And behind your ears...In anticipation of a kiss that a man might make in your eyes”..“The cat is still, my bare feet, under the table... and you are smiling, embarrassed, when it tried to lick what was above your knee.. While its bare foot was still, under the table, blew You have the fires... But I hate the bra ... ”etc.*

The words that have been placed under the lines are indicative signs of the expressions contained in the text formally apart from analyzing the content that we do not need, for its clarity and intentions behind it, and the fact that such texts do not represent the renewal stage with the virulence of what their writings brought about in terms of amazing language, aesthetic and meanings, a humanistic philosophy that glorifies existence and life away from miserable excess and sophistry; but what came here is nothing more than that it is an absurd and naive language written by some teenagers, and not from those who write in a sober poetic site whose members are more than ten thousand members, most of them are elite poets or less than them, knowing that we are not inclined to divide this description, but those described as elite they are among the well-known names and sober literary personalities whose rights as poets should not be overlooked, even though some of them write something like that or more good!

Let's say clearly and frankly: even the body, with its outrageous feminine charms, wants to hide now when it sees the calamities and tragedies coming from every side on the heads of peoples and nations from the lowest to the highest. Arab poets from different countries wrote today, yesterday and before it about fateful issues, and places that burn, for example: about the poverty, pain and thirst that hit the stone before people, but some of them preferred to stand on the hill because they became safer!

Some still enjoy their fluid language and the red nights, as if they were in the courtyard of the rapture of Shahriar and Shahrazad with one of the nights (One Thousand and One Nights) or the gardens of Granada and Córdoba. Who among us does not know that love is a revolution? An emotional revolution that transforms a person into a creature full of giving, sacrifice, and love for others, and keeps him away from selfishness and makes his jealousy decisive human. Who among us does not like to write his noble love, the authenticity of his existence, to draw his soul, and to color the hours of his life with purity, serenity, and a sweet whisper between the pages of meeting and contentment?

Another wonder is that when we see humanity crying out, we see women come out carrying the banner of freedom in defense of themselves, and whoever writes about her in that language is hiding behind the seats, and from behind impregnable fortresses, he addresses his true or fake lover. In poetry and its writing there is a very high symbolism and perfection more than others; there are those who write with it, and choose its distinctive beautiful vocabulary, as the bird picks up fat grain. Especially as the poem evolves to what it is today; where is this symbolism, and where are the hibernation of the hidden words in the folds of conscience? And among them when he writes in prose “Articles and Criticism” and thinks that his writing will not be complete if he does not feed it with hybrid terms from the true expressive language, and when he sees fire ravaging his brother's body, he turns his face as if the matter does not concern him while he is preoccupied with analyzing and deconstructing a text that tones the body and flirts with helplessness, fear and submissiveness.

Each hour has its own time, and today is the time of the uprising against evil even if the uprising came as a poem, or as a piece of prose, and not for the sake of chaos and ruin. If poetry is not expressing its reality and defending the truth, then there is no good in it, and there is no good in all pictures of flirtatious aesthetic. If the poet is not giving him a real human revolution and a beacon of guidance, there is no good in him or his poetry, and it is better for him to hide his head among a herd of ostriches, then even standing on the hill will not benefit him. I call him the poet and I mean both sexes (male and female) so that some people do not accuse me of having a masculine tone and bias towards men and not women. I think that enough is a luxury and a distraction between words, and for those words to be embodied in their large, bright images, a tool for construction, reconstruction, and the desired change otherwise, we are part of a fragility, our souls are nothing but it, and thus we are not part of a global system full of giving ..!

### **Regenerative Kinematic and failure of reception:**

The accelerated global openness at the beginning of the new millennium led to an abundant quantitative acceleration of literary production, especially poetry, more specifically, after the emergence of Facebook on the Internet. Where did this acceleration reach, and what are its advantages in a nutshell?

The most important characteristic of the poetic movement of postmodernism, i.e. the renewal stage, and what the regenerative critic needs today is to stand on its introspection within the artistic and literary aesthetic, and the structural movements of the text with its generalities and all its contents and sub-foci, down to the general analytical content as a new phenomenon that monitors the most important developments in the poetic purpose. But where do the poetic purposes lie today, and within what color field are they located, if we know that the dynamic of the text took a dialectical struggle that stops at various variables?

In the prose poem, for example, we find today many poets who write in the spirit of the observer and follower of the event, including the diversity of their writings in terms of poetic connotation that springs from internally to a wide space, among them, for example, not exclusively: the Palestinian poet Israa Ismail, the Sudanese expatriate in Britain, Nawal Hassan Sheikh, the Libyan Oaima Khalifa, Tunisian Fatima Bin Fadila, Iraqi Shaker Laibi, Saudi Muhammad Al-Harz, and Iraqi Bilal Al-Jumaili.

We also do not forget that the freedom of cultural chaos has allowed away from the control of the dictatorial authorities, in the vast spaces today by starting with ease and a tradition of writing poetry in a style that is almost identical in Arab countries, especially Morocco, Tunisia, Algeria, through Egypt, Lebanon and Syria, and ending with the most pumping Iraq after 2003 and until now, the reasons are clear, the most important of which is the collective suffocation of many writers because of what was the situation before that year, as if his appetite was opened in front of a meal that is his favorite, and it is certainly their right, but the secretions of clarity of maturity are not complete and are evident among many poets and novelists as a result of random work, and the speed of writing in order to compensate for the previous deficiency, and the breakage of the scissors of the censor, and it is necessary to bring out a book bearing the name of its owner like others, forgetting that literary production in this way does not generate creativity at all, especially some young people who are enthusiastic about stardom with senior others. Many of these adults have taken another approach that differs, relying only on one purpose of poetry, which is spinning, as if they regret the lost days of their youth with no love of affection, or imagine the literary arenas as the hotbed of art and aesthetic if they remained on this writing style that helped to fragment the poetic writing is largely based on an unchanging template: "flirtation".

Among other reasons; perhaps the poor oriental mentality displaced towards women, psychological repression and deprivation of various things, so that we only hear from a small group some lament or enthusiasm poems, and enlightening poems during and after the Arab Spring revolution. And some of them chose a historical philosophical approach that was distinguished by the abundance of his cultural background and his many life experiences, and perhaps successive bitterness, he included many names of the past in the depth of distant history, from the era of the Greeks, Babylonians and others, as a mythological ideology, perhaps with artistic and written connotations that he chose and proceeded with creativity in description, formation and overtones its contents, sometimes implicit, are denoted to something realistic and critical, and coding its formations with those words, and we are not here to criticize a specific poet as much as referring to a different, realistic model.

Today, the receiver hardly sees a renewed poetic purpose other than flirtation wherever he goes, and that his taste has passed away, and perhaps the reason is the inability of some or many of them to write others, because what they write is outside the usual format of what is included in the structural or absurd and other images, the contents are unknown, or dispersed the developmental and functional contents that lack an effective movement vision, finally, we find the lack of an approach that nourishes the soul and the mind. This is evident in many of those who write in this way, thinking that the effective solution is to move away from reality and live in envisioning the beauty of the beloved and the lass, real or imagined, or the lover and the adored (the application includes female poets and male poets) to produce writings that are empty of meaning, poor quality functional, it is based on verbal adornment, and the manipulation of words, its movement anonymous; for example, constructivist eroticism abounded - with its description of a blind existentialism more than it is a guide that analyzes the nature of what aesthetic is and its secrets just to create a chaotic imagination steeped in nothing, until this was later reflected in the novel that was disappointed with some of its writers despite its violent persistence as a literary genre, which is the first to date in all the public literary arena.

We Arabs see most of these views with us, and the receiver finds them every day, what bored him, and began to turn to reading the novel, whatever it was, to soften his soul with the pleasure he really needed. While an observer of the global literary arena finds a qualitative poetry selected with emotional and existential images, which is emitted by the realism of renewal with all the beautiful formations that it lacks if it is compared to the rhetoric of the Arabic language.

Some Arab poets seeking renewal tried to imitate them, so they fell into the trap of blind imitation, and when some tried to rise, they found nothing but to go into a void full of confusion for which a decision is not known, which gradually caused the reader to abandon the follow-up of poetry and turn to the novel and various new research books, especially those interested in development mankind, the art of behavior, public relations, science fiction and fantasia, so that when we meet in some cultural gatherings, we hear from a poet by a poet saying that: "I will turn to writing novels and stories because they are more popular and required". Indeed, many poets have turned to writing novels, they are accompanied by many critics who are more than others who devote themselves to poetry in the shadow of the renewal phase, and the most reason for this is to raise interest that the critic is not a failed writer, and to ward off the suspicion that afflicts them all, so they wrote in a high, distant language from reality, with the aesthetic that it carries, it did not keep pace with the taste of the receiver to a large extent, and there are those who tried to imitate them as well, again resulting in chaotic situations whose flavor only flirts with the love and the female body!

All these repercussions caused the transformation once again to the classic or contemporary world product, even without poetry and novels, and the search for new, different, in the arts and other classifications, scientific and cultural humanism, until the sales

of some books reached millions of copies, while we did not find this in the Arab cultural market, where did this change movement come from?

The simplest motive for that and one of the important reasons is the spread of vulgar poetry that has two wings cut off, and as some researchers describe that the poem flies with two wings, one of which is the musical rhythm, and the second perhaps is aesthetic, but we see that real poetry is the meeting of language, meaning, and aesthetic; if the receiver does not find this desired image, and only one wing, what should he do? He will definitely decide and transform into something other than what he sees in today's poetry in this way. As we believe, flirtation poetry is one of many parts that nourish emotion and enrich it with the pleasure of perception and visualization, and it is not all of the parts.

Here is the discussion of what is referred to as the innovative prose poem that has firmly occupied its place in the literary arena, and not about vertical poetry, which is the other has become wobbly because of who belongs to it despite his artistic ingenuity except for a few, but much of it has become devoid of graphic contents, reeling only with its music, rhyme, and weight, using the help of with what was written by the past, to go according to what was written and built.

The true regenerative poem is the emotionally charged one in waging the many conflicts of belonging to the environment, human beings and suffering, with its contents and ideas that make the receiver walk with it, with eyes closed, reading and hearing with his heart and soul. We find an example of this in some selected examples and not a categorical analogy among them are Iraqi poets, including: Muwaffaq Muhammad, Jabbar al-Kawaz, Aref Al-Saadi, Munther Abdul-Hur, Omar Al-Sarai, Hussein Jabbar Muhammad, Latif al-Shamsi, Raheem Al-Rubaie, Alaa al-Dulaimi, Anmar Kamel Husayn, Hussein Khalil, Qasim Hussein, Muhannad Ali Hassan, Ali Yari, Rand Al-Rubaie, Hawra al-Rubaie, Zubaydah al-Dabouni, and others; And Arab poets, including: the Egyptian poet Muhammad Nasr, the Egyptian Naglaa Magdy, the Moroccan Mubarak Wassat, the Moroccan Ahmed Al-Namousi, the Yemeni Muhammad Abdel-Wahab Al-Shaibani, Sabreen Al-Husseini, Nujoud Al Qadi, the Sudanese Mahjoub Kablo, the Omani Zahir Al-Ghafari, in addition to the Syrian and Wedad Salloum, Maram Attiam, Semia Saleh, the Algerian Sawsan Mahmoud Nuri, and the Saudi Mohammed Khader, Algerian Hasna Ben Nouira, Lebanese Ruba Al Youssef, Libyan Azza Rajab Samhoud, Tunisian Majida Al Dhaheri. Even the flirtations of these poets differ because they are from real reality and not from pure imagination, describes, deconstructs and analyzes, and then build again according to a deliberate plan, and not according to the obsession with poetry in order for someone so that it is said on the authority of so-and-so that he is a poet to whom such a number of collections was issued. We find that many of those writing poetry today they did not publish a single collection, perhaps only publishing on social media sites, local and Arab newspapers, but they cannot be described as non-poetic, because the light missed a glimmer of it on their poetic work that has not yet been issued!