

The Utopia in the Regenerative Poem According To the Theory of Critical Analysis and Upgrading.

Saad A . Al - Saadi , Iraq

Researcher And Critic

Saadalsaad49@gmail.com

Abstract: *When we call the epithet of regenerative poetry, we do not mean the linguistic transformations in systems and descriptions in contemporary poetry only, but rather we mean the revival of a new spirit in it, with an artistic idea that added to the poem a special flavor, especially the prose poem that dominated the scene widely, and became brimming with various colors of data intellectual. In this research, we address the subject of utopia in the regenerative poem in a comparative brief form that refers to a group of poets through poetic models from which the utopia approach emerged as a new poetic purpose, with what utopia means as a dream in an earthly paradise, in which man is happy away from injustice, anxiety and tragedy in the hope of achieving justice. This dream came in the form of poems through which the poet inhaled some freedom, or perhaps he described an illusory happiness.*

Keywords: Utopia, Dream, Injustice, Revolution, Wishes, The virtuous city.

Analysis:

The need to present any issue that creates a realistic force that the individual adopts, and here is the poet, as a human desire of imagination, dream and wishes with which he goes beyond existence to a paradise worthy of the hungry poor for happiness even if it comes late through nowhere, is the literal meaning of utopia, and what came in the poems of those who wrote this as an aesthetic expression full of sadness and images of the affliction of the miserable poor; we will discuss some examples of them.

“If it is possible to overcome real realistic obstacles through a dream to the desired future with all the crisis sites, devoid of their quantitative and qualitative details by describing the tragedy and what is presently permeated with a poem, an artistic vision, or a way to solve societal economic problems that were the cause of the calamity, then this is the most important thing it seeks. The mechanism of utopia in the general dramatic and descriptive construction as a temporary philosophy on the one hand; it sets the required perception of the problem, and a mixed method that seeks good away from its opposite, the city of corruption, oppression, hunger and tyranny, or what is expressed by the opposite, (dystopia)...”1.

The poet Nazik al-Mala'ika is almost the first to write modernist utopian poetry and writes her name explicitly in her poetry despite the very long time span of the idea, thus, the poet tried to escape from reality, setting out for imagination, looking for her happiness, living in the confines of that reality, and she “referred to the circle of times, which she called (Utopia), a region in which the rule of time is disrupted, but the fixed characteristic is that it is an eternal horizon that cannot be perpetuated”. What do she say, for example, Nazik al-Mala'ika in some of her poems?

From one of her poems she says:

“Any utopia I lost // and now dignified its awareness over my days // That utopia of childhood if it comes back // If it wasn't a dreaming fantasy // So what hill of sand, what do you see // You kept me from the city of dreams”.

From the second part of her diwan, we chose this section:

“And utopia is a dream in my blood // I die and live on his remembrance // I imagined it as a country of fragrance // On a horizon that flowed in its secret // There through a distant space // The planets melt in its magic // There where the bonds melt // And the thought goes out of its captivity // And where the eyes of life sleep // There extends utopia // And utopia where the light stays // The sun does not set or sets // And where the limits of time are lost // And where the planets do not slumber // There fades out // There is the expanse of darkness spring is spring // Shading the inhabitants of utopia”.

The poet determined her place without time, for time is absolute for her. “The poet believes that the world of utopia is like a dream mixed in her blood, she remembers this world in her life and death; she describes it as: a country of fragrance, a world of mystery and magic, planets and stars fuse in this magic located in a distant space, restrictions dissolve, thought is free the light is eternal, because there is no time that exists, nor sunset, and the planets do not fade, nor the trace of graying, and youth is eternal, and souls enjoy this ecstasy, and the only season there is the spring that shades its inhabitants”2.

There is another poet, Amer al-Iraqi, as a modernist writer who did not explicitly address the name (Utopia), but this is clear in his writings, which were one of the pillars of imagination on which the poet relied, with parts of his prose poems (The Fifth Starving), issued in Baghdad by Dar al-Matin in 2018, calling for the adoption of an earthly paradise. For the hungry poor, many scales are unable to achieve realistically in the presence of a corrupt society that detracts from the values of justice and equality, and like others who wrote in this field (justice, equality and happiness) trying to translate his texts into a human condition that predicts a decent living, approaching a society that seeks good despite the different standards of good values from place there is no evil, drought and hunger in it, and there is no prediction of a gloomy and terrifying end at which all forms of beauty will end, to wither and dissolve later; here the poet does not seek to create a virtuous city, or the promised paradise of salvation, as much as he calls for getting rid of the injustice of the corrupt, and the revolution against their outdated values, with a poetic uprising that defines the parameters of the path of good and happiness; in quiet words, as a thinker who is the son of his day and his reality, and as a journalist who presents his report in a concise and honest manner in order to reveal the facts to the public opinion in the presence of realistic pressure and difficulty in changing, and not with the eruption of a great volcano that crushes everyone who stands in front of it, so it will not stop here or there to call and dream of that utopia as long as self-obsessions and her feelings are renewed every time as she struggles for liberation and the success of the enlightenment project.

Here we try to extract some pieces when we stand on some texts and learn about their nature as a perceived expectation, and immortal wishes coming from afar, written by the poet, dreams awaiting the light.. And because the poet is one of the pioneers of the narrative poem (the regenerative prose poem) with a very short lifespan in its launch as a poetic narration since 2013 Almost outside the dactyl poem, as with Nazik al-Mala'ika, and outside the renovated fragmented prose poem that he also writes, so we will stop here and analyze some of what was mentioned in his collection "The Fifth Starving."

In the text entitled (The Ghost of the Dead Light), we find many images of the wishes of the virtuous city, the most important of which are the ends of the text:

"I draw the tooth of a child nibbling an apple from a tree that has turned two years and more, and I draw a picture of a child looking at pastry shops in the markets. I draw a picture of a child changing his shoes to the left with the right, laughing naively, borrowed it from our neighbor who has a disabling disability. From a clear sky on a day in which the prayer of a merciful mother who lost her children when they were swept away by torrents. I paint a spring in which my brothers play as they paint their ambition away from war with laughing masks that rejoice in the face of the daily news anchor, and in a moment of silence he broadcasts the news of the death of the seasons".

In a second poem (The Weather), the poet depicts for us another direction from his virtuous city, or to transfer his imagined wishes, and aligns them with the waiting whose end hour is unknown, and the arrival whose introduction is unknown:

"The daughter of the city says: the sound coming from behind the walls, a man's voice melodious melody, echoing with the sparrows morning song, like a sparrow setting fire to cages, a man face such as an explosion of light colored, under the daytime skin, simmering love burning madness rubbing his fingers to shoulder the tree awakens woodpeckers from laziness who sleeps, but who will relieve the sorrow of a city whose tears have wet the torn sidewalks of waiting?"

In the poem "Mourning's Mouths" the images change and take a second direction in gradation, color and meaning, but they are within the general construction process, and the narration full of hope, and mired in tragedy: *"I went collecting bread, when it fell at God's door at night..."*.

"I want to ride the train, which passes on the booming cities of children".. "Sorry, O Lord, not only realize now that I am one arm, and the heart of the lame, some pulses go the listing of the wind, but I try to sow bread crumbs and other arms of pending graduation in the form of a tree".. "I'm thinking of a way to harvest so that I can gather the rest of the birds".

Whereas, we find how the poet used a certain symbolism in drawing a figurative text for a dream in which there is a place, for life in it is an obelisk, and for humans to choose in a text (A Letter to Myself). The poet reached a situation in which he tried to get out of what he suffers (as a descriptor of an event) of tragedy, hunger and poverty, as if he plays a role in which he dreams and occupies the position of heroism and courage to gain his freedom and love when he repeats the word (the sun) that he connects with Abla, or it is the same truth for which the poet struggles:

"Looking for the impact horseshoes my horse, and I was forming what I can from it's diaspora between sand dunes, when I fell one day thirsty on the path of truth, come back disappointed like the one just another dose of lost water, after washing the sun eye which shines the desert, I try to catch up with the people to fetch Abla a decade of sunshine so that we may be lovers, and enter the register of Paradise".

As for the poem (Farinaceous confused), there is a clear-cut abstraction that the poet wanted without pretentiousness, and with a perfect choice, he described love and beauty churning between color and color, and between desire hidden under the times of torn bodies waiting for hope, he seals it with a padlock with an end marked with something called zigzag lines:

“I will paint the color of the sky around the body of the earth, and tickle with my feather the desert’s fingers, then I will strip my shyness to sleep in the lap of the forest”.. “I imagine the branches of her trees, a belle’s arm... ”I paint the face of my beloved, and I paint her body on an abstract canvas in the form of zigzag lines”.

In each of the texts of “The Fifth Starving” we can find the dream of a virtuous life and a virtuous city; between morality and indifference; Instinct and passion, the soul’s lust for liberation from humiliation and defeat, and the lust for intimate pleasure that resides between the folds of the body, and between all that has been said about the tragedy of human beings, Any human being, regardless of his gender, lives on this earth, because he is a human being whose fate is linked to her, as if he is her righteous son who deserves all the best and happiness from her, but evil is the one who stirred up the wind of smoke, so the souls were inflamed looking for their salvation, and everyone was waiting for the sun’s rays without complete equivocation..

Why did the prose poem in general deal with cases like that, implicitly or impliedly, and not others, if we exclude some poets, such as Nazik al-Mala’ika, who explicitly mentioned them in their poems?

About one of the reasons for this, the Lebanese critic Khaleda Saeed³ says in her book “The Utopia of the Cultured City”⁴: “Those included in her book are the owners of questions, projects and dreams, each of them questioned Arab culture in the last half century (the twentieth) and worked in his field to revive it and get it out of a predicament, stagnation and backwardness, igniting its flame and taking it towards a peak in the history of his specialty, such as Bishop George Khader, poet Onsi Hajj, Mahmoud Darwish, Ghassan Kanafani, novelist Laila Baalbaki, poet Youssef Al-Khal, novelist Suhail Idris, and thinker Constantine Zureik; these had a clear impact on forming something new that leaps over the old, so that it would then be a Beirut renaissance that seems to us today closer to ideal dreams”.. As Khaleda Saeed expresses.

In addition, two great poets fought the battle of defining the prose poem, namely, Onsi al-Hajj and Adonis, and later the poet Shawqi Abi Chakra joined them and at a later stage the Iraqi poet Sargon Boulous, to win that polemic battle in favor of the prose poem and the position of the poet Onsi al-Hajj prevailed, and then Muhammad al-Maghout was dedicated as a poet to the prose poem which is really considered one of the poets innovators from postmodernity to modernity renewal, Although in this research we did not touch on famous and well-known poets as much as defining the creative value of young poets and standing with them compared to other adults whose names were mentioned in the research, and highlighting them as Arab innovators who must transfer their experiences outside the borders in line with the continuous development, otherwise what is the use of repetition of names everyone knows. With all this, we include a text from a poem by the poet Al-Maghout in order for the research to shed even some light on those who have departed from us, even if they are close, in their honor. The poet Muhammad al-Maghout says in some of his poem “The Murder”:

“The worms flooded the swamps and schools// Thin threads of dirt and blood// They climbed the round platforms of slavery// Eat tea and tie, and iron latches// From everywhere, the worms rolled and writhed like dough// Wheat is dead among the mountains// And in the frequently used coffins// In the brothels and execution yards//They fill it with luminous nails to the East// And on the plains that stem with wheat and worms// Where the dead are thrown into the dunghills// The wheels of the train were more nostalgic for the East// That old groom panting and chanting// And his tail was sewn like a crocodile on the face of Asia// They used to prepare a handkerchief for her// In places of torture// And a thick fan of meat scales in Siberia// Many poets// They desire ink in Siberia”.

As a conclusion, a clear similarity can be found between Al-Maghout’s poems and what Amer Al-Iraqi wrote in his book “The Fifth Starving” as a graphic line depicting pain and tragedy and the words that the two poets agree upon in drawing their paintings, despite not knowing each other, and the temporal and spatial distance between them, and the age difference as well, but this does not make the unity of the aim of the real poetry rising in its peaceful revolution to form a human system that presents and documents the facts, whether through history, or deferred wishes as a utopian dream that continues along the line.

References:

- 1- Dr. Shawky Dhaif / Chapters on Poetry and Its Criticism / p. 96 / Dar Al Maarif Al Masrya.
- 2- Farhad Dew Salar - Utopia in the Poetry of Nazik al-Mala’ika, / article published in Diwan Al-Arab website / November 6/2006

3- Khaleda Saeed, a Syrian critic residing in France, wife of the poet Adonis. She has many critical books, including: “Fuq al-Maan,” “Jarh al-Maan,” “Fayd al-Maan,” and others.

4- Khaleda Said, The Utopia of the Cultured City, published by Dar Al-Saqi, Beirut/2017