

Poetic Structuralism in the Regenerative Poem... The Iraqi Poet Masar Al-Nasiri As A model

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Abstract: *The renewal of the poet's linguistic work at the present time has given it a set of advantages, including its exoticism with its connotations away from the dispersion of meanings and expressions, and here the exoticism is not that hybrid thing in its absurd form, but rather it is a regenerative diversity with a more beautiful characteristic than what is known from the definitions of the concept of exoticism. In the sense that it is new added to the modern poem, especially the prose, in order to give it a surprising value, and a building embodied by its color and language, and the meanings it carries are the foundations on which the regenerative poem is based in the stage that we called the renewal phase that it deals in detail with the theory of analysis and critical upgrading - the innovative school of criticism in critical analysis whether in the published research or in the body of the theory book. In this research paper we briefly deal with some of the poems of the Iraqi poet Masar al-Nasiri as a research model to indicate the purpose of the research within the methodological critical path.*

Keywords: The Regenerative poem, Exoticism, Connotation, Language

Analysis:

The new linguistic images are clearly evident day after day in the regenerative horizontal prose poem and the standing scattered poem in the postmodern stage, which we called the renewal phase, as well as the regenerative poem instead of other names from which another meaning can be understood and it is definitely otherwise, as is evident in the poetess group Masar Al-Nasiri, "A Void In The Sulfur Flavor", and others who write this poem, in addition to what the poet wants to raise awareness of what is actually there, as a daily state lived in love or a dream, or with an imagination that wanders between beauty and pleasure, despite the rejection of the direct realistic portrayal adopted by modernity and what came after it, a continuation to this day, which was invented as an artistic linguistic abstraction, which is also based on a multi-faceted value system, surprising and graphic.

The poetic critical problematic of what (after - postmodernity) or the innovative phase in concentrated prose, or the innovative horizontal prose poems are still without obvious naturalization. In creative ways, she went in various directions, but the clear and explicit line is love and love within descriptive connotations close to poetic mysticism, as in her poem entitled "Awaits" on p. 7 from the group:

"And I surprised your day.. I perform ablution with thicker nectar.. and write the healing balm.. And the mantra of immunity.. And it happens that I hang the muzzle.. On a bare watch.. I stepped on it.. With one or two legs.. And stayed there.. My ten heavens.. Catch the moon.. And make silence.. I penetrate the night and fear.. I await you ..."

In the poem "Inheritance" there are clear indications of a lover's life wandering in a heavenly kingdom in which the image of Qur'anic intertextuality as a literary style is clear:

"He said.. Call me by the most beautiful names"... "I will fill the land with fairness and justice"... "I will put a table on you" ... "Of milk and wine around it, and I will not wait for Ishmael to redeem me"..."

The poet in her language suggests that she is a lover who is too intoxicated with the words of despair on paper and in life. This language is as if it is multiple languages that descend from the same origin, and because our Arabic - as Arabs - is very different from other languages with its wide derivations, and many and deep synonyms, even we sometimes find dozens of meanings for a single word. Because one word may need a group of related words in order to give the same meaning or something close to it if the poetic texts in particular were translated into other languages.

Indication of language:

In the exoticism of the poetic text, what does that indicate? It is a clear difference from what the novels seek in the regenerative phase, for if they express a metamorphic reality as some define it, poetry expresses in another way an attempt by the poet to combine reality and imagination in short terms, and I think that it is an illusion to say that the novel completely pulled the rug from under the

poetry and became it is the collection of the Arabs as Moroccan writer Alekbeer Al-Dadisi sees it, so the modernist poem today has occupied its distinctive position as the exotic in its construction gives the explicit Arabic linguistic meaning in that it is gold or silver, as some linguistic dictionaries say, and it really is as well, and not the repulsed things that are unacceptable, or the strange anomalies.

It is a clear indication of the renewal of the language through its spokesperson, and whoever writes in it, and this also we found with the poet Masar al-Nasiri in her collection published by Dar Al-Matn in Baghdad in 2020, whose writings are innovative and professionally distinguished because she wanted to cross the place with the primacy of time, and she formed monolithic elements away from the complex narrative complexity, and did not make the place a narrow circle surrounding her, so her areas of writing were widened, extending in all directions, to place there what is required to be explained, and occupy her place according to the plan and idea of the text that the poet put, coming down from her obsessions and quirks, which later floated to her texts.

The regenerative poem strives for victory with what it proposes anew, a renewed one that elevates literature, and elevates poetry, when the poet knows the use of his tools in an elaborate manner, and works on them with complete clarity and transparency, so he performs and communicates his message completely, and this is what the poet did in her group "A void in flavor Sulfur" with the specificity this title implies in the blending of two images of two moral things; The emptiness and the flavor, the front of the book was occupied by a single semiotic expression of what the receiver would see and read, and decipher some of the ostensible symbols between the folds of the pages.

When the reader moves from the title of the group to read the rest of the poems, he encounters new images in which the poetess employed a situation that combined two structures: symbolism and realism; That is, realism remained associated with the work as in the same name of the group (a void in the sulfur flavor) with what it carries of a certain metaphor that is originally realistic with a special connotation whose language is understandable, no matter how modernist and innovative writings want to move away from it, but reality remains influential, and here came the different love, and the flirtation with a lover special flavor. she succeeded when she drew this in many poems. We also find a tyrant symbolism sometimes here and there, and a clear shift since standing at the title of the text completely in the description, and its deep semiotics.

This is what characterizes the regenerative writings of the poem in general, which was included in the poetry collection of the poet Al Nasiri. The many texts that came in the collection deserve a broad contemplative look, similar to other beautiful renewed writings that many poets today have been in keeping with the West, or a regenerative singularity that Arab poets are counted as a color with which they move away from all restrictions, in line with the first Iraqi Sumerian prose poet since more than from 4,400 years ago, the poet Adnan Jumaa also wrote about her, and she is the poet "Enkhido Anna" the daughter of King Sargon of Akkadian, and whom Western critics called her Shakespeare of Sumerian literature as it came in their many books ...

Exoticism in the regenerative poetic text may be new to it according to the more general terminological meaning if it starts to explain reality with its bitter sadness and tragedy and what falls on the head of the poor man in all parts of the earth, but the contents of the innovative texts in its poems and the paths of its poets took three axes, or contexts and directions, with which the poem revived. And according to the poet, we refer to it again, which is: the constructivist language of the text, the beauty (aesthetic) of the description, and the meaning floating on the surface of the poem, which took the flirting a wide title in the writings of many poets. It is clearly evident in what is included in the group in which the poet concludes, in which the last poem "Suffocation" her love and love for her Nasiriya city is written at the end of its part:

"I wish to hold you to my chest prayers".. "I know you are a little bird".. "I chirped out of the flock".. "Does not believe in the blade of constraint".. "Out of the ordinary".. "Her strands comb the sun".. "Embrace her sweet face".. "And give her oxygen".. "I love you".. "I greeted your foot and orchards".. "Its sinister temperament is ginger".. "I love you".. "On behalf of the legion of puppets".. "And those who were addicted to the holiness of dependency".. "I love you now".. "As I loved you before".. "To wake up the chants river".. "And then things disappear".. "And drink water its water".. "And between small and terrifying details".. "And a cold day like me".. "There is a love that whispers about dates".. "And feet that draw the walk".. "To the sun and the stars".. "And hearts flying in the horizons".. "The kiss of Nasiriya".