

The Significance of the Title and Its Impact on the Receiver in Iraqi Regenerative Poetry

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Abstract: *In Iraqi poetry, we find that regenerative poem there is a very wide space for addressing the text as a new unique style intended as if it is a summary of the research for a particular study, or a sign of a meaning that the poet wants as a creative image. The regenerative poem, as it is today, is a creative state, whose title has a realistic and presentable sign that affects the receiver who is always looking for something new. This research paper also aims to reveal the psychology of the text through a short title through the personality of the Iraqi poet, with its links to the overall quality of relationships, and the extent to which it is affected by society and public life. It is possible to know the intent behind which the poet created the titles of his poems in how the receiver relates to him through the presence of communicative messages between them that can be analyzed and deconstructed in the manner sought by the poet. In addition to this, the recognition of the poet's endeavor to create a state of emotional interaction between him and the receiver when he creates a special title with a special significance; it facilitates easy entry and understanding of the text without the slightest complexity. The research touched on the difference between the presence of the title above the poem or its absence, and what are the implications of that receiver, and the effect on the structure of the text.*

Keywords: Title, Poetry, Regenerative, Poet, Receiver, Text

The semiotics of the title and its significance

The title as a metaphorical interpretation within this paper is the participation of the reader, writer and text in creating the creativity that exists in the space and its angles, and the branches of time to fill its voids through prominent headlines such as the names of poetic groups, and sub-headings are the names of poems, intended and chosen by the poet, and then the receiver receives them, according to what it can be called true beauty “aesthetic” and acceptable reception when the text is presented on the carpet of imagination, criticism and analysis, this starts from an intentional address that pushes non-violently towards perception and visualization, although the reader is not a creator of a poetic text, but his aesthetic taste in what he reads contributes effectively to more production of continuous internal psychological creativity, as in the media messages that are understandable without confusion from the receiver; this means that it fulfilled its purpose successfully, without any difficulties and defects, and actually affected the purposes it came with as a result of echo return, or “feedback” as defined by mass communication science, as an acceptability that the writer “poet” senses when he knows the opinion of the receiver through it, because he is part of a broad mass media communication process, not limited.

What we mean by regenerative writing and regenerative poetry is to transcend the postmodern stage to a new stage due to the development of means of communication and the emergence of social networking sites through the Internet and the technological development that helped a lot in disseminating content and ease of access to information, this is on the one hand, and on the other hand, the real and clear works of the poet and his cause without verbal adornment, immersed in a rhetorical beauty devoid of significance simply because it is a poem made, to reach the final conclusion in presenting his critical propositions as a poet critical of reality, in addition to the fact that one of the reasons for resorting to writing the poem in its immediate form today is to get rid of from searching for difficult lexical words, thorny in understanding, as the predecessors used to do, even though the regenerative writings are closer to prose than to ancient poetry, but it is not a thought, a short story, or a linguistic narration with a structural plot, which shows the hidden flavor of poetry music with the scent of words flowing with vigor and pleasure. We have already indicated in previous research on the nature of renewal based on our critical theory “The Theory of Analysis and Upgrading, The School of Regenerative Criticism”.

In the regenerative poetic structure, the ability to analyze comes through producing a separate picture of closely placed objects that the experimental scientific researcher uses more than others, the literary critic can employ this more easily if he takes a text and subject it to the analytic research orbits; whether linguistic, or according to the logic of the semantics that unfold in front of him.

There is also an aspect that reveals that Iraqi regenerative poetry has renewed its approach to religious and historical heritage, myths, politics and society with many poems that differ from the previous ones, included in the poetic collections issued for poets in a way that the color lines of each poet vary, and a modern philosophy that is contrary to the behavior of rituals and customs followed in the poems of these occasions and narratives stereotyping.

The poem today is a regenerative poetic issue that struggles for victory with what it presents anew and renewed that transcends literature, and elevates poetry, when the poet knows to use his tools in an elaborate manner, and works on them with complete clarity and transparency, he performs and delivers his full message, and this is what many poets followed, and other poets did it with a single expression, otherwise it is just linguistic chaos, nothing more, nothing less, this is evident to those who follow this innovative pattern on an increasing daily basis, and what the receiver will see and read and his ability to decipher some of the symbols located between the contents of the texts of these poets' pages, with what the objective critic adds as an aid to the common tripartite process: the narrator, the critic, and the receiver.

The Title as an Interpretive Focus and the Semantics of Choice

We are trying to stop here at the title that was formed in some of the poetic collections of Iraqi poets during the past short period of years, we may later stop at the titles that the poetic texts came up with, as they are innovative in which some of the easy to use vocabulary, or colloquially are far from the complexities and mysteries of meanings.

We find in the regenerative poem a very wide space for addressing the text as a new unique style intended as if it is "the research summary" for a specific study, or a sign of a meaning that the poet wants as a creative image.

In the titles we are discussing, we find, from the outset, a lot of suggestive connotations of an image of pain and heartbreak, and a weak psychological state; it is not restricted to a poet only, but to others who live with him on this earth, and suffers as he suffers. There are those who notice this in the titles of many of the later poems in the texts. For example, among them is what was mentioned in the collection "Throne of a Woman" by the poet Abdel-Jabbar Al-Fayyad, issued by the "Egyptian Foundation Ysturoon" in 2017: A princess from Uruk, lines of love, a woman from Dukhan "smoking", and a woman from Sinjar, of which he says in a passage:

"Preachers / Their secrets of darkness gnawed at them/ Fill up with what's overflowing from the fallen baggage/ Silence is golden/
And the sign is enough / Prepositions drag mountains of rubbish?" p. 97

While we see poems by another poet, Abdel-Zahra Khaled, in his collection "Until He Returns" published in 2018: The Unknown Name, A River and Three Banks, My Country is the Most Valuable Poem; in which it was stated:

"They asked me when I watered/ My orchards ache/ From the clouds that passed without care/ I said there must be a day/ The weather suspected of it/ It descends into my baskets/ As if it were the most valuable crop" p. 134

And a third poet, Wejdan Abdel Aziz, in his collection "Poems Chased by Love", published in 2019, we find a selected title with deviant connotations since the first initiation in the first poem "The Madness of Last Night" and other poems: The Guitar of my soul plays you, The darkness intersects, and The dream-flavored leotards; in which he says:

So I remained engrossed/ Alone dancing the rain / And your voice: Come / Oh, the sky continued/ It gives birth to darkness and rain" p. 23

Here the poetic language of what we have read is clear without vague symbolism that needs the trouble of deconstruction, or interpretation, in addition to other poems that do not differ much in meanings and connotations, whether they express women with beauty and love, or send metaphorical images about the land and the homeland through the woman and praise her.

Whereas in the first initiation of Abdul-Zahra Khalid's collection, we find in the first poem "Where do I come from" the repetition of questions constantly changing, and volatile images suggesting a varying formal schizophrenia that combines two opposites, and the truth is completely different because it is a picture of stifled obsessions in the poem predicting the opposite meaning that becomes clear later. The blind, the mute, and the deaf have become the silent majority, and if they see and speak, no one will hear them; So the poet ends his poem:

"Where can I find a blind man among the passersby/ I ask him what color the dream he sees?/ Where can I find the dumb/ Sings to me in the old age halls/A song he knows by heart?/ From where can I find in the curves of silence deaf/ Hear the moan of longing?..." p. 13

The end that came with this picture is the general framework of the text: "What if the pulse hears me/ Once a day/ To shout at me/ To write without a sound/ And tears are the ink" p. 14

Whereas Abdul Aziz's poetry came from beginning to end full of passion, flirtation and romance; He opens his collection with "You are beautiful" and concludes with "Like love you bloom" in his last poem I will sing. Thus, along with others, he maintains flirtation

poems as a special method for him, similar to those who write flirtatious poems only, preserving the vivid poetic image of the description; Away from the other color formation in the hope of psychological comfort as a color renewal free from the noise of politics and its contradictions, cheats and tricks, but it is not the ideal goal for what the sons of the homeland suffer, what we see is that it is not the real regenerative in poetry, no matter how the poetic image is adorned with a brilliant language, drawing on the real power of the Arabic language. Flirtation is one purpose of many poetic purposes that should not be the criterion of separation no matter how time evolves, and it was created from innovations.

From here, we conclude that the regenerative poem, with what is today a creative state, its title has a presence and realistic sign that affects the receiver always looking for the new, as the poets of today, especially the short titles, in addition to that the title is emotionally stimulating to the poet, aligning his words in their regular form as a narrator of a completely different story for every past.

It becomes clear to the critic that it is necessary to try to find out how the poet tried to fill some void in his titles, which is necessary to stop as long as the stage of literary writing has crossed the postmodern period to the regenerative stage with which everything proceeds in light of purely human intellectual openings away from everything, for the sake of human happiness only.

Through what these titles brought to the collections and their internal texts, we discover here another new thing, which is to reveal the psychology of the text through a title that is not long, in contrast to what comes in the regenerative poems called horizontal expressive narrative poems in their mass, which are not stories or thoughts. Certainly, it is the first starting point from the poet's psychology, his insinuations, and the insides of his dreaming, suffering, or lover soul, many of which we see in the prose renewal poems, or the horizontal narration where it tends to, and follows its path, even if it is a description of a departing or dying love, or a dreamy hope.

The critic today needs something new and a new method of operation as a method in line with what he finds in front of him, and what actually exists to renew what culture produces in particular, and the rest of other life activities, away from the old methods of criticism in which some critics stifled themselves as templates that never accept debate and discussion, as long as we heard many contemporary critics that they are looking for a new, non-stereotypical way so that they do not remain entrenched there, and proceed towards the renewal that has actually and practically occurred today.

Also, some of them could not leave it and required any innovative and productive creator to walk with them, otherwise he is far from literature, art and the aesthetics of life, and we believe that that time is gradually leaving, it will be replaced by the time of regenerative inevitably.

In such a case, when poetry comes in a new form, it wears a different dress than what was previously known of poetic purposes of one stereotyping or imitating others and with fragmented blurring, in which the regenerative performance will not be an employment of auxiliary factors that make the critic leaves a previous space into a regenerative space, rid of the residues he imposed on himself, or imposed on him realistically, and he comes out with a critical theme that is also innovative; while it is required to present the new as a temporary alternative.

The Iraqi regenerative poets, along with other writers and intellectuals who think, are the auxiliary factors for innovation in making acceptable criticism, and the presence of a successful critic does not concern any school as much as establishing a private school that keeps pace with the requirements of the era with all its newness. Therefore, we find distinctive data in many of what poets wrote that deserve contemplation and standing by them, with their semantic overtones that enhance the poetic renewal power, and the artistic ability of the poet.

The Iraqi poet was able to firmly grasp the three important pillars of his poetic work: language, meaning and aesthetic, he has produced poetry for us with many images and colors as an experienced poet with a long history in this field. We mean here the creative work as a regenerative, not as an imitation and simulation in order to reassure the critic as the reader above all, and the receiver as enjoying, and not randomly in the selection based on a name, or a gender.

The personality of the Iraqi poet, with its links to the overall quality of relations, the extent to which he is affected by society and public life, and how the loose feature of society called him to return to sing and describe well-known historical and legendary figures who left behind or with them creativity and clear indications. Until the development of society and its backwardness, its image became clear through the texts and the extent of their impact on the personality and psyche in general, and thus all of these psychological repercussions affected him, through which he produced his poetic puffs.

What draws attention here is that some poets have moved away from a poetic employment that has become boring and repetitive in abundance, which are the flirtatious descriptions of poets who were described by a woman poet once as having become more than

the population of China today, to take care of their concerns and the concerns of their people, waiting for the hour of ease, perhaps it will come soon, and the presentation of real and realistic ideas as field treatments that the poet brings to the whole community, and not for a specific group that some call the “elite”, and this is the secret of the success of the popular poet, or any writer and producer, unlike those who write for the elite only, or limit themselves to flirtation only.

Intent to create in the title

Through the above, the purpose and intent that the poet or whoever sends his message to a reader “receiver” wants through a communication process that does not require encryption is manifested; rather, it is a clear informational message with buildings and meanings intended to be conveyed to a private or public audience, through the words of his poem, with allusions and similes, and various rhetorical images with description and formation, and a deep psychological blemish on the surface on the paper. What did the poet want from all this? Perhaps he wanted and wants to evoke a hidden feeling in his receiver, or make him swim with his imagination in a description of multiple images, or deepen a certain culture between them through those messages “poems”.

This is noticeable on the modern poem that was written in the post-modern era as it is expressive from the first sight with a narrative that is not fiction as much as it is intellectual and sentimental in-depth with huge reductive ideas that rise to the surface from its first title, which is sometimes a text with an integrated meaning if its sentence expands to more words, contrary to the adopted opinion, there is a so called “vacancy”, that is, complete absence of addressing the text, although some poets have taken the approach of text numbering, which is a void or empty space in itself.

While we see the regenerative poem completely opposite in its implicit and floating meanings of its words, because the vacancy “void” kills the emotional fluidity, or the interiors of the poetic spirit, and even humanity. The wandering generates anxiety, and the poem here seeks to jump over anxiety and cold inferior desires, because its heat is of a special kind that opens contemplation and hope towards a new horizon that expands and does not narrow. According to the regenerative situation today, the loss of the title confirms the loss of the height of a great building in dire need of it, as it is a reductive condensation of that building that it needs. However, we find in some of the poets’ texts there are titles that took the reader’s perception away from them with the encoded or empty text, and perhaps the poet wanted to revolutionize the mentality of receiving in a direct declarative way.

The follower of Iraqi regenerative poetry on a continuous basis, and this is what the objective critic works on, interacting daily with what he sees in front of him, he finds an influence process that the poet performs and pushes it to his receiver through shorthand and abbreviation in writing the title before anything to what follows the title of the text later in an attempt to form a subjective opinion personal, and a first impression on everyone who reads it, away from emotional tendencies; meaning: the objective acceptance that the poet wanted for the receiver based on his poetic interest in what he reads, and also for the critic. The poet wanted to push to go to the facts first, starting with the title, in order to know and analyze the essence in depth as he sees it from his point of view, and the overlapping angles in his following texts, after that, he moves to the second stage and forms an overlapping impression of its diversity, from which we often discern the rejection of falsehood, and the pursuit of justice, according to the approach of human justice only, and wishes for the well-being of his countrymen and the safety of his land.

From here also comes the direct or indirect impact on the receiver of the perception and the dismantling of what is in his hands of the text or the texts as long as there is an associative relationship with him as the receiver, and the relationship made by the poet in his poems has implications that need analysis, and knowing the intentionality of the title within the sensory emotional quality of the quantitative - volumetric effect of the spatio-temporal dimension of words and their special significance as a meta-literary export, that is in solidarity or as part of the general title of the poetic group, with its special nature, to which a group of loving relationships are linked as if it were between two friends, and not between distant strangers.

There remains an important note, which is that the absence of a well-prepared address, and elaborate craftsmanship, will turn the visual astonishment into a wall without shade, and a garden devoid of flowers while we think that the renewal is needed today. That is, and because the reader in general is looking for pleasure in anything he reads that makes him happy, and fills the voids of his greed when he reads, he will definitely not get bored of what he finds in front of him if he finds an expressive title.