

# The Symbol Image in the Regenerative Poem of the Iraqi poets

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**Abstract:** This brief research paper deals with the symbolic image as one of the most important features of the modern poetic poem, which we named according to the theory of analysis and critical upgrading, we called it the regenerative poem. We have chosen a poem entitled "Falling to the Top" by the Iraqi poet Ali Hassan Al-Fawwaz as a research sample, it is one of many poems by other poets who have the same characteristics in writing the regenerative poem. Al-Fawwaz is considered one of the symbols of Iraqi culture and literature, as he is a poet and critic who is currently the head of the Iraqi Writers Union.

**Keywords:** Poet, Pome, Regenerative, Receiver, Symbolism.

## The flow of capillary construction and semantics of relevance:

The descriptive symbolism comes in any poetic text through a set of values adopted by the poet, in addition to his culture and the environment to which he belongs and lives; as a common and conspicuous element; show shape it varies in content from one person to another, and from (writer to writer, and from poet to poet) as an expression of many contents, ideas that may be enlightening, or personal and societal concerns, or about nature in general, and sometimes it is an epistemological view; they are generally formed as signs sought by the writer, or imagined by the receiver according to his analysis of the poet as he wishes.

The poetic descriptive symbolism takes on a new structural formation when the poet plays with words between intentional artistic and pun deviations, endowing it with the stylistics of language with the aesthetic of an expert maker; he sails for a long time to return to describing the naive reality with a consistency of meaning, which begins to appear in succession, then the text turns into an audible voice, or a story that the reader eagerly awaits to complete. According to this method, we see the poet Ali Hassan Al-Fawwaz striving in many of his poetic and even monetary activities - as he is a specialist in criticism - to keep the significance of the link working as an engine of the text, and a motive for the receiver to comprehend the type of the intended message, we have in his text entitled "Falling to the Top" some examples of that:

*"The last things are always lonely/ Time flows like a painting (Dali) / And the body repeats the fever / Howling without prey / Scattering lusts / Confessing fear, like a lazy soldier / As war shoots his fingers in lamentations / And leaves him to delirium / Or the geometry of the void/ Oh the fallen things/ Or fallen faces it makes no difference/ I'll buy a map or a cemetery/ Or a pavement for books and tales/ Or perhaps a hole to see the inferno of Barbus/ or the inferno of fallen faces/ Falling is escaping to the top/ As time peels off its skin, and shares its nakedness with me like a prostitute/ I used to fall to the top..."*

We notice in this text a dramatic plot, in which the images meet with the symbols they carry, indicating entry into the next void, but in fact it is a torrent of meanings: "Confessing fear, like a lazy soldier/ As war shoots at his fingers in lamentations"..

In return, we see the following picture: "I will buy a map or a cemetery".. Death is an inevitable consequence of all wars. Here we can explain this connection with an intention that is neither eclectic nor entertaining that the poet wants, but rather a documentary style, but it is tinged with a symbol that is not so indiscernible as in the rest of the text: "Wisdom from Newton, saints, beggars, thieves, the absurdity of pleasure from Salvador Dali, Henri Barbusse's novel Hell Through war and its conflicts, an invisible picture of time, what the fall is and why up?

## Textual Language Carving:

In the text, the poet employed his critical nature in a regenerative poem, which is in fact a criticism of a feverish reality of all things, so he began it with the sentence: "The last things fall before me." Things are a visible focus in the text, as an indispensable procedural presence, in addition to the scattered foci, all the above symbols can be counted as being; it progresses in the construction of the text whose title the poet chose and selected from among the things (falling to the top) with a synthesis will that can be expected through the regenerative meaning of pragmatics, within the aesthetics of the text and its language, as seen by the critical theory of analysis and upgrading, this is not strange for a writer who is well-versed in his tools in moving the philosophy of the text, such as Al-Fawwaz, which allows the critic an analytical ability, with an ethical standard, away from any critical sophistry.

With everything Al-Fawwaz does in his work, he is a sculptor of texts, like a poet, who has taken off the old robes of monotony since the beginning of his writing; like him, many people today follow this trend, which heralds that the literary arena is breathing

fresh air again, especially in Iraq afflicted with all things when the text gives its connotations, objectives and function as a communicative message, to a wide audience, in an atmosphere of communicative language through which the meanings are transmitted instantaneously, even to future generations.

So, based on the concepts of critical analysis and upgrading theory, Al-Fawwaz's text "Falling to the Top" can be described as: That it is: a creative language with complete structure and meaning, that came from a creator through an idea affected by a private or public event, stemming from psychological concerns, to paint a picture or multiple images in front of the receiver with colors that go outward in order to contribute to building human communication through the course of time, the space expands without breaks.