

The Memory of the Text, And the Tragic Event in the Birth of a New Text

Saad A. Al - Saadi, Iraq

Researcher And Critic

Saadalsaady49@gmail.com

Abstract: *The writer, especially the poet, is often affected by a certain event, so he gets emotional, and writes his poem based on that, and from here a new text emerges. It is, in fact, the birth of creativity that appeared to reality with what is added to the previous creations of the writer. In this brief research paper, we look at what was written after a terrible incident occurred. It is a collision of two trains in Egypt, which resulted in many material and human losses. The incident took place several years ago in Alexandria, and immediately after that many wrote poetry and stories about it; she is the one who invited us to discuss the writings that followed within the critical analysis to know the impact of the tragic event on how the writer rushed immediately, and to write what he sees expressing his own feelings with enjoyable literary texts despite their sadness.*

Keywords: Memory, Event, Tragedy, Text, Train

Preliminary initiation

Whatever the spirit of the text and its essence, joyful or tragic, it has its own language, and its new statement that distinguishes it; whether it is a new poem in its metaphors, similes, and eloquence of its language, or a narrative piece of prose, there must be internals in it that gradually appear with its external construction formally, not phonetically, with a rhythm that has a special feature, even some other writings as well.

Often times, we notice some poets writing by choosing a specific word, which is the general title of an important event that has just happened, soft and shocking, especially the sad facts, as happened once in a tragic accident during the collision of the Alexandria trains in Egypt, for example.

Some were inspired by it and wrote their poems, stories, and flashes bearing the word (train) as an immediate method of interaction and solidarity with the event, employing that event to produce after adding what he wanted, imaginatively, symbolically, as he wished, chronicling an event whose importance occurred and insisted on writing, even if some of them did not publicly address the collision of the two trains, but he wrote affected by what happened, and some of them intended that his poem be concerned with the collision accident, so that he put a picture of two trains colliding under what he wrote on his personal Facebook page.

Analysis:

For example, we find a poet who writes a horizontal prose poem with interesting sentences that include the word "collision." He is the Iraqi poet Riyadh Mashi in his poem "An Unknown World": "There is fog on the mirror of the monks and the glass of my carriage has been shattered since the collision of the continents on the color street"...

The poem was published several years ago, two days after the collision of the two trains in Egypt. Here we are seizing what is in front of us, but what is noticeable is the word (the collision of continents), as if it suggests a clash of (civilizations). This passage refers to the intertextuality with the title of Huntington's book, *The Clash of Civilizations*, which is based on the foundations of globalization, in the supremacy of the civilization of the superpower over the world; a word that jumped to mind by witnessing a bloody mishap; and the poet - any poet he was - is a follower of events and news, and a special kind of observer of everything new in literature, art, politics and sports.

The poet mobilized a lot of the pain stored in his memory to write the poem, and this is evidence of the accelerating emotion with a tragic event that befell innocent people who were felt by his family and his land. The clarity of the impact of the incident is evident here in the poetic structure and meaning without complex symbolism, or procedural analysis of the text and its words. We quote the text of "An Unknown World" by the poet Riad Mashi to read it and know the rest of its insides:

"I sat looking in my developed world for a God I worship and a prayer that crosses the seas of desire. There is fog on the mirror of the monks and the glass of my chariot has been shattered since the collision of the continents on the color street. There is a world not revealed by mirrors in holes in the dirt, it wakes up to the sound of thunder, its nakedness is covered by words of gratitude, it traces its prayers between cracks of mud, even naked poems do not wear an elegant dress, a poet enveloped in modernity writes with

the pen of the universe, transcends the veil of imitation, searches for the depth of crucifixion in inside the earth, holding the pickaxe of the sky, smashing meteors across the galaxies, defying the philosophy of talismans with another horizon and a poem wet with rain water, carried by the clouds of poverty to all worlds. My sun rests on the body of the day, and my fingertips are like the buttocks of slaves in the court of the freemen. I am still spelling my poem on the platform of tumors, behind the poet are cities of pain, villages of forgiveness, and a large area of the imagination of the fourth dimension, three dimensions that penetrated the worlds of the jinn, exercising their spontaneity with the mist of leaves raised before the sun."

And then another poet referred to the same term, the train, in a new poem, so that it remains the axis. He is the poet Abdul Amir Al-Shammari, in his poem "Do not approach". He says:

"The train will pass by here quickly, be careful, carry your bag and mobile phone and wait for the bus, it will come on time, sit in the back seat, you will arrive on time". Here we notice repeated warning advice from something called the train, because of the fear it carries (be careful.. wait for the bus..) until the words of the poem reach: *"be careful upon arrival, stop at the intersection, the train will pass quickly again without stopping" ...*

So the warning came from a train collision with a bus, or a person, and the commandment to pay attention and beware of this frightening train; knowing that the train is one of the safest and most comfortable means of transportation at the present time, but why the caution?

And an Egyptian writer writes a very short story entitled "Martyr", and he is the writer Ali Hassan Baghdadi. He says: *"He graduated from the university; after the death of his father; he became the only breadwinner for the family; they joined him to work in Alexandria; he dreamed of fulfilling his wishes; he rode the train of death"*.

Certainly there is a lot of what was written about this incident that we could not see, as all these observations were in haste, otherwise it is impossible to know everything that was written. All of this, in fact, is signals and warnings that addressed the mind, and the image jumped to turn into poetry or prose affected by a violent situation.

These successive references in poems and stories may be largely spontaneous, but they came out emotionally with words that sometimes became a poem, and at other times a story, and it may turn into a novel in which the name of the train, or any other vocabulary that emerges as the top of a pyramid.

Conclusion:

This emotion cannot be considered useless as long as the event ceases to pass, like one who mourns a dead person, but what is important is that the poet remains emotional with all his feelings because he is the author of a message: *"What matters to us is the constant tension when it is considered a feature of the collective mood in a particular era, or successive eras. Such tension can express itself in the general functioning of society."*^[1]

The poet got excited and wrote before anyone else. The emotional event here is very emotional and painful. It is the sudden death that claimed the lives of dozens of innocent people as a result of the collision of two trains, and events follow, and the future will reveal what the days hide, with hopes that the next one will be devoid of all sadness.

This emotion often comes from an emotional vision that is more accurately illustrated in the innovative prose poem on the grounds that: *"Poetic texts are a pictorial energy that approximates the emotionality of the subject producing them, and this is what makes them full of the rhythm of the complex tensions of the cross-pollination of the self's spaces with the spaces that affect them as a result of the mental collision of states; emotional in the sensuality of meaning."*^[2]

Although the renewal poets do not differ from those who preceded them in similar cases, the renewal poem, with its contemporary structure, found an acceptable human interaction in its various forms, and the textual focus that centered on the entire text sometimes as if the whole text was a single focus in one color with its many rapid movements as a new, sentimental, revolutionary language without questioning a deadly complex of the poet's lexical meanings, and their formulation with fully mature vocabulary mixed with structures, and this is what the theory of analysis and critical upgrading always refers to when the critic deals with the study of a text or a topic in itself.

The References:

[1] Dr. Abdul-Azim Raheif Al-Sultani - The Discourse of the Other, The Discourse of Criticism of Modern Literary Authorship as a Model, Benghazi, Libya, Dar Al-Asala 2005/ p. 87

[2] The previous source / p. 117