

Artistic Images, And The Language Of Aesthetic In Women's Poetry. Some Iraqi Women Poets As A Model

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Abstract: *The drawings of the creator do not end at a certain limit, or stand on one color, no matter how long the time, or the age passed quickly when he immerses himself in the currents of his dreamy soul, flying in the spaces of imagination, beauty, and spreading a human message through which he seeks first to sow love, joy, and attachment to the hope to come according to his creative philosophical vision, whether it is art, or a literary text interspersed with the meanings of self-and public enjoyment as a mobile associative communication link from one generation to another. In this research, we will address a group of Iraqi women poets as a research model that puts the link of significance close to the mind and perception, otherwise it is not possible to study all the poems of women who wrote their poems in a brief research, as a set of papers is not enough only for names, so how if they are all studied with criticism and analysis. The study comes here based on our theory: analysis and upgrading the school of regenerative criticism.*

Keywords: Poetry, Women, Language, Aesthetic

The Poetic Work Of The Iraqi Poet:

Often, the poet works on a symbol, or a multi-frame symbolism that covers the poems outwardly, and flows from between the folds of her words that intentional that she wants to achieve her goal in the shortest way, penetrating through time and space the spirit of the recipient directly, including the clear transparency if the poet moves away from the confusing complexity of understanding and receiving, and thus the communicative process between the sender, who is here the poet, and the recipient, succeeds, and the communicative media message performs its function as possible. This is what we find in the poems of the late poet Kzal Ibrahim Khader, as she moves between the meadows of nature that she lived between in her city and hometown (Diza Castle) in Sulaymaniyah Governorate, and a life experience that she transmitted to us poetry in a beautiful modern language, although many of her poems were originally written in her mother tongue, the Kurdish language, and then translated into Arabic and other languages, which added a special luster that distinguished our poet as a unique poet of Iraq.

She added the long and focused cultural experience of the poet, as a critic, researcher and writer, and what she saw daily in the reality she lived with the accompanying happiness and joy, pain and sadness a lot by mixing various cosmic civilizations, including turning the poem into a stage platform, moving away and standing only at the soul of the lover; she came up with a collection of poetry for her before her death, may God have mercy on her, entitled: "By a woman" as a luminous flame that she wanted as a focus of light that is renewed all the time, and fills wide voids vacant in the soul like butterflies always flying over the most beautiful roses and flowers, and this was preceded by a collection of her under the title "An Eye for Love... An Embrace of Love" issued in 2005. Therefore, the title of the new collection did not come arbitrarily as a supreme threshold under which subsequent texts fall by repeating the word "love" a lot, and who among us is not a lover? We love life and the other that complements us, we love the soil of our land, and we love every beauty that life abounds in. It is not only love that is wandering with one lover and attachment to him; There are many forms of love that only a true lover like the poet Kazal knows the taste of.

It should be noted that understanding the semantics of the real text inherent in itself, the motives for writing it, the starting point from which it started, and the psychological state experienced by the writer before or during its writing; it is not possible to say with certainty that this is what the narrator wants, even if the critic deduces the true philosophy of the text, and explores the depths of the sentences, their suggestions, puns, and the art of masterful manufacture in their preamble. Our stand at the collection "By a Woman" is a new tourism in an authentic artistic language, such as the authenticity of the belonging of the poet "Kazal Khader" with her feelings that transcended stereotypes towards intellectual renewal, which is the purity of poetry stemming from the same pure as the springs of Iraqi Kurdistan.

In the collection that came after the name of a poem it contained, and in general the writings of the poet, we find the sobriety of real literature, including this new pictorial aesthetic with its linguistic shifts, In addition to the animated and intentional linguistic manipulation, it suggests that she has departed from the usual rumor, to prove that she has mastered her craft with full knowledge, proving her special place in today's changing and renewed world; anyone who reads from the collection "By a Woman", for example, knows that what we have expressed as a new term in many previous critical writings finds credibility here with an approximate reduction of the words of the poet Kzal Khader:

"From my heart's house // Carrying a basket of kisses // I come to visit your heart // To plant the buds of my desires // On the shores of the arteries of your heart's blood // What do I want?..."

The poet wrote her poems with a philosophy of social realism in which she expressed, and painted pictures of reality governed by various laws, and whenever she wanted to rebel against it, she was prevented by strict provisions. In her poem "By a Woman", which is the threshold of the general text of the collection, she explained this when she said:

"I wish that you would be a woman// And I would be a man// But there would be no difference// Because at that time// I will persecute you."

.....

"We are both bound // You are bound by customs and traditions// And I'm scared."

.....

"In music class, my daughter can't sing Kadhim's songs// Because in another subject they give her zero."

We find in the regenerative prose poem of the poet and other poets a very wide space to address the text as a new unique style intended as if it were a summary of the research in a particular study, or an indication of the meaning desired by the poet as a creative image. The poems are repeated steadily daily after the wide spread of the renewal prose poem in all its forms, whether horizontal or split, standing, as agreed upon by its creators and writers, and it bears the broad title in its meaning, with many words in its entirety; In this collection, we find the title of the texts carried many meanings, and a lot of aesthetic, for example: "I live only by the fragrance of your breath, a being of color, a homeland of purple, war and peace of fingers, I speak to you silently, a chapter of the light of the moon and narcissus from the beauty of the hills, a young woman full of the light of the sun, full of rainbow dew.." and many other titles.

Content Analysis: Sadness Impulses In Drawing The Poetic Image

We find two Babylonian poets on whom grief poured its heavy dust. The poet Layla Abdel Amir, who was afflicted by the loss of her husband, the artist Kamel Hussein, and the poet Heba Muhammad Safa, who was quickly passed away by her mother; sad obsessions exploded drawing images of aesthetic burdened with pain from them, so they produced poetic productions as if they were "harmonic" distributions of the drama of the text and its music, in a sequence similar to sequential numbering, as if the poems were one poem, with the various purposes in which they were written, and that they branch out again under the same first title in the form of short small flashes whose lines and numbers may sometimes be long. This artistic technique is one of the characteristics of the two poets' writing as a constructive technique with cobbled words, in addition to the names of the places that did not leave them.

Text by the poet Layla "And I held a sit-in the impossible":

"In the darkness // And behind the late moments of insomnia // Longing was ravaging me // He called me with a faint thirst // And a voice that only I could hear // I stole the illusions of curiosity // I hid a cloud with my wings // I faded through the corridors of darkness // I tucked my ears there // In the neck of the lost // The city was scared // It was buzzing with roaring silence // Lying down was crouched in its alleys // I searched and searched // I found nothing but flying ghosts // Stuffing my pillow sleepiness // And whistling silence // I read the two exorcites // And a bit of praise // Mercy on what was left of me // Of wishes // From panic // I went back to my drawers // I hugged the stillness // And I held a sit-in the impossible".

Much was preceded by her pristine poetry collection "There is a Play in the Sky", which she dedicated to her late husband. For all that, the poet summarized the saying that suffering in an afflicted country for which its citizens pledged their lives is a driver of obsessions, making her poetry resemble her, breathing it like air, she says: "I am an Iraqi woman who has been plagued by a pulsating feeling since my childhood, which led me to practice both plastic art and writing poetry." In analyzing the content of the poems of the collection, we find the interdependence between two states, or phenomena of meaning, aesthetic and language in which the poems were written, depending on the social background of the poet, her philosophy of life, and the philosophy of clear purity, far from dispersion so as not to distract her reader; this connection combined a previous life with a new one; the previous life was characterized by a certain color and shape; it may be a bitter history, or bitter and stinging hardship, or a grim injustice with its happiness in light of sterile psychological conditions that affected everyone, and the new life is the slaughtered love, and a long lamentation poem that is a focus that sometimes appears and disappears in all the texts of her collection, from there, Layla Abdul Amir began to translate her reality in her own writing style, as did the poet Heba Muhammad Safa, who is full of sorrows, which is a necessary reference, characterized by many Iraqi women poets as a milestone in their poems, and the motives are various!

The text in our hands by the poet Heba carries a lot of meanings and jumping foci with their connotations. We read the text and analyze even partially. The text entitled "Promises of Eternity":

"Promises of Eternity// Drunken heresy // Yesterday a wall told me about one of them // There was sipping // Drunkenness of disappointment // And smoking what was available // From spider houses // Think it was a day // Covenants // Cut it off by a foolish forget // A moment of astonishment escaped it // And the wall recorded it // In the middle of his novels // Giggle // The library wall is high // He will tell // How the promise was wasted // The angels' joy // When it was scattered // Around the remnants// Inkwells // foretell a promise crime // committed by someone // a year ago with no evidence // except testimony // drunken wall // and a corpse."

Artistic Description Animate the text smoothly with its painful symbolism. Language flows in this text, swimming in the freedom of condensation despite the repetition of the vocabulary, generating the meanings of beauty, away from strangling the recipient in a sophistry from which it cannot be exited, and this is the most important pillars of the renewal poem when it flies away and produces creativity.. Heresy drunk.. A drunken wall.. The wall is that jumping focus with its multiple connotations.

Here we discover another new is the disclosure of the psychology of the text, and certainly the first start is from the psychology of the poet and her signs and the insides of her dreamy or suffering soul, or lover, which we see a lot of innovative poems tend to and she wrote it, and follow her approach in most of her texts.

When the language of description with its aesthetic and meanings surpasses that common language in writing poetry for poetry, there is the creativity of real poets who are excited by what they write, to put in front of the reader a picture of purity, sensation, and feelings with which he wrote, and this is what we found with the poet Heba in many of her poems, and she says in confirmation of this in her poem entitled "Enmity of gray areas":

"My eternal disease / I get anxious / I don't realize the content of the dim lights / and the dark windows / I find it contradictory / No pleasure in it / Either bright light / Or darkness / Either life or death / What is the use of the trick of ajar doors? And who invented half things for us / to give us a semi-feeling. It's really a trick!"

Here lies a worthwhile observation that the critic and the recipient clearly find when the poet moves in the artistic image of the words describing a situation, or describing the sources of conscience as a poet with the same vocabulary of a new color meaning, which turns the first event into another scene by perception, and then a natural perception of two contradictions that are in fact not so: life and death, light and darkness, and implicitly.

Here is the clear extension we find among the poets; they are from one homeland, whose roots are deep in history, Associated with a poet who is the first, a female poet who wrote the prose poem, who more than four thousand years ago expressed the thoughts that squeeze the heart of the woman in love; That was the adoring saint of the temple, and they are the lovers of the holiness and purity of the temple of love; This is Enkhidoana, daughter of King Sargon of Akkadian, daughter of the plains of Iraq, and these are the daughters of later civilization; One is the daughter of the mountains with their high peaks and the goodness of their people, and the others are daughters of central Iraq wavy with the civilization of Babylon and southern Iraq; Perhaps because they are loyal lovers of the poem first with all its tender and bright passion with the scent of love, which has long described life, nature, the woman - the patient female, and the tortured humanity far from writing dark psychological thoughts with their narrative, loose with fragmentation and color labyrinths. They wrote to immortalize her memory with her memories, and generations must remember her through time. In an ancient text by the temple poet Enkhidoana, she describes some of her torments. After being the daughter of a king turned into an outcast captivity, tragedy and pain since ancient times:

"The first thing you entered the Holy Temple was the Mass for you/ I am Enkhidoana, the High Priestess/ I carried the basket of rituals, and shouted your praise/ And now I have been expelled to the land of lepers/ The day comes, and its sparkle is hidden around me/ The shadows cover the light, covering it in the sandstorms / My beautiful mouth knows nothing but confusion / Even my sleep is like dust."

The Regenerative Poem Of the Iraqi Woman Poet:

Another Iraqi woman poet may not differ much from those poets in drawing innovative artistic images in her poems, despite her prolific poetic production and specialization in the Arabic language, but she was reluctant to issue a collection of poetry in the hope of issuing it in the near future, and finally she did it and showed it to the light under the title: "And I peel my poems in you", and the reason, according to what she mentioned is for me personally is that one of those who called himself a critic when he read the poetry she wrote told her in one letter: "if it were left to me, I would have given you zero in poetry", while the able poet Munther Abdul Hur said about her in the introduction to which he presented her collection: "One of the voices that I see expressing with seriousness, keenness and awareness and being able to perform the prose poem is the poet Rand Al-Rubayee, who is now publishing her first

collection, and she has done a delicate passion, and celebrated the focused sentence and the simplified language with semantic depth as she invests in the environment and the sense of the concerns and sorrows of the south, and its lyricism full of moans and finding, combined in a moment of beautiful tense feeling.” Adding afterwards: “When a poet creates a pulsating and moving world out of inanimate objects and listens to his feelings, the words are winged and fly freely to give new connotations, sometimes beyond the traditional meaning, to express a particular vision, idea or feeling.”

We refer the reader to one of the poems of the poet Rand Al- Rubayee and see how the creativity of the creator dies if he is subjected to harsh criticism, away from the lowest properties of critical objectivity, if he said to her, for example: You need more to refine your talent, perhaps you will be a prestigious poet one day!

We chose the poem "Evening Scepter " to see what she says:

“He comes.. And you come/ And your presence flows on the evening scepter/ Wrapped in the fog of past hours/ A dream called miracles/ You were a source of defiance/ You come to rob me of my balance.. Came.. / Spiritual.. And dignity / whose branches are weighed down by your absence/ Dark-sighted/ Thirsty for all your scraps that he has betrayed/ False presence/ Keep a thread slipping/ From your noisy steps/ I race the sea between your tide / hanging between your body.. The birth of the sun / which rises from the sources of metaphor / To the sources of your shadow / Tinged with lapis lazuli / I keep waving to that wet bleeding/ The lung of the fields exuded/ You are stabbed in attendance/ I leave my hand in the labyrinths of your paradise/ I am still fascinated by the births of flowers (the dahlia)/ The glitter of power/ I will not invent a neighing for dead horses/ Picked fields/ An aged time without a plate of pain/ Your star coalesced until silence belonged to the hours of noise/ Come with the swarms of gulls/ With showers of rain/ With showers of joy/ With the buds of a departing spring/ Come if you are behind hell/ Come.”

There are many images and various meanings in this poem; only one of them can be identified, which is to move the imagination with a perceptual perception that has a special flavor, stemming from a special pleasure, including a hidden sadness, and this, as we have said repeatedly, is one of the characteristics of Iraqi poetry that stems from the obsessions of the poet afflicted with everything.

The Communicative Language Of Iraqi Poetic Women:

If we move to a horizontal prose text elaborately organized by the poet Enaam Kammouna; we find it full of meanings of sadness, splendor, and deep connotations, when it tells the story of history pumped with the blood of revolutionaries.. crowded alignment shifts in this text, crossed into the glory of the word, to take their place away, Everyone who came with longing in harmony with the revelation of deeply heart belonging looks at her, and as the earth was washing the face of the morning, with a light sipped by the renewed tragedy.

Text: Sweetness of very bitter:

“He dusted off his water and took the head of his first newspapers, fleeing from the banks of his Euphrates to lips full of the light of the universe wet with thirst! So he sought refuge from the kingdom of a rogue dream, and took refuge in the grief of his sorrow, betraying the mud of his thrones, a parting calamity that reels from the strife of treachery freed by withering on the forehead of fate, so the tide was swept away from the tears of heaven and nailed to the circumambulation of the shroud of light with a virility of shame that was burdened by the scattering of the pearls of Mustafa (the prophet) on the ashes of the bitterness of calamities, so he sought to rush with the sparkle of his heart to take cover with the whining of the ribs and the fingertips of a heart crushed by hooves of shadow in the sight of the wailing of the hearts of the morning petals, so he kisses the dust of farewell and breathes a Mohammedan perfume Fatimi the nectar, he became lawful the universe is a tender virgin chord, and a prolific intercession of light trimmed with stinginess of the lips of the bitterness with ecstatic honey.”

In the previous text, which is an elegy from Imam Hussein, peace be upon him, on the anniversary of his martyrdom, there is a clear communicative language, in which the musical playing is clear and clear among selected vocabulary, it is the one that turned prose writing into an enjoyable narrative, taking the new direction with other literary genres, and we do not oppress literature if we say that horizontal prose texts have become a literary genre that occupies its prestigious position on the cultural scene. Writers have emerged with their own presence, adding to what they wrote from a prose or activation poem and even vertical, a beautiful creativity that pleases the recipient, and gives a new media message, which has a special impact on a new reality, for the post-modern period (the period of regenerative).

The Implications Of The Formative Link In The Works Of The Woman Iraqi Poet:

On the other hand, we see the poet Reem Alaa Mohamed, who writes most of her poems in the vertical way, and in a style in which she seeks with prose poems to be innovative construction, with connotations that her whisper to the recipient suggests that the

weighted poem struggles for giving through its poets, perhaps with a new type of beautiful pun, so that its meanings remain of value and effective impact, in addition to the aesthetic musical melody that distinguishes it. With the poet Reem, we find the fading of the claim of those who say that it is difficult to write the vertical poem because it needs a more accurate work by choosing selected vocabulary, which is not easy to reach a text full of meanings and aesthetic images as foundations for the production of an elaborate work of art. In her text, we find these images how they are distributed over spaces that raise the reservoirs of the soul and soul, with a kind of movement of imagination and perception, to awaken the perception with the emotional flow it carries, because the poem is attributed to the flirtation box:

“And he came as a transient spectrum and evaporated.. So I explain to myself his perfume and bullied.

Blind of insight and heart as if I.. As if my heart is after him, no, he won't wached.

I kissed him until I ate his lips.. The flames increased in my beaters and embered .

And I smelled him until I got drunk with his perfume.. And I hugged him and begged for a great supported.

And I smelled the footsteps inside me.. And I took the delirium and the nostalgia for inflamed.

And he threw strong arrows and complained.. Weak of submit to his opponent and are forced.

Biting lips on lips gently.. Without paying attention to the destruction and what happened.

And on the ears of my loneliness I cast love.. To increase my heart more tortured.

Robbing the heart with two looks as if.. His looks broke my heart amputated.

To wander my heart-sentiment burdened with sorrow.. My mind wanders and is confused.”

Although the poem is saturated with a special flirtatious language, and it is difficult to translate such a vertical poem, but there is a hidden symbolism in it, in addition to purposes outside the flirtation pattern and suggesting the connotations of the formative link to the poet's work with the many aesthetic images produced by the text, for example: “(And I smelled the footsteps inside me)... (And on the ears of my loneliness I cast love).. (His looks broke my heart amputated).

From here, we reaffirm that it must be convinced and certain that the temporal development continues amazingly with the development of all means of contemporary civilization in all parts of the world, while retaining the originality of all literary heritage, and not forgetting it or leaving it aside, because it is the remaining incentive for the creativity of the Arab writer who feels his true belonging to his land and nation, no matter how diverse and different the values and principles. The new linguistic images are clearly manifested day after day in the horizontal prose renewal poem, the standing fragmentation, in the regenerative stage, as well as the renewal poem instead of other names that have another meaning, which are definitely otherwise. Therefore, we see the critical poetic problem of postmodernism or the renewal phase in concentrated prose or horizontal regenerative prose poems still without naturalization until now.

Exoticism As A Regenerative Poetic Style In Women's Poetry:

We note that the exoticism in the poetic text may be new to it according to the more general terminological meaning if it starts to interpret reality bitterly with its sadness and tragedies, and what falls on the head of the poor man in all parts of the earth, but the contents of the regenerative texts in her poems and the paths of her poets took three axes, or contexts and trends, revived the poem, and the poet succeeded the man and the female poet. These three themes are referred to again: the constructivist language of the text, the aesthetics of the description, and the meaning floating on the surface of the poem, which took the flirtation as a vast title in the writings of many poets. This is clearly evident in a poem by the poet Asmaa al-Hamidawi:

“And when the sounds of longing and disappointment dwell in me/ I ride the pain / I plant bags of sadness in it / and spray from my window / some vintage perfume / I comb the paths like hanging mirrors / In old bars I see passers-by / All with different faces / In my eyes / The earth almost swallowed the sun/ And I hold silence/ Between the tambourines of my fingers/ And I twist the distances with the tips of my eyes/ to see the walls of my city / paved with their footholds / and to see a face flirting with the sun there.”

The glow of the text written here, is consistent with an emotional sense full of affective presence, And the sincerity of feelings without time intervals, or determinants of obstruction of things, so that the poet starts with her own vision, which can be analyzed procedurally, as if they were paved leaves that can be easily assembled, and transferred to a new place that increases its luster and

bright shine, making all the bonds of words perfectly interconnected; words of sadness and joy, images of love and beauty, with images of disappointment and monologues wet with night tears. It is also possible that we find in the writings of the Iraqi poet Asmaa al-Hamidawi clear references, some implicit, to a dream that she wishes to achieve, not only for herself but for others, i.e. a subconscious inclination, perhaps to a utopia in which salvation from the torments oscillating between the pillars of affliction, tragedy, and even wishes for the return of dear parting.

In this brief text without a title, the word sun is repeated twice, signifying a suppressed wish; the description is in a shifting style in the middle of the text: "The earth almost swallowed the sun." This absurd description would not have come haphazardly had it not been for a burning that hurts the folds of the soul, the soul of the marginalized and tormented human. In the second part of the use of the word sun, the poet expressed it with a look of hope emanating from the same tortured human who dreams of achieving happiness in the hope of a better life: "And I see a face flirting with the sun there". Observing the lack of time, but with a spatial presence, the poet meant metaphorically: the window, the paths, the bars, the city walls, this is to the credit of the regenerative poem and the regenerative poet, she wades deep seas of words with the help of her living language. Therefore, the female poet becomes in harmony inherent to the poet man, and does not differentiate from him by anything but the biological gender that God created for him.

Conclusion:

Our problems as human beings are almost the same, and our concerns are connected with each other, and our hopes are intertwined in all directions and orientations, and other many known commonalities, declared and undeclared, all of which helped to create, or re-create a poetic poem with a balanced text, which includes images of imagination and belonging to the bitter reality, possesses the qualifications of beauty and sober construction, and language full of its various semantic images, Even the symbolism is almost flowing in a course that walks like a river that took its course a long time ago in the same flow, and away from all the problems of complexity and suffocation in winding corners, and stumbling bends, and the Iraqi poet is the daughter of reality and is not far from it, and what she writes stems from the gulfs of her soul and her sense full of the passion of the patient and persevering woman as she seeks to build within the walking of public humanity.

Therefore, we see in the critical theory of analysis and upgrading that the most important characteristic of the poetic dynamic of postmodernism, that is, the stage of renewal, and what the renewal critic needs today, is to stand on the insides of artistic and literary aesthetics, and the structural movements of the text with its generalities and all its contents and sub-foci, down to the general analytical content as a new phenomenon that monitors the most important developments in the poetic purpose. We believe that true poetry is the meeting of language, meaning and aesthetics in a general communicative atmosphere, with disciplined working rules, the woman Iraqi poet succeeded in doing so to a large extent, and reserved her place among poets solidly.

Hence, we find that the poems of Iraqi women poets need to be studied more thoroughly and comprehensively, especially the new generation of creative women who deserve to be upgraded, and stand with them in their creativity, away from loose compliments that may kill creativity instead of reviving it.