



Rhetoric Of The Question, The Dialogue Of Poetic Vision, A Reading Of Samples From The Collection Of "Sukrat Al - Qamar " By Amal Al-Qasim

Khalil Shukri Hayas^{1*}, Marwa Mohamad Najeeb²

¹University Of Al Hamdania /Faculty Of Education, Department Of Arabic Language,
41002,Iraq

²University of Mosul / Education College for Girls, Department of Arabic Language,iraq
phkhalil@uohamdaniya.edu.iq^{1*}, Marwa.nageeb@uomosul.edu.iq²

Corresponding Author: phkhalil@uohamdaniya.edu.iq*

Abstract. *The poetic question is a subject that is expanding in critical studies to the extent, which is formed a private critical space. The poetic question was able to excrete during the reading a remarkable aesthetic and rhetorical aesthetic. It doubled the interest of critics and creators together and created dialogues between text and its recipients. Here in this research, the Dialogic means is not in the concept of the Bakhtni that depends on the intersexuality, but in its communicative concept for searching to the effectiveness of the poet in creating interactive dialogue between him and the implicit reader within the text and his default reader out of the text. This question dialogic creates a poetics distinctive and takes the technical reasons for dialogue from the technical side and even qualitative, and the question with elegance's poetic. With this vision's reading we have tried to analyze two patterns from poems of poet Amal AL-Qasim called (Cuffed eloquence) and (Sura water) which are standing on the poetic question to search inside both of the patterns on Aesthetic toward poetic and his ability to deepen the significance of the text and find out the poetic's idealism and poetics.*

Keywords: Amal Al-Qasim, Dialogue, Poetic vision, The poetic question.

Abstrak. Pertanyaan puitis merupakan suatu pokok bahasan yang berkembang dalam kajian kritis sampai-sampai terbentuklah ruang kritis privat. Pertanyaan puitis mampu mengungkapkan estetika estetis dan retorik yang luar biasa dalam membaca. Hal ini melipatgandakan minat para kritikus dan pencipta serta menciptakan dialog antara teks dan penerimanya. Dalam penelitian ini makna dialogisnya bukan pada konsep Bakhtni yang bertumpu pada interseksualitas, melainkan pada konsep komunikatifnya untuk mencari keefektifan penyair dalam menciptakan dialog interaktif antara dirinya dan pembaca implisit dalam teks dan karyanya. pembaca default keluar dari teks. Pertanyaan dialogis ini menciptakan sebuah puisi yang khas dan mengambil alasan teknis dialog dari sisi teknis bahkan kualitatif, dan pertanyaan tersebut dengan keanggunan yang puitis. Dengan pembacaan visi ini kami mencoba menganalisis dua pola puisi penyair Amal AL-Qasim berjudul (Kefasihan Terborgol) dan (Surat Air) yang berdiri di atas pertanyaan puitis untuk menelusuri kedua pola Estetika terhadap puisi dan kemampuannya. untuk memperdalam makna teks dan mengetahui idealisme dan puisi puisi tersebut.

Kata kunci: Amal Al-Qasim, Dialog, Visi puitis, Pertanyaan puitis.

1. INTRODUCTION

The poetic question inside his dialogic space is ((synthetic structure its indications are rooted in the connotation of discourse)) (Obaid, M., & Rawashdeh, F., 2018), which means in one of its meaning according Latin's dictionaries of the same dialogue (Heba, 2009) , based on principle direct interaction between the sender and addressee, and the message with its immediate message in discourse, and permanent it the text, while emphasizing that interactions means in the text is that creates dialogic relations ((special, distinctive profound, which cannot be reduced to relationships of logical, linguistic, or psychological or mechanical style or to any

kind of natural relationship dialogic relationships are an exceptional and special style of semantic relationship whose parts must be composed of complete expressions standing behind it, they are real talkers or potential talkers and they are the authors of expressions for subject speech)) (Todorov, T., & Bakhtin M., 1996). This communicative interaction based on all of these relationships establishes special poetry for the question, and creates distinct reading mechanisms with it that deepen the semantics of the text that they operate on and give them a reading characteristics. The most important of these reading characteristic is participatory property between the inquirer and the person to whom the question is addressed in his two dimensions of present and absence, which creates two types of deliberative speech:

The first is special between questioner and to whom the speech is addressed. The second is general between the author, authors of question and the reader. The second property is question content poetics, which based on the effectiveness of communication between the pillars of the communication process. In the poetry that takes on more purpose than the poetics considering that the poetry displaced and ((whenever the greater displacement between the signifier and the signified towards the strangeness at level of attribution, the greater focus of encryption and then expanded the circle of poetics)) (Shartah, I., 2010).

Therefore, the poet seeks ((to invest in his operations the energy of imagination in a complete and unique way, which are included all its strength, activity and effectiveness through the big vision that sees the space of imagination))⁽⁵⁾.

AS an infinite space and it's secret of permanence is stable in its absolute mobility ⁽⁶⁾. This leads us to another characteristic, which is the maqam context of the structure of the poetic question This context goes beyond the linguistic dimension to identifying the motives in the nature of the question, poetic, cultural and intellectual (Obaid, A., 2012).

This context has a major impact on the pilgrim exchange, when it aims to influence the recipient of the question in particular, and the reader in general, by moving them emotionally and intellectually.

The importance of the poetic question in the text comes to deny its absolute self. This is because the poetic question shares with poetry in it is working on the generation of meanings; therefore, the text becomes more inspiration and displacement. With each new reading and analytical process, the question's structure is renewed, and it is multiple, and it is turns to more than one side and takes more than one meaning, because of the question enjoys in a richness of semantics and the insinuations becomes difficult in its abundance and mixing, so it becomes appropriate and harmonious with the space of the poem. The dialogic question such as poetry, cannot be restricted or has no place for extra word (Nazif, M., 2010). The poetic structure in

which the poem comes out of its self-singing gassed on what the subject of poetic experience requires to enrich the experience and highlight aspects of the struggle for life in various fields, and ultimately contribute to embodying the movement of human, materialistic and mental reality as a living embodiment (Fadl, S., 1998). The significance of poetic question would activate the dramatic aspect of the text, who works to create a special space in which the rhythm and the event multiply and the speed varies according to the type of question as the bearer of a poetic dialogue.

The extent of its emotions varies according to the poetic rhythm that is related to psychology of questioner, and if the conversation was calm, it was closer to moderate rhythm and if the dialogue was an excitement, the pace of the rhythm has increased, which means that the psychological start has an influential act of text drama (Kennedy, M., 2003).

With this reading vision, we try to stand at two model of typical poets, Amal Al-Qasim's poem are: (Cuffed eloquence) and (Sura Water), which are standing on eloquence of poetic question, standing up on the first poem, we found that its fragments have set fire pillars of the title, and to be most dominated in the text originally based on a poetic question dominating over a large area of the text.

O Who transplant yours sickles in my ribs. Fat decided to make you flam, in my waters.
Why whenever she pass through in my exile.....
Your shaky cloud
I started to supply her
Ropes of my aches
Hide her night
In the nakedness of my quarries
And fold my mouth
On replies
Bloody sound
She asks the foreignness of my face:
Who sore of eloquence
In your eyes!?...
Who wound uh
In lips
Milt questions...
Which daggers punctured your finger
Made it lutes

F
L
O
W

From here

Cuffed eloquence!!....

The title threshold form an important reading indicator in this poem, the nominal sentence works (Cuffed eloquence) by its pillar, and its denial formula that broadens the indicative horizons towards non-allocation eloquence comes in its absolute meaning, open to all visions and technologies, then word (Cuffed) comes with its absolute restrictive energy to eventually produce reading with an opposite vision based on the dualism of freedom and constraint leading to the implications of domination and empowerment, creating a big question mark for the recipient: why is this Cuffed eloquence?

This poetic belong to the title, while it practicing its seduction action on the reader, so it be enthusiastic about going through the text, so that it may solve the codes and talismans of this confusion, which is manifested little by little as it penetrated into the poetic text, beginning with the introductory structure that exposes the features of this domination in a paving way to dispel the be wilderment of Cuffed eloquence:

O Who transplant your sickles

In my ribs

Fate decided to make you flam,

In my water,

The initiation structure acts as a bridge linking the coast of the address to the sea of text, in an effort by the poetical self to pave the way for the reader to easily enter the corridors of the text. The call comes with all the grammatical and rhetorical portable to do its act to awaken the reader's curiosity and grab him attention and drag him strongly to the text square, this action becomes more virulent when combined with two past poetic scenes attends in the first scene: the perpetrator / beloved, who instills the sickle of love in the ribs of the victim/ the poetic self, in the second scene, the beloved fate in thrown in to the flame of the water poetic self. In this, an introductory impression of an atmosphere of sadness a waits the reader as enters the text space.

This captivity appears more broadly upon entering the core of the text that the structure of the dialogue question simplifies its authority over, and declares the surrender of the poetic self in front of the self that calls it while it is in all its poetic powers.

Why whenever she pass through in my exile
Yours shaky cloud;
I started to supply her
Ropes of my aches
Hide her night
In the nakedness of my quarries
And fold my mouth
On replies
Bloody sound
She asks the foreignness of my face.

The question space begins by seeing the dialogue, its doors on question that is hidden in subjectivity dipped in the pain of dullness and accompanied by padded hope by the poetical self that perhaps she find an answer to what she live from captivating self - The participating part of the loving self of the attendance on the land of the poem- this self, which appears with all its boasting of masculinity, to practice the act of masculinity, and do not accept the abdication of its authority in favor of an equal love, which we hope by the poetic self.

All this is clearly embodied in the text through the significance of the painful question that carries its pain is distributed on the land of the text in three poetic image, (why whenever she pass through in my exile your shaky cloud);

The first of these pictures in the fictional image stemming from a extreme imagination, in which the poetic self tries to catch the cloud of the beloved passing by the desert of the soul eager for its appearance with the ropes of its disease that spun its strings from grief on its separation as for the second picture, it is no less painful than the first image, when the quarries because of its nakedness are unable to hide the night of the shaking cloud, the shivering cloud here embodies the symbolism of the devotee in his imaginative presence in the imagination of the poetic self as for the third picture, it was a translation and coronation of the suffering of the poetic self in the two pictures. So we see the mouth with its high symbolism, as a voice take refuge in which the poetic self seeks to reveal the pain inside it- unable to do his duty (and fold my mouth on replies bloody sound...), the answers remain on monologue questions that do not have the power to remove the face of the self from its alienation and sadness:

Who ulcer of the eloquence
In your eyes !?...
Who wound uh
In lips

Melt questions...?!

Which daggers punctured your finger made it flutes

F

L

O

W

From here

Cuffed eloquence!!....

The eloquence in the eyes becomes due to the severe psychological state that poetic self –suffers from and due to the actual absence of beloved and presence of his spectrum affected by ulcer, this poetic image formed is as a rhetoric of metaphor (ulcerated eloquence), and from the corresponds to the senses (the eloquence of the eyes) and then from the rhetorical question bearing his answer with him. The provider has a large exclamation power that carries with it an advanced stage of the crisis, poetic self tries from through it rise of the psychological crisis little by little to the peak.

The subsequent rhetoric question comes with the same exclamation power rhetorical poetry aligned with the poetic previous rhetorical image. The metaphor is prepared in (wound uh) and (melting questions) in the end to create a poetic image full of pain and displacement from the ordinary and prevalent by charging a high displacement power in which the senses are mixed in the performance of their duties. As for the last question, it coronation in all of the previous question, to form a concluding structure that works on collecting in the text space, but this time a double exclamation power, to increase the strength and significance of the rhetorical question content which came this time in a dialogue style approaching the narration, which in turn works to create a figurative dramatic picture in which perforated fingers become flutes from which the cuffed eloquence flow, and the contemplative of these two pictures, which are combined by the dramatics simile shows a stylistic force in the formulation of the two images in which it performed fingers corresponds to the punctures of flutes with an allegorical structure that ends in a similarity its content a large loss in which the maturation of blood from the fingers is equal to the flow of cuffed rhetoric embodied in (eloquence that infected by ulcers) (wound uh on lips of the questions) to finally declare an essential characteristics, its fragments were scattered along the path of the text that we could formulation in the fact that the absence of the beloved restricted rhetoric to the tongue of poetic self after a long struggle of sadness and if we associate this characteristic with the title and last line of the text, we get the nature of the

circular construction of the text embodied in the title and conclusion structures represented by the nominal sentence (Cuffed eloquence).

The question dialogue takes other semantic dimensions in the poem (Surah water), which is based on many poetic questions that constitute a prominent phenomenon in the text of the poem, represented by its circular formation at the beginning of the text and its conclusion. The reader places his foot on the threshold of the text until it appears to him with the structure of the initiation of the dialogue in its questionable form, and its dominance over the poetic text has been simplified, to confirm with the initiation of a poem (Cuffed Eloquence) at which we stood, the reading in directing the compass of reading towards the paths of the text,

OH soul mate

O soul mate,

Did you see? How our things changed...

On suddenly of us ..

Until she came back like the ancient date stalk.?!

And the hand of fate messes with our deep crevice

And the hand of fate messes with our distant route

We exhale and did not inhaled

The introductory structure in this text operates with a high emotional energy that manifests itself or appears in the calling instrument that the poetic self is charging with a space of intimacy It reveals the spiritual relationship between the poetic self and the soul owner. The introductory structure calls for the self to be its first reader and witness to the life fluctuations that occurred to them.

Then she released the self in spreading her common concerns through an introductory question mixed with wonder and carrying the meaning of surprise and shock.

In the mindlessness of caller and vocative, their beautiful things lose their luster, transformed by a complete analogy into dead things after it dried up, like dried date stalk, which could not preserve its fruit and the poet in this analogy nods to a great tragedy that threatens to end that beautiful relationship that binds him with the soul mate. This gesture grows stronger when fate does, and she messes with their long road map carefully drawn from them.

In the wake of that introductory poetic scene, it opens to a painful poetic picture that burns the souls from within (Poet and twin soul) This introductory scene full of pain leads the reader inward with a horizon of sadness and pain, and becomes more virulent with a series of

imagism sequences that reveal the physical absence of the beloved and evoke the soul ,that carries with it many pain of the poet's soul that suffers from the pain of losing:

In the display of your generous absence

recite to the wind, Water Surah

And what facilitated from the blaze of my tears ...

The gown of your immigration wrapping me with frost

by feathers of cloud...

In the display of your absence..

whispering in your streams...

Whenever it flaps - in the morning virginity -

Pigeon wings...

Self-poetic seeking through the sequences poetic pictures here is to create a dualism picture, it is based on imagination and reality ,The first image, titled Absenteeism, comes through the fiction of deep-reaching in imagination (recite to the wind,Water Surah) She reflects with her self-portrait as she flies away in a fantasy world mixed here with a spirit of Worship,And if the worship here is a private worship with the Self-poetic , which departs from the real world to an imaginary world in which it recites on the wind as a part of its privat Quran(Surah water) ,Water in all its vital life-giving in an endeavor to compensate for the existential absence by reciting lead to psychological comfort that may forget its bitter reality. The second poetic image with her realistic costume comes to reveal the inability of the poetic self to stay long in the world of imagination, exposing in it an image that inflames tears as she makes their way to the cheek. And the third picture continued to increase the severity of the self-defeating image in front of the pain of desertion(The gown of your imegration wrapping me with frost, by feathers of cloud...), and the burdah, with its Intersexuality significance - the incident of the burdah that occurred with Ka'b bin Zuhair - Rescue becomes useless with the poetic self to the extent that in the eyes of the self it turns into a source of cold (frost) ,This includes a reading paradox with the incident of the burden, with all its metaphorical displacement, which draws clouds to the blades, which are increased by frost and frost.

This replacement energy deepens the pain of loss and a sense of loneliness due to the absence of the beloved in the poetic image that comes through the technology of the Implicit metaphor of this image, in which Hear the poet's self and whispering with all its symbolic meanings with the appearance of the beloved, associated with the flutter of the wings of the pigeons, this passenger always being who was a help A savior for the lover. The interrogative structure appears more widely within the text to form a distinctive poetic style in

this poem, which is used by the self poet to dive deeper into the sea of self, this self finds no other way to show the pain that the soul hides after the loved one's absence

What eagerness at the bottom of the soul

Setting fire to my condolences,

whoever covers an shiver..

Her hymns cooled in my mouth..?!

Who carries with me a sin of love..

In the kingdom of pulse my wrist bleeds..!?

Who is the one who color the morning..

His leaf cultivates out in my fingers

The more it increases your love..

and your florets landed on my infatuation..

The poetic self uses the expert method through the statue style to form self-portraits in the depths of the soul,(The question associated with Admiration)These questions are all images and scenes of the wonderful Reveal the same stolen present and embrace the past, poetic Self -trying to survive in a fantastic world, she is making itself and her desire, not as in fact filled with pain, separation and non-harmony.

The final structure comes to the end of these questions, which added a special poetry to the poetic text, and it came with the first half included with the call and the structure of the initiation (Oh soul mate) hinting at the structure of the circular text as it is happening with a Cuffed eloquence poem, And by interrogation as she launches the call of the poetic self, she may get the absent person calling along the path of the text. The final structure comes to the end of these questions, which added a special poetry to the poetic text, and it came with the first half included with the call and the structure of the initiation (Oh soul mate) hinting at the structure of the circular text as it is happening with a Cuffed eloquence poem, And by interrogation as she launches the call of the poetic self, she may get the absent person calling along the path of the text.

As for the second half, it was accompanied by a big Admiration, including a large amount of amazement.

Oh soul mate,

Did you pour a cup?

From the ancient place..

Above of my features of the barren ..

And your poems were crucified with suns..

To mess around in my terrain "embryo"..
Does not hurt him a question ..?
Embryo..... not burnt with paralyzed time
Going to the impossible..
So it becomes a aperture to cry .. !!!!

The semantic reading of the Question structure is engaged in harmoniously with the final structure, after this sad space due to many questions of poetic self to the sense along the text and is suffering from the absence of the beloved and waiting for non-useful, poetic self-wondering with a spirit that bears a lot of hope that the beloved will put the end of this tragedy. After the poems were crucified and became lifeless, perhaps they would send a new life in them to start with a new beginning, and carry with it a lot of painful exclamation that could not bring together the poetic self with the one you love so that the soul would leave at the time of crying.

In that, a clear sign to the central of dialogue question in poetic text, And the ability to create a poetic space in which the question can extend its influence from the beginning to the end of the text, The poetic question appeared in drafting and stylistic poetic formations and poetic images.

2. ACKNOWLEDGMENT

All thankfully for Mosul University, Education College for Girls, Department of Arabic Language.

3. CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

4. REFERENCES:

- Ahmed, H. A. (2009). The speech analysis. Al Nour Cultural Center. <http://www.alnoor.se/article.asp?id=42116>
- Al-Hakim, T. (1993). Art of literature (2nd ed.). Book House.
- Fadl, S. (1998). Contemporary poetic methods. Dar Qabaa for Printing, Publishing and Distribution.
- Kennedy, M. (2003). The symbol and mask in modern Arabic poetry: Al-Siyab and Nazik al-Malaika. United New Book House.
- Nazif, M. (2010). Dialogue and interactive communication characteristics: Applied study in deliberative linguistics. Africa Publishing.

- Obaid, A. (2012). *Aesthetic adventure of literary text: Encyclopedic study*. Egyptian Book Company & Library of Publishers.
- Obaid, M., & Rawashdeh, F. (2018). The autographical dialogue as a literary genre: A reading in *The metamorphoses of Violet*. *Journal of Literary Al-Farahidi: Faculty of Arts, University of Tikrit*, 10, 43–67.
- Shartah, I. (2010). *The manifestations of poetic modernity: Between the adventure of detection and the accuracy of inference*. House.
- Todorov, T., & Bakhtin, M. (1996). *Dialogic principle*. Arab Foundation for Studies and Publishing.