

Transformations of Words and Their Impact on the Dialogue of Reality and its Criticism, Abdul Razzaq Al-Amiri as An Example

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Abstract

The transformations of words help reveal the role of dialogue in the semantic structure of literary texts. It is a language that sometimes glows with metaphor, and its meaning is amplified through deviation, intensification, and ambiguity at other times. It breaks the self-referential mode of discourse into a dialogue composed of two or more parties in the poetic text. This leads to the transformation of the text from its self-purpose to a purpose that involves addressing the surrounding reality of the writer in a displaced poetic language. This gives his discourse a multiple semantic interpretation in the mysterious meanings characterized by a dramatic nature. This is not limited to major events, as every incident from our daily lives, even if it is partial, and every glance and every word, is a dramatic structure regardless of its size. So, how does the poet use that incident?! By doing so, he naturally differs from ordinary people, as he incorporates it into his poetic language and engages in a dialogue with his reality in forms that attract the attention of the recipients.

Keywords: *(Word Transformations, the dialogue of reality, Abdul Razzaq Al-Amiri as a Model.*

Introduction

The writer produces a poetic language that is transitive and communicative with his reality, leading to breaking the familiar in the conversation, wanting to discover himself within new aesthetic frameworks, arising due to the qualitative overlap in speech, which gives the text a semantic movement suggestive flowing meanings, because the new creativity is always connected to the genre, this is (dialogue and criticism of reality) a new poetic purpose, addressed by the contemporary poet in his poems with innovative purposes in order to reach his vision about that reality in a poetic language because the transformations of the word is a term synonymous with the displacement that enters Within the indirect speech has introduced the poetic purpose (dialogue of reality) within our research.

Literature Review

Since the transformations of the word term synonymous with the concept of displacement, this modern concept found by the West as it had Arab roots (the term *adul*), and found studies on this concept towards: (displacement synthetic in the text century stylistic study (Abdul Allah Khader Hamad Theroad, and displacement in the poetry of Nizar Qabbani (Mahmoud Abdul Majeed free) and other studies, but did not study within the field of displacement in the dialogue of reality, Especially with our poet (Abdul Razzaq Al-Amiri (d.2010).

Methods & Materials

In this critical and rhetorical study, I used an analytical and artistic approach.

Dialogue And Reality Language

Response (dialogue): from the triple (poplar) in the sense of returning to the thing and about it, and the dialogue on the weight (reactance): and contained in the sense: review of speech, and it is said: I interviewed Flana in logic , ie interacted with him talk.

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As for reality: it is the one who signed the thing and occurred: it is a reality, and it is said: the thing signed its location, and the location and the location are: the place of occurrence and the wow, the qaf and the eye, from the verb (signed): is the origin of the word reality, and comes in the sense of falling, and leaving the impact.

Dialogue Idiomatically

Dialogue in general: the exchange of speech between two or more is a mode of communication, in which people exchange to send and receive, and it becomes an object or goal addressed by the parties to the conversation.

It is also a conversation between two or more subjects, dealing with various subjects, or a speech in which it is obligatory to state positions and reveal what is hidden in the text, of different meanings.

Moreover, dialogue is one of the most important dramatic styles within diverse works, as it moves narrative styles from the usual monotony to a kind of vitality associated with the components of that dialogue.

Reality Idiomatically

It represents the realities that poets live, whether social, political, intellectual, religious and artistic realities, and in all of this they are always looking forward to desired worlds, to replace their reality if it is bitter, or to try to complete the deficiency in this reality.

Thus, the dialogue of reality in poetry is one of the artistic tools used by the contemporary poet in expressing his experiences, in his desire to build a text away from flatness, directness, lyricism and sagging, and away from monophony, that is, textual construction based on polyphony, to reveal diverse situations and different visions in innovative modern formulas created by the contemporary poet in his poems in which he talks about the reality that surrounds him.

Dialogue and criticism of reality does not mean that we stand on the criticism of negative reality only;

The dialogue includes great importance within the framework of the poetic text, because it is able to link the parts of the poem to each other, to give the work of art cohesion and coherence in expression, and the Arabs have known this type of art in their poetic poems since the beginning of Arabic poetry, as it was not modern, but had ancient roots, but this art has risen and developed in our contemporary era in particular.

The poetic dialogue may give the poem a pattern of gender cohesion with the literary genres, which gives poetry a color of narrative that moves the poet's subjective task and individual impressions to a narrator capable of telling and narrating from others, and in the tongue of others within the creative poetic work, which he presents to the recipients in the form of dialogue within his poems.

It represents the poet's sense and the nature of his relations with reality; the methods of creativity are proved, because when unleashing his poetic texts, it is not only about memorizing the reversal (formulas), but it is about the formation of emotion and sensation, i.e. (leaving the impact), because poetic competence is a faculty, a constant aptitude, and how to exist for displaced texts.

The good poet is the one who is good at the dialogue of reality, and through which he can shake the conscience of the reader including the stories of accidents, and must leave behind an involuntary impact in the same reader, and perhaps the impact is the thing that remains; Amazing shift in words.

In addition to the fact that the origin of dialogue was theatrical, other arts have taken it as an expressive medium, especially in poetry and novel, in which a narrative space is created that is formed through conversational narrative voices.

When dialogue entered poetry, it made the poetic textual structure change from an extended horizon with quiet kinetic communication to a tense zigzag horizon, characterized by movement, clash, communication, interference with tension, hustle, discovery, and reading the world; Poets differ from poet to poet in the way of dialogue with reality;

Some critics saw the need for the poet to commit to criticizing the lived reality of two things:

The First Is

that reality should be depicted away from itself, which means that art should not be linked one party in the dialogue, but rather that the art that brings it to life or the reality around it () must be linked to life, because this interdependence will produce "reality dialogue".

The Second Thing

is that this illustrated or manufactured reality is arranged in such a way as to excite the reader, and generate the impact that the writer aims at, and this requires him to be able to choose and illuminate the details, by coloring them in displacement colors in order to be interesting to the reader

The feelings that the poet encounters in his text, especially in his expression of reality, are a mixture between life and the field of art, where the poet confines his life experience within a closed framework (, through which he can dialogue with reality in poetry, and then his poetry fulfills the intended purpose of that reality.

The method of dialogue of reality varies from one poet to another: "It is true that the poet uses the same words that people use in their ordinary speech or to express an idea, but when he uses them, he denies them the usual numerical value and gives them a new value that differs from the normal use" Some poets may go to ambiguity, whenever the poet suffers from the painful reality in which he lives, for various reasons, this leads to the displacement of his poetic texts to the unfamiliar meanings.

Perhaps the writers of the modern era did not want to resort to discursive means in their texts, except in order to deepen the idea by portraying the human situation in new and innovative poetic images. Each poetic text is characterized by its elementary elements and aesthetic values that enter into the fabric of a collaborator to perform a purpose, and the great poet is the one whose personality remains renewed by renewing the meanings in his poetry, this renewal and diversity that has taken place through the transformation of poetic sentences contributes to drawing readers to poetic texts, which leads to a critical analytical reading of their renewed meanings.

From the outset, the study of literature is not only a study focused on eloquence, eloquence, emotion and imagination

Art in general can have a significant impact on souls, as it can describe and transform reality into a common poetic inner life, and the idea is that the poet depicts the world around him with influential symbols in all aspects of his life influenced by the events around him that contributed to the formation of a purpose with which to dialogue reality.

The language of poetry is characterized by an artistic construction based on a "sudden transfer of words under special influence" of words, and from this point of view it is the creative poet who combines the pleasure of artistic construction, with observation in the style of reality;

There is no doubt that poetry has played a major role in the dialogue of reality since ancient times, especially in the revolutions of peoples and their independence and social movements, because poets were and still are in a relationship with life and its materialism.

The same poet is one of the components of creativity that works to understand reality, and to realize its position, in order to shift it to the poetic vision, when the creator who cannot live "away from his reality,

otherwise his words do not echo in the time and place they lived, and here the emotional response is achieved if the poet interacts outside with himself". This is because "every language of poetry is the result of psychological emotions manifested by the content of what simmers in the depths of the writer", and his words show him with connotations that are out of the ordinary.

The Dialogue of Reality for The Poet Is of Two Types

- *Self-Dialogue:* It is between two parties: (poet - reality), in which the poet comes out of his product in the form of a conflict between himself and external causes in his surroundings, which prompted him to establish poetic dialogue, sometimes it occurs between man and destiny, or between the poet and another person, or between the poet and society and what it contains of the authority of customs and traditions that represent the main nerve in the way of human life (Which he cannot object to, except in his poetic production, so the objection remains suppressed in itself, so he brings it out in his poetic texts, with strong feelings.
- *Non-Subjective Dialogue:* It is the dialogue in which the poet erases his personality when he dialogues with his reality, as the dialogue takes place in his poetic texts between different parties in the dialogue he creates.

The Impact of Word Transformations on The Dialogue and Criticism of Reality, Abdul Razzaq Al-Amiri's Poetry as An Example

Since this purpose shows the poet's attitude towards life or the reality in which he lives in terms of negative and positive, through a dialogue he creates between him and reality or with others and reality, to indicate his intention from that dialogue that he adopts in a poetic language with deep images and words out of the ordinary. The most prominent example of this is the dialogue presented by the poet Abdul Razzaq Al-Amiri between him and his life and destiny, In his poem "Without a Shadow", in which he says

What is that other than doubt and suspicion is as if it is a leper of lineage and the dawn lies on the depths of the world of extravagance and play		Twenty years in her unknown career in the mud of hearts that fold her nights and deform them, the days slow down in vain
(Full Sea)		

The title of the poem: (Without a shadow) was a sign of the beginning of the conflict, which indicated the loneliness and pain that the poet was experiencing, so he began it in a negational style, as he denied the existence of the shadow that symbolized loneliness and the lack of anything to relieve him of his loneliness.

In this poem, the poet interviewed his life, especially in the stage of twenty years of age, in which his life was characterized by doubt and suspicion, it is a stage in which his conflict with his reality intensified, as he described his life as unknown and was not clear;

Then he portrayed his negative vision of life as a volatile place that is not fixed and inevitably fades, and he described the dawn to us in an innovative mental way, that it is lying down despite the stupidity*, and that it does not move a finger of itself and eats those black nights that symbolize loneliness and emptiness in itself.

Then he referred to his regret in the stage of twenty years of age, which ended extravagance and play, and that the remnants of that stage in his reality at the time remained haunting him as a whip of hell, which

showed us in this house the most severe types of remorse he has for that fun and extravagance spent by the poet when he was twenty said

The whip of hell without an expectant and I remain in the swing of the monument from the confusion of the outcast and the denunciation to look at my dawn behind a terrified lost on the garden of anguish and its shadows my hut without firewood.		And I am the remnants of it, haunting me, I slip in a desert of panting, and I hug the walls, satisfy them, and sleep in the eyelids of a window, but in the depths, there are tongues, and I remain in the bowels of a storm
(Full Sea)		

The poet's saying: (I hug the walls) is a suggestive connotation, symbolizing loneliness and depression that afflicts him, expressing his isolation and self-struggle from his outcast reality and the state of condemnation* from which he suffers. He depicted her in the next house in a (mental-visual) image, as if he slept in (window eyelids), which is an indication of his immersion in darkness of sadness at the time of the night in particular. And symbolized (dawn) as his hope that stands terrified behind those windows, this image indicated his deep fear and anxiety.

The poet borrowed to the depth of his feelings (tongues); referred to the scar of his deep feelings that were lost in the last fire on the garden of sadness and anguish, which confirmed his survival in that sadness, where he likened himself to a storm of loneliness and sadness had swallowed him in her bowels, as he referred to the depth of pain and despair in which he is, expressed in a composite (mental - visual), She referred to the internal pressures and conflicts he faced. His dialogue with reality in this poem then turned into a positive subjective purpose, in which he said (v):

**From the metal of pens
and books and everyone
in the representation of
an expatriate?! And on
our hands the cry of
gold and its sail the
hurricane did not jump
Things are generated
closely My legs tell the
story of eras.**

**My world, O legend,
drank what we will
mean in its theaters,
and we die like idols,
standing its legs from
the clay of knowledge,
and death in the wombs
of its bud, and I keep
Arno on a hillock**

(Full Sea)

These verses showed a subjective purpose for the poet, especially when he described his own world that he was living in is a legend, in which the poet narrated from the sources of knowledge, he referred to it (with the metal of pens and books), as it is said that he loved to read very much, and he used to collect his daily allowance to buy books , and this house is the best evidence of what is said.

He then likened life to the theaters in which the story of every human being is presented, and this analogy is not new to the poet, because he has mentioned it in several places in his poems ,and he returned in this

house to the conflict, especially since he felt that his deep knowledge was living in exile, and the reason for this is due to the lack of someone who understands him to share his vast culture.

In his opinion, the human being will remain alive after he dies, and his product will remain as a cry of gold, and this analogy is very wonderful, because he likened the stems to an innovative analogy in saying (their legs are of knowledge clay), and the stems are a clear indication of the growth of science and knowledge, which is never proven by the hurricane, because the nail jump. The poet has denied the hurricane of defeat, but will remain victorious.

The poet continued to describe the positive self-purpose in his dialogue, which eased his sorrows a little, especially as he made (**death**) a symbol for the creators, as he made it one of the symbols of optimism for them, because through their product will never be erased, so he described death (**as life**), when he likened it to the life cycle of plants that multiply through buds.

This poem is generally one of the wonderful dialogue poems in which the poet described his loneliness and pain in dialogue with reality, making reality the main cause of his pain and anxiety that he controlled, and this poem was not the only one that interviewed reality;

In Diary of the Permanent Question, he discussed life and the world around him, reflecting his melancholic point of view:

The world is a royal throne furnished by the bread of the poor

Poetry fences its ordeal

In a head that whips the face of the water

Mistakes are emitted

All Chat Bag

And everyone travels in words

Drains the circle of death

Black Magic

Cheer that the world is my graveyard

Death is the way of the snows.

Be wrong and follow my steps*

The road of Allah passes through the mistakes of the expatriates

He showed us a contradictory image between (the royal throne), which inspired power, wealth and power, and between (bread for the poor), who inspired the image of poverty and weakness that his society suffers from because of the ruling authority at the time.

And make the Amiri of poetry (Sura for his ordeal) in which he lives in the midst of that bitter reality, which means that the hair that inhabits his head, was a refuge and support for him in the face of difficulties and challenges, and then used a strong image to express the failure and the emission of errors in saying: (in the head whipped the face of water), as this image showed the indication of what carries the human being inside him of difficulties and pain can not disclose.

Then the poet confirmed his unity by saying that all people (bag chatter), and this eloquent analogy (bag gossip) made a composite artistic image of sense and mind, formed a suggestive connotation indicated that each of us can carry his pain inside, and everyone can travel with his words and words in his imagination away from revealing them.

The poet used an eloquent image of death, when he described it (circle), and borrowed magic (black color), which made him a speaker cheering and talking (that the world is his grave), making death confuse mystery and strangeness;

Then described death as a way for the knowers, used (the method of command) which was defined by the rhetoricians as "a request to act a firm request is not enough on the hand of superiority and the meaning of superiority when the commander himself high, whether in himself or not" (vi) reported by advice, and this poetic image is an optimistic image of death carries with it a suggestive connotation; Then he concluded by saying that: (Allah road passes through the mistakes of expatriates), he pointed out by saying this that the road of Allah passes through the mistakes of expatriates, an indication that the error is a path leading to the correct learning.

The poet then concluded the diary of the permanent question with a dialogue of conflict and constant questioning of the secret of his existence in this life, saying :

I walk around like mirror glass

With bags this world

I wonder about the secret of my existence

The world fascinates me

Thoughts travel

An expatriate I wonder thousands of times

And I keep in my hands a permanent question

The poet likened himself to the mirror to describe the state of brokenness and dispersion that he felt, and this analogy added to him a moral depth when he made that mirror placed in (the bags of this world), as if adding to the feeling of brokenness another feeling;

We note the poet's dialogue with himself rejecting the reality in which he lived , and he used the verbs by which he expressed his psychological state in this dialogue, so I went out on this body: (I wander, wonder, fascinate me, stay), as he made himself a hidden pronoun appreciated (I) in each of the verbs: (I wander / wonder / stay);

Then he talks about his reality, wondering about (the secret of his existence) in this life, which made this question posed as an attraction for those who read it, which makes him search for the intended purpose of its meaning, and this is great evidence of the depth of mentality and thinking of this poet, who expressed his psychological and intellectual state in a wonderful way of continuous questions, which were extending from the beginning to the conclusion in this house of his prose, because the unity of the poetic purpose mainly unites with certain ideas, or common connotations in what When the word combines with the purpose performed by the speaker, it will give a profound semantic effect, especially if the words are displaced from their familiar origin.

Since displaced speech takes words out of their true limits, the relationships it establishes between them and reality are a high probability of multiple and different meanings, which generates a difference in understanding, and hence does not allow giving a definitive answer to the desired verbal purpose (vii);

"Because in itself it is a field for the conflict of semantic contradictions, so metaphor remains a generating factor for questions, hence a factor of anxiety and anxiety in relation to the knowledge that it wants to be certain." This applies to what was found in the poetry of Abd al-Razzaq al-Amiri in this chapter.

The end:

- The dialogue and criticism of reality is one of the new naked purposes that the contemporary poet addressed in his poems with innovative purposes, in order to convey his vision about his reality.
- The poet Eid Al-Razzaq Al-Amiri produced a poetic language that communicates with his lived reality, the mother, which led to breaking the familiar speech in his desire to discover himself within new aesthetic frameworks.
- The dialogue between the poet and his reality is a vivid expression of the conflict and loneliness in which the poet lived.
- The diversity of poetic purposes and their color under the concept of (the purpose of reality dialogue), towards praise, pride, and lamentation.
- The relationships established by the dialogue do not give a definitive answer to the verbal purpose, because speech becomes within the circle of semantic conflicts.

Conclusion

The dialogue of reality and its criticism is one of the new Arab purposes that contemporary poets have addressed in their innovative poems in order to convey their vision of their reality.

The poet Abdul Razzaq Al-Amiri has produced a poetic language that communicates with his living reality, which led to the breaking of conventional speech in his desire to discover himself within new aesthetic frameworks.

The dialogue between the poet and his reality is a vivid expression of the conflict and unity in which the poet lived.

The diversity and variation of poetic purposes under the concept of "the purpose of the dialogue of reality" towards praise, pride, and lamentation.

The relationships established by the dialogue do not provide a definitive answer to the linguistic purpose, as speech becomes part of the circle of semantic conflicts.

Margins:

- See: Al Ain: 1/370.
- See: Language Standards, 6/134. See: Lisan al-'Arab, 15/369.
- See: Dictionary of Contemporary Arabic Terms, Dr. Said Alloush, 1st Edition, Lebanese Book House, Beirut-Lebanon, 1405 AH-1885 AD: 78.
- See: Literary Dictionary, Jabbour Abed Nour, 2nd Edition, Dar Al-Ilm Li Malayin, Beirut - Lebanon, 1984 AD: 100.
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- The dialectic of example and reality in contemporary Arabic poetry, Prof. Desouki Ibrahim, d.i, d.n, d.t.: 6.
- See: Mechanisms of Narration in Contemporary Arabic Poetry: 156.
- See: The Overlap of Literary Genres in Modern Arabic Poetry, Yusuf Al-Sayegh 1933-2005 AD as a model: 122-123.
- See: The Overlap of Literary Genres in Modern Arabic Poetry: 123.
- See: Poetry Arabic: 105.
- See: M.N.: 105.
- See: In Literature and Criticism, Dr. Mohamed Mandour, Dr. I, Nahdet Egypt for Printing and Publishing, Cairo - Egypt, 1988: 28-29.
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- See: In Literature and Criticism: 37.
- See: M.N.: 37.
- See: Trends in Modern Literary Criticism: 348.
- See: In Literature and Criticism: 37.
- See: Aesthetic Foundations in Arab Criticism: Presentation, Interpretation and Comparison: 87.
- See: Arabic Poetry: Its Artistic and Moral Issues and Phenomena: 267.
- Aesthetic foundations in Arab criticism: presentation, interpretation and comparison: 297.
- See: M.N.: 334.
- See: Modern Literary Criticism, Dr. Mohamed Ghoneimi Hilal: 613.
- See: The Probe in Criticism, Hussein Juma'a: 25.
- See: M.N.: 25.
- See: M.N.: 26-27.
- See: Trends in Modern Literary Criticism, authored by a group of critics, tr: Mahmoud Darwish, 1st Edition, Dar Al-Mamoun for Translation and Publishing, Baghdad, Iraq, 2009: 315.
- Aesthetic foundations in Arab criticism: presentation, interpretation and comparison: 291.
- See: Phase cell and honey meaning: 100-101.
- See: In Literature and Criticism: 36.
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- See: The kinematics of conflict in the Abbasid poem The philosophy of conflict and poetic vision: 127.
- Mechanisms of narration in contemporary Arabic poetry: 160.
- Twentieth sacrament: 54.
- It indicates hunger, and there is nothing but hunger with fatigue; See: Language Standards: 3/78.
- Twentieth sacrament: 54.
- Denunciation: a state of great sadness, and it is said to the mourners: denounce, see: Language Standards: 3/249.
- Twentieth sacrament: 54-55.
- An interview with the poet Mahdi Hadi Shaalan, at the International Book Fair, on 13-2-2024, at eight in the evening on Tuesday.
- See: Offering of the Twentieth: 12.
- See: Language Standards: 6/86.
- See: The twentieth offering: 63,61,59,57,53,50,42,41,37,32,27,25,23.
- Diary of the Standing Question:19.
- I have mentioned this word in the Dhakat, which was printed on the Union of Writers and Writers in Najaf, but in the diary of the permanent question it was mentioned as a mistake, but according to the context of the meaning it relied on the book of intelligence / see: Intelligence: 262.
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- See: The Star and the Shine of Suggestion: Critical Reflections on Poetic Texts: 108.
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- See: Poetics Arabic, Types and Purposes: 58.
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