

Research Article

**Methods of building the overall picture in the poetry of Jawad Al-Hattab**

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**Abstract**

There is a poetic model that tempts the researcher to delve into its folds, attracts him to his world, and stimulates in it the desire to pursue its secrets, reveal its charms, and publicize what it harbors in its interior. This desire has two justifications: the first is subjective, and the other objective. in rank and position ;Because the objective is the scientific basis, which means that the text in it is one of the creative elements that have not been given the right to research and study that deserves to be scrutinized and scrutinized, and that the poet creates a new text, through which he creates an aesthetic and cognitive issue that needs monitoring and reconnaissance to solve the problem that it raises.

What is new that the woodcutter put forward to be worthy of research?

The answer is not easy, but needs evidence and proofs, and this will be clarified by the research by approaching its texts, but it is useful to provide a brief condensed vision showing that the woodcutter presented a text worthy of the research.

Al-Hattab has a creative experience in which he dealt with multiple issues through which he expressed his own vision through various elements, and since poetry is a creative experience and a mental process by the writers who were inspired by their lives to enter literature through the gate of poetry, God decreed for them to move to the world of rhetoric and eloquence, and what follows it From dealing with the methods of graphic performance, and drawing the features of the poetic image, from all of that came my choice for the subject of the study tagged ) **methods of building the overall picture in the poetry of Jawad Al-Hattab**

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**Lighting around the poet**

## Methods of building the overall picture in the poetry of Jawad Al-Hattab

An Iraqi poet of the seventies generation, born in 1950, from Basra Governorate, Al-Jumhuriya region. He participated in the Iran-Iraq war as a fighter, and participated in the first and second Gulf wars as a war correspondent'

he is considered the founder of documentary literature in Iraq. He was known for his love for his country, Iraq, and his sympathy with his countrymen. This is evident in his poetic production, which sheds light on the most important socio-economic and political issues and problems that the people suffered during different periods of time. Perhaps His first stop came from the poet, and it was in his book (Peace, O Poor People), which was issued in 1978, in which he spoke about the lives of the poor and difficult workers .

He held several positions, including: Vice-President of the Young Writers Forum, managing editor of the first comprehensive cultural magazine, Al-Asfar magazine, Secretary-General of Iraq's writers and writers, editor-in-chief of Al-Zaman Cultural newspaper, editor-in-chief of Al-Ittihad newspaper, editor-in-chief of the Fourth Authority newspaper after the fall, and a member of many Iraqi and Arab literary and media associations and unions, including: a member of the Union of Writers and Writers in Iraq, a member of the Arab Writers Union, a member of the Iraqi Journalists Syndicate, a member of the Arab Journalists Union, and a member of the World Press Organization.

He was subjected several times to an assassination attempt because of the issues he raised in his poetry that raise public opinion, including an assassination attempt in 2008AD, and another in 2009AD, which resulted in him and his family leaving the country for Syria as a result of the threats he was exposed to.

The poet was distinguished by his poetic achievement, and he was awarded the Iraqi Creativity Necklace in appreciation of that. He participated in a number of festivals, including the International Poetry Festival in Prague.

His poems have been translated into several languages, including: Italian, German, English, and Kurdish.

He has several books, including: O Poor People, A Day to Save Time, an idle winter, a wreath of music on the corpse of a piano, and it is the home.. It is the heart, the diaries of Ibn Al-Haytham Hotel, hills washed by the morning, stories for children, and oh moon in Basra

His Diwan (Wreath of Music on the Corpse of a Piano) is considered the first anti-occupation diwan of a poet living under the American occupation of Iraq . He wrote about the Iraqi political bureau, Hassan Al-Alawi, and described Al-Hattab as a world poet , And during a few months of its release only, addressed the Bureau more than 40research and study, news and press reports .It is a phenomenon that the Iraqi journalist Hamza Mustafa comments on by saying, "Al-Hattab's Diwan has become more famous than Al-Sayyab's poem, "The Rain's Song," if we measure that by the time period

Jawad Al-Hattab is one of Iraq's well-known poets, and poetry critics classify him within the seventies generation, this generation that demonstrated a great creative presence in the poetic arena ..

Despite the bloody events and the difficult daily conditions, the woodcutter did not leave Iraq, and in the midst of this daily hell that Iraqis suffer during the years of occupation, tragedies began to besiege the woodcutter, but rather invaded and penetrated inside it. He was attacked for protesting at the top of his voice, and weeks after the fame of his book "A Wreath of Music on the Corpse of a Piano" became famous, he was targeted by a bomb planted under his car, and miraculously escaped death, until he became known as the poet whose position almost killed him. After this attack, some wrote, wondering about who wanted to get rid of a poet who wanted to breathe life into bodies that see the occupation forces, while many remain silent

What aroused the wide interest in Al-Hattab's Diwan is that poetic image that does not accept the scale of the tragedy of Iraq, and its deep touching of a bleeding Iraqi wound, and its leap to the surface at a time when poets weep silently and smoke words, so he released his voice with this poetic momentum.

Researchers and scholars dealt with his poetry with study and criticism from these studies: the problematic of the text and the margin in the wreath of Al-Hattab \_ Al-Mutanabi's text as a model \_, and a study entitled Jawad Al-Hattab in his global models, and a study entitled "Completion of the poetic sentence reading in Al-Hattab's Diwan (The Wreath of Music), and other studies compiled by Dr. Khaleda Khalil in one book entitled (Different Visions and Reception in the Poetry of Al-Hattab), published in 2013, and it was issued by the Iraqi Publishers Union.

The students of science also stopped at his poetry with a study that came under the title (The Aesthetics of Juxtaposition in the Poetry of Jawad Al-Hattab) by the researcher (Maha Saad) / College of Education / University of Baghdad / .2015

Finally, this study came under the title (The Structure of Similarity in Jawad Hattab's Poetry), which complements the previous studies in shedding light on Al-Hattab's poetic product in an attempt to monitor the aesthetics of poetic images that Al-Hattab brought through his use of analogy and metaphor in the formation of these images, and other such studies. Technical techniques that distinguish his poetry, and we will discuss them in detail in the pages of the letter, and God bless.

## **Methods for building the overall picture**

### **First, the dramatic construction**

Dramatic construction represents "a form of art based on the artist's perception of a story that revolves around characters involved in the events of this story, telling themselves through mutual dialogue between the characters without the artist interfering with the explanation or narration of what is happening]"<sup>1</sup>, and the dramatic construction depends on the dynamics of the double interaction between the poet's soul and his surrounding reality, so that he resorts to getting out of the framework of subjective lyricism to the brightest events, including real conflicts and contradictions that enrich the text and show the poet's worlds through conflicting personalities and events that live with him and surround him. "Ahtgert has self and complicated sounds and visions raged, poetry and confused life and tensions of daily struggles and

cosmic , "it became one of the unique elements of creativity to harness all expressive energies to show the human feelings that make up the experience of the creator, who merges with the particles of the existential struggle around him to reflect his cohesion with the parallel and intersecting voices with him and intertwined in him in an effective dynamic way.

In the light of my study of the poems of the poet Jawad Al-Hattab, I noticed that his poetic image has adopted in its formation the dramatic performance that is based on several elements that are reflected in the characters, the event, the dialogue, the conflict, the developing paintings, and the subject of the poem consisting of a group of multiple voices. This represented an artistic style based on an objective basis that aims to express various issues of a general nature that are not specific to a particular person who hides behind his dramatic characters, as art is characterized by being subjective because it is linked to the creator's passion and what goes on in himself

The poetic image of the woodcutter is based on a dramatic struggle that grows from the interaction of opposing forces (ideas, wills and interests) each trying to defeat the other , and this conflict was distinguished by Al-Hattab as it coincided with the development of the event in the poem ;Because it is its basis, and this development is a logical result of conflicting contradictions, between one personality and another, between the personality and other forces, between the personality and itself, as “the contradictions of the personality with itself and the sharp contrast between its realism and its idealism are the main elements in creating a situation that involves conflict ”and just as the dramatic conflict “must be a conflict between human wills, in which the will of one person or group of human beings tries to break the will of another human being or another group of human beings

The woodcutter has many poems in which the poetic image depends on the dramatic structure, including the poem (Farewell)

**surprise me**

**Bedouin bar owner**

**by asking about a woman**

**walking around...**

**you stood and watched**

**political sentinel in the shadows**

**She said to a lily near her**

**it's blood**

**new equator**

**..and cried**

**She is waiting**

**The arena is now empty**

**From everything else...**

**\_faded**

**Political sentry in the light**

**low**

**the roof of these cities**

**Low ceilings..**

**low..**

The title (The Farewell) includes a symbol for the text, as it carried a narrative feature as the nucleus of the text, as it carries the meaning of the conflict that spreads in the context. Through it to the meaning intended to be the result that he expressed by saying:

**Reinforced concrete cans:**

**prison cell**

**And the streets:**

**prison cell**

**The eyes of the political guard:**

**prison cell**

**..she was covered with pride!!**

In his repetition of the word (dungeon), the poet achieved the desired goal based on the poet's attention to the meaning he wanted to convey, as it indicated the restriction of freedom, and as it carried the meanings of oppression to the will and freedoms, the poem then grew through stages and was formed through a flexible sequence with successive scenes, which achieved for the text the unity and cohesion that became clear. Through the minute details, the poem shrinks from declarative to suggesting organic unity, and interest in the internal incident grows, creating psychological tension, and expressing it intuitively.

In a poem (sheet of night police report was buried poet Rushdie worker

**As soon as the mourners leave the cemetery,  
Until the "called" Rushdi the worker got up  
And he inspected his new home..it was without furniture, nor writing tables  
Wait for the night to come  
To count: the dead man extends between the Kalashnikov and the hair  
And when he noticed the "called" Rushdi the worker  
Eyes retrace his mistakes  
Until he squatted, as if he was about to spend a poem  
How many homelands do we need  
let's understand  
kid, like you  
Rushdie.**

The title represents the connotation of the place, as it symbolizes the dimension (spacetime), and as it formed a kind of absence, and it can be counted from the open spaces that allowed the poet to reveal and express, so he helped him to form the body, the image and the snapshots that the memory sends in the first scene, it looks like the opening of a theatrical performance, so the conflict began with the metaphor of words that indicated the time represented in (Renaissance, inspect, wait, count, and pay attention) to get the meaning out of his suffering in events characterized as psychological crisis situations full of movement and voices formed by the character of the narrator (Rushdi Al-Amel) and (Al-Alas Al-Seryoon) follow the poet to represent after that the openness to a number of places formed by the analogical relationship that became clear in his saying (as if he was about to spend a poem) in a kind of descriptive gradation that leads us to realize the significance, and with the solutions of robbery in describing the images The interface of the text changes and the place changes with it, so that the place here becomes (the homeland), and this meaning was confirmed by the paradox that occurred in the text, where he said: (How many homelands do we need..) to form persecution, the killing of freedom and the shedding of blood that was indicated by the image (the grave) that represented the world The bottom and the fate of the oppressed man, so that the image is renewed in every age and time.

The poem (political prisoner

**The seers read the livers of animals**

**The divas followed the path of the blood**

**:then**

**Who writes you?**

**Cursed bird feathers!!**

Like the title a symbol of oppression and tyranny, we find the poet begins the formation of the poetic image with a dramatic construction based on the preamble, which is an image of the Sumerian Mesopotamian rituals, as it refers to the work of fortune-tellers and wizards who used to read the livers of animals and follow the path of blood to know divination and fortune in writings that represented magic and sorcery, and what The individual waits in the future, so the character revealed itself without departing from the political dimension, which was the poet's goal in speaking. The context represented a transformation in the world of the image, as the plowing began from the end for the victim to reveal himself, meaning that the simile is a benefit from the robbery, and the description has acquired qualities that are almost far away Exactly from the well-known sensory descriptions, and what confirmed this meaning is the phrase: (with the feather of a cursed bird) in a metaphor that formed the image of persecution, and then the poet moves to another scene or clip and says:

**Fresh evening tears on the camp CAMP**

**And with it comes the rain**

**..Do you hear the news?**

**Shuaiba workers announced a strike**

**(The mat and the words get wet)**

The woodcutter forms a lonely image of the homeland (prison) and its mobile identity, so the body of the image of murder is in a movement revealed by the place through time, but it is an upward movement, so the place becomes the semantic focus, but we notice the present tense requires the present tense, and this indicates that the speaker utters his voice, as The dialogue was represented by not relying on words of saying, but rather on mentally aware movements, as the dialogue and movement that extended in the poem with tension and anxiety, depicting the place (prison) Bucca prison, and depicting the characters (prisoners), depicting a night of prison nights (rainy night), exchanged The dialogue in this dramatic clip, which depicted the interlocutors of what was common in the city far from their cell, and the poet continues to form a dramatic image to reach his saying:

**Informants..**

**their dogs**

**With their dogs and informants..**

**The sound of the guns comes to us dry**

**They crossed the streets.. they were empty**

**half erect**

**half adam**

**They didn't watch: the doors...opened**

**Then shuts down**

**And the windows....**

The event is moving towards unraveling the knot between the inside and the outside that emerges in the control of the repressive means that lie in the control of the tyrannical authority, represented by the repetition of symbols (the informant, the dogs) to move the meaning of these words from the hypothetical, which is represented in the defense of the state and the citizen to form a picture of oppression, this semantic contradiction led to Created the shift resulting from the accuracy of the poet's style in manipulating the semantics of speech, which made this repetition an emotional sign shaped by the text .Then the conclusion comes by saying:

**conscious**

**open eyes**

**We go to the morgue**

To reveal the personality of itself without departing from the political dimension, which was the goal of the poet in the conversation, which he shaped through the qualities immortalized them in a disgusting scene, where he described them by saying (eyes open) in a sign that represented psychological movement, ups and downs, hesitation and anxiety, to reveal through it a rapid and sudden dramatic movement through about it through metaphorical relations.

Finally, we stop at the poem (I am proud of love which represented a dramatic poetic text, as the poetic image became clear in it through the dramatic construction in the poem. It began with the poet's saying:

**Soldiers snapping on the sand**

**and carriers..**

**sympathize with the horizon**

**Wake up...**

**In the last watch of the night**



**The wrapping guard whistle**

**poverty and revolution**

**The convoys left yesterday**

**The capital of the Umayyad king.**

The poet was able to form its structure by contrasting the past and the present, as in the poem an event is narrated in the language of the group, and in the language of paradox and its use of two techniques (retrieval and anticipation), the retrieval that “shows the event in a non-linear way and in a narrative paradox or a trick of response to describe the narrative pronunciation and the event in a way non-sequential or logically rigid , and here begins the impact of memory and its importance in retrieving the past and linking it to the psychological life of the character and presenting it through the narrator’s perspective, so we find the image represented by a dramatic action that grows in the poem to escalate gradually and tense until it reaches the knot in the call of the unknown poet addressed to all passers-by by saying:

**O you who pass by the borders of the Hejaz,**

**stop..**

**The eyes of the boats are heavy with drowsiness**

**And this water...**

**You see in time**

**The smallness of love**

**And people flew their lovers!!**

Life was embodied here by diagnosing events, so the poet borrowed (eyes) for boats, and what increased the poetry of displacement described it as (heavy with drowsiness) and made the water (weak), and (and lovers fly) as a metaphor for a machine that embodied the event, the poet sought to transcend stages of The story, and this is related to the narrative speed, and thus the dramatic act proceeds in the construction of the image, so that the poet at the end reaches the intended result or the intended idea in this image, which is:

**I am proud of my country, my country**

**Give me a moment**

**I exchange bleeding**

**And the color of the shirt you're wearing**

**The hungry will come**

**And the convoys left yesterday**

**Capital**

**the king**

**Tatar...**

This technique reduced the years and allowed the mind to imagine the transformations on the historical level, and just as the dialogue can be described as a composite dialogue that combines (internal and external), to break into its text by borrowing the capital of (the Tatar king) in a suggestion of domination and control, through which the poet achieves the desired teleology that he referred to When he borrowed the color of (the shirt) in an indication of the wars that the homeland went through .

Thus, there are many poetic images that adopted the dramatic construction of the woodcutter, and all of them reflected to the recipient the creative ability of the woodcutter in forming his poetic images in different ways, trying through them to show different scenes and events that reflect to the recipient various facts about the reality that the woodcutter is going through, showing it with different topics and different images to give him an opportunity to imagine, anticipate and anticipate the nature The hidden thing, as well as his desire to influence the recipient and prove the intended meaning and idea .

Al-Hattab's use of this structure in the formation of the poetic image came to enrich his emotional experience, and to take him out of the lyrical framework in the poetic text to the spaciousness of the dramatic formulation, with its aesthetic portrayal of the reality of the political and life conflict in his homeland. By depicting the contradiction of events and crystallizing poetic equations with force and effectiveness.

### **Second: sectional construction**

A group of independent paintings that form the poem in its general framework, united by one thematic format despite the different parts that make up each section. These sections may take internal titles within the poem's frame and may be numbered in a numerical or literal sequence, and may not be in this way, but are separated by other signs such as stars and the like. The poem with syllabic construction is described as "a world of dimensions: a undulating world overlapping dense with transparency, deep and shining in which you live and you are unable to arrest it, it leads you in a stream of feelings and sensations, a secret operating in its system." private . (So that each piece is a splash unconscious with what links it before and beyond ,including in the framework of the poem in general, so as not to be separated sections a formality as it is the richness of suggestive expressions, and examples of construction tomography , which represents a number of syllables as saying in a poem wait

**My love flower was killed**

**crawled...**

**Through the paths of a world full of night**

**Wolves added it.**

**Uh..**

**who comes back to me**

**my love flower**

**of dirt butterflies**

**I have not seen her**

**not:**

**traces of blood**

**dry on the floor**

**Covered by flies!!**

The poet formed it from paintings that collectively form the image that the poet sought to broadcast in the poem to make its connotations. In the first section of the poem, we notice the poet diagnosing (the flower) by saying (it was killed, and crawled), then the poet embodied the image by making the paths of the world filled with night with a meaning that represented the level The psychological behavior of the self in actions that seemed to be an experience of reality and arousing to the astonishment, which was evident in his saying (dry on the ground, and the cover of flies) in an indication of persecution. Despite the separation between the two stanzas, the second stanza carried suggestive connotations and emotional caches similar to what was stated in the first stanza|:

**like her..**

**tore up my name**

**And the flowers of beautiful dates**

**Hang me in cue**

**My love...**

**hang my body**

**On the walls of these distorted cities**

**Tribe sacrifice!!**

Undoubtedly, what is presented above is the ability of the poetic experience of the woodcutter, which was represented through the structure of similarity using the metaphorical image (of the flower). It embodied the cruelty related to daily life to express a human experience in a form that formed (fear and dread) that was planted in the depths of the self and became evident in the actions (dry, tear, hang me). They commented (in an indication of the killing of freedom, as if the life that befits the humanity of man does not exist in the first place

And we stop at the poem (The Dog , as we note the poem was formed of six syllables, each syllable complementing the one before it, and carrying a certain idea, but all the syllables are connected with each other and complement each other in the formation of the poetic image. The first stanza began by saying:

**The polar star is alone in the heavens**

**And the shepherd...**

**alone in the wild**

**:Does anyone understand me?**

**:Is anyone close to me?**

**..not important**

**The dog runs around**

**The bells are working**

**\_said the shepherd**

**...and people differ**

The passage is formed in an interrogative structure that declares its centralization and centralization to represent its encapsulated and tense questions. It represented a denouncing question in protest against reality in a metaphor that formed the defeatist image that was represented between (the shepherd) in an indication of the people, and (the dog) in an indication of the tyrannical authority. Carrying the same meaning, he says:

**Polaris all night long**

**Run by the stars**

**And the shepherd...**

**alone in the wild**

**Nobody gets close to him**

**no one understands**

**The dog left**

**:Weeds grow on his feet**

**The crows are waiting...**

The poet continues to highlight the feeling of alienation through the metaphor of (the polar star) in a sign that represented the condition of the human being under anesthesia, and this image is confirmed through the dominance of the element of negation over the element of proof in his saying (no one comes close to him, no one understands him), which allows a feeling of helplessness and reinforces the lack of Belonging and alienation, so that the result (the dog left) is a metaphor for the ruler's departure so that the herbs grow and the crows wait for them (for the weeds to grow) in an indication of the abundance of good deeds, and the crows wait for them in a sign that represents the occupier (the West), which is noticeable in this poetic image, in addition to the syllabic construction that is characterized by it. It carried multiple allusions that reflected to the recipient the possibility of the occupying party in any country, especially his country of Iraq, in how to plan and measure in catching and controlling prey .and get its benefits.

It is noticeable that the distribution of the poem into multiple passages represents the most prominent sign in the speech poem, which was represented in the unity of the poem, as we find it present in its subject basically, that is, the unity of the poem is based on the unity of the topic that the poet deals with from multiple angles and the totality of different poetic scenes.

**Third: circular construction**

In the circular construction, the poet starts from an emotional point he returns to at the end of the poem, repeating the same words he started with, or the content of the idea that highlights the same emotional situation, and repetition is not intended in itself except to the extent that it expresses the poet's ability to formulate his emotional experience in a poem of this construction through an artistic formulation that unloads emotional charges in a tight and beautiful way, and the circular construction takes a form in which the poem opens "emotional horizons without closing them, deepening them or condensing them. including the specific psychological point of feeling and when in the direction of a particular recipient is not scaled to the feeling of movement in that direction "

Al-Hattab used this type of construction in forming the poetic image in a number of his poems, including the poem

**Like half of an orange facing the sun**

**...our graceful fear**

**Our sleeping fear for himself**

**(Without dreams diapers!!)**

**Our fear running under a braided bark**

**:mysterious essence**

**decorate ; heart prey ;in tears**

...

**What we did is not enough**

...

**What we did is not enough**

...

**What we did:**

**Half an orange facing the sun**

In this poem, the poet relied on the circular construction of the overall picture by repeating the phrase (half an orange facing the sun) and repeating that phrase as an introduction, conclusion and inclusion of ideas and meanings within the text itself. The voice is via (messaging the senses), then supports it in an emotional way that gives the privacy of reality, which is represented by appending it to the present verb (adorn) to complete the picture, since the present verb indicates movement and renewal in a tangible way, then he begins his negation by repeating the negative sentence by saying (what we did not It is enough (so the significance and benefit of this repetition is the proof represented in the embodiment of submission and surrender, and what confirmed this meaning is that the poet concludes the poem with the first meaning with which he began, to represent the movement of the rotation of time and its manifestations in a poetic form mixed with pain .

The poem (trap)

**waiting (boy(**

**)The Sheikh) sets his mirror on the road**

**When (the boy) passes**

**He will give him a big comb**

**and a female portrait**

**When he goes (boy(**

**..beautify to the Ghanaian**

**He will ignore him (the sheikh(**

**...opens his chest**

**And he takes out of it: the veil covered in blood and jasmine**

**..Then**

**sleep (boy(**

**will sleep**

**deep .. deep**

**....**

**....**

**waiting (boy)**

**(Death) sets its mirror on the road!!**

We find that the poet began the poem with a specific meaning within a specific phrase, and concluded the poem with the same meaning and the same phrase, even if the subject was different. The image represented the situation in which (Sheikh / Death) is equal, indicating annihilation and loss .To confirm the image of the exploited peoples, which reinforced this meaning of the vocabulary that indicated the movement, as represented by the verbs (open, beautify, undress, sleep) in an indication of tragedy and sadness, and this meaning confirmed the negative connotation that he formed by saying:

**The veil covered in blood and jasmine**

The expressions depended on the deviant structure that mixed the moral with the sensual to embody the significance of falsehood and deception .To conclude his poem by repeating the phrase with which he began his text, but by changing the word (Sheikh) to (death) in his saying :

**(Death) sets its mirror on the road!!**

So that the human struggle here with the place and not with the person, so repetition in the text helped to enrich the meaning and achieve a distinct tone in the poem that affected the meaning semantic, aesthetic and utilitarian. The intellectual is his way of life, and this helps the receiver to explore the results of the text

Finally, we stop at the poem (section)

**Fill the body holes with flowers**

**And carry an ear**

**I collected up the road my leftovers**

**My blood was far away**

**I waited for the time**

**I'm oblivious to the old night**

**And I ran into the sun**

**Take me to the nests of my next days**

**The place turned**

**I found childhood**

**Intertwined and the bomb!!**

**Fill the holes with the flowers of the body**

**And break the spike.**

We find the image in the poem leaps to new horizons, and establishes aesthetics arising from distinct relationships full of strangeness and surprise. The image began with the phrase (fill with flowers the holes of the body ... and carry a spike), the poem moves in a circular motion governed by the components of coherent awareness in the form of temporal movement represented by the surrounding subject With (fill with flowers the holes of the body and carry a spike ( the poet moves automatically and forms a burden of will and awareness by expanding the circle of paradox between the functions and their meanings and the reliance between the continuity function and the dimensional function then the poet seeks to diagnose the time through the events represented by (waiting, negligence, and running) to form new connotations and meanings with sharp displacements that took a tension specific to the syllable, and by repeating the call in his saying (Oh, Shams) shows a side of the psychological and emotional situation imposed by it. The nature of the context to make it a mirror reflecting his soul, and the text remains open to interpretation and speculation, and then sealed it with the phrase (fill the holes with the flowers of the body... and break the spike...), the act itself (fill), but the type of action differed between the beginning and the end, and here lies the linguistic paradox ( The holes of the body / flowers of the body), and (carry its spike / break the spike), thus raising astonishment for the recipient, and arousing his feelings and imagination, as well as the suggestive aspect in the text that aroused terror by making childhood intertwined with death (the bomb), and we can see in the text The strangeness in the precise formation that connects vocabulary that is not combined by a specific characteristic logically, and can only be interpreted through a penetrating imagination, and these images confirm that their aesthetic values and their special fragrance are inspired by the amazing degree of deviation in their structural structure.



Thus, we find that the woodcutter penetrates through the images that he brought according to the circular structure to the essence of the experience, and draws from its depths the secrets of existence, and is inspired by the spark of emotions that burn in its depths. Snapshots of this bitter reality are rare and not previously presented.

## **Results:**

This modest study has reached a number of results, which are as follows:

- The woodcutter was able to form different images through the approach, to bring them closer to the mind of the recipient, so they were linked to the emotional state that depicted things for us in a non-positional situation, and united between the discordant, approached between the antonyms.
- The poet's tendency to more than one method for constructing his images, we noticed that more than one method may interact in one picture to provide the desired meaning in the appropriate manner, so the picture becomes more vital in crystallizing constructive ideas.
- I noticed that his poetic image has adopted in its formation the dramatic performance that is based on several elements that are reflected in the characters, the event, the dialogue, the conflict, the developing paintings, and the subject of the poem consisting of a group of multiple voices. Objective intends to express different issues of a general nature , and there may be multiple poetic images that adopted the dramatic construction of the woodcutter, all of which reflected to the recipient the creative ability of the woodcutter in forming his poetic images in different ways, trying through which to show different scenes and events that reflect to the recipient various facts about the reality that the woodcutter is going through He shows it with different topics and different images to give him an opportunity to imagine, anticipate and anticipate the nature of the hidden thing, as well as his desire to influence the recipient and prove the intended meaning and idea .
- The woodcutter penetrates through the images that he brought according to the circular structure to the essence of the experience, and extracts from its depths the secrets of existence, and is inspired by the spark of emotions that burn in its depths. This bitter reality is rare and not previously presented.
- The distribution of the poem into multiple passages represents the most prominent sign in the speech poem, which was represented in the unity of the poem, as we find it present in its subject basically, that is, the unity of the poem is based on the unity of the topic that the poet deals with from multiple angles and the totality of different poetic scenes.

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