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THE INTERTWINING OF ARTS IN THE POETRY OF THE KIRKUK  
GROUP

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**ABSTRACT**

This research sheds light on the phenomenon of visual formation in the poetry of the poets of the Kirkuk group, to show the extent of the harmony of the visual connotation and the significance of the poetic texts of this group., He resorted to the visual image in an attempt to force the recipient into the poetic text. The poets of the Kirkuk group tend to evoke the beauty of the recipient (the reader) and play their strings, by relying on the formation of intense visual images full of revelations rich in semantics, the texts of the Kirkuk poetic group derive their energy from visual artistic features in the first place.

**INTRODUCTION**

The phenomenon of visual formation in modern Arabic poetry is an artistic phenomenon related to the transformations of the reality of contemporary life, trying to impose the poetic form an importance no less than the poetic content. Visually besides being an audio art, by transcending the focus on sound and ear culture to attention and focus on crafts and eye culture, meaning that the contemporary poem does not make its aesthetics from sound energy alone, but also in its visual image, that is, its visible directions in the space of the paper. Otherwise, the significance of the poetic text is not complete without the union of language with the plastic image, and also it is not necessary for the poem to include all the linguistic and non-linguistic signs in order for it to become a visual poem. Al-Basri neither neglects language nor negates it" [1], and Dr. Muhammad Al-Talawi confirmed this, as he said: The visual poem "does not replace the visual image with the verbal image, because it needs them together and one of them is indispensable to the other in this type of poems" [2]. The poets of the Kirkuk group excelled in the art of visual formation, and perhaps the most prominent elements of visual formation that overlapped in their

poems are:

***First: Cutting Words (Hatter)***

The form in which the poem is written is one of the most prominent structures of modern poetic texts, as the word has a formal value in addition to its linguistic meanings, and that “deviations from traditional printing can be used to generate widely varying effects” [3] and this assures us that “the image in poetry has strength A supernatural being able to destabilize the cohesion of the material when entering the silo of experience, until it becomes a drawing with words as if it were drawn with color and movement, thus suggesting the experience. “which the poet wanted to represent” [4]. The continuous eye is synonymous with direct recognition and readability, while stopping or slow movement is synonymous with the plastic meaning, not the said meaning.”) And slicing is one of the most plastic techniques used by the poets of the event, which is “cutting letters.” The word or words are single or paired from the sentence or sentences from the syllable and the poet intends to cut in an effort to embody a situation, situation, scene or indication through the image of writing "[5]. Among the cuts in the Kirkuk group is a poem by Fadel Al-Azzawi (The Wind, The Wind, The Wind), he says: [6]

*among the world  
did not speak  
T  
migration names  
K  
and poems what  
and  
prayer  
words seo  
to  
fno  
stop it  
Let's start a chapter  
Get out of the way!  
Ah, born from the plain of Rama  
D, from a mound of tava  
hh mh  
Atmosphere  
R*

The poet in this poem relied a lot on the textual scattering technique, and that these shards produced a pictorial indication by drawing the letters in this way. The poet used the hash in words with a great expressive dimension, in (the world, words, fish, water, torrents, people, myself, the wind) with pictorial hashes and sound interruptions, through which the poet expresses the psychological impact he is experiencing from collapse and dispersal. There are other poems by Al-Azzawi who relies on the technique of scattering in the form and construction within the poem to suit its expressive moral significance and convey the poet's feelings to the reader, including the poem

*(A Dream Without Caviar): [7]*  
*flying like a whim*  
*at*  
*a*  
*s*  
*b bad*  
*And the*  
*p*  
*Listen I brought white death*

In this text, Al-Azzawi wanted to confirm the constructive factor of the poem, to show what is hidden behind the letters and demarcations of intellectual and semantic contents. Choosing such a type of writing that constitutes new knowledge that amazes the reader and makes him compelled to search for and explain such a procedure. He wants to convey through his poems his psychological feelings and the tragedy that he experienced at the same time.

### ***Second: Punctuation Marks***

Punctuation marks are context-organizing signs and one of the most important areas of writing a visual poem is that “punctuation consists of signs that have no effect in the speech sequence while reading aloud as phonetic signs, but their effect becomes clear and emerges as signs controlling stress” [9] It is related to the cases of rhetoric and reading poetry. The poet tended to use non-linguistic signs in the text because of the prominent role they play in shaping the text. Their use “has become complementary to the meaning and poetic form, and not using them has become employed for a poetic purpose as well.” It is often a reason for the overflow of connotations, or the production of an opposite meaning [11]. Modern poetry deals with the sense of sight as one of the most important centers of receiving and influencing the reader. These signs give the reader a new dimension in reading the modern poem, as the eye produces the significance. In the poem and the need for punctuation and its importance, as we find the use of punctuation marks in a wide range, including

*Al-Azzawi's saying: [12]*  
*! How many times can the desert be occupied by enemies until it bears*  
*arms?*  
*How many times can a cry cry for the dead to hear?*  
*! How many times can a person die in order to love life?*  
*"How many times can you, my baby?*

Al-Azzawi invoked the question mark and exclamation together “to raise questions and create astonishment.” [13] This text is based on questions with himself and asks them to the reader because he did not know the answer, as if he was using someone who reads the text. To indicate astonishment at the paradox of the desert, war and enemies, and in the second line he asks (How many times can a cry scream until the dead hear?) The punctuation mark here has an indicative value for the required poetic meaning, and it is a clear disclosure that the poet leaves to convey to the reader his feelings and impressions, that this diversity of punctuation marks In one poem, "it creates a

distinct rhythm that imposes on the reader a special style of reading" [14]. Among other poems that embody punctuation marks is a poem (questions) by

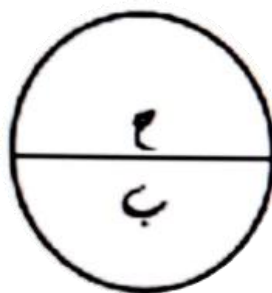
*Al-Azzawi, who says: [15]*  
*Who is killing this body - the desert?*  
*The night in his perverted descent?*  
*Love in the heart that trembles?*  
*the shadow? Names?*  
*Who kills this body - Heaven?*  
*the bow?*  
*Nothing but a bow*  
*"Nothing even a bow"*

We find the poet relying in his poem on the use of the question mark, as these signs were part of the construction of the text and are complementary to it in order to achieve the full meaning. The implicit is not explicit, but Al-Azzawi adopted the question here to convey to the reader the idea of the question when he deleted the question itself and replaced it with its punctuation mark (?) and that the presence of the question within the text is necessary semantic and other aspects.

### *Third: Formation and Engineering Drawing*

The interest of modern poets in manipulating visual rhythms, according to various geometric shapes, after the poem changed its direction from oral to drawing, and became from a poem that you hear to a poem that you see. i.e., "Establishing the poem in writing according to the topic it revolves around, thus confirming its connotation formally as well" [16], Since there is no value for any geometric form if it is not linked to a specific meaning or vision that the poet wanted from this or that geometric formation, "modern art is in which the artist reflects a modern state that is unprecedented in form and term" [17]. Therefore, the drawing and the engineering formation of the Kirkuk group emerged clearly and especially in Sargon Pauls, as we see it explained in this poem, he says: [19]

*world size mirror*  
*1 trip h*  
*2 trip b*  
*3 h go around in the form of a triangle*  
*4b travel in a circle*  
*5 each draw a geometric dungeon in space*  
*6 When H meets B, they go to a hotel*  
*7 inside the hotel*



We find in this text several experimental features, including the geometric drawing (the circle), with a straight line inside it and letters symbolizing the two characters (H and Al-Baa), one of them is positioned in a high place (H) above the place of the other character (B), this style of writing is known as (the poem). The visual), which is a door for the interpreted reader to enter to search in the text for hidden intentions, because the meaning is no longer direct, but rather is hidden behind the innuendos of the graphic figures. As for the geometric form, it appeared in (The Poem That Eats Itself) by the poet Fadel Al-Azzawi, in which he said: [20]

*They do not come, not in poems or travel words*  
*They do not come, not in poems or words*  
*They do not come, not in poems or They don't come, not in poems*  
*They don't come, no*  
*They don't come*  
*they do not that*  
*they''*

The poet has resorted to the triangular geometric form, to highlight the accumulation of feeling, when the poem shares the deprivation and absence with its writer as it eats itself line after line, showing the state of despair and frustration that dominated the poet until the end. Visual formation “has its effectiveness on the textual level in the two processes of production and reception, the production process in it confirms the intent of the creator behind this formation, and the process of receiving tries to produce this poem by adopting the element of influence exercised by the written form represented by visual formation on the recipient ... , The recipient does not fall under the influence of the linguistic connotation only, but also falls under the connotation of the visual formation of the text” [21].

#### ***Fourth: The Line***

The poet from this aspect, the difference in the color of the line in the modern poem, sought to consider “modern poetry as reading poetry, not audio, and that the modern poem does not create its aesthetic traditions from its ability to appear in the sound only, that is, in the performance characteristic of poetry, but in writing and its visible manifestations in a space The paper or the typographical space and its openness to possible stylistic suggestions “[22] What helped this, is the development of printing methods and paying attention to the visual aspect of the poem, and among the possibilities available to poets in this field, is the introduction of the technique of line thickening as poets

seek to employ this technique In their poems, as in the poem (Every time I take a step) by the poet Sarkoun, he says in it:[23]

*In front of me  
doors stand  
alone without homes  
A passing voice shouts at me from behind the walls  
Go back to where you were d  
where I come from  
T  
any ha ha  
seat  
But it seems impossible to  
return.*

We note in this poem the experimentation of slicing (scattering), and in order for the reader to notice this experimental form, Sargon Boulos employed the technique of font thickening, and this has many semantic repercussions that the poet deliberately expresses, as thickening the font is an important factor in the appearance of the text in its distinctive and beautiful form. It draws the attention of the recipient and draws his attention to the clip. In the poem (And We Crossed the Road to the Jahiliyyah) by Al-Azzawi, in which he employs Al-Thakhin in one aspect of the poem only, he says:[24]

*We crossed the road to ignorance.  
Where the beautiful steppes extended to us  
Grass painting in an oasis sheltered by fugitives  
We found the soldiers selling their numbers to the Jews  
And we saw the man of al-Qais crying alone. I cried alone  
I got out of the days between me and her  
A strait to the unknown crosses rainy  
The deserts were filled with tears,  
And the house of the kings of dawn has become desolate  
My friend cried when he saw the path without him  
And I'm sure I'm not Haqan Caesarea  
I said to him: Do not make your eyes weep  
We try to be king or die, we are sorry*

The idea of the thickness of the line that Al-Azzawi employed in this text becomes clear in order to complete the inspiration of the past poem to revive the present, and also to distinguish his own viewpoint from others, especially since these verses are quoted from the Diwan of Imru' Al-Qays. The second, which Al-Azzawi embodied the calligraphic thickening technique, represents the poet's point of view. "Visual formation - the way of writing - also carries a power in producing a new signification that complements and supports the first signification, as the appearance of the thickness of the calligraphy and its size can be considered a stylistic stimulus or a linear visual tone through which it is carried out. Emphasis on a syllable, line, lexical or linear unit, and from this perspective, its suggestive role approximates the role that stress plays in the phonetic achievement of the text" [25].

## RESULTS

1- It became clear through purely that the visual poem has many modalities in the texts of the poets of the Kirkuk group, because of their belief in the effectiveness of the performative energy that depends on the effect of visual vision in completing its figurative formulations of this type.

2- The poem changed its direction among the poets of the Kirkuk group from oral to drawing, it became from a poem that you hear to a poem that you hear and see, and this success in the visual contemporary poem comes through the poet's awareness of mastering the poetic form he wants.

3- We see that the geometry of the text, the scattering of its expressions, and the difference in the color of the font are not devoid of intentionality, the purpose of which is to create an interactive reading between the text and its reader, revealed by these visual tricks that all unite in revealing the poet's intentions.

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