

# Dialogue in the Poetry of Bushra Bustani

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Dialogism is one of the most important topics in modern and contemporary Arabic poetry, and it has a wide resonance, especially in free poetry. Dialogism gives the poem a dramatic narrative in which the poet expresses an issue. We shall study it through the poetry of the poetess Bushra Al-Bustani, to shed light on the drama of the poem in its poetic texts, in so hoping to access the inner world of the poetess, and to identify a living model that brings us a clear picture of that era; where it was the poetess began, at the end of the sixties of the last century. In other words, she was one of the poets of the seventieth generation. In this study we aim to draw attention to the importance of dialogism in poetry, and to open the door for students to go to this precise destination in studying dialogue, and to understand why the poet resorts to that mechanism in the poem. We have a number of approaches for analysing poems, including rhetorical and technical analyses, starting from the text at first and returning to it lastly in order to achieve a comprehensiveness that leads to the desired significance of the text.

**Key words:** *Dialogism, Dramatics, Poetry, The Other, Creatures, Ego.*

## Introduction

Research is divided into two axes of an introduction and a conclusion. The first is a theoretical one which is divided into two parts: the first section deals with the concept of dialogue linguistically and terminologically. The second section demonstrates the concept of the ego and the other, and the ego and the creatures (Mohamed Al Wali, 2016). The second is the applied axis, in which we handle the analysis of models of dialogism in the poetess' works. It is divided into two parts: the first section entitled 'Dialogue of the Ego and the Other', in which we reveal the relationship of the ego of the poetess and the other at all levels (Maysaa Suleiman, 2002). The second section is about the ego and the creatures and it ensures the disclosure of how the poetess questioned the universal creatures to reach the final solution of a cause



according to her poetic vision. In the analysis, we dealt with two poems for each of these two sections.

### **The First Approach: The Theoretical Level**

\* The first axis: the concept of dialogism: We start with the concept of dialogue in the origin of language and what was referred to in the advanced stages, terminologically:

Linguistically, dialogism was derived from "Hawar", that is, "return from the thing to the thing, and under the turban because it is the return of its development; and I talked to him and never respond, which returned to dialogue or dialogue and transformation - Any answer: any response, and dialogue: Respondents, and dialogue: Responding"<sup>i</sup> and replying Allah says, "God hear your dialogue"<sup>ii</sup>. Dialogism terminologically is the exchange of speech between two or more people, or it is a pattern of communication where people exchange or receive messages (Saeid Yaktin, 2005). Dialogue relates to the most intimate aspects of life, namely, the continuity of communication. Historically, it has been defined as a productive learning method of knowledge.<sup>iii</sup> Dialogue is "the language that stands in the middle between soliloquy and narrative language. It takes place between a personality and another one or between other characters within the narrative work".<sup>iv</sup> Dialogism is a narrative pattern. It is different in poetry than in prose; where the difference between poetry and prose takes on a formal linguistic nature, and lays in the system of relations which poetry establishes between the denotable and the denoted, on the one hand, and between the denoted on the other hand<sup>v</sup>. The poetic language is characterised by going beyond zero degree. In other words, the poeticism of language is the deviation and constant displacement that constructs language in a pattern based on breaking the expectation. It takes the form of a linguistic miracle that enriches the poetic language with signs and distant images that take the reader to meditation and thinking in the structures of the poetic language, based on the relations between the elements of context; whereas the general meaning highlights through the performance of each structure in its role within that context (Abdul Rahman Munif, 2004). Although the term "dialogism" was created by Bakhtin in a theory of the novel, it did not deal only with the novel or with the prose arts, but also included all other literary genres such as the epic, poetry and so on. It is "a reference to the whole interactive dimension of the language either orally or in writing"<sup>vi</sup>. Bakhtin used the term dialogism to denote the intersection of texts and utterances in text.<sup>vii</sup>

Dialogue is a verbal pattern involving more than one party who have a common cause and similar goals. This pattern is used to exchange the plea and proof for each party within the framework of the dialogue to reach a particular approach or to set appropriate solutions to an issue. The dialogue in poetry is a style used by the poet to clarify an idea, or for a purposeful detail in which he or she highlights upon the elements of excitement and suspense in the

process of receiving – depending on the poetic language – to go beyond the familiar and to handle the issue in many aspects.

The importance of dialogism in poetry is highlighted through its semantic function performed in the poetic text, and through its role in clarifying the idea that the poet intends to convey to the recipient (Dr. Ali Abbas Elwan, 2007). The dialogism in poetry differs to that in prose as much as it provides jobs for the service of fiction, taking into consideration. Poetry tends to subjectivity and prose tends to objectivity, and that does not mean there is contradiction<sup>viii</sup>, since "the subjective in poetry expresses the objective, and the objective indicates the subjective".<sup>ix</sup> Thus, the expression and the feeling are equated, and the subject becomes intermingled with the object, and language, image and rhythm become new tools - transforming the lyricism from subject-lyricism to expression-lyricism, so that the subject becomes an ode of its object<sup>x</sup> (Mahmoud Al-Rubaie, 2012).

### **Dialogism is Divided into Two Main Parts**

***Internal Dialogue:*** is talk related to the character of the writer himself, and includes two types:

**A- *Monologue:*** This is a dialogue between the personality and itself, as the poet diagnoses the subject; to make it another party sharing the poet's soliloquy and internal complaints and feelings. Monologue is "a non-verbal speech without hearer, through which the persona expresses most of its core purposes and closest to the subconscious".<sup>xi</sup> It indicates that the poet is completely free within to reveal all the emotion inside, and gives the poet the freedom of unburdening without censor (Imru' al-Qais, 2011), including what we found in the Muallaqa of Imru' al-Qais, saying<sup>xii</sup>:

*Let's Halt! And on the Abode of Loved Ones Weep Where, Twixt "Dukhool" and "Hawmal",  
Sands Pile Deep*

When the poet resorts to addressing himself after experiencing a psychological rupture<sup>xiii</sup> and breaking off the parents and the beloved, he did not find anyone to share his concerns with, only himself. In this verse we find the poet diagnoses the subject and addresses it as a companion of his way who always accompanies him. So, it is his subject that hears him and feels his pains (Muhammad Said Hussein, 2014). Thus, monologue is an internal dialogue that indicates self-absorption.

**B- *Stream of Consciousness:*** is a speech of the personality about itself that reveals its mental identity, not the conversation to the subject (monologue). It is a hearable speech that does not go out of the feeling. It is "a kind of stories that focused mainly on pre-speech levels of awareness revealing the psychological entity of the characters."<sup>xiv</sup> Stream of consciousness is



an expression of the psychological state experienced by the speaker spontaneously and without any logical commitment.<sup>xv</sup> Existence of stream of consciousness is evident in the Arabic poetry since ages, represented in the Muallaqa of Imru' al-Qais in which he said<sup>xvi</sup> (Faleh Abd Elsalam, 2011)

*Like Heavy Waves, on Me Night Descends its Curtains I'm weighed with Cares that Afflicted*

The poet expresses his psychological state of crisis and the night that is burdened with worries.

### **External Dialogue**

External dialogue is a dialogue between two or more characters - within a specific text space; as a result of intellectual data determined by the nature of the literary text and the characters' exchange in the frame of the dramatic scene - directly within the literary work.<sup>xvii</sup> (Bushra Al Bustani, 2010).

The external dialogue shall exist in two ways<sup>xviii</sup>:

**A- Binary Dialogue:** is the dialogue that takes place between two characters to determine an idea. It is determined by the general idea of the text, in which the writer may be an accomplice (Imru' al-Qais, 2008), that is, one of these characters or a witness or a transmitter of that dialogue, or knowing the psychologies of both sides of the dialogue, managing that dialogue as required by the general idea of its text.

**B -Collective Dialogue:** occurs between more than two characters, through which the writer aims to deepen the poetic content collectively - in which each party plays its role as an agent through which the semantic path of the idea or subject is determined. Thus, dialogue is a "communicative pattern in which the interlocutors exchange transmission and reception in a sequence determined by a text space whose speech units work to produce an indication in a growing line of dramatic action".<sup>xix</sup> Dialogue has several functions, including revealing the dimensions of the personality, clarifying its behaviour, finding the dynamic relationship between the actions of different characters, and pushing the dramatic event to the next stage of development (Bushra Al Bustani, 2010).

The external dialogue takes two main forms that are:

#### **Direct Dialogue**

Direct dialogue takes place between the characters directly where the speaker speaks to a direct recipient and exchange speech between them.<sup>xx</sup>

## Indirect Dialogue

Indirect dialogue takes two forms, the first: indirect transport - in which the events are pressed, and time is shortened; the transferred is on a degree of selectivity. The second is direct transmission, which calls for dialogue in the past, preserving its professionalism and its time format.<sup>xxi</sup>

We will stand on these types with their branches in the subsequent pages in the application section, which we have listed in two patterns chosen for our work: First: the dialogism between the ego and the other, and second: the dialogism between the ego and the creatures (Nehad Atikerly, 2000), in which we prove what we went to in the theoretical section during our analysis and demonstrate the denotations of dialogism in some texts selected to be the home of our work, where the dialogism of the poetess came out more prominently than others.

## The Second Axis

### *First: The Ego and the Other*

The concept of the ego has a wide resonance in Arabic poetry, as it expresses the Arabic identity independently. It is the self that expresses the reality of the age and the psychological motives and subjective feeling that express the presence of the poetess' self in everything that happens (Ali Gafar Alalak, 2011).

Linguistically, ego is a metaphor for the speaker alone. So, there is a difference between which is a lifting letter of the verb, and the last is only to indicate the movement when stopped.<sup>xxii</sup> The Alwaseet dictionary states that it is "a separate lifting pronoun of the speaker, a masculine and a feminine, and its plural we".<sup>xxiii</sup>

The term "ego" cannot be terminologically confined as it is "an elusive term that is difficult to define and formulate its term because it enters into a large partnership with most humanities (philosophy, psychology, sociology, Arab sciences, and etcetera). Ego in philosophy is the self, as Descartes says, "I think therefore I am existent." Descartes makes existence linked to thought, sticking ego with the description of thinking. If thought exists, ego is found.

In psychological studies, ego is "the entity that arises from the sensory organ of perception that becomes pre-sense. Ego is not completely separate from the, but its lower part is integrated. The repressed thing is also integrated, which is in fact a part of it. The repression is a something that has been separated from the resisting ego which is exerted by repression. It can communicate. Ego is the part that is modified by the influence of the outside world directly by the sensory organ of perception, that is, consciousness. Therefore ego is an extension of the process of surface differentiation. Moreover, it transmits the influence of the external world with its conflicts and tries to put the principle of reality in place of the principle of pleasure

that controls. In Arabic, ego grammatically associates with pronouns. Ego is "a first person who is self-sufficient and for itself. Nobody shares its self or conflicts. He is independent of others, even though he is a producer and a result of his relationship with him. The "Other" concept is linguistically one of two things. The other means (another) as in another man and another garment. Its origin is from "Being late" (late). When two hamzahs (A) met successfully in one letter, they became heavy to pronounce. So, the second was replaced with hamzah (a) for its silence and opening the first before. The reduction of "other" is "Ouykher. Its plural is others (Kamal Abou Deeb, 2010). It is said that he is another and she is another, in reference to masculinity and femininity. The term "Other" is terminologically the opposite of ego. It has a controversial association to what is inherent to ego-identity. It is the party with whom we experience the experiences of life, such as kinship, friendship and neighbourhood, or rivalry and hostility. These experiences are to determine the nature and degree of relations whether consciously or in the field of behaviour and action. The other is another ego other than the first-person ego. It is an ego of a particular party that is different from the first-person ego. Hence, the other violates ego in belief and culture, and is shown as a coloniser of ego, its relationship with it is governed by conflict and confrontation.

### ***Second: Ego and the Creatures***

We have dealt with the concept of ego in previous pages, and the creatures have formed another branch of the standards that express the existential value of ego. Linguistically, "creatures" is the plural of the "existent", which is taken from find: what happened, and was out of nowhere. In philosophy existent means the fixed in mind and in reality.

The term "creatures" terminologically have several meanings; most of them are used in economy. In philosophy, Al-Farabi sees it as a continuum because existence is one, in his opinion. Al-Farabi rejects the concept of coincidence in nature. He believes in the principle of causality. He believes in the principal of causation; because he sees that anything is not found by itself unless its existence is not true.

### **The second Approach**

#### ***Applied Level (Poems' Analysis)***

#### ***First: The Ego and the Other***

Dialogism forms a clear phenomenon in the poetry of Bushra Bustani, as we found in the poem, 'Sneakings', saying:

*Quietly Sneaking into me I said to Him: Do not Enter Me into the Experience of Silence but brought me into the Hurricane. Until Fire purified me*

The poetess has paved the way for her dialogue with the other in accordance with the idea of

the text, alerted to the "calmness" expressing the condition of the other. She describes his quiet movement as he records his presence to enter her world with high self-confidence that the other had in return for ego surrendered in front of its sweeping strength. She describes herself with inertia and helplessness. She makes the other the source of movement – entering and sneaking – where it was the beginning of dialogism. She begins her dramatic dialogue with the other with a request, namely prohibition and abstention, and command, which is an indication of emotional and romantic repression, as she is looking for space to expand her burning feelings.

This dialogue included a metaphor (Adar Al Bidaa, 2009), as the poetess likened herself with the body contained by the repressed fire. It is a sign of emotional turmoil and longing for surrender to the passion which determines the course of movement as she says: "do not enter me in the experience of silence - but introduced me in the hurricane.

She completes her dialogue saying:

*I Said to Him. Do not come, I said: Come*

And she is in trouble again to find herself between the rush of feeling and anxiety on one hand and the attempt of prevention that the mind shows which began to fade under the strength of emotion, on the other hand. And we find that the mind's laziness in the ego "poetess", announce the surrender at the end before the other.

This suggests the super power that the other possesses, his self- confidence breaking laws of nature and penetrating all the barriers to achieve the desired goal of making the ego "poetess" killed by love just like the cigarette-addicted. Suggesting being addicted to his love, to the extent she was completely helpless to abandonment. We see it as a metaphoric shot full of movement (Ibn Manzūr, 2009). The poetess employed this context to fit the idea of the text; to achieve that linguistic technique of reaching the desired goal. Knowing that dealing with things differently and transferring them from their fixed existence in nature to a world within which they enter into a network of relationships creates a new existential structure. It achieves a great purpose that captures and influences the mind of the recipient. Then we notice that the psychological condition that makes the language flow, to reflect what the ego is going through in infatuation and total absence, towards the other, as expressed by the poetess: It is the confession of the ego, and its insistence on getting rid of the constraints. It is a call for liberation from oppression and distress. It is not free from cosmic existentialism. And so the poetess attributes the matter to the act of Man; to make him responsible for change and getting out of his ordeal. The metaphors have played a role in this track.

The poetess in that dramatic dialogue revealed to us the dimensions of the other, and his magnitude of few words that laid out the outlines of the beginning of a world opened to the horizons. This dialogue has a beginning and has no end (good brevity makes sense). It was a



direct bilateral dialogue between the two interlocutors. This implies an internal dialogue and a conscious monologue, in which the ego expresses her psychological state confessing what she experiences of longing and infatuation. It reveals to us an important issue that is the difficulty of customs and traditions imposed on women and not giving her the freedom to express her feelings and love. The poetess employed those habits and traditions, these illnesses that are difficult to treat (Muhammad Yahyatin, 2017).

### ***Freedom Conflict (Woman = Gazelle)***

The poetess in this poem paved the way for an external bilateral dialogue that suggests a major cause, making the dialogue partners as follows: the ego/ the mother (home)/ and the child/ the future. She starts with an introduction describing the other as a symbol of the future and hope. She describes the future with coming without a hand or foot that means it will not develop, move or progress. It is a sign of helplessness and of living on a future and hope that is governed by the inevitable tragedy since birth. It is only a child who suggests innocence and tenderness that will end with nothingness.

The other begins with a question surprised, trying to find a vague answer from another secondary party, the midwife, who helps the mother during childbirth. This scene represents an implicit anticipation that suggests the tragedy that the other will face. The mother's tear drops hint toward the future tragedy.

The poetess refers by the tongue of the ego to the lack of compassion and humanity that the American enemy had. She started with dropping hints from the smallest part to the largest, starting with the ordered aeroplane to the commander (Bush), where she personified the aeroplane to achieve a figure of speech. She gave it a human quality (meanness), to make that tangible thing (aeroplane) commensurate with the denotation of the lack of sense of humanity by the word Bush. It is only a denotation that enables the poetess her poetic language because "giving a human quality to a tangible noun surprises and convinces the reader. This expands the language, getting it away from stereotyping and molding. She then refers to the greatness of that destruction and cruelty, as it describes the enemy by negligence and arrogance and lack of concern for what happens from orientating the missiles. It signifies entering into another subject which is the conflict of goodness versus evilness, ending with the victory of evilness which imposed its barbaric laws on human existence.

The poetess has used this technique of dramatic dialogue in her poem to suggest the poem's narration; to give it a historical feature and denotation depth; to give the poem a poetic narrative expressing a melancholic look throughout the dialogue, to end the text with colors of tragedy expressing the greatness of the matter that had a great impact on the poetess's psychology when

she wrote the text. She was enabled to employ the element of time in accordance with the subject on the level of temporal paradox (flashback, anticipation). She expresses the homeland with the mother who lives in miserable suffering, being afraid for her children's future from enemies. She is getting away from directness and reportable language, but uses the technique of coding, from the threshold of the title to the conclusion of the text. She shows an artistic style by investing the matching relationship between the blackness of the paper and its whiteness and what is filtered by the visual representations that work on harnessing all the semiotic and formal possibilities to reach the moment of paradox to the maximum of its poetics. She employs all this to prompt the reader to meditate symbolically on its multiple dimensions to create a response that is commensurate with the level of revelation produced by the poetess in the text.

Although the ego has the original discourse, the poetess uses the technique of exchanging roles; to complete this tragic picture accurately and logically. Thus, she divided the features of the case between the ego / poetess, the homeland, the mother, the other / the future, and the child, making each attribute what is commensurate with it. She creates a struggle of energies where she gives every energy what is proportionated with its formative nature; she gives the other / child feelings of fear and weakness of existential comfort, and gives rationality and compassion to the ego / the mother or the homeland. Thus, the poetess is able to achieve the element of allusion for the reader that the dialogue happened. She makes the reader see the simplicity of dialogue and its spontaneity and then surprises the reader with revealing the final idea of the structural significance that was organised in the text. The idea beyond it is the rejection and condemnation of barbarity and aggression and poking fun of the Arab who cooperates with America. What led her to move away from the direct language to achieve the depth of significance and the greatness of the matter, and standing on everything that happens on the ground?

### ***Second: The Ego and the Creatures***

This dialogue started with multi-sound interventions, the first window of the dialogue is the "flood", which suggests movement and disorder. It is a sign of the feeling of the vague psychological disorder proportionate to this entrance, with the sign of rejection expressed by "Lily", which is a kind of flower. Its existence denoted the ego's tenderness. Her femininity is contrary to the significance of the flood; the dialogue began to ask for (request) to resort to great energy to stop this destructive movement. It is an expression of a psychological crisis.

The dialogue continues with another answer from another side (its neighbour) to express a special vision, namely, the volcano man. In this phrase, the mechanism of the pilgrims is manifested in an interpretive intervention by the party (its neighbour), which views the case with an analytical view that expresses a well-thought-out vision that addresses a definite



conclusion to the causes of that issue. It is an involuntary acceptance call, “Flood”, and at the same time expressed the tightness and power of control that characterises the man, it is clear to us the sense of emotional rupture experienced by the poet under the suffering of the self. The ambiguity of this image is revealed in the intervention of the surprise of the moon, which was the rejection, because of the fear, and the word "moon" has a multi-faceted signification, which flows in one direction. It is a sign of joy, liberation and coming out of restraint.

The rejection of the moon expresses concern over the consequences of acceptance, and the poet expresses a surrender to social reality, and suffers emotional and psychological suffering in her words, “and continued to ignite the flames”, the sign of continuity.

Then, in this dialogue, a final attempt is made to add another party to that dialogue, which is the palm tree. It has the final chapter. The word "palm" indicates the composition of the intellectual. It has a wide resonance in the life of the Arabic man. Because it is the symbol of belonging, the poet eventually resorted to palm; because of its emotional impact and spiritual mingling in itself, as it made the last opinion and is good for the interventions of the parties involved, palm is an objective equivalent of the poet and the pride of the poet. Finally, rationalism is given the most important and influential role in this issue. In this dialogue we find several signs that express the poet's concerns. She began to feel fear and threat, and then to try to push that fear for herself. It is the feeling of the need to complete the emotion; this results in the conflict of passion with the will to triumph over those emotions. It has been able to reduce this dialogue by the multiplicity of interlocutors, which is behind the questioning of the assets, through poetic language, and the image has an effective role in transmitting the spirit in those assets. The aesthetic of the picture is a diagnosis, the poet's resort to nature revealed to us her romantic orientation, under the guise of disguised symbolism, to open a wide outlet to express her pent-up feelings and all her passions.

The formal aspect of language has emerged, as the features of modern language are commensurate with modern self. The element of fantasy is characterised by the ultimate liberation from realism. The poet went out of the cosmopolitan world to navigate the world of fantasy in order to escape from the raids of reality into the world of fantasy, the paranormal and the exotic. The poem has a mythical trait that expresses its emotional world, its obscure concerns. The existence of poetic contradiction, in turn, calls for resorting to the imagination contrary to reality. This contradiction creates a fateful conflict between the parties to the dialogue, ranging from rejection, acceptance and surrender. The poet comes from creating this dialogue to collect contradictory reactions, expressing different ideologies. Cosmic existents were a psychological refuge, the poet tries to stand on the small parts of the psychological crisis; to prepare her, to achieve a precise approach to her concerns. In this dialogue, she manages to make the reader deeply reflect on the personalities of the dialogue, and try to identify its dimensions and reveal its features. They are natural existents with special



connotations. They are symbols that have fallen on the sides of the dialogue and have expressed distant worlds.

That dialogue took the form of a direct external form that depended on direct discussion between the parties to the dialogue. This entire external dialogue is part of an internal dialogue (monologue). It is an expression of internal concerns, psychological states, and an expression of an inner feeling. This monologue ends with the poet standing on the stream of consciousness in a speech addressed to the other, beginning with "shining your face", continuing to the words, 'did not extinguish the flames of fire', which is a monologue; the poet is subjected to internal psychological pressure that arises from an internal crisis, to be a conclusion to the text, an expression of the idea that weaves it, saying:

*Your Face Shines, Drop the Dress, Sleeping. Between Awakening and Awakening Dew Drops from You Dreams are Coming as Flood*

In the first match is Zulaikha, and it shows the idea of longing and passion that caused the bad conditions and change, and in the second is Mary, which shows the ordeal she is going through, and is expressed by the poet in poetic language that suggests in line with the idea of the text; the common feelings of women.

The role of the appeal in guiding the general idea of the text, in the poet's words:

*O Face of Sorrow, the Lights Grew on the Fire, Spring Flows, but did Not Extinguish Flame Branches!*

The poet suggests a sense of hopelessness, which is a multi-dimensional appeal. It is a vision of begging that expresses an ongoing pain; to suggest the greatness of the fire that did not extinguish it (tears). This balance continues to include the poetic weight represented in the convergent sea - which continues along the poem with its full and fragmented movements. The value of the text is reflected in the fact that it touches the concerns of the Arab female who suffers from the following: first, the difficult customs and traditions that impose their rules on women; the second is the unbridled feminine emotion that is a complication in the female's life. A poem (Iraqi music), says the poet:

*And Lilka Asks Sham about Gleam in the Eyes of the Deserts*

*The Earth Said do Awake O' My Last Love*

The first intervention begins in a graphic way, expressing in metaphor and metaphorical (the earth), and is able to refine that intervention in the manner of the request (prohibition of

recitation), expressed in a cryptic cry, directed to the term (last Huai); to suggest the reader of those partial images of the embodiment of fancy, which led to the appeal of the word (the latter) in the production of significance; to suggest to the reader distress and cling to hope and fear of lack, and there is an invitation to carry the hope to another time (Ibn Manẓūr, 2005). The dialogue continues with a subsequent intervention by the Anna / Poet, represented in the conscience of lifting (t) / t-totem, which indicates the speaker, saying:

*I Said: All Time Fit for Displacement, All the Place. Valid for Union, Every Extent. Valid for Dream*

This dialogue has revealed a documented image that suggests the rupture or disintegration of the country. The poet is trying to understand what is tangible and what is significant. She denies time and space as a means of stability, so as to stand up to the threshold of the text. (Range) in the poet just a (dream) will not be achieved. And then it refers to the absence of spiritual and emotional breathing, saying:

*All Appointments are Pale except My Heart's Date Dried than My Heart Date*

The poet here expresses a partial picture represented in the diagnosis of the date as the name of place. The ego is located between a contradictory binary, which is the binary of longing, and parents, the sign of change and rejection and automatic motility that lead to advancement, and confirms this in saying:

*Do Not Move Away. This is an Impossible Moment but I. I will not Come to Remain Alone Your Face is Flooded with New Sadness*

The poet has strengthened her image by metaphorical which resembles the sadness of rivers, seas or rain. This is a sign of the rise of the level, which in turn will indicate the high level of chaos and destruction and all the signs of destruction that cannot return to prosperity. It is in the composition of the name of time in saying: "And all appointments pale / non-appointment of my heart / and is not my date of my love". In the last intervention, too, the time stopped, as the poet adopts the method of recognition, which takes a special system in the drama structure, to realise the element of inspiration in the space of dialogue, a sensory space, to achieve the element of excitement and suspense in the receiving process. I moved from weakness and defeat to power, parents, rebellion and willpower. The linguistic structures have achieved a time paradox, namely preemption, as it emerges in the style of "prohibition", in the poet's saying: "Do not awake my last love." The poet then confirms this paradox: "All time / Valid for autism / all range / valid for the dream"; to be proof of the pre-emptive that ended by saying: "I will not come / to remain alone / and immersed in your face a new sadness" (Butrus Al Bustani, 2012). The role of music emerges as a component of the reception, as the idea of the



poem is organised on the weight of the traitor, after the completion of the first part of the poem in which the poet takes the vertical method in which the poem is organised on the sea of simplex.

## **Conclusion**

From the foregoing it can be said that:

1. The poet in her dialogue tries to prove her presence as a woman before the other side of the dialogue; they make themselves in a moment equal to the man, and try to make the voice of the female echo in all areas of life.
2. It expresses the progressive thought that almost dominated all her poetry, namely the call for liberation and change, revolution against restrictions, and strengthens the position of women and gives them the opportunity to prove their existence.
3. The dialogue of Bushra Bustani came as an expression of rejection of the bad reality experienced by Arab and Iraqi people, and rejects the reality of Arab women.
4. The use of metaphor widely in the dialogue, is used to create a pattern of imagination; to suggest to the reader the truth of the matter.
5. That the poet focuses on things that symbolise the real reality, which requires a recipient of a high level of culture to understand what she says.
6. To break the expectation of the recipient; to talk mental3ake the recipient look at the reasons, to search between the words of what the poet called to employ that individual or sentence only, in the text.
7. That the poet possesses a huge cultural stock, in addition to what is provided by reality.
8. The poet's resort to dialogue is a device behind which to spread peace and existential security, and to try to chart the right way to peaceful coexistence with life, on the condition that there is no abstraction and the deprivation of rights.
9. One of the reasons for employing dialogue in her poetry is to create a vivid image, trying to make the recipient live that poetic moment she is trying to reach.
10. The poet expresses her dialogue with the assets of the emergence of the romantic direction, which makes nature poetic material, which falls feelings to convey his idea to the recipient.
11. That in its dialogue with existents needs to be listened to silently.



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**Appendix:**

**Dialogue of the Ego and the Other:**

<b>S</b>	<b>Poem</b>	<b>Collection of Poems</b>	<b>Page Number</b>
<b>1</b>	<b>Words to my Physician</b>	<b>After Sadness</b>	<b>46 – 46</b>
<b>2</b>	<b>Sorrows of Non- modern Woman</b>	<b>After Sadness</b>	<b>67 – 64</b>
<b>3</b>	<b>Lamp</b>	<b>Song &amp; Knife</b>	<b>10 -7</b>
<b>4</b>	<b>North Birds</b>	<b>Song &amp; Knife</b>	<b>78 – 71</b>
<b>5</b>	<b>Me and Fences</b>	<b>Me and Fences</b>	<b>61 – 33</b>
<b>6</b>	<b>Poems of Love and War</b>	<b>Rose of Gardens</b>	<b>38 – 22</b>
<b>7</b>	<b>Knights</b>	<b>I Kiss Iraq's Hand</b>	<b>25 – 5</b>
<b>8</b>	<b>Creeping's</b>	<b>Sea Fishes Banks</b>	<b>95 – 75</b>
<b>9</b>	<b>6) Al Kushairy</b>	<b>Passion Book</b>	<b>48 – 39</b>
<b>10</b>	<b>Child said: "Mama, I hate America."</b>	<b>Woes (Bah'a – Ain)</b>	<b>13 – 11</b>
<b>11</b>	<b>Iraqi conversation</b>	<b>Woes (Bah'a – Ain)</b>	<b>17 – 15</b>

**Dialogue of the Ego and Creatures:**

<b>S</b>	<b>Poem</b>	<b>Collection of Poems</b>	<b>Page Number</b>
<b>1</b>	<b>Attendance to Basra</b>	<b>Song &amp; Knife</b>	<b>37– 31</b>
<b>2</b>	<b>Possessions</b>	<b>I Kiss Iraq's Hand</b>	<b>53 – 49</b>
<b>3</b>	<b>Bombing Waiting</b>	<b>Trees' Conflicts</b>	<b>38 -31</b>
<b>4</b>	<b>Iraqi Music</b>	<b>Trees' Conflicts</b>	<b>70 – 45</b>
<b>5</b>	<b>In Iraq's Garden</b>	<b>Woes (Bah'a – Ain)</b>	<b>103 – 93</b>
<b>6</b>	<b>Water Fountains</b>	<b>Eve's Correspondences</b>	<b>66 – 47</b>