The Dominant Feature of Meta-Poetry in Iraqi Contemporary Poetry: A Fundamental and Textual Study

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This study's hypothesis is based on a textual phenomenon in Iraqi contemporary poetry that has roots in the ancient Arab poetic corpus, and is referred to as meta-poetry. Meta-poetry means the phenomenon which the poet mentions in the choice of text vocabularies, poetry terminologies and other similar terminologies like rhetoric, grammar, morphology and prosody. Moreover, the poet refers to his or her suffering during writing, and other poets' names, to which the poet turns for expressing certain themes in life, values and emotions in the text, in which part of it is dedicated to a poetic narcissism of the poet's world. Eventually, this phenomenon has a linguistic dominance that has psychological, semantic and artistic dimensions, which qualifies it to be the focus of study, research and analysis. The aim is to identify the causes of this phenomenon and why the Arab poet insists on discussing it in his or her text, regardless of the poetic purposes, motives and the impact of mentioning it in the text structure. Additionally, the research aims to search for the old origin of this practice in Iraqi heritage, since it is the first pioneering root in Arabic language.

Key words: *Iraqi poetry, Speech, Base, Exchange, Science.*

Introduction

The introduction includes a terminological, theoretical study and the roots of pioneering.

First Section: the dominant feature of the meta-poetry phenomenon in the ancient Arabic poetic corpus.
Second Section: the dominant feature of the meta-poetry phenomenon in Iraqi contemporary poetry.

The paper concludes with some results and observations that pave the way for new ideas and studies to explore this phenomenon more deeply.

Theoretical Section
Terminological and Hypothetical Study and Pioneering Roots

This textual study introduces the hypothesis that makes the text more than a project of reading only by the decoding reader, but rather the text invents its own dominant features to direct reading towards proposing reading tools. In this, the text is creator of its elements, components and contents, and the potentiality of interpretation is open to endless possibilities since the probable vision respects freedom of creativity and believes that creativity establishes, leads and perceives what others cannot do.

The study hypothesis starts from searching for meaningful dominant features in Iraqi contemporary poetry during the 1990s and 2000s, because the poetry of the 1990s was unknown by readers until only after 2003, due to the availability of printing and publishing presses. Therefore, poetry of the 2000s period is rich in reference to the 1990s poetry.[1] In order to achieve a balanced study, we have to choose a rich and distinguished poetry that deserves analysis and needs more efforts towards establishing, analysis and investigation. This means for the dominant feature of meta- poetry to apply the study's dominant hypothesis in which the text is a suggestion of critical and analytical reading that belongs to the premonition of its age, a reflection of rapid achievements and modernity, and specialty of each achievement and its effective contexts. The language of artistic creation and aesthetic creativity have their logicality that depend on selection freedom, as said by Al-khalil Al-farahidy: "poets are the princes of speech who act freely from where they will, and it is permitted for them rather than for others." (Minhaj Al-Bulagha & Siraj Al- Aludaba, Hazim Al-Qurtajny, Al-Gharb Al- Islami house, Beirut: 143). This paper attempts to study the features of the speech references and how the poet employs the language, based on the poet's perception of language's effective functions on the self and on others.

It is important to study the paper's terminological and methodological hypothesis to explain the term and its meaning. The prefix *meta* is Greek in origin and has raised controversy when translated into the Arabic. The term meta- language means to talk about language by language; it takes the language as a topic of another language. The Greek prefix has several translations in the Arabic language, such as: descriptive language, meta- language, explaining language, language about language, after language, language of language and collective language. The difference and diversity of translation is attributed to the Greek prefix *meta* itself and how each translator understands its meaning.

The attempt to explore the poet's resort to certain language use and to understand the psychological behaviour is a worthy issue to contemplate, especially as it is a common behaviour among the great poets, and these cases are not transitory with either the old or the contemporary poets (Al-Khanji library, Cairo, 223).

Al-Mutanaby said,

The word (don't dare) to parse, then I have been asked but I cannot commit mistake. If we investigate these selected pieces from Arabic poetic texts, it will be possible to identify the characteristics of alienation, duality and struggle the poet suffers from, whether with himself, society or speech Al-Orf Al-Taib in the interpretation of Abi Al-Tayib Collection, ed.2, Dar el-elm lilmalyin, 170).

Roman Jackobson's communication theory considers this phenomenon in poetry as one of the six functions of the literary message in poetic communication, or what is called the poetic function. He considers this function as the only one that leads us inside literature rather than outside. Poetic function is directed to the speech itself so it takes the priority, in Jackobson's opinion, over other functions of the literary message.[4]

The Iraqi contemporary poetic corpus is a rich, diverse one, and a fertile environment for sowing seeds of creativity where the harvest is abundant and brimming with diversity and difference. The result is a descriptive reading that derives its difference from the same achieved work through deducing significant, dominant and distinguished linguistic, stylistic, structural and objective fundamentals. Through reading the contemporary poetry, Iraqi specifically, I have been attracted by a dominant feature, which is the contemplation of poetry by itself when the signifier and signified are integrated into the structure of the poetic language. The signifier starts with language and words referring to themselves in lieu of referring to an external signified. This means that poetry talks to life by way of its poetic tools and terminologies, which is (lately called meta-poetry. So, the words: poetry, poem, text, meaning, idea, meter, letter, alphabet, lines, words, sentences, names, rhyme, utterances, vocabularies, terms of grammar, rhetoric, prosody, page, paper, language, pen, recitation and reading, are the signified and signifier together. The referral is unified towards signified and signifier together to create a mixture of writing worlds and mystic dissolution in its contents, vocabularies, worlds, sciences and all other related processes of creativity, writing, and the terms of grammar, morphology, rhetoric, criticism and prosody. Poetry here talks to itself and interprets goals through its tools. As stated by Abo Hayan Al-Tawhedi, "it is hard to talk about talk."[5] This is similar to what is discussed in modern linguistics about the reflective function or meta-language, which means the scientific study of talk. Therefore, we study talk with talk and in both cases the language has different functions; one is descriptive and the other is an explanation for it. The same language will be the subject of study and the reference at the same time.

The phenomenon of meta- poetry has exceeded the situation of being a transitory case for this poet or that one. The old, modern and contemporary Arabic giants of poetry have this phenomenon, but modern and old critics have looked at this phenomenon as characteristics of narcissism that inflicts creative people, so that they talk about their creativity, situations and

traditions during writing, like talking about their ability to weave meanings, and compose words and utterances in every art and for any purpose. The poets want to show their abilities to attract opponents' and other people's attention to their high determination and gift. This kind of show is a type of criticism, not poetry, since the poet talks about his agonies during writing, as referred to by (Dr. Abduljabar 1986). The book mentions the poets' opinions about poetry and poets, and all other issues related to literature and criticism in pre- Islamic and Islamic poetry. It is one the pioneering studies in this field. Then, there is the study by Dr. Mohammed Abdulmutalib entitled, 'The Concept of Poetry in the Poetic Speech' (2002). The author, in the introduction of the book, says that learners pretermit studying poetic discourse through poetry. The last study in this field is a book entitled, *Poetry about Poetry* by Dr. Al-Tahir Al-Hamami (2010), which talks about the fifth century (after hijra) poet's perspective towards poetry through their poetic works.

Is this dominant feature limited to poetry? This feature is not limited to poetry; we can find it in other literary forms. Many of these forms have been discussed scientifically, researched critically, such as the short story and novel. The author or novelist talks about him or herself while in the context, so the writer or author's ego interferes with the narrative remarkably. This phenomenon is called meta- narration or meta- fiction. The understanding of this phenomenon or what can be taken to mean the narcissist view causes the departure of critical analysis, or there is no analytical tool and terminological structure to interpret this phenomenon even though it dominates old and modern Arabic poetry. The phenomenon is manifested in the art of cinema when the movie talks about how to perform cinematic work. The actor appears in the movie as an actor and is called by his or her real name, not the name of his or her role. The director or producer appears in person and in his or her job. In drama, the actor talks to the audience or the director appears on the stage or the actor talks to the audience in person rather than in his or her role in the play. In lyrical poems, Iraqi song talks, for example, about love; is it a verb in the past, present and imperative? In one of her songs, the singer Fayroz mentions words like couplet, refrain and the chorus repetition within the song words as part of the song. In the plastic arts, when the painter draws or paints him or herself. Instead of painting a theme about humanity or nature or any symbol, we find him or her going back to the alienated self that searches for purpose, but the painter cannot find only his or herself as a probe to explore the questions of existence.

The focus will be on the poetic phenomenon to analyse more than critical vision, to identify the reasons of this phenomenon and its manifestations and why Arab literature over the ages resorts to it. The first poet whose poetry is dominated by this feature is Abualtayb Al-Mutanabi, the poet of all ages. Through analysing his collection statistically, we find about 200 references to this phenomenon.

What are the roots of this dominant feature? The root of this dominant feature is further than mentioned, found also in the pre-Islam era. Meta-poetry existed in the ancient Iraqi heritage of Mesopotamia, which languages are considered one of the roots of the Arabic language. The heritage includes different literary forms such as myths, poems, hymns and conversations that were revealed by the Iraqi archaeologist Dr. Taha Baqir[6]. Although all ancient texts are not translated from clay tablets into Arabic language, what we have received had clearly the existence of this dominant feature. This refers to supremacy of ancient Sumerian text that realises the language and what is beyond it; it is not a tool of communication, vessel or a medium, but an existence, life and pulse expressed by a letter and a word. The dominant features of meta-poetry include:

1- The poem of creation myth mentions the name and title, '…when in the high, the sky's name is not predicted/ and below the earth is not called by a name'. (An Introduction to Ancient Iraqi literature, Taha Baqir, Baghdad university, Al-Hurrya house for printing, 1976, p.57).

2- Concluding the Sumerian text. In the story of Job, the Babylonian, "to glorify the god of wisdom" (ibid, p. 147- 150).

3- The myth of the Plague god, Ira. The author says that Murdoch appears to him in a vision and tells him this poem (Ibid, p. 138).

4- In elegiac art in the Acadian and Sumerian literature, we find a famous text of a city elegy, which we could not find in any other examples in Arabic literature except some Andalusian poems to lament Cordoba. The Sumerian poet laments Ur city and repeats the refrain, "O, city, your lamentation is painful and bitter/ the destroyed Ur city your lamentation is painful and bitter/ how long your painful lamentation will agonise your weeping master" (Ibid, p. 214).

5- The famous Gilgamesh epic starts with these stanzas: "He who saw everything and sings o, my country/ and he knows all things and takes lessons/ and he is the wise and the omniscient/…he engraves on the stone of all his suffering and experienced" (Gilgamesh epic, Taha Baqir, Al-Rasheed house, Baghdad, 1980, p. 73). He mentions that the details and events of the epic are the same as engraved on the stone.

6- In the invocations of priestess and prince Enheduanna, 2300 B.C., is Sargon of Akkad's daughter[7] who is the pioneer of women's poetry in the world. Scholars and ancient languages specialists consider her the first poetess in history. We find that her invocations are rich in the dominant feature of meta-poetry as she glorifies the goddess Ishtar and how she burns embers after midnight to inspire her to write her songs: "I will praise your highness/ o, virgin Inanna/ your praise is beautiful/ o, virgin Inanna/ I worship you/ this is my song". Enheduanna concludes this poem by the wonderful words: "sacred Inanna/ your praise is beautiful" then she mentions her name: "I'm Enheduanna, the greatest Inanna's priestess" (Enheduanna's invocations, p. 266).

In another text, Enheduanna says: "I'm the greatest priestess/ I'm Enheduanna ... light turns dim/ horrible southern storm veils the sun/ wipe his spit by his hand/ on my honey mouth/ my beautiful image fades in the dust" (Enheduanna's invocations, p. 275). It is a hard representation of her suffering and cultural oppression when she gives figurative images of the suffering of her mouth, the place of speaking and expression. The mouth is very important for her since she is a wise priestess and poet who has abundant talent.

First Section
The Dominant Feature of Meta- Poetry in Ancient Poetic Corpus

The calculations of meta-poetry's existence in Arabic poetry will reveal its dominance in modern and old Arabic poetry, which makes us face an important literary phenomenon that needs examination and investigation to uncover the reasons Arabic poets use this phenomenon for different aims and themes. The Arabic poetic works are throbbing with this dominant feature, which becomes a means of expressing his or her purposes and aims. To reach the ultimate purposes and aims, the poet has to attend to the task through two concerns, those of expression and performance. The first concern is materialistic, psychological and pragmatic, the second one is a creative and technical understanding. Based on this idea, this paper assumes the duality of poetic concern because poetry is not an expression of self or social purposes and aims but rather a performance and representation of a poet's thinking of his or her tools. This paper introduces the supporting evidences of this hypothesis through examples of Arabic poetry of different literary eras and affiliations. We will refer below to some examples of this phenomena in Arabic poetry, starting from the pre-Islamic poetry represented by the collections of poems and groups like Al-Mu'allaqat, Al-Mufadhlyat, Al-Asmaaiyt, Abi Tamam Hamasa, Al-Jamhara and Al-Hathleen poetry, in which meta-poetry existed in these texts, as referred to by Dr. Al-Hamamy.[8]

The pre-Islamic poet employs his or her poetic culture, his or her stance of linguistic and rhythmicity in a way that is similar to systemic criticism, as it is called by Dr. Abduljabar Al-Mutalibi.[9] The poet's biggest concern to convey meaning is the rhythmic concern, as meter and rhyme. Imraau Al-Qais said: I lead the rhymes in my poetry in unparalleled manner, where no one is able to recite poetry like me. As if I put coral aside and take only the pearl (Imraau Al-Qais, 10)
Obaid Ibn Al-Abras said: Ask poets, do they swim like me in the seas of poetry or dive as I do. My tongue is more brilliant in poetry and rhymes than in diving (Al-Halabi, 1975, 76-77).
The phenomenon is clear with the poets who have conflict, challenge, arguments and trails. The poet needs to present genius and ability to show this phenomenon, but it is barely clear with the love poets because they are not in struggle but rather divulging emotional desires to the beloved, and this situation needs to be a quiet and conflict-free atmosphere. For example, the poet Jurair, whose poetry includes this phenomenon in more than ninety situations:

- ➢ As you know, I'm not afraid of Al-farazdaq
- ➢ Since he is not worthy to be afraid of
- ➢ My words are like thunderbolts
- ➢ Poets have to listen and obey (Explanation of Jurair Collection, Mohammed Al-sawy, Egypt, 71).
- ➢ My poetry is perfect and rhymed
- ➢ The reciters find no defect to recite
- ➢ The unique and exotic rhymes of poetry
- ➢ Exceeds the rhymes of Al-Muhalhal and Abu dawood (Al-Collection, 119)
- ➢ Al-Shaibany the genius is fond of wisdom and advice:
- ➢ Poetry is different adored by reciters

Some poetry is stubble and other is wisdom (Al-Collection, Al-Kutub Al-Masriya press, Cairo, 1995, 97).

The selected examples show the dominance of conflict among poets, explanations of poetic function, and judging the levels of poets. The researcher can find these examples in the texts of their collections. It is an impulse that poets suffer from because it touches their personalities and reputation and superiority among people. But what is important here is to handle the phenomenon of meta-poetry in the next age. The idea in this paper is not concering talking about poetry as a career or the controversy among poets, instead the idea will develop to tackle poetic terms and their significance.

During the Abbasid age in its first and second halves, meta-poetry prevails in the poetry of this age, which is called a golden one, especially in literary life. Due to there being many examples of poetry, we will select certain examples from poets such as Bashar Ibn Al-burd, Abi Nwas, Abi Tamam, Al-Buhtry and Ibn Al-Rumy:

Abi Tamam says: the wine intoxicates the brain as if the verbs manipulates nouns (Abi Tamam Collection, Al-Tabrizy explanation, Al-Marif house, Egypt, 1951, 1/33).

- ➢ Rhymes and endeavours are still   like pearl on the neck
- ➢ They are like scattered gems if you compose it by poetry,
- ➢ It will become necklaces and collars
- ➢ In every arena and place they take vows and promises
- ➢ Al-Buhtary has an opinion in poetry:
- ➢ We have entrusted with your language
- ➢ And poetry suffices its truth through lies (Al-Collection, Sader house, Beirut, 1/36)
- ➢ The canker never argue of logic, what type or the cause.
- ➢ Poetry is hint that is enough but not fleece and long speech
- ➢ I wish to bereave beautiful women who give youth
- ➢ The best names but it contradicts reality (Al-Collection, 1/71)

> ➤ The one who composes poetry never gets
> ➤ What he wishes and hopes (Al-Collection, 2/42)

When we reach Al-Mutanabi, we are in the midst of an important stage which tackles the phenomenon brilliantly; the poet is a genius, who has high linguistic and poetic sensitivity, and uses this phenomenon more than 200 times.

> ➤ If what you intend is a present verb, it becomes past before being apocopate (Al-Urf Al-Tainb in the Explanation of Abu Al-Taib Collection, Dar Al-Ilm, Beirut, ed.2, 403)
> ➤ People, unless they see you, are similar,
> ➤ And time is a word and you are the meaning
> ➤ And a word I was afraid to parse
> ➤ I have been asked so I could not make mistake
> ➤ You have all praises and virtues
> ➤ And leave letter for people of the word (praise)
> ➤ May the two descriptions are close but
> ➤ The described are apart (Al-Urf Al-Tainb, 591)
> ➤ If you are not among people
> ➤ They will be fleece as words without meaning (Al-Urf Al-Tainb, 595)
> ➤ Science, prudence and mind called me
> ➤ And these rhymed words and attained prose
> ➤ What poetry I said and its stanzas
> ➤ If were written, their light turns ink white (Al-Urf Al-Tainb, 198)
> ➤ Time is only a teller of my poems (Al-Urf Al-Tainb, 199)
> ➤ If I recite poetry, the time become my chanter (Al-Urf Al-Tainb, 388)
> ➤ If time passes running on lines,
> ➤ Its hoof will count its (Ms) (Al-Urf Al-Tainb, 189)
> ➤ I, whom the blind sees my poetry
> ➤ And my words have made the deaf hear (Al-Urf Al-Tainb, 343)
> ➤ By your words I have been guided and if condole
> ➤ You, he says what is told before (Al-Urf Al-Tainb, 427)
> ➤ The time killed the science that
> ➤ Banish the words but not actions
> ➤ Poetry after its poet is meaningless
> ➤ Unless it is valuable makes the deaf hear (Al-Urf Al-Tainb,451)

(Al-Sahib bin Abad) praising the caliph: You enclose your tribesmen and given power that never vanquished (Minhaj Al-Bulagh, Hazim Al-Qurtajni, editor: Mohammed Al-Khuja, Al-Gharb Al-Islami house, Beirut, 150).

Moreover, Arabic and Muslim philosophers[10] employ the same when meditating on the parts of speech, nature of letters and features of writing which senses are integrated with instrumental

meditation. So, language becomes a means and an end in the same time (Ibn Maskweh) says: Rhymes have sufficed me their arrangement they arrange what is organised in poetry senses aspire until my mind chocks with, then they flow from my pen (Literature of Philosophers, Ryadh Shanta, 148- 149). Pleasure are like words without meaning (Ibn Hazm Collection, collected and analysed by Subhi Rashad, college of Arabic language, Al-Azhar university, Al-Sahaba house, Egypt, 98). One of Andalusia poets, Ibn Hameedas Al-Azdy Al-Suqli, of the fifth century A.H (Anno Hegirae) poets tackled this phenomenon in his poetry:

Only my composed poems are praiseworthy that seduced chanters to sing it endows meanings on its words as poetic tones that tap melodies (Al-Collection, revised by Ihsan Abbas, Sadr house, Beirut, 1960, 136).

> ➤ Magical creation of finger tips
> ➤ That lowers and heightens merry heart (Al-Collection, 188)
> ➤ I tried every letter for her as if
> ➤ I turned what's nominative into accusative (Al-Collection, 294)
> ➤ I kept the dolls for a doll's love

As the stanza hold the whole poem (Al-Collection, 105)

There are many examples supporting this phenomenon in Arabic poetry and this paper is not sufficient to cover the whole topic. But the first question is why the poet writes poetry? What is the poet's opinion towards language as a means of communicating the poet's intentions? Are poets equal to tackle meta- poetry? Who is most busy with this phenomenon; is it the love poet, praiser, eulogiser, patriot, mystic or philosopher? Why did the phenomenon dominate the poetry of some poets while it was rare with others? Does such poetry have psychological, intellectual or cultural motives? Do the spirit of a time and cultural variables affect poets' motive to furnish their poetic views with meta-poetry, which refers, in the first place, to the poet's sensitivity towards language, its features and secrets? The poet does not deal with the language abstractly, but questions its entities and potential worlds beyond letters, words and humanity's music translated through words, phrases and expressions. In this respect, the researcher has been attracted by Al-Zamakgshary in the principles of rhetoric (and this is a poetess' word).

Second Section

Meta- Poetry in Iraqi Contemporary Poetry

The abundant examples of meta-poetry have dominated the poetic scene, especially in the 1990s. This does not mean that the phenomenon is limited to this time; it is precedent in Iraqi poetry. For example, we read it in the second collection of the Iraqi poet, Jalil Hayder, Special Whistle (Al-Hurriya house for printing, Baghdad, 1977/ 35- 36), entitled "the Poem is thinking:

The poem thinks of herself/ thinks of you/ stands still or feels shy and falls in fearful sleep. Another example is the poet Waleed Al-Saraf, in his collection memory of dethroned king

(Baghdad 2007), as for the poet Jawad Hatab, the phenomenon is utilised in a prosaic poem when he laments Al-Jawahery. The poem enables the readers to taste the difference between the eulogised, who is the poet of classical poem, and the eulogiser who is the poet of the prosaic poem. He says: "Doesn't the copulation of the meters under your chaste skullcap tranquil/ so, let's/ confide poetry column/ in the circle of remains/ you may rest, even, for one death!" (Collection of a wreath of music on Piano body, Al-Saqi house, ed.1, 2008, p.29). Another poet, Salman Dawood Mohammed, has made a distinguished contribution, such as in the title of the collection *Accusative Object Blossoming* (Baghdad 2007), and:

"At dawn, dictionaries sleep as zeros on my left/ and in the evening, I invent a language of elongated dumbness / like this: I engage in the doors decay and I knock" no"/ the courtyard replies as usual "body"/"nobody"….it means there is nothing digestible" (The collection, ed.1, 2007, p 43).

We find the poet Jamal Jassim Ameen, in his collection *Gum Lake*, uses this phenomenon intensively in his poem 'Language Battle'. He says: the words do not want to correlate/ the language startles today/…..but the subject that vanishes… and the object that wanders the streets/ catching the sleeves of adjectives to refer to the described/ prepositions used as clamps to hang speech corpses, which are accused of hiding meaning (Collection of Gum Lake, Jamal Jassim Ameen, Organiation of young journalists and intellectualists, 2011).

The poet endows his style for the letters and dots meanings. He is the letters man who uses most of his achievement for this phenomenon. This use becomes his identifying feature among his peers. In his poem, 'Dots Stretches', he says: "I defend a letter not mine/ I defend (N) whatever has/ and (G) that leads my life/ towards a Euphrates of knives/ and about sacred (Sh) of dust.

He says:

> - Strangers, the flag never grows on the wind And we don't adore disguise and loitering is knowledge Months passed and clouds never explain our text No- solution treatise moves regretfully" (An Apple in my Third Hand, Iraqi Nakhil house, 2009, 82- 83).
> - I ate it/ it was more delicious sentence/ Shall I explain it/ I'm its delirium/ as it is still its Quran/ waist and rhyme and lofty chest/ looks at the failure of meters delirium/ and which meter I will start/ its beginning calls me/ what is the title!!" (Ibid, 72)
> - The poem, 'Baghdad':
> - Baghdad's sons increase with the bullets, how it pleases
> - Baghdad is the first subject of a sentence and love is the verb
> - They break my poem's ribs and meaning
> - Drops and meters escape from my mouth

- ➢ My supreme language/ I always imitate/ influenced by me so ask my mouth aroma/ and I'm back to rise subjects, perhaps I'm the accusative subject in our dead grammar
- ➢ O, supreme, alphabetise your sorrows
- ➢ And be calm you are the letter hamza an A
- ➢ I'm still reciting the letter Ayn when I made it diacritical
- ➢ I recite on the letter L that explains the enunciative
- ➢ Time is a pupil and you are the teacher
- ➢ And the light is utterance and your face is a dictionary
- ➢ Even their letters are due to their cheap speech,
- ➢ Tired of shyness when it understands (Lemon Song collection, 87).
- ➢ He says in his poem, Any of Pain of Iraq: Fill your bodies with souls and say we, all of you need to be assured. Those who passed away, for the present verb practice the meaning to get rid of the jussive case curse that deprives you from any nominative case.

These examples are typical ones for meta-poetry across the Arabic poetic ages from pre-Islamic to the contemporary age. The text language transforms into a kind of integration with the poet who lives with utterances, writing tools and meanings, where the self unifies with the topic, signifier and signified and word and the meaning. The word (meaning) is the signifier and signified based on artistic and stylistic employment that the poet proposes to activate meta-poetic reference. According to this view, we will have several angles of understanding and communication. The issue is not limited to this phenomenon or its interpretation within the limits of narcissism as seen by poets or novelists in meta-fiction or meta-narration, who preoccupy the self with sorrows and the mechanisms of narrative writing. We find the novelist or short story writer are exhausted and aware intentionally to write a manuscript or another narrative within the main novel or short story. So, the narrative text takes the lead in the novel as the language takes the lead of poetry[12;] it is new only since we pay attention to it, not in its emergence because this phenomenon existed already across the Arabic ages of poetry. To compete a survey for this phenomenon, we need more than one researcher to achieve this mission. So, the examples are represented in:

1- Many examples of this dominant feature in the senior Arabic poets.
2- The diversity of handling this phenomenon from one age to another and from one culture to another.
3- The relation of meta-poetry to the artistic construction of the text. It may appear in the poem title, dedication, or the whole text and the names of poets.
4- It is possible to consider this dominant feature is a key for the contemporary textual reading as it is related to linguistic awareness and the entity of creative writing. Does the poet depart using language to express the world, the self, emotions, greed, mind and all other themes into making language speak about itself? Is the language referring to itself and not, as defined by (Damascus 2010, 10), as sounds that people use to express their needs? What

governs this relation is a juxtaposition phenomenon, which performs the two functions together and may refer to itself as it refers to others, since it is a system of signs and references.

The contemplation through language calls us to review many postulates, including one-dimension significance of the signifier in the poetic use. The reason being that the artist incorporates with it as a tool and takes us with feelings, so the sense melts with the performance difficulties that the poet should overcome. But if the artist reaches the level that overcomes self-ability, the limits of the artist's abilities will be revealed. In this moment, the artistic material forces surrender and the artist is unaware that the tool being used, the language, imposes a kind of authority through performance and constructional frames. The language authority provides the artist with ready-made frames and prepares the appropriate construction for the artist's use.[13]

The text offers a deep and variable understanding of the mental process during writing between the language (the tool) and the space of the artist who uses it to adapt language, especially when the artist incorporates with the tool. This incorporation is a problematic one that misleads between the signifier and the signified on one side and between the language and the creative one on the other side, which is imposed by the creative situation and supremacy. Based on this vision, the classical vision that separates between the signifier and the signified is weakened. The German linguist Humboldt says that 'the language is limited utterances as related to countless meanings'.[14]

Humboldt finds that language is an organ that formulates mind to find a solution for a problem. Meanings are countless and limitless so how can the language, which has limited resources, express these meanings? This answer is, the activity that generates thinking is the same that generates language.[15]

This concept has been formulated before by the Muslim scientist Fakhrulddin Al-Razi (died 606 A.H). He said in his book entitled *Al-Mzher,* 'there should not for each meaning [be] a word because the meanings that need discretion are limitless, and the words are limited since they are composed of letters and letters are limited and the limited composition is limited, and the limited cannot control the limitless or the meanings become limited.'[16]

The incorporation of poetic language can be felt as the whole universe, not just as a tool of communication only. The mighty minds that sense this entity are the princes of speech or the poets who fill the words with feelings, existence, and infatuation closer to mysticism. Roman Jackobson considers that the meta-language level is the level where the language talks about itself, which is the sixth function for him.[17] the difficulty lies in the suffix *meta*[18] that makes its translation into Arabic and needs clarification for its meaning to reach an accuracy of

understanding in use. It is worthy to mention that this dominant feature existed already in the Arabic and the larger world's poetry, which makes it easy and acceptable in the poetic environment.

The focus on the language components, letters, structures and meanings are special components for the poet, which reveal the critical situation of the poet towards what he or she uses of the language tools, pronouns and letters. Baudelaire says it is unfamiliar for the poet to be a critic but it is impossible the poet does not contain a critic.[19] The poet converses with his or her tools, which is a critical dialogue that might reach towards a revolution of the language as being one of the manifestations of standards of dominant authority on the poet, whether this authority is political, intellectual or social, that the poet creates in the image of a linguistic revolution upon its strict rules. The poet feels that he or she lives in oppression under these rules until the poet revolts: I'm the accusative subject in our dead grammar (Al-Saqi, ed.1, 2008, p.29).

The pain that the poet breathes and the poet's critical vision of the poet's tools cannot be limited through revealing the concept. The critic Mohammed Abdulmutalib[20] states that it is somewhat traditional that most poets follow in the tracks of pre-Islamic poets and their steps in order to describe their poetics, conditions of writing and how to convey the personal experience in poetry. The critic adds that the situation is deeper than this level, it is a kind of reconsidering of the margin, which is positioned in the middle of cultural environments that have tied the poet to the tribal mission, where the poet's tongue becomes the tribal one, not for the poet. Therefore, the poet resists his tribe and his social oppression through his power of words against the power of action, money and authority. Moreover, the poet coexists with the environment around him, which makes him or her incorporate with it as if the poet is like an oppressed life and needs freedom from rules, conditions and standards. The poet wants to break the bondage of traditionalism and be free of any rule. Also, the poet has more needs like those of the freedom of expression, thought and behaviour, and here psychological projection is embodied through language.

Conclusions

1- Meta-poetry is an international phenomenon in poetry, fiction and other arts so it needs more research, investigation and analysis since it represents a dominant feature rather than individual cases.
2- This dominant feature appears vividly in the old Iraqi literature, which gives us an indication of the prevalence of that period in its creative vision of poetry. Moreover, the phenomenon appeared clearly in the poetry of Al-Mutanaby, the first Arab poet that refers to the importance of this phenomenon when tackled by giant Arabic poets.
3- The variation of the phenomenon's use by Arabic poets, modern and old, needs more investigation to reveal the cultural, psychological and intellectual motives of this variation.

4- We aspire to analyse meta-poetry in light of psycholinguistics, which studies language and the psychological hidden corners that appear in the creative literary works in the form of language, style, images and all other necessary sides of the literary work.

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The Parnassian Movement comprised a group of young poets writing in mid-nineteenth century France. Taking their name from the Greek mountain sacred to Apollo and the Muses (like Abqar valley for pre- Islamic poets), while displaying considerable breadth of subject matter and style, were characterized by their concern for craftsmanship, objectivity, and lasting beauty that emerged in reaction to Romanticism and laid the groundwork. See: Literary Dictionary, Jabur Abdulnoor, Dar El- Elm, Beirut, 1984, 50, and An Introduction to Modern Criticism, Rose Gharib, Al-Makshof house, Lebanon, 1971, 136- 137.

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