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Conceptional Context in Hatem Al-Saqr's Poetry

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Abstract

The context is one of the pillars that clarify the features of the text and the aesthetic of its performance because it seeks to communicate the poet's purpose and purpose in the formation of the text, and the importance of the context lies in clarifying the content of the text within the poetic expression. The careful analysis of the poetic text and clarifying its significance depends on the context. Many researchers and scholars are ignorant of the importance of the context, not only within the framework of the poetic style, but also in the significance of the text and its general meaning. The context theory, if applied wisely, represents the cornerstone in the science of meaning and Conceptional contexts. It clarifies the basis of the composition of the poetic text, which relied on the culture of society and the political and heritage that the poet adopted in highlighting these Conceptional influences. The context here studies the Conceptional matters of the text and their impact on the direction of the general meaning associated with the context.

Keywords: (Conceptional contexts in poetry , poetry of Hatem Al-Saqr)

Conceptional Contexts

Context is a clear guide for scholars and scientists in understanding the text and clarifying its features, because it guides the decisive method and the expressive connotation that the writer seeks to convey, whether it is poetry or any other text. The importance of context lies in clarifying the content of the text within the poetic expression. Context also has an impact in guiding the meaning of the text and its connotation that lies behind the context of the text. In many cases, the context of the text takes us to a meaning that was not present in the poet's mind, but rather wants from the text a meaning other than what appeared across the context. Moreover, the careful analysis and clarification of the connotation depends on the context. Many researchers and scholars are ignorant of the importance of context, not only within the framework of the poetic style, but also in the meaning of the text and the general meaning.

The context is important and necessary in the text and in the poetic language and the coherence of the text, as it provides the poet with enough space to talk in his text about what he wants, but in a method that achieves coherence and interdependence between the words of the poetic text, and the relationship that exists between the types of context is a necessary relationship in the text on which the idea of the text depends.

Any poetic text devoid of coherence and context is a text that is subject to criticism and failure in the ability to achieve the goal of the text and the poet's goal to deliver his message to the

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reader. However, interest in context stems from the role that context achieves in bringing about the process of communication between the poet and the recipient.

Also, "the use of words to refer to the meanings, that is, the images that have been placed in their bazaar or to refer to other meanings, is intended for the speaker according to the context¹," and Ullman believes that "the theory of context, if applied wisely, represents the cornerstone of the science of meaning². "Here are some of the Conceptional contexts that have been found as an important phenomenon in the poetry of Suqqar:

First: Social/Cultural Context

The poet speaks in the context of the social context that accompanies him or accompanies the society in which he lives of social conditions whose impact is reflected on the poet, who is the most sensitive and emotional group in society to describe this situation in a method that stems from reality and with a distinctive performance that tends to clarify and simplicity, and the style of this poetic text shows a context whose significance is to talk about social conditions, the social cultural context is considered "The environment in which the working units live is often the social environment and the circumstances surrounding the verbal event, and the context of the place, attitudes and social context is known³." The talk here is about social conditions surrounding the poet or the members of the society in which he lives, and the text is a cultural incident through which things are achieved that are concerned with the social issue that is achieved by linking it to cultural issues, and the poet Hatem Al-Sakkar spoke about describing social conditions in his poetic texts in the text "Player Sanatorium at Al-Baghdadi Cafe)

Your hands are tired of tendons
 Writing down the history
 Between the bridge of tears... Rusafa
 Inhalation begins in its spacious space
 Desire is born or dies.
 Passes through the ribs of the nostalgia
 They settle in the windows of houses
 She drinks from her glass the colors
 Deployed by stillness in the evening
 minaret The eyes rotate in their emptiness
 Nods to ships
 The horses have passed
 and deposited her paths the turbans of the knights
 Their crowns...
 and the whirring of the banners...⁴.

In the previous poetic text, at first glance, it seems as if he is describing a player in a humble Baghdadi cafe, but if we look well, we will find that there is a social context that reflects the reality that Baghdad and the Baghdadi community were experiencing at the time. The poet depicts the situation of the members of the community and the bereaved and sad families who were overshadowed by sadness as a result of the occupation or the invasion and the accompanying tragedies and horrors. Tears, death, ribs, wrangling, the blinds of knights, Mongols and blood are all indications of the tragic social situation that the society was going through. The poet described beautifully in many contexts and highlighted the social context that dominated the other political and religious contexts, and other colors that we invisibly grove atrophy in the poet's youth.

The poet is also the one who feels people and lives their circumstances through his poem, describing their feelings, feelings, circumstances and what they suffer. The anthropologist (Malinowski) sees "the moment when the word is separated from the context that envelops it or the context of the situation in which it is used, so it becomes a hollow and meaningless word." Therefore, the appropriate words used by the poet are not just words placed in a line that what is poetical pronunciation performs the poetic purpose that the poet seeks to convey to the reader, and all this is in a poetic context that is influential and aesthetic performance that lies in the poet's ingenuity through his performance.⁵

The social or cultural context is "the process of communication between individuals and groups. Communication is the process by which ideas, information and trends are transferred from one individual to another⁶." This is what we find in the text (the tomb and the office), saying:

to Al shabi after visiting his home_his museum in Tozeur
 Here is the tomb and office
 And his footsteps go from home to dream
 He goes on and does not get tired
 and take him to his death.. So what does he write?
 (If the people one day want to live)
 Wrapped in silence until it broke
 And extinguished him (the enormous wishes)
 I submit to death when seeing the rain
 and the tomb and the office
 And between them is the soul through (songs of life)
 Loudly screams
 It is clear and does not calm down ⁷.

The perusalist in the text is clearly aware of the prevalence of cultural forms and social contexts in the verse, as the cultural context is an environment in which social and cultural cultures differ from one era to another, and the return of Hatem al-Saqr to an earlier time represented in the time of the poet Abu al-Qasim al-Shabi gives the reader an indication of the breadth of culture that the poet possesses, as he expressed various connotations related to the poet, which are truly clear social images represented in the mention of the personality of the young man, that poet The young Tunisian creator, as well as his verse that breathes poetry and a bear until it became a museum that traces his memory, as well as the village of Tozeur in which he lived and was buried, and all those pictures carried culture in their corridors, and what Al-Saqr (the tomb and the office) said is not a semiotic expression of the place Tozeur, who lived, learned, excelled and was buried in this village that became the tomb that contains his entity, and the office on which he was inscribed or his literary letters Al-Suqqar is not satisfied with this limit, but has gone on to express the poetry of the young man. He mentioned his famous Diwan (The songs of Life) and his famous verse (if the People One Day Wanted Life). This is the song of the life he sought and the wishes he mobilized in himself. It was going with the march of his death and death, so he extinguished his light, and handed over to death his soul, and the songs of life remained antiques and filled the horizon, as the poet said (Antiques and does not calm down). All those words that the text absorbed were carried by language, as they represent a social activity that the poet performs to complete the meaning of the poetic text. The social context is expressive and clarifies the idea of the text through the language of the text, and the basis of expressing the context in all kinds of language.

And the social context is one of the most important contexts; as it conveys the real conditions of society and tries to describe the injustice and poverty experienced by members of society and other things that are difficult for poets to bear, so they resort to poetry to express that suffering , and the social context "from the context of the situation that leans on the factors and elements surrounding the text from the outside that helped to understand and interpret it⁸."

Second: Heritage Context:

The heritage context is one of the most important and important issues in the poetic text through the relationship of the context with the poetic meaning and the text , and it clarifies its significance with the help of the general context of the text. The attitudes that the poet is exposed to help to write the text and form the appropriate context. It was said that "heritage thought gains the present thought a hall and depth, and the present thought gives the heritage dimensions that are of the nature of the era⁹, so the heritage turns from static forces that are involved in the same to vital forces that gain their dynamism from the tributaries that feed them in subsequent eras. " The ancient heritage is the basis of the present without knowing the heritage that characterized each civilization. Only a human being and a poet can be proud of his heritage and not be proud of other poets who have less heritage.

In the context of contemporary poetry, the poets relied on the objective symbols extracted from the external reality and relied on the heritage symbols such as myth or history. The poet uses these important heritage symbols to add to his text an aesthetic and clearer expression. The heritage of each mother is her face and creativity, which she distinguished between civilizations. Iraq is distinguished and known by the country of civilizations and the ancient heritage, whose importance is invaluable. The heritage of a sample country is for poetry what is fair to the subjective and emotional feeling of the poet to be a text that is true, and in the text (sky and effective) Hatem Al-Saqr spoke about Rambo, the poet who became a legend, saying: ¹⁰

I morn Rambo
In the rooms between you or in loneliness
On the finger of the generation, and in the mouth of the sea that is swollen with waves
Cushioned by the rock of Eden protected by a tropical sun
You write another chapter in Hell
The sailors' footsteps are burdened by sugar and fatigue
Tied to your abandoned bed like a wrecked ship on the coast of Maksar Creek
She cries out to me shining in the darkness
She writes poetry without poems
Then she flies on the dream shovel
where death by its code name
The rope of a desecrated land
and poetry without poems
Another eternal travel
And a chapter that raises its law in the fortune-teller of the world
Between the hell where poetry...
And heaven... of Eden

In the above text, the aesthetic of the text lies in its review of the poet's culture and knowledge. Its text began by mentioning some Western poets with their attitudes to life and the axes they focused on in their texts, and then it quickly moved to the Arab poets and especially the father,

who we must stop at a little bit. Poetry on his hands reached a great turn and a radical change in the structure of weight, presentation and even objectivity. No one dared to put forward what the father presented as the poem of the blind prostitute and a stranger to the Gulf and the gravedigger, and if this is anything, it is evidence of a text in which the poet filled glimpses of his culture trying to attract the reader to the area of interest in the poetic text, so the poet's duty is to pose problems and the reader must find solutions to them by linking, analyzing, deducing and filling in the blanks granted to the reader, from the point of view of attracting the poet to his reader text and conveying the culture of society Which belongs to the poet, and the characters that shone in the history of culture and became an example and heritage that many poets follow, and all this is illustrated by the interconnectedness and cohesion that occurred between the words of the text that give a beautiful context that expresses what the poet wants to convey to the reader, as the meaning that clarifies the text of the words opens the role in front of the context to clarify the importance of the context in revealing the places of beauty and determines the type of context in the text, and "Hymes believes that the role of context determines in understanding that it limits the number of possible meanings and helps to adopt the meaning." Through the context, we determine the type of the text is political or religious or heritage.¹¹

We see that the heritage aspect had a share in the artistic and literary contexts of the poet. If we look at the previous poetic text, we will notice that he is talking about a heritage aspect that was not represented by the great philosopher Socrates, along with a religious context that mentioned the Prophet Joseph (peace be upon him) and his story with his brothers, who sacrificed him and threw him into the well as an envy of them. This indicates the extent to which the poet was able to create a distinctive poetic text. To attract the reader to the text, and the heritage is the basis and symbol of the nation. Each country has its own heritage that is expressed by this country, such as the distinction of Iraq as the country of civilizations and heritage, and the performance of the poet and his distinction in his text is what influences the reader and attracts him to read the poetic text. "The question of context shows that the issue is no longer related to understanding the language as a subject independent of practice, but rather to distinguishing it according to the determinations of linguistic use ¹²." In addition, "understanding heritage represents the best method to understand the bear, which is linked to the life of the critic, so that the thought of the former becomes a component of the thought of the later." Understanding the heritage of an appointed society has influenced the formation of poetry, as the ancient influences the formation of the Hadith.¹³ In the text (Transiting in the Journey of History), the poet talked about the civilization of Babylon and Ishtar, saying:

... I saw me returning on the journey of history
 I build palaces for the branches from the air
 I straighten the Nile water with the stick of poetry
 A safe land inhabited by the dead
 and protected by women
 Babylon is witnessing my step
 Ishtar blessed me and gave me the guardian
 Then I fall asleep
 In the time of captivity, a farmer I become
 I see me once again behind Jerusalem in the uniform of a dead martyr ¹⁴.

The aesthetic of the poetic text lies in the poet's portrayal of himself and what he feels of the lack of alienation and the sadness he is going through, as if he is building palaces for the pharaohs, and

the mention of the word (Babylon, Ishtar), which is a civilization and culture in ancient Iraq, and the poet here pictures what Iraq and the poet went through of bitter suffering, despite the fact that this country is the cradle of civilizations, it has been subjected to killing, looting and destruction, and the poet also talked about his alienation in countries and what he was exposed to from hunger and poverty, and he portrays the situation of the fedayeen who sacrificed themselves to save the Arab countries from the injustice of the occupation, as this journey of life is portrayed to us in the smallest details that need a great pause to clarify its deep significance, so the link between the poetic text formed a distinctive and creative context in painting a historical heritage picture.

It is also known that poetry is an expression of the emotions, feelings and emotions of the poet that are created when he is affected by something specific and has a desire to write poetry specific to his feelings and feelings. Ibn Tabataba sees: "The need to find a topic equivalent to emotion and feeling so that poetry becomes poetry," and Al-Amdi "tends to the need to benefit from heritage," meaning that heritage is important in the formation of poetry.^{15 16}

"The relationship between the past, the present, and the mature poet is not only the one that stores the legacy that was previously malfunctioned, but also restores the debate over the largest possible number of disintegrating heritage energies¹⁷." A good reading of poetry re-reads the heritage and benefits from it, as if introducing them to the heritage of the nation when its children are ignorant of its heritage or pride in it and pride in the ancient heritage, and poetry is the only method for the poet to communicate that heritage to the reader and the recipient. Hatem Al-Saqr also talked about (Dudula) in the text of (the portal), saying:

I knew her like I know my face
Talking me. I ran . Your visions came clear to me
Wrapped in your shirt
Spreading the your hair in the hot weather like an umbrella
I then witness the moon sight in the middle of the afternoon
Then behind me the guards close a gate
She has you turning your pupils
Waves in the decisions of water and olive greens
... That's you, Dudula.
Her eyes are covered in grass robe
And grows in her charms the promises of the rainy season
Turning the Streets
Planting on our windows
Nkhila The walls of the Kingdom of Saudi Arabia
It flowed from the quarries of its Asas people...
The Caliphate inherited its rusty locks...
Like armies... Hiding in your sky a flock of crows
And behind them were the trees.
And the birds were built
Homes that host the poor... and strangers
And the wind that landed on the doors
Spreading Dudula's face.
Snapples with their necks up to the palms
... The grass is your dress ¹⁸.

In the text, the poet talked about the character of (Dudula), a girl who was covered with grass in the war, so that her body does not appear to the enemy until it has borne fruit and become

like any other parts of the grass. She also provided the city with a lot of good and fruit, as this girl symbolizes the possibility of achieving peace in time of war and occupation, and the possibility of sowing the seed of peace even in critical times called peak times of war, because it is natural that war must end and peace returns to its state, and all that the poet mentioned is the cases of transformations of cities, villages and countries because of war, because nothing remains but makes it ashes, but many countries have been able to make war a motive for them to change and develop.

In Brief, the context studies the Conceptional nature of the text and its impact on the direction of the text and clarifying the general significance of the poetic text. Politics, culture, social and heritage matters occur outside the poetic text, but their strong impact on the poet's mentality has created them in the text, and these things have affected the direction of the significance of the text and clarification of the general meaning to which the context is linked.

- Contextual ¹ Impact: Nada Al-Safi : 32 .

²- Extra-textual meaning: Fatima Al-Shidi: 98 .

³- Extra-textual meaning: Fatima Al-Shidi: 41.

⁴-Maybe it was only me : 223.

⁵- Contextual Impact: Nada Al-Safi: 46.

⁶- Extra-textual meaning: Fatima Al-Shidi: 79 .

⁷-Maybe it was only me : 81 .

⁸- The significance in the Arabic structure between the verbal context and the current context: Asad Yasser Al-Zaidi, Al-Rafidain etiquette,1994: 126.

⁹- Literary context: Mahmoud Muhammad Issa: 60.

¹⁰- Context and poetic text: Ali Ait Ocean: 83.

¹¹- Extra-textual meaning: Fatima Al-Shidi: 69.

¹²- The impact of the context on the grammatical structure and the extent to which the grammarians who applied for this effect are aware of the phenomenon of deletion, for example: Samih Ahmed Mohammed Makedadi, Al-Azhar University - Issue 15, 2011: 30_35.

¹³- Literary context: Mahmoud Muhammad Issa: 59.

¹⁴-Maybe it was only me : 183.

¹⁵- Literary context: Mahmoud Muhammad Issa: 60.

¹⁶SI No.. N : 60.

¹⁷SI No.. N : 68.

¹⁸-Maybe it was only me : 191.