

Transnationalism and the Influence of Migrancy: A Critical Study of the Haiku Poem and the Overlapping of Literary Genres

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Abstract

The purpose of this study is to examine haiku poetry in Arabic literature as well as the issue of literary variety, and criticize it. Especially after the rapid spread of this poem in Arabic literature, also that It attracted writers both intentionally and frequently subconsciously, depending on what it was. Due to the haiku poem's problematic overlap with various literary genres, this article was compelled to pursue such tracks. This will be explained in the study's folds. Since poetry is the primary medium on which this study is focused, any representation of things of existence in poetic texts is natural. However, investing the same things of existence repeatedly in poetry attracts attention and gives the audience the impression that this concentration has implications and dimensions. Reading and the arts establish a certain discourse that the author of the book and the text itself desire.

Keywords: *poem, haiku, the Arab world, literary genres.*

Introduction

Before explaining the haiku poem's premise, which is one of the literary forms that have influenced modern Arabic poetry, that would like to draw attention to the fact that the human self has existed on this planet since it first set foot here, that mingled with nature, the cosmos, and life, but because of how much it encompassed, nature was the most vivid in its recollection (Shapin, 2018). Particularly because it gives him the tools to survive and live, and since, in accordance with certain hypotheses on the origins of language, this is when man first became aware of himself and the outside world (Fitch, 2010). Humanity mimics the items and features of life that it experiences and what is around it, according to ideas on the development of knowledge. Thus, depending on his concerns and sensitivities with language, a person develops ideas about language that differ or approach, and these views were expressed via his numerous blogs, utterances, and works (Vygotsky, 2012).

The presence of cosmic beings in ancient Arabic poetry was aided by the spatiotemporal authority of the desert environment and the tribal life that the Arab man lived, and if ancient Arabic poetry had been observed and it had not continued to take the same approach in succeeding eras, we might have discovered this presence taking a slightly deeper path

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(Sirhan, 2018). As a result, the reflection of the desert environment in particular, as well as some other geographical locations with varied climates, was an effective reflection on the structure of thought that created creative works, of which poetry was undoubtedly the most prevalent and widely disseminated in the ancient age.

In order to show the differences (the haiku poem) from the ancient Arabic poem, or any poems in the direction that is based on the employment of nature and its sources, because they consider that the use of nature, even if it is found frequently in poetic poetry, regardless of style a vertical poem or a poem, an activation or a prose poem, etc. The authors strive to bring out certain things in order to avoid confusing the subject with the receivers. It does not imply that it has acquired the right to name and belong to (Haiku).

The depictions of existence and the elements of nature in early Arabic poetry, particularly pre-Islamic and what came after it until the beginnings of experimentation in Andalusia poetry, might be regarded to be the main problem. In addition, the poetry of the text is derived from observations, details of daily life, news, and the transfer of scenes that are close to reality, so contextual deviations related to the presence of natural products did not enjoy much imagination and metaphysical perception. This was because it was closer to the domination of the senses and their perceptions of the elements of the artistic image. As a result, it was more accurate in portraying the situations as they actually are or as the reader could anticipate them, as well as the extravagant similes and metaphors used in the various parts of the artwork. Many critics considered the remoteness and ambiguity of Arabic poetry to be a flaw since it was sometimes labeled as odd and other times as unclear. They initially found fault with Abu Tammam's poems and thought they were confusing.

On the other hand, some people may notice that there are poems with natural themes and references to images that have indirect meanings. In this case, it is easy to respond by saying that these references were not made on purpose and that they did not represent a noteworthy phenomenon that calls for a separate investigation. Such images used to appear spontaneously, if they were discovered at all. However, these formations of images were just congruent with conventional rhetoric and its motifs, as well as with the general taste, which was not very receptive to deviations that would scatter vision and thinking. As a result, critics frequently referred to poets like Al-Buhturi as "the printed poet," "the manufactured poet" (also known as Abi Tammam), and "the poet of Al-Badi" (also known as Ibn Al-Moataz).

Scientific Research

Reaching more useful basic foundations for the concept of the haiku poem, an example here is: the tramp poets, these poets started looking for alternatives to the tramp poets and the intellectual and social oppression they were experiencing. It was then that they discovered the nature of the attainment, which they then dealt with in various ways depending on the projections of their presence in it. When the poet of the tramps frequently refers to nature, he does it as a realistic setting in which he lives and works to as fully humanize him as possible. Like many pre-Islamic poets, he can own and manage it, albeit less intensely.

From this point, it is feasible to elucidate the cause of the absence of profound space- and time-related meanings. However, the transformation first appeared in Arabic poetry from earlier periods, and it was also straightforward, not going beyond the traditional and classic descriptions of intangible objects, like Iwan Khosrow's description in Al-Buhtri's poem, or the poets' descriptions of the Andalusia gardens, as we see with Ibn Zaydun. In the poetry that mourns cities, etc.

Naturally, this does not change the reality that traditional and classical poetry has stanzas, images, and basic, sporadic unintended notations that create a system or represent an attempt at a certain style. The intentionality of the debate concerning nature and things, as an intellectual and philosophical dialogue, is unclear in the forms that we have mentioned.

Additionally, the dominant aesthetic was declarative, rhetorical, and direct, and typically led to pleasure or emotional monologues like grief, agony, and sleeplessness. (Haiku poem).

Haiku poem roots and reference

Let's briefly consider the relationship that some might assume exists between the romantic poem and the haiku poem before moving on to defining the concept of this poem and its allusions. Perhaps some critics are correct in their assessment of the aspect that is represented by the presence of nature in the poem. Although there may be some striped similarities between the romantic poem and the haiku poem in terms of the presence of nature in one form or another, in terms of external and rigid descriptions and things, and in terms of employments that have certain connotations, this fact alone does not prove that this poem is dissolved or inserted into poems and texts that rely on romances. It mostly adheres to the conventional understanding of nature as being composed of shape, place, and scenery. In the romantic poem, nature is present, but it does so in a way that is connected to the human self, the tortured embodiment of weary and worried humanity. This connection transmits the dreams born of humanity's fractured state as a result of wars and the harshness of time and place on man, which began to express itself through fantasies about dreams, hope, and pain. This is what we see, for instance, among romantic poets, in that it exalted passion and imagination at the price of the profound concept and at the expense of logical reasoning, and as a result, it personified human dissatisfaction and its brokenness.

Chateaubriand, Madame Dastal's writings, and Arab poets like (Gibran Khalil Gibran, Abu Al-Qasim Al-Shabi, Al-Akhtal Al-Saghir, Bishara Al-Khoury, and the lyric poets of the early 20th century like Ahmed Rami and Ibrahim Naji, etc.) are just a few examples; However, it must be clarified that while there are similarities between love and haiku poetry, there are also significant distinctions when reading the texts carefully and viewing them from the two different perspectives of romance and haiku.

Our poet, Nidal Al-Qasim, also appears in his references to be remarkably knowledgeable about the historical development of the Arabic poem. This helped him in his modes of expression when he invested the information of the haiku poem and when he represented its deep components, as we will see in the applied side of this paper on models of his poems.

Regarding the haiku poem's notion, which is unique compared to other types of poetry, the following may be said about its linguistic and idiomatic aspects and the circumstances surrounding its composition:

According to historical studies related to it, this poem's geographical origins are in the Japanese islands and their surroundings. There, a remarkable poetic form that is performed jointly and collectively emerged. The seas appear to have fostered the development of this type of poetry, as evidenced by the intonations that sound on the tongues of sailors, especially the fishermen, and these climates are the most favorable for the development of this type of poetry. The names "Zinga" and "Ringa," as well as these words, have a unique rhythmic meaning that is unrelated to the world of the language to which they belong. It appears that these words were born out of sound formations that may be similar to those found in Arabic melodies like "Aman Man" and well-known songs like "Ya Laila, Ya Laila, Ya Lail," or "Aalalala, Lala, Lala." Based on established procedures such as: "The alternation of poetry poems of (17) syllables (5/7/5), and in another form, fourteen syllables (7/7) of the syllables, then (100) poetic verses are chosen, Consequently, (ringa and ringa) were a high-caliber literary genre, and the members of the group that made up this style were obligated, by custom, to offer their lyrical poems, depending on the Middle Ages' aesthetics and evoking the great poets of the past (Addiss, 2022).

Haiku poetry emerged from this milieu, and as Japan underwent intellectual and civilizing changes, it started to be ordered and disciplined (Chettri, 2019). Thus, the haiku became

the most popular type of poem in the area, notably in the sixteenth and subsequent centuries (Tuck, 2018). Then, this movement started to diverge toward wordplay and an interest in the connections between words and aspects of daily life. Japanese poet Basho Matsuo, who lived from 1644 to 1694 AD, is arguably the most well-known person to have invented haiku poetry (Fessler, 2020).

The Japanese Haiku book's author noted in his introduction that the name "haiku" appears to have its roots in infancy (Addiss, 2022), where the Arabic translation of the phrase is "child of ashes. He said:" The greatness of existence can be found in small and simple things, and it can never be said that these poets were manipulating or playing with words to amuse themselves, the author said. He went on to explain that his fascination with the word haiku—which in Japanese means a child of ashes—rose as a result of his research. excluding them” (Yotsuya, 2011, P:7). The world has witnessed the creation of poems and texts that at first look seemed implausible, but with time and the changes of the era, the contrary has been shown. Such experiments in poetic styles and their transformations in Arabic poetry are feasible. The prevalence of Sufi poetry in Arab history and the presence of Dadaist, Surrealist, and prose poems in contemporary poetry both have profound importance and meaning.

As it emerges from the linguistic term's shadows, it adds a layer of wonder, irony, and purposeful absurdity. This refers to the investment of naming in the pursuit of dense shadows of meanings, such as, for instance, the world of childhood and primitivism, and the concrete existential creation of man in existence, burning, and myth, which is the first awareness of Existence and the world, as well as the persistence of human suffering since childhood. A view like this suggests human-derived intellectual, existential, philosophical, and natural elements. It is impossible to claim that these poets, as well as those who shared their lives with them and contributed to their experiences, are the same as before.

Ryo Yotsuya, a modern Japanese critic, wrote in the 1950s: "What I thought at first to be accessible in a haiku is only visible from the floating iceberg." (Yotsuya, 2011, P:7). This indicates that this type of poetry is deceptive and deceptive at first glance, as it can be perceived by the average recipient as describing things as they are and their parts, when in reality, it involves dimensions that require an expert, and to search for its deep potentials, through experimentation and attempt at The issue of transgression and transgression, often known as the poetic transgression by certain modernist critics (Boubaker, 2008). The haiku poet has the weight of practice, thought, and pain in order to achieve the implications that can open it, and he needs certain references in order to compose in this artistic manner.

<p>'Alá Ghuṣn dhābl Yjthm Ghurāb Wahīd Masā' al-kharīf al-ān</p>	<p>على غصن ذابل يجثم غراب وحيد مساء الخريف الآن</p>
Other poetic stanza	
<p>'Ā'idah ilā al-Ghuṣn Anzura Innahā Farāshat</p>	<p>عائدة إلى الغصن انظر إنها فراشة</p>

In the first poetic stanza, that it's way to dying in the fading stages, when there is no water or food that passes through the taste and veins of the branch, as it appears possible to observe the cruelty of the cosmos and life on the branch in the first poetry stanza. It suffers like this branch, and the existence of this branch has been followed by the crow in this way. This bird has bad associations with disaster, death, and destruction, especially in the memories of Eastern humans. Each word in this way can be key to partial connotations by itself and is comprehensively interrelated with the entire poetic stanza, and all of that It relates to the self-narrator of the scene. He embraced this simple image drawn from nature as a scenic part that the poet tried to seize, and it was accompanied by an autumnal universe that causes despondency and death to fertility and earthly lives.

When viewed quickly, this poetic pattern seems to be a realistic image, but when considered more carefully, its connotations grow and we start to look beyond the context, to delve into

the letter, word, and context. This is what distinguishes the haiku poem in its wise language as an abstaining easily, this also applies to the other text, which depicts the flower returning to the branch and rejecting falling and dying in an effort to revive life and fertility. the yearning for resurrected self.

In the contemporary age, particularly in the middle of the previous century, this style has expanded to Arabic poetry and has become widely used around the world. It has also inspired Europeans and Americans. The prevalence of European languages, such English, French, etc., is similar in the Arab world. However, there were some who wrote with remarkable written awareness, particularly those poets who tended to write poetic signatures, poetic fragments, and some poem writers. Over time, some Arab poets grew reticent about relying on this poem, and then some poets began writing this poem consciously and unconsciously. Prose, and those who concentrated heavily on life, everyday activities, and details shone among them; examples of these are our poet Nidal Al-Qasim, Jamil Abu Sabih, and Arab poet Saadi Youssef.

We have chosen, in this study, the poet Nidal Al-Qasim for two reasons:

First: Our poet explores nature and coding in his poetic blogs, trying to revolutionize nature and infuse its elements with thought and philosophy. Remarkably, his poem emerges from careful reading incubating and building its own things, and it contains the intimate spirit that connects his psyche with transparent romantic shades, transcending romanticism by pleading with coding for what is behind it.

Secondly: His syntax is syntactic, condensed, and dense, and his references to non-Arabic culture are notable, indicating that he clearly benefits from translators and other languages in addition to his travels and work in the haiku poem's origins, which gives us confidence in his knowledge. Accordingly, his poem did not refer to it, stylistically or objectively, and he was writing while he was aware of himself, the author, and her paths in this field. This is what made his poetry remarkable in the Arabic poem and gave it a privacy that differs from the prevalent local poetry.

Especially in an age when the world has become one village and the problem of vulnerability and influence has become more prevalent, Nidal Al-Qasim's blog is full of this pattern, which seems to be new, infiltrating the body of the contemporary Arabic poem. From here, the poem has become more human, and this poet did not tend to be negatively affected. Instead of copying this impact, he gave his poetry additional dimensions in keeping with the expansiveness of the Arabic language, its parts, and its capacity for absorption, which is renowned for its capacity to grow and absorb several advancements. Let us represent what we went to from his tagged group: (Writing on Water and Mud) issued in (2012).

What stands out in this poetry from the start is the significant textual threshold, which serves as the key to understanding the texts transmitted through this poetry. To prepare for studying the poetic texts chosen from the poetry, I will study this textual threshold from the start as well as the parallel and immanent text of the text. This issue can be approached from the following standpoints:

The title of the poem: The title serves a crucial purpose for the text since it offers the reader a concise summary of the author's argument and directs their attention in a certain direction. Intentional paradoxes and formulations surrounding certain ideas, such as encouraging the reader to read and have pleasure, as well as the issue of contemplation and access to the message for which the work is meant, may be found in some titles. Because of its own preparation for those possibilities—which stimulates the recipient's background knowledge and redistributes and organizes it in a way that makes it one of the most important structural factors for its interpretations and possibilities—the title, regardless of the genre of the work, is free from the necessity to a large extent and open, as much as language can open, to the possibilities of interpretation (Al-Jazzar, 2008, P:30). Writing on water and mud is the

setting in which the title was created, and from the outset the title introduces us to the problem of creation, existence, and life because water and mud are among the fundamental components of life, particularly human life in this context.

The poem's front and back covers: A lot of thought went into choosing the cover picture, which has watery hues that fade between blue and green in a light shape, beginning dark at the bottom and opening up as it rises. This appears to be an indication of life, fertility, and rebirth. Then, on top of this floor, there was a drawing of feet made of water droplets, with points resembling the fingers as if the fingers were for the feet in their shape, and two large water points resembling the feet. It was obvious that the feet were in motion on the water, and the floor itself suggested that the painting's message leads to movement, life, and fertility. This approach is similar to what the poet did in the collection's introduction, where he gave each poem a title and the heading "poems of life." This shows that the poet intended to imbue the poems on this blog and the poetry he wrote with a quality of life and gave them a life of their own in order to give them greater significance. A characteristic of human poetry, which does not limit itself to a single theme or a topic that is self-contained, is the human orbit that his poetry exudes.

Water, mud, and life all point to cosmic nature, nature, and existence as the main themes of the haiku poem. However, this is not stagnant, frigid nature or the sporadic landscape; rather, this is a poem with profound intellectual and philosophical undertones. After spreading in China and Japan, this form of poetry—I'm talking about the haiku—then spread to the rest of the world. For this reason, our poet's focus on this form of poetry was justified, especially since he gave it an Arabic flavor by fusing the nature of On the one hand with the representation of Arab philosophical thought through it, in a way that was consistent with the elements of the contemporary Arabic poem. This is what I try to emphasize, and the critic Suleiman Al-Azrai also made reference to this uniqueness in his introduction to poetry on his last external page. That poem, which started to be associated with international human poetry, and consequently, the poem of struggle, had a flavor different from that which was prevalent in local poetry. where he said: "These poems are pure, untainted by evil, and neither they nor anybody else had anything to do with them that was wrong. They represent the author's unadulterated originality..... Al-Qasim's battle, which he pursues independently and apart from the allure of others, earned him this distinction since he was liberated from the typical draw and polarizations. His experiment may be continued at any time." (Al-Qasim, 2012).

We attempt to use the first poem in the book, "The Seduction Tree," to reflect our viewpoints. From its circumstances, we learn the following: (Al-Qasim, 2012).

Khb't asrāry k'hjyh
Kwmq al-barq
Fī Lahab al-ghiwāyah wālzwn
Aṣṭād min Nabq al-ḥuqūl Qaṣā'idī
Aṣṭād Rā'ihat al-banāfsaj
Aṣṭād min Shajar al-ghiwāyah mā
tayassara min Junūn

خبأت أسرارى كأحجية
 كومض البرق
 فى لهب الغواية والظنون
 أصطاد من نبض الحقول قصاندى
 أصطاد راحة البنفسج
 أصطاد من شجر الغواية ما تيسر من جنون

The nature that is the basic and central theme of this poem or signature, rather than the descriptive or rigid nature, or the static or visible nature as it is for a hasty look, or, at the same time, the romantic nature that we are used to reading among romantics, saturated with suffering, imagination, crying, etc. Behind its settings, we shall discover profound philosophical principles that compel us to simultaneously portray and think. In this setting, there is a striking stylistic recurrence of specific terms that point to the cosmic nature in which we exist. These words are deliberately chosen to obscure the complete range of concepts and elicit fresh semantic associations with rereading. He considers them in order to understand their meanings as well as the words' reception: (Tree, flash, lightning, flame, fields, violet scent, morning, trees, hunting - and it was mentioned more than once-).

It is evident that they all lead to relational dimensions with the earth as a nature with which a person converses, inhabits, and benefits, these things that give meaning to his existence and his being. This reference then does not stop at the limits of describing an external scene only, as some words refer to an issue. The relationship between man and nature, as well as how man manipulates nature to make it dynamic. A brief poetic syllable's three repetitions of the word "I hunt". That taps into the recipient's memory in addition to the stylistic aspect based on its repetition to help him concentrate and stay in the moment. This can help him begin to come up with potential meanings, such as the establishment of the fusion between nature and man, as it refers to the hunting process, the vast area on which this hunting is conducted, and the product that man benefits from. Fishing is a pastime and a way of life for many people. As with trees and fires, etc., the shadows created by the term "fields" and its relationship with the huge agricultural expanses and the implications in them may be advantageous to man with giving, goodness, and delight. Because this color does not tolerate verbosity, the movement of this brief poem is based on condensation and abbreviation. The poet makes up for the extra spaces in the text and the verbosity in some places by pleading with the condensation in the text's entries from an intellectual and philosophical standpoint, all the while holding onto the thread of the transparent internal rhythm, in an attempt to convey a sense of urgency.

In the previous poem, two issues are realized: The poem gains significant inputs from its reductive nature and intensity, based on a variety of elements, making (seduction/madness) and (secrets) areas of work for thought. This working aspect more than makes up for the poem's potential losses in terms of dimensions of classical presentation and what can be measured in the directness that undermines the poetics of the poetic text. This seduction is what? The narrator, who is poetically represented, tries to hunt for words in the previous poetic context, as though this is a temptation of desire, desire, and the search for the poem that is both unrealistic and different. Hunting, as we know, is for things in nature, such as animals and birds, for example, for food and pleasure, or Hunting is another hobby and pleasure, like hunting butterflies, and so on.

Because the relationship between seduction and madness on the one hand, and creativity on the other, has been known since ancient times, the hunting in the text is not from a desert or from specific gardens, but rather from the trees of seduction and madness. However, seduction in its religious reference refers to the tree that was forbidden from it. Adam, God Almighty. So, hunting is enjoyable as a result of it, and at this point the question of whether it is the language tree or the knowledge tree may come up. Because it is remarkable poetry that seeks to create intellectual environments and contemplative spaces that do not exist in reality, contextual deviations and changes play a crucial role in the creation of meaning.

Regarding the other natural inclusions, we are attempting to discover any moral implications and related concerns they may bring up. A significant portion of individuals and the mythological memory both mention the violet. It frequently alludes to mourning and suffering rituals, as well as to those that pertain to the human psyche at certain times. It is possible to say that the dawn is present and seems to be seeking for redemption and illumination. Thus, to convey ongoing urgency, the topic of hunting is emphasized and repeated. It is a delightful repetition since it is a good act that reflects the soul's journey and its excitement for discovering everything new.

This poetry, known as the signature, has many of the traits of the haiku poem that we discussed above and is very similar to its data. It has a strong existential bent and was written in the haiku form. The concerns it raises have to do with existence, creation, resurrection, and life. It is also interlaced with intellectual allusions that draw from the poet's surroundings and daily life.

Methodology

This study relied on literary criticism based on: the artistic approach through: this study drew literary criticism, which is centered on delving into the literary text, examining its nuances, and identifying its traits. Its primary objective is to evaluate the writer's work using aesthetic standards and resources. This technique is one of the crucial ways in literature. Additionally, he should consider all literary genres to ascertain the kind of literary text he is evaluating, whether it be a tale, a book, a work of study, a translation, or another literary genre. Moving on to the step of evaluating expressive and emotional value, and finally evaluating the degree to which the writer's original material is compatible with the literary genre to which it belongs. The critic then went over all of the writings the author had submitted in order to determine the writer's creative, emotional, and expressive traits.

The historical method, which focuses on examining literary art from its inception through its many stages of growth and development, was also employed in the research to analyze criticism. Using this method, the critic assessed the link between the writer and the society around him, the degree to which the writer influenced him, and the amount to which these influences were reflected in the literature he offered to us. By discussing the viewpoints expressed in the literary work or by the creator of the work and then attempting to balance them, the critic uses the historical approach to paint a picture of the way people thought at the time.

Discussion

From the foregoing, it appears necessary to stand on the haiku poem and its dimensions and components, allowing the writer and critic to enter its worlds. Through my observation of many of these poems by their poets—I mean those who invented the poem (haiku) and who wrote this style of poetry—it is possible to set the key starting points for this poem, from which our poet Nidal benefited from its information and components. At the same time, it is feasible to make reference to its fundamental components, which, at least from our perspective, are illustrated in the following:

The haiku poem and its contexts conceal themselves behind things that are present, focusing on particulars that might appear unimportant, infrequent, and/or simple, particularly those that relate to things and things of nature, such as roses, flowers, seas, rivers, plants, winds, the sky, and stars. According to Jacques Derrida in his well-known work (*writing and Difference*), this concealment deepens the postponed layers and the concealed meanings underlying the context. Deconstructing the text is powerful in and of itself (Derrida, 2001). There is always a chance to discover anything inside the studied material that may be used to question it and cause it to fall apart on its own. Whereas these particles appear to be crossing windows to the realms of significance despite their simplicity, they really contribute to opening new windows to hidden and unexplored worlds in the text through the modes of expression.

In spite of its simplicity and proximity to deliberateness, deceptive language is frequently used in poetry of this type. The language seems supple and clear, in tune with the tranquility of nature in its quiet, yet it inspires motion. For instance, you keep an eye on the hues of the roses and the ripples of flower hues inside them to ensure that the meanings slither through and transport the readers to the liminal zone between nature. Language, as well as its smoothness and stuff.

As we will see, the haiku poem is built on reduction and condensation, which is a problem more frequently present in modernist poetry. However, this reductive condensation deals with the linguistic economy as a reduction that refers to thought and references and calls for more digging possibility requirements in coding, rather than Rhetorical condensation only for rhythmic, metrical, ornamental purposes. In an effort to keep this research from

being overly lengthy and in keeping with its subsequent discussion of Nidal Al-Qasim's poetry, we shall make an effort to depict this hue in the study.

These poems' patterns frequently feature fragmented syllables and sequential signatures, which can be connected by a delicate thread of systematic and semantic harmony.

The recipient can be represented by the sarcastic sense based on the sharpness of blatant irony, originating from simplicity, meaning that it enjoys the wisdom of sarcasm and spectacle. In this style, what influences reception effectiveness is what causes doses of textual pleasure to increase, or what is known as the pleasure of the text when (Roland Barthes) in His tagged book: *The pleasure of the text* (McGraw, 1977). The haiku poem also incorporates subliminal and alluring cultural allusions, like as proverbs, caustic sayings, wisdom, and philosophy, which deeply explore and challenge existence.

In her pictorial and scenic compositions, she tries to approach the traditional five senses, through which many things can be perceived and dissolved in the text's body, but she presents her material based on these senses through a language that covers the significance and meanings; Because its idea is based on revolutionary (meta text) text. The poem's internal structure and themes deal with simple, infrequent things that are fleeting, quick, and immediate, especially those that the soul tends to, captures, explores, and expresses, particularly when it comes to natural phenomena that can cause uncertainty and problems about existence, life, and people.

This type of poems has its own rhythm and its own rhymes, especially those that originated in its homeland, but at the end of the last century they moved a little towards escaping from this rigor, especially from the syllables of lines based on the system (7/5/7) to find some rhythmic spaciousness in Coloring on the inner rhythm to serve the idea. So, It is possible to often observe the authority of the nominal and verbal sentence by looking at the structure and type of the sentences in it. It is there, bearing the immediate ideals that it does while also witnessing.

Conclusion

Hyako's poem, that was not similar to the dominant poem since the poet made the poem the object of his search and designed its architecture in a way that requires reading in accordance with the text's inputs. Because the text is hidden from view by the surroundings, it has an imaginative and visual dimension. In this sense, photography serves as a conduit for sights and concepts found in the text's metaphysics. One can concur with a modern critic's assessment in this situation. When he says: "Every literary work conveys in some kind the author's point of view of the world that he or she creates; yet, this is by no means a mere replication of the existing reality; rather, the author creates his or her own universe out of the resources at hand. author". (Davis, 1989). The previous poem has a complex structure that depends on evoking thought perceptions through the context. Structures like this, which are typical of haiku poems, as well as those that are similar to them or somewhat similar, elicit feelings, intuition, and imagination through the concepts raised by the poem's modes of expression.

These texts—whether haiku or those that connect with them—show a certain psychological impact between the author as a creator and the reader, and the text acts as the intermediary between the two points of view to create a certain dialogue with each reading. When he stated: "Removing the psychological characteristic of interpretation means that the author's idea has lost its entire significance...", he was referring to Paul Ricoeur. In this instance, the author's meaning takes on a textual dimension (Thompson, 1983). The recipient internalizes the author's intentions as he engages in dialogue with the text, attempts to enter the author's psyche through the text's expression, and interacts with him in this way. The reception differs from this perspective depending on the modes of expression, formulation, rhythm, and style. This is what the poem "Writing on water and Mud" by Nidal Al-Qasim

signified. This poet is still, in our humble view, unique and experimental, and he has his own route that only applies to him.

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