

Manifestations of the Center and the Margin in the Textual Thresholds for the Poetry of Raad Zamil

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Abstract

This study aims to investigate the manifestations of the center and the margin in the textual thresholds in the poetry of Raad Zamil, a study in the light of cultural criticism, through the study of textual thresholds according to the implicit formats formed in the components of the poetic text and its secrets encoded with intentional suggestive connotations.

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Keywords: center, margin, text thresholds, cover panel, title.

INTRODUCTION

A center is defined as: ((the center that has been located as a center that imposed on the other to be without a center, because the department has only one center (Michel Foucault, 2013:9) It is the constant and specific in a culture, in the relative sense of a fixed concept, that is, what is formed from the consolidation of customs, traditions, beliefs, and philosophies (Abkar Adam Ismail, 2015:11) it is ((a kind of attachment to a dual conception of the self and the other, a perception based on differentiation, hierarchy and transcendence, formed over time based on a continuous and symmetrical tandem of narratives in which a carefully selected image looms to face many pressures)) (Abdullah Ibrahim, 2001:9).

As for the margin, it is an element that is not defined by a unified framework or a specific idea, because it applies to difference, multiplicity and conflict (Mohamed Nouredine Afaya, 1988:115), and ((every speech about the margin must be an expression of protest against an authority, or an act to negate it as a dominant authority that feeds and grows at the expense of forces or arts that resorted to silence)) (Ibid: 115).

The nature of the center and the margin is based on ((the relationship between the beating heart of power and its surroundings, and this force may be economic, political or cultural, and can not be separated because they are inseparable, as soon as the nucleus - the focus - is determined until the ocean that revolves in its orbit)) (Dalila Al-Baha, 2016: 14).

First: External text thresholds between center and margin

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Textual thresholds are defined as a set of texts that stimulate the textual text and surround it from the main title and subheadings, the icon, the name of the author, the dedication, the export, the introduction, the indexes, the footnotes, and all the information and publication data that are found on the book cover page and on its interface (Abdul Razzaq Bilal, 2000: 21), which are ((linguistic and iconic structures that advance and follow the text to produce descriptive letters that know their contents, forms and genders, and convince readers to acquire them, ... By virtue of its introductory position - parallel to the text and inherent to its board, it is governed by structures and functions that are different from it structurally and stylistically, and interact with it semantically and suggestively, waving its meaning without disclosing it, and remaining closely linked to it despite the apparent spacing that may sometimes appear between them)) (Youssef Al-Idrissi, 2015: 21), it is not possible ((door to be without a threshold that we receive the threshold to the house; because without passing it we cannot enter the house.... How many thresholds, and how difficult it is to break into any space without passing the threshold, the threshold is space)) (Abdelhak Belabed, 2008: 13).

That is, it is the subject that is presented to us to see, read and contemplate, and to dive into the essences of its sensitivity and secrets, which is a sequential and organized set of words that have a special and unique visual form, whether it is a specific written word or a visual formation (Abdul Malik Ashbaoun, 2009: 35). Accordingly, ((attention to the need to search for marquees and gates court of the text, in order to open the locks and clarify the constituents, the title of the text, for example, the son of its connotations, which is condensed for it, and the subtitle title is the basic title translated to it, and the internal titles are the problem of the episode regularity of the text in its connotations, without which may overflow its contract, as well as are most of the fenced signs of the literary body (for a text) we cannot overlook its deliberative importance in connecting the text with its readers)) (Zaoui Lamouri: 23).

The great interest in the thresholds of the text is created within the specificity of a general theoretical and analytical context that is concerned with highlighting the function of the thresholds in understanding the specificity of the text and determining an essential aspect of its semantic purposes) (Abdel Fattah Al-Jahmri, 1996: 7). Therefore, there is a cue relationship linking the thresholds with the textual corpus directly, or indirectly, as they are those axes that record a prominent presence within the limits of the literary text inside and outside it, and they relate to it in a meaningful way that makes them interconnect with it to the extent that it reaches a degree of determining its independence and entity, and separates from it in a way that allows the textual interaction as a symbolic structure to operate and produce its intended significance (Mohamed Bennis, 2001: 76).

The textual thresholds embody another type of parallel text and include ((a network of textual elements and outside the text that accompanies the text and surrounds it, making it negotiable if not according to the author's intentionality, at least within a deliberative path that does not displace much from its circle)) (Nabil Mansir, 2007: 21), and the textual thresholds are central fixed in the most important literary works in the artistic, cultural and literary community, and through which the recipient finds himself in front of different thresholds that pave the way for him to link it with the reality of the textual context in an effort by the author to deliver the end The main of poetic discourse directed in an influential way to the recipient (Ibtihal Kazem Ahmed Al-Taie, 2019: 175).

COVER PLATE:

The cover is a major axis in ((discovering the relationships of the text with other texts. Its formations also carry us semantic and aesthetic dimensions that enable it to transform from a mere formal ornament to a signifier space that proposes itself to the reader, and exercises his power in seduction and seduction, so that he can then either confuse the text, or be the indicator of the suggestive dimensions of the text) (Hassan Mohamed Hammad,

1997: 118). The plastic painting seeks to read the literary work or refer to it with connotations that expand the horizon of the reader and attract him to communicate and interact with the worlds of the textual text and its secrets, and this reading interaction is based on ((interrogation of the component and diving into human memory in all its details and ramifications and expresses the various patterns of thinking and human existence in all its manifestations and forms of structure, this existence itself is expressed through the manifestation of the human self, which excludes things and refers them to a torrent of shapes, colors and situations that eventually become a secret Only the artist's feather and the eye of the seer can decipher his mystery (Abdul Majeed Al-Abed, 2013: 63).

From the contemplative reading of the cover of the Diwan (Raad Zamil poetic works), we found the visual image of the cover painting reflects a realistic image that embodies identity in all its content, except the image of the poet Raad Zamil, which occupied most of the outer cover area, to be represented by semantic symbols and implicit patterns that indicate marginalization clearly, the contemplator of this image finds it symbolized by the character of sadness, pride and deep pain that the poet feels and feels about his homeland with its contradictory reality, which the authority acquires on its existence and independence, in addition to that who stares with his eyes notices His painful, sad and staring look at distant horizons as if the poet contemplates salvation and salvation from his painful reality and his sense of self-alienation, which carried the cover painting, including the poet's image, a symbolic meaning interpretive embodies a high suggestive value represented by the authority of the center and the marginality of the presence, so the symbols and the plastic image formed interpretive dimensions, to manifest these dimensions and the symbolic significance in the image (the poet's face) because of its formative significance that clearly emerges in the components of the poetic text, and perhaps the first thing that attracts our attention at the threshold of the cover is the eye And its staring gaze, because the eye ((is the symbol of surrounding, totality, the power of esoteric intuition, imagination, light, radiance, knowledge, vigilance and observation)) (Sabah Hassan Al-Tamimi, 2018: 255-256), and what this represents is a poem (This is how the seasons go to me), as the poet says:

No meteor in my life passes

No lamp emerges in solitude

The oil of hope has run out

and everything

Take the beans

And here I am.

Sleep on the egg of patience

In the margin

While the center is there

Overcrowded with luminous insects

And I say: Thus

Time passes by me)) (Raad Zamil, 2020: 84).

The components of the text and its connotations symbolizing marginalization and centering together tempt the recipient and aim to provoke and provoke him emotionally and emotionally, by imparting in the reservoirs of the text and its context signs of self-conflict and psychological crisis, the poet self here suffers in its painful reality and feels alienated and lack of belonging, and this is reflected in the linguistic expression framed by emotional splash by saying: (No meteorite in my life passes nor a lamp emerges in isolation, the oil of hope and everything has run out), the poet focuses on the

marginalization of himself, and the concentration of darkness, isolation and despair, and that; Because the absence of the meteor and the light of the lamp absent hope and depletion of discipline through which the loss of the self and its sense of the darkness of its reality and its brutality are embodied, and therefore the multiple interpretations of the text emanating from the feelings of the poet's self and her ideas on the one hand and overlapped with the threshold of the cover purposefully overlap with its formations, colors and visual images, by describing the cover ((a visual message such as words, and all other things cannot escape their involvement in the game of meaning)) (Kaddour Abdallah Thani, 2004: 22).

The suggestion of the cover with its coding signs and its image with its embodiment characteristics reached us to the interpretive indication of the poet's intentions and his emotional experience in the meanings of the poetic text and its creative reservoirs symbolizing the marginalization of the self and its loss in the labyrinths of alienation and alienation, and this is evident by saying: (And here I am lying on the egg of patience in the margin while the center there is crowded with luminous insects), and thus the poet has made the process of receiving the poetic text and absorbing its signs symbolizing marginalization in a synthetic equation from Dalin are the cover of his painting aimed at meanings and connotations Based on that, it can be said that the cover painting was not formed arbitrarily, but rather it is an interactive communicative formula between the recipient and the creator through which he sought to embody reality and its ideology through the visual image and colors, which achieves the spiritual overlap between the marginalized self and its emotional experience and the artistic depiction of those images and symbols.

The poet says:

((This is how the seasons go with me)

Barren in autumn

Like a wolf roaming the prairie

After her claws broke

In my back the days))(Raad Zamil: 86).

The cover painting is unique to the image of the poet with its characteristics, and its social, cultural, and political symbols, claiming that it expressed the centrality of the self and its marginalization at the same time, that is, the poet's sad self-view, symbolized by disappointments, and despair, is characterized by its distant look, and its strong desire to achieve itself, and prove its existence and entity, and here lies the centering and centrality that the cover painting evoked the image with connotations, and suggestive symbols, and these symbolic connotations are attached to the poetic text with its contents and compositional formulas by saying: (This is how the seasons pass me naked in the fall like a wolf roaming the wilderness), and the self feels a troubled and anxious feeling, wandering between loss, marginalization, uprising and rejection of its reality with all its contradictions, despair and pain. Waiting for the self, for light and hope to come, is meaningless and in vain the seasons pass, and time runs in the space of the tense self lost in the depths of alienation.

Hence, the image of the cover threshold has symbolized the components of the textual text and its connotations and granted an introductory perception and an implicit format for the purposes of the poetic text and its existence, so that the location of the image diagnosed the image of the poet acquired on the cover plate its space goal intended by the power of visual centering in front of the reader, to show the eye of the beholder the first iconic appearance that it captures and seduces him with eagerness and eagerness.

The colors are attached and consistent with other textual thresholds in the cover, to give a dynamic central image of the real world, the reality of the poet in all its minute details

that parallel and overlap with the semantics of the textual body, and its suggestive symbols, and from here the cover panel has symbolized with its visual formations, and its contrasting colors to the centrality of the self and its marginality at the same time, the relationship between the cover image and the semantics of poetic texts is the relationship of the signifier with the signified, as it becomes clear to the reader from the first glance a cover panel that carries symbolic reservoirs for the important and centered self at the same time, this self With her thoughts and psychological concerns, she summarizes the identity of this diwan, by determining the identity and history of these poems (Poetic Works, 1999-2019), which is unique in the name of the poet (Raad Zamil) at the bottom of the cover panel in orange written in a font that has its own interpretation in the poet's intentions and his own emotional experience, as D. works with the main title (Raad Zamil and his poetic works) in its symbolic meaning: sadness, and self-alienation, which is symbolized in his poetic texts, and from here comes the implicit pattern of his name in the linguistic significance of the word thunder, it is ((Thunder) The one who is afraid of panic and others, and his preys tremble when he is terrified. That is: trembling and troubled by fear, thunder: the sound that is heard from the clouds. And the people thundered and telegraphed: thunder and lightning struck them. And the sky thundered and thundered and thundered and thundered: I voted for rain) (Lisan al-Arab, Ibn Manzur: Article: (Raad).. That is, he thundered poetry after the clouds that rained the voice of truth and the uprising from its bitter reality, which is full of injustice and robbed of its right to live and self-determination. Raad Zamil says:

((It's raining hats)

So you fall on

Heads of the poor

It's raining wheat

And fall on the hungry of Africa

It's raining wine

And the trees stagger

In Europe

It's raining Tamra

And he falls in the desert

It's raining bullets.

It will fall on our heads!)(Raad Zamil: 23)

To clarify the features of the orange color alone characteristics and symbols expressive interpretation in the mysteries of the poetic text and its implicit formats, it is a combination of two strong colors, yellow and red, as this color symbolizes the feeling of uprising and strong will, and emotional energy, which makes him sympathize with himself, and rise up against the other and wrestle with him, that is, the poet rejects his contradictory reality with his authority and the influence of his arbitrary rule, which acquiesces to the people under his domination; (It's raining bullets and it falls on our heads!! , which makes it a single color framed by different sensations and connotations that increase, influence and dominance of the union of colors together, in addition to that, it is a color full of dynamism and life, helps the self to feel a strong will, and a great challenge in overcoming pain, contradictions of reality and disappointments that affect the existence of the self and its pride, and therefore the connotations of this color and its symbolic reservoirs suggest the psychology of the poet's self, and its psychological impulses and emotions and sentimental.

The black color appears in the suit, that is, in the image of the poet, as a marginalized sign with the meanings of ambiguity, uprising, depth, challenge and strong will, and at the same time symbolizes death and depression, it is the color of fear and strength at the same time, that is, introversion to oneself, and a sense of independence, and then to reflect this expressive suggestive image with its implicit significance and its intended formative symbols represented by the name of the poet (Raad Zamil) on a cover panel with his personal image with contrasting colors, including the contents of the poetic text and its implicit formats, and what it represents This is what the poet said:

((Not spring, so what is the use?

To go out -if- with a caravan of roses

Around me from the open

Scary fence?

What does it mean that

Shut my mouth to the truth.

And leave the flies of silence

Reproduces on the lips))(Raad Zamil: 87).

The meditator in the poetic text in its implicit formats and interpretive symbols finds that the text is hoarding a marginalized self-suffering in the labyrinths of dark reality by saying: (Not spring, so what is the point of going out if - with a caravan of roses and around me from the open a scary wall?) Through this semantic linguistic expression, the poet's self reveals hidden symbolic connotations and behind her implicit pattern, which is his inability to confront and challenge his bitter reality with his existing authority despite the pleasant spring season with its beauty and splendor, and from here the poet has painted an opposing image Between marginalization and surrender and between concentration and confrontation, any contrast between the spring season, the pleasant separation and its reality, whose existence and presence are controlled by a tyrannical authority that submits to the other to its rule in various ways that enable it to impose its control and influence.

The significance of the black color manifested in the cover painting is clear and manifested through the deprecating question raised by the poet by saying: (Scary wall? What does it mean to close the truth my mouth) as the poet's self seeks through this deprecating question to portray the bitterness of reality and its darkness from the struggle of its characters and contradiction in their positions and actions as if the poet symbolizes this power and dominance so he chose to be marginalized by himself and live alone in the labyrinths of absence to be centered in this reality, but he is without a self or existence, Accordingly, the poet expressed signs capable of delivering the intended meanings and formats to the reader effectively and effectively.

In addition, the symbolism of the identity of his poetic works and the main pillar is manifested in a brilliant format in gray, and its features are clearly evident in the color of the shirt, as it is formed between black and white, to indicate depression, loss, sadness, loneliness, and the inability to make a fateful decision, so that these color patterns are consistent with the mysteries of poetic texts and their coded meanings that are open to multiple interpretations, and therefore the gray color indicates the poet's sadness and his alienated subjectivity with all its symbolic and purposeful connotations and expressions with his tense reality and the authority of this reality. Which constitutes a major center in both his presence and self-absence and thus the marginalization of his being and existence. The poet says:

Then what does it mean that

Turn a blind eye

About the plot here
 And about a trap there
 And I am an immigrant
 My bag of doubt
 And I don't shave except with
 Wild pigeons.?) (Raad Zamil: 87).

In the poetic text, the centrality of alienation and its authority is manifested first, and the marginalization of the self and its presence second, it has scattered the contradictions of reality and its bitterness all its hopes and future goals, and here it loses its vitality and sense of security and all its ambitions end and become marginalized absent presence in front of the authority of the center, which robbed it of its existence and its right to self-determination, that is, it put it in the maze of marginalization. Hence comes the poet's speech to the other marginalized through his poetic text to call on him not to surrender and challenge with a strong will to overcome injustice and oppress him and get rid of this great domination exercised by the ruling power, and this is evident by saying: (What does it mean to turn a blind eye to the scheming here), and therefore the poet through the semantics of his poetic text and its implicit formats announces the uprising against the existing reality and not to submit to his authority and rule. Hence the dialectic of concentration and marginalization announced by the poet in the format of his poetic text and its interpretive secrets.

TITLES

The title is defined as ((a linguistic text occupies the forefront of the literary work and sits on its throne, but it is the crown of the work in the kingdom of the text, which is an indicator that indicates what comes after it and opens the way to it, illuminating the corridors of the text and showing its mysterious aspects from all sides)) (Hamid Sheikh Faraj, 2013: 15). That is, it is a symbolic semantic systems, carrying in its depths ideological, moral and social values (Jamil Hamdawi, 1997: 22), as it represents ((sequential symbolic organization with iconological, symbolic and semantic dimensions, which is like a condensed text that has its own horizon that may make the recipient reader smaller than ascending to it and may be exalted by its significance and symbolism, which is about descending to any recipient (Bassam Musa Qatous, 2001: 6).

The importance of the title and its centrality is evident through its purposeful functions with its formats and connotations aimed at the contents of the proud text and its coded meanings, and from here ((Modern and contemporary critical studies have proven that the title has other functions represented in the following functions: the ideological function, the naming function, the appointment function, the influential function, the iconographic / visual function, the thematic function, the suggestive function, the consistency and harmony function, the hermeneutical function, the semantic function and the tide of the primary, and the linguistic and semiotic function)) (Mustafa Latif Aref, 2014: 109).

Based on this, it can be said that the title ((the first area directed by the reader, as it intervenes in the text analyzed and interpreted, symbolizes its network of possibilities and reveals what faces the textual practice itself, in terms of pluralism, diversity and relational overlap between the thresholds and layers of the literary text from beginning to end)) (Jamila Abdullah Al-Obaidi, 2012: 18). Its importance revolves around that ((does not tell the text, but rather shows and declares the intentionality of the text and his work this special role in the formation of manifestations of narrative consistency and will not be represented issues and phenomena only in their connection with the privacy of the text, and take care of the following levels:

1. Consider the title as a text "regarding the text"
2. His investigation of the secret of the novelist word
3. Producing it for the benefit of the text)) (Abdel Fattah Al-Hazmari, 1996: 18).

From that, the poet puts the title of his poetic text after the completion of his poetic experience aimed at his creative purposes and aspirations, the title then the outcome of the interaction of symbolic elements and semantic hermeneutic components, from here embodies the title the first stations of the textual conflict with the recipient (concerned) It is in other words the interpretive interface of the poetic text, in addition to that it is one of the most important axes by which the recipient is adapted, prepared and prepared for the semantic offering presented (Muhammad Salem Muhammad, 2008: 135).

From that, we decided to study the sub-titles adopted by the poet (Raad Zamil) in his poetic works, and formulated in a brilliant synthetic template, to appear carrying formats coded with a set of ((linguistic signs, from words and sentences, and even texts, may appear at the head of the text to indicate it and mean, indicate its overall content, and to attract its target audience)) (Gérard Genette: 67), and his eagerness to read these poems in effective communication with the semantics of their poetic discourse and interact with them.

These titles are based from beginning to end on symbols, synthetic and semantic formats, in which the reflection of the impact of political, cultural, and social openness in the formulation of the title and its boldness is evident because of the poet's goals and his self-emotional discourse, which reflects his bitter reality that was taken by the authority of the rulers controlling its influence and authority, in addition to the pain of wars and power struggles and contradictions. On interpretation and reflection, in addition to that, these sub-headings carry the linguistic expression and the intensive connotation of the implicit pattern that reflects marginalization at times and concentration at other times, and these implicit patterns are clearly related to the vision of the poet Raad Zamil and his expression of his reality in crisis due to his rulers.

The poet included in his poetic works three groups of his poems organized sequentially, and made each poem its own title distinguished by its characteristics and reservoirs indicating marginalization or concentration, and often takes the title from the meanings of the poetic text and its semantic components, and this is evident in the titles indicating centering (my relationship with Beethoven, crazy like Hamlet, windows and fields, the bicycle of life, the emperor, foxes and eyes).

As for the titles indicating marginalization, they are represented in (Anjdooo

These sub-headings appear with two interpretive connotations, the first is marginalization and the second is centering according to the poet's struggle with his contradictory reality in his ideas and characters. In the poem (Foxes and Eyes), the poet conveys to us a mental image, as the poet says:

((I do not carry the smell of strife)

And there is nothing in my features that excites

Suspicious ...

Other than foxes and eyes

You follow me in the alleys somewhere

Because my shirt

Embroidered with grapes)) (Raad Zamil: 42).

This title is divided into two syllables, the first (foxes) and the second (eyes), and this semantic meaning disappears behind it an implicit pattern that refers from the first moment to the feeling of centrality and influence of power, to symbolize the poet to injustice and arbitrariness of power, and its ability to fraud and evasion through an implicit format framed by a semantic linguistic structure (foxes and eyes), that is, (foxes) is a symbol of deception and fraud, which is the center of the poetic text and its suggestive symbol, and it has symbolized the eye to indicate the secret informant of the political ruler, meaning that what he sees this The informant and his insight from the actions and behaviors of the self under the influence of the authority and its rule will reach this news to the authoritarian ruler with accuracy and clarity, by saying: (that foxes and eyes chase me in the alleys where my shirt is embroidered with grapes).

Hence the centrality of power is diagnosed in the marginalization of the other and rob of his existence and eliminate, the implicit pattern of power lies in the cunning fox and the speed of pounce on his prey, any other under his control trying to escape get rid of his pursuit, but it pursues him even in the alleys, and this is a clear picture of the marginalization of the other and denial of his existence, in addition, the poet symbolizes the grapes by saying: (Because my shirt is embroidered with grapes), and in that implicit pattern, the significance of grapes is good and bliss, and therefore the implicit pattern is the homeland of goodness Iraq, any goals of power is the seizure of this wounded homeland and its bounties, the poet is the son of the homeland Iraq lives in it and enjoys its bounties, hence the intended not the individual or the people itself, but is intended the bounties of the homeland and its blessings.

The value of the hermeneutic title is doubled when it comes in an implicit format that reflects the centrality of the self represented by power purposefully with intended ends, in addition to the poet's message, which he seeks to deliver to the recipient with eagerness and pleasure, as the poet says in the poem (The Emperor):

((Heavily Eyed

In his bloody procession

The emperor passes

And the earth overflows with blood for his passage

While I sit between two wars

And you hear something

In my own cart

I mean this slow language.

I am the Hoothi

Who does not lift up?

A whip but clemency

And he doesn't have merchandise but tears.

Thus, commanded and on the margins of each tree)) (Raad Zamil: 81).

The meaning of the poetic text and its symbol is centered in its title (The Emperor) coordinated verbally multiple interpretation, the poet accurately expresses his painful reality, as the emperor represents an implicit format that directly symbolizes the political ruler, who imposes his hegemony and centrality significantly and the other under his authority does not have the right to stand against his injustice and injustice, or to object to his rule and try to change his bitter reality imposed on him, in the words of the poet: (Heavily eyed with his bloody procession, the emperor passes, and the earth overflows with blood.).

As it emerges from the components of the poetic text and its secrets implicit patterns that refer to the bloodiness of power and oppression, the poet clarifies the significance of the title and its attachment with the textual context, based on its implicit format and its intended interpretation of its significance and suggestion, the emperor is the highest possible authority characterized by its concentration and exaltation in its governance and policy, and combines the religious and political authorities together, in addition to that, the poet symbolizes the marginalization of reality under the rule of the emperor, and the abolition of his existence and the creation of anxiety and fear in himself, and pushing him to surrender and acquiesce, and not to stand against the authority of the ruler or He exceeded his regulations and laws, and this is evident by saying: (He does not have goods other than tears, such and on the sidelines of every tree), and therefore this subtitle carried an intensive implicit pattern, to accurately symbolize the subjectivity of the marginalized existentially marginalized by the violence and bloodshed of power.

This is represented in the poem (Bloody Clouds), where the poet says:

((Oh my God!

What's going on

Someone must have stabbed the moon.

Or that birds with all their breeds

I was slaughtered on high.

Or what

Explain this blood.

which is in the off-season

Tseel Medrara

They are clouds, those that

It consisted of the blood of our dead)) (Raad Zamil: 24).

The poet draws in the previous poem a dynamic picture and realistic painful represents the power with its power and influence symbolized by concentrated patterns and intentional suggestive connotations, as the poet begins with an exclamatory opening describing the state of his homeland thickened with wounds, and the shedding of the blood of his sons, the redness of the moon is a clear indication of the marginalization of the self under the might of power and tyranny by saying: (Oh my God, what is happening, someone must have stabbed the moon), any poet was surprised and surprised by the reality of his painful homeland and the sense of injustice and loss of security of his children, as well as that feeling With the violence and spontaneity of power, through the intense interpretive depiction that the poet portrayed brilliantly, except that the moon turned red, and this is an implicit pattern on the large number of conflicts, wars, murder and bloodshed.

From that, it can be said: This title has been founded on the marginalization of the self, and created in its constituents anxiety, fear and horror of the ruler's domination and violence, and this is manifested through the symbolism of the questions and multiple suggestions raised by the poet in the poetic body by saying: (What do I explain this blood that in the off-season flows Mdrara), which makes the recipient in a state of stupor and excitement; Convincing through this deplorative question, which reveals the poet's subjective suffering that accurately expresses violence, war, bloodshed and murder, the title is the real world with its secrets and the authority of its rulers and their violence, based on the storyteller's vision and his symbolic and objective aspirations between the poetic text and its title.

The title "Engdooooni" represents a realistic cultural format that reflects the marginalization and loss of the self in a contradictory world in which sadness, self-alienation and isolation suffer.

((انجدووووونني))

On the way to solitude

He kept waving a lot.

Until his fingers fell

So

The poet of the court went out

Barefoot traces pine

And the more he drowns in his thoughts

He shouted: help me

Who will help us?

We are the ones who burned the processions

Behind us

And we drowned on land? (Raad Zamil: 8).

The threshold of the title of a pictorial nature that depicts the self immersed in the labyrinths of pain, sadness and worry and asks for salvation and relief from this painful reality: (Anjdooooni on his way to solitude kept waving a lot until his fingers fell like this), to refer this monologue and relief to the pictorial pattern in the textual construction in which the poet evokes the image of marginalization of the self and the abolition of its existence;

The poet symbolizes the significance of the symbolic system has an exceptional value in the marginalization of self and the concentration of power, which is the indication of the pine tree of fear, anxiety, worry and sadness is evident by saying: (The poet of the court came out barefoot traces the impact of the pine and whenever he drowned in his thoughts shouted: Ingdoooooooni), as this indication opens to the reality of the painful poet and his relentless quest to escape from it self-alienation and isolation from all its details and belongings, and this psychological portrayal is like a revolution pervades the psyche of the poet and his presence in terms of The repetition of the word "Anjdoni" on the one hand, and the phrase "And we drowned on land?", that is, portraying the land as being capable of drowning and loss, to be associated with the title in harmony with the emotions of the self and its crisis emotional experience, which prompted it to evoke this word at the threshold of the title suggestive of its symbols, which reveals the pain of the reality experienced by the self and its active bitterness to the extent that it struggles to reach survival from drowning and self-escape from this bitter real world.

The relationship of the title to the poetic body is centralized and semantic, because it symbolizes the self's impulses and its sense of self-alienation, and reveals what it faces in its reality, which is thick with wounds and labyrinths of loss. The poet says in Eclipse of Conscience:

((My grandfather was

Prolongs crying

Whenever the moon falls

But no one

These days

He asks about the secret of the disappearance of the moon.

As no one

weeping over the eclipse of conscience)) (Raad Zamil: 126-127).

This title is subject in its cultural composition to the awareness of the poet, and his ability to the secrets of his symbolic expression, and his intended communicative goal in revealing the pain of sadness and darkness and the places of loss, these psychological and emotional signals dominate the self and lead to alienation and loss, and then marginalized and canceled its existence, and this is represented by saying: (My grandfather was prolonging crying whenever the moon falls, crying over the eclipse of conscience), ie the poet portrays injustice and humiliation with the feeling of the other lost in the labyrinths of the contradictory world with the conflict of his characters and their conflict in reaching their goals And its goals in various ways and methods that lack the meaning of humanity and taking into account others, and the conscience fades, and morals dissolve and gradually disappear in order to achieve personal gains and benefits at the expense of the existence of the other and his entity, hence the poet came in an implicit format indicating the marginalization of the self, which is the lunar eclipse, any semi-eclipse of conscience and its disappearance to pervade darkness and darkness in the life of the marginalized self in its contrasting reality far qualities of humanity and the sense of the other and its existence, and it is clear the poet's superior ability to pump implicit patterns that express a clear expression of Marginalizing the other and robbing him of his freedom and presence in his real world.

RESULTS:

1 - The thresholds of the text in the poetry of Raad Zamil a major role in the presence of the implicit formats that have been attached to the contents of the poetic text, there is a relationship cue linking the thresholds with the text body directly, or indirectly are those axes registered prominent presence in the boundaries of the literary text inside and outside, related to it purposefully makes it attached to him and formed with the text and what symbolizes it from the formats implicit images tell about the centrality of politics and the marginality of religion, self and society.

2- From the contemplative reading of the cover painting, we found that it reflects a realistic image that embodies identity in all its content, clearly indicating marginalization, and symbolizes the character of sadness, pride and deep pain that the poet feels and feels towards his homeland with its contradictory reality, whose existence and independence are taken over by authority.

3- The main title and sub-headings from beginning to end focus on symbols and formats synthetic and semantic, in which the reflection of the impact of political, cultural and social openness in the formulation of the title and its boldness for the goals of the poet and his self-emotional speech, which reflects the bitter reality taken by the authority of the rulers controlling its influence and authority, the title carried implicit patterns that are clear and intuitive in the mysteries of the poetic text and its contents.

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