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Poetic language in the poetry of kadhim Al-Hajjaj

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Abstract

The intended language i.e. the poetic language is characterized by its linguistic and semantic features that distinguish the most prominent Iraqi poets who embodied emotional and social poetry in an intense and asymmetrical manner. It uses a poetic language that is closed to reality, but it is charged with a high symbolic and suggestive energy, which gives it special uniqueness and impact, in addition to integrating with the tensions of daily life in his society, so his poetic language is not expensive, and does not depend on traditional rhetoric, but it stems from community issues and self-concerns.

Keywords: Kadhim Al-Hajjaj, poetic language, Iraqi poetry, Symbolism, Social themes

Introduction

Language is the main issue of the cultural and civilizational existence, and it is also the basis in the process of artistic creativity, and literature is closely related to language because it is a linguistic formation, as the writer uses language as a tool to express what he wants in his literary text, whether it is poetry or prose, and literature is characterized by its pictorial and suggestive style that earns him high energy of influence, as it embodies an integrated artistic vision of life or the world, and interest in it has become greater so that studies have been established and research has been conducted on it in all aspects, Arabs and the West have been concerned since ancient times with language in linguistic studies that were based on poetry texts and prose in order to stand on the structure of poetic language in them, and therefore poetic language has received a great deal of attention from critics and scholars, as it is the basis on which the poem is based Therefore, the writer must investigate a lot in his dealings with language, so as not to drift with other languages that exclude his work from the character of the literary text.

In the study, light is shed on the poetic language in the poetry of Kadhim Al-Hajjaj, an Iraqi poet from Basra, the southern, who has a unique style and an elaborate expression that makes him one of the most important Iraqi poet since the 1960s till now. His linguistic fame is dominated by simplicity and beautiful satirical criticism, and his poems mix poetry and script, and the ends of most of his poems are governed by paradoxes that break the horizon of expectation. The research dealt with the concept of poetic language and the most common in his poetry, such as linguistic repetition and its impact on the formation of the poetic image, linguistic questioning, interpretive ability, the ability of pictorial language to read the text, and religious and heritage language as a poetic reference.

The Concept of Poetic Language

Poetic language is a comprehensive term that involves syntax and vocal syntax, as it includes multiple artistic techniques from poetic images and music, and the language of the creative poet is a language with life and diversity that does not stop at one way of expression, but varies in phrase and style, and creative language is the language that provokes a sense of the pleasure of participating in the artwork through colouring in the phrase, repetition, concision, presentation and delay, which raises in the recipient artistic pleasure lies in the pleasure of discovery ⁽¹⁾. Poetic language is the greatest element in the formulation of the poem in all human literature, in its land the genius of poetic performance is manifested, as it is a living organism in the depths of the artistic presence of the poet and poetry in its essence a journey deep in language, which is the treasure and wealth of the poet and the source of his poetry, and because poetic language is that vessel that carries the feelings and senses of the poet, in the production of the sense of the harmony with the meaning The text is a literary message and a type of communication between the writer and the reader, as language is the material of the method that derives life and strength from the way the appropriate vocabulary is used.

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The word is the idea and is social life, and attention is focused on it in the accuracy of its meanings and in the range between subjective connotations and various suggestive connotations [2]. (The literary text derives its existence from its meeting with the recipient, and on this basis, the element of acceptance can be considered an important aspect in tasting texts and standing on the technical aspects that push it to rebuild vision according to its nature and psychology, and reception depends on the linguistic delivery based on a communicator who sends the message to the addressee and receiver of the message, and the message is context (or referred to) as it is transmitted through a communication or medium such as live speech [3]. There is a process of communication that is achieved in its entirety [4]. Poetry can choose the pronunciation from any style, whether literary or otherwise. When words are used in poetry, they are used to define situations or some points of view; that is, they are in poetic language more accurate and specific [5]. Poetic language is a comprehensive term that involves syntax, grammatical and phonetics, and various artistic techniques. Creative language is the language that provokes in us a sense of the pleasure of participating in artistic work through deletion, repetition, substitution, delay, similarity, metaphor, concision and separation of the corners of the sentence, which gives the recipient artistic pleasure and lies in the pleasure of discovery [6]. Poetic language itself derives from linguistic formations, because it is a creative language, and the creative language is by its nature of displacement. His genius is all due to linguistic creativity, so the poet gives his linguistic structures transparency and inspiration, and with this we conclude that poetic language is a means of intellectual, emotional and material exchange, and has a special entity and words charged with moral values that have emotional and sensory associations, it is a system of elements that depend on each other to produce values with mutual relationships that can absorb the text and the poem that the poet aims to convey to the recipient.

1. Linguistic repetition and its impact on the formation of the poetic image

The presence of the language of repetition in the poetic discourse is a great event, as it draws the attention of the recipient to the repeated poetic image and the suggestive connotations it gives, as it goes beyond the first indication to a second connotation once it is subject to repetition, where we click on it something other than the one before and this contributes to the process of revival and deepening the effect of the image in the same reader [7], and repetition is ((bringing similar elements in different places of literary work [8] In the sense that the poet cares about a certain linguistic formula that he repeats in his poetic text only, so that it is considered a stylistic feature that he has for reasons including: confirmation, alert, inclusion, desire, suspense, pleasure, bemoanguish, complaint, etc., and we help him clearly in the poetry of al-Hajjaj saying in the poem of (Dwarf tree-

I'm thinking about a big scissors.
His legs complement the hands of an old farmer
Or think of an old poem
Too old [9]

The poets used linguistic repetition in their poetry for purposes including confirmation, glorification, threat, promise, or urgency in meaning [10], (which is an approach for

most of the ancient and modern poets, and in this text appears in the word (old) and verbal repetition works to achieve the growth of the poem and earns it a colouring that attracts the reader, in emphasizing it is an image indicative of the fact that the newspaper is old in a time far from the reader's imagination and this gives him a picture of the form and image of that newspaper, it here deepens the feeling of the past, the newspaper is a memory or witness to ancient events, and it symbolizes the poet's memory, and it also symbolizes the search for self by going back to the past and separating from the present. When a person loses their connection to their reality and the society they live in, both intellectually and spiritually, they also lose their sense of security and tranquillity, becoming a solitary and lost (I) in the face of the immense 'non- I.' [11]. The text expresses a state of loss and longing that the poet experiences. In the poem 'Headlines':"

"Nun and the pen
A bird testing the wind
Does it carry weights heavier than a grain?
Feathers and empty bones
How heavy are the weights of the bird?
There was skin drying in the salt under the scorching heat
It was the skin of a gazelle
On the day when it was like the gazelle, a gazelle..." [12].

Linguistic repetition in the words (heavier, heavier, weights of the bird) consolidates gravity in its sensual and figurative sense, which amplifies the feeling of burden, as if the bird, despite its apparent lightness, carries a hidden or internal weight, and plays several functions within the text, including moral confirmation, as the word (heavier) deepens the sense of worry and burden, and textual interdependence, as it connects the verses and creates an objective unity despite the short text, and also contributes to creating a tense, cohesive inner tone, reflecting the psychological state that dominates the poem. Repetition in modern poetry is one of the most important means of internal rhythm, as it establishes a tense or harmonious emotional state, and it sometimes becomes an alternative to the traditional weight [13].

He repeats the synthesis of the call in his poem (Bitter Coffee) to be an echo and confirmation of the idea and meaning, and repeating the phrase (O Mother of the Desert) in each section of the poem is the opening of the structure of the title of the poem

"Let the desert kill us
Or let us return to it!
O our mother, the desert, we have gathered
Or keep your distance from us
We've had enough of sand!
O our mother, the desert
... Where are the family?
Pour us your bitter coffee
And let us rest...
In the (first tent)
O our mother, the desert... embrace us
And let us spread the carpet of Abdullah
Enclosed between two large parentheses, omitted from the observer:
(Or let us spread the carpet of Abdul Lat)
For all we want,
O our mother, the desert,
Is for the sick to know the name of the medicine! [14]"

Here the repetition of the letter of call performs the function of expansion, as it often expands the overall event of the poem as well as the space of the thing associated with it within the poetic context^[15]. It emphasises the desert as a symbol of the land, the homeland, the great mother or even fate, and it reflects the attachment to roots and nostalgia for origin, and the poet repeats in the poem words related to the desert such as (wind, dust), which indicates the harsh desert environment repeatedly to emphasise the spatial identity and link it to suffering or patience, and also carries the repetition an ideological significance and reflects the poet's position on modernity or social and political transformations by holding on to the desert as a symbol of stability.

And he says in his poem "The Eye of Black Olives-: "
We are the underdogs, not killers on our side
All the murderers are there. We have nothing but our
necks, and they only have knives^[16]!

The negative character is repeated three times, and this is an affirmation of the situation that the poet wanted to portray and to focus on this character as a tool that connects sentences, in addition to linking the parts of the poem and forming the production of significance in each line, and this would enrich the poem and raise its artistic status^[17]. Its purpose is also to emphasize weakness and helplessness, where the repetition of (no) instills the reader's feeling of the state of refraction and lack of means in the face of the killers' possession of killing tools, and also depicts the sharp confrontation between the weak and the killers to show the difference between the two forces symbolically and tragically, and the text depicts the state of collapse and deterioration symbolized by the state of killing and death, the collapse includes all the data of the living reality, political, economic, historical and other^[18] which are the data of the poetry environment that he wanted to convey to the recipient.

2. Linguistic questioning interpretive ability

Linguistic questioning enhances the rhythm and artistic image, adds movement and vitality to the text, and creates interaction between the poet and the reader. It may bring out various shines such as denial, wonder, and determination, all according to the context, and it has in poetry an important effect in stimulating the mind and stirring the emotion^[19].

Because I am thin,
I did not burden the Lord to create me from clay.
He called out to me, " " !O me
I opened my eyes
What homeland do you desire?" He asked.
I said: "The south "
"And where will you go in the cold and in the heat? "
I said: "To the palms "
"And what will you eat? What will you drink? "
I said: "Dates, water, a little^[20] . "

The nature of the use of the language of questioning when the poet is due to the nature of the poet, who directs the speech to a certain thing for the purpose of venting or amusing oneself after throwing the emotional splash to the recipient. The method of questioning here and the answer was the emotional engine capable of attracting colored feelings in the various situations of the poet. It is not only a mental tool, but

a step in the surface of language and a flash of emotional tension that reveals the unknown and the silent about it, the literary text carries two types of explicit and implicit significance, and the literary text increases as its ability to produce implicit increased definition^[21]. The text carries a poetic and reflective character and expresses intensively and concisely the relationship of the human being with his homeland, and his emotional and spatial affiliation, a simple dialog between two people, one asks and the other answers short but is charged with symbol and significance, questions revolve around belonging, and survival, and answers come to reflect a link. The questions are not asked by an external party, but rather mimic the self and provoke it to think about its deepest feelings and desires. It is more like an internal reflection on the meanings of belonging. The question here may not be about the place but about identity, and the sequence of questions (about home, shelter, food, and then drink) gives a perception of the basic needs of the human being, such as belonging, safety, and survival, and says in (I am him dictionary):

Why the South? Okay, am I him?
and the men of the south
Sumerian Summer as Sunset Bread
Give the host the shape of hearts?^[22] Oh, my God.

Al-Hajj is aware of the impact of the word and the role of linguistic choice. He also knows that questions have a great energy in opening the text in dialog, as well as the aesthetic impact that drafting diversity has on the receiver, and whenever the type of poet with question tools was able to expand the significance, because expression is the process of taking the idea from its mental reality to its physical reality in which all people participate, but the poet in particular is characterized by a special mental ability through which he can express his ideas in a distinctive expression through the formulation that goes beyond the rank of understanding to the rank of influence⁽²³⁾, (so here he merges between himself and the place that is the south, they are both one that cannot be separated, and he creates a question between himself about the impact of this place and how they became one entity until he knows how to separate them, after which he wonders about the characteristics of the sons of the south, how they are to come the answer in the form of a question they are the form of those who give love and embrace the next in the suburbs that I started and flip it. The questions are not meant to ask for a direct answer, but are used to express surprise, reflection, belonging, and confusion. (Why the South?) This existential/meditative question is not looking for a direct reason, but reflects the astonishment of the poet or his fascination with the south, as it is not just a place but a state of feeling, (OK, I am him? Question reflecting the poet's reincarnation of the identity of the South, and is it reasonable for the place (the host) to turn into a heart shape? In a poem, Four Faces Under Bombardment / Second Face (Green Butterfly), he says:

Hey, rescue teams
Is there anyone among you who can
Change the direction of a bomb?
Who can remove the blood?
To return the shirt.
Its green colour?^[24] Oh, my God.

The language of questioning in this passage is an echo of the

voice of the protesting poet who refuses and has a clear rhythmic effect in the repetition of the questioning scene, that may reflect the poet's adherence to a position and refusal to abandon it, it is a cognitive purpose in poetry, and it is an emotional tool that reveals the ambiguity of the outside, the confusion of the inside and the anxiety of the poet's self. Each artwork consists of a set of tools and parts that do not take their place in the work arbitrarily but are linked to the rest of the work and through which we judge it by beauty or ugliness^[25]. In this text, it expresses the impossibility of what is asked about, (changing the direction of a bomb) symbolizes a vain attempt to prevent destruction or aggression, and blood symbolizes injury, killing and violation, and the green shirt suggests life and hope and may be associated with the spirit of self-defense or a symbol of good ^[26], In the poem (The Bread) says:-

Why does bread not become a horn?
To read in the name of God.
Ayat al-Sakina wa al-Salam
To protect the children when they're bombed
Why do children carry the burden of bags in the morning?
Where they say goodbye to the house
They're terrified... under fire?
"Why did my young son tell me... I forgot what the
classroom looks like?" ^[27]

This poem shows the dominance of the inquisitive style, a total and comprehensive domination of the poetic climate, as the question tool (why) is repeated three times within the space of the text, and it is characterized by its rhythmic depth, which is reversed in the last part of the passage, which begins by changing the inquisitive formula, so that the questions die after the emergence of the denunciation wonder answer ^[28]. The poem indirectly condemns the political reality of the wars that make bread a luxury, and the text contains repeated questions that start with (why? It is an existential and human question. When a poet asks, his purpose is not to receive the answer, but to lure the reader into the unknown and turn the poem into a space of search and anticipation ^[29]. Here, he asks whether it is possible to transform what is material, such as bread, into what is spiritual and sacred, such as the Quran, which is an expression of pain and protest against war, loss and infanticide, as well as creating a strong emotional impact, and also highlighting the painful paradoxes between school bags (the symbol of the future) and bombing (the symbol of death).

The ability of pictorial language to read text

Al-Hajjaj uses rhetorical pictorial language, such as metaphor and simile, to add suspense and give texts a wide field of imagination and interpretation. Photography in poetry is a pure creation of the mind. It is the product of the rapprochement between two things, and as much as the relationship between the two things was honest, as much as the picture was strong and capable of emotional impact ^[30], and it also creates in the mind of the recipient various connotations that the poet may have wanted to convey through this method, in the poem (Hasna) Al-Hajjaj says :-

Like the fluff of her cheeks,
like steam flying
From a boiled light ^[31]

This is an analogy, or a composite analogy, because the poet

does not resemble anything simple, but rather depicts a whole scene (the fluff of the cheek flying like steam) with another scene (a vapour rising from a boiled light, i.e. a very white and pure light). Here, he used unfamiliar images to show his ability to create new, unconventional images, because the purpose of poetry is to make a fundamental representation of human actions and to tell the truth through imagination ^[32]. In his poem (Liberation) he resembles a tear with imprisoned water, saying:

Tears are jailed water.
Waiting for freedom.
Of the coming sadness ^[33].

The depiction here does not stop at the limits of decorative beauty, but goes beyond it to intellectual and psychological expression, where emotion is transmitted before the form is transmitted^[34]. The tear is not just water, but (imprisoned water), meaning that it is bound, carrying internal pain, and waiting for a sad moment to come to be freed. He says in his poem "Nadhih (sweating):"

I'm a pale orange boy
And the orange is not afraid. but
Yellowing orange face
as the picking gets closer ^[35].

The language of the analogy expresses an internal concern and an undeclared fear. This is a development in it from being a descriptive tool to an expressive artistic medium that carries psychological and emotional dimensions. The artwork is considered a model of the real world and carries a deep dialectic with overwhelming force to interpret human feelings and the surrounding world, and tries to penetrate it ^[36].

In this text uses the orange as a symbol for the human who does not recognize fear but its manifestations (such as pallor) expose it when the danger approaches, the orange is not afraid but yellows when the harvest is approaching, that is, when the time comes to pick it (its end), and likens himself to it to express his psychological or physical condition where fear, weakness or anticipation appear on his face as it appears on the face of the orange when the harvest approaches, and this suggests that pallor or yellowing is a sign of near the end or danger, and Kazem Al-Hajjaj says in his poem (rejection:-

I refuse. He can even chair
He refuses to sit on it
to break himself ^[37].

It is not a verbal adornment but a psychological way to understand things through sensing them. The principle of effective formulation that attracts the recipient cannot be done without the process of embodiment and sensory presentation, which leads to grooming and excitement^[38]. The chair here is a symbol of rejection, rebellion and dignity, although it is inanimate, and it has given it a character of man (will and rejection).

Like country bread
We came out of our mothers' ovens
two heaters
to fit
in the mouth of life ^[39].

A beautiful analogy in which the human being (or the

generation) compares to the bread of the countryside, which is the bread that is made in rural houses, and is characterized by simplicity, warmth, and tenderness, (we came out of our mothers' ovens) is a deep metaphor, as mothers are like ovens that bake bread in a symbolic reference to birth and upbringing, and also carries an intimate dimension from the mother as a source of warmth, and formation, (hot) An expression that connects the two previous metaphors, which is a sign of the first experience, the new life, the rush and integration into the world, (to fit the mouth of life) A wonderful final metaphor that resembles life with an organism that has a mouth, and we, like bread, came out to suit the taste of this mouth, which is an expression of the human desire to be worthy of life and to be accepted in it. The metaphor is based on emotional reincarnation in which the feelings extend to the feelings and beings to the feelings of the feelings of the feelings. He adheres to it and cancels the traditional duality between the subject and the object ^[40], and this is what the poet himself intended to present in his poetic texts.

4. Religious and social language as a poetic reference

In his poetic language, Kadhim Al-Hajjaj focused on religious symbols and social issues. Many of his poems draw inspiration from Islamic religious symbols, especially Shiite ones, like mentioning the Ahl al-Bayt and the issue of Imam Hussein, who represents a symbol of steadfastness and resilience against oppression. The invocation of religious authority in modern poetry does not mean relying on it entirely; rather, it involves deconstructing and reconstructing again ^[41]. He evokes Ashura, Karbala, and Imam Abbas (peace be upon him), where the religious language appears to have a spiritual context, but its essence is political and symbolic. In a passage from the poem "The Black Color," he says:

Wipe your mother's cloak,
Wipe the garments of Ashura,
About the circumcision,
Wipe the path of kohl from the cheeks,
Wipe the weeping of mothers in the kitchens,
Under the pretext of onions ^[42].

The text talks about collective memory and collective pain by depicting rituals and symbols associated with daily life and religious and social events, and it calls for erasure as a symbolic act, perhaps for purification, erasure, or remembrance.

The abaya symbolises compassion and protection, and perhaps customs and traditions. The mother is a symbol of the homeland, and the act (erasure) carries the meaning of elimination or sanctification, and may also indicate an attempt to erase the trace of sadness or inherited burden, and (dishdasha) is a popular dress, but its mention is accompanied by Ashura, which turns it into a symbol of sadness, mourning, and consolation, and (Ashura) is a religious occasion loaded with tragedy and sacrifice in the Shiite memory, and religious symbols in poetry are not limited to expressing beliefs but are invested to raise existential questions about life, death, existence, and meaning ^[43].

The flow of al-kohl is a symbol of sadness and collapse, and the "crying of mothers" is a hidden internal pain that is hidden or appears for simple reasons such as (onions), which reflects the societal tradition in suppressing feelings, and the text has

a deep social criticism of a society that hides its pain under the masks of habit and daily, the literary text (an open text on multiple readings, which in turn makes the question of reference open by virtue of being loaded with what is emotional and this creates for the text its aesthetic pleasure ^[44]. The text carries images of identity, inherited sadness, women as silent victims, and it is a social criticism convincing with poetry, to be continued after and say Wipe Karbala off the face of (the land of blackness) Close the eyes of the slaughtered (by the guilt of their names) ^[45]

He uses phrases such as "Ashura, Karbala", which express repeated historical pain and an appeal to be cleansed of this bloody legacy. Karbala is a symbol of human suffering and unjust killing, and the use of the crowd indicates the recurrence of the tragedy as if it were not a single incident but a recurrence. The "Land of Black" is a historical name for southern Iraq, called because its land was fertile (blackened by heavy planting), but the meaning here refers to the gloom of reality and the accumulation of sadness. Color has its own connotations and may acquire its symbolic connotations from its association with cosmic phenomena, events or objects that give rise to pessimism and darkness, one of the colors that maintain constant negative connotations of omission, depression, anxiety, as well as death and destruction ^[46], and (slaughtered by the guilt of their names) a sign of killing on identity and sectarianism or conflicts in which a person is targeted because of his name and affiliation, as well as in the last passage:

The killers were wanted, not demanded
And even in the holidays, our parents don't advertise
Blood of the sacrifice
And they don't slaughter the roosters except (for Imam Abbas ^[47] .

The text speaks of a reality in which roles shift and there is a linguistic and political paradox in which the killer is supposed to be wanted for justice, but here he is wanted in a desirable or even protected sense, and the text indirectly condemns deviant political practices that make the unjust a hero, which is an expression of rejection of violence or respect for the blood that was unjustly shed, or a type of national sadness that overwhelms the manifestations of joy, and (the rooster) symbolizes redemption and in religious rituals is slaughtered as a kind of sacrifice, and (Abbas) in the Shiite consciousness, especially represents courage and redemption and his name is linked to Karbala, and the exception of slaughter in a symbolic ritual associated with Abbas (p) indicates that the blood rituals are dedicated to the idea of martyrdom and loyalty, and that the real heroes, and that the character is called to be summoned with him two times at a time to achieve through summoning an urgent artistic and psychological desire to face the reality of living ^[48], and religious symbols are used as a means to add multiple dimensions to the text, combining the social, political and spiritual dimension ^[49].

Al-Hajjaj relies on social references that are closely related to their community, and they form a language for their poetry in terms of rejecting some of the old social habits, such as issues of social injustice, where he shows his sympathy with the marginalised and weak classes. He says in his text (Eastern Cartoon) :

A pregnant woman on the last day of pregnancy
 She sits young and smiles
 Sitting in front of the woman is a man in house clothes
 He looks fierce with pirate moustaches
 and with one of his palm sticks
 Threatens the pregnant belly
 Comment:-
 Be polite now ^[50].

The scene summarises the relationships of domination and fear in the family space cynically and painfully at the same time. The woman in the last days of pregnancy suggests physical fragility and waiting as if on the threshold of a fateful event, sitting young and smiling, (the little one) here is a psychological situation that means submission, refraction and smiling desperately to calm down, and the man sitting in front of the woman in the house clothes suggests that this scene is normal, daily and not exceptional, which increases its enormity, and the resemblance to the character of a pirate carries the connotations of violence, control, and perhaps threat in a caricature, to reach the peak of tension by threatening the stick that not only threatens the pregnant woman but threatens the next life, to add a cynical dimension when the man directs his threat to the unborn fetus, to understand the scene as a representation of male guardianship since before birth and impose obedience even on the organism before he realizes or mistakes, and this scene is a wide social reality in Al-Hajjaj community He tries to draw attention to the issue of the tyranny of men in his view of women, as it is a criticism of the traditional masculine authority in the family, and reveals symbolic and material violence against women, as well as a mockery of the logic of raising with sticks, and confirms his view in his text (Adam and Eve).

In the East,
 There is neither man nor woman.
 Here: male and female—
 Even the magazine is feminine.
 To... the male, the book ^[51].

The text deals with the subject of (masculinity and femininity) in Eastern culture, and the beginning of the text defines the geographical and cultural framework - the East - which refers to Arab or Islamic societies that have a traditional structure in relation to social roles. (No man or woman) is a denial of equality or equity between the sexes, (here male and female) an assertion that the identities recognized in the East are not a man and a woman in their full human and social sense, but a male and a female in their biological sense only, (even the magazine we have a female) a sarcastic metaphor that indicates that feminization is used linguistically or symbolically without giving women a real status, (to the male book) a mysterious and open end from which it may be understood that masculinity in the East is dedicated and inherent in books, the text carries a social and cultural criticism of the East's understanding of human identity, and it also corresponds between the male and the female as biological concepts against the man and the woman as social concepts.

Results

1. Language is the basic material that constitutes our cultural and civilizational existence, and necessarily it is also the basis in the process of artistic creativity, and literature is closely related to language, because it is a linguistic formation. The literature is characterized by its pictorial and suggestive style, which gives it high impact energy. It embodies an integrated artistic vision of life or the world, and interest in it has become greater so that studies have been established on it, and research has been conducted on all aspects.
2. Poetic language is a comprehensive term that involves syntax, grammatical and phonetics, involving multiple artistic techniques of poetic images and music, and the language of the creative poet is a language with life and diversity that does not stop at one way of expression, but rather diversity in phrase and in style.
3. Linguistic repetition is one of the phenomena that characterise the poetic text, as it embodies an important feature of the clear role it plays in the meaning and structure of poetry, in addition to its role in enriching the poetry of the text and providing it with suggestive and aesthetic broadcasting. It appears on several levels in the structure of the poetic text through the repetition of a letter of letters, let it be a letter of appeal, or otherwise, or through the repetition of a particular word, or by repeating a whole sentence, or even a paragraph or more of this or less, and each creator has his way of harnessing this repetition to serve a specific purpose or multiple purposes.
4. Linguistic questioning enhances the rhythm and artistic image, adds movement and vitality to the text, and creates interaction between the poet and the reader. It is the emotional engine capable of attracting colored feelings in the various situations of the poet, and it is not only a mental tool, but a degree in the surface of language and a flash of emotional tension that reveals the unknown and the silent about it.
5. The poet uses vivid and bold metaphors and metaphors where he imparts human qualities to things, or pulls the qualities of things to man, producing vibrant images.
6. The language of Al-Hajjaj's poetry imbues manifestations of daily Iraqi life with all its suffering, wars, injustice and highlighting, and highlights the social reality in all its angles and uses religious symbols in an artistic way to express oppression or ridicule.

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