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Review on the Child in Modern Iraqi Poetry

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Abstract: The image of the child in its various shades is one of the common images in Arabic poems from the pre-Islamic era to the modern era, but it did not receive the attention of scholars, and it was not studied in depth showing its connotations and symbols. Hence came my study entitled "The Child in Contemporary Iraqi Poetry", which is an attempt to clarify the symbols of the word (the child) and what it indicates according to the context in which they are mentioned, as well as the statement of the aesthetic aspects of how to employ these symbols through the selection of poetic texts of modern poets in which the image of the child was mentioned. Where this image was linked to the intellectual and political framework of the trends of Iraqi poets to create with it multiple connotations that were in harmony with the successive conflicts and revolutions that the poet employed to express intellectual, political and artistic positions. Modern Iraqi poetry by this expression means what many poets wrote in a non-traditional or traditional (classical) poetry curriculum in the literature of their languages. It appeared in Arabic literature at the end of the first half of the twentieth century, especially at the hands of Al-Rihani, Al-Sayyab, the angels and the Arab diaspora in a number of European countries that they went to settle in, especially Italy, France, Britain and then the American states. One of the most prominent differences raised by this trend was what was raised about (authenticity and contemporary) in his book and its production, over decades of years, which lasted about a century.

Keywords: Modern, Iraqi, Poetry, Child.

Introduction

Historians of Arabic literature have traditionally classified Arabic poetry according to time periods that coincide with the temporal eras of countries. It is also classified according to the regions in which it was produced from various Arab and Islamic regions. Students of Arabic poetry are accustomed to classifying it into two main periods: ancient poetry and modern poetry;

The ancient Arabic poetry refers to all Arabic poetry written before the era of decadence, just as it refers to all poetry written in its own style later on. It can also be called traditional poetry because it follows the stirrup of dependence and imitation, as it is called vertical poetry in relation to the style of writing its vertically symmetrical sections (Lowell, Amy. 1994).

Modern poetry refers to all Arabic poetry written after the Arab Renaissance. It differs from ancient poetry in its methods and contents, in its artistic and musical structures, in its purposes and themes, and in its emerging and different types. All poems and collections that were developed in the modern era are modern poetry, starting with the first poem written during the French campaign against Egypt and the Levant in the period between 1798-1801 in one of the pens of the early pioneers - I mean the pioneers of the Renaissance, and ending with the last poem written by a poet at the present time (2010 AD). or 1431 AH) (Gammel, and Suzanne, 2011).

Classification of Modern Arabic poetry

Modern Arabic poetry is classified into a group of genres (and ancient poetry can be classified into several types), including: Classification according to styles, such as: free poetry, sentine poetry, modernity poetry, contemporary poetry, tafeila poetry and prose poem. Classification according to generations, such as: "Poetry of



the Sixties", "Poetry of the seventies", "Poetry of the eighties", "Poetry of the nineties" and "Poetry of the twenty-first century". But some of these classifications may not mean anything other than the desire to categorize, and sometimes they are the subject of mutual disputes between conflicting parties from creators and critics, but the most important of all is the presence of some technical characteristics and different topics among the poetic texts of each of the mentioned categories. Signs of a poetic renaissance appeared among the Arabs from the French campaign in 1798 AD to the beginning of the Urabi Revolution in 1880 AD, then the era of resurrection and revival began with the beginnings of the Great Arab Revolt in 1916 AD, followed by the entry of the poetic (Gammel, and Suzanne, 2012). Renaissance into the era of renewal and development since the beginning of the Egyptian revolution in 1952 AD. Al-Baroudi is the pioneer of modern Arabic poetry; Where the movements of real development and change began with him in modern Arab poetry, and he took in his style of the ancient poets a model not a template, so it is noted that his poetry contains the spirit of Mutanabi and Al-Buhturi, but in a modern and modern way; Which gave his poetry more brilliance and a spirit of modernity, He came after Al-Baroudi, the prince of poets, Ahmed Shawqi, but he adhered to the spirit of ancient Arabic poetry, and did not provide a tangible addition to the reality of modern Arabic poetry. The hadith of evolution, and the emergence of free poetry, tafa'ilah, and mursal poetry, and this poetry was called hadith; Because it began in the era of the Arab Renaissance, and abandoned and departed a little from the ancient and original concepts of poetry. Modern Poetry Schools Poetry schools and sects arose with the spread and development of Arabic poetry (Gammel and Baroness, 1921): To organize the development of Arabic poetry, and make this change positive and effective in poetry, and from the poetic schools that appeared in the modern era:

Al-Ihya School: Mahmoud Al-Baroudi laid the foundation stone for this school when he saw the need to renew the poetic movement, and Ahmed Shawqi later helped him in Resurrecting a new spirit in poetry, pumping blood into it, and preserving it until now (Ken Norris, 1982).

The Renewal School: Founded by Mahmoud Al-Akkad, who revolted against the Al-Ihya School for not simplifying poetry, according to his opinion. Al-Akkad believed that poetry should be reflected in the sensual aspects of life, and be the result of sensory data and not on the human senses.

Apollo School: Founded by Ahmed Zaki Abu Shadi in 1932 AD in Egypt. This school is characterized by poetic romance, while its poetry is characterized by the abundance of pessimism.

Free Poetry School: It is also called Tafa'ilah poetry, and this school is one of the most important modern poetic schools. Because free poetry has spread and became very popular in the Arab world, and this school has received a lot of literary criticism; Since free poetry has abandoned the concept of weight that distinguishes and regulates poetry, and some have considered it a great loss to Arabic poetry, while it has received the approval of the category that wants change and aspires to it, and wants poetry to cover more and more areas, and this is achieved when poetry abandons weight and rhyme, this gives The poet has greater freedom to choose the words, vocabulary, and meanings in the poem; To cover more aspects of the subject of his poem (Michael, 2001).

Characteristics of Arabic Poetry

Characteristics of Arabic poetry in the modern era Arabic poetry in the modern era was characterized by many characteristics that distinguished it from the poetry of past eras. Due to the different principles of its principles, and the emergence of new concepts and terms on the Arab political, social, religious and cultural arena, and these characteristics are: The use of the simple Standard Arabic language with clear meanings, which is easy for the vast majority to understand, with the introduction of some difficult words within the poem. Diversity in the use of rhetorical methods in one poem; But at the same time, it is employed to serve the poetic text, The disappearance of the poetry of pride in oneself and the clan that distinguished the ancient poet. Increase imagination, visualizations, and methods. Frequent use of the ironic method in presenting the idea. The use of the colloquial dialect spoken in the poet's country within the vocabulary of the classical poem, or the compilation of an entire poem in the vernacular. Failure to adhere to the rhyme, and deviation from the usual form in the construction of the poem. Resorting to symbols in the formulation of the poem, and reflections on life, the universe, the creation of man, and the purpose of his existence. The emergence of new trends in the Arabic poem, such as: the political, national, human, Islamic, national, and social trends, and the disappearance of other trends,



including: praise, satire, pride in oneself and the clan. The emergence of many literary and poetic schools, each of which was distinguished by different characteristics from the other, and each of them had its own poets, supporters, and advocates, such as poets: the Diwan School, the Apollo Group, the Diaspora, and others. the coherent unity of the poem; That is, the formulation of the poem is the formulation of a single, sequential organic unit; So that if one verse was dropped, the whole meaning would be lost, just as it is not possible to advance another verse or delay it. Emergence of patriotism and feeling, belonging and loyalty to the homeland and the nation. Clearly addressing the Arab reality, with its pros and cons. The great impact on the Arab popular revolutions, and the greatest example of this is the role that modern poetry played in the Egyptian revolution of 1919 AD. Build schools and seek hope in them, so that we can go into their building with skies. Be generous to it with what your gains have turned out to be, and meet with contempt all those who are miserly. Do not make knowledge in it your whole goal, but teach young people a knowledge that produces work. Raising boys with education, an upbringing with which the speaker of the world becomes an example. So, they mobilized an army of knowledge from our youth that set an example for the world. We belong to a nation in the era of our renaissance with science and the sword, before it created nations (Leo et al, 1986).

The Evolution of Arabic and Iraqi Poetry

It seems strange that Ahmad Shawqi leads this school even though he was sent on a study mission to France; Where he stayed for four years during which he was in contact with its literature in particular and European literature in general, and during his stay he was influenced by those manners until we saw him translating the poem "The Lake" for the two Emirates, as well as a number of "La Fontaine" stories on the tongues of animals. He wrote other stories similar to hers, and even wrote the first edition of the play "Ali Bek the Great" in 1893, but this wonder can disappear if we mention Shawqi's private life circumstances and his preparation himself. To be the emir's poet as a prelude to becoming the emir of poets and swearing allegiance to the Arabs for that in 1927. He himself tells us in the introduction to his first diwan issued in 1903 that he had tried to be influenced by Western literature, but it soon became clear that what was required of him was to adhere to the pillar of Arabic poetry and its traditions. In fact, this path is approached, so that we read his poetry, and we hardly notice a clear trace of Western literature, or even the European life that he lived for four years, with the exception of a rare few if compared to a later poet such as "Ali Mahmoud Taha" who was not allowed to stay connected to Europe as it was. Shawqi, however, feels that he was deeply affected by that life and its natural and human scenes during his summer visits to the countries of Europe, as we witness in a number of his poems, starting from "The Gondola" to "Lake Como." Indeed, Shawqi's only poem that echoes some memories of Paris, which is the poem "The Bologna Missed" does not feel the depth of the poet in the life of that bustling city, and there is no wealth in his experiences in it, even if it is very beautiful and sweet in its poetic texture and the delicate sorrow common in it (Einhorn, 2011). It is clear that Shawky did not say this poem while residing in Paris during his youth, but rather said it when he was old when he returned on one of his trips to «Gab Boulogne», and one is puzzled to miss the echoes of Parisian life in his early poetry, but this confusion can be eased if we mentioned that Shawqi (Aldridge, 1958) was never able to be a sentimental poet, and that occasional poetry was the one that dominated his poetry, and perhaps he saw in this type of poetry what suits his ambition more than the poetry of conscience, or perhaps his special mood was not compliant, or perhaps in his social circumstances and his high class Puritanism is what prevented him from surrendering to his conscience, reluctant to present it to readers or listeners. Whatever the case, we believe that Ahmed Shawqi, unfortunately, was not able to nourish his unique poetic energy with Western morals and Western life, just as he was unable to release his energy on its nature, to be sincere to himself and to raise his poetry to the vast human horizons that are not restricted by the occasions of circumstance. and the circumstances of the place and time; So that it is difficult for any critic today to deduce from Shawqi's poetry his personality, spiritual features, and any special philosophy in life, and all these facts are what enabled the school of renewal led by Shukri, Mazni and Akkad to attack Shawqi and his school, That violent attack that we read in the two parts that appeared in the year 1921 of the book "The Diwan," which its writers (Al-Mazini and Al-Akkad. 2002) estimated to reach ten parts, and they devoted it to attacking the entire traditional school in poetry and prose. Al-Akkad criticized Shawqi, accusing him of being dishonest, and decided that the poet He who is faithful to himself; So that lying and pretentiousness do not obscure his personality from his poetry, as he accused him of imitation and issuing from inherited poetic templates without the ability to renew and innovate and without diving behind deep facts and new images, all of this, whether in the form of the poem or its content. The Diwan group



was undoubtedly influenced by Western literature, especially English ones, and even by European Romantic poetry in a special way, as evidenced by their unanimity in calling for poetry of conscience. Al-Diwan School led the call to poetry of conscience, and the three of them agreed on this call, although they differed afterwards in the direction according to their respective moods. Abd al-Rahman Shukri went with emotional contemplation and self-introspection, as we saw previously in his poem in which he addresses the unknown, while Al-Mazini, at the beginning of his youth, came from a romantic, complaining, weeping spirit, grumbling about life, and resenting it, and he continued to emanate from this spirit until he abandoned all poetry, after the two parts that they came from his poetry, to the prose in which he excelled and became one of his masters, as he got rid of complaints and indignation with the irony and sarcasm that he was known for in his prose (Alexander. 1846).

The stages of Development of Modern Arabic poetry

Poetry is one of the most famous and most widespread literary arts. This is due to the ancient era of mankind. It is the oldest means of literary expression that appeared in human life, as it expresses his emotions and emotions. For types of artistic prose to emerge. People have differed in defining poetry according to their different ages, languages, tastes and environments. Therefore, it is not easy to put a definition of poetry, but this difference does not mean that poetry has no boundaries and features that distinguish it from prose and its types. We feel a coordinated tone and harmony in the sounds and the organization. Moreover, these models differ in their strength and calmness, and Arab poetry has dominated the single rhyme throughout the ages. Modern poets have tried to be free from rhyme and diversify in it and call their poetry free or (free) poetry. the weight. Poetry is "meanad and rhymed" speech, and as we said that this poetic speech varies with different ages. The pre-Islamic poet Ibn Kulthum spoke about his tribe and its glories. You see him as rebellious, defiant and angry. Abu al-Ala al-Ma'arri is also sad and pessimistic, as he sees life between sadness, joy, happiness and misery... As for the modernist poet Abu Risha, he is sad, but he did not grieve for the loss of a loved one. The poet Abu Risha suffers the grief of a person who feels the mother of his nation, its calamities and its troubles. Its cultural glory (with the pen) and its military glory (with the sword). There is imagination and its ability to portray, diagnose, simile, and embody, and there is the poet's emotions, and then we can say that poetry is a type of literary genre in which the poet depicts his experience in balanced, rhymed words that contain emotion and imagination. Epic, Dramatic, or Educational. Through our study and our acquaintance with the arts of Arabic literature from ancient times until now, we find that the arts of literature are of two types: poetry and prose. Ahmad Al-Farahidi) and poetry is of various types in the modern era, it is either vertical poetry or free poetry, Vertical poetry is types such as sentimental (emotional), in which the poet expresses his feelings, emotions and conscience, where the poet talks about himself, so the poet's personality appears clear from sadness and joy, and most of our poetry since the pre-Islamic era until now my sentimental and its purposes are spinning, description, praise, lamentation, pride and satire. As for epic poetry, it is related to ancient history, and its Iraqi examples are the epic of Gilgamesh and its themes of death, life, singing and existence, as well as the Greek epic of the Iliad and the Odyssey, which are the work of the blind poet (Homer) - and the epic varies in rhyme and weight, and the verses of the poem may reach a thousand. As for theatrical poetry (representative), it consists of multiple chapters where the events are intertwined and extend to the height of the conflict, then the solution begins through dialogue between the people of the play, and the play is the types of (tragedy) and (comedy) and from the media of this literature (Ahmed Shawqi) in Egypt and (Khaled Al-Shawaf) in Iraq, then (Aziz Abaza), Salah Abdel-Sabour, Ataka, Wahbi Al-Khaz Raji, Abdel-Rahman Al-Sharqawi, then Abdel-Razzaq Abdel-Wahed and others. As for educational poetry, it is organized for educational purposes, including Alfiya bin Malik, which included the rules of the Arabic language, and (Al-Zahawi and Al-Rasafi. 2002) was famous in the educational poetry systems.

The Syrian Arab critic, Dr. Muhammad Yasser Sharaf, noted that thirty years have passed since Arabic poetry began in the second half of the twentieth century, and its writers were quarreling accusations about authenticity and contemporary. Twenty years of its achievements, spreading knowledge among people and allowing new types of communication across continents, opening up cyberspace without borders. Sharaf saw that while the traditional issues presented for discussion among the poets of the industrially advanced countries constantly differed, the vast majority of Arab poets remained when discussing their traditional issues themselves, transferring the sayings of the past centuries that prevailed in the debates of the twentieth century to the twenty-first century without radical changes sometimes, and far from the achievements New humanities and experimental



sciences are at other times as well. Sharaf decided that some specialized analysts had reached a conclusion saying: It is the repetition of discussions that prevented Arabic poetry from developing, and this is confirmed by the sales figures for poetry books that were issued during the last fifty years, in addition to the low level of poetic production itself, the proliferation of pretenders and the emergence of large numbers of poetry. Printed books of low artistic value. Sharaf stated that the statements of many pioneer poets and critics known for the quality of their production indicate that Arab peoples have lost their interest in poetic production - in the first place - as a result of scientific progress and the departure of young people, students and university graduates to follow modern science, the movement of the economy and trends in the labor market, in addition to the stagnant horizons of poets. This double effect weakened the effect of the few undeniably good experiences that appeared in the poetic accumulation movement of Arab culture. Sharaf saw that the Arab cultural movement is still slow, two years after its inception - and wondered whether the social, economic and artistic conditions of Arab poetry would continue to deteriorate, or would reversing the trend still be possible (Dempsey. 2002).

Studying Literary Texts in The Modern Era

The study of literature and poetic texts in the modern era is not separate from ancient literature, because it is the result of the experiences of the past, and that vertical poetry and literature in general are modern, and each era does not cancel out ancient literature. If they express their age. The most prominent purposes of vertical hair: When we look at modern-day poets such as Al-Zahawi, we find that the goals of vertical poetry call for several things. Vertical poetry in the modern era has been characterized by the following:

1. Existence of unusual topics such as describing modern inventions in the early twentieth century.
2. Social reform as a result of poverty, disease and ignorance.
3. Thus, the poems of the poets of the first half of the twentieth century, including Al-Zahawi, who cared about women's issues, and Al-Rusafi, who warned against injustice and colonialism, as well as the poet Hafez Ibrahim.

If we compare poetry in the 19th century and the 20th century through the above, we will find the following:

1. The poetry of the 19th century was individual and limited, while the poetry of the 20th century had contents that called for reform and demanded independence and the expulsion of the occupiers.

2. The themes of the 19th century (brotherhoods, praises, elegies, description...) As for the topics of poetry of the twentieth century, they expanded further, and the purposes of (spinning) moved away from debauchery, flirting with masculine words and profanity, and its most prominent poets are Nizar Qabbani, Ali Mahmoud Taha, and Ibrahim Naji. And Ahmad Shawqi and Omar Abu Risha, and as for (emotional) poetry, it is the most that we find among the Muhajireen poets. Just pop up the description of the battles and tournaments, as for (national) poetry, it was known by Abu al-Qasim al-Shabi, Khalil Mutran, Ahmad Shawqi, Rashid Salim al-Khoury, Ibrahim al-Yazji, al-Akhtal al-Saghir, Hafez Ibrahim and al-Jawahiri. It was known only in the Renaissance era, when the liberation movements and popular uprisings began. As for (satire) it does not exist except in some political situations (and praise) is the other way to know a new way is to praise a person known for his benign merits and glorious deeds through honoring parties or others. Vertical poetry is the norm that poets have followed since it existed in the pre-Islamic era, and free poetry is a simple departure from those rules that control Arabic poetry, and this departure is the result of the development of meanings and methods, where the owners of poetry found that the traditional vertical poem is unable to express On new experiences and topics with one weight and one rhyme, so they organized free poetry, which gives poets a psychological atmosphere and wide freedom in expressing feelings. What is meant by modern Arabic poetry is poetry written in the modern era. The adjective (modernity) means the time frame that is characterized by the features of modern life and its features from the previous times in which this poetry was said. At the present time, it represents the penultimate episode of a time series in which this poetry was said (Contemporary – Modern Era – Renaissance Era – Stagnation Era – Second Abbasid Era – First Abbasid Era – Umayyad Era – Early Islam – and the Pre-Islamic Era). Historians of Arabic literature have relied on the classification of Arabic poetry according to the time periods corresponding to the political epochs of the ruling states, each according to its time, and perhaps also classified according to the regions



in which this poetry was said. We used to see in modern poetry two basic classifications: ancient poetry, which is meant by all Arabic poetry written before the era of the modern Arab renaissance, and perhaps some of them meant by it all poetry written in the style of ancient poetry, even if it was recent. Al-Amoudi, which is what they called traditional poetry or (restrictive) for others because they consider it restricted in meter and rhyme, as it is called vertical poetry in relation to the quality of writing this poetry using the bisect and the inability in the typical organization of its writing. Modern poetry refers to all Arabic (Moulton, 1901). poetry written after the Arab Renaissance. It differs from ancient poetry in its methods, its contents, its artistic and musical structures, its purposes and themes, and in many of its new and emerging types. It includes all poems of poetry and collections that were said in the modern era. They are modern poetry, starting with the first poem written before the French campaign on Egypt by the pens of the first pioneer poets - and they were the pioneers of the Arab Renaissance, headed by the poet Mahmoud Sami Al-Baroudi, and before him Nassif Al-Yazji and his son Ibrahim (Davis, 1997), who said:

Watch out and wake up, O Arabs!.....

The serpents muffled until the knees sank.....

Why is hope deceiving you?.....

And you were robbed between the rest of the Cana....

God is greater than this dream has lost....

The cradle complained of you, and the earth missed you....

How much you are wronged and not complaining, and how much....

You become angry, and you do not appear to be angry....

I can classify modern Arabic poetry into a group of classifications as it exists in its current state and is written in this poetry: it is vertical or traditional poetry, free poetry, activating poetry, or sent poetry, and finally the prose poem, which is the last thing some poets reach and write poetry with. But these divisions or classifications do not mean anything to poetry and its existence, and they have provoked disputes and mutual accusations between the poets themselves, as well as between critics and historians of poetry, but the most important of all this and that is to find the technical characteristics and the different topics of poetic texts and the creation of the fittest and supreme. Much of what poets wrote in this era and those before it was different from the traditional or classical poetry curriculum, by which I mean free poetry or activating poetry, and it appeared in Arabic literature in the first half of the twentieth century. At the hands of Amin Al-Rihani, Salah Abdel-Sabour, Badr Shaker Al-Sayyab, Nazik Al-Malaika, and the poets of the Muhajir are among the Arab poets in a number of European and American countries that they went to settle in, especially Italy, France, Britain, then the American states and Brazil. Among the most prominent of these differences raised by this trend is what they raised about originality and modernity for decades. Starting from the second half of the nineteenth century until now, writers, poets, critics and historians of Arabic literature are attracting accusations about originality and modernity, then other interactions have been added between them about traditional, modernity and contemporary. In addition to the low level of poetic production among many poets, the proliferation of pretenders of poetry, and the emergence of large numbers of published books of literature with a descending artistic value calculated on poetry, which means nothing of it (Williams, 1882). Another case, in my opinion, that has weakened the production of Arabic poetry is the scientific progress and the departure of young people, students and university graduates to pursue modern sciences in light of the important economic movement and their tendency to the labor market for a pension and to achieve a better standard of living for them. This led to some stagnation in the poets' horizon, and to weaken the influence the few good experiences that cannot be denied appeared in the poetry movement and Arab culture as a whole. And the stages of development of Arabic poetry is that ancient poetry differs in some aspects from poetry at the present time, and the most important characteristic of ancient poetry is its keenness on weight and rhyme and the arrangement of the house on the chest and disability, and every poetry that is not organized on weight and rhyme is not considered poetry, but rather they consider it prose or eloquence. In the modern era, ancient poetry is taken for granted that they consider it a tributary of pleasure, sociability and sensual benefit that conveys the poet's feelings and is considered a source of delight among Arabs and calls for noble



morals and valuable virtues and aversion to bad and innocuous qualities, and the stages of development of Arabic poetry is that ancient poetry differs in some aspects from poetry at the present time, and the most important characteristic of ancient poetry is its keenness on weight and rhyme and the arrangement of the house on the chest and disability, And every poetry that is not organized on weight and rhyme is not considered poetry, but rather they consider it prose or eloquence. In the modern era, ancient is taken for granted that they consider poetry it a tributary of pleasure, sociability and sensual benefit that conveys the poet's feelings and is considered a source of delight among Arabs and calls for noble morals and valuable virtues and aversion to bad and innocuous qualities. Arabic poetry has changed from what it was before to become mostly free poetry or a prose poem whose words are embodied using vocabulary and words that have a different meaning and significance, and this type of poetry has spread widely and rapidly at this time, especially in light of new technologies from the media and cheap publishing such as Newspapers, magazines, television, the Internet, Facebook and the like, and opening the door wide for everyone to write and describe himself as a poet, but these do not hide from literary poets and critics, and they remain retracting what they write and what they say will be destroyed over time, so survival is for the fittest and the best, and this is the year of life .In this context comes the study of the Jordanian Academic and Professor of Modern Literary Criticism at the Hashemite University, Musleh Al-Najjar, entitled "Visual Poem in Modern Arabic Poetry" issued by (Divic, Metaphor, and Difference) 2021, to tell the story of Arabic poetry as it emerged from the functional state to the aesthetic state. , in order to satisfy the recipient's aesthetic sense, without there being a special benefit or a specific purpose other than aesthetic pleasure, so that it can be read through aesthetic concepts and not social linguistic methods. The reason for calling this era the Renaissance is that Arabic literature –His poetry and prose - he has risen in this era in his themes, ideas, images, styles and language, It became a strong and flourishing literature that differs in its form and content from the literature of the Ottoman era. The weak and dilapidated (Al-Badri, p. 1.) This renaissance began in Egypt and Lebanon, because they preceded all the Arab countries in Contact with European civilization, says Dr. Ali Shalak (1974: 46): (Perhaps Egypt and Lebanon were the first Arab countries to reach awareness, and they were the most generous in terms of literary consideration To their location on the shore of the Mediterranean, the meeting point of the civilizations of the East and the West, and for their, from a scientific position, and sources of knowledge, thirst is accepted from different countries of the world. In Egypt, Al-Azhar, and the Egyptian University. There were two universities in Lebanon at the time, and different schools (Gregson, 2002).

Arabic Poetry and Its Types

In view of the disappearance of the poet's personality and not its disappearance in his poetic output, Arabic poetry has three genders: a subjective gender, which is lyrical poetry, and two objective genders They are epic poetry and theatrical poetry, Where Plato preferred the aspect of lyric poetry over poetry plays and epics, while his student Aristotle was not accustomed to lyric poetry, and he did not treat it

Except for plays and epics in his criticism. For lyrical poetry and objective poetry go from one to the other, so I found the epics and plays besides singing the feelings of self, and the virtues of heroes. In the following, we direct our talk about Arabic poetry in its three types (Lubbers, 1994). lyrical and epic:

First: lyric poetry: Lyric poetry is a subjective poetry in which the poet sings of his emotions and his innermost self., It is in the form of poems that are limited to the individual world of the poet (Al-Badri, p. 3. (Firi). German Herder (1744-1803) that lyric poetry is the full expression of khalts., Psychology in the sweetest phonetic language. Lyrical poetry is the oldest and most widespread of all forms of poetry, including Arabic poetry., All from the pre-Islamic era until the beginning of the modern era. Dr. Muhammad Ghonimi says (Heymann, 1980). As for Arabic poetry, it is clear that in its entirety it is before our modern age. It was limited or almost to the field of singing, and when plays were born in the era., Hadith was influenced in its general character by classicism and romance at first. Poetic plays, the clearest example of which is Shawki's plays and Professor Aziz's plays. Abaza, then the international trend prevailed on Arab plays, so they separated from poetry, it became mostly prose, and poetry was specialized in the field of conscience, as it is in Arabic (Moldenhauer, 1968). general global trend.

Second: Epic or Narrative Poetry: Epic or narrative poetry is objective poetry in which the poet himself disappears. The nation's spirit appears in a poetic story depicting the nation's battles, victories and heroes, until it exceeds thousands of verses, and depends on myth and exaggeration (Al-Badri, p. 3.)



Among the most famous international epics are "The Iliad" and "The Odyssey" in Greek literature and "The Shahnameh" in Persian literature (Untermeyer, 1921). It has been translated into Arabic, and poets have tried Arabs imitate it. Perhaps a questioner asks: Did Arabic literature know the art of epic? Yes, the arabic literature has known the art of epics since the pre-Islamic era. In the pre-Islamic era, it appeared. The seeds of the epic in the poetry of enthusiasm and the description of battles (Falck, 1992) and tournaments in the so-called Arab days. But this is not an epic poem due to the shortness of the poems, and because its system is individual or narrow tribal and devoid of legend, In the Middle Ages, popular features appeared, such as the stories of Antarah and Abi Zaid Al-Hilali and Al-Zeer Salem, but her language is colloquial, and her poetry is mixed with prose, and there is legend in it weak. In the modern era, there have been attempts to write epics, including "Hekaya". The lovers" and "The Girl of Montenegro" by Metropolitan, but they are devoid of legend (Peter Armenti, 2019). The "Islamic Iliad" appeared by Ahmad Muharram, which tells the heroism of the early Muslims., But it is devoid of the metaphor, and it is predominantly lyrical. It is worth pointing out here that the epic in Arabic literature did not succeed, because the mentality. Arabic is realistic, alienates from myths, and does not sanctify individuals, and because Arabic poetry has its own weights and its rhymes do not fit into the epics, which are long and reach thousands of verses) (Shipman, J.S. 2005).

Conclusions

This theoretical research gave a clear and inductive representation of Iraqi poetry and its accurate description of childhood, and gave the image of the child evident in contemporary Iraqi poetry, and revealed its symbols among a group of poets who gave the directions of most of the poets of this era, which is a stage of political transformations, which generated intellectual ideologies that poets broadcast in their poems, and they are : Badr Shakir al-Sayyab, Nazik al-Malaika, Abd al-Wahhab al-Bayati, Ahmad Matar and Muzaffar al-Nawab. Thus, the study concluded a set of results that included the symbol of the child politically, personally and socially, and clarifying the aesthetics of the symbol from intertextuality, ambiguity and other techniques. Poetry is usually one of the first types of literature presented to a child in the form of nursery rhymes or lullabies. Poetry is universal throughout the world. Oral traditions as songs and folklore are passed down to younger generations. Biblical poetry first appeared in the 15th century, and was mostly religious to provide moral guidance. The eighteenth century saw the development of the concept of childhood, and a separate genre of children's literature began to appear, including poetry. Presenting poetry to children helps develop their reading and writing skills by developing vocabulary through the rhythmic structure of stories that gives context to new and unknown words; vocal awareness through pitch, pitch, and volume; Memorizing by patterns and sequences. Expressing oneself through creativity and passion for words; Physical awareness of breathing, mouth movements, and other gestures as they go along with the rhythm of the hair. Scholars also view poetry and nursery rhymes as universal across cultures as the oral tradition.

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