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An Analytical Study of the Structural Approach in Saeed Jassim Al-Zubaida's Poetry

Abstract

The structural approach is one of the criticism curricula that appeared in the twentieth century. It then became an original curriculum of literary criticism. The present study aims to introduce the structural approach, its inception and advantages, and sheds light on its most important advantages and disadvantages, and its objectives. Structural analysis primarily focuses on the levels of language to reveal the aesthetic secrets and creativity in the literary text.

The present study is divided into three sections. Section one tackles the emergence of the structural approach, definition of the concept of structure, and the most important features of the term referring to the levels of structuralism and its influence on the treatment of literary texts. Section two discusses the concept of formative structuralism. Section three is devoted to structural analysis and the application of the levels and rules of the structural approach in analyzing Saeed Al-Zubaidi's poetry.

Keywords: Structuralism, Generativist, Phonemic Level, Structural Level, Semantic Level.

Introduction

The structural approach has become one of the closest approaches to literature as it combines creativity and language (Madhi, 1986). In France, structuralism also found a suitable environment for growth. French structuralism became the form expressing structural ambition (Trivon, 1991). The continuing popularity of Sartre's existentialism and its emphasis on human freedom and the importance of the soul had an influence on delaying the emergence of structuralism in America. These ideas had a severe impact on the American intellectual authors (Hammoud, 1998).

As for the Arab world, a state of rebellion and boycott of the current contextual curricula has emerged because it does not meet the requirements of text analysis and study. Thus, structuralism was only popular in the late nineties (Khudhair, 1998). Hence, Arab critics wanted their studies to be in accordance with modern science that is characterized by objectivity (Hilal, 1973).

The structural representation is expressed as the issue of structuralism (Al-Masadi, 1991). The issue of structuralism has enriched the European intellect (Edithkerzweil, 1982).

Problem of the Study

The present study is an attempt to understand the semantics of texts through modern critical approaches. It focuses on the dialectical relationship between the part and whole and the general and the particular as the structural approach requires digging into the depths of the texts through a comprehensive vision of the text that goes beyond the conditions of time, place, individual, and language.

Objectives of the Study

The present study aims to introduce the structural approach, its inception, and its most important features. It also sheds light on its positive and negative aspects. The structural

analysis through language levels is applied on Saeed Al-Zubaidi's poetry to reveal the areas of beauty and creativity in it.

Hypotheses of the Study

The present study assumes that the idea of order and pattern is the one that is revealed in the elements and parts of the text together. This appears through the deep network of relations between the phonetic, semantic, structural, and rhythmic levels. It is derived from the idea of linguistic relations, which is the basis of the foundations of de Saussure's theory, which states that language is not a vocabulary with specific meanings, but a set of relationships.

Significance of the Study

The present study is of great significance as it reveals the phonetic, semantic, structural, and rhythmic language levels. It also reveals the relationships between the elements through the application of the structural approach. The study reveals the value of this approach as it deals with the text particles and reassembles them to find out the aesthetics of the language and the artistic images.

Procedures of the Study

Analyzing the semantic, grammatical, morphological, graphic, and rhythmic levels of Saeed Al-Zubaidi's poetry to reveal its signs, connotations, and the network of relationships between them by adopting the structural approach and applying it to his poetry to highlight the artistic methods, poetic images, and poetic experience that reflected the painful reality he used to live in.

Previous studies

Structuralism, Jean Piaget, 1985.

Structuralism in Literature, Robert Schulz, translated by Hanna Abboud, 1977.

Structuralism and its aftermath, Samer Al-Asadi, 2009.

The Case of Structuralism, Abdulsalam al-Masadi, 1991.

Structural structuralism, Jamal Shaheed, 1982.

Literature and Structuralism, Jawdat Al-Rikabi, 1989.

Structure

The word structure indicates the meaning of construction and architecture (Ibn Mandhour). It is a system of transformations that contains its own laws. This system should remain in

existence and grow richer thanks to the role played by these transformations themselves, without departing from the boundaries of that system or seeking help from it. With external elements, structure consists of three characteristics: totality, transformations, and self-control (Fadhl, 1980).

Structuralism is a trend that aims to study phenomena and things to reveal the system of their work and the laws that govern the relationships of their elements to each other.

Structure Properties

Structure does not consist of external elements independent of the whole. It rather consists of internal elements that are subject to the distinctive laws of the system as it is a system. It does not change the Elements of that system into cumulative relationships, but it gives the group features for the elements (Zakaria, 1976).

Transformations

The internal law of the variables within the structure does not make them in a state of stability as they are permanently transformed. So, every text implicitly contains an internal activity that affects each of the elements and makes it a constructor for others and a structure at the same time (David, 1996). According to this transformation, the ideas contained in the text also become a reason for the emergence of new ideas (Mahmoud, 2003).

Self-regulation

This means that the structure is self-sufficient and it is able to control itself (Zakaria, 1976). This means that the structure has its internal regularity, which leads to the tension of the elements to each other in a system or a system as a whole that is fixed and closed in on itself away from the external reality. Despite being governed by the principle of transformations, it is interconnected, harmonious, and consistent with each other.

Foundations of Structuralism

Structuralism differs from other critical and analytical approaches because it focuses on the search for the rules of structures and mechanisms of meaning formation in the literary text. It represents a basic nucleus of the approaches that came after it, such as deconstruction, cognitive semiology, and reception. It is based on two foundations:

A. Deduction

It means cutting out the parts that indicate a thing to reveal how it performs its functions and the extent of its influence on the whole.

B. Composition

It means the installation of these parts after discovering the laws of their motion (Zaki, 1971).

Levels of Structuralism

1. The Phonetic Level

It deals with the study of letters through their musical formations of stress, intonation, and rhythm.

2. The Morphological Level

It deals with the study of morphological units and their influence on the linguistic and semantic levels.

3. The Lexical Level

It deals with the study of vocabulary sensually, abstractly, and stylistically.

4. The Structural Level

It highlights the semantic and aesthetic characteristics.

5. The Semantic Level

The analysis of the superficial and the deep esoteric meanings.

6. The Symbolic Level

It focuses on secondary meanings; the meaning of the meaning.

7. The Verbal Level

It identifies the characteristics of the basic and secondary structures and sentences (Raheef, 2011).

Generative or Structural Structuralism

One of the pioneers of structuralism was the critic Goldman. This critic linked the text to the movement of social history, following the footsteps of George Lukacs (Al-Ruwaili, 2002).

One of Goldman's most important ideas was that human beings do not understand the essence of beauty in isolation from the outside world as the idea of beauty is a historical and

existential background and not only pictorial. It depends on internal deconstruction and anatomy of the text (Goldman, 1982).

Concepts of Formative Structuralism

Among the most important concepts on which the structural architecture is based:

A. Understanding and Interpretation

Understanding aims to determine the overall structure of the text, that is, it is related to the inner coherence of the text. Goldman focused on the literal study and analysis of the text away from external influences (Goldman, 1984). As for approaching the text from the outside according to the dialectical reference data, this is the interpretation and the lack of focus on psychological motives that contradict Goldman's theory (ibid).

B. Significant Structure

The signifying structure focuses on understanding literary works in terms of their nature and revealing their significance, then judging philosophical and literary values in light of the structural conception by transcending the outward appearance of the fictional work. The signifying structure does not only presuppose the unity of the parts and the internal interdependence between the elements, but it also allows the transition from a second static vision to a dynamic one. Goldman emphasized the harmony between structures through the relationship between collective consciousness and literary work (Goldman, 1984).

C. Existing Awareness and Possible Awareness

Goldman mentions two types of awareness. The two types are realistic awareness and possible awareness. Realistic awareness is an awareness in which the owner does not find the possibility of contemplation. So, he/she thinks about behavior more than mental thinking. As for possible awareness, the owner reaches through meditation and the toil of the mind thanks to experience, culture, and intellectual data up to the interests and goals of the group (Goldman, 1984).

D. The Vision of the World

It is one of the most important elements on which structuralism is based. Goldman believes that literature and philosophy are the ones that express the vision of the world. The

vision of the world goes beyond what is real to what is futuristic (Goldman, 1982).

Advantages and Disadvantages of the Structural Approach

One of the advantages of the structural approach is that it requires the reader to participate in visualizing the possibilities of the text and deducing solutions to the most important issues that are presented to the reader (Mustafa, 1989). There are other advantages mentioned by Abu Deeb Hussein in his call for the synthesis of the structural approach in the study of the literary phenomenon.

As for disadvantages of the structural approach, it relies on the language of numbers, statistics, and equations, which made it dry, as most readers rejected it (Schulze, 1977). Structuralism is a school that is neither doctrinal nor intellectual. But, it is based on truncation and assembly (Al-Asadi, 2009). Just as structuralism is self-sufficient and closed to itself and is not open like modern critical studies, the ambiguity of the terminology of structuralism has made it a difficult approach for specialists and non-specialists. Structural analysis is a descriptive analysis that may not differentiate between good and bad texts. This means that it does not care about value, which has the effect of distorting some literary works and canceling their privacy (Al-Ruwaili, 2002).

Structural Analysis Procedures

(Roland Barthes) has developed a set of procedures that the structural analyst follows during the analysis of the phenomenon, including that he/she works to dismantle the phenomenon or the subject in order to discover its structural elements and then focus on the relationships that link the elements to each other (Asfour, 1998). The structure is the mental perception of the relationships of the elements to which the subject belongs and its functions (ibid). One of the procedures of this approach is to rely on the principle of dualities, which begins with signifier and signified, succession and synchronicity, language and speech, and the dismantling of semantics. The text starts with the sound, the sentence, the symbol, the image, the music, and everything related to the fabric of linguistic relations, as well as the presentation of the correspondence between the semantic, grammatical, rhythmic and stylistic levels, and highlighting the similarity, symmetry, contrast, parallelism, and juxtaposition in the phonetic analysis to show endowment, stress, weight, rhyme, and vocal syllable to analyze structures such as the subject, predicate, and others. As well as focusing on the essence of the internal text away from presuppositions such as its

relationship to social or historical reality, all these procedures constitute basic principles that the structural analyst must proceed from and focus on (Aziz, 1986).

An Analytical Study of Saeed Al-Zubaidi's Poetry According to the Structural Approach

Saeed Al-Zubaidi is a poet from Iraq. He used to write poems to express his feelings of grief and sadness in his exile. He was born in the town of Al-Mahaweel in Babylon province 1945 and studied primary and secondary levels there. He graduated from the Faculty of Education, Department of Arabic Language, University of Baghdad. He revised his poetic experience thanks to two things. He says; "I revised my poetic experience thanks to two things: four colleagues and Dr. Hadi Alhamadani". In 1996, he left Iraq to Jordan where he worked in several universities, including Sana'a, and Al al-Bayt University in Jordan for three years. Then he left in 2001 to the Sultanate of Oman, where he became Dean and Head of the Language Department. He published more than twenty books in grammar, language, criticism, and interpretation, as well as six collections. He is still in the Sultanate of Oman at the University of Nizwa.

The Structural Approach in Al-Zubaidi's Poetry

This approach works on deconstructing and synthesizing the text according to known language levels, including:

1. The Phonological Level

It is concerned with the study of sounds, as well as the characteristics of letters and the transmission of sounds from the speaker to the listener (Mukhtar, 1997).

In his poem (Beyond My confusion), the poet Saeed Al-Zubaidi (Al-Zubaidi, 2021) says;

Do you know what I found in my alienation?

Look into my eyes and find my answer!

I find two opposite cases

My punishment for them, or say, My reward
And from what matter will I flee in the morning,
complaining about the heat, like the one who
burns clothes?

And poetry refuses when it stings, as if it were a
passenger

Being afraid, I use any verse that I recite to ease
my torment

So, it comes to me.. and it gives good news, for
there is a haven for my distrust of me

It's as if comfort comes to me as cold water
poured on inflammation.

The analysis of the poem reveals that the poet employs voiced and voiceless sounds in a way that is in harmony with the feelings he feels. He feels alienated, longing for the homeland, and pity (Al-Sahihi, 2017). The poet repeats using the (b) sound, which indicates attachment. He escaped from the fate that was inevitable as confusion and amazement accompany him and alienation kills him. As for the significance of the (h) sound, its meaning is related to the beloved thing. After the poet had been confused between two opposite states, the matter was equalized in the seventh stanza and turned into relief like cold water that snowed his wound. The poet's rejection of this confusion was through using the (k) sound, which is a very explosive and palatal sound as it ranges between tenderness and submission. This sound sometimes indicates jihad and confrontation of the soul and facing the strong wind. The poet repeats the (s) sound, which is one of the thinning sounds (Bashir, 1979) to indicate fear, anticipation, and apprehension and relate to the meanings of sadness, sorrow, and pain (Tarabulsi, 1981).

The poet tends to reduce the pain of alienation and separation by reciting any of the ayahs of the Glorious Quran. As usual, he resorts to sympathy and quoting a word from the words of the Glorious Quran, in which he found a refuge and salvation from his worries in his exile and a balm for his wounds that were incapable of healing and removing doubt from his soul, which complains of doubt, confusion, and astonishment. Simile was an important tool in removing doubt and wearing the garment of comfort. It is concluded that each sound has a meaning that contributed to understanding the poem and helped determine the poetic significance.

He goes on in his poem and says;

It is a wing to which I flee whenever my
alienation harmed me

To those who may recite my poetry or a line from
my book

They are my bridge to them on the day when a
hand paralyzed with poisoned spears will prevail

Three years ago, I was a hostage between a
window and a door

There is no visitor but a crowd full of sorrow, the
darkest of the raven

I was overpowered by your senses, and I
became addicted, as if the day of reckoning had
come

Or, do I care about this when all my concerns
are with those whom I left behind with the fever
of wolves?

The poet makes a transition from conquest to annexation to reflect the extent of his love for Iraq and his heart's attachment to its lofty, high lords. He quenches his thirst by kindling the fire of love and longing for Iraq, which is embodied in his poetry, or a line from his book, until he

extinguishes its raging fire and its flames. It was as if he were turning around on thorny thorns, as if the day of judgment had approached. He did not care about this matter, but all his concern was for those whom he left behind in the hands of the oppressors, the hard-hearted, and the tyrants. His misery and brokenness, and his disconnection from society due to isolation and loneliness, was one of the tools for releasing The pain and suffering of alienation.

The poet also says;

With how, when, or would, nothing else but the
echo makes my turmoil

I used to see schadenfreude while she was
shooting arrows when it rained like a meteor

As long as a white hand is extended,
sympathetic to a chest that is wounded by
absence

Except for relief that came to me when the world
and the circle of companions narrowed down
What eloquent words of gratitude can I use?

I openly raise my voice with peace upon the
prophet

The poet's use of long vowels also has its significance, which contributed to determining the poetic significance. He was overwhelmed by himself as he swallowed cups of heartbreak, ache, pain and depression that he lived through as there are only haters gloating in his way. However, his extreme patience over misfortunes, seeking help from Lord, and thanking the Creator for blessings, all of these provide him with patience and make him a strong person who defies difficulties despite the violations, killings and injustice by the former regime.

What is remarkable about this poem is repetition, which was one of the methods that the poet resorts to. Repetition of a sound or a word is closely related to the poet's psyche. It is one of the advanced poetic expression methods (Almala'eka, 1981).

Al-Zubaidi repeated using coordination in his poem to indicate that the issue is not an issue of an individual, but rather an issue of a nation and an entire society. The poet's feeling of alienation, sadness, and the pain of separation was not confined to his chest. He rather made the whole world hear his voice as he called his original homeland, Iraq, and addressed it with pain and heartburn. Pain feelings are sincere in expressing their concerns. He made recipients live those feelings with him. This repetition was for expressing the succession of the sorrows of alienation over him and drenching its bitterness. Likewise, the repetition of prepositions had its effect in Al-Zubaidi's poetry, such as the preposition (to) which indicates (the end of the end) (Al-Samarrai, 2008).

The Structural Level

The study of the sentence is the essence of any textual study to find out the semantics of the text. So, ((the poetic sentence must be a complete linguistic embodiment that transcends the meaning. Every word in it is not particular for a meaning but a free sign that is represented as a sign of everything that can open up. The mind of the educated reader has psychological or cultural necessities (Ibn Al-Sim, 2017).

Therefore, the poet began his poem with (Do you know?) asking with the interrogative article about things he wants to reveal through the sentence to form a stylistically alarming and left an aesthetic imprint that had an influence on the meaning. The words were consistent, harmonious, and interconnected in their expression with persuasive tools that contribute to confirming the news. The poet also employed the negation tools that are included in the phrasal verbs. Some of them were used with the past verb and negated it and changed its meaning into the present tense, with a positive connotation that turns the situation and reception into the negative. Some of them were used with nominal sentences (Ibn Al-Sim, 2017).

There is no visitor except for the phantoms...
I didn't care about this because all my worries...

As long as a white hand is tender,
Hey My son,
Take my hand,

There was no desire to wait
And I have no more stories
I spent the night with you

The poet Saeed Al-Zubaidi employed the negative, the assertive, and the jussive modes (Bokhalkhal, 1987). The poetic expression of his suffering from alienation, which is represented by extreme fatigue and exhaustion that led him to stay up, long wait and bend, made him address the other to relieve his burden of alienation and the severity of the situation (Al-Hashimi, 2005). The creation of the meaning that motivates and provokes his thought is obtained through these tools (Hafidha, 2004). The poet used the imperative sentence that calls for a demand that does not occur in the belief of the speaker at the time of the request, (Al-Hashimi, 2005). The poet employed these methods in his poem (Al-Zubaidi, 2007).

Oh expatriate longing, when will you gather up
the firewood?

And when will you carry it slowly to warn the
sleeping flame?

How much did the ribs inhale from stinging, and
from damage?

And my craftsman died as a loan to the
manuscript of books

He did not publish, did not read, and did not
comment on the side of a boy

How did we live? And what is the news of my
father's house?

And have you gone away? And what did the
hand of the eras do?

How often in the night of the fever, for its sweet
cliff?

In his poem (Obsessions) (Al-Zubaidi, 2007)
says;

He asks me: Do you have it again? In the
longing of motherhood for the newborn!

And I see a meaning behind the meaning of your
voice when it sings the anthem

Al-Zubaidi was successful in employing
interrogative tools that evoke his feelings that are
burdened with worries, suffering, and distance
from the homeland and loved ones.

In his poem (To Egypt and its People in
Gratitude), (Al-Zubaidi, 2014) says;

Oh the banks of the Nile, I have returned singing,
and my wound in the Euphrates is still bloody
And I still have a distance, and if his melody is a
groan, this is since I was created lyrically
Of course, it is provocative and vexed, even if it
is pure

O mother of the world, O daughter of my
neighborhood, O sister of Maria, and the
neighbor of Asia

My arms to the chest expand me with a fever
and give me warmth to honor

And the extent of the hallway of the night, our
lips sing with (Oh night, oh eye) I sing again

This poem expressed the poet's loyalty to
the people of Egypt and his gratitude to them.
His singing and sweet melody go to Egypt and
the banks of the Nile despite the fact that his
melody is sad. He complains about distance,
alienation, and vexation. He employs the tools of
calling (O mother of the world) Arab Egypt In
order to be a lofty symbol that expands his
groaning and broadcast his complaints and a
reason to remove worry from his heart that
squeezes the pain of alienation and separation
from his beloved homeland. He employed the
imperative mode to perform this meaning that
hangs over his troubled soul and his worries and
pain. Egypt will be a source of warmth and
tenderness. The luminous night is shrouded in
chanting and singing, on a cold winter's night,
calling the night and the eye to be symbols
expressing the severity of his suffering.

It is noted that the poet is inspired by
beautiful images from the womb of suffering.
Therefore, he paints beautiful poetic images
emanating from his imagination in an elegant
literary style because of his distance, longing,
and nostalgia for his dear homeland. He also
employed the style of wishful thinking.

As for our night, it becomes one of our nights.

No difference:

The short semi-tall!

I wish you knew New Year's Eve?

And her useful sentence says;

The thousandth night and the night that passed
The most insomnia time is fragrant

The poet painted a beautiful picture of his nights, which is the intense longing for his family and his lovers, and that a long night is a night that sheds tears in his eyeballs and makes him bleed. There is nothing new to pass him by, but parting of loved ones.

The Semantic Level

In most of his collections, Al-Zubaidi was inspired by his suffering in the diaspora, where he lives in harsh and compelling conditions. In his poem (A horizon extends) (Al-Zubaidi, 2006) says;

My eyes are like stones spotted on the side of
the road

They contemplate the passersby: Do they not
have the face of a friend?

As for them, like me, he was hurt by alienation
If I come to him forever!

He became parts, and a fire broke out

The poet depicts that his feelings towards alienation are like a horizon that has no limit. This symbolizes the distance of his vision that dreams of meeting and returning to the homeland. Is there anyone who has been harmed by alienation like me, and set fire to the paths of my desires? The semiotics of the title was influential in its indication of the meaning it symbolizes. This horizon removes all crises and obstacles that stand in the way of extending the sight and revealing the mysteries and secrets.

Through this horizon, his gaze extends far to overlook the homeland, family and loved ones, and chart the future as in his poem (The First Window) (Al-Zubaidi, 2007).

Since I knew Almighty Allah, I loved light
And space

And the shining stars

And the branches as they kissed birds and water
Poetry might assign me a wing that changes the
night into morning

Then the world

It is the first window to love open

Al-Zubaidi employed words with a semantic stock and loaded with meanings open to the world of psychology and unlimited space. These windows symbolized the hope that opens to the future, illuminating the paths and spreading the earth with flowers. Poetry was a symbol of freedom that makes it like a bird flying with its wings on the slopes of the homeland, which open to a bright tomorrow full of light, brightness and joy.

In his poem, he paints a beautiful picture of optimism and hope that evokes astonishment and movement that removes the fog and clears the dust from his future dreams, visions, and imagination, full of warmth, activity, and vitality. (Al-Zubaidi, 1999) says;

If you want to know my address and the secret of
my joys and sorrows,

And the color of my face, angry or satisfied, my
feelings and emotions

I thought we'd meet stealthily with the winks of
my collection

So be inspired by its echoes, so that you,
readers, see the image of a human being

The poet employs deep connotations in their meaning and they are related to the poet's psyche. In these stanzas, there are semiotic signs that symbolize joy and pleasure along with sadness and oppression. In his poems, he finds a sanctuary to expel the whispers of sorrows and the severity of cruelty and tragedy in being away from homelands, family, and loved ones.

Literary intertextuality had a clear influence on Saeed Al-Zubaidi's poetry. He evokes stanzas or names in his poems from previous poets to be a starting point that extends from the past to the present, but with new production, innovative creativity, and originality that suggests renewal according to a new contemporary vision (Ibn Al-Sim, 2017).

Al-Sayyab, Al-Mutanabbi, Al-Jawahiri, Nazik Al-Malaika, and Al-Bayati are among the names that the poet employed in his poems.

In his poem (O Reader) (Al-Zubaidi, 2021) says;

Dear reader

Do you know or you do not know?

What's wrong with your voice?

But, this is my life's panting, running through me
Once there was a sounding from Abu Al-Tayyib
when I became dizzy

Once upon a time, there was an echo from Badr
Then times of grief about what happened to my
family

The poet employed the names of poets in his poem, such as Al-Mutanabi and Badr Shakir Al-Sayyab. Historical intertextuality was prominent in his poetry. He referred to Alishreen Revolution and its political and historical events. This indicates the richness of the poet's expressions. He says;

And oh my country

Far away tired breath and word

And oh my country

Strange, wonderful smiles despite the daggers of
oppressors

We are all in pain

What Gilgamesh sang

To the song when it was stolen, so we became
on the sidelines

To the sadness of violets, it was coined by
(Nawab) in (Mamish)!

And he didn't know (Barada Al-Hor) that he
might leave

But when he sang his struggle hopes for years
with bread,

In the shadows of palm trees dipped in the
savoring water of Euphrates

The poet presented the condition of the tormented people in his homeland as a result of the injustice and the unjust rule. In his poem, the poet recalled the poetry of Abdulrahman Al-Dakhil and his palm in Cordoba and says;

What gives the eyes a low window despite the
two palms of the house

Tell it about what narrowed our wings
And it did not exhale it the day after the
revelation of the strings

Hence, the overlapping of texts in Al-Zubaidi's poetry requires moving from the point of view of poetic significance from the text to outside the text, not in order to reach the absent text and its characters, but rather for the sake of revealing the poet's awareness and suffering represented in the loss of the self to the human, the other. The poet's voice is without echo because he walks without a shadow. The interference, intertextuality, and crowding of texts were the subject of the poet's care, where places and people gather with their structural patterns and the experiences of the poet who did not lose their identity or structure and elicit their connotations through receiving them. Their readings are multiple. The poet was heading in a psychological direction that reflects a harsh psychological reality, bitterness and anguish, the pain of separation and heartbreak.

The sadness of the poet Saeed Al-Zubaidi was not only due to his strangeness, but he also wrote a poem based on feelings of sadness and sorrow.

Death separated between me and the meeting
To borrow a few days for me

In an hour of you, the eye will turn black
And you said to me once that we are equal
We are wretched, and this is our perseverance,
or the perseverance of our minds
What can I say and how old was our childhood?
Mixed with worries, all are ills
It did not deter us from the ambition of its run, it
was found

And he does not believe in our slippery steps
And how many trusted peers have preceded us
here

And it set an example in our generations
And how many and how many I do not count any
exploit

All your life you have not been tired
And it did not betray you to attain Al-Ala feet
And what did you complain about when you are
the singular man?

The beginning of the poem had its influence on creating a poetic space in order to influence the addressee and the recipient through the emotional feeling that is influential and expressed in connotations symbolizing sadness and pain. The poet focuses on the past and the childhood days he lived with the deceased through the memorial. There are many indications that expressed his sadness in the

poem, including worries, slaughtered, wound, tears, groans, complain, loss, death, and coffin. There are those who prevented them from meeting, which is death. In his poem, he laments The Homeland for the times that befell him. He complains about his alienation and his longing for his homeland when he says;

Oh good Iraq
I salute you

Being far from you, alienation throws my heart

And in a valley or a fold
Being far away from you
Maybe woe - my death
You or I have become a case
I couldn't

To take off my color, my accent
Because it has some identity
But in other than these two
Things that accompanied me
I lived in the spirit of them

Oh our love, the day she sang it to us
And its echo filled Basra, and Hilla, (Rail
Nasiriyah).

And the brown sand, as it extended a rug
And me and Khali and the rhythm alone
And the Euphrates, because of me and my
mouth, their taste still remains

It seems to me in my distant dreams
Do you see?

Go back in a day in the folds of a shroud or in a
poem?

In this poem, the poet Saeed Al-Zubaidi unleashes to call his homeland with the voice of distance and that he is unable to remove his first identity and his original homeland. He remembers his youth and his distant dreams and all the things that lived in his soul and in his heart. He wonders if he can see him Once again in a poem or in a shroud upon his death, when his body returns to his dear country, Iraq, the poet's experience and sincerity of his feelings in expression, his tears and his grief over the separation of his homeland move the recipient's feelings and affect him through a beautiful imagination and sweet words of the poet. It is concluded that the artistic image in the first rank expressed crying, eulogy, and solace, which prompted the poet to sympathize with the Ahl Al-Bait (peace be upon them) when he says;
The Prophet and the Household are our models
You will meet them and they will purify the work
Thus, the poet calls for patience and contentment with what Almighty Allah decides.

From the foregoing, it is deduced that the poem was strong in expressing the immense sadness of the poet. There was a strong link between the poem's influence and the strength of the connection between the poet and his deceased cousin. The poem's rhythm was a calm, sad rhythm.

As for his second poem, he expressed the features of nostalgia for the homeland. He

depicts the suffering of alienation and distance from the homeland. He moves in the corners of places and depicts the features of that place and its effects. He says;

I yearn for our first home
To its empty, heavy palm
To its trunks fronds, freeing
To its dry fronds
To a room where the winter has fallen

Conclusion

Having conducted the present study, the researcher found a number of things, including:

1. The present study revealed a deep and comprehensive vision of the text in all its dimensions by focusing on the dialectical relations between the text and the poet.
2. Using the structural approach in analyzing poetic texts, examining texts, and understanding the implications of their components through description and analysis are essential in deconstructing and structuring the text, such as levels of all kinds.
3. The poet's poems included many vocal, compositional, rhetorical, and semantic levels, which reflected the bitter reality and alienation that the poet lived in.
4. The researcher relied on analyzing artistic images and highlighting the aesthetics of language, musical composition, and effective rhythm. The text as a whole is a single entity that is coherent with the parties on the phonological, morphological, and syntactic levels. The structure offers the property of transforming the structure during reading according to special laws. So, the structure is the basis for reading the text, which is a major structure within which small structures intersect.
5. The poet Saeed Al-Zubaidi employed many voiced and voiceless sounds, some of which carried the meanings of strength, constancy, and courage. Perhaps, they had psychological connotations related to the poet's personality and that they give the soul the opportunity to contemplate and reflect.
6. Whispering sounds also had their effect in alerting, exciting, and surprising, which was the poet's way of expressing his feelings and emotions, just as the letters of the song had a musical effect, in harmony with the phonetic formation and stylistic construction. The letter (®) had its aesthetic and psychological value which was to repeat it a semantic intent and a psychological dimension that corresponds to everything the poet suffers and wants to reveal. The poem expresses the poet's condition and what he suffers, such as

alienation. This expression was in a voice without echo. This is an evidence of the poet's strong belonging to himself. If the sound is without echo, it will be more effective and more informative to express the intensity of alienation.

7. Intertextuality and the overlapping of texts also had its influence on Jassim Al-Zubaidi's poetry. Intertextuality is a linguistic phenomenon that depends on the culture of the addressee and knowledge of the arts of speech. It is one of the signs of literary creativity. The poet Saeed Al-Zubaidi was distinguished by his literary taste, wide culture, and a refined literary style. Literary intertextuality had an influence on his poetry and had a distinct presence in the poetry of Saeed Al-Zubaidi. So, his employment of the poetic heritage in his literary text has its influence on building a deep contemporary vision. Literary intertextuality included several ideas and texts through tools of quotation, embedding, allusion, and the significance of the poetic text and the deep and superficial structures in his poetry.
8. The echo of the voice had painful groans. It expresses that voice which nothing indicates it. Therefore, it embraces the other in an attempt to reveal the bitterness of the voice.
9. The voice is burdened with sad groans, heartbreaks, and estrangement that extends into the depths of the soul. It is a voice that has no extent and no limits. Therefore, the poet resorted to the language of dialogue with the other through the spaces of texts. He invokes the image of the other by making those voices an echo embracing his tired sad voice.

Results

1. By applying the structural approach to Saeed Al-Zubaidi's poetry, it became clear that this approach is of great value in highlighting the sources of the text and understanding its deep meanings and its hidden symbols away from the previous assumptions of all kinds.
2. Applying the tools and mechanisms of the structural approach to Saeed Al-Zubaidi's poetry revealed the aesthetics of the language and the most important artistic and stylistic images it included, given that the text is a starting point for analysis and evaluation.
3. The poems of Saeed Al-Zubaidi were not random, but they were in harmony with the psychological disorder of the poet, which embodied his struggle, groaning, sadness,

- and psychological emotions with fatigue, sadness, and sorrow.
4. The poet's voice was without an echo, so he sought in his historical and social references an echo of his hidden voice and his tumultuous strangeness with its painful echo.
 5. The overlapping of texts had its effect in establishing an entity for those voices so that this intertextuality constitutes a dialogue with the other through the spaces of texts by employing the image of the other in the space of the text.
 6. Al-Zubaidi's poetry varied between sadness, alienation, sorrow, hope, and love.
 7. The poet was creative in his use of rhetorical, literary, and synthetic methods, such as repetition to show the close relationship between his feelings and the intensity of his love for his country. He feels lonely despite communicating with friends and loved ones. So, the titles of his poems were a key to accessing the text and deciphering its codes.
 8. Al-Zubaidi distinguished himself with the power of the word, the ability to express, the harmony of words and letters, and the phonetic and semantic harmony, which he embodied with a delicate sense and sentimental emotion.

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