

# Semiotics of the Title and Its Functions in Poetry of Reem Qais

Kubah\*<sup>1</sup>

Asst. Prof. Dr. Jasim Mohammed Abbass

University of Anbar- College of Arts- Department of Arabic Language- Iraq

## Abstract

This research paper is based on a critical vision representing by reading the titles of the poetic collections of Iraqi poet (Reem Qais Kubah)\*, a reading in the semiotics of the title and its functions through the concept of semiotic structures to deal with the most prominent of those structures that constituted artistic features, and to detect the features of the female symmetry and its contextual approaches involved in the poetic text.

The importance of this paper highlights in two ways: the first is the lack of the studies about this poet, and the second that the subject is dealing with an important critical matter relating to the semiotics of the title and its functions which grants the text semantic and symbolic burdens that impossible to be decoded except in the completion of the reading the poem, as well as its functions that embodying the dynamics of the poem and its intellectual and visionary construction and its impact in constructing text and its vital and effective energy, in addition to directing the dynamics of the references and symmetries at the structural and artistic level in the poem and showing the influential actor in embodying references in constructing the text from the part to the whole, based on the title structure and its artistic manifestations.

**Keywords:** structures, thresholds, parallel text, minor addressing, major addressing.

## Introduction:

The title embodies a reading concept represents an important threshold of the necessary thresholds to enter into the world of the poetic text, and knowing its manifestations, and for the significance of the title in the critical studies, our dealing with the title in both small and large formula represents a means for detecting the structures of the signifier text, and the title has an important place in the poetic discourse because it represents an effective part in the poetic structure in what included of the significance and intimation, since the creative tries to attract reader's attention to tempt him to enter into his poetic world through the title; because it represents the first thing that the reader meets from the book. The title has occupied an eminent importance in the poetic text because it is the truthful threshold that represents a world of the closed text, and it considered the most important key among the work keys by which the secrets and hidden things of the text could be decoded as well as entering into its world and searching in its labyrinth and the receptor sets off to its world, and look at it as "

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\*(<sup>1</sup>)See: Ali Uqlah Erssan In Iraqi Eyes: p.150

the title is a writing necessity, it is a substitute of the absence of the context situation between the two parties of the communication the sender and the addressee"<sup>2</sup>.

The title is first confronts us and grants us a conception about everything that included in the book and through it the reader probes the text to detect its significance and understand its meaning as well as decodes its symbols to enables the reader to know the text identity and its content that addressed<sup>3</sup>.

This concept is based on the strategy of constructing title through the intention of the creator in showing the nature of the title which constitutes the key that detects for us the structure of the text and understanding its intimative energy; because the title is considered a linguistic symmetry in the creative text contributes in producing text significances, moreover clarifying its implications and understanding its goals.

Therefore, we find that the poet Reem Qais Kubah was keen to name the titles of her poetic collections with high precision, since the naming of the collections emerge from the poet's awareness of the importance of the title that commensurate with the creative poet's intent. As for the formulae, some of the title were very short individual ones representing in one word and another in compounded, as well as there are also long titles depending on additional phrases embodying a special conception upon the poet, and it cannot look at the titles as they are a mere function to be determined and referred for aesthetic and artistic goals; but they are based on a task of the communication in order to find a language previa achieving for the text its archeological and artistic value, till it provokes the reader and achieving the aesthetic enjoyment, thus, most critics made the title " integral part of the reading strategy upon the text writer to hunt the reader and involved him in the game of the reading in an attempt to understand, explain and construe the text"<sup>4</sup>, since the creative in his naming of the titles is meant something, and the reader has to grasp it through multiple readings to comprehend the creative's intent, which is not only a title for a poem inside the text, but it is as said by Rolan Part: " it opens up reading appetite"<sup>5</sup>.

The poetic collections of Reem Qais Kubah are divided into external titles link with the sub-poems titles at all her six poetic collections, furthermore there are some titles are based on finding a reading paradox the purpose behind it is to create surprise which link with different goals that perhaps embodying the poetic formation and shuffle game that the creative poet depends on in selecting her titles to sow surprise upon her readers through the shuffle and seduction and not clarifies her goals easily to the receptor, but keeps making a puzzle paradox upon him.

### **First Theme: Structure of the Major Addressing**

The first thing the reader faces is the main title which represents the major addressing, that pushes the receptor to probe it and know the writer's goals and intentions to attract his

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(<sup>2</sup>)Addressing and Semiotics The Literary Communication, Mohammed Fikri Al-Jazar: p. 45

(<sup>3</sup>)The Semantics of the Title in poem (Shab Care) for Ahmed Shamloo and (Night flows from the Body for Mahmood Darwish), A Comparative Study, Fatimah Bakheet and et al, International Human Sciences Journal, Issue No. 20, 19:2013.

(<sup>4</sup>)The Language and Writing- The Strategy of the Title, Khalid Hussein, Al-Mooqif Al-Adabi Journal, Issue No. 228, Damasscus, 104, 2006

(<sup>5</sup>)See: Modern Poetic Discourse from Linguistic to the Optical Formation, Ridha Bin Hameed, p. 100.

attention to continue the reading, or perhaps this reader is not interested and the title doesn't grant him a motive to pass through without attracting him or send in himself the desire to read, it is " a linguistic message recognizing that identity and determining its context, as well as attracting the reader to it and tempting him to read it, and then it is apparent that indicates the bottom of the text and its content"<sup>6</sup>.

We shall do a reading titling approach in the experiment of the poet Reem Qais Kubah in six poetic collections till the time of this study, and analyze these collections according to the structures of the text significance with what representing of the stylistical approaches in order to get an accurate and clear understanding for these collections.

### **First: A Collection of ( A Celebration in the Lost Time):**

This poetic collection of the poet Reem Qais Kubah belongs to the addressing of the compounding verbal sentence of the absolute object to the deleted verb, genitive and adjective, so it is a compounding sentence from more than on formula depends on the different compositional context that needs to dismantling the sentence into more than compositional and synthetic context, since the title consists of various grammatical formulae: the word celebration is an absolute object for a deleted verb estimated celebrate and the letter baa is a preposition and the time is a genitive name, and the word lost is an adjective. The linguistic significances for this context embody a semantic paradox embodied by the poet through this title which compounded more than one formula, it exists a stylistical paradox embodied by the significances that the title included, so how the lost time is celebrated? It is undoubtedly an intended paradox by the poet who made the lost time to be celebrated with, so there is a hidden intent the poet wants to reach to the receptor through this title which carries in its details a connotative and artistic significances make the receptor unawares activates with the title, there is a celebration exists for this lost time, and probably an inquire asks how the lost time is celebrated with? The time upon the poet represents a high value and a sacred time carries more of the memories that are not departed us, it is so constitutes a large area in her special life; because it represents her dreams, her ambitions and her awareness since when she calls for the celebration it embodies an urgent and unaware desire pushes her for doing this, where its importance emerges from a personal significance associated with the poet and what this time constitutes of a signifying and textual effectiveness, since the poetry is a mirror for the soul embodies its image in the poet's goals and intents.

The linguistic signifier (celebration) has come as an indefinite word to provide the reader with a wide area to release his imagination to construe, moreover it is included significances related to the nature of this utterance that indicates celebrating of coming something, as if celebrates this lost time which represents as we said a personal experiment carries past memories in its features but it represents upon her an experiment bears in its details a female symmetry, and this as a result of a self-conception with all knowledge and historical contexts to embody a vital and effective energy embodies her poetic experiment with the poet's cultural inheritance and her hidden symmetry that clearly highlights in the hidden implications of her texts and among these what was said in a poem (A Celebration in the Lost Time)<sup>7</sup>.

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(6)Readings in the Modern Poetic Text, Dr. Bushrah Al-Bustani, p. 34.

(<sup>7</sup>)Acollectio of Celebration in a lost time: p. 37-38.

**Long ceremonies to start the celebration**

**The spectator sharpens hearing to the beats of his heart**

**Travelling never come... heavy for luggage migration**

**Ants in the water faucet...**

The text is from a poem carries the title of the same Diwan, which represents upon the poet a dominance of the endless poetic time, since the time here is long and everything is stopped upon all, whereas for the poet it is a lost time representing a personal experiment expressed it by saying:<sup>8</sup>

I love you..

Conciliated by someone..She conciliates other one...A man reads the palm..

Another one reads my poem..And I sharpen my hearing for a tear dripping warmth

The text represents an image for an experiment the poet faithfully expressed by the truth of her feeling since it was full of the personal experiments. There was a nexus between the title of the collection and the sub-title of the poem, where the poetic time was stopped, and the poet moves the event through special perceptions effective in the text.

### **Second: A Collection of (Our Home):**

The second title threshold carried the name (Our Home), and it seems from the title of the collection that the home is the homeland the poet left forcedly, since our home carries a special significance, it is our own home but not the others, and this is what the poet wanted from confining the home by (our), the home here as was embodied by the poems of her Diwan (a book of poetry) is Iraq which contains among its walls the whole people without and discrimination or apartheid, but the condition occurred in Iraq forced the poet to leave Iraq and migration into another country left behind her all her memories and departed the playgrounds of the childhood, where the poet transmitted in this poetic collection the feelings of expatriation and affection to her homeland.

The textual significances for this word carries more of the interpretations and explanations, and this name that carries special and general significances allows the receptor to release his imagination to conceive this linguistic signifier which means more to the human, as the title presence for this word decides firstly that everything is our home/ which is our homeland.

It's known that the place represents for the poet the refuge and resort, which among the most prominent elements that constitutes the aesthetics of the poem; therefore, it has formed an identity and belonging, and the poet chose a word our home because the home represents affable place to the human every time and it associated with him/her in this life, and has become represents to the poet Reem Qais Kubah and for each human loves his/ her homeland

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(<sup>8</sup>)Ibid: p.35.

the secure and safe resort that relieves the pains and wounds, it is "the record that contains the feelings of the human"<sup>9</sup>. The poet's usage the word (our home) as a title for her collection is from the respect of releasing the part to the all, there is a semiotic structure hidden behind the main title of the collection, she is disclose of a semiotic structure embodies what the poet wants, since the title carries a clear significance about an idea of the collection, which is not carrying in his details a major semiotic paradox, it is a name of poem among the poems of this collection, she says in some of its stanza:<sup>10</sup>

**Our home be accustomed to the wars**

**Could the compass disrupted?**

**Neither North for us**

**Nor South**

**No wall to close our home with**

**No bed without shrapnel**

No roof tops without a martyr

In most poems of the poetic collection, we grope that sadness which lives the poet, who sees her home/ her Homeland no longer arm her after its pillars destroyed, and there is no more a wall protects her, she diagnoses destruction and ruin occurred in Iraq and she left it forcedly. The feminine concern the poet carries is a collective concern not excluded her alone, but it is a collective concern she expressed about truthfully and with high sense.

However, the utterance (Our Home) that has come as a title for the Diwan (a book of poetry) and what it carries of various significances may constitute a large area of the poetic collection; because the poet made most of her poems tackle the love of Iraq and embodying the meanings of the expatriation she lived far from it and left back everything that widened the intimate significance for the texts and granted them a vital and effective energy attracts the reader.

### **Third: Third Collection: (Gulls Commit Fly):**

This title falls under the concept of the nominal phrase, since the word (Gulls) is a statement of the subject which deleted as estimated: these are gulls, and commit is a present verb and the fly is an object, like this compounding grammatical structure adds to the title more effectiveness and lets the reader construes and thinks, which could be standing more with the title construction and what included of semantic paradoxes and accumulations leads to the works of the imagination and thought, since a title like this leads to a semantic paradox, where the gulls always fly but when this fly becomes committing, as if a crime in this world then the images of the logic and nature change and balances of the things turn over, as the nature of the title includes as we said paradoxes like the condition of this life that everything in it has become changeable even the logical things have become not as usual, since the poet through this title poses a problematic the society suffers from which is the change of the

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(<sup>9</sup>)A significance of the place in the kids' stories, Yassen Al-Naseer, p.2

(<sup>10</sup>)Our Home: p.7.

habits and traditions and changing more of the concepts. This collection highlights a special poetic experiment which included emotional poems and others embodying the childhood's memories, moreover poems of affection and longing.

This is what assures us that the selection of the title does not come haphazardly, but it comes from the privacy of the total collection, so that the freedom of the selection and compounding in the title formation is restricted semantically, by the significance of the text<sup>11</sup>, and the viewer to the name of the poetic collection (Gulls Commit Fly) finds that there is no a poem carries the title of the collection within its poems, and this matter belongs to the poet because it is not easy selecting a determined title upon the poets, but it represents a suffering and a long labor; since the title is an expression of psychological atmospheres, and not a pure coincidence, it represents for the poet the outcome of emotional experiment she expresses faithfully and truthfully, moreover the poet leaves the reader deduces his experiment from inside of the Diwan, where the process of making a poem carries the name of the collection within the poems is a matter decided by the creative poet, and this is a part of the poet's techniques in order to achieve his/ her desire towards the reader of attraction, excitement and ambiguity.

The viewer into the poetic collection finds it full of all colors of the senses and feelings of love, affection and optimism, and she says in her poem (Gull Torments):<sup>12</sup>.

**Feet paralyze of revealing**

**A memory waits for oblivion pores**

**And gulls in the heart equivocates the truthfulness of the mirror**

**And the truthfulness of the mirror equivocates my silence**

**And I..**

**I beg my silence not to raise the sound of expatriation**

**The death suspends my breaths between the two jaws**

The text highlights a self - experiment full of a mixture of pain, expatriation and affection, these are a combination of conflicting feelings stem from a viaion covered by worry and break-ups.

**Forth: A Collection of ( When Will You Believe that I am a Butterfly):**

The title of this forth poetic collection for the poet Reem Qais Kubah is built on a nominal compounding structure through the exclamation article (When) followed by a verbal phrase and then semi-verb through the article (I am). However this complex structure which compounded for the title carries elusion and ambiguity significance to the reader, it needs to be construed and explained and it considers " a semiotic system of semantic and symbolic dimensions tempting the researcher to follow its significances and decodes its necessary

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(<sup>11</sup>)See: In the Methods of the Literary Studies: Hussein Al-Wad: p. 108

(<sup>12</sup>)Gulls Commit Fly: p.76

symbols and codes"<sup>13</sup>, where the title is marking of a poetic distinguished by astonishment (When you endorse I am a butterfly), since the poet gives priority to the intimative function rather than the other functions in order to grant his text the enjoyment and provocation to the reader's feelings. The poet in her these collections write in feeling full of love and affection to the Homeland and freedom challenging everything opposes her way, and delay achieving her dreams, as she asks from this other to be well aware that she is as a butterfly that does not imprison or restrict her freedom, and this matter is consistent with the title of the poetic collection that devoid of a poem carries the name of the collection, but there is a poem by the name of a butterfly in some text the name of the collection, and she says in a poem of (A Butterfly):<sup>14</sup>.

**My lover**

**(When you believe that I am a butterfly)**

**And the butterfly asks her lover**

**Every day:**

**(When will you believe that I am poet)**

**Till when**

**You will suspect that I am a butterfly.**

This text is based on a technique of the paradox and changing, and it carries the title of the collection (When will you believe that I am a butterfly) that the title of the poems devoid it, then the poet tries to direct her discourse to the other by the contrary, and she says: when (will you believe that I am a poet), where she makes the butterfly parallel to the poet; because both of them spread beauty, moreover, the poet's experiment in this collection is a special one\*, engulfed by the passions of the love and its bitterness as well as the sorrow and quietness, the poet-self in the collection (When will you believe that I am a butterfly) embodies what everything is a self, and spread the words of the title in the text more than once is a matter shows " how the title and its extension in the text spread, then she will reflect the general path itself, and search in the movement of the text recession towards the title:<sup>15</sup>. Undoubtedly, what represents this collection is a set of special perceptions the poet included in more than one poem, and it considers a prominent feature that has intimative significance in producing the title significance in the poet's text within the collection.

### **Fifth: A Collection of (The Sea Reads My Horoscope):**

The title in this collection falls within the addressing the nominal phrase, (The Sea) which is a statement for a subject deleted as estimated (It), and reads my horoscope a verbal phrase from a verb and object, which makes the title a compounding structure of multiple construction which has a sort of interference and contradictory, and the title of the poem carries different artistic significances in addition to this structural distinction, it is showing a

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(<sup>13</sup>)Semantics of the Title, Bassam Qatoos: p.33

(<sup>14</sup>)When will you believe that I am a Butterfly: p.47

(<sup>15</sup>)In the Theory of the Title, A pragmatic adventure in the affairs of the text threshold, Dr. Khalid Hussein, p.163.



poetic experiment loaded with the affection and longing, since she wrote this poetic collection and she lives atmospheres of the war and destruction in Baghdad, and the other part of the expatriation after she departed Baghdad, where the view of Nile river has become reminding her with Tigris river, as she was wishing that all the world seas read her horoscope to tell her of coming hope to return to her country, but her waiting seems prolonged, and her horoscope has become loading with the wounds and grief, she says in her poem (Turquoise Variations)<sup>16</sup> :

**Nearly**

**I'll leave my whole**

**And live you**

**A word**

**A pulse and seriousness**

**And a ritual of worship**

The significances of the separation, getting away from and war engulf the poet's vocabulary, since the significances of the expatriation and longing left its impact in her artistic production, so we find a clear presence to these significances that dominated on the textual content of the poet, where the matter of leaving Homeland upon the poet represents the most difficult life experiment that a female could be lived who does not think of leaving her country one day, it is impossible to imagine the extent of the pain the poet lived, who forcedly will leave Tigris and the air of Baghdad, even in the dream she didn't think of leaving Iraq one day and to leave it suddenly and forcedly\*<sup>17</sup> .

The sea for the poet represents other things, it is for her carries the significances of losing and expanding and suggests that everything destined the drowning and there is no one who uplifts her dreams and she saw them sink in front of her, since all the textual significances that the poetic collection included belong to the significance of the sea, and what carried of images, visions and memories.

### **Sixth: A Collection of (Evening of Turquoise)**

The structure of major addressing in this collection for the poet Reem Qais Kubah enters within the structure of the simple nominal phrase, and in this varied poetic atmosphere that the collection included, it is a mixture of the different senses and feelings, full of emotions and expressed of the poet's in a truthful expression, as this collection consisted of three sub-titles which are: the First Bead, Second bead and Third by the name Beads, since in the first Bead we find love of the Homeland and feelings of expatriation, longing and passions of exile, as well as we find poems imitate the lover which is Homeland as if the sole lover whereas in the second bead we grope the poems of life and love covered by Sophie character embodying her high sense towards everything that could attract the female to it, while in the beads, which is the third stanza, there is more than seventy poetic stanzas and most of them are short poems

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<sup>(16)</sup>The sea reads my horoscope: p. 60

\*<sup>(17)</sup>A special conversation with the poet Reem Qais Kubah on the App (Messenger) in (Facebook) on Tuesday dated 3/3/2020.



similar to the poems of the gleam which included emotional subjects about love and beauty, and such these poems are of intensifying expression of image and sense, and her poetry in this collection is full of the female's coquettish, and this is clear through the simplicity of utterances and its clarity, her cultural extent and symmetry, her talent in constructing her poetic texts that have come loaded with a creative energy in constructing words and forming its images, and the reader gropes this clearly in the collection.

The title of the collection has come consistent to what was written of the poems and in conformity with the subjects the poet dealt with, which are poems in spinning, love and Homeland as well as some emotional poems that imitate the poet's feelings and her special experiments, as if the (Evening of Turquoise) is showing a special and distinctive thing of the green color of turquoise, and this title carries the significances of beauty and feminine character that loves gems and jewelry.

In a reading to the poems of the collection, we find that the title of the collection has come consistent with the titles of the poems that deal with subjects of love, life and Homeland, and we can read some of the three Beads text, she says in the poem of (Homeland):<sup>18</sup>

**For your nectar**

**For deep kiss**

**From your lips**

**For your saliva**

**The taste of the Homeland**

In this poetic text the spinning in love of the Homeland mixes and the Homeland becomes the lover that the poet be jealous of everything passes on it, since the symbolism of the Homeland conjures all meanings of love and beauty, since the poetry upon her is a pulse and life embodies all her feeling and longing of soul within the dualism of the Homeland and love. In the second Bead with the poem (compass), she says:<sup>19</sup>

**I lose my compass and direction**

**And a meaning of balance**

**I catch the strings of your brightness**

**From my darkness**

**I follow the dream**

**To guide about you**

All the poems of the second Bead are on this pattern which includes topics of Sophie character embodies her feelings with sincere expression.

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<sup>(18)</sup>Evening of Turquoise: p.8

<sup>(19)</sup>Ibid: p.52

## Second Theme: Structure of the Minor Addressing in the Poetic Collections

The concept of the minor addressing has occupied a wide attention of the new criticism, and this matter stems from its link with the semiotics of the title and what associated with it of techniques that has become a constructive element in the building of the poetic experiment and it became due to the attention provided by the contemporary methodologies an important structural and semantic outlet in embodying the poetic experiment, and a key among the text keys that it is impossible to conceive the nature and significances of the textual content without understanding first reading and comprehending its limits, and without detecting its intensifying symbolic and semantic load<sup>20</sup>.

The structure of the minor addressing differs from the structure of the major addressing and if the latter is becoming ready in the mind of the reader from the first reading, the former from the first reading is becoming a group of questions that need to be explained and construed through reading and understanding the poet's texts and what related to the title of the poem of the significances and intents. The minor structure has characteristics must be consistent with the poet's significances and intents that the poet embodied through the main title of the major structure since "the first it falls in the semantic circle of the main title where the first characteristic represents the dependency whereas the second characteristic represents clarification, and the sub-title plays a role instead of all...it represents a parallel structure to the main title"<sup>21</sup>, and this matter is not applied on the poetry but it also in the novel or the story because it doesn't work apart from major addressing.

However, the naming of the poems that have the minor addressing has varied according to the poet's goals and her vision, and these titles stay in need of calcification and explanation through the internal text structure and what the major structure granted of special lightings, and we shall discuss the nature of the functioning these titles due to its construction:

### 1.Sentence Title:

They are titles of the sentence structure whether being verbal or nominal, that means the significance of the literary work has the effective actor in forming the nature of the title as for the construction and structure, i.e., the text has an effective role in directing the formulation of the title and constructing it depending on there is a semantic and formal parallels between the work and its title<sup>22</sup>, and it could be discussing the sentence title through the following:

First- Titles of the nominal sentence: these are taking from the nominal sentence a significance in construction and structure which can be divided into three sections:

#### 1.Nominal statement sentence:

The titles of the poems associate with the level of its synthetic and linguistic structure in a mutual relation with the significance of the general text and what includes of a linking relation embodies the meaning the poet wants, and the noticeable thing on the nominal

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<sup>20</sup>)See: Semantics of the Poetic Discourse-From Formation into Construing-(Readings in poems from (Narcissus Country)Prepared &Presented by: Prof. Dr. Mohammed Saber Obaidi :p. 145.

<sup>(21)</sup>Title and Semiotics of the Literary Communication, Mohammed Fikri Al-Jazar: p.65.

<sup>(22)</sup>The Title and Semiotics of the Literary Communication: p.16

statement sentence is deleting the subject and this deletion leads to a state of ambiguity controls the title and needs explanation and interpretation on the semantic level, and the percentage of this type of the titles constituted the percentages that illustrated in the table within each poetic collection as follows:

Table No. (1)

Serial	The Poetic Collections	Number of the Nominal Statement Sentence	The Percentage
1	<b>When will you believe that I am a butterfly</b>	2	2.85%
2	<b>Our Home</b>	2	8.69%
3	<b>Gulls Commit Fly</b>	3	7.69%
		<b>Total: 7</b>	

The proportion of the nominal statement sentence was amounted (7) poems out of 175 poems, i.e., 4%, and this raises a question about the nature of functioning title, where the poet does not tend to use this type of the sentence, as she seeks titles of a movable nature raising inquiry and construing, which didn't come just in three collections which are (When will you believe that I am a butterfly, Our Home and Gulls commit fly) whereas the other three the collections (The sea reads my horoscope, A celebration in the lost time and Evening of the turquoise ) were devoid of the nominal sentence titles, and if we look in some of these poems that carry titles of nominal statement sentence such as in the poem of (White as your heart) in the collection of (Our Home), she says:<sup>23</sup>

**White as your heart**

**A glass of liquor**

**Was it a stone whitening**

**Or was it your female a stone**

**Wasn't drunk by the whitening of the meaning**

**For a tanned skin slipping behind the shirt**

**For a purpose or joking**

The text carries the character of transformation and strangeness when she resembles the whitening of the liquor with the heart of her lover who seems like a white stone known of its severity or she is the stone, the text embodies sensual significances the poet functioned them in order to grant her text a romantic state as she resorted to some techniques such as: (white as your heart, your female a stone, whitening of the meaning, and a tanned skin slipping), all these textual functions have come by the poet in order to give the reader an area of construing, as well as the title of the poem (White as your heart) which repeated in the poem more than a once grants a textual effectiveness and embodying the poet's keenness to grant the sub-title a link with the text words, and it is present and influential.

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(<sup>23</sup>)Our Home: p.20.

## Second:- Nominal Genitive sentence:

This symmetry stems from the titles on the genitive case, which highlights with an important effectiveness and carries in its details a structural and semantic importance. It is known that the construction of parallel text is based on an intensifying and indirect textual construction, since it needs from its reader to deduces the significance and to search the aesthetic signs of the title and what related to the text through dismantling the linguistic units that form the sub-title and its link to the structure of the major addressing, so the creative poet takes care the significance of the sub-title; because it highlights what is hidden in the text, which considers " an important and main element couldn't be neglected, since it may carry in its details additional significances that probably shine the darkness of the text and detect for us its significances, since it is a main part of the total poem construction"<sup>24</sup>.

The nominal genitive sentence has come in the poet's collections as follows:

Table No. (2)

Serial	The Poetic Collections	Number of the nominal genitive sentence in the collection	The Percentage
1	When will you believe that I am a butterfly	3	4.28%
2	The Sea reads my horoscope	3	14.28%
3	Gulls commit fly	5	12.82%
4	Evening of the turquoise	1	
		<b>Total: 12</b>	

The addressing of the nominal genitive sentence in the four poetic collections has constituted (12) poems, distributed on four collections which are (When will you believe that I am a butterfly, The sea reads my horoscope, Gulls commit fly and Evening of turquoise ), and among these titles a poem (The silence and Devil of the sea) in the collection of Gulls commit fly, and the poem (Eve's apple) in the collection of The sea reads my horoscope, and the poem (A Female of words) in the collection of When will you believe that I am a butterfly, and the poem (Without a previous endeavor) in the collection Evening of turquoise.

The viewer in most poems' titles of the minor structure sees adopting its text with a textual effectiveness apart from ambiguity and mistiness, and of striking poetic significances which grants the text obvious efficiency, effectiveness and harmony with the threshold of the title, which makes this consistence and harmony represent an artistic and stylistic character in the poet's texts, who she says in (A Gull Torments):

**Feet paralyze of revealing**

**And a memory waits for oblivion pores**

**Gulls in the heart equivocate the truthfulness of the mirror**

**And the truthfulness mirror equivocates my silence**

<sup>(24)</sup>The Language of Contradiction in the Poetry of Amal Dunqil, A'ssem Mohammed Ameen:p.134.

**And I..**

**I beg my silence not to raise the sound of expatriation**

**The death suspends my breaths between the two jaws**

**If the flame of fire touches**

**A fresh air of other torments**

The text fits with the threshold of the minor title (Gull's Torments), as the poetic functions that embodying the poet's worry and her psychological shrapnel, such as (feet paralyze, equivocate the truthfulness of the mirror, equivocate my silence, the sound of expatriation, and the death...) all are consistent with the title, they refer to the status of the poet and her psychological breakup.

### **Third:-Nominal Adjectival sentence:**

The poet in his textual and synthetic structure tends to work on the language and its structures in order to reach his vision to the world in a neutral way and perception expresses his/her point of view; because it represents the reaction of the poet's self with the world. The nominal genitive sentence considers among the techniques of the sentence construction in the threshold of the minor title which these sentences consist of an adjective and a noun in the definite and indefinite formula in order to be titles for the texts and signs, and have the important role in formulating the meaning<sup>25</sup>, since the creative poet tries to depend on the textual signs which are engaged in the text and title, and this sign represents a linguistic structure to suggest through it his/her goals and intents that he/she wants to reach to the receptor by gesture or by waving.

The nominal adjectival sentence has come in the poet's collections as follows:

Table No.(3)

<b>Serial</b>	<b>The Poetic Collections</b>	<b>Number of the Nominal Adjectival Sentence in the Collection</b>	<b>The Percentage</b>
<b>1</b>	<b>Our Home</b>	<b>4</b>	<b>17.39%</b>
<b>2</b>	<b>The Sea Reads My Horoscope</b>	<b>1</b>	<b>4.76%</b>
<b>3</b>	<b>A Celebration in the Lost Time</b>	<b>1</b>	<b>4.34%</b>
<b>4</b>	<b>Evening of Turquoise</b>	<b>1</b>	<b>3.84%</b>
		<b>Total: 7</b>	

The number of the poems titles in the poetic collections amounted (7) titles with a percentage of (85.6) in the collections (Our Home, The Sea Reads My Horoscope, A Celebration in the Lost Time and Evening of Turquoise), and among these poems are (Short Message, Secret Evening and Ancient Longing) in the collection Our Home, and the poem (Turquoise Varieties) in the collection The Sea Reads My Horoscope, and the poem (Second Bead) in the collection Evening of Turquoise. The poet made from the titles of these poems

(<sup>25</sup>)See: Semantics of the Poetic Discourse from the Formation to the Construing, Mohammed Saber Obaid: p. 151 .

signified linguistic signs of what she tries to express and reaches to the reader, she says in the text that carried the title (Short Message):

**If I have received a sentence**

**I kiss the mobile phone**

**It might be your hand**

**That committed a mistake**

**And sent a touch**

The poet Reem Qais Kubah expresses a personal vision full of sense and feeling fitted with the title of the poem (Short Message), it is like a message that carries a certain intent the poet wanted to reach to the other, and it is known that the language of poetry is a one that carries intimations affect in the receptor which make him effective in the creative process, and the more the language is intimate and maturing the poet performed his task completely, since the title significance suggests to what stated in the poem of (Short Message), as this intent made the poet Ream Qais to choose this title, since it is the poet's window to reach her message; therefore , the title considered among most important textual thresholds that sensing the fields of the signifies, which cast on the shadows of the meaning and brilliance of the phrases, as well as open way to the extension of the imagination towards endless horizons<sup>26</sup>, since the reader must resort to understand and explain the poet's goals and intents.

The viewer to all these poems that functioned the adjectival phrase find that tremendous quantity of the feelings and senses which coated the poet's texts like: (Ancient Longing, Secret Evening, and so on), that granted her texts romantic manifestations she expressed by the truth of her affection and feeling , which agrees with what the romantics expressed in their titles between what are suitable and emotional sense that prevails the existence of the poem<sup>27</sup> .

## **2-Addressing of semi-sentence:**

The language of the title that the creative poet selects is stem from his intent and what the text includes of goals and intents he wants to reach to the receptor, so the sub-title will be its means in doing this, and the semi-sentence is the adverb of the genitive case which both related to the name, verb or letter, and it was named as a semi-sentence; because it consists of two words or more<sup>28</sup> .

**Following a table on the addressing on semi-sentence. Table No. (4)**

Serial	The Poetic Collection	Number of the Semi-sentence in the collection	The Percentage
1	<b>Our Home</b>	1	34.4%
2	<b>When will you believe that I am a</b>	3	28.4%

(<sup>26</sup>)See: Threshold of the Text, Basima Dermish, Signs in Criticism Journal, Part 61, Vol.16, Saudi Arabia, May,2007, p.39.

(<sup>27</sup>)See: Culture of the Question-Articles in Criticism and Theory, Abdullah M.Al-Ghuthami:p48

(<sup>28</sup>)See: Syntax of the Sentences and Semi-Sentences, Shawqi Al-Meeri:p.133.

	<b>butterfly</b>		
		<b>Total: 4</b>	

The number of the poems' titles that have come in the formula of semi-sentence are (4), with a percent of 4% in the collection of Our Home in one poem, and the collection of When will you believe that I am a butterfly (3) poems with a percent of 4%, and the rest of the poetic collections devoid of functioning titles carry semi-sentence formula, which is a little percent due to the nature of the poet's choices and an extent of her familiarity to the poetic texts.

The poem of (In the Bus) has come in the collection of (Our Home), and in the collection of (When will you believe that I am a butterfly), there are poems like (Foe the Sake of Eye, Without Scrabbles of Nostalgia and In Brief). The viewer in the poems that have come on the semi-sentence formula sees that they are distinguished that the percent of its existence in the poetic collections are little, furthermore the simplicity of the title and an ease of reaching to the creative's intent, since in the poem of (Without Scrabbles of Nostalgia), we see the poet's intents clear embodying the vision of the other and feels of, and she says<sup>29</sup>:

**I mutter**

**Opening a skylight for a dialogue**

**I talk the details of grass**

**Grown under my skin**

**And a field of love extended in sight**

**And forests of almonds**

**Cities of silver**

**And ships of pearls**

**And seas of tide**

**In two rivers**

**But he clings**

**In the separated point**

**To start a new line**

**Without scrabbles of nostalgia**

**Without coffee**

**Displays the night vintage**

**Without a taste of truthfulness from water**

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(<sup>29</sup>)When will you believe that I am a butterfly: p.63



The title of the poem (Without Scrabbles of Nostalgia) constitutes the focus of the event and its poetic symmetry effective in decorating the poetic discourse, it embodies a contradiction between the truth of her feelings and what he exchange her of truthful emotions, since the textual ideals in this poem expressed the truth of the event in true expression, and repeated without scrabbles of nostalgia more than once, and this detects an extent of the title conformity with the title and what included of the text of the poet's intents and what she wants to reach to the receptor.

### 3.Addressing of the Verbal Sentence

The poet tries to make from the title the first stimulus the receptor of the text receives to confront an intensifying linguistic unit in sound and significance, and by this usage embodies an ability of the signifier description on the capacity of his / her imagination and the depth of the vision and its significance, it becomes " structural element, which performs a certain aesthetic function with the text or sometimes in confronting it ... as well as the title could perform the role of the intensifying metaphoric symbol of the text significances"<sup>30</sup>, and this grants titles of the poems much effectiveness in excite the receptor. The verbal sentence considers among the most prominent titles that carries vital and effective energy in this matter, particularly if it included the element of the excitement and astonishment.

Below a table illustrates titles of the poems of the verbal sentence:

Table No. (5)

Serial	The Poetic Collections	Number of titles of the verbal sentence in the collection	The Percentage
1	When will you believe that I am a butterfly	6	57.8%
2	The sea reads my horoscope	2	52.9%
3	A celebration in the lost time	2	88.5%
4	Evening of turquoise	3	53.11%
5	Our home	2	69.8%
		<b>Total: 15</b>	

The verbal sentence addressing in the Poet Reem Qais Kubah's collections constitutes (15) titles, with a percent of 42.8%, and this percent is higher than the rest of the percentages except the indefinite singular addressing. It is known that verbal sentence is more significant in motion and vitality of the verbal event through structuring of the verb and its followings, and the examples of this kind that stated in the poet's collections are poems such as: (I read in You the Features of My Sound, and the poem of Rained me a Light, Touch me a lighting and I Love you quietly). In the collection (When will you believe me that I am a butterfly) and the poem (I Hear a Knocking) in the collection of (Our Home), and the poem (I Sleep on the Wave and I Challenge You) in the collection of (The Sea Reads My Horoscope), and the poem (We Love Life) in the collection of (Evening of Turquoise).

In the poem (I Love You Quietly) in the collection of When will you believe that I am a butterfly, the title is structuring from a one verbal sentence with a genitive completing its

(<sup>30</sup>)A Rehtorics of the Discourse and Science of the Text, Dr. Salah Fadhl: p.303

pillars, and the title fits the title of the poem with the text of the poem as there are in it all phrases of love and loyalty as we sense this in her saying:<sup>31</sup>

**I love you gently**

**In warmth I love you**

**Silently**

**Truthfully**

**In the taste of the quietness**

**I hide my love under my pillow**

**I have a nap**

**And I dream that I am bloomed in you**

The text carries words of love that colored this poetic stanza by the colors of the love and nice dream that decorated her heart and there is a consistence between the title and the text, since the title (I Love Quietly) agrees with the words of the text that referred to the quietness and affection in love such as her saying (Gently, warmly, silently, truthfully, in the taste of quietness...) all referred to the quietness, moreover repetition verbs in the text (I love you, I hide, I have a nap, I dream and I bloomed) all these verbs undoubtedly granted the text vitality and effectiveness and intensified the event as well as granted some words a rhythmic tone that supported in enhancing the general atmosphere of the text, and these semantic, phonetic and structural formations associated with the title in motivating reader, and intensifying event through "the relations found between the message and the receptor, where the receptor has been incited and attracted his attention"<sup>32</sup>, since its text has come full of vitality and poetic plot that granted its words a task of communicating its intent to the reader to draw for us her special poetic world.

#### **4. Addressing of the Indefinite Word**

This kind of the addressing has the great weight in the poet's collections and in most titles of the poems of the Modern Arabic Poetry; for "its simplicity and ease of its position and opening to more and varied significances"<sup>33</sup>, furthermore the single title grants the reader a wide area for construing and explanation and this is what the creative poet endeavors to attract the reader to accomplish reading of his text. The follower to the titles of the poems in our modern poetry sees that such titles constitute a large proportion in comparison with the rest of other titles due to its simplicity and ease and to what included of a freedom in selecting and granting title more opening up. On this basis, the dealing with the title is done as being the first stimuli to be face to face in front of the reader, as long as the title was open to various explanations and attracting to the reader's attention, was more effective in inducing it to

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(<sup>31</sup>)When will you believe that I am a butterfly: p.58

(<sup>32</sup>)Semiotics and Addressing. Jameel Hamdawi, The World of the Thought Journal, Vol.25, A3/1997:p.101.

(<sup>33</sup>)The Aesthetic Formation for the Kurdish Literary Discourse, Dr. Mohammed Saber Obaid: p.274

communicate with the poetic texts, and this what we felt in the titles that carry the concept of the contradiction and avoiding of the followed grammatical symmetry.

Following a table for the indefinite single addressing in the poet Reem Qais Kubah's collections.

Table (6)

Serial	The Poetic Collections	Number of the Indefinite single titles in the collection	The Percentage
1	When will you believe that I am a butterfly	47	14.67%
2	The sea reads my horoscope	12	14.57%
3	A celebration in the lost time	20	82.58%
4	Evening of turquoise	14	84.53%
5	Our home	9	13.39%
6	Gulls commit fly	22	14.56%
		<b>Total: 124</b>	

All the poets poetic collections included this formula, which amounted (124) of poems and constituted a percent of 69% of the poet's poetic complete total, and this large percentage extremely linked to the poet and what these titles included of intents, since the sub-title is important for any creative poet, where no dealing with the text without passing through it, and the poet tries not to deliver her reader a key of the texts easily unless he passes the stage of the construing and explanation to understand the hidden significances behind these titles, who didn't neglect to include her titles the feminine dimension with its structural characteristics.

The indefinite single titles spread in all of her poetic collections and constitute a high percentages, and we shall select a poem (Tampering) from the collection of (Evening of Turquoise), and she says:<sup>34</sup>

**In Vain**

**You will try to draw**

**With chalks of your bleeding**

**A flag**

**Or a home**

**Or some safety**

**To return the smile**

**To the exhausted hope**

**In vain**

**Never understand**

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<sup>(34)</sup>Evening of Turquoise: p.16

## **You are pure remains of Homeland**

### **And the world is celebrated**

### **With the perfection of the Homelands**

There are always an argumentative relation between the sub-title which is concluded of the creative's intent and with what the poet wants to communicate to the reader, and the viewer in this poetic text in the poem ( Tampering) sees a conformity between the title and the text, since the significance of (Tampering) of the indefinite single structure means that everything around you imbalanced and didn't build up on a compatibility and system, which resembles the state of the poet who tries her best to search a Homeland and draws in it a smile or to look for a resort or home, all these are a pure of myth in a Homeland she quitted and everything in it has become a reason for fear and death, and this pessimistic image the poet has drawn in most of her poems didn't come vainly, since the poet lived the bitterness of the fear in her Homeland, and this is what the text expressed clearly which agreed with the poet's intent and what the title embodied to be firstly a deny to search for a Homeland among the rabble of the war, which agrees with the title of the text. The psychological stimuli that covers the text embodied all this flaming struggle in the poet's heart, and because poetry is a language of revealing and its means to remove hidden psychosis and what there are in her feelings, since she expressed about her expatriation that represented by the spatial expatriation and self or psychological expatriation, and she weaved it by a flow of the poetic production which reveals the appearances of her suffering and pain. The spatial expatriation is a material one highlights in far away from the Homelands, countries and people, and this is what the poet expressed truthfully and spontaneously, as well as this dream is a goal for every human to return to his Homeland and to the earth he lived in, and his senses towards that place increase who was banned from it whether forcedly or optionally, where in this case the Homeland becomes a source of dream and creativity, and waking the imagination to constitute a special image for this far place<sup>35</sup>. The title has expressed that concept which concerned the poet who she is looking for a Homeland and contemplates to return to it one day.

## **Research Results**

-Reem Qais Kubah's poetry has been approached in title approach within the major addressing in her six poetic collections to deal with her poetic experiment through analyzing titles within a textual structure in order to know an extent of the conformity between the title and text.

-The poet was able through the major addressing structure to grant her poetic experiment a momentum of the explanations and interpretations to present to the reader her poetic experiment full of pain and expatriation due to getting away from homeland.

-The poet was keen to formulate the title of her poetic collections in a compounding formula capable of absorbing the significant cargos described as a parallel text possesses the ability to grant her reader to construe and explain within various aesthetic, semantic and structural sides.

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(<sup>35</sup>)The Place in Mahmood Darweesh's Poetry, Han'a Abdulkadhim Ibrahim, College of Education Journal, Wassit University, A.23: p.47

-The selection of the title upon the poet Reem Qais Kubah based on a wide culture and intellectual stock expressed her poetic visions honestly and effectively and embodied her ability to express about her titles in a set of intimations and meanings to detect the significances of the poetic texts.

-It cannot understand the structure of the minor addressing apart from the structure of the major addressing; because they both work together in significances and intensifying intimations which made it an important bearing of preceding thoughts the reader armed with to understand the text.

-The systems of the minor addressing distributed within title formulations due to the linguistic functions within the structure of the nominal sentence and its branches, as well as the verbal sentence and the structure of the definite and indefinite, and all poetic collections have been received full induction to understand the relation of these titles with its sentence symmetry within multi-directional semiotic structure.

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