

A Study of Utopia in the Poetry and Thought of Nazak al-Malaika

دراسة عن اليوتوبيا في شعر و فكر نازك الملائكة

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Abstract:

Utopia is a reflection of the author's desire for evolution and survival. Poets' utopias seem to have common characteristics regardless of their nationality; Because literature and, consequently, poetry are rooted in the human soul and the characteristics of utopias are also formed based on the human principles life, and in the new era, comparative literature has provided a suitable platform for research in this field.

This article examines the utopia in the poems of the contemporary Iraqi poet Nazak al-Malaika. For this purpose, first, the main Nazak's concerns that have led to the foundation of utopia, and then enumerated the characteristics of the utopia of this poet have been discussed. The research results indicate that; Utopia is a reflection of Nazak social and emotional concerns, the creation of ideal poems is mostly the result of her period of maturity and perfection, and the poet has been able to fulfill her poetic mission in expressing the pain and suffering of her nation. The research method is descriptive-analytical.

Keywords: Contemporary Poetry, Utopia, Nazak al-Malaika.

الملخص:

إن « اليوتوبيا » أو المدينة الفاضلة هي انعكاس لرغبة الكاتب في التكامل والبقاء. ويبدو أن اليوتوبيا لدى الشعراء بغض النظر عن جنسيتهم، لها خصائص مشتركة؛ لأن الأدب وبالتالي الشعر متجذر في الروح البشرية، كما أن خصائص المدن الفاضلة تتشكل أيضاً على أساس المبادئ الإنسانية للحياة البشرية. وقد وفرّ الأدب المقارن في العصر الحديث أرضية مناسبة للبحث في هذا المجال.

يتناول هذا المقال اليوتوبيا في قصائد الشاعرة العراقية المعاصرة نازك الملائكة. وفي هذا الصدد، في البداية يُبين مخاوف نازك الملائكة الأساسية التي تسبب في تأسيس مدينة فاضلة، كما يكشف عن خصائص يوتوبيا هذه الشاعرة. وتشير نتائج البحث إلى أن: اليوتوبيا هي انعكاس لاهتمامات نازك، الاجتماعية والعاطفية، ونظم القصائد المثالية هو في الغالب نتيجة فترة نضجها وكمالها، وقد استطاعت الشاعرة أن تنجز رسالتها الشعرية في التعبير عن آلام ومعاناة أمتها. إن منهج البحث وصفي - تحليلي.

الكلمات المفتاحية: الشعر العربي المعاصر، اليوتوبيا، نازك الملائكة

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1-Introduction

The term ideal city was first mentioned in Plato's book "Republic" (Khatami,1997: 155). Then, the English writer Sir Thomas Moore, for the first time, made a two-sided combination of the Greek words *outopia* meaning place and *eutopia* meaning settlement and made the ideal city **utopia** or *nowhere* (Moradkhani,1379:72). Among Muslim philosophers, Farabi has called his ideal city a *utopia*. Suhrawardi also called it *nowhere*, city of innocence, *Jabalqa Jabersa* and *Jabolsa* (Suhrawardi 2005: 273). it can be said that the general definition of *utopia* is: a society in which the possibilities of achieving happiness are available. (Davari Ardakani,2003: 155).

The term *utopian literature* refers to any fiction, philosophical, religious and political, which gives an imaginary picture of a world that is idealistic compared to the real world. (Mir Sadeghi1998:7) and this is an attempt for the emotional balance and facing the barriers and repressions that rational and real confrontation with them is not possible. (Asil, 140: 1371).

The *utopia* is a means of expressing the existence of the elite, says Judith Schaler, quoting Mannheim (quoted by Moradkhani,2000: 75), and that artists are part of the *utopia* as part of the elite community. According to Chadwick (1971) In the nineteenth century, due to the decline of the Christian faith and the search for ways to escape the sufferings and failures of the real world, this idea emerged that the ideal world could be achieved not through religion and mysticism, but through poetry. (Quoted from Sadeghi Shahpar,1378: 120) therefore, among artists, poets are pioneer in this field than others.

It is noteworthy that the *utopia* discussed in this article is of a literary type. In the literary *utopia*, *utopian ideas* - whether rooted in myth or philosophy or in religious and mystical beliefs - sometimes lead to the creation of story-like works in the field of literature, the content of which is the visit of a traveler whose destiny led him toward passing by and visiting an ideal city. Non-fiction poems which their theme is the dream of an ideal city should also be added to this definition. (Ghaemi,2007: 334 -335). In this type of *utopia*, there are common features, including: travel, description: in a sense that, unlike philosophical *utopias* in which narrative mode is based on the expression of rules, in literary *utopias*, the narrative style of *utopia* is descriptive, there is a tinge of dreaming and fantasy and there are also philosophical, political, social and religious themes: It must be said that in the background of all these works - there are themes of philosophical, political, social and religious thoughts, story-like frame of the *utopia* narrative which are out of reach and the remoteness of the ideal cities. and finally, most of these works do not claim to be practical and admit the non-objectivity of the existence of such cities (ibid.: 341 -342).

Research background

3- Factors creating the *utopia* in Nazak poetry

3 - 1- Emotional alienation

Nazak falls in love at a young age and lives with her love for a while and remembers that love for a long time, but Nazak, who believes in Platonic *love* (Abbas,1997: 44), is a lover who brings love to the material level. she is dragged and therefore disappointed by turning down. Therefore, the only result of this love for her was sadness and depression.

Nazak, who was looking for heavenly love, found herself with a lover who was like everyone else in his emotions and desires, and the treachery, breach of covenant and betrayal that lies in her poems stems from this bitter experience:

تجيا مثل الناس / أنا أحيانا أنسى بشرية إحساسى / حتى بك حتى آفاقك تؤذيني (الملائكة، روحى لا تعشق أن

١٩٩٧: 2/98).

My soul does not like to live like others . I sometimes forget how human I am Even your love and your mood bother me.

For this reason, she engages herself in a long dream and an inner journey, and turns away from the bitter and suffocating reality that exists:

(98/ كالطيف المفتون /... في نفسى جزء أبدي لاتفهمه فى قلبى لم علوي لاتعلمه (همان: 2 فأنا و أسبح

I am a floating soul like a fascinated fantasy on the horizon In my soul is something eternal that you do not understand . In my heart is a dream of heaven that you do not know.

The remarkable thing about Nazak is that love for her is like a ladder that takes her to the top of poetry. The end of everything for her is poetry, and by immersing herself in the turbulent sea of love, she becomes acquainted with the modesty of her own existence, and all of these things leads her to a pure poem:

This seems to be the reason why the word *love* is one of the words that has the highest frequency in all his poetry books.

Although in a land and culture where love is especially sinful for women, she also feels guilty about being in love and repeatedly blames herself for it, but in the end, it is love that makes her immortal. Of course, it should be noted that these same failures and bitter experiences of love, lead Nazak to an ideal city and different from the world in which she lives.

3 - 2 - place alienation

alienation can, like the case with Nazak, involve escaping from an environment where her feelings are hurt. This place may be the social environment around the poet or his family environment, which causes the poet to take refuge in a world where she can be comfortable. After escaping from this place, Nazak turns to nature:

place alienation is evident in Nazak works. In the sense that Nazak takes refuge in solitude to escape the hustle and bustle of the atmosphere of the house and its noise, and seeks a quiet place in her utopia (Tabaneh,1974: 100) and whenever she gets tired of the noise and crowds of the city, she prefers the silence and tranquility of the village and the connection with nature:

المدينة هناك كو شاعرى بين المروج الحزينه في كون القرى و وحشتها أقضي حياتي لا في ضجيج آه! لو كان لى
(الملائكة، ١٩٩٧ : ١ / 151

Alas! I wish I had a poetic hut in the meadows. I lived in the silence and solitude of the villages, not in the hustle and bustle of the city.

Elsewhere, she prefers living in the countryside with shepherds to living in the midst of the horns and wheels of cars:

المتراكم لحن من ضجيج الأبواق و العجلات... او عبير النارج أحلى و أندي / من ميمار المدينة غناء الرعاة أظهر
(همان: 149/1

And the voice of the shepherds is purer than the sound of trumpets and the wheels of cars. And the sweet smell of orange is more pleasant than the dense dust of cities.

3- 3- Social alienation

At a glance at the works of this poet, one can find issues that cause nostalgia - Her views were socially examined in two general categories.

3 - 3 - 1 - A group of these concerns is related to gender appropriateness, constraints and cumbersome personal and social traditions of women's lives, especially in the East. The limitations that seem to show themselves in a serious and unpleasant way in the lives of women with the first sparks of adolescence, puberty and love, and at every moment in a cruel way remind them that they are not allowed to be involved in many issues, especially alone. And always presence of a person as a guardian is essential even if in the most personal aspects of their lives.

Nazak has rarely spoken about women's social issues and their social freedom, and it can be said that she has not addressed this issue at all. Her poems are more romantic and contain human tendencies in general, and this can be considered one of the most prominent features of her poetry. In just one or two poems, she describes the difficulties of the life of a dancer and a girl who suffers from fever, homelessness, etc. in the street, in which the purpose is not to talk about specific issues of women. In the poem .The Lament of Amr La La Qimah Laha, Nazak also says about the death of a woman that no one paid attention to her and no one narrated the story of her death, although it still does not seem that the poet's intention was to talk about women's suffering:

تسيل لها ولم ترحف شفاه / لم تسمع الأبواب قصة موتها روى و رويالم ترتفع أستاژ نافذة محبت و لم يشحب
(أُمى و شجو التابع التابوت بالتحديق حتى لا تراه (الملائكة، ١٩٩٧ : 273

left, without face of anyone turning sad or a lip trembling for the news of her death. The doors did not hear the story of her death to be narrated. The curtains of the windows were not pulled down so that grief would flow. until the coffin of the woman was followed with open and staring eyes, until they could not see the coffin.

Only in the poem Ghasla L'aar does she talk about her imprisonment and that of her peers and their suffering:

ترقبنا في قبضة يا فتيات القرية الخير عجنه بدموع مآقينا ... لا بسمه، لا فرحة، لا لفته، فالمدنية / يا جارات الحارة
(٣٥٣/ همان: ٢) والدنا و آخينا

O neighbors , O girls of the village. We soak our eyes with tears. No smile, no joy, no attention . The dagger in the hands of our father and brother is always watching over us.

3 - 3 - 2 - The other category includes nostalgia that arises from a common and human experience and to understand, there is no need to see them from a feminine perspective and can be the concern of any individual as a member of human society. Nazak has mentioned social problems many times in her poems. In the beautiful poem Al-Naima Fi Al-Sharia, it depicts the pains and sufferings of a teenage girl who spends the night in the cold and helpless streets and the poet is ashamed of being human:

ينصت أو يعنى / البشرية لفظ لا يسكنه معنى / والاس قناة مصطنع اللون كذوب / خلف ولمن تشكو؟ لأحد
يقرأ في القاموس / و نيام في وداعته اختبا الحق المشبوب و المجتمع البشرى ريع رؤى و كؤوس / و الرحمة تبقى لفظ
(خُمى تشفع عند الناس ولا شكوى (الملائكة، ١٩٩٧ : ٢ / ٢٦٩ الشارع يبقون بلا مأوى / لا

Who are you complaining about? Nobody listens and does not pay attention. Humanity is a word that has no meaning and people wear masks with fake colors. Behind their calmness is a fiery resentment. Human society has been intoxicated and defeated by cups and wines, and it is a verbal pity that is sung in cultures, and those who sleep on the streets are left without shelter. People do not intercede for fever and grievances.

she relates the intensification and flare-up of evil among the people to their savage behavior:

(للخزني من عزاء / فاحتدام الشئ طبع الآدمي (همان: 482 / 1 ليس في الأرض).

My sorrow and grief on earth have no consolation . The ultimate evil is human nature.

And she thinks that such a situation is like living in the land of slaves and the unburied dead. she believes that the end of this path is distrust:

الأعين وادي العبيد/ بين أموات و إن لم يدفنوا / بحث ترسفت في أسر القيود وتمائيل احتوتها لا أريد العيش في
(آدميون ولكن الود / أو ضباغ شررة الأتومن (همان: 482/1).

I do not want to live in the desert of slaves among the dead who are not buried. The bodies that walk slowly in captivity and the statues that the eyes hate to see. They look like apes and hyenas with a human appearance They are predatory and greedy that can not be trusted.

One of the social issues that is abundant in Nazak's poetry is the expression of the problems of the villagers and the sufferings of the Second World War. In Nazaks' writings, villagers are seen as a group of people who suffer from poverty, hunger, and so on.

الضارعة / القرى الجائعة / حيث الحفاة العراة و حيث لا يبلغ مع الحياة / الأ صراخ الأنفس سيلى بعيدة في
ت أساها الرياح على شحوب الصباح / الأعواء الذئاب... ما زالت القرية منذ القدم / أقصوصة ممزوجة بالأم / ق
(١٦٠-همان: ٢-١٥٨ و ١٥٩) ايضا (ر. ك: ١) تفرى، سيلى و غطى القمم / ألقى على القة ستر العدم

Flow in the distance in hungry villages. Where they are barefoot Where only the cries of humble and humble people can be heard in the voice of wolves. For a long time the villages have been constantly. Tales mixed with pain and suffering that the winds are sad And they expressed their sorrow on the pale face of the morning. So erupt, flow and cover the peaks. and make the painful story go away.

Nazak talks about a war that has had a profound effect on her life and the lives of people of his generation. In a part of his poem Masah al-Hayat, which is one of his poetic extensions, the poet expresses the problems of war and invites the murderers of human beings and the merchants of war to peace, and seeks happiness in another world, although she Does not find it

إلى النيران الدماء الخمر تجرى على الثرى العطشان / و الشباب البري في زهرة القمر لماذا يلقى فيم هذا الراغ؟ في
(همان: ٣٨٦ / ١).

What is all this war and conflict for? Why is red blood flowing on the thirsty earth and innocent young people in prime of their youth are being thrown into the fires?

In this way, Nazak has built a utopia in which there is no betrayal, lie and pain, and hearts are not frozen by the onslaught of hatred:

قلوب / من گل قلب لم تطأه الحودا و لم تدسه أكف الركود/ من كل قلب شاعري عميق / و شدى يوتوبيا من فوق الصخور / لونا يتمرغ بخطايا الوجود ... من گل قلب لا يطيق الجمود ولا صرير القيود / تفجرى بيضاء لم (همان: 157/2). وضوءاً يتحدى گل رجس البشر

Build YouTube from hearts. in which hatred and enmity have not set foot and the hands of stagnation and stagnation have not polluted it. From every heart of a deep poet. That has not sunk into the mistakes of life. From every heart that It does not have the strength of rigidity and the sound of restraints. The whiteness in the light and radiance on the rocks with light and radiance that challenges the evils of mankind.

It is worth noting that the feeling of social alienation has played a role in rooting Nazak view of some elements, including night in her works. she always introduces herself as a night lover and one of her Divans is of the same name.

ماذا/ ما الذي تلقاه فيك عواطفى و خواطرى/ لا تعجبى إن كنت عاشقة الجى ياتة اللهب يا شمس أما أنت وكل طيف ساحر يا من هدم ما شيده الجى / و الصمت في ع لم مشرق/ للعالمين المذيب الطاهر / يامن تمق گل (أعماق قلب الشاعر (همان: 490 / 1

O sun, what are you? What has my feelings and emotions seen in you? Do not be surprised if I love darkness, O goddess of melting flames! O one who shatters all the radiant dreams of the world and the imagination of witches! O someone You destroy everything that has raised darkness, while silence is deep in the poet's heart.

3- Spiritual alienation

As a result of social and emotional alienation, the poet suffers from spiritual alienation, so she seeks superior models such as the utopia. The poet wants to enjoy purity and her soul to be imbued with that eternal purity, but because she sees life as full of perversion and emptiness, she cries out tired of searching:

الملائكة،) وبجثي الطويل عن الخير و الحب و الشل العاليها و حقرت عيى إلى عالم مستحيل و عفيت طموحي (122/2 : ١٩٩٧).

I erased my long-standing desires and quest for goodness, love, and superior patterns, and I lessened my efforts to reach the impossible world.

To alleviate this spiritual nostalgia, the poet chooses a romantic escape from reality. This escape is either a return to the past and childhood in which the same structure of the Golden Age can be seen on a smaller and more personal scale, or an escape to the future in the dream world, which takes the poet to her utopia.. These alternatives to alienation are in fact an escape from rationalism and reality.

It seems that the existence of two opposing factors dissatisfaction with pessimism and hope along with a special and artistic responsibility in the poet is one of the most important stimuli to return to the past by fleeing to the future. In other words, dissatisfaction with pessimism about the current situation and the inability to change it on the one hand and hope for change on the other hand, along with an inner and human feeling that prevents a person's indifference to the surrounding problems, leads the poet to a dream world. Pessimism and hope, which do not seem logical to come together in one person, are manifested in Nazak's poetry.

Nazak is a pessimist in her poems and the reason for all this sadness in her poems is her pessimism:

The reason for all this sorrow is the pessimism of the poet, and she herself points out that her philosophy in life is the words of the German philosopher Schopenhauer, and he admits that I am even more pessimistic than him. (الملائكة، 1997: 6).

and this Pessimism can also be seen in her poems:

لا تلم شاعرك الغادر و ايم للشقاء و ع لم ترتجي يا ابن الماء / أنت في الأرض، فلا تحلم بلقيا الأوفياء ثم ماذا؟ أي
(الملائكة، 1997: 1/628).
التجأ للعود سعد يا حزين الشعراء (الملائكة،

To what? To which dream do you hope, child of heaven!.Do not dream of meeting faithful people on earth. Do not blame your departing poet and smile at misery and cruelty O saddest poets take refuge in incense Go and be happy.

In her opinion, life is nothing but a cup of poison and grows nothing but a thorn:

الأجي لا ساقية الم / كؤوس يطفو عليها الرحيق / هي هذه الحياة زارع الأشواك / لا الزهر و هي هذه الحياة
(همان: 1/ 37) الضياء

This is a life that drinks poisonous cups full of pure wine. This is a life that sows thorns and darkness, not flowers and light.

Nazak introduces herself as the embodiment of despair:

الأبدى (همان: لا تذكريني / أنا تمثل يأس بشرى ليس عندي غير آثار حنيني / وبقايا من شقائي آه يا أشجار لا
(1/ 658).

O trees, do not remember me . I am the embodiment of human despair. Inside me there are only signs of sorrow and the remnants of my eternal sorrow.

In various poems, she repeats the themes of night terrors, anxiety, wakefulness, loneliness and despair: (for example, see the *divan*: 2/229 and 2/400). But sometimes, despite the repetition of the same feelings, she sees sparks of hope and aspiration, and in the sea of life, she sails hopefully with her ship and gathers hope and despair:

كما نا/ و لقي المرسي على كل ساحل/ رمايا سفين تلقى ضياء يتجلى بعد الظلام القاتل و لنسر في بحر الحياة
(همان: 1/ 139).

We must move in the sea of life as we were. and anchor on every shore. perhaps find the ship of enlightenment that will appear after this deadly darkness.

Now, the two mechanisms that the poet uses to escape from these nostalgias and emotional and spiritual longings and sorrows and pessimism are examined. These mechanisms are: a return to the golden age (the golden age of childhood) and the construction of the utopia.

4- Returning to the past and childhood

The way back to childhood with the past is more common among women writers and poets. Why do women writers (as poets) always talk about their childhood? Explains Canadian author Margaret Atwood. It is as if nothing has happened since then, and it is as if they have lived the truth at that

time, a happy time when they could imagine themselves free from any law, free from any obstacle, with an abundant, unlimited desire to live. Unlike boys, girls experience frustrations later, at a young age and in their first marriage plans. On the other hand, every childhood memory is accompanied by a feeling of homesickness, and it is not possible to know for sure how each writer's childhood was spent; Because the image we see is drawn later, and given that the years of women's captivity were more difficult, the promised land of freedom appears happier and greener in their works than heaven. Childhood is the great cathedral to which women like to return and worship, where they can rediscover their identity. (Atwood, 2005: 10).

This way of returning is seen in Nazak's works. A past full of happiness and purity that the poet gives herself the right to regret, and to live in her pure memories:

عيوني في الماضي و غابت افراحها عن جفوني / وهى لو تعلمين أجمل ما يملك قلبي و ما رأته أسقا ضاعت الطفولة
(الملائكة، ١٩٩٧: 479/1) / حينما كنت طفلة أجهل السترو و أحيا في غفلة من شجوني

alas, that childhood was ruined in the past and its joys were left hidden from my eyes. Know that a child is the greatest asset of my heart and the most beautiful thing my eyes have ever seen. When I was a child, I lived unaware of secrets and sorrows.

Nazak sees childhood as a dream world that is now very difficult for her to achieve:

المساء ... أى كنت_قلب ليس فيه إلا النا و النقاء / كل يوم أبني حياتي أحلاما و أنتي إذا أتاني ليتني لم أزل كما
لو ترجع لو لم تكن خيال منام/ أيه تل الرمل يوتوبيا فقدت وعز الآن إدراكها على أيامي ... تلك يوتوبيا الطفولة
(همان: ١ / ٢٥٣) ماذا تى أبقيت لي من مدينة الأحلام

I wish I was still a heart like nothing but purity and light just like the past. I made my life out of dreams every day and when night came, I forgot everything. Which utopia did I lose? It has become hard for me to get it now. It was a childhood utopia, I wish it would come back, I wish it was not like a dream. O mound of sand! What have you left me from the city of my dreams?

5- Escape to the future (utopia)

Due to homesickness and nostalgia caused by emotional, social and spatial wounds, *Nazak* started to build an ideal city. This kind of utopia is made by the poet's mind and imagination, which is sometimes the only way to escape from the existing reality, and it feels like a biting sting when it makes tangible the suffering of various thing, which are no longer felt because of habit.

Below are some of the salient features of the poet's utopias.

5 - 1- How to go

A study of Nazak's poems shows that although in rare cases, Nazak goes to her utopia herself:

In Nazak poetry, the audience and companion of her journey is a boat or train, for example, in the poem Island of Revelation, the poet sees her ideal island and asks her boat to take her there, and it is interesting that the utopia is a suitable place for her. It is for composing poetry and considers it an island of poetry and song:

جزيرة / البعيد يا زورق السحر و الخلود و سر بقلبي إلى ضفاف/ توحى إلى القلب بالقصيد حذني إلى العالم
القمر الخلو في ماها/ أمنية الشاعر الوحي من بعيد تلو الأمل البعيد الم في شطهادى/ يرشف من دجلة البرود/ و

عودى / وآن للشعر أن يغنى/ بالحلم الضاحك الشرود / الوحيد/ قلتسر يا زورقى بروحى اقد آن أن يستفيق
(1997: 584) الشعر و النشيد. (الملايكة، شاعرتى، حدقي فهدي / جزيرة

Take me to the distant world. O boat of magic and immortality. And take my heart to the shores - the ones that inspire poetry in the heart. The island of revelation from afar. Shines like a distant dream. The sands on the shore are wet and It cools the coolness of the Tigris. And the sweet moon in its sky. The poet's wish is alone. O my boat, take my soul and it is time for my return to wake up. And the poem to be sung. With a smiling and liberated dream. O poet Open my eyes. This is an island of poetry and anthems.

And in some cases she travels alone. (*Ibid: 1/438*).

5 - 2- Being far away

The construction of utopia in a remote place is a feature of these lands in general.

Nazak also acknowledges the remoteness of her dream island and sees its light from far: The island of revelation is unlikely to reach the future which has been translated.

And it reaches a point beyond thoughts:

الذكر / إلينا جبال القمر / ونمر في غزة اللانهاية و اللابشر / بعيدة بعيد إلى حيث لا تستطيع احلم أنا صعدا تو
(الوصول فنحن وراء امتداد الفكر (الملائكة، 1997: 230/2).

Let us dream that we have risen and we have the rhythm of the mountains of the moon, and we buy in the infinite solitude in which no human being has walked. Far away! Where memories can not reach us. So we are beyond the horizon of thinking.

5 - 3 - Connection with nature

Now the poet has overcome the difficult distance and has reached a dream city that has an inseparable connection with beautiful nature.

Nazak builds her utopia on top of the mountains, where the sound of water in the heart of nature can be heard:

(O streams) Build the utopia in the mountains . From the trees of the peaks and from the sound of the rushing waters.

5 - 4 - Timelessness

In the ideal city, everything is eternal, and time has no meaning there:

Nazak's utopia is not time-bound and stars never decline in this utopia:

الزمان و حيث الكواكب لاتنعس (الملائكة، ١٩٩٧ : 39 حيث تضيع لحدود).

There the boundaries of time disappear and the stars do not decline.

In the utopia of the Iraqi poet, time disappears (*ibid: 2/230*), spring is eternal, and life is full of youth, and old age does not lead anywhere in it. There immortality is born and annihilation dies (*Ibid: 1/438*).

5 - 5 - Light and brightness

We mentioned earlier that the poet loves night and darkness. This is the characteristic of most romantic poets who want to take refuge in night and darkness to escape the reality that is revealed in

the light of day. Nevertheless, in the construction of his utopia, the poet pays special attention to light and illumination and depicts her ideal city as a luminous city in which night is not present.

In Nazak's utopia the sun does not set and the light and brightness are eternal:

(بوتوبيا حيث يبقى الضياء و لا تغرب الشمس أو تغلس (الملائكة، 1997: 39/2).

Utopia is a place where the light lasts and the sun does not set:

الزمان و حيث الكواكب لاتنعس (الملائكة 1997: 39/2 حيث تضيع لحدود).

There the boundaries of time disappear and the stars do not decline.

In the utopia of the Iraqi poet, time vanishes (ibid: 2/230), spring is eternal, and life is full of freshness of youth, and aging does not exist in it:

(امتداد الشباب / هناك يظل الربيع ربيعا (همان: 40/2 مناك الحياة

There immortality is born and annihilation dies (Ibid: 1/438).

5 - 6 - The relationship between utopia and poetry

In the poem "Island of Revelation", Nazak considers her ideal city as a suitable place for composing poetry. And in the poem Al-Rif she says: Poetry is born there. (الملائكة، 1997: 1/438).

5 - 7 - Happiness and music

In Nazak's utopia, the poet wakes up from a long-lasting sleep after many years and sings happily of joy and drunkenness:

(عودى / و آن للشعر أن غنى ابالحلم الضاحك الشروده (الملائكة، 1997: 1 / 584 قد آن أن يستفيق

It's time for my lute to wake up and for the poem to be sung. with a smiling and liberated dream."

5 - 8 - Freedom

Nazak believes that in her ideal world, she has unlimited freedom, even in thinking.

(الملائكة، 1997:) القيود وينطلق الفلك من أسرها و حيث تنام عيو الحياة / هنالك تمتد وتوبيا هناك حيث تذوب
35/2).

Where the shackles are melted and the thought is freed from its shackles and the eyes of life fall asleep. Till there, the utopia continues.

5 - 9-serendipity

At the end, the Iraqi poet embraces and understands the beauty of life and finds life as an eternal and beating song:

وكم مرة قد ضممننا / ارتعاشنا و نبضة و أغنية خالدة / عرفنا الغرام الرقيق الجبين و فنا ليلاليه الاهددة و اعرفنا الحياة
(العادة في هذه الأذرع الهامدة. (الملائكة، 1997: 345

We knew life full of excitement and beat and eternal song. We understood subtle love and tasted long nights. And how much happiness we embraced in these dry arms.

5 - 10 - union with the beloved and not returning to the past

Nazak, after a long journey and reaching her beloved homeland, eternal happiness and seeing all that goodness and beauty, swears that she will never go back to the past and erase the previous time and place from her mind:

(المكان هناك و تقسم ألا تعود إلى أمسنا المنطوى (الملائكة، ١٩٩٧: 23/2 محور الزمان و ننسى).

We will erase time and forget place. There we swear not to go back to our past.

Nazak has a strong faith in it and will never return to the land of oppression, slavery and captivity:

(الأرض القيود/ فقد أشرق الفجر منه صور (همان: 257/2 قولى كه نالن نعود).

Tell him we will never return to the land of captivity. because the light has been risen long ago.

7- Conclusion

Reflecting on what has been said, it can be concluded that Nazak's utopia is a reflection of her social and emotional concerns. Cultural, Islamic and Oriental structures and components play a significant role in depicting the utopia in Nazak's poetry. Also, the creation of the poet's ideal poems can be seen more in her period of maturity and perfection. The poet's feminine point of view plays a major role in building a utopia free from oppression and restraint. In expressing Nazak's sufferings and nostalgia, she has paid special attention to the villagers, social uprisings and war. The impacts of the Arab nation's political problems were effective toward Nazak's movement to her utopia. And finally, that the poet has been able to fulfill her poetic mission in expressing the pain and suffering of her nation.

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