

The Geography of Migration in the Texts and Places of Poet Bushra Al-Bustani Some of Her Texts as Examples

Assist.Lect. Riyam Shalal Abbas¹; Assist.Lect. Samer Rahim Fazea²

Ministry of Education – Najaf Education Directorate^{1&2}

ryamanooz127@gmail.com

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Abstract:

In the spaces of Bushra Al-Bustani's poetry, migration becomes a river flowing between the banks of existence and non-existence. The journey here is not a transition between cities, but a constant crossing in the corridors of memory and language. Baghdad then becomes a shadow haunted by water, and the sea becomes a poem yet to be written. With words that bleed salt and light, Al-Bustani weaves a poetic map where place is a moaning woman and language is a harbour in which the poet's name drowns. Each text is a satire on stability and a hymn to departure as existential salvation. She writes with the blood of both the wolf and the dove, and the poem becomes a journey between the wound of reality and the splendour of symbolism. This research aims to analyse the manifestations of the concept of "journey" in the poetry of Bushra al-Bustani as a complex semantic structure that transcends spatial displacement to cognitive and existential dimensions. The study adopted an integrative analytical approach to examine the triad (place-language-self) through examples from her poetry collections. In Al-Bustani's work, migration is an aesthetic project that reshapes poetic geography, where place is transformed into a symbolic feminine entity (mother/exile/mirror) and language represents a dynamic space of migration, dissolving the boundaries between the real and the symbolic, as in her simile "language is a river that knows no banks." The existential dimension is manifested in the conception of the poetic text as a "satire of residence," where departure becomes an expression of rebellion against the stability of meaning and identity. The study offers a qualitative addition to the reading of modern Arabic poetry by linking spatial displacement with ontological questions, highlighting how poetry transforms geography into an open semantic field.

Keywords: transition, place, poetic text, Bushra al-Bustani

Introduction:

Or, the contemporary critical paradigm within which we ought to be understanding this poetic phenomenon is forever beholden to its capacity to reveal hidden metaphysics of the relations of a creative self to the world and of a text as a linguistic construction to a place as an existential space. In the experience of the Iraqi poet and critic Bushra al-Bustani (1942-2022), these relationships acquire a special dimension that transcends the ordinary, since al-Bustani has a dual creative project, the practice of poetry according to the definition of a "resounding existential event," and the practice of criticism according to an epistemological vision that redefines feminist writing and the analysis of contemporary poetic discourse. Al-Bustani has been able to dominate poetry and criticism; her criticism carries the breath of any poet hearing the heart of the rhythm in the core of the text while her poetry has that knowledge of the critic exploring the language and the memory.

In the first paragraph, the basic issue or problem of this research has been narrowed down through the concept of "migration," both as a geographical phenomenon in the physical sense and as a psychological phenomenon in the symbolic sense, and through showing how this phenomenon is represented in Al-Bustani's texts through the movement of the text between self and other, between the local and the global, and between the past as heritage and the present as suffering. A movement in layers of meaning, migration here is not just a

movement in place but a migration of vision, a movement in language itself. So 'Al-Bustani says in the honour context of her experiment "After "Dar Dor" I have always been chasing reading and writing with a thirsty passion that burns my heart 'this experience is qualified to definitely realize the concept of the word anxiety'" which always accompanies this word almost at all creative levels of my life with a threatening portrait of poetry and rhyme 'other times of literary or physical wars and/ or sieges. This testimony shows the poet's consciousness of the word dar (place) as a permanent anxiety and dislocation.

The choice of "some of her texts as examples" conforms to the interpretive model that treats the individual text as a microcosm of the whole, with the potential of reading the whole through the part in accordance with the concept of "text strategy" (1990, p. 89) that offers the reader internal clues for reading the geometry of implied signification (196) (note readers might be prompted "to find out what they are told or what the orientational system provides them with" (198). In view of this, this research attempts to highlight ways in which "migration" is codified in the context of poetry, and ways in which "place" is signified and coded in the texts of the poet Bushra al-Bustani by employing interpretive and aesthetic methods that facilitate the reader's ability to switch between the text horizon and the horizon of reception.

Significance of the research

This research is significant on a number of levels, which can be summarised as follows:

First: that the poet matters

A contemporary Iraqi cultural icon, Bushra al-Bustani is widely recognized. She is "a key and necessary leg on the Iraqi critical project for the construction of the epistemic model". As a result, her cultural personality has helped her identity navigate her artistic path, rooted in the necessity to embrace the new and share the modernity spirit in Iraqi literature. According to Al-Bustani herself, "none of researchers and critics paid attention at it (Arab women's poetry) in the decades of the 20th century", so studying her poetic experience can help to read the feminist poetry movements in Iraq, a subject left aside by many critics up to now.

Second: The importance of methodology

The methodological side is also one of the most important aspects that this research drives its importance from, as the research, combines between interpretation and aesthetic analysis, and it relies on procedural concepts introduced by the theories of reading and reception such as the "horizon of expectation," "cultural repertoire," and "gaps of the text." This method enables the researcher to navigate back and forth between the internal organization of the text and toward its external frame of reference without the text being rendered historical.

Research objectives

This research aims to fulfill a number of objectives, which can be expressed as follows:

Abstract: Migration at the level of language, image and place :towards a concept of migration in the poetry of Bushra al-Bustani (1)

- 1- To reveal the concept of "migration" and its premises through the manifestations of that concept at the level of language, image and spatial aspects with reference to the poetry of Bushra al-Bustani, to show how migration turns from a physical movement to an existential vision that transforms the self and the world. Her poems "mark an intersection of cultural, historical and feminine symbols in a critical intellectual discourse that reframes women's place in language and identity."
- 2- The geography of place and analysis of the selected texts: how place is conceptualized as a material space (particularly home, city, and homeland) and as a metaphorical space (particularly body, text, and memory). This entails a technical reading of the poetic image, which does "not come to adorn the text, but to blow it up from the inside to reformulate its meaning and its importance."
- 3- An elucidation of the inter-dynamic relationship between both text and place, that is, text is a space to migrate, and place is a text to read. The house, in her poems, becomes "something resembling another small, enclosed city," and the homeland, "a heavy narrative of symbols — for her a metaphysical homeland of the debris of civilization and of the remains of memory."
- 4- Using the hermeneutic reading toward poetic paradigms: on using procedural concepts such as the "floating view" and "filling in the blanks" and "text strategy" to achieve a fruitful reading that exposes the concealed meaning of the poem's structure.
- 5- Distinguishing the poetic experience of Bushra al-Bustani: in its Iraqi and Arab contexts, and explaining the ways in which she managed to transmute personal and communal pain into aesthetic energy, "for pain is not merely emotion but is re-produced as the soil of the art."

Research methodology

The First Part: The methodology this research is based on is integrated, and takes into consideration the nature of the subject matter, in addition to the academic standards that are generally used in Arabic language and literature research. We may elaborate this methodology as follows:

What: Research type and method

This research is inclusive to the qualitative research type that is analytical, interpretive and understanding since it does not use numeric or statistical measure. This research is firstly, exegetical in nature drawn on the contemporary hermeneutical theories as embodied in the writings of Paul-Ricoeur and Hans-Georg Gadamer, and secondly an attempt to operationalize the ideas found in them also Arab critics like Muhammad bin Ayyad who divided the process of interpretive reception into three stages, aesthetic reception, retrospective interpretation and finally historical reading.

This study also uses an aesthetic analysis approach that considers poetic imagery, language, and rhythm as, "aesthetic ingredients that participate in forging the meaning of the text and the imaginations that constitute this fabric here represent not linguistic delicacy, but a process of deconstruction and reconstruction of existence."

Secondly: Orientation and boundaries of the research work.

The dimension of inscribed studies is to examine "a selected range of her texts as case studies," I.E, few examples of the poetry of Bushra al-Bustani, particularly where both the phenomena of migration and place are apparent. Special attention will be given to several texts from her prominent poetry collections: "Nawafil al-Maa" (The Superfluous Water), "Ba'ida 'an al-Iraq" (Far from Iraq) and "Al-Basi Shalk al-Akhdar" (The Green Shawl), as well to the poem "Al-Fursan" (The Knights) from the collection "Aqab Kuf al-Iraq" (The End of Iraq), that were subjected to a series of important interpretative studies, and the poem "Al-Layl" (The Night), that presents the cultural clash in her poetry.

Chapter One

Theoretical Framework:

1- Migration:

Migration is one of the main themes of world and Arabic literature; it expresses the geographical and symbolic movement of humans carrying words, searching for knowledge, escaping repression, or self-actualization. Nomadism appears in different shades: migration, travel, dislocation, or even a pilgrimage. This research deals with three aspects of dealing with nomadism in literature: psychological dimension, social dimension and cultural dimension, specifically as an identity output process to produce meaning.

Migration is not simply defined in terms of the physical act of movement from one location to another; it becomes the cognitive, the spiritual, and the aesthetic. This actively seeks "transformed meaning," is resistant to the fixedness of language, and moves querulously traces of time molding itself and continuously searching for spheres that can house the unrest of self. Migration has been rendered landless both semantically and structurally within contemporary poetry, transcending place and invading language, identity, and part-of-the-global-culture being.

Forms of migration in literature:

1- Geographical movement: the person as in travels of Ibn Battuta or the novel *The Flying Dutchman* (Louis Ferdinand Céline) where travel is the direct ladder of finding the nation aime and the world.

2- Migrating as an existential act: This is clearly the case with some of the literature of exile, e.g., in the writings of Mahmoud Darwish or Edward Said (*Out of Place*), where migrating amounts to an expression of alienation. (Said, 2000, p. 309)

3- Other migratory symbols: Such as the symbolic figure in the letter of Al-Ma'ari's *Forgiveness*, where travel turns into a virtual world to dismantle the rhetoric of death and survival.

Literary functions of migration:

1- Dirtying Centrality: Postcolonial Literature (Chinua Achebe, etc.) bears testimony to the migration that comes in the long wake of colonialism, reconfiguring identity. (Achebe, 1958)

2- Constructing a narrative: Travel is used as a narrative device. These books include the likes of Homer's *Odyssey* or Tayeb Salih's *Season of Migration to the North*. (Salih, 1966, p. 206)

Cultural Interaction — In any case of migration, which is well represented in expat literature like that of Kahlil Gibran, one is to find a dialogue between civilisations. (Gibran, 1923, p. 187)

B2- Place:

Place in poetry is not merely the setting but an agent with material that is involved in making meaning and music. Place could represent the emotional state of the poet, the setting of the poem expeditions, or even a symbol or significance denoted therein buoy strengthen the poet theme. The evolution of the place in the modern Arabic poetry is no longer an abstract scenery, but has the new status of a poetic character in itself that interacts, rebels and speaks. Place, in Bishara al-Bustani's poetry, becomes imbued with a profoundly feminine quality: the mother, the cradle, the exile, the reflection in which the self points toward its soteriological trajectory. (Al-Rabie, 2017, p. 45)

A poetics of place, or the poetic use of place holds in between two angles- the angle of the establishment of a poetry and the angle of how it understood. In the first angle, it is formed via a poetic vision, often tethered by the imagination for aesthetic purpose. In the second angle the experience of poet gets formulated, affected by the taste of receiver, his feelings, his vision, his critical fundamentals. And so, the place itself embedded in the form of the poem is up for the reader to imagine. Place in contemporary poetry cannot be seen merely as an ornament or a scenographic context for the action, but rather as a variable semantic component constitutive of the poetic experience. The horizontal dimension of memory is the vertical dimension of space. Place crosses over in memory, and it becomes an emotional extension of ourselves. Place, in the work of Bushra al-Bustani, is not only feminine; it is anxiety, desire, and longing in one, a fragmented identity seeking wholeness. The construction of place thus becomes a parallel text to that of the poem, to be “read” as language is read—an albatross of lexicon a load as symbolic and dense as any poetic image.

3- The poetic text:

The truth of the text is the truth of the past, present and future (one and the same across time) and the good creator is the one who creates fine art, the enrichment of pure truth with beauty with the husbanding of thought and its elements and that hidden secret of the reader which is directory found among the albeit structural elements of the text. This is the very same reason that the poetic text, by the communicative nature of its essence and by the formative approach that it embodies, necessarily has a semantic significance and meaning conferred on it, otherwise it would be a meaningless heresy, since the creator, producing for example his experience, resorts to common laws between him and the recipient to receive normal reading of his work and to create the communicative process in the social system. Bushra Al-Bustani, on the other hand, treats the text as a living organism, where it breathes and changes. Not a ready-made discourse but one rooted in language, a movement from

question to symbol, pain to revelation, and a passage from reality to the dream world. (Shalsh, 2015, p. 38)

4- Bushra Al-Bustani:

One of the pioneers of the 1970s generation in Iraq of poets, critics and journalists, born in Mosul, where she got her primary education at the Iraqi School, and her secondary education in Al-Ma'arifa Middle School and Mosul Central Preparatory School. She later headed to Baghdad to finish her university studies in the Arabic Language Department - College of Education at the University of Baghdad. Following her graduation with a first class degree, she returned to Mosul to teach Arabic language at its schools. Following her master's and doctoral degrees with honors (her thesis and dissertation were each recommended for publication), she transitioned to university teaching, joining the Faculty of Arts at the University of Mosul, where she continues to this day as Professor of Arabic literature and criticism. In 1998, she gained the title of professor, and in 2000, the title of first professor at the University of Mosul. Al-Bustani represented her in academic and cultural career, by participating in more than fifty academic conferences hosted by about fine Iraqi and Arab universities in addition to more than fifty Iraqi, Arab and international cultural and creative conferences. (Al-Amin, 2017, p. 12)

Spatial displacement: This is one of the basic concepts in literary texts corresponding to the story space structure and its changes in time and place. This does not only mean the displacement of figures and desks in the textual space, it designates this narrative technique that regards become an important part of the meaning and character identity construction and add symbolic dimensions to the literary space. In his *The Aesthetics of Space*, Gaston Bachelard reminds us that "space is not a geometric space but a psychological and emotional experience relative to the self, and travel is then 'a journey through self through space'". (Halsa, 1984, p. 201). This invites a narrative context, in which Mikhail Bakhtin, through his "chronotope," examines the interrelation of time and space in a literary text while emphasizing spatial travel as a vehicle for a change or development in character. Bakhtin wrote in *The Forms of Time and Space in the Novel*, "the organic literary unity of time and space embodies the internal and external movement of the character. (Bakhtin, 1981, p. 97). Moreover, spatial migration becomes a narrative device, employed not only in exile literatures but also in the contemporary novel, to confront spatial centrality and to disassemble the centre-periphery binary. In his book *Culture and Imperialism*, Edward Said asserts that "the mobility of space in postcolonial texts serve to redefine who we are and to critique the colonial logic of the space," (Deeb, 2014, 298).

The spatial migration found in literary texts, then, should not be interpreted merely as geographical movement but as a kind of a semantically loaded structure of psyche and cultural complex transformations. Thus, migration functions as a magisterial act of narrative that forms part of the fictional architecture of the text and enables a multilayered reading of space and character. Hence, we will take certain poetic texts of the poet, travel speak of the migrations of space and stop and explore.

Chapter Two

An excerpt from the poetry collection by poet Bushra Al-Bustani

Example 1: From the poem "Nawafil Al-Maa (The Abundance of Water)"

From Bushra Al-Bustani's poetry collection Mukhatabat Hawa (Conversations with Eve), Dar Al-Shams for Publishing and Distribution, 2010:

I lay my fragrance, burnt in your shores

I cannot say who made the contours of the universe

This terrible glare

This is a light released in honour of the clouds

And who made the way a fever for rise

And I ask what bonds you have to me

Or My ANCHOR IN THE TRIBULATIONS OF THE TOWERS...

Out of the stupor of my joy, I create sentence.

Out of my ignorance, knowledge...

And I travel the globe,

Tempting the dead...

What is the mystery of the colour, the rippling of my cries?

In the silence of wisdom

The Nisan caravans are lost in my hands

And thus lit ablaze is the brocade...

The green sails are lost in my hands

And the odour manifest in symbols and sign...

As well as trees at night among the dead come homing,

We Celebrate with the wine of resurrection

And the flutes are confused...

And birds in my hands drink from the rivers of paradise.

Bite from Eden fruits

Escaping your cages...

Sleep, tired cities, on the cypress of your arm.

Docked ships at night lured away by bells.

Water...

Water...

Water...

In this text, language defies and escapes the expressive triangle (signifier, signified and subject) and reins with the other triangle (tongue, comprehension, and thought). Water that extinguishes fire ironically turns into a place of fire where a femininity with love, dreams, pain and passion will be the fragrance that will be the set of wood. After wondering about the earth of the universe (the body) and the ascension of the "other" towards it, the ascension of the fever and its journey to it, for physical and spiritual unity simultaneously, the paradoxical response also comes: (coma/conscious) and (no knowledge/knowledge), and instead of seducing the living with her femininity after this union, she travels the globe, seducing the dead. But it asks: who are the dead — the buried, or those among the dead who are still living? Did the poet was to create an uncomfortable moment for the (other) or make fun of the (other). Is this the topography of the universe and the physical realm or is the intense glow the topography of the body? If, as she says, «the poetic image is the question posed to each reader (the same thing happens with the paradox, the symbol is a question, and the question itself is a deferred existence),» then her searching for this existence through the specific questions posed here which follow each other from the secret of the undulation of the colour of her scream to the resurrection of the dead as if this scream is the well-known one of Israfil that brings back the dead to life. Such the poetic image that is both rare and hard to possess, as for the presence of (Bushra al-Bustani) in the poem as a tangible seeing character only adds to it a (beyond poetic) texture because now, as she confesses, my burning perfume gives off symbols and signs, and here we realize that the dead who are seduced are the dead that emerge in the meadows of the night due to wine, flutes and apples. However, this cry does not satisfy the poet; she does not stop there but after repeating a stronger cry in the form of an image three times: [Water... water... water. And (2.) The night harbours were betrayed by bells and when the cruel thirst made her beg with a cry from deep within, she set out to find it.

Second: An excerpt from the poem "Far from Iraq":

Everything can be delayed

Except your presence, And a hot tear

**

So I can't tell you to wait till he's gone.

For openly war is a-foot;

And I am mad at myself,
For I stood when the Tigris withdrew.

**

Far from you,
I neither sleep nor wake,
And I wait for the hoopoe.

**

I would take you in my life if I was around.
When you are far, far away, what will I breathe?

**

Ooh, so hurt, every time I inhale so far from you,
from the re-meanders of waters we loved my memory peering from you,
In ghosts of your whisper,
and from the bullets that never get tired of sin.

**

The palm tree laments that you are so far away.
So I hold it to my chest.

**

Whenever you become in the law of habit which is.
Because your voice comes back to me, taunting:
Your ability to break the law.
This is why I select the skill and skills and break the law
And follow you.

**

The absence you left behind is sitting on my chest

Which is a burden that severs my patience.

Oh, tell me, who is hurt, you or me?

It is a highly emotional poem that touches upon absence and presence with a specific emphasis on place as a keeper of feelings and memories. Place in this case does not only function as a geographical framework, however, instead as a gasping living organism that also alters the poetic self and its consciousness. The text can be linked to different subjects that involve memory, identity and the inner turmoil of the poetic character, which will be that of place. The poet reminds us of Eexy (a poem piece): Psychologically, place is not neutral, Tigris River: a center of identity and belonging (and the Tigris recedes). The gradual receding of it signifies the alienation of the self and the loss of roots, which adds to the poet's pain and agony (The open): (for war plays in the open) represents an empty space with a culture of destruction and crisis that reflect instability of mind. The thicket: (And your thicket that whispers to me) the home, (coming) a kind of familiarity that also conceals whispers of secrets and tragedy The place here is not just physical, but also part of the self, with the essence of emotions embodying into its particulars (water, bullets, palm trees). Places also turn into repositories of memory, feelings stirred by spatial symbols (the water: your water surrounding my memory, the palm tree: (the palm tree cries, so I hold it to my chest)(the palm tree) is homeland/origin, /and a place proper a living which I embrace and mourn/and here/there (if I were there, I would breathe you) echoes memory Chalabi's rich invocation of Bachelardian nostalgia. The bullets discover no sandy shore of comfort after a toil of sin (p. 69). The absence/presence rift between physical reality and imagined place is juxtaposed by the bullets — (And the bullets that never tire of sin) that permeate the space, marking it as a site of violence rather than safety. (Bachelard, 1984, p. 356). And war in the open: touching this component, the text presents place as battle-field because it senses the impact of the external environment on the psychological state (in Yuri Lotmans topographical theory place carries cultural signs), and breaking the law: (your breaking the law skill) depicts the rejection of reality laws (absence, war) and efforts to create a new place through imagination or resistance (Lutman, 1996: 532). In this poem, we discover that the place is not a providence in the background, it is a protagonist through which the meanings of the text are realised: a memory device (the Tigris, water, the Palm tree); a field of battle (the thicket with open air, the bullet); an affective experience. In this respect, place works to enhance the feeling of alienation, splendour and desirous yearning, arguably a poetic father of pain and attachment to identity.

Third: An example from the collection "Wear Your Green Shawl": An excerpt from the short collection

I will be troubled with you in isolation

And even the shirt buttons are still hooked

And slumbering in the enticement of volcanos

You said, don't worry

But she will take them off by herself with her own hands, and you will surely see.

Your words set my course (p19)

Here the Poet is using the place as psychological and symbolic Space. Contemplating Life: The poet uses the word solitude, which is not just a physical place but a mental space, indicating his preoccupation with the beloved/other, which is a place of isolation and seclusion. Solitude in this case means closeness and privacy, which strengthens the transition from the material world to the inner reality. Finally, we should bear in mind that the sense of "solitude" in the Sufi lexicon revolves around spiritual isolation (Arabic, 1876: p. 853).

Shirt buttons, closed: Represent the distance (physical/spatial) between the self and the other; the body as a space sealed off waiting to be opened (submitted (exposed) / liberated). Sleepy Volcanoes in Revolt: Represent the place as a living thing that could blow up (volcanoes), sleepy implying a spatial tension: stasis/revolution It actually can be seen as a conflict between repression and liberation within the character. (Halsa, 1984, p. 194). Then she will unbutton herself: The buttons refer to the body as a space that opens itself (without anyone doing the unbuttoning). The body is a site of trade-off between the desirables and the acceptable, the poem juxtaposes the concrete (here, solitude and a shirt) and the abstract (sleeping volcanoes) a narrative turn that makes the text feel almost theatrical. (Kristeva, 1977, p. 519). The place in the poem is equiprimordial: a vessel for emotion: through exile and the flesh; a battleground: between lust and repression (sleepless volcanoes); and a liberating instrument: when buttons turn into a domain of the self. This exuberant conversation is a palpable material for schooling, comprehension, and seduction into a living lifestyle inscribed via gently poetic (almost tender) footnoted and turned prose, pulsating with essence, gently fem, nestled coming into you giving pleasure and healing and making you feel a kind of physician care heartcough contagion. (Dhamra, 2014, p. 78)

Chapter Three

Transition in Text:

The most radical of these modern critical concepts is that of a "textual transition" or what has come to be known as "intertextuality" which has redefined literary text nature and boundaries. This concept posits, a text is never made in a vacuum, it forms in a space of other texts, its decontextualized and recontextualized within a dialogue with those texts, a reproduction of those texts rendered (or situated, as it were) in a different meaning-space.

Intertextuality is a term that came into use in Western criticism in the 1960s as a result of the influence of the Russian thinker Julia Kristeva, though it was based on Mikhail Bakhtin's ideas about dialogism and polyphony. Every text is an intersection of numerous other texts, and must be therefore be read not as a separate entity, but rather as a state of perpetual interfusion or dataflow with earlier or contemporaneous texts (Kristeva, Dialogue and Novel. In: Moi, Toril (ed.). The Kristeva Reader (1986: 207) In the arab text context, textual migration had defined as been "the unconscious or conscious transformation with elements of a previous text to the subsequent text, its reworking or its use in a new structure that reconstructs these elements and gives them different meanings or multiplies their meanings" (Al-Hawfi, 1980:79). In view of these two forms of relationship between literary texts, Arab critics paid great attention to the phenomenon of the relationship between texts since the seventies of the past century and sought to study both the hidden and overt relationship between texts in the works of Nassif Nassar, Jamal Shihid and others and sought to explore

what mechanisms that operate between these texts. Abstract Textual migration is multilayered, from explicit quotes and references, to implications, allusions, and parodies, all of which suggest that a literary text is not autotelic, but rather a structure either actually or potentially permeated by other writings. Yet, in a lengthy analysis of the modern poetic text that he recasts with a more dynamic hermeneutical horizon, he shows how it recalls or re-employs a rhetorical image or Qur'anic expression, or invokes a traditional character, creating a type of textual dialogue that adds complexity and depth of meaning (Fath, 2005, p. 364). To grasp textual migration, the reader must 'know the horizon of reception' so as to recognise textual signals, unleash the mechanics of intertextuality and dismantle the networks that bind the text to other texts – a prism not of connections but of columns, which mirrors the depth and the scale of possible reading horizons with their plurality of levels of meaning. So we will choose few textual features of the poet and discuss those textual aspects. One of **these is the outstanding poem, "The Knights," from a collection entitled Accept the Hand of Iraq:**

Rain wets the windswept plains,

I cry under the cypress trees for my sorrow

And the winds blow, ardently.

No.

said the matchmaker,

her dowry is too high.

And her mother said:

I swear to her marginal of dark on the breath

without a dowry, I want you,

In my eyes, you are the child whom I have promised.

That silence of the first instant drag on.

Have the soldiers retreated?

Moonlit night rips in your eyes.

We observe that this poetic text here performs a kind of movement of texts in several directions, for example:

- The migration of style and the semantic from mystical and emotional texts:

The emotionality and the purifying purity of the tone of the text, along with the socially rejected lover, evokes a resounding mystical tradition. Things like "I want you no dowry, your promised child shines in my eyes

which symbolize emancipation from the shackles of this world (dowry, tradition and social acceptance) to the spiritual and emotional aspects of life. This metaphor can be interpreted through the legacy of Ibn Arabi and Al-Hallaj, where the beloved becomes an archetype/total thing, a symbol of an "ideal" realm at this level of mortal existence. (Al-Jabri, 1990, p. 85)

- The parallel between pre-Islamic verse and contemporary poetry:**"Her bride price is too costly, say the matchmakers.

And her mother said as follows: 'I have been sworn by her eyes to give her as dowry...'"

indicate a traditional and pre-Islamic conflict between the lover and the taboo world that is in the way. It evokes implicitly the texts of, say, the poems of Antara bin Shaddad (d. 616 A. D.) and Tarfa bin al Abd (d. 566 A.D.), of the lover standing in front of his "unreachable" beloved, and of al-awazil "the social blame" (Hussein, 1954: 184).

Modern Arabic Poetry and Its Figurative Journey:

Something you start to notice in the poem, in the structures and images it uses, is this:

Scape in your Eyes of a Moonlit Night

Beneath the cypress, yearning makes its call

like Badr Shaker al-Sayyab or Nazik al-Malaika, conjuring an image of nature as an entity that responds to human emotion, images of night, rain and moon as metaphors for melancholy, stillness and emotional fertility. (Al-Hajj, 1975, p. 437).

This acts as a multi-layered text, performing a textual migration across Sufi and pre-Islamic heritage to modern meaning. This multiplicity is neither simply a metaphor or evocation, but an exercise in meaningful reproduction within a poetic form responsive to history, myth and reality that lends its text interpretive richness and effectively makes for a model case for applying the idea of textual migration in modern literary texts.

We take one final example from the poem The Night from the same book:

He keeps watching me,

invading my silence...

He unlocks; my drawer of Sorrow,

and hangs them on a clothes line...

I provoke his pain...

He sits on the ground,

He sits on the ground,

lights a cigarette,

and continues.

Then, suddenly,

and he leaves, gathering his cloak.

He closes my window

and disappears.

Here, poetic verses are presented as a text that can be interpreted in many ways and on different levels, based on the principle of textual migration which happens to be the most typical feature and mechanism of intertextuality and meaning in modern poetry. Here textual migration does two-fold work: what I will call pseudo-psychological-emotional and pseudo-spatial-kinetic. Pseudo, as the sense of sharing or homogeneity between the original text and this new text or extracts from it remains intact yet the purpose of citations changes drastically.

The text opens up in this context of attentive surveillance: "He continued to stare at me, breaking the silence," an image with an existence-radical tension that expands the reader's moment of estrangement. It is here that we can appeal to the notion of the imaginary other in Lacan, wherein this other (in this case) is functioning essentially as an observer that tunes into the self, enters the self, transgress against the self. This intrusion pervades the motif of "opening the drawer of sorrows," phrase with a high metaphorical weight: the evocation of memory and emotions as if you were confronted with the character who transforms into an internal shadow that organizes past suffering (Barrada, 78, p. 387).

And the phrase "spreads them over a rope" is a metaphorical image, in which the semantic field shifts from the psychological field to the visual, spatial field, indicating that the self cannot digest, hold on to the feelings or in other words that it is loosed and fragmented, since the "rope" connotes looseness and unsatisfaction. Derrida's concept of "difference" as a principle of temporal and linguistic dissemination of meaning (Talba, 2000, p. 389) also crosses this.

The first movement of Attawlu, Astifza Ma'ajou goes to the realm of the encounter and quarrel between the self and the other, the encounter, as an internal motion in the terms of logic, driven by the will to regain possession, thus the text turns into a battle field of implicit intertextuality that quotes the poems of the psychological uprising in modern Arabic poetry, as seen in Adonis or Anasi al-Hajj. (Al-Hajj, 1975, p. 264)

Then the next visual image: "He sits and smokes ", transmitting the illusion of calm and existential avoidance, this character of voyeur and stalker seems at least at that moment to have settled down to smoke in peace and quiet but he is not he is still penetrating into the self. The transition it makes is from outward materiality to inward symbolism. The final passage in that text: "And then, all of a sudden, he takes his cloak, makes off, shuts my window, and vanishes," corresponds with my own response so that we could glimpse at the completion of the textual cycle of the transition from presence to absence, from internal infiltration to withdrawal, in a radically abrupt way suggestive of a tense, circumstantial intersection. Here,

"withdraws" is a pivotal word: it launches a new horizon of suspicion and doubt, breaks continuity, announces separation and, ultimately, transforms the open window—a symbol of openness, intimacy, communication—into a closed gate. Thus, the inner and outer symbolic implications are reconciled, and the walled text climaxes in the gesture of "unbeing," an ambiguous unbeing that is neither a conclusion nor a dynamic or even theatrical end, which here is identified in the idea (or inversion) of the eternal return, a quintessential philosophical faire of ground that evokes Nietzsche.

By the paths of textual migration, this text creates a folded semantics between also the bases of the psychological and of the philosophical footings, as it unfolds through poetic images that multiply the self and the memory in its terrain battles against the other and time. Such features of this style are found in the postmodern poetry in the Arabic literature, where the texts live in the margins, shifting and oscillating to the face of the breaking of the horizon of reception.

The poetic models emerge to confirm Al-Bustani's migration is neither a physical migration nor complete; Al-Bustani's migration—that is, Al-Minzar—is not a stationary location or a mentality, but a reordering of the self in relation to the world. The shift from images to locations functions similarly to a change of dichotomous states of feeling: presence and absence, proximity and distance, remembering and forgetting. This opposing sense of tension is what gives the text its life; it is conflict between the textual desire for stability and the ferocity of change, which lends the poetic experience deep existential qualities.

Results

- 1- This research also proved that migration in Bushra al-Bustani's poetry is not merely geographic displacement, but a semantic node including existential, linguistic, and cognitive aspects, where the migration is turned into an impermanent and poetic project of reconstructing the self.
- 2- I gathered from the critical reading that in Al-Bustani, place is alive, feminising, and will be the image of identity, while homeland, exile, body, and memory form intertwining bases producing a symbolic web deconstructing inside and outside limits.
- 3- The research proved that the poetic text of Al-Bustani migrates textually through intertextuality with Sufi, pre-Islamic and modernist heritage that contributes to the plurivocity of meanings and voice of the poem and its open structure over the history of Arabic poetry.
- 4- The models demonstrated that language for the poet is not a descriptive apparatus, but a nomadic space unto itself, in between movement and condensation, between symbolism and the displacement of meaning as linguistic paradoxes that destabilize semantic value.
- 5- The research showed that poetics of journey play a role in subverting static centre (place/identity/meaning) and supporting fluid mind-set which turns the poem into site of creative struggle similar to the juxtaposition of the nostalgic and the oppositional.
- 6- Yet, what I read showed that the presence of the female being in Al-Bustani's texts is not a thematic, but an aesthetic and intellectual structure through which the relationship created between the body, the place and the language, reshapes the feminine voice to be an interpretive horizon of resistance and of creation.
- 7- The study confirmed that Al-Bustani's experience is a qualitative addition to the modern Arabic poetry experience because of its transformation of geography into symbolic energy

and its subject of place to a poetic rewriting that responds to the radical shifts in contemporary cultural consciousness.

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