

The Identity of Critical Discourse in the Book the Logic of Palm Trees by Critic Ali Haddad

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Abstract: This study seeks to root the modern critical production in the book (The Logic of Palm Trees, Reading Summons in Modern Iraqi Poetry) by the Iraqi critic Ali Haddad, with the aim of revealing the critical cultural identity and its Arab authenticity, especially the creator's affiliation to his environment and homeland, which was expressed in his linguistic uses and critical practices that It was woven in order to decode the laws of the creative Iraqi poetic text, which is characterized by unique historical, environmental, and human characteristics and influences, whose features, feelings, characteristics, and generations we did not find in other poetic experiences. In addition, we find the critical identity in Iraq comprehensive and It is not restricted or closed in its achievements and seeks to build bridges of communication with other experiences, not with the aim of imitation, cultural reproduction, or distorting its features. Rather, we find it tends to be open under the umbrella of values, authority, and the authentic Arab heritage of literature and criticism. The relationship between identity and acculturation is a living exchange. Between the individual privacy of identity and positive cultural practices capable of giving and adding to every discourse new spaces for cognitive, human and creative communication between individual identity and other nations.

Keywords: Logic, Palm, Trees, Poetry, critic, Ali Haddad.

1. Introduction

1.1. The concept of identity:

The concept of identity came in the philosophical dictionary. The origin of this concept is not Arabic in origin, but some translators were forced to use it, so this concept was derived from the letter rebut, which indicates the connection of the predicate with the subject in its essence, which is the letter (hu)[1]. Al-Araba's statement: "It is He" is an indication of the person's identity, his privacy, his independent and separate existence, and his unity in which there is no participation [2]. There are those who differentiate between (identity - with the opening of the ha) and (the identity with the addition of the ha), and one of the researchers believes that the meaning of (the identity - with the opening of the ha) is clearly different from its meaning (with the addition of the ha), as the identity (with the opening of the ha) is indicated in Arabic dictionaries [3]. The old word for (al-maziyah) is the well far from the pit, and the abyss, the well or (the hole) that is distinguished by the distance of its bottom. As for the word (identity) (with the addition of the ha), it is a modern word that occurred in the Arabic language, and the concept of (identity) has no connection to the essence of the language. Arabic, so it is one of the concepts emerging from it. If we searched in ancient Arabic linguistic dictionaries, we did not find a word (identity - with the addition of the ha), but we found several definitions in Arabic sources as a term that is the opposite of the concept of those who know it according to the fields of knowledge [4].

Amin Maalouf believes that the concept of identity is one of the concepts that is difficult for us to define alone. With clear, tangible logical boundaries due to its connection to several concepts and terms, he says: “The life of writing has taught me to be suspicious of words, as the most transparent of them are often the most treacherous, and one of these shadowy words is the word (identity) specifically. We all believe that we are aware of its meaning and we continue to trust.” Even if it comes to mean its opposite in a malicious way [5], and despite the mercurial nature of this term, it is one of the individual rights that preserves the entity and personality of the individual, which makes him feel a sense of belonging, legitimacy, and psychological, intellectual, social, national, and cultural strength, especially since identity secures By being open to the world and its aspirations in accordance with controls that protect the individual and society from disappearance, loss, blurring, disintegration, and the loss of the privacy of the cultural heritage of the nation and the group [6]. Therefore, most writers and critics are keen on the presence and effectiveness of cultural identity and confronting the threats facing their identity in light of the competition and intellectual conflict that It invades the world, and we find them seeking to preserve the true features of identity that are transmitted genetically within the group, and remain preserving its existence, luster, and vitality, for example, myths, values, customs, and cultural heritage. Identity defines in peoples the deep, basic existential feeling of man and his deep-rooted historical roots.

Despite the strength of the influence of genetics in determining the identity of the individual and the group, we must not overlook the additions and transformations that occur to the elements of identity, and also the role of selection, intentionality, and selection of the elements, whether created or hereditary, of identity, which David Miller described as patterns of traits that can to find or infer it, which distinguishes an individual in the eyes of himself and in the eyes of others [7], and it becomes clear to us that identity, according to this perception, is linked to a close relationship with the active variables of life that contribute to building a new cultural fabric that possesses privacy, uniqueness, distinction, and independence on the one hand, and giving and being influenced possess influence and exchange. In human production related to human social and intellectual systems that are capable of growth and development to achieve cultural acculturation among nations, regardless of geographical, historical and philosophical differences, this is due to the identity possessing several achievements, most notably internal achievements, external achievements, fixed achievements and changing achievements, some of which are as old as the date of their birth, and some are modern that seek to expand. His circle and gaining intellectual legitimacy in light of the humanitarian achievement [8].

These achievements provided the creator with the characteristic of isolation for fear of being lost in some places in light of the types of identity (national, religious, linguistic, patriotic, cultural, and others) and provided openness for the purpose of cultural exchange between nations and peoples and gaining novelty and modernity, and the original creator can balance between Preserving cultural identity from loss and loss of authentic features and being open to other cultures that provide new areas of attraction in creativity for the recipient wherever he is from, in addition to the magic of immortality that any creator of his artistic product dreams [9].

1.2. The concept of the speech

The Almighty’s saying: (({Lord of the heavens and the earth and all that is between them is the Most Gracious. They have no power to speak from Him})) [10], as mentioned in Arabic dictionaries, including Al-Ayn. Al-Khalil bin Ahmad Al-Farahidi (d. 175 AH) says: ((The speech: Revising speech [11], and in Lisan al-Arab, Ibn Manzur (d. 711 AH) says: ((Speech and address are the review of speech, and he addressed him with speech, addressing and addressing, and they are talking... and address, interacting, from speech and Consultation [12], and this meaning is found in most Arabic dictionaries [13]. Discourse is an achievement in a place that requires

conditions for its establishment. Its most important pillars are the addressee, the addressee, and the addressee. The word “discourse” in its linguistic meaning indicates every utterance larger than the sentence viewed through the rules of sentence sequence. From the point of view of linguistics, discourse can only be synonymous with verbal, the basic goal of speech is to deliver a message to the recipient or a group of recipients, and it is an informational communication unit whose goal is to influence the second party in some way [14].

Discourse may refer to external elements of the context in its production and linguistic formation, as well as in its interpretation. Which presupposes knowledge of the terms and conditions of its production... Discourse may be produced with non-linguistic signs, as is the case in mime, cartoon, or speech. Commercial advertising, which may be limited to the use of non-linguistic signs [18], and that discourse has become a concept, a system, a field linked to the human being and his institutions in which the selves are articulated, a group of logically organized relationships or a series of partial mental operations that are linked to each other. It was revealed by the French thinker (Michel Foucault) in the theory of (the autonomy of the article) which defined the discourse and analyzed its parts ((The analysis here stipulates the types of interconnection between the phrase and other related phrases, leading to defining... The Discourse System) The viewpoints of scholars and critics differed in drawing the boundaries of discourse according to their culture and their starting points, and ((it varies according to the multiplicity of directions and fields of discourse analysis, and on this basis the definitions sometimes overlap or intersect, and at other times they complement each other. Or they will distance themselves from Him [19].

The discourse has gone through stages of development in establishing its concept and analyzing its multiple styles (religious discourse, scientific discourse, ideological discourse, political discourse, and others) [20], and what concerns us in this study is the identity of contemporary literary critical discourse in the book *The Logic of Palm Trees* by the critic Ali Haddad, and the internal and external references according to the intellectual and methodological starting points on which the critics relied in their theoretical and applied studies that sought to uncover the meanings through knowing the values of the codes, levels, and patterns of the elements that formed the discourse and contributed to it being considered an intentional, creative, critical discourse that carries a complex knowledge system was translated into organized mechanisms that have their own specificity and methods that transformed it into an independent critical approach.

As for contemporary critical discourse, it is “a system of values that emerged from cultural and historical circumstances and expresses the totality of customs and practices that apply to a specific literary text or a group of texts belonging to a specific culture or different cultures” [21], and critical contemporary does not mean abandoning theories. And ancient creative products and not confronting them [22]. Rather, they are a cultural, artistic, aesthetic, philosophical, intellectual, and other extension that connects the past to the present, in light of curricula and cognitive theories ((based on flexible and effective academic awareness... It is pluralistic, based on understanding the stylistic necessities that critical work must possess in its field writing activity, in addition to the fact that this critical vitality must have a sufficient degree of intensity, depth, sensitivity, and richness, in a way that makes it capable of absorbing the academic newcomer with its weight. The methodology and its solid traditions, and then represent it and interact with it in a sophisticated manner that has a high level of compatibility, harmony, understanding and reconciliation between mechanisms, in order to reach the best state of reading [23]. Contemporary criticism that possesses innovative critical tools, drawn from a cultural and historical environment in which comprehensiveness is assumed, and vitality is applicable to different texts. At multiple levels, it has the ability to cover all dimensions of the creative text [24].

In addition, Dr. Abdul Salam Al-Masdi believes that contemporary critical discourse is directed by the critic ((to his fellow critics). The critic dialogues with the critic about literature itself, and in their dialogue, there is some criticism and some criticism of criticism. Then a reflective function is generated in the critical discourse, which is a function Behind the critical language because it is a discourse beyond criticism. It is a foundational function whose language is based on crystallized concepts and calls for very abstract concepts, and by virtue of all of this, it requires... supplication in appropriate terms, and communication with them depends on the mastery of sophisticated mechanisms in performance [25] and on According to this vision, contemporary critical achievement has contributed to opening up areas of critical discourse and multiplying its functions, as it has become a dual critical discourse that requires a great deal of science, knowledge, and culture associated with the creative phenomenon and critical production.

1.3. Features of the identity of the critical discourse in the title of the book (The Logic of Palm Trees).

The critic was keen to attract the readers' attention to the presence of a symbol of Iraqi national identity in his critical speech from the first glance when the reader's eye falls on the title of the book that carried an analogy between poets and palm trees in Iraq, as this blessed and generous tree occupies a great place in the soul of the Iraqi and Arab people and has a great legacy in the memory of ancient and modern Arab culture, and it has several connotations, including: (life, eternity, height, depth, originality, generosity, goodness, strength, greatness, elevation, fertility, healing, giving, and others), and the generosity of God Almighty. This blessed tree is mentioned in the Holy Qur'an and distinguished from the rest of the trees.

It was mentioned in the Holy Book in more than twenty verses [26], and God described it with several characteristics, for example but not limited to (palm trees with trees, its pollen is ripe, its fruits are low, it has long sleeves, and it is ripe and ripe., and others) [27], and in the ancient Iraqi civilization, the Sumerian and Babylonian, the palm tree was sanctified and its cutting was forbidden, and it was considered an identity. The critic Ali Haddad intended to highlight the identity of the book's title when he revealed to the recipient the deep, penetrating roots of the palm tree in the homeland, with the intention of making the recipient contemplate the characteristics of Palm trees, the characteristics of poets, and the secret of permanence and growth for them. The Tigris and Euphrates are the other face of Iraqi identity. He linked the drinking of palm trees from them to the sharpening of the poetic experience of poets out of belonging to the environment of the homeland, as he says: ((Both of them have their roots extending deep into the land of present-day Iraq, and times gone into the past. Leaving us with the freshness of the finished product. Both of them are quenched by the Tigris and Euphrates, and their brown features are perfumed with a valuable spray that is as old as this earth in history, people, and characteristics) [28].

In addition to that, the meaning of the word (logic) that preceded the palm tree is the speech that the critic used to single out the palm tree and the poets, for both of them speak of the palm tree, speaking of Its beauty and the poet weaves his creativity from the words, and from this standpoint we found the critic's motives in his critical work tend to present the ties of belonging to the Iraqi identity, which reflected the historical, religious, environmental, and cultural ties intertwined across time, so that the literary work appears in his view to be a procession of action linked to identity that has taken a serious path. The horizon of development, advancement, and the strength of the presence of the achievement added to the original creative output, so that a new avenue of creativity is drawn up later, more developed than others, to translate human positions that are inspired by abilities and potentials that break stereotypes, to spread innovation in the environment of inheritance and strict social controls that are rooted in literary taste, and from here the psychological conflict begins at The creative person to engage in new experiences that renews the

literary identity and builds it anew and emphasizes its presence in the image ((which he proposes and is reassured by). The higher the degree of originality and tension of the artist, the higher the degree of conflict... If we add to that that the movement of society is constant and continuous, then we can realize the reason for Continuity of tension in the depths of the artist) [29].

1.4. The presence of critical identity in the book's methodology and critical issues

The book was published in Damascus by the Arab Writers Union as part of the Studies Series No. 17, in 2008 AD, and its number of pages is (257). Its cover was designed by Dr. Khaled Al-Naimi, who added a wonderful visual threshold that harmonizes with the threshold of the title by choosing a folkloric painting that embodied the colors and features of the Iraqi environment. We followed the methodology of categorizing the book and found that its methodology differs from other works that organize the book in the form of chapters and sections, replacing them with internal headings derived from the state of identification between palm trees and poets. This new methodology indicates to us that the critic was influenced by the Iraqi environment, which strengthened the identity of critical discourse among all other contemporary studies. He gave the name (The Palm of Establishment) to his first reading of the book, in which he presented a close-up of the awareness of renewal and its representations in the poetry of Al-Zahawi and Al-Rusafi, in which he revealed the effectiveness of the creative person in drawing pictures of his society and his country in poetic paintings that expressed contradictions, preoccupations, behavior, personalities, and visions [30].

Iraqi society has a different cultural taste, far from tradition, and the same tendency to adhere to aesthetic and cognitive values that embrace renewal and follow the outlets of awareness provided by openness to multiple societies and environments that have enriched aspects of Iraqi life. This modernization is not devoid of psychological anxiety on the part of the people of their society as they look at their creative output. The new one went beyond what was prevalent in its stage and established new contemplations and ideas ((not only on the personal and creative level of each of them, but also on the nature of the reception that they faced in their society at both levels as well. Their scientific, philosophical, and social thoughts and contemplations also faced a lot of rejection and opposition that reached the point of ridicule. Sometimes...and from here, their intellectual efforts were fought, and many of their sources and writings were absent, and some of their works were not allowed to be printed even after the death of each of them.

As for the second palm tree, Al-Jawahiri was unique in it and called it (Al-Jawahiri's palm tree alone, critical contemplations and the overflow of poetic experience) in which he sought to collect Al-Jawahiri's critical sayings and classify them according to the nature of her preoccupations, decipher their codes, and identify their cognitive and aesthetic essence. Ali Haddad believes that the features of this aspect were absent in his era, despite the association of Al-Jawahiri's name with the history of modern Iraq and the interactions of its exciting events that shaped the features of poetry's identity.

Modern Iraqi in its events, struggles, problems, and social and political tragedies that paved the way for other poetic generations in Iraq to produce expressive, aesthetic, spiritual, and human signs that interact with the space of behaviors, preoccupations, motives, and ambitions of the Iraqi individual in the midst of conflicts between reality and ambition in a way that contains sincere transparency and a deep sense of the contradictions of life. And his keenness to recall the heritage, adhere to it, and know the mechanisms of digesting it, in order to nourish modern poetic experiences, and to preserve the original, eloquent Arabic wording and adhere to it because it is our deepest connection to our identity and heritage ((and it is what constitutes our ever-present identity that must be truly relied upon in what we write today), and this is what Al-Jawahiri stresses in his call. To him, continuing his vision that links the outcome of heritage with the social dimension that must be brought to bear)), and from here we found the critic Ali Haddad monitoring the reflections

and reflections of Iraqi identity in this giant creative achievement that Al-Jawahiri embodied in his poetry and critical reflections that were represented in the studies and articles he wrote and from Through his ideas and references in poetry and what he presented in seminars, interviews, and literary forums.

In the Palm of Modernity, critic Ali Haddad searched for the sources of the poetic image and the poet's dialogue with his environment and the heritage of his artistic identity in light of the cultural influences of the art of drawing, which provides poetry with the plastic gestures on which it is based within the components of the poetic image, especially since both of them address the contemplative depth of the recipient who invests and liberates the energy of contemplation and the spirit. And the beauty in the soul, and the ability to analyze and decode the creative achievement as a pictorial structure created by the mutual active imagination between the theme, its texture, the human senses, and the temporal and spatial features that the creator adds to his product.

These features are nothing but a double formation of the surrounding environment and a structure with pictorial connotations that arouse The tangibles and the contemplative depth of the recipient for the purpose of analyzing the creative product and responding to its values, phenomena, connotations, and tendencies, which is a fertile haven for the soul that maintains Iraqi identity through the images that were imprinted in its memory and linked to ((good connections between a number of Iraqi poets and painters, such as the one we find between (Al-Sayyab) And (Jawad Salim), or between (Buland Al-Haidari) and (Jawad Salim), and between (Hussein Mardan) and (Shaker Hassan Al Saeed), and Haddad revealed to us Al-Sayyab's continuity with the data of plastic art that he invested in his poetic conceptions that It included awareness, taste, mood, and response to a specific color that depicted the specificity of his poetic experience that celebrated the place and its details that embodied Iraqi identity and preserved childhood memories that remained like a daydream in which he wove the power of the present and the unknown codes of the future. Among these images:

((A fountain of shadows, of flowers
And from birds
Jikur, Jikur, oh field of light
Oh, how many butterflies do they chase
At night, in the world of dreams and the moon
They spread wings softer than the rain
At the first of summer))

Al-Sayyab here penetrates memory to create stories of childhood by generating connotations that provide the recipient with images whose dimensions are dominated by the variety of overlapping experiences between the past and the present, childhood and maturity, the rural environment and the urban environment, feeling and no feeling until the dream that is running through the poet's mind becomes a load of reassurance, and the critic found Ali Haddad's clever inclusion of the Iraqi identity and ability to draw inspiration from images of several Iraqi environments, especially the rural environment and its parts, which gathered in Al-Sayyab's imagination until it became an artistic painting that depicted Iraqi nature for us with the utmost precision:

((Lufika
In the darkness of the underworld is a field
There is a garden in which the dead plant

He meets in its atmosphere morning and night

Fiction and reality

The rivers sleep in it, and it flows

Burdened with shadows

Like baskets of fruits in it, like baskets

I was released without ropes))

After Al-Sayyab, the critic Ali Haddad presented the experiences of the poets Abdel-Wahab Al-Bayati, Buland Al-Haidari, Youssef Al-Sayegh, and Hamid Saeed, who brought together diverse energy to paint poetic paintings of national and human concern that represent preoccupations and responses to the influences of truth and imagination, repressed desires, pain, sadness, happiness, political turmoil, the culture of the East and West, and conflicts. The contradictions in which poets lived in their country and all of these influences contributed to creating the artistic poetic identity. After this critical reading of modern Iraqi poetry, the critic returns again to Al-Sayyab in *The Fourth Palm*, in which Al-Sayyab alone treated critical issues, the most prominent of which are (traditional influences and environmental influences in the poet's poetry) and others., Revealed to us the poet's pride and influence on the Iraqi poetic heritage, especially his influence on Al-Mutanabbi. Whoever contemplates Al-Sayyab's poetic experience will find the expressive values that represent beauty have not "moved away from the contemplation of that lavishly generous Arab poetic heritage of which Al-Mutanabbi stands as a shining pinnacle with its presence." In it.

As for Al-Sayyab's relationship with his environment, we find that the critic Ali Haddad tried to reveal the ties of the creative experience and touch its roots, starting points, influences, environmental requirements, and levels of response to it, which emerge with feeling or not, and point to the identity of the poet and its components, which he expressed through images and social experiences of the city of Basra that depicted the warmth and sincerity of feelings and He captured the clarity of mind in the rural environment in which Al-Sayyab lived. He also depicted his experience in the city of Baghdad, bringing with him an inspiring poetic character in which values, morals and customs of the village clash, and turbulent convictions characterized by instability in light of changes and developments in awareness and culture, anxiety, and fear of a new environment different from Basra, which is the identity of the poet to which he belongs. As for Baghdad, it allowed him to publish his poems in newspapers for the first time and gave him the opportunity for poetic leadership and experiments with social, emotional, and political relations [40].

The combination of the countryside and the city produced a common culture, images, and colors between the memory of the past and the memory of the past. The present melted into it, the recipient and the recipient, and based on this creative balance, the critic Ali Haddad examined with his close look the various stages of Al-Sayyab's transitions and the extent of his abundance of expressions that formed mental images of performing meanings that go beyond reality to the possibility of building images of human characteristics, behavioural patterns and behaviours, individual values, and the close association with holders of Iraqi identity, It is transmitted as an inheritance to its bearers, and the initial processes of the process of integrating the individual into a rural and urban culture and his social adaptation in diverse environments are a guarantee of gaining an inherited identity that carries a set of modernity data.

This is an issue worthy of contemplation in the life of Al-Sayyab, which did not exceed thirty-eight years, and after the critic's arrangement and distribution of Al-Sayyab's life. Spatially, it was revealed to us that Al-Sayyab lived in Basra for twenty-two years, and the other sixteen years in

Baghdad and some cities in the world. He wrote nearly two hundred poems. He composed a quarter of his poetry in Basra and three-quarters of his poetry in Baghdad. Al-Haddad believes that it is a paradox that indicates the link between the poet's poetry and the arousal resulting from a stimulus. He worries about himself and his tranquillity, as staying in Baghdad "where Al-Sayyab was an uninterrupted project of alienation, nostalgia, division, fear, frustration, and illness, which created three-quarters of his poetry", especially since Al-Sayyab lives in a feeling of chronic spiritual alienation that extends from childhood, and we find this clearly. In his longing and nostalgia for his memories and the places he loves when he is outside Iraq, his identity is present with him ((name, homeland, and people), so in Beirut he calls out:

((Because I'm a stranger
Because beloved Iraq
Far away, and I miss them both
To Him, to Him I call Iraq
Then a wail will return to me from my call))

This feeling was no different when he was in Kuwait and London, and he found the critic feeling Iraq as a soft presence that penetrated his soul, so he praised its night, its soil, its palm trees, and his nostalgia for his mother and his country, and when he returned to Baghdad, he shouted with all his longing for visual worlds full of stories, images, names, symbols, and places (Al-Ashar, Abu Al-Khasib, Umm al-Broom, Jikur, Al-Khor, the cemetery of Hasan al-Basri, and other places) that were linked to his personal diaries and depicted his integration into his environment. When the poet is in Basra, Al-Sayyab hardly mentions anything except Jikur:

((Its trees are evergreen
As if they were marble columns
There is no nakedness to bear, nor is there any yellowness
And her night does not sleep
Dawn emerges from his gaze
But in Jikur, summer has the same colours as winter
A field absorbs water
Its sugar flowers make birds sing
As thin as an echo
Its crystal melodies
As if there was a range in it))

After that, the critic concluded his book with the fifth palm tree, which was allocated for subsequent generations to read the poetry of Ali Jaafar Al-Alaq, the companion of Khalil Ibrahim, and Adnan Al-Sayegh. The critic asked Ali Haddad a set of questions related to the poetics of poets in the galaxies of their historical, social, and cultural existence, seeking to indicate the poetic glow and its ability to achieve qualitative sophistication. The mental and aesthetic, carried by the groans of the Iraqi people that penetrated the temporal and spatial dimension and the ways of sensing it and explaining its images in daily existence ((theorizing, measuring, and clarifying a logical description that relies on it and does not leave it)) (46), and it identified with visions that go far to debate self-awareness and realize the data of Iraqi identity that The renewed vision then stabilizes

thanks to the emotional sensors that reveal the social environment to which the poet belongs. Ali Haddad's poetic text is a reflection of people's concerns and the struggles of human existence, which refers to the worlds of expression. Questions are not written or spoken directly, but rather through their emotional coverage and special aesthetic expression, it becomes The text is a document that touches on human concerns and emotions at the moment through various manifestations possessed by the poet and the wise reader.

When reading the poetry of Ali Jaafar Al-Alaq, the critic was keen to link the poetic experience with the modern Iraqi literary identity, which included the experiences of the pioneers of modernity, including fertility, visions, and enrichment in composition. They understood the generation of the sixties, whose poetry absorbed the preoccupations of circulating language and its beauty in light of political and intellectual changes, and drawing inspiration from the horizons of contemporary human thought and its achievements. And its defeats, frustration, and successive political coups, in addition to the partisan conflict and economic deterioration that Iraq experienced at that stage. The Al-Alaq generation's lives were plagued by events, wars, and occupation. He believes that all poetic experiences wore the clothes of calamities and screamed at those who would surprise them and lie in wait for them. This case of (Ali Jaafar Al-Alaq) is similar to the case of other poets. His generation in Iraq ((to stand up and say his word in the midst of that blind fury that stabs with centuries of brutality all that sighs in front of him, whether people, trees, water or sky, so that the country is filled with fires and epidemics.

This is how (Al-Alaq) carried it like other Iraqi poets as well and also - Zawada Asah and The confusion in his voice, and the loss creeping like ants over everything that an Iraqi has of his presence, place, memory, and loved ones, raising the dust of his questions and scattering them over the body of his text in the same epidemic form with which the tragedies spread over the body of his homeland (Iraq)). perhaps the one contemplating... This critical reading seeks to explore and reveal the areas of pain that the creator experienced and filled his poems with, based on his vision, his poetic experience, and his goals.

It showed the extent of the pain of the Iraqi poet who was bled by the tragedy of his homeland and the devastation that befell it as a result of wars with successive names, passing through the remnants of the siege that affected every individual in Iraq and standing. When the tragedy of the occupation, the shedding of blood, the tampering with the nation's identity, the theft of its heritage and history, and the distortion of the aspirations of its people, the features of identity imposed on Ali Haddad to search for aspects of Iraqi nature in Al-Alaq's poetry and uncover its semantic meaning and its remarkable manifestations of reading preoccupations in his poetic experience in its various stages of time, so he showed us the magnitude of the relationship between the elements and images of nature (night, wind, trees, rain, animals, dirt, grass, water, etc.) and the tragedy of race, and this is what the researcher found in Ali Haddad's critical speech when he says: "The Iraqi has no choice but to wreak havoc, holding on to the threads of everything around him, to scream: How monstrous is the universe:

_ What shall we do?

No cloud on the horizon

And no horses light up the night.

Questions are like snakes

And days scattered like rocks

_Is there no song in the wind for the miserable?

We asked the wind: Did it carry to me?

Our poems are a response

Did she break her habits?

_ We asked the river: How did its water flow?

Without weddings?

Haddad continues to extrapolate the symbols, names, and mythological, historical, and contemporary characters upon which Al-Alaq relies in his creative output, with all their semantic weight, to carry the panorama of Iraqi grief. He searched for the roots of identity in (the sacrifices of the Iraqis, Gilgamesh, Enkidu, Babylon, Uruk, the lyre, horsemanship, and Al-Mutanabbi. All the way to Al-Jawahiri.

The result of the questions that Ali Haddad discovered in the texts of this palm tree was Al-Alaq's adherence to his poetic identity and his rising creative contemplation on the horizon of beauty that embraced the great manifestations of the poets of the Arab world through the narration of facts from the past time and his address to them, for example, but not limited to his address to (Imru' al-Qais) and (Malik bin Al-Rayb), (Al-Mutanabbi) and others, and Haddad believes that it is an advantage provided by real experience when it is directed to the recipient's conscience to reproduce close reading with renewed themes that embody the struggles and poetic constraints that Al-Alaq found "tyrannical by the Iraqi presence, a homeland, a person, and aspirations in a present whose tragedy has become his identity." And death or exile is a refuge.

This is how Al-Alaq - with his poetic questions - belonged to the tragedy of his homeland and the sufferings of its people, to flow in endless periods of its revelations, and in an expressive fervour that was sensitive to dispersion, breakdowns, barrenness, and death. And if the questions thrown on the expanse of Iraqi sorrows were like scatterings of chaos, they would have created outlets. For the poet's vision, and what she experiences and is preoccupied with, the value of the exciting artistic formation is what it was determined to be, in the verbal design, the coordination of the phrase, and the rhythmic and written designs that develop it. After that, Haddad concluded his critical speech on the experience of the poet Sahib Khalil Ibrahim, and the poet Adnan Al-Sayegh, researching the visions and contemplative and passive forms of consciousness that the creator clings to in the poetic space to show his authentic Iraqi and Arab culture, which gives his products the vitality of expression, aesthetic excitement, and cognitive preoccupation in light of the blended linguistic achievement. The heritage and poetic experience expressed by the taste through awareness and mental sensitivity that engineered creative expression following the requirements of modernity and the Iraqi human reality in its painful manifestations, brokenness and disappointments that were combined with the subjective psychological reality plagued by sadness, darkness, loss and frustration, to become an anthology that indicates the emotional interrelation between the creative self and its surroundings.

National and humanitarian, with its awareness and sense of experience through situations of single subjective facts that reflected the sensors of honesty, suffering, pain, and fear of the fires and guns of war directed at Iraq. All of these images indicate to us the strength of the physical and spiritual belonging to Iraq, the purity of the soul, the power of expression, and the beauty of the word. In addition to that, they were depicted for us. The critic's desire to highlight the identity of the critical discourse in a new way that we were not familiar with before through methodology, terminology, concepts, and modern works on poetic texts that focused on the details of the features of the rural, urban, ancient, and modern Iraqi environment due to the critic's pride in his authentic Iraqi-Arab critical identity.

2. Conclusion:

After this study, the researcher reached several results, the most important of which are:

- Identity is a human and social link that carries several elements that include, at its core, national, biological, biological and cultural affiliations that strengthen the individual's relationship with the people of his nation because he is an integral part of them, and they are part of other nations with whom they exchange culture and melt into the melting pot of humanity that brings together nations and share the fields of knowledge that It affects their lives directly and indirectly.
- The literary critical identity has advantages and characteristics that seek to preserve its heritage roots and modern features with conditional openness to the cultures of nations with the aim of modernization and not cultural dislocation or alienation. This is an important feature for the continuity of life, beauty and human creativity.
- Contemporary discourse has contributed to opening the fields and functions of critical discourse and the multiplicity of its functions, as it has become a dual critical discourse that requires a large amount of science and updated knowledge by linguistic and cultural systems and functions associated with the creative phenomenon and critical production.
- Critic Ali Haddad was able to establish a new critical methodology in his book that was based on his national and cultural identity that had not been seen before in the critical arena. The study revealed the critic's motives that tended to present links of belonging to the Iraqi identity, including, but not limited to, historical, religious, and environmental links. and intercultural.
- The critic extrapolated the symbols, names, and legendary, historical, and contemporary characters that the poets relied on in their creative production, with all their semantic weight, to carry the panorama of Iraqi grief in the stages of wars, defeat, and oppression. He searched for the roots of Iraqi identity through this picture drawn by the imagination of the poets and shared with them by the Iraqi reader.
- The critic depicted for us in his book the individual's sense of his literary identity that indicates his sense of the uniqueness and distinction of his creative product from others. The poet is the one who defines his identity due to his faith and convictions, and the psychological accumulations, attitudes, concerns and struggles that make his creativity proceed according to laws that differ from other societies. Each environment has its characteristics, values, tributaries, cultural heritage, and present, which establishes its creative discourse through its various manifestations.

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