

# The Poem of the Mask in the Poetry of Abdul Aziz Al-Maqaleh

Ahmed Mahdi Zubaidi<sup>a</sup>, Bedaa Abdul-SahebAl-Taie<sup>b</sup>, <sup>a</sup>Mustansiriya University, <sup>b</sup>University of Baghdad,

In the Arab critical mind, there is a question about the specific stylistic frameworks of the Arab poetic modernity, which started with poetry without a critical whistle. The modern Arab poet was preoccupied with their poetic identity and any styles suitable for their new industry. Hence, the modern poetic forms, through the openness of the poetic text to other literary races, arts and types, have abandoned the modern poetry of the house and its rhythmic supplies and announced their revolution on the numerical hierarchy. However, the shift in rhythmic sensors does not mean the shift towards modernity. The Arab poem's stages are lyrical, so modern poetry seeks to trim the lyric sound, as the central focus of the traditional poem. Another question is the poetic aesthetic response to modernist concepts of totalitarian revolutionary tendency. Especially, that the Arab public or private cultural space was not reconciled or convinced of modernity, and therefore, began from the cultural voices opposed to the authority. Poetry was one of the most important manifestations. When we say this poetry does not mean that it does not suffer from the leakage of power and political forms to its substantive and artistic joints, we must remember that those who opposed modernity and poem activism are from their platoon and the sons of their rhymes and performances. The authoritarian poet has never reconciled with the opposing poet, and the two may be together in one body of poetry. Poetry does not deprive diversity or disgust with lying.

**Keywords:** *Poem, Poetry*

## Introduction

There is no doubt that the seventy years of the age of poetic modernity have produced poetic forms emanating from various stylistic visions. They are not only the individual tendency of the universe, but the cross-pollination is the aesthetic reference for the formal and stylistic variations. Furthermore, it is without doubt that these forms fall under the umbrella of the

dramatic poem, ideal for poetic modernity. It is the manipulative stylistic manifestation of traditional lyric sound.

Critics contend that the first to use and refer to the term 'mask' was Bayati in his book, "My Poetic Experience". Counting this form is the technique that led him to find a new poetic style that was commensurate with his modern poetic visions proportionality; between what dies and what does not die, between the finite and the infinite, between the present and the transcendence of the present. The consciousness of the modern poet to the fact that the term 'mask' belongs to the theatre indicates that the poet has realised that the term does not leave the theatre in his belonging. It therefore is not a mobile term or travelling between the two areas. The narrative and drama differ from other terms in the dramatic circle, such as dialogue, personality and paradox, which are common terms between the two regions. It creates an independent existence and thus, is away from the lyrical and romantic boundaries that deteriorate most of the Arabic poetry in them. The effects of the cries of mental diseases are full of the self-lyric poetry. Therefore, the intellectual focus in the employment of which the modern poet focussed is the autonomy of the persuasive personality from the personality of the poet in their artistic presence within the text, a pure theatrical concept.

The poem of the mask was characterised by special stylistic characteristics, which were related to the poet's awareness of what the mask is, and how to use it technically. The historical threshold outside the text, accustomed to the persuasive personality, are necessary references to decipher the text. The threshold becomes a contextual energy feeding the recipient's external connotation, and frames the experience of the poet. The first mask poem in modern Arab poetry is Christ after crucifixion. In it, the poet used the character of the mask in the threshold of the text to be a signal to the meeting of what is spoken within the dramatic text cells. The poem of the mask, which began with the crucified Al-Siyab and Ma'ari al-Bayati, did not stop when using historical Arab or foreign heritage figures. Rather, the recruitment space has been extended to the contemporary figures. However, the extent of the interrogation of animals and plants to be a mask and masked by the poet, intensifies symbolism. They may not be used as inanimate objects, such as a mask in the theatre, but poetry is the artistic area most able to exploit the imagination to the maximum degree and the highest capabilities. It is also worth noting that dramatic employment in poetry is not a sexual recruitment that adheres to the original genre but is a descriptive employment. Drama in poetry is as an adjective rather than an art.

When the compass heads to the section of the great poet Abdul Aziz Al-Maqaleh, you will find it in the search for the modern drama poem in masked form. You will find the poem of the mask of the most dramatic forms of poetry used to embody the poetic experience. In addition, you will find the stylistic transformation in the dramatic construction, both at the objective level and at the artistic level. These masks have symbolic connotations related to

his political and ideological positions; a position in which his poetic achievement, in his direct report poems, suggestive symbolism, poetry and attitude, at the scales, and in one direction, is poised for his ideas and speaking of his positions.

## **Methodology**

### ***The Collective Mask***

The mask in modern Arabic poetry began with the personalities of the historical association of special significance, which constitute a framework for them. Hence, the collective mask is the employment of a figure with a specific historical given. It constitutes a reference context in which the semantics of the text shift from the coding to the contextual level. Therefore, the external significance is reference to the interactive relationship between the past and the future. To be the text is a poetic message that reshapes the real output of the imagined poetic output and in line with the experience of the poet. Al-Maqaleh used the collective mask by leaning on masks inspired by the Arab space with its famous historical positions that formed identity. In this sense, the poet comes to employ the historical character of the character as a parallel to his own identity. In other words, that the cultural justification for the employment of a particular character is the positive congruence between the collective position and the individual position, with the significance of the identity of congruence and attraction to be the other within the process of textual work. The text also employs the mask identically with the same poet and experience and then employs the other with them. This is done for the aesthetic of deepening the method of conflict since the drama cannot be present without the act of conflict, and the goal of a philosophical culture is to express self-conformity with the mask because in the words of Foucault, “nothing but the other”.

The character of Saif bin Dhi Yazan is at the forefront of the poetic masks of al-Maqaleh. The ideological embraced by the poet has insisted on employing the character of Saif bin Dhi Yazan. It's even exceeded the masked form to the form of dialogue and plurality of voices and personality poem. However, we calculated from the necklace what surrounded the neck and calculated from the modern achievement poem the mask. Let us stop at his poem, “From the diary of Saif bin Dhi weighs in the country of Rome”. The dramatic movement of the text begins with the indicative temporal identification of the point of departure towards the conflict zone (individual = Saif bin Dhi Yazan/al-Jama'i = Roman) (Abdul Aziz; Abdul Aziz; Adnan, 2014).

Moon temples

In Marib Sad

She carried it with me ... under the eyelids to travel

The inscription painted on the forehead

In sight. (7)

The sacred spatial focus (the temples of the moon) is the narrative starting point of the first scene. It is the catalyst of the sequential movement from an existential standpoint of the identity implanted in the self-dimension of the character of the mask and is also the specific spatial indicator with the negative characteristic (Marib al-Sadin). The actual last sign is a narrative framing, which paves the way for the dramatic scene of the external dialogue embodied in the movement of conflict with the other. The mask continues to tell the horizontal movement.

My companion wept when my trip was thrown on the eyes.

We denied the way  
The comrade denied  
Reported the revolution (Dulayl)  
While the evidence cried  
I said do not cry, my long Derby companion  
Don't cry we are trying to edit  
We don't want a king or a bed  
The end of the cruise (8)

Spatial antagonism (click) activates the regressive technique and is framed by the actual pastoral linguistic function (cried). The negative lingual function (cried/cried) and the reaction is one and the narrative technique is regressive. Thus, the other has one too. However, the total participation depends on the horizontal narrative engraved and transformed into the vertical narrative scene (Abdul Redha, 2016; Abdul Wahab, 2017; Samir, 2016; Abdul Aziz).

The retrospective of the scene achieved a temporal presence that combines the opposing temporal (past = positive/present = negative), spatial (temples of the moon = positive/click = negative) and identical identities between the personality of the mask and companion. It grew into a perfect match with the poet's self to reach the temporal congruence in the soul and the initial struggle (we do not want a king or a bed).

The dramatic text turns into a dramatic climax and event conflict at the scene of direct external dialogue between the self (mask) and the other (rum):

**What do you want?**

I want to have a grave there when the palm leaves the newspaper

Bury in the sand of displacement  
I want a revolution washed off the brow (well) insult slaves  
I hate to die away  
I hate to see the country  
Land, women and children  
They give mercy to the executioner  
I hate to see soldiers (Abraha)  
Walking in Ghamdan (9)

There is a manifestation of the personality of the mask and its national identity, achieved by the external dialogue which exists between the self (the mask) and the other (the King of the Romans). The linguistic structure becomes clear in the manifestation of the demanding method, beginning with the questioning style. Subsequently, the news sentences embodied the conscious will (I want, buried, I hate), which are actual linguistic functions that embodied the total identical identity belonging to the place and reflected in the temporal space through a holistic metaphysical view, including the worldly and the other (grave/Ghamdan).

The text corresponds with the historical reference of Saif bin Dhi Yazan's story, with regard to the evidentiary narrative orientation. The text then moves to the scene of Saif bin Dhi weighing in Persia. The poet adopts the same technique, starting with the descriptive scene expressing the subjective vision and its balance with the descriptive external vision. Focal linguistic functions are invested in the Roman text to be employed in the text of Persia, expressing the unity of the individual position of the self and its conflict with the other (Abdul Aziz; Ibn Manzoor, 2005; Abdulaziz al-Maqaleh).

### **The Minister Says**

The Shah has heard your story  
I'll give you some money  
As if we cut the appearance of deserts and the silence of the sand  
To give us - improved - some money  
I spat it  
A wait revolution was thrown at him  
I contemptuously told him:  
We'll give you more (10)

It is clear that the narrative style of the report — which leads to the text clarity in its significance and manifestation in its function — reflects clarity on the dramatic dimension in which the conflict subsided due to the dominance of the narrative dimension. It seems that the growing revolutionary tendency in direct rhetoric is the reason behind the narrative

manifestation and dramatic conscience. However, the text remains in the dramatic circle as long as the character maintains the mechanism of the mask, regardless of the poetic style used in the process, event and conflict. Moreover, the parallelism and conformity with the historical code is part of the rhetoric of the text and its semantic directness. This vision is what the poet seeks. To him, it is what justifies his style, and the poet was aware of what the text carries regarding direct rhetorical manifestations. It is the closest to express the clarity of identity and indulging in the historical dimension. The poet did not stop at the body of poetry, but came to invest the margin to be part of the significance of the text and the desired goal. He deliberately, in the margin, reversed the history and disguised the personality of the mask to lean on the Romans and Persians in the liberation of Yemen from Abraha. The truth, as the poet claims, is that there are Arab people in the two countries: the Rumi and the Persian. Therefore, he abandoned the Arab and non-foreign people (11). The self is an essential dramatic equation parallel to the resale ideology embraced by the poet.

Bin Dhi Yazan's mask did not stop at the historical realistic level, but went beyond that to the legendary dimension, as we find in his poem (Saif bin Dhi Yazan and dialogue with the Sphinx):

Don't you speak ..?  
Don't you hurt ..?  
On your lips, with your eyes, a storm shatter  
In your hands I put the wounds of Yemen  
Above the sand I dispersed my emigration  
And what kept the lean years, and kept the winds of time  
There is nothing left but a cry that breaks  
And he felt as the tears of a tired eye descended  
In the West, it explodes (12)

Here, we did not find a typical narrative hierarchy as we found in his trips. The reason is the absence of a realistic heritage reference that imposes on the poet's presence in the text in a sequential narrative dimension. Hence, the vision of the mask emerged from a vision of self-imagination added to the text's aesthetic fertility, conjuring time after. Simultaneously, it was achieved by the monologue dialogue with the question-style method of denial. It has achieved this growth in the event and the glow in the self-conflict. The selection of the sphinx icon is to express the Arab national reference (Egypt). Therefore, the absence of the traditional reference may be compensated by the presence of the ideological synchronous reference, which corresponds to the same poet and his Arab identity; to be self-revealing to reveal what corresponds to the self and not with what is against it. This has led to the absence of the ideological method and the presence of the monologue method. The poet's dialogue with what is identical with itself is ideological and not spatial or temporal. Hence, the text has

witnessed the presence of the dramatic dimension and an aversion to the direct narrative dimension and its reporting and rhetorical implications.

The text was launched in an interpolative manner, denying the linguistic function that contradicts the real picture of the other side of the monologue dialogue; the self (the mask/Saif bin the yazen/animated/realistic), the second party (the subject/sphinx/static/legendary), and the actual linguistic functions (you speak/suffer) came to express the depth of sadness and anger clinging to the entity of the living mask, interlocutor with the face (speak = your lips/pain = your eyes). In this sense, external sensory semiotics uses are compensated for the absence of the actual movement of the other party of dialogue (Abu Al Houli), which represents ideological congruence. Hence, the mask went towards self-recognition, which leaned on the time dimension extended to a historical carpet that starts from the time of the mask sword between weighing up and to the time of the poet. The lean years represented a time intensification that reduces conflict and develops the event.

The poet employs Arab revolutionary personalities famous for their struggle positions, whether in the historical past as in Saif bin Dhi Yazan or present in modern history as in the character of Suleiman al-Halabi (the second journey of Suleiman al-Halabi).

The poet started his poem with a second introductory prose thesis: Suleiman al-Halabi, an Arab fighter from Syria, who was assassinated in Khanjar by General Clipper, commander of the French forces in Egypt during the French campaign, executed by the French in Egypt on 17/6/18 1800 AD (13). Therefore, we are about a realistic personality and event, and are invested in the poet's reduced realism in the threshold of the text, to begin in a narrative style that balances the semantics; past and present and adapted to the experience of the poet's struggle:

The cloud was crying  
Above the wall of the demolished castle, it was night time  
And the horses knocked out at the door complaining thousand woe  
(Hitting)  
There are thousands of fires in Oman  
Sinai, the face of Jerusalem, my brothers sank over the gallows  
So they invited me back to Fustat  
Perhaps Clipper returned (14)

The poet evoked his conviction in an intense narrative style focussing on the spatial theme with various Arab icons embodying the Arab nationalist dimension, consistent with the nature of the personality of the mask and its parallel with the self (the poet) and his Arab ideological orientations and harmony with his own identity. From the realism, which

culminates with the invocation of the other opposing the character of the mask, and then the antagonism with the same poet, the narrative turns from the external narrator to the internal participant narrator through the linguistic transformation of the absent news actor (were/fell/sank). To the present actor speaking (let me), the linguistic transformation is a narrative shift led to evoke the character of the mask and the transformation from the external narrative to the internal narrative that has achieved growth in the conflict and deepened the significance of the dramatic mask. It is noticeable that the poet attracts the mask, which carries historical charges commensurate with his ideological orientations, to give his individual experience an objective presence through the objective self-fusion. His experience starts from the lyrical circle to the modernist circle, intensifying history, developing the experience and deepening the vision. He may resort to personal ideologies, including directive commensurate with his identity and intellectual perceptions — as he did with the character of the Prophet Joseph — and has taken it out of the religious circle to turn it into a national Arab character without leaving the poet and heritage blog (story), which is famous for the story of Joseph:

When a convoy came to the dungeon  
It is the cow saved me its people  
And I saw the sky laughed. Like I am from the womb of the earth I came  
And now behold, in the dungeon,  
In the womb of terror,  
I shout in my unit:  
Accuse left me there in the pit drink me water  
You wear me algae,  
The grass will eat me  
Ah between the mountains surrounded by death and night lying (Sanaa), I missed  
Invaders invade their features, (and dear) caresses his cat  
At the time of counting (reals). (15)

The poet does not depart from the narrative method in dealing with the mask of the collective character of the historical significance of the documentary. This reduces the narrative code extensively, in line with the dramatic scene of the character of the mask and what is biased to his poetic experience. The traditional realism to turn it into a pan-Arab nationalist that gravitates with the identity of the poet to be the mask self-matching with the same poet and then contrary to the other (dear). This is the essence of contradiction with the narrative's religious code. In a reductive manner including the levels of drama — space and time, event and personalities — the poet gives his experience a holistic dimension by giving the holiness of the prophecy to the holiness of the revolution. Yusuf, with the character of Saif bin Dhi, weighs on the level of poetic construction of Abdul Aziz Al Maqaleh. Yes, we note the clarity in his masks and direct rhetoric may reflect negatively on the semantic and aesthetic

level of the poetic text, a method that stems from his own vision of poetry; the poet, and the internal image of the depths of the human and the artist together (16). In addition to his positive relationship with the city of Sana'a, he expressed his love in a direct format and report that is not romantic or symbolic drenched in interpretation. It is rare to find a modern poet reconciled with the city (Even seemed dead for them songs, heartless, narrow paths, help the invaders to seize them, interrupted hope ...) (17). The poet's positive relationship with his city and home prompted him to attract characters convinced in parallel with the passion of love to turn and express the emotion from lyrical to a modernist expression, in the style of the mask poem. Moreover, it gives his experience an expressive intensity that reduces vision with famous human symbols. This does not mean that his poetic language is a direct and reportable expression. However, the evidentiary and famous significance was clear, regardless of the method expressed. Therefore, expressive levels lead the text towards semantic clarity: the personality of the mask, the direct report language and the parallel semantic general character of the character, and rarely move from the external significance, and if achieved in the employment of Joseph. This was for personal ideologies in line with his nationalist orientations. The narrative style was a kind of leakage of the report to the linguistic and semantic text cells. Based on this, the researcher noted that the poet relied on the personalities of the association with evidentiary signs and confined to the general political or national trend. The poet, with a pan-Arab nationalism, was in need of personalities to strengthen his attitudes and translate his feelings and entrench his position.

### **Individual Mask**

One of the most prominent manifestations of the modern poem — in its various poetic forms — is the development of its constructive methods and its transformation with an evolutionary line that does not settle at a specific aesthetic area. It is not strange to the modern poem of the growing and escalating or transforming changes in its methods and forms. In order not to triumph because if you win you die (18). Modern poetic forms emanating from the womb of the pioneers witnessed the development and change in their methods, both at the level of vision and subject or at the level of stylistic and technical. The perception applies to the poem of the mask. When the research started with the collective mask, he declared that the public heritage and religious personalities with evidentiary indications are the first starting point for the poem of the mask. The modern Arab poet did not stop at the limit of public figures and familiarity in their cultural references but directed towards what might be called the individual mask emanating from the poet's own vision. In other words, the poet is a creator and a creature at the same time. The evolution and change in modern poetry calls for consideration of the overall holistic achievement; what became the generation of pioneer Pentecostal's developed by the nineteen-sixties poets? However, we may find evolution, transformation and diversity when the poet himself expresses the capacity of his technical courses and the multiplicity of his intellectual visions, such as the poet Abdul Aziz Al-

Maqaleh; diverse in his dramatic methods with regard to the poem of the mask, just as the researcher found a collective mask as well as an individual mask.

What the individual mask possesses is a stylistic characteristic. It is the absence of external reference that leans on the recipient in the comparison and balance between the semantics, both external and internal. Hence, the poet makes his personality with an individual vision, working in the text, and moves according to his poetic experience. It may pose the question: Is not the personality of the mask in the first type moving according to the experience of ideology in balance with his intellectual belief? It does not make sense that the difference between the two species is substantial or total. As long as it is in transformation, it is natural that the capillary tissues intertwine, merge and react. It stems from the womb of one poet; pluralism in the topics, trends and methods do not mean it is separated from the same poet. Hence, the individual mask acquires its privacy in the experience of scales from two dimensions, and for the poet's own adjective. Thus, the individual mask leans directly on the general character, in the sense that the absence of external reference is compensated by the presence of the general character and converged with the individual character that the poet seeks to embody. The other, his poetic language in the poem of the mask, is biased to the direct narrative and reporting method, common between the two types. It can add a third dimension, the concentration of his convictions in the political and national circle, and in this sense, the specificity of the individual mask is only a matter of the absence of external reference evidence. There are no external anchors that complicate interaction with the recipient, except the impersonal and common character without a specific personality to which it belongs. Such a building is found in his poem, "the story of a crucified" (19).

The poet did not stop at the threshold of the text and its small structure but engages dedication in the semantic production of the text:

O our people whenever we rise you an inch fell for the martyr.

I hate you  
I hate you all  
Summer, autumn, and spring  
Your young - I hate \_ and adults  
And the night recedes extending the earth  
I hate daytime  
I hate these white turbans  
These are turbans (21)

The two thresholds are indispensable in recognising the significance of the text and determining its poetic form. They are the two compass indicators indicating that the text falls

within the poem of the mask, but what kind of it? Let us return to the threshold of the text (the story of the crucified). The poet stripped the two names of the definition. The significance became general, whether at the level of affiliation or at the level of adjective. Then came the second threshold to be a means of identification within the style of dedication to the significance of the poetic text and without monopolising the structure of the text of a personal. The mask, therefore, is a reference and not the external character.

The character of the mask was launched in a direct, rhetorical, negative and determinative manner, determined by the actual linguistic function (hate you) to be the single actor (mask), and the other (the effect) passive, wholly and collectively. The framework of the human movement with a static, immobile system is not moving towards the positive because the succession of time is corresponding to a revolutionary dynamic silence (execution). It is offset by an external inertia that does not move with its starting point of struggle, but came with the negative characteristic rhetorical holistic to express the negative reaction to the continuous self-dormancy embodied in the movement of the temporal succession. Furthermore, it deepened the negative vision to reach the dramatic focus (young/adults/white turbans/no turbans). The totalitarian temporal college was balanced by the humanistic faculty of agnosticism. In this sense, self-identity is an individual identity par excellence and all else is (other) contrary to it and does not belong to it. Therefore, the total pessimistic vision expresses the despair of the human movement towards revolution and change, and that the successive time is a testimony to human stillness. It is provided by the mask on the justified reason, and the negative image deepens when he employed the linguistic function contrasted with the actual initial linguistic function:

I love you to myself is the executioner  
This is he who brought you, and brought me into the field  
Stop me naked before you  
To witness my end  
To hear my story  
I am the one who called you  
It is no longer coming from the caves even if the echo  
I am the one who sowed among you as a cry in a valley  
I loved you love old man and single boys  
So what did anyone feel to me (22)

If the actual negative sign (hate you) has been associated with the positive action (young/adult white turbans/no turbans) to create a paradox, then it goes deeper into the association of the actual positive linguistic sign (I love you) with the negative effect (executioner), and because it is an irrational consequence of the act. The poet presented the revolutionary on the reason that it revealed the attraction of the opposing parties (I called you

what you heard the call). Then follows the negative self-alienation and let down from the owners of the identity of the mask, which led to the logical support exchange, in the sense that the negative act achieved a response. The negative act, and deeper that verb and foolish logic, has also led to an irrational response. Hence, the paradox faded through the justification of the act, the revolutionary individual nucleus was a positive outlook (I loved you love the old man and one of the boys), and note the focal linguistic functions that represent the starting point of the dramatic movement and struggle in the personality of the mask (hate you/I love you) intensify the focus of dramatic conflict in the text. Perhaps, the second signifier is the first signifier, whose significance has turned towards the opposite because of the negative act by the sons of one identity and until the act led to the transformation of the identical positive self to the (last) negative. The other negative turned into identical the moment of reaching nothingness with material certainty, Create a crisp The perceptions of tribal and individual convictions.

The vision that the poet wanted to embody, through his conviction, is political failure in achieving the Arab nationalist project; a vision that dominated Arab poets based on their vision and their ideological pro-Nasserist motives. Al-Maqaleh's masks are all within the Arab ideological orientation, and came in a direct poetic style (Crying bull in the arena of conflict):

Among millions of extinguished eyes  
Your eyes, you clowns  
I die every day dead fragmented  
For you  
In order to laugh  
The feelings shine rust  
The eyes are blinking  
Your eyes  
O Meite Eyes (23)

There is no doubt that the symbolism of the text is clear, and convergent with the text (tale crucified). Individual masks seem to converge in their objective vision and artistic style because they emanate from a subjective vision and do not leave the political area. Furthermore, their ideological orientations and their defence is reflected in his poetic language, regardless of the poetic form adopted by the poet.

It is not arbitrary to choose the poet Dal (Thor) in the lexicon means: raging and angry, and means male from the cow, because the cow follows him if water relieved chastity (24). Perhaps, the text is clear in the intent of the Dal indication of the sex of the animal. However, there is a question about the intent of choosing the attribute (raging/angry) which is among

the technical rationale behind the selection of the animal to be a symbolic mask for the poet's experience. By installing my name with multiple symbolic cards, the source's linguistic indication (crying) is added to the focal function. It came in a nickname style to be defined as a characteristic which then defined the spatial circumstance to determine the causality of the negative action. The textual threshold is charged with political connotations that reduce the contemporary Arab scene.

The mask embodies a familiar sports scene, confined to the arena of conflict. This temporal framing helps to grow and develop rapidly, the antagonisms evoke a development in the event, and the centrality of antagonism is essentially the centrality of the conflict (bull = individual/audience = millions (plural) (individual = positive/audience = The temporal limitation is part of the growing conflict and the glow of the scene. Thus, the search for action and reaction is not confined to a certain point as their interpretations are multiple, according to the semantic multiplicity of the text. We note that the common format in its single-masked texts is the method of denial in the threshold of the text. To acquire its definition through the common characteristic to be a contextual reference energy that activates the relationship between the transmitter and the receiver, the semantic code leans on the reference context that predicts the semantic text and determines its stylistic link. The mask has been narrated in a narrative manner, reducing the external sensory sports scene, which is represented in the other (the public) and the external sensory characteristic is embodied in the linguistic structure (flashing eyes/your eyes/my dead eyes) and identity (self = bull/other = audience) (bull/individual/living) (audience/plural/dead). In order to point the semantic compass towards the political region, he said:

Your conscience is lying in the seas  
Thickened by the surgeon  
Dancing over the dart chest  
So cheer  
Oh, the feeling is lost  
None of you are protesting or revolting (25)

The source function defined by the conscience of the group to the addressee (your conscience) and the plural of the individual (I) is a contract that binds the individual's relationship to the group, with a positive relationship, at the abstract level. Then comes the procedurally negative contradiction (lying in the wilderness/thickened by the surgeon/dancing over his chest). This sad negative image produced a negative (positive) sensory reaction to the other party. The accumulation of conflicting bilateral sequences has produced a definite connotation defined by the mask in a direct rhetorical manner (O lost/no one among you protests or revolts), and hence the poet embodies the mass Arab betrayal of the rebellious individual, for the group.



The actual linguistic function (I die) is used to express the revolutionary, being to meet the pluralism of the actual tongue assembly (laugh/to Tatami) and the parallel conscience of the assembly determines the actor of the other.

Unfortunately, the masks of Abdul Aziz Al-Maqaleh are based on a specific stylistic pattern, the features of which are manifested according to the type of the poem of the mask. In his convictions, the association tends to employ what is commensurate with his poetic experience and ideological orientations, relying on the significance of the external mask in directing the significance of the internal text. Common in modern Arabic poetry, he masks Siyab consistent with his experience; we find him in Christ and Jacob. The ideological orientations control the mask and its choice. This intellectual characterisation and stylistic embodiments are not limited to collective masks but also external identification of reference, and its dependence on the poet to be the creator of the mask and the creature at the same time.



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