

# The Dichotomy of The Critic Abdil Hadi Al-Fartousi's Vision

**Soad Shaker Shnawaa<sup>a</sup>**, <sup>a</sup>College of Education For Humanities -  
Department of Arabic Language - Al-Muthanna University - Iraq, Email:  
[soadshakeer@gmail.com](mailto:soadshakeer@gmail.com)

This study revealed the dichotomy of the vision, which is in the book (The dichotomy of the vision) by Dr Abdul Hadi Al-Fartousi about a common phenomenon among all texts studied in this book. The dichotomy elements like capacity, depth and appearance are varied within the text due to the influence of external elements. The widest and deepest extent of the dichotomy of the vision has reached its climax in (Ya'yaa Suhaim) by the pre-Islamic poet. The dichotomy was in the poet's vision on the psychological, ideological, and political levels. It was also a vision of the poet Mortada Faraj Allah, which was represented by the glare of the pillar of hope and the extinction of the frustration pillar. The psychological face was fragmented, and the ideological face is manifested. The dichotomy of the vision of Abdel-Zahra Zaki was embodied in the continuous succession of the union and separation in the (Auntha al-Ferdos) myth as an expression of the permanent process, in contrast to the legendary (opchadya) myth that presented the union as a goal that they hope to achieve. As the poetic visions of al-Mutahaser poet have formed the outcome of the two poles of the conflict, the cultural incubator Najaf (place) and the winds of change (time) have destabilised the constants without killing, embodying the dichotomy of al-Mutahaser poet between the modernity of vision and the pattern of the form. As a picture of the poet's estrangement from society, the female was the dominant and the pillar upon which the text was based. These words have varied, as they came with Untha (female) four times, once by the term A'arya (naked), once by the term al-Halima (dreamer), eleven times by the pronoun of the absent female pronoun, which was on three semantic fields, so thirteen names belonged to the field of the body, eight names belong to the field of the soul, while five of them belong to fields outside the female such as their candles, dirt, walls and her day.

**Keywords:** *Dichotomy of the vision, the untold story, the bull's-monster painting, the rain-painting, the dominant lady*

## **Introduction**

The Critic Doctor Abd al-Hadi al-Fartousi has made from Rambo's saying: "The gap does not arise between the ego and the other, but rather at the core of the very ego that divides itself." An introduction to his book, *The dichotomy of the vision*, moves to the definition of poetic vision as the realisation described by emotion that reaches reality through imagination.

Hence, he indicated that mental awareness depends on logic and science to reach the truth while poetic visions that realise the truth through imagination and emotion. From Moron's opinion, the key to the literary effect is found in the emotional system of the author's unconscious personality, which requires studying the emotional life of the author and overcoming it to integrate the literary impact and its author into the social and intellectual cultural structure to which this author belongs and as Goldman sees it (Abdel Hadi, 2009).

## ***The Research Problem***

The modern critical approaches, especially the structural approach, went on to say that the author has died, so this study tries to go beyond studying the text as an independent, self-contained structure, to the study of its external references. This is the methodology that the research steps have been taken.

## ***The Study Aims***

This study aims to make a comparison between the selected texts to show the extent of the dichotomy of the vision of each poet by studying and analysing the book "Dichotomy of the Vision" by the novelist Abd Al-Hadi Al-Fartousi. The study also seeks to find out the poetic visions of each poet, then to learn about their external references and their impact on the text.

## ***Hypothesis***

The study assumes to establish a network of bilateral relations in the chosen poems, as it was the dual (Thuna'ayat al-Unthaa and al-Wojood), which represent the two pillars of the poetic birth that was along with the poem. This birth has performed its function by two ways: the first is the transforms these pillars through the syllables as in contextual reading; and the second is the network of relationships that exist five patterns among the dichotomies, which are a manifestation, disappearance, spiritual, physical, light, darkness, construction, demolition, union, and separation.

### ***The Significance of the Study***

This study is significant as it reveals to us the common phenomena between the texts studied in this research, and it is the dichotomy of the vision. The research has also proven the capacity, depth and appearance of that dichotomy within the text with the effect of out-external elements.

### ***Study Procedures***

Analysing lexical, morphological, grammatical, and graphic levels of the studied texts, and revealing the semiotic signs in them, their methods of operation, also the network of relations among them, by adopting a horizontal, vertical reading functional context, that follows the path of the dual antibody and their transitions, searching for the hidden vision in the folds of the overall text structure, as the author's subconscious is the key to literary impact, the two methods of psychoanalysis and collective subconscious were present in this study.

### ***Previous Studies***

- The Vision and Formation in Contemporary Arab Poetry - Salam Kazem Al-Awsi, 2000;
- The Reader in the Contemporary Arab Novel - Iman Al-Sultani, 2003;
- The novel and beyond the novel - Zaid Al-Shaheed, 2005; and,
- On building the modern Arabic poem - Ali Ashry Zayed, 2002.

### ***The untold story in the Yehia Suhaim Abd Bani Al-Hashas***

Any reading does not start with nothing (Nasr, 2012). Therefore, the critic Abdul Hadi Al-Fartousi relied on two interrelated elements:

***First:*** Analyse the text by revealing its different levels and touching the existing network of relations between them.

***Second:*** Studying his external references and learning about their impact on shaping the text (Al-Fartousi, 2008).

This study has a hermeneutic nature, the purpose of which was to understand the text as its author understood it, or even better than its writer. The way to which did not stop at the limits of discovering semantics in its historical culture and intellectual context, but rather, it goes beyond trying to reach the contemporary (significance) of the heritage text, in any epistemic field (Nasr, 2002). His method was to link the structure of the poem with the structure of society which is based on two main pillars:

1. The changes that affected the structure of society with the influence of Islam.
2. The specificity of the relationship between Suhaim (the black Ethiopian servant) and the new religion (Al-Fartousi, 2008).

Al-Fartousi mentioned in his book that the Islamic religion has come up with new values that reject class differentiation and equate with white, black, Arabs and Persians. The virtue of this religion has become for many things, like putting Suhaim a high position in the new Islamic society, just as Islam has constituted a tool to kill the desires of the poet, such as wine and women, so what was the position of black Suhaim in the new religion?

Critic Abd al-Hadi al-Fartousi mentioned that Islam appears at the beginning of this poem without clear revealing to the position of the poet, so this study came to reveal the untold story of Islam in Suhaim's position toward Islam (Al-Fertousi, 2008).

Al-Fartousi went on to analyse the beginning of the poem in which the poet says:

Umira, bid farewell, if you were invaded, that greying hair and Islam has prevented them. Al-Fartousi has mentioned that the first part of this poetic line was formed from two sentences, the first in the imperative form (bid farewell), conditioned by a past tense; the second part of this poetic line is the inability to do it, is a past that included the meaning of the imperative(enough), meaning that the form of both parts included the participation of the past in with the imperative (Suhaim, 1965). This means that the temporal connotation is the connotation of the past tending to the future. At the same time, the two sentences were associated with two attributes, namely (invasive) and (prevented), which came in the form of the verb of the subject who was called the Kofi grammarians by the permanent verb and the permanent verb implies its temporal permanence (Al-Mansoori, 1984), which strengthens this indication in the two mentioned sentences.

Al-Fartousi pointed out that the importance of the actual sentences in the narrated initiation. This is not limited to the actual sentences with three formulas, including the past, present, and imperative. Rather, it also applies to the form of the name of the subject (permanent verb) because its possesses of permanent energy in drawing the event in the narrative text to include more than one grammatical function as it denotes the event and its perpetrator together, as its temporal indication includes the permanence of time extending from the past to the future (Al-Fartousi, 2008).

Al-Fartousi indicated that investing in the formula of the name of the subject in the rhyme was successful. Also, forty-two rhymes out of sixty-seven were presented - in the form of the noun of the subject, including thirty-four in the singular and eight in the plural form.

Since these verbal sentences are, as some critics see, many hypotheses are required, including the subject as a generator and their vocabulary as generators. Amenable to derivation, expansion and restoration, it is not every subject to fit as a subject. The presence of the subject within the narrative text has an active presence because its effectiveness is not limited to the linguistic verb, but rather to the continued of the generation of verbs. Hence, the verbal two sentences which are mentioned at the beginning of the poem constitute the two pillars of the axis that generates their poetry.

**The first pillar:** It is (the ego I) the poet who was aa a subject for the verbs (bid farewell) and (prepares) and the permanent verb (invade). It takes the form of the addressee pronoun in the first part along with the verbs and the permanent verb. Therefore, the pronoun starts hidden and becomes prominent (prepared), then it moves into the absence space embodied in the word of (human) and then moves its position from the realm of effectiveness to the realm of conjugation associated with the literal proposition letter. This is how the ego moves, which is rising from hidden attendance to absence in the second part of the poetic line.

**The second pillar:** It is the external reality that appears in the second half, a subject for the permanent verb (prevent). For (graying) and (Islam): the graying that emanates from I, the poet, to form a separate reality, while Islam is coming from outside the ego, they blend in each unified to form the final the letter that suppresses the poet's desires taking the role of the higher ego (Al-Fartusi, 2008).

Al-Fartousi concluded that Umira is the objective embodiment of the (him) that is oppressed by the Supreme Ego represented by (graying and Islam). The (him) remains resisting the oppression by taking the lead in initiating, as Al-Fartousi indicated that Umira is the only single in the first part of the poetic line belonging to the field of life, while the terms (bid farewell), (invading) and (graying) belong to the field of death. This means that the connotation of death dominates the connotation of life at the beginning that forms the beginning, as for the word Islam, it remains subordinate to its secret. The critic sought to reveal its semantic affiliation. Although the superego (graying and Islam) was imposed on the (him), which is the embodiment of Umira, the site of influence, it takes the role of effectiveness in (the following ten verses) as an embodiment of resistance to oppression but by the mind.

In his analysis of the verses of the poem, Al-Fartousi indicated that the poet began to remember the days of the beautiful connection with his beloved. In these verses, the critic had criticised a series of similarities. Our ancient Arab poetry is full of poetic images that poets used to embody their feelings, expressing their own vision of existence, so the images differed in the old poem in its concept, as its artistic purpose, the way it was formed. The nature of the relationships between its elements, from the image in the modern poem, as a result of the

difference in the nature of the imagination, even the difference in the concept of poetry in general between them, where the relations between the elements of the old image were as a measure of clarity and proximity to reach, perhaps the (similar) relationship as it was the most common relationship between the elements of the image in the inherited Arabic poem, so most of the efforts of rhetorists and critics focused on the study of "simile" and "borrowing" (Zayed, 2002).

Al-Fartousi referred to a comparison of the poem Adolev Shadur: "I once dreamed of a nest, where trees drive away death." He found that Suhaim's nest is not much different from Shadur's nest, that both of them have found the nest as a fortress facing death.

Al-Fartousi concluded that Umira was an expression of the poet's clinging to a life that he is facing the death, so this clarity was demonstrated by the image of the nest and the egg (Suhaim, 1965).

What an egg that lost the ostrich, flanked and removed from it with no risks.

And makes it between the wing and the rudder and brushed and dried out of paving thoroughly.

He will be lifted from her while she is white, and she will face a century of sunlight sacrificing.

Al-Fartousi sees that the egg was an objective equation for the poet's dream in a happy and safe life, as she lay on a bed of abundant feathers and shrouded in bright light. It is a counter-image to the reality of the poet, the servant who is at risk in every moment. According to this vision, you can realise the psychological atmosphere of the poet and the worried and twisting life (Al-Fartousy, 2008).

Al-Fartousi sees the ancient tendency of the poet to direct sensory analogies, where the similarity between the two ends of the image is very close. But here, the critic Al-Fartousi finds a very strange feeling in this picture, that he mentioned, this image may have crept from the subconscious into the negligence of the internal monitor. It enveloped itself in a synthetic form so that it could escape the walls of consciousness without being seen by the internal monitor.

Al-Fartousi believes that the egg in the psychological analysis is a subconscious image of the mother's womb, so it is at the same time represents the first universe to the poet. When it comes to Suhaim which associated with his beloved (the objective embodiment of the Bedu), it displaces the mask from the Oedipus complex in the poet's personality.

The desire to return to the matrix, which is an escape condition was imposed by the cruelty of the external reality. Therefore, this image (the egg and the ostrich's nest) came in response to the order issued by the superego in the beginning of the poem (Umira, bid). It is the solution that imposed by the (him) to prevent the implementation of the (super ego) orders by bidding farewell to Umira, as Amira unites with the mother as a refuge for the poet.

Al-Fartousi mentioned the poetic line that refers to the Oedipus character, which is the poet's affiliation with femininity:

*She puts her palm as a pillow, bends a wrist on me and holds her leg behind*

Al-Fartousi sees that the beloved was a grammatical and semantic subject, which reveals the femininity of the poet and explains this according to the school of psychoanalysis, with the man's identification with the mother's personality, so that he acquires her feminine qualities (Al-Fartousi, 2008).

### **The Monster Bull Painting**

The image of The Monster bull Painting has started with the following poetic line:

Murowahaa if he fasted the day, as if my bright color was covered with a rolling

Al-Fartousi mentioned that this line according to Cohen constitutes a grammatical shift that gives the text its poetic sense. It is on the semantic level that it achieves an illusion to the recipient that the simile exists between the bull and the poet, not between the bull and the camel, al-Fartous critic has criticised this poetic line in a detailed analysis.

To reach the meaning of (Al-Jurjani, 1987), in this poetic line (according to Abd al-Qaher al-Jurjani), the third implication was that the bull of the beast has another aspect of the poet's objective equivalent to complete the function of the egg which is in the previous painting. This is supported by the language of the following line and the enthusiastic spirit it implies that the poet was not describing an animal as much as he was proud of his courage and strength,

As a young was protected by dogs, protect him, was attacked and attacking on him

Al-Fartousi believes that this powerful bull insists on facing the ferocity of nature with determination. As nature to Suhaim does not shine the hot sun on the animal. Rather, it is a cold night, as that is a subconscious euphemism for sexual deprivation, which is indicated in "the communication and amusement image" which was a compensation for that deprivation. Just as he faced the troubles of life in the previous image by resorting to the nest of the ostrich and the egg, in this poetic line, so he resorts to a tree to dig his nest between its roots.

It is a tree with new and worn roots, perhaps it is the same tree that he was lying with his beloved in the seventeenth poetic line. It is always renewed life, where his house is dug, like the tree. Fartusi sees as referring to the "nest", the nest referring to us to Bachelar, while the defensive nest function against the aggression of the nature of the world, the roots of the tree protect him from the ferocity of nature, but it does not protect him from the ferocity of human.

The rain painting (as an image) is a common phenomenon in pre-Islamic poetry (especially for Umr' aa al-Qais) (Al-Zuzani, 2002).

### ***The Rain Painting***

Al-Fartousi sees that in this painting, the presenting of the final face of the equivalent objective in the poem. The scene begins by describing the lightning(thunder) that lights the plateaus. Then the wind moved the clouds, and the rain fell heavily on the tops of the mountains, creating streams of freshwater.

This objective equation carries its own behinds about the poet's emotion, visions and attitude towards life and existence. Al-Fartousi pointed to the similarities between the rain painting Umr' aa al-Qais and the rain painting by Suhaim, including starting with the description of lightning, the heavy rain, its hardness on trees and plants, as what it brings from sweeping torrents. As for the differences between them in matters such as the image of the monk and the master of the tribe at (Umr' aa al-Qais), which gives the rain painting deep mythological symbolic dimensions – while it is absent at Suhaim's - as well as the happy ending at Umr' aa Al-Qais and its reversal at Suhaim's.

This can be seen in the four lines in which he ended the poem. Al-Fartousi asserted that the fate of the bull/poet in the equivalent Hunting Painting subject of the poet which was not resolved, but it remained suspended. The conclusion of the poem was:

Bulls became drowned, and Tamim women have picked up the useless thorn (Suhaim, 1965). It is the conclusion of the two paintings together. In essence, the rain and the hunting painting, as the rain was a killer for everything: Bulls, plantings and plants, everything was washed away and nothing but "al-Sayasi" which is thorns that are not suitable for anything. Meanwhile, the fate of the bull did not fall prey for the hunter's dogs. Rather, it was drowned with the crowds of oxen that were flooded and drowned with heavy rain.

Thus, the poem concludes with a tragic conclusion that the rain has become a flood that overwhelms everything, so the bull died, and the crops are wiped out, leaving only the Siyasi that are not sung from hunger (Al-Fartusi, 2008).

Critic Abd al-Hadi al-Fartousi asks why the poet likened the clouds with the camel who has labour? Is not this an explicit reference to fertility, development, birth and renewal? He says: The explanation of this contradiction tends us to return to the historical framework of the subject which is (Suhaim and Islam). The poet started his poem by mentioning Islam with one word. He concluded it by mentioning the "Tamim" tribe with one word as well. These two words draw the poem into the ground of historical reality (Islam) refers to the stage of the history, which is chronological. In contrast, (Tamim) refers to the geographical area spatially, and (Islam) came with grey hair and (Tamim) associated with Siyasi, which is a type of thorn.

Al-Fartousi believes that there is a new connotation to rain, so that it forms part of the objective equivalent, the part that concerns a sense of Suhaim towards Islam, Islam which defeated "Asad" and "Tamim" tribes; considering Suhaim was a slave to Bani Al-Hasshas.

### ***The Dominant in the Poetry of Mortada Faraj Allah***

In his book, Al-Fartousi examined the Dichotomy of the View, as a subject of dominance in the poetry of Mortada Faraj Allah, which it is concluded that water is dominant in his poetry throughout his stages.

Jacobson defines dominance as the focal element in the literary impact, that it controls, identifies and changes other elements, as it ensures the coherence of the structure) (Hamdaoui, 2014). Hence, al-Fartousi wanted to know the reliability of Jacobson's words on the poetry of Murtada Faraj Allah, according to the water and the words, which are related to it, as they were repeated after reading fifty poems in his three collections. In his book, Al-Fartousi counted the dichotomy of the vision, the words of water and the number of times for each word, through the tables in the book those are related to water and water-related words. this at the lexical level.

On the structural level, after Fartousi's selection of five poems from the poet, and through the tables for nouns and verbal sentences, Fartousi came out that the final result is the dominance of the actual sentences by 83% over the five poems.

### ***Transit Regulations***

Then Al-Fartousi went on to analyse this poem and search for the water dominance in it as the focal element in the poem, according to Jacobson, Al-Fartousi found that the vocabulary indicating the water is seven (dew, flooding, stream, clouds, rain, thunder, water). Because the dominant still as (controls and identifies other elements), the critic found anti-water words

belonging to the drought field: deserts, ash, dust, sand, gravel, thirst. Al-Fartusi found that water terms intertwine with the words of drought (Al-Fartusi, 2008).

Whereas the dominance included the cohesion of the structure, al-Fartusi has found that both the words of water and the words of drought have two broad fields, so the words of water suggest guidance and hope. Whereas the dominance included the cohesion of the structure, al-Fartusi critic found that both the words of water and the words of drought belong to two broader fields, so the words of water suggest guidance and hope, al-Fartusi called it (positive words), the words drought contain a broader field that suggests its terms of delusion and frustration he called them (negative words). The critic came out with the preparation of two lists that included the first positive terms, namely Al-Duha, Spring, Dew, Spirit Souls, Dances, Palms, Waving Wings, and stream.

The second includes negative words, which are wind, deserts, stupid gusts, ashes of suspicions, and departure dust. Al-Fartousi believes that all these metaphors, according to Jean Cohen, belong to the field of emotional metaphor as long as they are based on similarities that are inspired by sensations and self.

Jean Cohen has made the degree of displacement as a measure of the degree of poetic degree. Also, he made the force of repulsion a criterion of the degree of displacement: where the force of repulsion is proportional to the distance between the true and figurative meaning (Jean Cohen, 2014).

Al-Fartousi believes that, to the benefit to be completed, contextual reading and relying on Roland Barthes must be considered in terms of meaning as a measure for defining the contextual unity (Barth, 1986). Al-Fartousi came out with two pillars: the subject pillar, which is represented by the (I pronoun) as the speaker and the object pronoun of the same poet; and thematic pillar, which is expressing external reality.

### **The female dominates in (Firdaws) Abdel-Zahra Zaki**

Al-Fartousi believes that the semiotic analysis of the text requires two readings: the first exploratory, while the second is interpretative (Siza, Nasr 2014).

In the semantic of poetry, we have to distinguish between two levels of reading before reaching the significance. Therefore, the reader must transcend the simulation, as he begins to dissolve the poem's code from the beginning of the text to till the end, from the top of the page to the bottom, following in this the contextual process, in this is the first exploratory reading, an initial interpretation is made, because the meaning has been understood from this reading, so the reader depends on his linguistic competence, which is based on the reference

of the language. As for the second stage, it is the stage of retrospective reading, where it is time for a second interpretation, that is, the true interpretative reading, so the reader reviews, adjusts and constantly compares what he has read. He is doing a structural reading (Rashid, 2008).

Through an exploratory reading of Firdaus's poem, al-Fartousi found that the "female" was the pillar upon which the text was based on, with its twenty-four paragraphs. It was mentioned 43 times: four times by the term (female), once by the term naked, once by the word dreamer, eleven times by the absent feminine pronoun. As for the opposite pole, it was (the place) in the beginning line, then it turned to night/dirt/the world (Al-Sultani, 2009). On the grammatical level, Al-Fartousi found that the verbal sentences dominate over the noun sentence (Rashid, 2008) at 1/6.

Al-Fartousi believes that what is striking is that the entire text is clear of the pronoun of the speaker(I).

Al-Fartousi began his reading by mentioning Revatir's saying: "The poem is born from the transformation of a small literal verse into a lengthy, complicated, and non-verbatim verb".

Al-Fartousi started from Reviver's saying, reading the initiation of (Firdaws's poem) by Abdul-Zahra Zaki (the female disappears from the place and does not see it) (Al-Fartousi, 2008).

Al-Fartousi believes that the introductory sentence is the generic Revateri of the poem. It produces its significance from the association of the morphological formula with the grammatical structure, as each of the two sub-clauses begins with the present tense, the first relates to the second with a causal attachment by means of fulfilment. This results in the verbal indication of the continuous present that leads to permanence. Hence, thanks to the causal relationship, the female dualism - the place being the physical image of existence were established, the text has made the female what the existence is. This results in the actual indication of the continuous present that leads to permanence. Hence, thanks to the causal relationship, the female dualism - the place which is the physical image of existence - is established, the text has made the female what the existence is.

## **The Results**

1- The historical and social influence was prominent in the poem of Suhaim Ya'yaa, which generated fission in the poet's vision on the psychological, ideological, and political levels.

2- Just as the melody disturbance came in harmony with the psychological disorder of the poet, then the rhyme was strong on which the Suhaim based the rhythm of this poem was built. It did not come in vain, because the presence of the voice, that is, a sound in the poem is not arbitrary, as it was strong, clear and prominent because the air path with it was not obstructed by barriers as it passes out of the mouth. Therefore, choosing the rhyme letter and

its intensity and strength may be a sign of harmony and compatible with that conflict and the emotion of the poet inside the self.

3-The critic Abd al-Hadi al-Fartousi mentioned that this study of (Ya'yaa Suhaim) is of an interpretative nature and has been devoted to its purpose being "understanding the text as his author understood it, or even feeling better than his creator", then he referred to the book "The Problem of Reading and Interpretation Mechanisms" by Nasr Hamed Abu Zaid.

4- (Unthaa), The female as a sign, and the sign is nothing but a relationship to another thing that cannot be understood without understanding the continuation of its transitions from one element to another in a network, which is realised of its implications in terms of its relationship to other signs of the text.

5- The intertextuality between (Paradise) and ancient mythological thought does not take its full extent as long as the vision of the poet of Paradise is contaminated with the fingerprints of the mind, the God who controls our present lives according to Young, hence the paradox between the myth of Paradise and the ancient myths.

5- Al-Fartousi believes that this refers us to the childhood of the mind and the saying of Heraclitus: The world is a flame that is extinguished and ignited at certain times, and finally to the contemporary physical theory of the origin and end of the universe, as presented by the theory of the great explosion.

## Conclusions

1- This study revealed a common phenomenon among all the texts which has studied in this book (The Dichotomy of the vision). Varying of the capacity, depth and appearance of that dichotomy within the text with the influence of extrasensory factors.

2- The dichotomy of the vision had reached its widest and deepest extent in the Ya'ia by Suhaim, who was a pre-Islamic poet. The historical and social influence had a prominent effect on Suhaim's Ya'ia poem, which generated dichotomy in the poet's vision on the psychological, ideological and political level.

3- The instability of the rhythm in the poem of Suhaim "Ya'ia", the choice of the Rhyme of a specific letter was in harmony with the psychological disturbance of the poet. The rhythm of this poem was not in vain but in a manner consistent with that conflict and the emotion of the poet within the self.

4- The poetic vision of the "Al-Muhtaser" is formed by the outcome of the struggle of two pillars, the cultural core in Najaf (spatial), the winds of change (temporal), which destabilised the constants without killing them. The dichotomy of the poet has embodied between the modernity of the vision and the traditional form which embodied an image of the poet's estranging from society, while the dichotomy of the poet Morteza Faraj Allah was broader and deeper, it was embodied in the psychological level between the positive and negative self, hope and frustration. The two pillars of the psychological level became opposite for the ideological level, so the dichotomy between emotion and mind was the split of the vision



when Murtada Faraj Allah was represented by the glow of the pillar of hope and the extinction of the frustration pillars first, then the psychological face disintegrated while the ideological face became clear. Meanwhile, the schism between the poet and the living reality was separated from facing the new world.

5- As for the dichotomy of the vision by Abdel-Zahra Zaki, it is as a model of the difference between brutal thought and civilised thought. This is embodied in the continuous consequences for the union and separation in the myth of the female paradise (Unthaa al-Firdos) as an expression of permanent, which becomes in contrary to the myth of Opchard that presented the union as a goal that aspires to achieve it.



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