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Innovative Terminology That Is Prone to Iraqi Academics Extracted Research for a M A thesis

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Article Info	Abstract
	The innovative critical term, especially in the field of poetry, is the cornerstone of deciphering many closed codes, as the terms are the keys to sciences and templates that carry concepts and are the basic component of the scientific language, as it represented the cognitive foundations of all sciences and it is one of the methods that civilizations faced through the accumulation of knowledge produced by various institutions Its designations, as scientific, cultural, or social institutions, and it is natural to assume that the terminological development in literary criticism will not stop, and this is what we have seen among Iraqi academics.

1-The term linguistically: it came in al-Maqayas: (shalh) the saddle, the lam, and the ha'a are one origin that denotes the opposite of corruption. It is said: a good thing is good. And it is said: He was reconciled by opening the lam. And Ibn al-Sukiyet narrated: He reconciled and reconciled, and it is said: He made peace, he said:

And how about my parties, if they insulted me and later insulted my parents Saluh "(1) al-Maqayas Allugha/ 303 .: 3.

1- The reform came as "the antithesis of corruption ... and reconciliation: peace. And they have reformed and reconciled ..." (2) Al-Arab: C / 2, 517.

2 - Idiomatically: Al-Sharif Al-Jarjani (816 AH) defined the term as: "It is an agreement of a people to name a thing by the name of what it conveys from its first place." (3) Altarifat: 28.

3-Al-Taouni (1158 AH) had a clear indication that every science has its own term, as he said: "What is needed most in the attainment of codified sciences and arts promoted to professors is suspicion of the terminology, for each science has its own idiom if it is not known about it, it is not possible. In it, the legislature has a path to find, and to its melodies as evidence, ... or to books in which the terminology is collected.

As for modern Arab scholars, Dr. Ahmad Matlob knew the term by saying: "The term is a custom upon which a group can agree, and if it is popularized it becomes a sign of evidence for it." (5) Terminological researches: 7, Dr. Ali Al-Qasimi defined the term as: "a term that is modest to it. The people to perform a specific meaning, or that a term was transferred from the general language to the private language to express a new meaning. "(6) Knowledge of the term: 266, and Dr. Abdulmalik Mortad's definition of the term came as" a concept conducive to the study of technical expressions devoted to a science of science, or An art of the arts or a field of knowledge "(7) Making of the term: 11

Dr. Abdulsalam al-Masdi defined the term by saying: "Thus it is possible for us to know the term scientifically as a witness to the absent" (8) Dictionary of Linguistics: 13.

As for the Western critics, their critical and literary visions in their definitions of the term differed somewhat from the Arab critics' definitions of this science. The critic (Vatchik) of the Prague School defined it by saying: "The term is a word that has a specific meaning in the specialized language and a specific formula, and when it appears in Ordinary language, one feels that this word belongs to a specific and precise field. "(9) Arabic Criticism Terminology: 26.

As for Marie-Claude Lum, her definition of the term came as a human social link in a specific field where she says that the terms are: "Lexical units whose meaning is seen within the framework of a field of specialization, that is, within a specific field of human knowledge, which is

often linked to a socio-professional activity." (10) The science of the term: 18, and the term was defined by the French linguist (Loic Dubecker), who likened the term to a coin of money with two sides, or guidance and denotation, inseparable from one of the other, as he says: "The term is a specialized, technical or scientific linguistic reference, and it is It consists of a nomenclature belonging to the concept of naming that belongs to the language, the concept belongs to the thought. "(11) The science of the term: 19.

Introduction
First: The Ayyubia

A singular term was innovated by Dr. Hassan Abd Radhi and known by saying: "It is a stage that the Iraqi poet Badr Shaker Al-Sayyab went through. As for the embrace of death and the transition to eternal reality, or bias to life and stability in it to live its love and its joys, his illness and his misery are forgotten." (12) Time in Poetry Al-Sayyab: 239 .

Perhaps the situation that Al-Sayyab went through, especially the stage of illness, the stage of anxiety, torment, and a bad psychological character, prompted him to search for the eyes of a wealth in the heritage, and this is what prompted him to write the title of his poem (The Book of Job) and wanted to refer to the Prophet of God Job (peace be upon him) because of its psychological impact when People and poet, this prophet who denotes strength, toughness and aggressiveness for his fight against disease and the supreme patience that he possesses, and this is the mask that Al-Sayyab concealed behind him. "The idea of the mask allowed the contemporary poet to delve into history and inspire positive talks in it, and move through the positions of the active and influential individuals in it. The past, which fits with the contemporary standpoint, thus acquires his poem with general and broad human dimensions "(13) Angel Monastery : 104.

Then Dr. Hassan Abd Radhi mentions verses from the poem of the poet Badr Shaker Al-Sayyab, which came under the title: (They said to Job) as an example of this stage:

O Lord, Job was exhausted by the disease

In exile without money and housing

Job's children are cared for by me

The orphans were lost in goat body

O Lord, return to Job what they were

Jekor, the sun and the children running among the palms

And his wife pampered with a smile. (14) Al-Sayyab Divan: C / 2, 307.The poet's will is that the symbol that Al-Sayyab took as a mask for him must be tight until the differences between the two personalities disappear. This leads to a distance from historical, social and geographical phenomena. "Job represents the philosophy of surrender and contentment on the part of man, as it represents a reality (he does not ask what he does) On the part of God, because his wisdom is deeper than all human thought. However, (the symbol) of Job in the mind of Al-Sayyab was not deep in position. "(15) Al-Sayyab Study in his Life and Poetry: 373

Al-Sayyab represented great hope and escape from this psychological ordeal that afflicted him, and that the truth is inevitably coming, and the dream must be fulfilled. "And in this poem there is a fictional artistic feature that sends the reader admiration, so the poem draws him with its dialogue that exposes the poet's suffering and reveals his dream and his hope to overcome the ordeal and return to his home And his wife "(16) The trilogy of love, rejection and disease: 191.

Second: Al-Tabanon

A term proposed by Dr. Abdel Moneim Jabbar Obaid Al-Shuwaili in consultation with Dr. Muhammad Miftah and defined it as "the difference between the structures in the original texts, that is intertextualixed with them, and the poetic texts written by the poet." (17) Intertextuality in the poetry of Ahmad Matar: 16.

That is, there is a relationship or convergence between a partial text written by a poet, with a partial text written by another poet, and it is not necessarily a poetry. Rather, the written text may be a prose text, so the process of intertextuality is the basis of this approach that I adopted in analyzing texts. The relationship of entering into a relation of texts with a text that occurred in different ways "(18) Poetic Discourse Analysis: 121.

This methodical process works according to a mathematical system, by which the work of the term (tabanon) is defined, which he explained through the example, so that the original text becomes clear to us with the text intertwined with it, which is next.

1- A.

2- B.

3- c

4- D.

5- H.

6- W.

The original text is sometimes included morally and verbally, with another text close to it in the idea and the content, and this can be clarified according to the following scheme, which the researcher represented, according to the mathematical system developed by Dr. Abdel Moneim Al-Shuwaili, we say: Original text in poetry or prose (intertextual), A- and

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← Another text in poetry or prose (intertextuality), Dal- Jeem (19) intertextuality in the poetry of Ahmad Matar: 16.

The term that is adopted by Dr. Abdel Moneim Al-Shuwaili, in his analysis, is considered as a modern approach, when he enumerated the curriculum and the term "two sides of one coin, and it is not good to talk about one in isolation from the other ... Rather, it is a convergence based on the existence of a common interest that assumes a kind of integration between them. "(20) Symposium of Problematic of Method and Term: 265.

The great culture and adventure that the critic possesses is what motivates him to choose the appropriate approach that helps him in literary analysis and critical monitoring.That is what Dr.Nadia Hanawy in say " What prevent the aware critic from to win the suitable curriculum or some innovation to start and makes other critics interested in it "(21) Systematic Uplift and Critical Awakening: 1.

Dr. Abdel-Moneim Talimah says: "Curricula are the means of aesthetics and theoretical critics to reach organized results in this interpretation, and they are the methods of practical critics in their dealing with texts." (22) Between Theory and Method: 136.

Third: The Quranic

Anintroduced term proposed by Dr. Mushtaq Abbas Maan and defined by saying: "It is one of the mechanisms by which the creator invokes the formation of his creative texts in terms of visions and patterns, with structure and rhythm according to the context of the Noble Qur'an." (23) The Text Rooting: 170.

Then he sees that there are many critical terms that have been intertwined with each other in the critical system, such as (the effect of the Qur'an) and (Qur'anic intertextuality), and other critical and literary terms, so getting rid of the terms that are not attractive to the Qur'anic text intertwined with the poetic text, and the final result was the answer occurs in that matter, Dr. Mushtaq said: "But I thought that I should replace them with the term (Qur'anic) because it is more favorable to them." (24) The TextEstablishment: 168.

As for Dr. Ihsan Al-Tamimi, he adopted the term (the Qur'anic) and set limits for it according to the standards set by the Iraqi Scientific Academy, in order to place the term in the ranks of the applicable critical terms, according to the hosting of the texts of the pioneering poets. In it, the pioneering poets dealt with the Qur'an text, whereby the Qur'an text is invoked or hosted in the poetic text ... through which their creative texts are formed from both sides of the vision and patterns (structure and rhythm), according to what is decreed in the Holy Qur'an as a reference that sharpens their poetic experiences." (25 The Qur'an in the Poetry of the Pioneers: 21.

Then Dr. Abdel-Moneim Jabbar Obaid Al-Shuwaili made the term (Qur'anic) grow and mature through his definition of it. Two concepts emerged from this definition, namely:

The first concept of the Qur'anic: It is the product of (reading / writing) interaction that occurs in creative work, by supplementing the poetic production with a Quranic culture that affects the text at different levels according to the understanding of the creator and his tools and mechanisms that he uses at the level of (reading / writing), and whenever the production is gigantic and creatively, he was able to illustrate this mechanism with creativity that is less than the Qur'an text and more important than other creative texts, because it smacks of the specific words of (God Almighty), which is abundant if he finds the choice and the mechanism.

The second concept of the Qur'an: It is the fruit of a creative person who entered into an elaborate text with great perfection and was influenced by it, and carried with him what he was able to carry from his selections governed by his taste, so he produced it creatively in poetry, in other words: when the human (the creator, the reader) met with the complete divine (the Qur'anic text) The lesser was affected by the more and the narrower the wider, so he carried the narrowest of what his vessels could carry and employed it in his creativity as a result of a human vision that sees that the Qur'anic pillar enrich the creative text according to the vision of the creative creator (the poet), and its various mechanisms (26) Intertextuality in the poetry of Ahmad Matar: 41.

The term Quraanic is the first building brick for achieving literary texts that are effective in attracting the reader and during which creative poets form the growth of ideas as evidence of authenticity and credibility. The Qur'an in Nahj al-Balaghah: 74.

Dr. Mushtaq Abbas has divided the term Quranic into three sections:

1- The unmodified direct Quranic.

2- The modified Quranic direct.

3- The modified indirect Quranic.

Then he applied it to selected poetic texts of the Iraqi poet Muhammad Husayn Al Yassin in his collection tagged with (The First Papers), meaning the straightforward, unmodified Qur'anic style.(Read in the Name of Allah who Creates) Al-Alaq (1). The poet embodied in by saying:

Even as if a world was on a journey and (Read) was a letter announcing the book (28) First Papers: 7.
Here, we find that the poet has deliberately put the word (read) inside brackets because in it: The sacred creative content through which Qur'anic technology is realized without critical warnings (29) See: Textual Rooting: 184-185.

Fourth: Fetching

It is a term introduce by Dr. Ihsan Al-Tamimi and defined by saying: "It is part of the quotation mechanism that depends on absorbing the whole verse or a specific part of it." (30) The Qur'an in the poetry of the pioneers: Previous source: 63, meaning that the poet quotes an entire Qur'an text or a part From the text in order to mix it with the poetic text that is intended to be mentioned according to the poet's position on that text. This was mentioned by Ibn al-Atheer that whoever wanted to learn the art of writing and adhere to its support for it by quoting from the Holy Qur'an and the Prophetic news and the collections of the poets 'poetry (31) see: Almathal Alsaer : A / 1, 100.

 The mechanism and operation of this term and its connotation became clear when suspicion was raised about it, as it comes to mind that the term fractionation is the same term as quotation in terms of significance and action, so the difference between it and the quote is what Dr. Ihsan Al-Tamimi referred to by saying: "Fetching should not be done except in absorbing the part. So every quotation is a quotation, not every quotation is an excerpt. "(32) The Qur'an in the Poetry of Pioneers: 63.

 This was explained by the saying of the poet Nazik al-Malaika:
I will fly and plant a dagger in the Akka Gate
Around (Jerusalem) thunderbolt platforms are built
        I plant fences for thorns
I strike hardly (Tel Aviv) (33) changes its colors The Sea: 123.

The Qur'an text is(no when the earth is crushed. Fajr / 21, and the mechanism by which the poet Nazik al-Malaika wrote has shown us the concept of picking, that is: the property of absorption in texts with overlapping meanings, and this space of textual interactions represents the birth of poetry (34) see Text: 78.

 The amendments that occur to the text, which represent the poet being the father of that text, is the one who deals with it and directs it through interviews and balances between those texts. A text by doing what it practices in it on other texts, in terms of modifications and transformations. "(35) Adonis plagiarizing: 34.

Fifth: A Proactive Conclusion

A compound term of two words that was invented by Dr. Nasser Al-Asadi and defined by his saying, "It is the conclusion that leads the poetic passages related to travels to find possible justifications for a shift towards the moving other in a time that permeates the place of the poem in positively or negative ways. "(36) The Features of the Cosmic Text: 90

    Contemporary poetry came in accordance with the concept that was formulated by the philosopher (Heidegger), towards an intellectual formulation: "Poetry establishes the being with the words of the mouth. Poetry gives the names that create the being and the essence of things. For the light, that is, to consciousness, everything that everyday language tries to circle around and nurture upon. "(37) Contemporary Poetics: 59.Al-Sayyab says:
Months long and these wounds
Lateral rupture such as a stretch
The disease does not subside in the morning
But Job shouted
Praise be to you, the benefits are Nada (38) Al-Diwan: 301.

   Here, the disease comes to be a watershed in the life of Al-Sayyab in two stages, namely:
The first stage: Al-Sayyab was a child and then a young man who dealt with life with force, and death was in it an ideology and a weapon that the poet could hold, to stand in the face of injustice and tyranny and bypass the matter of the worn out real life, to a new life that he draws for himself.
The second stage: It is the stage that is created and existed by disease alone, since the issue here is not manhood or a militant ideology, but rather the depths of its dimensions, the permanence of survival in the cosmic existence and its continuation. A vow of annihilation, and a moment ... a moment of the forced creep towards the dire end (39) The Philosophy of Death and Birth: 233-234.

    While Dr. Mohsen Ataimish refers to his vision of what Al-Sayyab said in this piece, which he sees is a solemnization of a Sufi slave, who "Al-Sayyab wanted to be a prayer, or a warm conversation between the afflicted slave and his Lord, the faithful slave who proceeds to complain about a case of that religious phrase Which says: (Praise be to God who does not praise anything other than him) and in the tone of the lover or the Sufi, he will announce that the blessings are some of the gifts of the beloved, and that the calamity is something of his generosity. "(40) Angel Monastry: 202-203.

Perhaps the symbol that Al-Sayyab does not give up in many of his poems is like the formula of oneness. "Hence, Al-Sayyab unites with the symbolism of this Prophet. The tone of praise appears to the calamity and the transformation of the calamity into a gift that resembles the annihilation of the lover with the beloved. The Prophet Job (peace be upon him) is as much as it belongs to al-Sayyab himself.

Conclusion:

Poetry is an industry, as the critical term in the chapter on poetry formed a wide range of terms in terms of the number of terms, and this indicates that academics were most interested in proposing terms for poetry more than other terms of narration and rhetoric. More familiar with terminology of poetry or if their specialization imposes that on them, this experience in the field of poetry gave them the opportunity to invoke poetry terminology more than others in other fields of criticism.

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