

Expatriate Identity in Fawzi Karim's Poetry **Ali Hashim Tallab and Shahad Mansour Majeed**

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Introduction:

Identity constitutes an important feature of the individual's personal personality, by which he defines and defines his affiliation, culture, religion and values in life. Erikson uses it as "the harmonious connection between the self and the world" (1). The poet - the modernist - ((I am the poet, the essential, meaning the truth or objectivity)) (2), which works to show his orientations, affiliation, independence and his relationship with the individuals to whom he belongs, so the essence of his existence is formed by his self-identity. It sets the distinctive boundaries of individuals and draws the distinctive features of themselves and their relationships with the world around them (3).

A healthy sense of identity is represented in expressing a sense of participation and rooting in the environment to which it belongs (4). The individual's feeling as a positively influential subject in this environment reinforces and consolidates his identity, while when he is isolated or excluded, this creates in him a feeling of isolation and helplessness, and the self enters into a whirlpool of feelings of depression and repression, or turns into aggressive feelings towards society and its members, it is called the identity crisis, which means that it is ((a developmental crisis that arises from physiological changes and the expectations of societies...it is not a crisis in the sense of a threat or distress as much as it is a developmental situation that requires defining the identity of the ego)) (5), this thought is composed of material feelings, feelings of belonging, integration, and a sense of existence. Hence, it can be said that identity crises are born under the influence of repressive processes that affect one or more aspects of human feelings (6).

Individual independence no longer confers a sense of belonging except to the
.extent of feeling disappointed and shocked by this deteriorating reality

A sense of alienation and fragmentation infiltrated the souls, and the poet remained in his exile, captive of loneliness and anxiety, because ((the identity crisis in Iraq is above all a crisis of freedom, a crisis of awareness of it, a crisis of understanding and dialogue with the other, in other words, it is a crisis of citizenship that has not crystallized, and a crisis of a state that has not been completed and matured. And the crisis of a political system that has transgressed the rights and (humanity of citizens." (7

Most of his experience stemmed from his psychological crisis, which he suffered. The internal conflicts and contradictions painted the general framework of his self-identity, including dispersion and a sense of alienation and non-belonging. This tension leads to a paralysis of the energy of action and to a feeling of permanent anxiety (8). Anxiety about the past and the present, the homeland and exile, the self and the other, this is the result of deprivation that causes confusion in the identity of the self, as restrictions divide the human mind into two parts (a part driven by natural tendencies, a section that is calculated in consideration of the environment and its

acquired considerations. Which, if the matter escalates, leads to various types of deviations and well-known psychological and mental illnesses... It - that is, conflict - spreads turmoil, tension, and anxiety in the soul, and rips and dissipates energy, distracts attention, weakens focus, and stops or hinders production.” (9). In the poet's texts, there are many references to these struggles that erupt in himself and form the bonds of his personal identity.

Expatriate Identity:

In his poems, the poet was interested in showing his psychological alienation, due to what this word implies from his lack of sense of his effectiveness. His importance within society, with his clear sense of lack of integration into it, which created a state of mistrust and a sense of helplessness, in the modern era, this concept has become widely spread and means: Individual self-expression of its feeling of helplessness in its relationship with society and its institutions (10), Its cause is due to personal and social factors that affect the individual, from which the poet derives the material of his poetry. The poem, which is based on the alienation and fragmentation of the self, is “an attempt to express a spiritual impasse in the face of the dominance of history and ideology together. The rule of one party dictatorship and one leader... The predicament of the human being who finds himself as soon as he enters the stage of his first youth in the ordeal of depriving him of his identity as a human being.”(11). The image of the homeless has become the estranged from his homeland through exile and the estranged within his homeland due to authoritarian repression. It is the most prominent framework for the formation of the sixties identity, which had an important role in the formation of the human personality, which differed between one circumstance and another ((Alienation is a reason to change, when one's world changes, it changes some otherness)) (12). All this cast a shadow on the poet and the color of most of the texts of his poems.

Self-alienation:

The poet's texts represented his own suffering and apparent distraction. His poems were filled with that fragmentation that became tangible in his texts, which suggests in many places rebellion and rejection, every poet carries in his poetry the seed of rejection and revolution, and it is one of the most important factors of his feeling of alienation (13), and it is a self-alienation par excellence:

All guests leave
And back through the windows the smell of the sea
weighs me down with moisture,
On the shelves, the gulls perch,
In the drum I hear the sound of water crashing,
Do you see it enter the sea?
Do gulls respond to a passing wave?
And the dew drops again?
Will my call be answered by the distant palm? (14)

With this passage of the poem, the poet wanted to be a thinker worthy of the depth of his inner battle, his alienation, and the ambiguity of his labyrinth. Deliberately combines philosophy and imagination, and this is not a new modernity,

but rather an essential feature of poetry (15). His sense of alienation is evident from his bewilderment. Do the seagulls on the Tigris hear the wave returning from the sea of alienation? -Where the poet wanted the sea to be a symbol of freedom - and it bears his sting and will the palms answer his call as a metaphor for the homeland. The poet's work ((gives the phenomenon its true significance, for his trained eye is not overshadowed by glamor and bright light... He penetrates into the depths and sees with this eye the misery. This misery is the true indication of the phenomenon that he treats.”(16). This misery experienced by the poet reveals a self injected with a clear feeling of alienation and existential anxiety that led him to use language to express it. He made it give the word a deeper connotation than its apparent meaning. The word “moisture” suggests in its connotation suffocation, inability to breathe comfortably, and a general feeling of annoyance, tension, and lack of familiarity with the atmosphere and its surroundings. This is what he wanted to convey to the recipient so that he could feel his suffering and his clear sense of alienation and lack of belonging.

Heavy fog

Between me and the smoke of the fires

In my memory, the burning of minutes
with this body,

Thick fog and nothing but fog (17).

In this passage, the reader feels that he is a fugitive gasping for fear and a feeling of alienation in his body. Nothing remains of him but a ghost afraid of the unknown, so fleeing from his reality affects memory and uses the past tense to refer to his alienation. When the nostalgia intensifies, all the particles of life become masks and symbols that he creates to see behind them the extent covered by smoke (18). So smoke can be counted ((it is the broad social experience that surrounds us...smoke is the daily living act that is produced by the stove or the flame of society with its events, ideas and issues, and it raises smoke)) (19). (Fog) is an indication of the dispersal of vision and the inability to focus. It is the master of the situation, and it is the poet who possesses and controls all the internal sensory particles of his being, such as memory, the material exterior is like the body as if it envelops the poet's self to form an identity for him that suggests his inability to belong and his feeling of alienation, in this sense, this identity is synonymous with stagnation in the situation and being closed in the past (20). Then he escapes to another world - the world of memory - to count his losses in this life, to show him his misery in his darkness. This vision that he adopted in his speech is nothing but a confirmation of his dispersion and alienation in existence, which ultimately means the dispersion of his identity as well:

I will remember

And I left the last dawn I thirsted for

My lost hopes were pinned.

Here I feel in my darkness the size of my misery

And the measure of my missteps,

and shut my door,

And the light is turned off.

And calm down, yielding to sleep.(21)

The poet abandons his thirsty reality to another time, he uses the word "darkness" to paint a gloomy pessimistic picture that corresponds to the feelings of disappointment he experienced. On the other hand, it establishes for the reader the amount of psychological alienation, as he cannot even integrate with his surroundings in terms of closing the door, which means a unit that may imply a psychological unit that reveals the incompatibility with the other who was the cause of his losses, let us feel that his sense of alienation is linked to the past, which cannot rid itself of its impurities. This can be expressed by the idea of ((the reverse return that takes the mind of the expatriate to where he does not want his apparent consciousness))(22). He prefers to escape from his memory also to surrender to sleep, in search of a way to liberation and release, so he sails in the crowd of images and similes to suggest the fulfillment of this desire:

I'm sailing
Responds in the step of the flower of the sea
It erases his sins, gives him the magic of prophecy
If the jinn touches him,
or a jerk to cry
I seek refuge in the greatness of women's longing.
Its head is a planet that has been lost by the stars
She turned his charms into a mummy
And the ends of the night...(23)

The text consists of a diverse space of images and metaphors in which the poet lives. While the poet is formed from the spaces of experience, viewpoints, interaction and visual vision, so the space plays its role in containing these relations (24). He is sailing to the unknown separated from his land. The sea cleanses him and calms his troubled soul. The sea indicates confusion, anxiety and troubled feelings. But it also indicates childbirth and the purification of the soul from the sins that are attached to it, thus granting him (the magic of prophecy). The poet uses the jinn to refer his feelings to something that is beyond human power, because the jinn have abilities that exceed the capabilities of humans, confusion and nostalgia are beyond their capabilities, but he wrestles with him with pride, claiming that nostalgia is a sign of weakness, and it is one of the characteristics of women, not men, who must have the strength and patience to bear hardship and alienation, he borrows the symbolism of the planet formed by the stars to resemble his ideas and imagination. The stars are everything that guides the poet on his dark path of alienation, from memories, images, and dreams that have created his alienated identity. The poet furnishes his text on imagination, writing within it representations of himself as he feels (25).

Impossible charms of fatigue mummy and night ((a way of the self to navigate in the world of rhetorical imagination (dream). To fill pent-up desires and give free rein to the search for the ideal reality)) (26). An indication of silence and inertia. These attributes refer to the injustice and oppression that the poet was subjected to, which rendered him lifeless and hopeless. This is what made him single

out his sail for absence and express his travels by convincing him of the personality of (Sinbad) a sign of alienation and instability, thus, he gives his poem an objective tone that talks about his concerns, concerns and social plight:

I am that Sinbad without a banner.

carried it in the afternoon

wrecked boats,

embalmed those boats,

He suggested it to be:

A lamp lit from a palm tree

Its root is firm and its ends are in the sky of the seasons.(27)

The poet depicts a state of nostalgia for his region and his hometown (Abbasiya). His father's home and his boyhood nursery on the banks of the Tigris, and that is what is indicated by the semantics of the words: (noon, boats, palm trees). Which, despite the years of distance and the multiplicity of exiles, remained a burning flame in his soul, evoking in him an unquenchable nostalgia, which turned the feeling of freedom in the past tense into a feeling of crisis alienation. Freedom turns into alienation where the self is divided against itself and transformed from what should be into what is. From the possibility of inner freedom to the necessity of submitting to external circumstances after a person becomes frustrated, frustration is the opposite of fulfillment, weakness of will, disappointment, and relinquishment of freedom (28). His use of the symbolism of Sinbad denotes travel and the search for a stable, Sinbad's personality is normal and unusual, common at the collective level, because his story suggests adventure, revealing the unknown and unusual on the individual level, since the individual who carries this human experience is rare in existence (29).

We note that in his saying: (a lamp that is lit from a palm tree) he intended to intertextualize the Holy Qur'an in the Almighty's verse))The glass is as if it is a bright star lit from a blessed tree whose root is firm and its branches are in the sky)) (30). In an attempt to document his imagination with the religious text because it is one of the pillars of creativity, because it ((serves a purpose and performs a contextual task to enrich the text and give it depth and charge it with an unlimited symbolic energy)) (31). In the symbolic meaning of the text, he wanted to emphasize the holiness of the palm tree / the homeland whose image that is firmly rooted in itself has deepened the feeling of sadness and alienation. This suggests that his poems are characterized by the intensity of their poetic image, as the poet tries to communicate through them his own individual concern:

You were alone, and the earth turned

Rotated,

And now you live in them one by one.

And I swore to them, that you would sleep alone,

I swore to disappear in the terrain of your painful dreams

And to end up in the wind

And in the light,

I swear!!

Your wounds were in your hands, the heavens
and hungry cities.(32)

The poet tries to paint intense images of feelings of loneliness, alienation and separation, as he is in direct discourse with his alienated self (You were alone. (The feeling of loneliness deepens the feeling of alienation (the earth turned round) an indication of migration and the change of its settlement. However, despite his separation, his spirit and his thoughts remained in the homeland, and whoever left them from family and friends inhabited them one by one. He desires to sleep until he leaves them and disappears in his painful dreams, as his soul stores a lot of suffering that he tries to overcome by dreaming that represents an escape from this suffering and an attempt to overcome it. The idea of escaping and getting rid of suffering is entrenched by using the word wind - ending with a wind - which suggests the psychological and social disorder in which he lives. Which led to the formation of an alienated identity for the poet, the nucleus of which represents his personal wounds and his violated and plundered cities, because the individual searching for his identity in a country that suffers from oppression and abuse by the other is always where the other is not, he stands in the opposing row, chooses the opposing camp, and adopts the opposite propositions. This indicates that the identity of the ego is not correct without the other, and that self-awareness necessarily suggests through others (33). Because the other dictator was practicing various means of repression and gagging, this led to the identity of the Iraqi individual being alienated and scattered. This poem is an experience of his dramatic experiences, which he drew from the struggles he went through in his life. The self and the circumstances surrounding it are in a reciprocal relationship. They are the ones who make the thought and feeling that express the individual identity, these conflicts contributed significantly to the creation of his alienated identity, which reinforced his sense of unity and belonging:

The house is my home, my hand is scheming
And my language is a siege
For the hair as it grows, and for the roots
The soil of the body is devastated.
I shine no one knows me.(35)

The poet impersonates in the title a historical symbol, which is the symbol of the poet (Dick El-Jin). An indication of alienation, loss, and tragic endings, as happened in the story of the poet Dick, the suspicious and distracted jinn after he killed his wife (Ward), and the end of their tragic story, and what he suffered from alienation and instability after that. The symbolic address threshold increases the poetic alienation, the symbol intensifies the poetic image and distances it from simplicity, and it is intended by this to expose reality and reveal its clothes. The poet speaks in the tongue of (the dick of the jinn), speaking of his estrangement in his home. He is anxious and suspicious (and my hand is scheming) an indication of a sinful act committed by this hand and his hair grows, but his language surrounds him and restricts him, because poetry is an expression of human emotions and complex thoughts. The poetic ambiguity is an indication of the struggles of the human spirit, and that pain and a sense of shame unleashes poetry from its prison (36), but the

language is incapable of expressing it, and its roots are his homeland and his city, in which the moth of corruption has spread to the extent that it cuffs and binds him, stifles his soul and devours his body, and this is an indication of the oppression and alienation that he suffers. He establishes the idea of fragmentation generated by his feeling of alienation through his use of the term (mirrors) in a connotation of dispersal and loss, as if he is standing in front of them, looking forward to be another person in another place, but only himself appears to him:

I did not preach to anyone
It was not my home the day I left, but the shirt I was wearing
Chances are I won't come back.
And because the one who recovers the fragments
I try to restore it and it comes back in mirrors
I distribute my face in every face
No one preached to anyone.
This land has been tainted by the crowding of those who were killed
And he will eat of its proceeds from the harvest.(37)

His fragmented self appears clearly, as he describes it as useless and useless, so it was not (a sermon for anyone) in the time of oppression and oppression. He fled from the tyranny of tyranny and injustice. He carried with him nothing but his shirt and his ideas. He supports this idea through his use of the past tense, where the relationship between him and the self is based on the anxiety of fear and its obsessions emanating from the duality of comfort/anxiety that is not fulfilled in the present existence (38). The poet uses mirrors in reference to the dispersed and alienated self from its place and reality. It is also a reflection of what happened in this country, as if he was talking about the mixtures of the Iraqi time, so his poem would be a moaning belt describing what Iraq went through and what its society suffered (39). The poet enters a waking dream as he looks at himself using the mirror in reference to his scattered and alienated self, even from his clothes:

Quiet nature, I enter her clear mirror.
Naked of my clothes and of obsession
It was weighing me down on my way to it.
((Be my clothes)), she says
And two little ones in her hands
Curiosity baffles me:
((O our father who is looking forward to the second return
How long do you think it takes))?
My condolences are the winds that scatter the herd of clouds (40).

It becomes clear to us in these verses that it is a poem about a dream. Dreaming of a woman and children, he (enters her pure mirror) refers to her self distinguished by purity. So he comes to her naked, as a sign that he is rid of his worries and the sorrow and anxiety that weighed on him. When he meets her, she says to him, "Be my clothes." What is meant by clothes is a cover that covers her private parts, as if she wants it to be a cover for her and a security. And (two young ones in her hands) are a symbol of the family/dream, or a symbol of the homeland

that asks him when he will return and his answer is to return like winds that remove the clouds of strife and anxiety from this family. ((Where the mechanisms of utopia dream work, access to a virtuous city and a beautiful dreamer place that does not exist in the world of the possible)) (41). His expatriate identity pushes him to search for stability and security through dreams, due to the impossibility of achieving this in the reality in which he lives.

Spatial alienation:

In many of his poems, the poet depicts the situation of the sixty poet outside the place, for he is the eternal traveler, and he is the Ulysses of the modern age, so this expression of his alienation reaches a high degree of sincerity (42). It goes beyond a mere feeling of helplessness, but turns into clear feelings of not belonging to the place and to society, filled with a flood of nostalgia, longing and loneliness. It presents a model of the feelings of thousands of exiles and expatriates in their countries due to the domination of the other, the dictator. And the place is part of the reality that constitutes an overall concept of all life activities (43), it also constitutes a very important source for the individual's sense of belonging or alienation:

How narrow are the words of poetry to the poet
And the borders of the homeland over the homeland of the exile
And the darkness of the night on the lamp.(44)

The limits of self-estrangement expand through the estrangement of the text, and the country narrows itself to the poet, and does not accommodate him in a severe feeling of not belonging to his homeland. This is due to the conditions that prevailed in this country, these conditions that lost the latter's identity, which is part of its cohesion and unity, but was a prey to schism and looting by the dispersal of passions (45). Which reflected on the intellectuals of his sons, until they began to live in a severe psychological alienation, which made them lose the feeling of familiarity with this homeland, despite the fact that they cherished it, but it became an exile for them. Before a person is an immigrant, he is an expatriate in his land, and a person who is forced to leave his country to land in another country is nothing but an escape from the bitterness of life in it and because of things he rejected, such as oppression, insecurity, poverty and lack of opportunities (46). Just as language narrows the poet when he tries to express himself, the borders of the homeland are narrowed to the exile in it. Darkness accumulates on the images of the lamp, and this is the case of the poet who compares himself to the lamp that the darkness of this universe narrows down to him, an indication of the pessimism of this rigid reality.

And his experience stems from a violent spiritual experience, so he seeks to combine opposites such as light and darkness, death and life as his own identity.(47).

He is the poet of absence
shelter silence,
and death,
The strange call.
He avoids the enormity of dangers, the hollow in his head with a hard head.
And he sees the night as a fold in his black cloak,
And the horizon is a veiled face.(48)

The text recounts the tragedy of the self, its absence, and its alienation. It talks about himself or his companion, describing him as a poet of absence. Absence is a sign of absence and marginalization by the other ((and the other benefits a concept related to everything that lies outside the self, because the perception that is the concept of the self calls for the presence of the other)) (49). And the shelter of silence) by silence is not intended to stay away from speech, but rather it is evidence of the broken self affected by its issues that are entrenched on the side of the owners of the sacred national cause. The sad tone of the poem is consistent with the idea of (death) as a result of exile, what a person feels and what the word suggests is the loss of the meaning of life due to the bad reality and the conflict that prevailed.

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He narrates in the text an autobiography in which he addresses an addressee who may be the poet himself (50), and he confronts his sense of insecurity and the lonely thoughts that accompany it with strength and steadfastness. One of the secrets of creativity lies in the tense relationship between the self and the world. The feeling of alienation becomes a necessary feature. He employs a number of striking images in order to reach the production of his indication that he wants to seize on the alienation of the soul in the homeland.(51).

Karim's feeling of grief stemming from his bitter alienation prompted him to describe the smallest details in order to carry to the reader his struggles and to be an outlet for him:

I have an elite of wounds crowding me, and filling my shadows with alienation

But a bird tried to burn the sun

Let him have the fire of songs that do not die

Do you see me making a pilgrimage to ((an hour)) in the city?

Or am I making a pilgrimage to the time when it was deserted by tranquility,

It becomes smooth as a pebble, freeing me from my robe

And from the beginning of the thread behind me, lest I go back! (52)

The poet's hunger for joys appears in the loneliness of his alienation. In the crowd of pain and suffering, even his shadow turns into an alienated thing, and the shadow represents "an important and effective thing in the discourse ... a major theme in reading linguistic patterns with the idea of absence, and it is also the image of the self that cannot be confronting itself directly and consciously))(53), as if it were a bird that tried to unleash its wings and fly to its homeland, which it symbolizes with

the word (the sun), but it burns with the harsh reality of its harsh reality, so the songs of its homeland remain its comfort in its estrangement, but it keeps thinking about its city as if it is a longing pilgrimage to it. , to an hour in which he was with his family and companions, and the time he used to spend in it, from which nothing remains but memories ((he is the poet of the dream city, the city of images, it may be his house that was occupied and alienated from him, he is the poet of the imaginary places emanating from real terms) (54) He excels in the use of the vocabulary and makes good use of it to show feelings of affliction to put the reader in front of a comprehensive picture of his suffering.

Oh, how difficult it is to live inside my house
And how wide the balconies!
Ah of a bird fading with the horizon Dhoni!
Ah from the lack of provisions,
From this road away! (55)

His grief emits alienation, as his groaning is evidence of anguish, pain, and a feeling of malaise from a house that includes his body. But his soul yearns for liberation, so he repeats the groan again when he longs to accompany the birds and embrace this wide horizon, so he leaves this house / homeland / the place in which he was condemned to exile and alienation until he lost the feeling of belonging to it. A singular like the house can take us to many metaphors, such as: shelter, nest, womb, homeland, land, mother, and others. The home structure is associated with the imagination of housing and containment, as it branches out into a political and social connotation (56). The general significance of the poem suggests a universe The world of birds is the world of life, beauty and joy, and it is what the poet's soul yearns for in order to get rid of the vocabulary of his harsh life. What he means is nothing but his patience to bear this alienation.

What distinguishes the poet's experience is that it contains different personalities, times and places ((Where his experience carried a comprehensive conception of places and their spaces, the diversity that he had to experience and the movement between many countries and many spaces deepened his old and new places and his sense of space imagination)) (57), this is contained in most of his poems:

Quiet, I enter London, I enter the library of the Museum.
The monk's robes rise far above the ceiling,
The curves of the domes are worthy of it
((Oh, what an unworthy body))
Then it goes down like old wine.
The cold hand turns pages in the hallway.
And the echoes of my footsteps follow me
((Oh, what an unrelenting step))
Its echo surrounds the years.(58)

These verses summarize his existential crisis that is accompanied from a psychological and social perspective with a sense of insecurity, self-exhaustion, homelessness and alienation (59). He is fascinated by the monasticism that befits

domes - in reference to the height and elevation of the station - and he is lowly, his body is not worthy of this position, as he is alien to him, so the withdrawal is affected and he hears nothing but the echo of his steps, indicating that the place is empty except from him, so he hears nothing but its echo, and this is an attempt to declare his complex personality And it is a complex being. ((This is exactly what distinguishes the identity of each of us, i.e. being complex and unique, irreplaceable)) (60). The general framework of the poem also suggests that he does not feel belonging even to the places that appeal to him, and the feeling of alienation remains an obstacle between him and harmony and integration. Every feeling he goes through brings him back to one point, which is his feeling of alienation, persecution, and unity with the pain of his society and his country, and this is the most important characteristic of the poet. It is related to the events and issues of his time, not to the spectator who describes what he sees and gets excited by what he describes. Rather, he lives those events and becomes a part of himself and what he presents as a creative product in an attempt to find life and not just get excited about it. (61)

He resorts to the humanization of his city/Baghdad, and portrays her as the mistress with her charms that tempt and rob his mind, so his poetic experience is one of the experiences through which he sees Iraqi poetry as it is renewed, and this renewal is linked to an important part of it in the city (62), given the psychological state left by feelings of alienation and nostalgia for His city in its old form before its social features were changed due to the ideology that governs it:

As the sleeper sees on a remote island,
I saw my unit on a plate
of silver, as a baptist's head
And the time dancing around me is a woman
She looks like Salome, and what is the place
Except for the tomb of my exile.
So uproot you wind, my roots!
from the fist of clay,
to rest.(63)

The poem is born out of the womb of solitude, as it is the product of unlimited influences that may be temporal or spatial influences in most cases, and Salome is the wife of Herod II who asked him for the head of John the Baptist after she seduced him with her exciting dance, and she had what she wanted, and by using this character the symbol he wanted to give the The context has a poetic character in the sense that it is a tool for conveying the feelings accompanying the situation and defining its psychological dimensions (64), so its unity is likened to John's severed head in an indication of the betrayal and oppression practiced by the time in which he lives, and the place he is referring to is nothing but the homeland in which he has been expatriated, which he emphasizes on his saying. (Uproot, wind, my root), it is his desire to leave this reality, for the dominance of the supreme ego in this country has formed feelings of refraction (65), and what is not meant here is a ruler or a specific authority, but tyranny, dictatorship, suppression of life and the other, and the destruction of the inner spirit of literature and all the events that The Iraqi society

passed through it (66), so it bid farewell to this country reluctantly, taking with it the memory and the pain:

Farewell
And I hid from her thirst and question
And I deposited a calendar for your suffocation in a fold of her whim
and left,
wet your place,
muddy your feet,
And bloody is a word that cannot be said (67).

He depicts the state of grief that controls him when he bids farewell to the city / mistress, most of what distinguishes his poems and gives them vitality are these feelings of weakness, which seem to be crushed in many cases. From it to make the reader feel the value of the place and the excess of familiarity and intimacy that is not achieved for man except in the places in which he was born and lived (68), and separates from this world and stays away from it as much as possible, but his soul remains crucified in this country and his memory wanders in its turns and his tongue addresses everything in it:

Every sail has not returned to you, O border posts
Not searching in vain for meaning
But to escape the black meanings
He is a sailor (69).

The symbolism of (the sail) indicates alienation and departure, and (the border posts) wants the borders of his homeland Iraq, so he will not be able to return or reach the borders of this country. Any other religious or political ideology that does not agree with their ideas, it “invokes its symbolic significance not as a possibility of expression, that is, as possible tools in expressing its ontological status in experience, but as necessary possibilities to confront its ontological status in experience, that is, as active elements in shaping the identity of its status. Ontology))(70) He no longer searches for the path of access, but rather by escaping from the black meanings, for it is his sail, an indication of his taking this path. He records it in his poetic experience, which centers around a number of phenomena and data that may converge or differentiate, but in the end they form the basis of the throes and tragedy of the age, which are limited to six degrees: worry, pain, boredom, sadness, alienation and loss (71).

So exile replaces the homeland, and security becomes impossible out of fear and alienation:

Alone waving in the rubble as if our date is getting longer.
O witness in every exile,
And exile does not go away.
I will cut you off until I redeem you.
And I exchanged the compromising silence, the secret of my formation
I liked the solutions.
She is again
I give a fair habit to wine, and deny what I say (72).

This poem, rather most of his poems, bears a narrative-dramatic character in which he addresses his self-ego, and he does not rely on direct expression of his experience, but rather tends to the intuitive suggestive language to express the deep extent of his emotions and self-positions (73), for he is in (the rubble) a metaphor for exile. The one he is in and the time between him and the homeland is long, for he is the witness present with him in his exile, despite his wish that the exile would disappear and return to the bosom of the homeland. In this life, perhaps the answer is as he wishes himself, but it is the opposite of the reality in which he lives, so he surrenders to the wine that has become a habit for him by which he forgets what he would like to forget.

The poet goes on to display the features of himself that are accompanied by his feeling of sadness and isolation, as if his escape from the ideologies that were fighting in his society was the price of the loneliness that was waiting for him that gave him his alienated identity:

In exile in an alley
Peter accompanies me
In his eyes, a victim of my passions
And with me he sings in the streets the banner of exiles:
(Peter, you owe the cup,
A smuggler for both of us.
We share it, Peter, without words
In the shadow of the closed bar,
We sleep with a family and sleep)) (74).

The poet intensifies the poetic image to reflect his anxious psychological state due to the alienation he was living in. His use of the word “exile” in the form of a naughty sign indicates his belittling him and that he wanted exile / the torn homeland, alienated from him intellectually and psychologically (((The hero of intellectual alienation has not yet fallen on a guided philosophy In the battlefield of conflicting thought...the poet's culture was leading his aspirations to the far at a time when his backward society is pulling him back and the result is more rupture)) (75) And Peter, the owner of the tavern that the poet used to frequent, and perhaps he means the poet (himself), as he resorts to alcohol In an attempt to escape from a tragic reality, all those who reject it are exiles and alienated from it. Peter asks himself for a cup of wine (smuggled) for them from this rupture and loneliness, dreaming that they are cocooning the warmth and intimacy of the family, fleeing from this lonely loneliness, the rules according to which the individual recognizes himself and his identity is not his alone. Rather, it does its job as much as it is social (76).

The connotation of exile / city is also found in other poems bearing the same content of alienation and loss:

Why am I born between two possibilities this certainty?
And watch in vain?
i am far away,
And I drink in your name to the dregs.
Why did you come to this city?

As if the streets have a question.
The smell of the horizon is associated with death and impossibility.
Why do I wander the streets, asking for the shadow of a snake?
From the sun you seek
What are the joints?
Is this city my slope?
And my shirt that the waves scatter on every coast? (77)

Alienation creates psychological feelings for the poet, so he stands on a conflict of questions that reveal his lack of cohesion with the new situation in the city/Baghdad. The shadow of the snake) the shadow suggests the struggle of the self and its confrontation with the other and existence, and it is constant anxiety and fear as a result of the chase between the self and its shadow / the other (78).

The vision becomes clear to him and he understands what is going on in this city and the fate that will lead to it by the action of the other authoritarian, and this is what the word “sun” symbolizes, as it is evidence of the clarity of vision against the night. The unknown, because the current situation represents a narrowing of his thoughts and individual freedom, so he is robbed of his identity and alienated, and addresses the other poet/himself to complain to him of the bitterness of exile and the oppression of the homeland:

A martyr who has not yet returned, and whose place has not been made available

Except you my friend
In this deserted garden?
Blind and what united me in you blotting my saliva
In the thirst of exile, what distress?
give me
Your oppressed country? (80)

The word martyr is in its contextual connotation of resistance, as the act of martyrdom takes place when there is a real issue that transcends sensory existence, as it is an indication of the violence practiced by one group against another. ...and this is what results in a shift in the pattern of existence from the experience of submission to the experience of freedom, where a new identity is formed for the self) (81).

In this passage, he uses the method of soliloquy to narrate an emotional state that he is going through, as if he is wondering about the time of his martyrdom and whether he will have a place in this garden/the city. What can this oppressed country offer him except distress, in reference to his alienation from it as well, so he is alienating himself from his exile and his country, as if he is not looking for the country, but is looking for another time when the state of the country was other than his condition now, so he is the fugitive from the time of violence, and this Violence is one of the important factors in the individual's awareness of his identity because it threatens the individual's survival and leaves him without choice in his union with others or standing against them on this basis (82), and he continues to address his companion to tell him his advice and sermons:

Nadimi and I came out crying

We saw the nakedness of this world and we laughed:

Baghdad Newspaper One Day Late

The Tigris is an illiterate river that looks through the pages and does not understand.

The date palm has the look of fear and the pallor of the destitute.

Do not tread the ground in two shoes

Bare your feet, for this is the last of our covenants

in the dirt of the earth.(83)

He portrays himself as a consort suffering from alienation and sadness with what the fate of his homeland has become. Within his homeland and land, and this feeling has become a subjective feature of the poet, so the self calms down to its fears, leaving the shadow of a city behind:

I did not control anyone, but I was put in a convoy of fears

I left, I left you

(Poet's shadow on a wall)

The narrators crossed, the wagons, and the shipbuilders, the coloured

Forgotten rivers, history in the rapids of the sea

War dead.... Homeless T-shirts.

And in loneliness you are defenseless, and in your head is the crown of a false hero.(84)

Addressing his city/Baghdad, which he left, carrying fear and anxiety and weighed down by obsessions of alienation and clear spiritual rupture, the poet faces the issue of his existence (a poet's shadow on the wall) in a sign of nihilism and non-utilitarianism in this country, which forced him to leave, as he tries to convey the image that he sees of himself And he shares it with the majority of his countrymen, so a clear identity is formed about his alienation, and his use of the word "pain" in the text is a reference to the chaos that this country has gone through from killing, war and displacement. The poetic image is formed in a huge time space full of harsh events that killed the face of innocence in this life And its effects were reflected on him, resulting in a feeling of loneliness and loss.

Then we find him heading to Medina, reproaching her for how she had agreed to abide by the aspect of submission and did not revolt against those who wreaked havoc in it. Rather, she agreed with (the false hero) to be the sole judge over her. Between the poet and the city / homeland, and what is meant by the dialectical position here is that conflict that was born in the poet's self between resentment against the city and sympathy with it to the extent of his anger over it (85), and it is an illustration of the state of fragmentation and psychological alienation that the self experienced.

Political alienation

He tried to make most of his poetry an official document condemning what the authority was practicing at that stage of Iraq's history, the stage that followed the July 14 revolution and the advent of the Baath Party (National Guard) and the marginalization and alienation practiced by the authority at that time ((the political expatriate tried hard to achieve his balance from By transforming the pattern of

politics or power with all his might, adhering to his principles, values and beliefs, he sought to change his society by saying sometimes and by revolution at other times)) (86), so feelings of alienation prevailed in the poet when he was ineffective in his society and his country, so his poems are immersed in the politician and ideological, but in a low voice, as he preferred not to be in any political confrontation, (87) and his affiliation was purely human:

He goes to a winery in Baghdad
She asks about her emaciated boys
How addictive wave of humiliation
Its sail is worn and how many coasts
He frequents her and drinks her wine
He does not answer the questioner's call
The cup is no longer a confused mouth
It is pronounced from a fleeting mouth
And when he bleeds salt, he reveals the identity of the killer
And my wings are a delinquent child
breaks the mirror of a wise father
A booze qualified by a league
Weird face on the waiter
She came as a house knocks at dawn, and receives the body of the departed
cold!

Where did they come from and who are they? Is there an immediate relief?
(88)

The inn in Baghdad suggests the alienation resulting from the fragmentation of the place by the action of the other, so it acquires its identity from the identity of its visitors, most of whom found salvation in the winery from the misery of life. From his addiction to drinking alcohol, everything in the life of this country surrounds the poet/man to expose him, degrade him, and turn him into commodities and a lie (89), and what the act of drunkenness suggests to him is the nakedness of the human being and revealing his dispersal and alienation due to circumstances.

The alcohol-goers are no longer from the oppressed people, but are frequented by the party and the authority clique to catch their next prey, so that the question that reverberates in the souls is there any salvation, the image of the homeland and its suffering remains present in his memory to conjure it again and present us with a picture of the past when it was present in it, body and other He is present in thought and feeling, so he is exiled from his homeland by the act of the authoritarian Other, and this homeland is exiled by the corrupt other:

I come back to calm him early in the night,
no one I know,
no residence,
There are no streets that I have become familiar with at night.
The scent of vengeance at every turn,
asphalt smell,
And what you want from the temptation of saying (90).

The poet presents a picture of the homeland after his first return after his first exile, and how this homeland became after an oppressive dictator perched on his chest. This one does not deal with the homeland in the intimacy of the shelter that he longs for, but we find him imagined by his archenemy who smells of revenge, death and corrupt air. Reading it in order to establish an image of the identity of the poet's self (91).

Despite the emergence of what we call the new modernity at the time, the most important change in life is the emergence of a new form of the self that suffers from alienation and cracks in its identity and home. This appears in many of the poet's texts and poems:

And I'm from the "municipal cafe" in the field.

I share an unknown fate

With this crawl crawling down the slope of negligence.

A stab is like a shadow that will follow them for a generation

He was inhabited by the Fire, and now inhabited by the State (93).

The struggle for power is considered a policy that exists in all times and countries, and every authority must be accompanied by violence, even if it does not control it completely, but it is present in its policy, and this is what can be imagined. The ruling authority in Iraq used to pursue this policy and persist in it.

This text comes to depict a dramatic scene in which he talks about the feelings and reflections he had while he was sitting in (the Municipal Café) watching the scene of the people in the café, as the spatial space in which it is closed. ((And the closed one indicates imprisonment, repression and lack of starting)) (94), it gives the reader the impression that he is against the current of power, and this is the case of most of the poets and writers of his generation - politically expatriates - and (The Municipal Café) is the haven of intellectuals in the sixties and the headquarters of the meeting of national forces at the time, and his self is apprehensive. Fearing the unknown fate that awaits her, she feels that the same fate awaits her with this rebellious youthful group, (creeping towards negligence), meaning the one who does not know his fate or his future in this country lost by the ruling authority, he is not far from the scene of the resistance because the security of an educated person at that time accepts to stand Just to watch, because he would be a traitor to the oppressed of the people, whose disgrace would be more severe than his being a traitor to the authority. The intellectual and the poet do not live in the cage of others superficially, but rather immerse themselves in it while he writes. Therefore, he was purely affiliated with the external battlefield, the battlefield of his struggle with the other, or the battlefield of the same stage (95).

When the poet mentions the forbidden homeland by the act of the other, he may not want the homeland by its geography, but symbolizes dreams, a dispersed future, or lost freedom.

O my fleeing homeland, take me without an identity

The fortune-teller exposed my false blood.

I'm getting worse,

I see, where I walked, the killer in my body

And I'm slain.

My fleeing country, take me, I am like you, a fugitive
love me

But I did not throw the rope at the west,

I did not wipe the pebbles of the absent from the thresholds of the door (96).

The aesthetic values of the poem become clear by revealing other aspects of the individual's reality, and this disclosure is done through the alignment of the spiritual experience with the different directions of life (97). The other, where he leaves, the marks of the killer's stab will remain on his body, and he remains the murdered fugitive seeking shelter, and reveals in a veiled manner the impact of the politician in his alienation and oppression:

The door is not closed to the jailer

And the crown is not placed over a humiliated king

We are two pictures

a traveler and increased by deprivation,

The weaver of his sick desire

to death and dirt

(He hugged me, and there was a strangeness in his broad forehead, and in his hands was the flower of the fading).

Death is at the door

(He hugged me.... I smelled the first youth in him) (98).

The dualities of the poet emerge in this passage in their harmonious form at times and the opposite at other times, where the drama emerges from the oppressive feeling and is provoked by the image of the jailer, a metaphor for power, and they are two opposing images. He mentions him at the beginning of the poem, who is called (the king) in reference to his pure self (the first of the youth) before it was polluted by the obsessions of sedition, suspicion and the filth of the stale time.

The state of emotional alienation and confirmed estrangement led to a clear fragmentation of the self-identity that appears strongly in the form of misery that his texts reveal, so he tries to escape from it by rebelling against reality through revolution, or exposing the falsity of the authority and its references, or self-immolation and withdrawal from society, declaring Through his rebellion, he put an end to the alienation of identities that seeks to create helpless beings who are resigned to the reality imposed on them.

Conclusion:

1. Identity crisis means that it is a developmental crisis arising from physiological changes and the expectations of societies.

2. Poetry according to Fawzi Karim is mostly an elegy for himself, his age, and his generation, as he faces the world and its ruins, witnessing the devastation caused by wars and lies. and non-affiliation.

3. The image of the homeless, who is expatriated from his homeland through exile and the expatriate within his homeland due to authoritarian oppression, became the most prominent framework for the formation of the sixties identity, which had an important role in the formation of the human personality that differed between one

circumstance and another, and all this cast a shadow on the poet himself and the color of most of the texts of his poems.

4. His poems are full of fragmentation that has become tangible in his texts, which in many places suggests rebellion and rejection.

5. The idea of escaping and getting rid of suffering is entrenched by his repeated use of the word wind, which suggests the psychological and social turmoil in which he lives, which led to the formation of an alienated identity for the poet, whose nucleus represents his personal wounds and his violated and plundered cities.

6. The place is part of reality, which constitutes an overall concept of all life activities and is also a widely important source for the individual's sense of belonging or alienation.

7. What distinguishes the poet's experience is that it contains different personalities, times and places. His experience carried a comprehensive vision of places and their spaces. The diversity that he had to experience and the movement between many countries and spaces deepened his old and new places and his sense of space imagination.

8. He tried to make most of his poetry an official document condemning what the authority was practicing at that stage of Iraq's history, the stage that followed the July 14 revolution and the advent of the Baath Party (National Guard), and the marginalization and alienation that the authority was practicing at that time.

9. Despite the emergence of what we call the new modernity at the time, the most important change in life is the emergence of a new form of the self that suffers from alienation and cracks in its identity and home.

10. When the poet mentions the forbidden homeland by the act of the other, he may not want the homeland by its geography, but symbolizes dreams, a dispersed future, or lost freedom, drawing the effect that the other had on the poet and the homeland/idea.

11. The poet's emphatic state of emotional alienation and alienation led to a clear fragmentation of his self-identity, which appears in the form of misery that his texts reveal and an attempt to escape from by rebelling against reality through revolution, or exposing the falsity of the authority and its references, or self-immolation and withdrawal from society. Declaring, through his rebellion, to put an end to the alienation of identities, which seeks to create helpless beings who surrender to the reality imposed on them.

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