

Deconstruction Theory in Abdulrazzaq Abdulwahid's Poem "luzoom maa laa yalzam min alwajaa" "لزوم ما لا يلزم من الوجع"

Shaymaa Yaseen Thabit

Eaman Yaseen Thabit

University of Al- Anbar– College of Education for Women- Dep. Of English Language

edw.shymaa.yas@uoanbar.edu.iq

التفكيكية في قصيدة عبد الرزاق عبد الواحد "لزوم ما لا يلزم من الوجع"

شيماء ياسين ثابت

ايمان ياسين ثابت

جامعة الانبار/ كلية التربية للبنات/ قسم اللغة الانجليزية

Abstract

Deconstructionism is one of postmodern or post-structural approaches which appeared after the application of structuralist rules on literary texts and isolated its author from the critical process making it limited to partial judgments of the text. The theory of deconstructionism appeared as a result of the world wars and the control of capitalist and socialist forces, in addition to the atheist calls. This research works to illuminate some aspects of this method; it consists of two main parts. The first part handles the theorizing aspect, which includes the most important philosophical origins, its definition in language, terminology, procedures, basics, and after all its negative aspects. The second part of the research tries to apply this theory from Ghuthami's book "Sin and Atonement" for Hamza Shehata's poem "Yaa Qalb Mut Dhamaa" (Oh Heart You May Die For Thirst) on the Iraqi poem "luzum ma laa yalzam min alwajaa"; "لزوم ما لا يلزم من الوجع" by Abdulrazzaq Abdulwahid. The analysis of this poem is applied to check if the deconstructive theory is suitable in such an analysis. Finally, it appears that the poem is a good exemplar for the theory.

Key words: Deconstructionism, Al-Ghuthami's Analysis, Abdulrazzaq Abdulwahid's Poetry.

المستخلص

تعد التفكيكية من مناهج ما بعد الحداثة أو ما بعد البنيوية وظهرت نتيجة اطباق البنيوية احكامها على النص وعزل مؤلفها إضافة الى جعل العملية النقدية محصورة في خانة الاحكام الجزئية للنص فظهرت التفكيكية أيضا نتيجة للحروب العالمية وسيطرة القوى الرأسمالية والاشتراكية إضافة الى الدعوات الالحادية. يعمل البحث على اضاءة ما لهذا المنهج وما عليه ويتكون من مبحثين الأول اتخذ الجانب التنظيري وذكر فيه اهم الارهاصات الأولى واصولها الفلسفية وتعريفها لغة واصطلاحا وماهيتها وهل يمكن عدها منهجا ثم إجراءاتها ومركزاتها فسلبياتها. اما المبحث الثاني فسيتم تطبيق هذه النظرية من كتاب الخطيئة والتكفير للغذامي لشعر حمزة شحاته وقصيدته يا قلب مت ظمأ لتحليل قصيدة الشاعر العراقي عبد الرزاق عبد الواحد لزوم ما لا يلزم من الوجع لتحديد فيما اذا كانت القصيدة مناسبة لتطبيقها على هذه النظرية . واخيرا اتضح ان القصيدة تعتبر مثال تطبيقي مناسب للنظرية التفكيكية الكلمات المفتاحية: التفكيكية، تحليل الغذامي، شعر عبد الرزاق عبد الواحد.

1.Introduction (The Appearance of Deconstructionism in France)

The French monetary arena in the mid-sixties of the last century witnessed a new monetary movement characterized by revolution and rebellion against what was familiar of previous intellectual traditions. This

movement presented a new reading project that considers the text as a deaf mass that must be blown up from the inside in order to reveal its essence. The reader can charge the language with infinity of meanings and connotations; a fossil reading that works in discourses with the aim of cracking it (Taurirt 2006: 5). It was based on the ruins of structuralism and was called post-structuralism. "The European and American deconstructive theorists are alike came out of the cloak of structuralism". (Hamouda 1998: 277) that most of the deconstructive theorists began their lives as structuralists and then turned from it to deconstructionism. Deconstructionism left to America due to the rejection of the ideas they faced in France, the new deconstructive theorists, headed by Derrida migrated to a different cultural climate based on multiculturalism and celebrated it. America celebrated the new immigrants, universities welcomed the disintegration, but soon it made its deconstructive school, which was an extension of the French and the Webel Monetary School. This school included Miller, Hartman, De Man and Bloom. The deconstructionism struck the depth of the American cultural soil to the extent that we forgot its French roots and became an American (ibid :145) The deconstruction appeared in a state of dissatisfaction with the situation that prevailed at that time. The structuralism, which focused on self-oppression by replacing the language in place of the mind. Critical circles prevailed in a state of inertia on the one hand, dissatisfaction and the expectation of the new on the other hand. Deconstruction was the answer and the director, and so it spread at a speed that was not achieved for any previous critical project (ibid :257) Deconstruction spread in America because it agreed with the American mentality that sanctifies the self, individual life and freedom which appeared at the hands of Jack Derrida in three books (On the Science of Grammar), (Writing and Difference) and (Speech and Phenomena) At Johns Hopkins University, in an intellectual seminar that included many thinkers as Jack Derrida and Hyppolite, Lacan and Barthes, Derrida presented a research entitled (Structure, sign and play in the discourse of the humanities) (Abdulla 2000:76). Most of the researchers consider this symposium as the official statement to announce the deconstruction method, its birth from the womb of structuralism (Yousif and Ghalisi 2002:176).

1.2 Philosophical Origins.

Deconstructionism was influenced by several philosophies. The rational current led Hedger to the issue of reviewing the concept of Logos and Nietzsche and doubting all the ideas and the death of God later adopted by Derrida. Derrida agreed with the philosopher Kant in his writings "Pure criticism of the mind" and "Criticism of scientific work" claiming : "to be the first decipher of the European mind to show its contradictions, dilemma and crisis" (Bouderbala 2016:201) Derrida was influenced by the philosophy of John Paul Sartre in saying "nihilist and absurdity" (Alsharuny 1996:159) Derrida realized this absurdity and understood it well and was looking for treatment in the form of the prevailing values and the establishment of the alternative" (Alashmawi 1986: 48-49) "Sartre rejected all values and kept one value, which is the value of freedom, and this is what Derrida did in establishing his critical project, which associated Derrida with the authority of the reader as the only one who is able to know the text, revealing its secrets and deciphering its codes and symbols,". Western metaphysics and its influence in thought, revolted on the steadfastness in it "(Taurirt 2006:11) because it is in fact "a movement of change that touches the essence of the universe in his relationship with man, as he changes man from a really variable to a maker of everything" (Abdulsalam 1999:83), so it moved from the philosophical field to literary criticism, but Derrida dealt with most of Neitz's as in the death of god and the eternal return (Mammari 2016:166).

1.3 The Theory of Deconstruction.

The process of deconstruction is mainly related to reading the texts and meditating on how they produce meanings and the contradictions they carry. It depends on the inevitability and disintegration of the text. Therefore, the deconstructive approach cannot be applied only by reading the text critically, but by reviewing some basic scenes according to the deconstruction patterns, contemplation and commenting on them (Fadl 2002: 133)"Deconstruction means dismantling the literary text and then reconstructing it in order to stand on its language and reaching the definition of deconstruction." (ibid). It depends on the inevitability and disintegration of the text. Therefore, our approach cannot be by reading the text to remove its symbols and linguistic metaphor, but by destroying the structure, knowing its contents and then rebuilding it again. This is the deconstruction method, as it is based on the demolition of the text and dividing it into small particles such as (pronunciation, meaning, composition, symbols, image, techniques and style). Then rebuild it again until the critic's picture of the contents of this text is completed "(Alkhateb 2009:298-299)" "So the deconstruction wants to reach the foci's buried in the text, which is not secure outside the meaning, that is, it made the critic free to turn towards the meaning and free in the heart of the logical center on the action and free in his philosophical mind" (Salem 2017:299)

1.4 The Nature of Deconstructionism

Is one of the most important means that aims to penetrate the unknown and access its hiding places and reveal its secrets as well. "It is a comprehensive systematic critical tool, a new intellectual space that is different in style, treatment and vision, which cannot be considered only a technique, but it is an intellectual approach that aims to reveal the structure of discourse" (Thomas 1997: 60). It is intended to reveal its different and distinguished structures. In addition to the fact that it is specialized in digging, and drilling, it is a tiring and arduous journey through the ramifications of functions related to reading patterns and subjective energies and their revelations. The journey continues with the aim of removing infinite contents because there is a longing for difference, infinite multiplicity and negation of borders. This requires a lot of effort, endeavor and patience by the critical reader" (ibid)

1.5 The Procedures of The Deconstructive Theory

The critic is obliged to achieve two steps: the first is to read the text; a traditional reading aimed at determining its ambiguity and dismantling its constants. With this step, the reader treats the text as a linguistic synthesis that tries to reveal its rhetorical characteristics, distort them and then reassembles it in a way different from the functions of its original elements. It starts from a basic saying that every reading of the text is an abuse of the previous reading or the previous interpretations. The text is open and non-final and provides the opportunity to be conquered by any element or any linguistic unit included in its construction. It excludes all critical traditions and deals with the linguistic sign on the basis of its instability on the one hand and its absolute interpretation on the other hand, as it does not adhere to a specific intention or a fixed center. So that the reader seems to be the only source that determines the meaning and achieves it simultaneously (Hejazi 2007:85-87). Searching for contradictions is a basis to demolish the meaning in order to build a new one demolition and construction is done by searching for the hidden meaning within the text and temporarily raising the margins to the central rank.

1.6 The basics of Deconstructionism

The following basics of deconstructionism portray different contradictions within literary texts that can be applied by the reader as to be intended by the author or not. As the process of deconstruction is not related to reading texts, picking contradicted meanings, but also to blow up a text then reconstructing it again according to the reader's viewpoint :

1.6.1 The Difference

This term was taken by Derrida from De Saussure and developed it to become "difference and postponement", that is, the meaning is not fixed in the text, but it is continuous and postponed, that is, if we look for a word that will lead us to other meanings , so the text slips and evades; (the process of absence of meaning). "It is not easy to put a specific or clear meaning for that mysterious multi-connotation term which Derrida named as "the difference" because it is simply not a word nor a concept, it is the cornerstone of Jacques Derrida's philosophy; its backbone (Abdullah 2000:72). Salah Fadl believes that "the idea of difference is fundamental in deconstruction, as it destroys the compositions of writing in addition to other levels. The deconstructionism is a reading activity that remains associated with the strength of texts and their interrogation, and there cannot be as a system of self-contained concepts" (Fadl 2002: 137-138) But Derrida defines it : "the difference is not simply due to history or to structure, difference exists in the language to be the first condition for the emergence of meaning" (Ibrahim .etal, 2011:49) Deconstruction works according to a specific system. There are organic relations that connect their conditions. Difference is the center of the deconstruction process, which is a response to those who say that it is irregular and has no methodology and no procedures. Derrida combines its concepts of the difference and defines it as : "Difference in its truth is a referral to the other and hope to achieve identity in its self-closure, where identity refers to the end, which is established by itself as an identity. In addition, the idea of presence is a derived one, not original because difference is the absolute origin of every meaning, that which also loses every source to which it belongs, so the problem of truth, knowledge and the first origin fades. It is only a scientist who sees the suitable interpretation" (Derrida 1988 :31-32) "The meaning is not present at all because it has always become postponed" (Zima 2006:75)

1.6.2 Postponement

It is possible that the text can be postponed until the emergence of a new meaning. The postponement is included in the difference, they make the movement of the meaning continuous. "It makes the movement of the sign not possible, unless each element which is present is affiliated with something other than itself, retaining the sign of the previous element and leaving itself to be engraved by its relationship with the previous element" (ibid:76)

1.6.3 Presence and Absence

Presence and absence are of the basic rules for deconstruction. The text represents the presence, while absence is the widespread meaning of this text. The deconstructive approach is not convinced by the superficial, but looks for gaps and everything that was overlooked by the text, so it follows what was not written and what could have been written (Alzubaidy 2009:190). Bashir Tauririt says : "that presence appears only through its absence" (Muamary 2016:62) "The literary text is no longer a limited present body that begins with writing and ends with reading, but is seen as a network of differences" (ibid)

1.6.4 The Trace

The trace is a deconstructive concept that erases and removes the presence of a new sign so that the process of attendance and absence continues and becomes a verifiable matter. "The trace does not accept the era, which contradicts the sign of the continent in its appearance. It is an intention that refers to the other which is not an existing presence that the sense can pick up. It does not lead to the presence as much as it leads to the return and displacement included in the difference" (Bin Abdulaziz 1993:49)

1.6.5 Spreading and Fragmentation

"It is the process of dissipating the atoms of meaning so that they do not settle with it alone and do not gather there" (ibid:50) The multiplication of meaning in the text leads to free play. It is a term based on the absence of centralization and freedom of the meaning; the fission of the meaning, so the task of the deconstructive critic is to detect the dispersion of meaning and its spread on the surface of the text (Alzubaidi : 189)

"The deconstruction rejects the unity and completeness of meaning and replaces them with fragmentation. There is no fixed or complete meaning, since the continuous play of the connotations leads to the spread and explosion of the meaning (Hamouda 1998:339-340)

1.6.6 Free Play

Derrida says, "There is no meaning that escapes from the game of functional references that shape the language, except to fall into it again" (Derrida 1988:104) Allowing for more meanings leads to chaos.

1.6.7 Criticism of Centralization

It is a call from Derrida to demolish all pillars, concepts and constants, i.e. the death of God, reject any reference to the text. This saying was transferred from the philosophical field to the literary field.

1.6.8 Writing

One of the basics of the philosophy of deconstructive criticism. Derrida explains in his book "The Science of Writing" his idea that if speech is a framework for presence, identity, unity and intuition, writing is within the framework of absence, difference, multiplicity and contrast" (Derrida 2005: 30) From the point of deconstructionism; writing precedes speech. Speech is born from the womb of writing. They describe writing as nothingness and speech as existence, and logically nothingness precedes existence. This is the most important difference between deconstruction and structuralism. The Structuralists present sound over writing. "Writing is the demolition of every sound, every origin. Writing is the neutrality, this deviation in which our self-writing escapes. It is the blackness and whiteness in which every identity is lost, starting from the identity of the body that writes" (Alghuthami 2006:79). Writing was able to free itself from its writer. The presence of the speaker is the basis for speech. Writing is transferred from one reference to another, which is complementary to the lack of speech, so it was given the basic character in deconstruction. Writing gives the text more interpretations by the absence of the author and gives centralization to the reader (Al-Ghuthami 2019: 41).

1.6.9 The Transcendent Signifier

When Jacques Derrida was deconstructing " The Metaphysics of the Presence", he was rather reducing the text referred to its author to an illusion. According to Derrida, Western metaphysics is centered "around the logos" in the sense that it is based on the idea of the final truth, whether it is the machine, the concept of essence, or the "transcendent signifier", which exists not independent of what is happening throughout history. The "logos" completes the meaning of all and every sign that refers to it (Alwarari 2019: 200). According to Derrida, the existence is associated with sound because the sound is related to the existence of the voice owner. This was rejected by Derrida because the signifier is also associated with a transcendental center that helps to prove its meaning.

1.6.10 Centering around the Mind.

Derrida's concern in his strategy of deconstruction was to revoke the centralization of the mind, as it contributed to the inertia of Western mind which made it subject to a single model of ideas and the power of metaphysics (Plato, Aristotle and others). On the basis of reason, Western thinkers were interested in speech more than writing, and that existence had a presence determined according to what is accepted by the mind and logic. While Derrida emphasized the impossibility of attendance to emphasize the idea of the absence or loss of

meaning, calling for the openness of the written text to infinity, so the reader remains in a state of pursuit of these absent meanings; whenever he thinks that he is surrounded by them, but he finds other meanings that are absent, deferred and different. By this procedure, Derrida originated the authority of the self in place of the authority of the mind (Taurirt 2006:36) The logo of centralization according to the deconstruction thought produces a kind of thinking characterized by a kind of closure and inertia that leads to intellectual narcissism, self-locking and non-recognition. Therefore, he made the saying of difference more like the appropriate antidote to such a situation and the means capable of fertilizing the meaning and making it in a continuous flow (Ibrahim 1990:62) Deconstructionism came to destroy every center, including the mind, because its basis is the freedom to extract meanings from texts. Derrida does not fight the center in terms of its function within the text or existence, but rather fights its central authority or centralize what is not a center such as the sacred, man, or mind. This led to the hostility of the absolute center such as God, truth and reason (Alzubaidi 2009:188)

1. 6. 11 Death of the author

The deconstruction theory goes beyond the writer to the reader, giving him an advantage that does not exist in earlier methods and theories, which is penetrating into the literary work. The writer has nothing to do with the meaning of the text, as the meaning is generated between the broad compositions of cultural meaning and the interpretations of readers. Abdullah Al-Ghuthami said in the introduction of the translation of his book "Criticism and Truth" that : "the saying of the author's death does not mean the absolute cancellation of the author , but rather separating the text from its author, and giving the reader more freedom to produce meaning" (Barthes 2019:32). Authority has become for the reader's advantage after he was marginalized. With Barth's announcement of the death of the author, he "preached the birth of the reader and the era of reading, where the reader becomes a producer of the text after being a spectator or a consumer at best" (Al-Ghuthami 2019:33) The deconstructive theorists separated the work from its author, as the role of the author ends as soon as he finished writing the text. They criticized the traditional criticism of the link between the text and its author with its contexts represented by its historical, social and psychological circumstances. Barthes focused on three: the author, writing, and the reader who has the main role in this process (ibid : 34-35). The author, according Youssef and Ghalissi's opinion; "is just a copyist who takes from the stock of a dictionary or a heritage, and moves in a common cultural space, ruled by a previous language prior to his existence in the first place" (Yousif and Ghalissi 2019: 337). This represents the end of the author's role which is compatible with the structuralists. Writing does not take its correct position except in the light of reading (third pole) according to Bashir Taurirt.

1. 6. 12 Intertextuality

Julia Kristeva defined intertextuality as : "Every text is a mosaic painting of quotations, and each text is interpreted and converted to other texts... It is an absorption of other texts within the text " (Kristeva 1991:77-78). She sees the text as an absorption of other texts that are quotes and transformation into other texts. Barthes expanded its technique and defined it as: "a fabric of quotations, references and echoes from previous or contemporary cultural languages that penetrate it entirely" (Barthes 1989: 47). The reading of each text calls for another text in the mind. The literary text carries the effects of other previous texts and allows the reader to add what he sees appropriate to interpret.

1.7 Disadvantages of The Deconstruction Theory

"There is no complete curriculum. It is intolerant to adhere to the techniques of one curriculum on the basis that it is the only one or the best to be followed" (Murtadh 2002:86)

1- Cancelling the language of the author of the text and replacing it by the critical reader. This leads to the separation of the text from its essence, so the deconstruction method stands on the limits of creation and description without being explained in any sense.

2- The rejection of the constants or any reference authority of the text includes a confiscation that has not been based on evidence. Each text has a subjective and objective reference. Without these two references, its existence is not achieved.

3- Exaggeration in the individual impressionist direction and presenting the text in the form of separate units, highlighting literary tendency, and rejecting scientific and mental tendency.

4- The revolution on science and reason and on any reference without providing an alternative. The lack of a fixed center for referral and the lack of a specific interpretation of the text, in addition to the fact that it did not explain how to reveal the meaning behind the reshaping of the text .

5- Distraction, blurred vision and inability to discover the significance of the critic's work or the significance of the creator's work simultaneously.

6- The impressionist language, which is somewhat similar to the language of everyday life, must be taken without destroying the text and be considered an initial stage in critical reading, not the final stage.

7- The concept of intentional absence in the text, which considers its author has died at the end of its writing. This is wrong because it is not permissible. The meanings of the text are multiple, but it always includes a specific meaning.

8- Some of its concepts are not clear, such as the concept of presence and absence, or the concept of difference. It spreads chaos in the steps of the researcher or critic, and denies its cultural and civilizational specifications.

9- The concept of intertextuality when we put a text next to another text or next to several texts and reveal that this text has a set of relationships with these other texts? Is it beneficial for us if we discover the quotations of these texts or a direct or indirect effect on the text, we approach its meaning and significance ?

10- As for the understanding that every reading or interpretation is an abuse of the previous interpretations, it is not necessarily that every worthy interpretation cancels or copies the old one. It is possible for multiple interpretations where there are similar points. It is not necessary that each new interpretation cancels the interpretations that preceded it, thus they lack the accumulative trait in the sense that every new critical reader starts his way from the beginning.

11- The ambiguity of his steps, we do not know the reason for the search for elements that are concerned or not subject to logic, and whether converting these elements to a new formula is considered an explanation of the text. Smashing, isolating and rebuilding elements is not an explanation (ibid :93-95).

2. Application of Deconstruction Theory on Abdulwahed's poem "لزوم ما لا يلزم من الوجع"

The Iraqi poet Abdulrazzaq Abdulwahid was born in the beginning of the twentieth century 1930's in Baghdad and died in 2015 then he moved to Naysan governorate where he lived his childhood and graduated from High Instruction Institute in 1952. He worked as an Arabic language teacher, married to a physician and had three boys and a daughter. He wrote many famous poems about war, life, love and he was named as the second Mutanabbi. The title of the poem "luzoom maa laa yalzam min alwajaa" (the need for the unnecessary pain)(aldiwan.net) will be taken as a sample to be analyzed according to the deconstructionism theory as follows:

لزوم ما لا يلزم من الوجع

خَوْفًا عَلَى قَلْبِكَ الْمَطْعُونِ مِنَ أَلْمِي	سَأطْبِقُ الْآنَ أَوْرَاقِي عَلَى قَلَمِي
نَشَرْتُ فِيكَ حَيَاتِي كُلَّهَا عِلْمًا	الآنَ هَبْنِي يَدًا أَطْوِي بِهَا عِلْمِي !
يَا مَا حَلَمْتُ بِمَوْتِ فِيكَ ، يَحْمِلْنِي	بِهِ ضَجِيجٌ مِنَ الْأَضْوَاءِ وَالظُّلَمِ
أَهْلِي ، وَصَحْبِي ، وَأَشْعَارِي مُنْتَرَةً	عَلَى الْجَنَازَةِ .. أَصَوَاتًا بِلا كَلِمِ
إِلَّا " عِرَاق " تُنَادِي بِنِي .. وَهَا أَنَا	أَصْحُو بِأَنَايَ بَقَاعِ الْأَرْضِ مِنْ خُلْمِي
فَأُبْصِرُ النَّاسَ ، لَا أَهْلِي .. وَلَا لُغْتِي	وَأُبْصِرُ الرُّوحَ فِيهَا صَدْعٌ مُنْتَمِلِ
أَمُوتُ فِيكُمْ ، وَلَوْ مَقْطُوعَةً رَنْتِي	يَا لَأَيْمِي فِي الْعِرَاقِيِّينَ .. لَا تَلُمِ !

Out of fear for your heart, which is stabbed by my pain.

I will now fold my papers on my pen,

I have spread in you my whole life with color

Now give me a hand to fold my color!

I had always dreamed of dying in you, it carries me

with a noise of lights and darkness

My family, my friends, and my poems are scattered

At the funeral... Voices without words.

Except "Iraq" calling me. And behold,

I wake up in a distance from my dream

So I see people, not my family. Nor my language,
and I see the soul in it a jagged crack
I will die in you, even if it cuts off my lung
those who blame me for the Iraqis. Don't !

These verses from Abdulrazzaq Abdulwahid are suitable for deconstruction depending on Al- Ghuthami's method since the text is originally grounded on the concepts of separation, wound, cracked identity and tension between love and loss. Analyzing the poem deconstructively aims to undermine the meanings and search for contradictions and gaps that disintegrate the unity of the text.

First the structural view of the text suggests that this poem is : a nostalgia for Iraq , pain from exile and a declaration of national loyalty. But a deconstructive reading for the poem presents a contradiction : Is it really establishing affiliation ? or Is it exposing the impossibility of such affiliation ? Now the deconstruction begins
The title is: "necessary for the unnecessary pain" لزوم ما لا يلزم من الوجع

- Postponement is practiced in the Derrida language, where the poet uses the prosodic term, which is necessary, and it is not necessary, which has an optional restriction imposed by the poet on himself. He mentions the pain. We find the text admits that this pain is not a fate, but rather a self-commitment. The title of the poem deludes us that this pain is the center, but describing it as not necessary shakes this center. If the pain is not necessary, then why is this insistence on it ! Here exists the gap of non-necessity.

1- The dichotomy of Presence / Absence , Love / Wound

Out of fear for your heart, which is stabbed by my pain خوفاً على قلبك المطعون من ألمي

By this opening verse , the poet makes an important coup. This line is based on undermining the presence and absence. Logically, the poet is the stunned one, but the construction states that the other heart is wounded due to the speaker's pain. So he loves , but harms his beloved. This is a deconstructive contrast where love becomes a source of stabling which means that his relation to Iraq is not a complete salvation, but a relation of love, guilt and mutual destruction. This is very close to Ghuthami's concept of sin and atonement.

I will now fold my papers on my pen

سأطبق الآن أوراقى على قلمي

(folding of papers) which flips the balance of power. The powerful one here is not the stabber but the one who has the authority to fold the papers on the pen: The pen (the tool of attendance) is imprisoned inside the paper, but writing is a trace of the speaker's absence; here the poet decides to leave the effect itself. He also wants a silence that carries meaning, but silence in deconstruction is a semantic empty space that does not end, which makes the poet's sacrifice meaningless except by interpretation. The text is based on the demolition of itself. The poet tries to fold the papers to protect the other. Silence can only be expressed in speech. knowledge cannot be folded. The pain remains the connecting thread that does not disappear, the folding of papers does not cancel what was written before, and the fold of the flag does not cancel the truth.

2- The language demolishes its structure :

نَشَرْتُ فِيكَ حَيَاتِي كُلَّهَا عِلْماً الآنَ هَبْنِي يَدًا أَطْوِي بِهَا عِلْمِي !

I have spread in you my whole life with colors ... Now give me a hand to fold my colors!

Here we have bi-centralised use of words : the first verb "نشرت" , "spread" and the second verb "أطوي" , "fold" to be opened and closed : (الانغلاق - الانفتاح) , (الانسحاب - الاعلان) . The verse starts with an expansion verb like (spread - نشرت) then demolishes itself by using another contrastive verb as (fold - أطوي) . In conclusion, the meaning is unstable. The poet totally sacrifices himself, then he demands to erase his own extension. A deconstructive reading claims that this text destroys its truth by itself. Dependence of existence: Here the autonomy of the poetic ego disintegrates. It is a hostage to the other, even at the moment of withdrawal. The required hand is the hand of the one whose heart was stabbed; as if the poet were saying: "I cannot erase my effect except with the consent of the one who was harmed by this effect. It is a cry to restore secrecy to the emotion after it became common to all, but it fails to do so because it turned into a text available for reading. This makes the act of folding an impossible act, and pain remains the only need in the equation of what is not necessary.

3- Homeland as described as a salvation and death in the same time . The poet said :

يا ما حَلَمْتُ بِمَوْتٍ فِيكَ ، يَحْمِلُنِي بِهِ ضَجِيجٌ مِنَ الْأَضْوَاءِ وَالظُّلَمِ

I had always dreamed of dying in you, it carries me ... with a noise of lights and darkness

Here this homeland is not life, but a desired death. This presents a structural contrast where "homeland" becomes a lap and a grave at the same time. Traditional Western and linguistic thought is based on duals (life/death, presence/absence, light/darkness). The text here inverts the hierarchy of death as life: death in the text is not

silence or nothing, but noise and lights. The poet has undermined the centrality of life as a noise, and made death the most vibrant space.

While a deconstructive analysis suggests a question: Does the Iraqi belonging represent a salvation ? or Is it just another form of extermination ? The text is not decisive.

4- Deconstruction of the funeral situation:

أهلي ، وصحبي ، وأشعاري منثرّة .. على الجنّازة .. أصواتاً بلا كلم

My family, my friends, and my poems are scattered ... At the funeral... Voices without words.

At this verse, the language itself collapses where there are (voices without word – اصواتا بلا كلم). The voice does exist, but the its denotational meaning is absent. This is very important deconstructively where the language exists but described as deficient. Speaking is no more able to carry meaning, even his poetry is : (مفكك منشور) scattered incapable to rebuild itself. Eventually, this text undermines the centrality of poetry.

5- The impossible presence in Iraq:

إلا " عراق " تناديني .. وها أنا ذا أصبحو بئناً بقاع الأرض من حلمي

Except "Iraq" calling me. And behold ... I wake up in a distance from my dream

Iraq here does exists , is present at the call , but is actually absent. So, homeland only exists as a linguistic sign. This is exactly the same as deconstructionism; where the thing does not exist completely, but rather through its absence. Iraq exists in voice, dream, memory, but not completely in real situation.

Awakening as a refrain: The usual awakening is the truth and the dream is the illusion. The awakening is exiled and the dream is the homeland. The truth has become the absence and illusion has become the desired presence of Jacques Derrida. The effect is what remains of the Signifier after his absence. The meaning is not found in the word, but in its extended effect.

6- Fragmentation of Identity :

فأبصرُ الناس ، لا أهلي .. ولا لغتي وأبصرُ الروحَ فيها صدغ منتئم

So I see people, not my family, Nor my language, ... and I see the soul in it a jagged crack

At this line, all symbols of the identity are collapsed : family , language , belonging. Then (his soul – الروح) is nor more coherent. The soul itself is: (cracked- متصدعة – منتئمه) In the traditional reading of this line; it is only grief, sadness for being separated from homeland. But according to Ghuthami, the textual ego has totally lost its centralization. It became disrupted and postponed. The trace of Iraq, the word Iraq in the text is not just the name of a country, but it is a trace that moves all the surrounding stillness. The poet does not see Iraq but hears his call (the voice of the call is a trace of the absent self-called). Playing with deconstructionism means the instability of the meaning and its constant movement between functions. The text practices a dangerous game between (lights/ darkness) death carries the poet in a combination of them, which prevents the reader from determining what this death is. Is it a martyrdom? Is it an extinction? Meaning here plays between: Majesty and the solitude. The displacement of the call: The call of Iraq breaks the silence of the funeral. This sudden transition from the scene of silent death (voices without words) to the resounding call of the homeland which is the pinnacle of the scene to the recipient as it is transferred from an imagined funeral to a realistic and painful exile. Attendance and absence, Attendance and absence.

7- Sacrifice due to pathological attachment:

أموثُ فيكم ، ولو مقطوعةً رنتي يا لانيمي في العراقيين .. لا تلم !

I will die in you, even if it cuts off my lung ... those who blame me for the Iraqis. Don't !

This verse manifests a picture of absolute loyalty. But deconstruction reads it in another way, not only as patriotism, but asking : Why does love turn into a continuous desire in death ? Here, the relation with Iraq is not a balanced relationship, rather it is an exhaustion relationship. So, homeland gives life meaning and takes life at the same time. Deconstruction seeks to break what is beyond the text; "presence and absence". Iraq attends in the text as a voice only, but it is absent as a geography. The poet is present in the farthest part of the world but absent from his dream. The ego is that I am dead in the dream and I am strange in fact. The real presence of the poet is only realized in the isthmus between the dream and the awakening.

8- The hidden message : What is not stated directly in the text ?

The verses of Abdulwahed's poem hide : the feeling of disability , faith breakdown of nation Arabic identity and fear of losing self-identity outside Iraq. Since Iraq is not only the homeland, but the last resort to the existence of self- identity. When there is no Iraq; the soul and language demolish altogether.

9 . Dispersion and Semantic explosion

Instead of closing the text on the meaning of nostalgia, we find that the words are dispersed. The funeral does not gather the diaspora, but increase the scattering of sounds. The text does not provide a solution or an end,

but ends with a gap or a huge spatial distance : (أنأى بقاع الأرض). This leaves the meaning hanging in the gap between the call of Iraq and the reality of exile, it begins with the request for death to find life: (الضجيج والضوء), and ends with waking up to find nothingness: (النفي والبعد). Iraq here is the Transcendent Signifier that tries to gather the dispersed monuments (الأهل , الصحب , الأشعار), but the force of spatial and temporal difference prevents this meeting. Eventually, the text remains a cry between the presence of the dream and the absence of reality. The deconstruction analysis dives here in monitoring the fading center where Iraq was a call in dream, it becomes absent in vigilance, the complete absence of familiarity and attendance. Undermining identity: The absence of (لا أهلي ولا لغتي) in traditional thought, language and parents represent the basic pillars of attendance of identity. The text negates these pillars. Here falls the center that gives man his meaning. The poet sees people as ghosts, without familiar connotations. When language is denied, communication collapses and the world turn into a strange, unreadable text. The poet here not only breaks up the language, but also dissolves existence by stripping it of the tools of expression (language) and the tools of belonging (parents). The trace: Derrida believes that the meaning is not a successful presence but a series of spiritual effects as a trace: the poet does not see a complete soul, but rather sees a crack. The rift is a trace of a previous blow . The soul here is not a solid essence, but a void or a gap. The postponement: The soul is cracked because the meaning (home/identity) is always postponed. The soul is the sign that indicates what is lost. The soul does not know what it is, but what it lacks. The trace here is that rift that connects the poet to his absent homeland. The text practices a semantic game with the idea of dying; the lung paradox: (أموث فيكم ولو مقطوعة رئتي) The lung is the tool of breathing (life) and cutting it means the impossibility of survival. But the text reverses the meaning of death in you (Iraqis) is a kind of alternative breathing. Playing with death here is not an absence but a solution. The poet plays within the limits of the impossible. Life is realized through death and breathing is achieved despite cutting the lung. This displacement breaks the natural laws to create the logic of the special text that goes beyond the mental possibility. The absent presence: Iraqis are transcendent attendants through prohibition: in the last line : “ يا “! لا تلم العراقيين .. لا تلم” Iraqis are presented as a human and emotional mass that compensates for the absence of parents and language in the first line. Blame is a rational act, but Iraq is a decommonal act of the poet's mind, asking the blamers not to blame, and thus he asks for the suspension of judgement. Iraq is not a subject of logic or blame, but a state of emergence that precedes language and logic. The fragmentation and spread of the deconstructive method does not end the text with certainty, but with the spread of meanings. The text begins with sight (seeing strange people) and ends with semantic blame: between the severed lung, the spoiled soul and the missing language, a space of emptiness is formed. It is this void that gives the text its strength. The poet rebuilds his identity from the wreckage. He only finds himself when he loses everything. The verses move from the deconstruction of the outside (people, language, parents) to the deconstructing of the interior (soul, lung) The text does not seek stability, but declares that the crack (the broken rift) is the natural state of existence in exile. Iraq appears here as a decommunized force capable of making death a life and cutting (a broken lung) that it is a reading of the remaining effect on the soul at the expense of the lost material presence and makes the play between death and life the only way out of the fragmented self.

3. Conclusions

Deconstructionism came to destroy every center, including the mind, because its basis is the freedom to extract meanings from texts. Derrida does not fight the center in terms of its function within the text or existence, but rather fights its central authority or centralize what is not a center such as the sacred, man or mind. This led to the hostility of the absolute center such as God, reality and logic. The application of the deconstruction method on Abdulrazzaq Abdulwahid's poem “luzoom maa laa yalzam min alwajaa” has proved true. After reading the text and revealing the contradicted ideas through the lines of the poem, it was made clear the deep-rooted relation between the poet and his people despite the far distance between them. The successful application of this theory proved that Al-Ghuthami's criticism that not all literary texts may have this method applied, but it's not rare or impossible. It is a theory as all other theories that clarified, despite its atheistic thought, the relation of the poet as human with his species and despite his illness he still perishes his homeland. The deconstruction conclusion of this poem does not only state that the poet loves Iraq, but rather extracts some deeper fact : that Iraq is a wound and salvation at the same time. The language represents our presence and disability. Identity is belongingness and distraction. Love is sacrifice and mortality. This is exactly what AlGuthami calls deconstructing the interior of the text to reveal its contrasts and its collapsed centers . In other words, this poem portrays Iraq as a referential, denotational center of identity. But at the same time, it breaks this centrality by connecting homeland with death, disruption and absence where the poetic ego is transformed into a postponed

entity that does not exist only through its continuous loss. Finally, Abdulwahed's poem "لزوم ما لا يلزم من الوجع" is a suitable exemplar to be constructed depending on the deconstruction theory.

References

- Abdel Aziz, Ben Arafa (1993), Al-Dal and Alestebdal, Arab Cultural Centre, vol. 1 Beirut and Casablanca, quoting (receiving decomposition in modern Arab criticism - Ali Harb A model, Ahmed Al-Azri, University of Mouloud Al-Maamari - Tizi Wozou, Algeria, 2012)
- Abdel-Salam, Bin-Abdel-Ali(1999), Mythology of reality, Dar Toubkal, vol. 1, Casablanca, quoting (receiving decomposition in modern Arab criticism - Ali Harb A model, Ahmed Al-Azri, University of Mouloud Al-Maamari - Tizi Ouzou, Algeria, 2012)
- Al-Sharouni, Habib (1996), the philosophy of John Paul Sartre, the Egyptian Knowledge Facility, Cairo.
- Abdullah, Adel (2000), Deconstruction, Authority of Reason and Will of Difference, Dar Al-Hasad, Damascus and Dar Al-Kalima .
- Al-Hassani, Mohammed Brika Al-Bouzidi (2012), Encyclopedia of Sufi Methods, Explanation and Statement of the term Ahl Al-Irfan, quoting (the poem of Prose, a deconstruction approach in the Diwan of the Book of the Transfiguration of Bashir and Nissi, Sumia Maamari, Arabi Ben Mehidi Algeria.
- Al-Ghuthami, Muhammad bin Abdullah (1980), Sin and Atonement from Structuralism to Anatomical, General Assembly, Beirut.
- Al-Ghuthami, Abdullah Mohammed (2006), Text Anatomy Contemporary Anatomical Approaches, Arab Cultural Centre Casablanca - Morocco / Beirut Lebanon, quoting (Deconstruction approaches in the books "Sin and Atonement" and "Anatomy of the Text" by Abdullah Mohammed Al-Ghuthami - Presentation and Criticism - Master, Abeer Moda, Algeria, 2019.
- Al-Ghuthami, Abdullah Mohammed (2019) Deconstructive Approaches in the books "Sin and Atonement" and "Anatomy of the Text" M.A. Thesis, Abeer Mouda, Mohammed Khider University in Biskara, Algeria.
- Alzubaidi, Muhsin Attia (2009) Modern Critical Approaches in Modern Iraqi Narrative Criticism,, (PhD), University of Baghdad, Iraq.
- Barthes, Roland (2019), criticism and fact: trans. Munther Al-Ayashi, Dar Al-Inma Civilization.
- Barthes, Roland (1989), from literary effect to text translated by Abdul Salam bin Abdel-Al, an article in the Journal of Contemporary Arab Thought Issue 28 ,Beirut.
- Bashir and Nissi(2009) The Book of Transfiguration, Mazwar Press, quoting (Prose Poem, a deconstructive approach in the Diwan of the Book of the Transfiguration of Bashir and Nissi, Sumia Maamari, Arab University of Ben Mehidi, Algeria, 2012)
- Boudarbala, Al-Tayeb (2016), Reading in the book of deconstruction of Zima , M.A. thesis, Faculty of Arts, Batna University.
- Derrida, Jaques (1988), Writing and Difference, Trans, Kadem Jihad, Toubkal , Kingdom of Arabia Saudi.
- Derrida, Jaques (2005), in the science of writing, translation of Anwar Mughith and Mona Talaba, Dar Al-Aala for Culture, Cairo, quoting (deconstruction approaches in the books "Sin and atonement" and "Anatomy of the text" by Abdullah Mohammed Al-Ghuthami - Presentation and criticism – M.A thesis, Abeer Moda, Mohammed Khaid University in Sakra, Algeria, 2019)
- Fadl, Salah (2002), Contemporary Literary Criticism. Dar Mirit for Publication and Information, Cairo.
- Hamouda, Abdulaziz (1998), convex mirrors from structuralism to deconstructionism, National Council for Culture, Arts and Literature, Kuwait.
- Hamouda, Abdeaziz (2016) Structuralism and deconstruction, M.A Thesis, Amal Mammari, (Convex Mirrors), University of Al-Arabi Ben Mehidi - Umm Al-Bouaqi, Algeria.
- Hejazi, Samir Saeed (2007), Methods of Contemporary Literary Criticism between Theory and Practice. Dar Al-Afaq Al-Arabiya, Cairo.
- Ibrahim, Abdullah (1990), Deconstruction, Origins and sayings, Publications of the Eyes of the Articles, Baghdad, quoting (Receiving Deconstruction in Modern Arab Criticism - Ali Harb, As a Model, Ahmed Al-Azri, University of Mouloud Al-Mammari - Tizi Ouzou, Algeria 2012).
- Ibrahim, Abdullah, Saeed Al-Ghanmi and Awad Ali (1996) Knowledge of the other is an introduction to modern critical approaches, semiotic structuralism, deconstruction, Arab Cultural Centre, quoting the poem of prose, a deconstructive approach in the Diwan of Transfiguration by Bashir and Nissi, Master, Sumia Maamri, University of Arabi Ben Mehidi, Algeria, 2011.

Kristeva, Julia (1991), The science of Text, Trans. Fared Alzahi, Topikal, Aldar Al-Baidhaa, quoting deconstruction approaches, in the books "Sin and Atonement" and "Anatomy of Text" for Abdulah Al-Ghuthami, M.A , Abeer Moda, University of Mohammed Khadar, Algeria, 2019.

Thomas, Aziz (1997), Deconstruction, Signs of Derrida Penetration of the Unknown Reading in the Hodings of the Text, Contemporary Arts of Sciences, Journal of Creativity and Human Sciences, Beirut.

Taurirt, Bashir and Samia Rajeh (2006), Deconstruction in contemporary literary critical discourse, vol. 1, Dar Al-Fajr. Quoting the criticism of the Arab applications of critical curricula through the convex mirrors of Abdelaziz Hamouda Owaishat Hayzia, Algeria, 2011

Taurirt, Bashir (2006), Deconstruction in contemporary critical discourse, a study in the origins, features and theoretical and applied problems, Iqra Library, quoting (Structuralism and deconstruction from the perspective of Abdul Aziz Hamouda (convex mirrors), M.A., thesis, Amal Maamari, University of Al-Arabi Ben Mehidi - Umm Al-Bouaqi, Algeria 2016)

Taurirt, Bashir (2006) Deconstruction in contemporary critical discourse, a study in the origins, features and theoretical and applied forms of Dar Al-Fajr for Printing and Publishing, Algeria, quoting (Iraqi Researchers - Website)

Taurirt, Bashir (2009), Philosophy of Deconstructive Criticism in Contemporary Critical Writings, World of Modern Books, Oman, Jordan.

Youssef and Ghalisi (2008), The Problematic of the Term in the New Arab Critical Discourse, Publications of Difference, Algeria.

Youssef and Ghalisi (2002), Critical Speech at Abdelmalik Murtad, Dar Al-Bashair, Algeria, quoting (deconstructive criticism at Abdelmalik Murtad, Alima Hawass, Arabi Ben Mehidi University, Algeria, 2015)

Zima, Pierre (2006), Deconstructionism-a critical study, Trans. Usama Alhaj, Almajd Press, Beirut.

<https://www.aldiwan.net/>