

The Curriculum and Procedure in the Book (Foshat Al-Nass) By Dr. Abdul Azim Al-Sultani

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Abstract--- *This research represents an attempt in the field of applied criticism of literary criticism, as it took for itself a model represented in the book “The Space of Text. The Critical Empowerment in Modern Poetic Text” written by Dr. Abdul Azim Al-Sultani. The research has taken upon itself to consider this book in terms of the approach used in authorship as well as the mechanisms of critical treatment and their strategies, the book falls into five chapters embodying five critical readings of five poetry texts of varying size and subject matter and the technical nature of this or that text, which is reflected in the nature of Those readings in terms of method and procedural treatment, it became possible to describe those readings as free tourism - to some extent - approach and procedure. And we say: to a certain extent. Because these readings were not random or spontaneous in adopting a method and inserting it into this or that text, but rather took for itself the strategy of choosing the appropriate method for the text from the text itself and its nature and returning to it in a way that contributes to revealing its semantic dimensions and Content, but rather going further than that of its possibilities and potentials in a very conscious and purposeful manner methodology of research, because it has drawn for itself two methods of treatment and the nature of reading, one of which is comprehensible reading when the textual capabilities and its networks (semantic, content and aesthetic) are subject to accountability and critical deconstruction, and the second reading It focuses on the reality of what you find a central giveaway, leading his accountability and the manifestation of his truth to show the areas of enjoyment and benefit in this text or that.*

Keywords: *Semantic, Content and Aesthetic.*

I. INTRODUCTION

First: The Introduction to the Book

The introduction to the book (the space of the text) defines a set of critical premises that represent guiding beacons that illuminate the way for the following from the book's papers when it proceeded to reveal clearly the concepts that it will adopt in its critical approaches in that book. In the introduction is a reference to the nature of the modern critical text, and what it should be, it is a text (presumed or possible), and in this sense illuminating the peculiarity of modern criticism, when it is based on a modern literary text, it is essentially the legislator of the chapters on the new and possible in the form the system and the content, so a successful critical reading becomes the one that appreciates the occasion of the systematic vision to deal with the readable text in view of the vision of that text and its content and the system of its formation or formulation ... etc.

The introduction emphasizes ((the monetary enabled)) through two issues; the first issue is the recurrence of this term twice in the introduction with a comprehensive explanation showing the intention of its use. In the first

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paragraphs of the introduction, we read: "The modern poetic text opens to the space of the possible creative experimentation that is flooded with its flood of critical text based on it so that it is also an open text on the critical place ..." (1), and in another part of the introduction, we read the following: The cash enabled provides us with opportunities to deal with the text according to a comprehensive or reductive reading because this enabled enables us with multiple monetary tools ... "(2). These two texts clearly explain the centrality of this term and the intention of the author to use it. The second issue in which the introduction confirmed the intention of using the term and focusing on it is that we find specific and detailed animation and animation of the letters ((enabled)) where the first M are combined and the second is static and the palm is broken, and this adjustment is the same detailed movement we find in the sub-title of the book on the first page that follows a cover page The book, which is the exact same thing that was repeated on the next page that included the name of the author and the title of the main and sub-book that came as follows: (The space of the text "The Empowering Critical in the Modern Poetic Text") This is all but explaining very clearly that the difference in the two sub-titles DA Cells on the first and second pages .. On the sub-title that came on the cover of the book was nothing but an error in the output of the book's cover. As the title was mentioned thus. The clear text of the possible criticism in the modern poetic text), and it is precisely this made the sub-title (criticism Possible) instead of (the cash enabled) which is the correct title of the book and is installed on the next two pages of the cover page. What confirms the mistake in taking the title on the cover of the book and manipulating it other than what the author wanted is that the word (expanse) was not moving like this (expanse). The introduction also emphasized that the modern critical text is unconventional and is not defined by traditional, fixed, tribal, and tribal frameworks. Perhaps that is the reason for your writing, are you your taste? Possible). He also authorized the book on your own, with poetic texts - that dealt with the story.

In discussing reading using the method of making poetry in the Bible, the first method; reading (comprehensive analytical) is "reading that bites the entire poetic text, and its residence is not limited to the thresholds of its central truth" (3), and the second type of (diagnostic) reading, which is The reading you find is a great task in the poetic text. And based on these two patterns of reading the book on your court. It also came with three diagnostic readings, so the first was (Weird on the Gulf) by the poet Badr Shaker Al-Sayyab, where he was diagnosed and moved around the page space (the paper), and a promise? As for the third reading, it was the group (Azif) of the poet Abdel Moneim Al-Mahjoub.

You are defining the critical format that governs the readings in the book Fosah Al-text that dreams of reading and writing with the chosen texts, the need for this reading or that - (comprehensive or diagnostic) - imposes it. Its additions, and it helps the recipient to identify his hidden (4), and this means that there are many tones in the introduction to the book when the texts are identified.

And because the book believed in (the critical enabling) an option and procedural option that we find alluding to in the introduction to the multiplicity of curricula, it left the matter for reading treatments (5). The book uses the structural approach in questioning the text (interrogation), and used the methodologies in reading the accompanying text to produce the text on the space of the page, while practicing tourism with a group accompanied by (Azif) with which he persuaded a dialogue that corresponds to the disassociation statements. Do you have the ability to divide the book into a chapter? Or that in the introduction to the book... but that did not happen..! The reason is that the

book has its own method of writing and distributing, and it is a methodology in the remnants of money that is trapped in this topic (6).

Second: Read the Text of the (Interrogation) by NizarQabbani

This reading came under the title ("Interrogation" by NizarQabbani _ the movement of the text, employment, vision) and then turned to an entrance in which the reading began with exposure to the reading pattern, when the critic identified that it would be an "explanatory analytical reading" (7), explaining his adoption of this pattern, and a discussion Nizar himself - who sees the explanation of poetry foolishness - and that the critic intentionally highlights the subtle difference between the two terms (explaining poetry) and (interpretation of poetry), which represents the first flashes of the methodology of critical written reading (8), and by that I mean defining my terms (explanation and interpretation); Regulating the meaning of the term used in a theoretical or practical procedure is a necessary methodological matter!

Therefore, in determining the significance of the term (explanation) (9), there was an appropriate introduction to the nature of the analysis, which is consistent with the structural approach (10), which the critic took as a tool for analyzing the text being read. The explanation that I intended to read is the procedure that expands to link two structures in the text ... they are its linguistic structure, and the external structure prior to the emergence of that text (11), a matter that the critic has directly identified, revealing a critical awareness of that matter.

In a next step, critical reading opens with a comprehensive description of (narration movement) in the body of the text - after it divided it into five sections of varying lengths - and it is an appropriate opening that includes the idea of the compatibility between the text (interrogation) and the structural approach; the reading suggests that this approach is suitable for reading the text (Interrogation). Because this curriculum was based on his original existence on the narrative literary works (12) especially the novel, as Lockach - the oldest father of obstetric structuralism and Professor Goldman - finds in the novel the best expression of real literature, because it contains a large area of narration in which the linguistic and intellectual structures are clear (The motive for the existence of the text, which is the revelation and the emergence of expressing the subjectivity of these structures. Generative structuralism is a method originally appropriate for dealing with real literature, especially the novel and those relatively long texts of narrative characteristic, while short texts may not be clear in that relationship between the two structures (linguistic and intellectual/ contextual) produced external (13). Returning to the text (interrogation), it is a poetic text, but it is infused with the spirit of the narration first. Second, it is a long text consisting of five syllables. Which makes employing the formative and structural approach appropriate - for this text - and with the effectiveness of verifiable and reaping the fruits of productive critical reading.

Procedurally, critical analysis sought to diagnose the nature of the language in the text (interrogation), and test its ability to embody the reality of the movement of life, because the text (i.e. text) is originally a product of the nature of that life (14), so examining the language of the text is essential to this critical reading; This is because it assumed a preliminary hypothesis that the text (interrogation) represents "the conscience of the group, but it is narrated with the pronoun of the singular" (15), a vision that coincides with Goldman's view, which is considered the literary text as an expression of collective creativity (16) even if it is registered in the name of a particular writer.

The critical reading proceeds with the recording of its statements on the text (interrogation) and it monitors - this time - the dull movement resulting from the mechanism of repetition, as this movement was evident from the manifestations of boring repeated reality, and here the matter of checking the structure of the text linguistically becomes an effective methodological necessity to compare the nature of the language of the text And its contents with reality as a previous structure producing the text, so that repetition is the means of the linguistic text and is at the same time an expression of the repeated reality that the text came to reject (17).

In addition to repetition, critical reading reveals the relationship between the language of the text and its function, as it is a simple, deliberative language because it addresses the public class and seeks to stimulate it, since it is at the same time an expression of the concerns of that class. Among the procedures adopted in reading, we notice that it tends towards characterizing the language in which the text was formulated (18), and then after the description it moved to the way in which it was paved and according to the syllables of which the text is composed. Reading through examining the linguistic structure and types of discourse reveals "three letters addressed by three entities independent of each of them in terms of their apparent physical structure; the first type is the discourse of investigators (authority), the second type is the speech (the imam), and the third type is the speech of the actor (the poet / narrator) This last discourse can be considered in two stages, the first stage when the narrator was with the herd (before he was killed by the imam), and the second stage after the stage of his killing the imam (the stage of emancipation)" (19). The Imam) were ready-made expressions of stability and not cured Act by (20), as the phrases repeated by the imam become a special structure characterized by repetition and consistency, they are different from the nature of the linguistic structure of the text except for the language issued by the (Authority) represented by the investigators, which is a language marked by stagnation and repetition also (21), after examining the language in other speeches As (the investigators' speech), the critical analysis reveals that the structure of the linguistic structure of each sentence that the investigators uttered and embodied the discourse of authority is the same without any change in its structure. (22) They are nominal sentences that denote an act but are of stable, stagnant significance in which they are not renewed.

One of the reading procedures is its endeavour to explore the relationship between the linguistic structure of the text and the subsequent structure of (tele-text interrogation) and the semantic loads it transmits. To reach that goal, we find it - reading - initiated to establish descriptive points for the speech of each of the three groups that were diagnosed under the title (linguistic structure and types of discourse) (23), so I highlighted three letters as we mentioned earlier, and the structure of the language of the investigators (authority) was destined for the last actor The narrator "expressing himself mixed with a class or a group" (24), and as for the structure of the language of the (cleric), it is the structure of a repeated closed-minded discourse towards others also (the unseen) who is God, whereas the structure of the third (questioned) discourse was based on two patterns. The first was when his speech echoed that of the cleric and the discourse of power, and that was when the poet B) live in the hereditary state or belong to it (25), and the second type of the poet's (interrogated) rhetoric is what his rhetoric became when he became and became an expression of "a new mental structure that was created and resulted in a cross-act with the negative act represented by stagnation, which was produced by the old mental structure (The structure of the mentality of the identical power and the structure of [the mind] of the Imam, which lead to the structure of the actor

similar to them [in the beginning stage] revolting against them later "(26).

While examining and diagnosing the structures of the speech, reading adopts another methodical procedure in critical analysis represented by taking advantage of laws (towards meanings) and the indication of the verb on movement and achievement, and the presentation of the verb on the name to be very indicative of the speaker's interest and the event at the expense of the name. Or vice versa by providing the word Denote meaning to be consciously or unconsciously (27). In its endeavour to prove the validity of its procedural directions and its semantic and substantive directives, we find that reading relies statistics to establish a database for the ratios of actual and nominal sentences and attribute them to each other in the speech of any of the three main categories in the text, represented by (authority / investigators, cleric, poet / narrator The interrogator expressing the category of the masses. The reading leads to the fact that the relative difference in the structures of the structures of the sentences tells about a difference and fluctuation between persistence and the shift in the attitudes and attitudes attributed to the three categories of discourse (28), and then the text becomes a mirror of (reality) when it is Ba Repetition and movement embody the rhythm of the era to which he realistically belongs, in terms of monotony and stagnation in the speeches of power, the imam and the poet (before the transformation), and then proceed to launch a lawsuit to form a new rhythm of life, with all its dimensions, especially the emotional dimension represented by (religious) in terms of its reality And its usefulness (29).

One of the systematic procedures adopted in the analytical reading is that we observe a careful inspection of the forms in which the conscience of the individual appeared in the face of the conscience of the group or the opposite under a sub-heading in reading is (the individual and the group / confrontation and submission) (30), which is through inspection and monitoring aimed at detecting The nature of the relationship between the conscience of the group and the conscience of the individual in the various sections of the text (interrogation), as well as the transformations that brought this relationship between the group and the individual, so the individual is sometimes (the narrator / poet / interrogator) who killed the imam (31), and the individual (the imam himself) comes Sometimes the individual (the divine subject) will be another time. In a specific place in the text, the individual merges with the group to establish a relationship with one individual (the divine subject) (32), and in another place the individual (the poet) represents the group (the masses) in the face of the individual imam + the group "the rest and the livelihood students in the name of Islam and adulterers in words" (33).

After observing the forms in which the relationships between pronouns appear in the text, the reading proceeds procedurally to find semantic matrices for the actual possibilities, which are presented by the statements of speech used by each of the three groups expressing their presence in the text, as critical reading classified the common denominators between those speech Categories, to reveal the result - their similarity but rather the mental structure of the group expressed as (Imam + authority) .. In contrast, the reading finds a semantic difference expressing the mindset of the individual subject (the poet narrator) when he was in harmony with the group before the killing incident ... then release It is from the negative group fold (during and after the incident), so that reading reads clearly the difference in the mental structure that turned into a new active, active mobile group different from the mental structure of the negative group (cleric + obedient group) (34).

Third: Reading the Text (Tears of the Eye) by Poet Youssef Al-Sayegh

This second reading in the book, and its title was: (The Prospects of Semantic Employment in “Tears of the Eye” by Youssef Al-Sayegh) and then led it to (Entrance) whereby the basis of modern critical readings was based on benefiting from various fields of knowledge, especially linguistic ones (35) to produce an effective analytical reading.

The critical reading of the text (Tears of the Eye) is a comprehensive reading, and the critical analysis followed in it represents an applied text, as the critic started reading with documents or critical scenarios through which the vision is defined for the factors that contribute to the production of effective critical reading. She consciously identified the importance of nominating the appropriate critical procedure for the text, and she hinted at this that what she intends to practice from reading its goal of penetration “in the various joints of the text and its multiple levels (phonetic, semantic, syntactic)” (36), which are the levels adopted in stylistic studies (37) concerned with the text Aiming to extract its reflexive themes revealed by the linguistic units that make up the text.

So, reading has tried to take advantage of the stylistic (functional/ linguistic), which believes that the true sources of stylistic phenomenon lie in the language and its ability to produce relations of integration and contradiction between the linguistic units that make up the literary text in what contributes to its comprehensive analysis (38) aimed at detecting (semantic employment) in The three levels, because the critical vision that drives this reading assumed that "the significance of the text is permeated in all its joints and the interaction of its levels" (39), as the separation between these levels - during the course of the analysis - is only a facilitation of "the process of capturing the poetic text, which is always characterized by prevarication" (40).

It remains to point out that the critical reading of the text (Tears of the Eye) was based on an important percentage of freedom in its dealings with the text, as it is a reading that has its own viewpoint recognizing that it has practiced its procedural action with a degree of freedom that does not exempt it from fulfilling the textual structure of the text. And because it is free. I have pledged to be a guarantor of the element of neutrality and give way to an opportunity for other readings to exercise their role and express their exploratory capacity for that text (41).

After the reading finished completing its general operating lines from the side of choosing the curriculum and the operating mechanism ... it started its first procedural steps by installing a sub-title that summarizes what the reading intends to do in (facing the text) (42), as critical application (reading) begins with an explanation that is: A text that moves to convey a qualified human experience to console any experience whose level of wound and suffering has inflated and its causes intertwined to be an ordeal "(43), when (reading) dealt with a male speech in the poetic text directed to a female but not necessarily a woman it may be a city or any other entity Fit for an emotional relationship with the man.

Critical reading sought to explore the semantic tools network that the male (the poet) employed to persuade (the female / the lady) to find the reading that I gave the characteristics of the speech to be "transparent and direct moderating discourse" (44), then the reading seemed occupied with discovering what occupied the text speech and clarifying the tools of that speech So there was a group of mechanisms highlighted by the reading, and I found that

the soft-spoken text was one of the mechanisms of influencing a civilized woman / woman (45), and this is why the reading discovered that what is consistent with that (woman / lady) that the speech has "chose a mechanism that relies on Fancy words and transparent wording appropriate to the discourse of a contemporary woman "(46) The reading repulsed another of the mechanisms of the speech - in the readable text - related to the content of that speech, as it is a realistic speech in terms of its content (47), it was brought in to suit (the case required) (48), which is disclosed by the circumstances of the linguistic message (the text) and its contexts. With it, the hypocrisy of promises in order to persuade the beloved in a false manner.

The reading continues to characterize the movement of the text until it reaches the fixing of basic points in the examination of the "mechanism of the proposed content hierarchy" (49), which is summed up as a discourse based on a persuasive mechanism, it is my report and realistic, logical and serial, as the reading found that realism is manifested in the speech of the text through mediation "Leaning on traditions that are in circulation contains what is linguistic, such as employing intertextuality with the Iraqi popular proverb [everything in religion to tears of the eye], and with an Iraqi traditional song [O ZariZarhan] as well as employing Quranic intertextuality, as well as employing traditional rituals filled with symbolism." (50), and this all establishes the fact that the text is characterized by the statement of what is realistic and appropriate to the data of Poetic experience and employment implications.

The characterization of the nature of language in the poetic text had an effective effect in discovering its mysteries and the nature of its speech, as reading diagnosed the characteristics of words and found them daily vital and deliberative words, as well as being full of romantic emotional momentum (51), as the reading also discovered the participation of the language of the text and the language of the lady with one linguistic structure capable of Serving the discourse, the sharing of the two textures (the text and the addressee) with one structure makes the effect of the speech's text on the addressee (possible), and indeed the success of the discourse stems largely from this position.

Among the levels that the reading focused on procedurally, it examined the parallel and repetitive patterns. On this level persuasive capabilities are still strongly present in the text, there is a parallel in the size of sentences and their participation in certain vocabulary, and this can be used to knock on the addressee (female / lady) for the purpose of persuasion And as if (parallelism) "in the engineering of the text mimics the engineering of life itself, with the imperative that the text wants to put forward and persuade the other with" (52).

As for the pattern of repetition, it has significance and has a basic function in the text (tears of the eye) no less important than the parallel format. Repetition has taken many forms. There is repetition in the voice, repetition in the singular, repetition in the sentence, repetition in the syllable, and these are among the mechanisms of the readable text. The reading found that "the symmetry of repetition and parallelism with its various manifestations and its penetration into the various joints of the text and included the syntactic level with its own tattoo" (53) to be effective tools in confirming the poetic act and its purpose (persuasion) (54).

Among the systematic procedures that were adopted in reading the text (Tears of the Eye) was that it included a reading summary in the form of points representing the (summary of the possible) (55) critical to that reading based

on its monitoring and arrangement to the accountability of the mechanisms by which the language structures were employed and how to receive them in a systematically disciplined manner. During the analysis, you find it depends on the characterization of each of the themes of the poetic text, and the description comes in the form of clear and explained points, which is a method in (critical writing) familiar to the recipient, as he takes with his hand to specific signs that help him to understand and spray instead of dispersion and loss.

Fourth: Reading the Text (A Stranger on the Gulf) by the Poet Badr Shaker Al-Sayyab

Critical reading of the text (Strange on the Gulf) determines the horizon of its dealings with the aforementioned text starting from the title of the reading itself, when it determined its horizon in which it moves with (the controversy of the past, present and future times), which means that it diagnosed its hypothesis with the active structure in the text movement, which is the temporal structure. Then the critical reading of the text began by presenting the importance of linguistic formation as a structure through which the text can be penetrated (56), because linguistic formation is attractive networks for reading, which were keen to show in its entry that one of its tasks is to "describe the mechanism of operating these networks within the poetic text" (57), and she chose from These networks (structures) are the structure of time by "monitoring the controversy of the three times: past, present and future, diagnosis, description and examination" (58) .. which means that they explicitly specified in their entry that "this temporal structure did not result from random selection but was filtered through reading Itself "(59), and that the reading based on this perception in monitoring this structure and its importance came as a result of awareness A conscious intuition is the location of the temporal structure of the text, it is a central structure "capable of illuminating the dimensions of the text and its main joints" (60), and it is a fundamental structure as if it is the place of the skeleton from the body of the text, so revealing that structure and diagnosing it accurately and making sure its existence and effectiveness is rather a hand (Criticism) on the essence and center of the text, because it nominated a central hypothesis of the structure of the times in the text. Then she returned to test that hypothesis taken from the linguistic or pure structural approach to treatment because she found enough to reach a productive critical reading.

II. THE PROCEDURES FOLLOWED IN READING

The first critical reading procedures that we have found have begun dividing the text into five sections of varying lengths, and this division relies "the movement of the general time frame, accurate statistics, and time-significant pickups" (61) ruling and guiding criteria for what I went to, explaining - when I sought to define the time dimension By statistic or otherwise - it was based out of her conviction that the formulas of the Arab verb were able to express the minutes of the past, present and future (62).

And reading - in determining the times - relied on morphological formulas and their indication of time, as well as the context and the connotation that accompanies the behavior of the indication of these morphological formulas or that. There is a morphological form indicating the present but it is located in a specific context that brings it to the indication of the past tense (63).

At the beginning of (her confrontation with the text), the critical reading stated that she monitored the dominance of the present time and the opening of the Swedish text to it, as she found in it a text "traumatized by the present

expressing a spirit eager to salvation (depression and departing)" (64), and after the reading practiced its mobility. The criticism monitored the presence of time as a function of the time associated with the lost dream (Paradise) (65), then return to the present and try to escape from it for the future extending from the present (66) without success.

Thus, the reading proceeds with its methodological procedures, and it uses statistics, realizing its importance to test the sincerity of its hypotheses as it follows the temporal movement within the text, by highlighting the percentages of time attendance to each other (67). Then she proceeds to present her vision of the controversies of the three times - using the power of language. As the overall movement of critical reading of the text (strange in the Gulf) is an anatomy of the language of the text, and not the use of contexts outside the text. Rather, even the observation that the reading proves and is wit for the reader, but it is inconsistent with the body of that structural reading. We find it placing a margin outside the text. As the margin set for the interpretation of the word (linear) and its contextual significance in colloquial dialect (68), I mentioned that meaning in a neutral, marginal way outside of reading, because it is a reading that means itself. It is a structural and linguistic reading par excellence, although it did not examine all the detailed structures in the text and was satisfied with the structure of the times which saw the main central structure in the poetic text and which ensured the connotation of its semantic potentials.

Fifth: Reading the Collection "The Strange Bed" by the Poet Mahmoud Darwish

The reading practiced its critical work starting with the election of a structure for the title (the map of the text and the employment space in the group "The Bed of the Strange" by Mahmoud Darwish). By specifying the title, the reading itself implicitly defined the semiotic approach as the method that will be followed in accomplishing its critical action, so look at the text written in terms of examining (black relations) Whiteness and how sentences and vocabulary are distributed over the page space (the paper) is just one aspect of the semiotic approach. As the reading tended to say the intention of coordinating written or typographical evidence in its engineering dimensions, sizes and locations on the space of the page it contains. For example, this enhances its ability to interpretive investment (69), and works to approach its symbolic payload, allowing the culture of the eye to take its role "as a critical culture with a different free imagination between one person and another" (70) and they perceive the difference "between one and another patterns of textual formation on the space of the page "(71).

III. READING PROCEDURES

After electing the title, she tried to read - in her entrance - to show her interest in the aesthetic aspects coming from the physical space of the text, as well as focusing on describing (the engineering style) of writing texts in the group (bed strange), and she goes on to describe the procedure that will be taken .. to determine the form of texts, which It represents the possibility of investing the distribution of vocabulary and phrases to the poetic page space by a special distribution (72) that contributes to mapping the text of the text and provides an opportunity to get acquainted with the role played by the (engineering style) and the extent of its participation in carrying the overall significance of the text (73).

Among the systematic procedures adopted by the reading, the hand put it on what it termed (the vocabulary map) and (the map of sentences) from which (partial texts / poems) were constructed in the al-Gharibah bed group, and the reading also mentioned that it replaced the term (poems) with the term (partial texts) Based on her awareness of

the precise difference between the two terms, she believes that (the bed of the stranger) is not a collection of separate poems, but rather it is written in its entirety, hinting that it is a holistic text consisting of partial texts that are applicable to each other (74).

Critical reading sought to question how the vocabulary was distributed in the texts of the group and was diagnosed (vocabulary map), and it strived to interpret that distribution in more than one model to reach formal and substantive connotations, which are farther and deeper than those semantics that the vocabulary holds lexical or contextual (in The state of synthesis), by looking at the theatrical movement performed by the distribution of words (75) on the space of the page. The critical reading also proceeded with the monitoring of the second joint of (engineering style) joints in relation to (map of sentences) and examination of its active presence in the texts of the group, so I discovered the paradox caused by departing from the traditional style in drawing and writing the poetic line, so if reading reads the way in which the drawing was dismantled It is not uncommon for the poetic sentence organization to work on spreading the sentence on two lines, although it can be written on one line, the meaning is complete with it in a specific location (76) or expected, but the matter with the blog (bed of the stranger) takes another direction in relation to the mechanism of writing the poetic line, mediated by Distribution of its meaning between the end of a particular line, The beginning of the next line. In this way, it produces a luminous line structure, taking its lines with (some necks) to create a text written "in a way (implicit) that forces those who enter the world of reading it" (77) to be drawn to read the text and complete its reading until the end (78).

In a procedural step belonging to the methodology of critical writing, to find after the completion of the description (map of text) and monitoring patterns (style) the reading goes to a statement (indications of employment) of that model. It reveals an inductive tourism approach that included the texts of the whole group, to prove the reading a conclusion that the vocabulary distribution map got up with the connotation of two aspects. The first is that these vocabulary are functions of terms, which is obtained by the singular terminology lexical and contextually. The second is that distributing the vocabulary using the Darwish method means the embodiment of a visual meaning that says what the words do not say - in their first connotation - by staging the meaning (79).

With regard to (map of sentences), the critical reading has reached five connotations (to employ the model) that are complementary and even concurrent. The first indication: The map of distributing the poetic sentences on two lines ... or suspending the meaning from the end of a particular line to the beginning of the next line, but it helped to create an "effective mechanism for melting the text and the coherence of its parts" (80). The second indication of employment is that this model creates a special atmosphere of anticipation and research on the part of the reader (by implicating him) and tightening it to continue reading "with what he calls gradually to deal with the reader as an open poetic text" (81) The end, while the third indication is to confirm the identity of this model by dismantling Poetic sentences. When technics and characteristics become "extended over the area of the group (bed of the stranger) and not an emergency matter on specific sites or limited to partial texts" (82). The fourth connotation of the break-up of the line is the formation of that type of music in the text, when it contributes to "concealing it to the intensity of rhyme music [and referring it] to internal rhymes, so it became a text free from the sharp musical bumps made by the rhyme" (83), and the reading reaches a final indication The effect is that this model is transformed into an element of the semantic entity of the text (84), when it contributes to tightening the textures of the text and

harmonizing its joints, as the reader stresses and interferes with the structure of his response (85).

The reading takes another step towards monitoring (indications of employing the model / breaking the line) by standing at an important issue, as it differentiates functionally and technically between employing the drawing of the poetic sentence by distributing it on two lines and the method known as (rotation) followed in writing the poetic house. If the two techniques are similar in invoking continuity of reading, then they differ in motivation and semantic function. This is because the motivation in the case of distribution of the sentence is "to select the appropriate point of tension to cut the poetic sentence and transfer its remaining part to the next line" (87) with the aim of tightening the reader and the text while the motivation comes to rotate the poetic musically and in many cases it is forced (86), resorted to (The poet is forced. As for the job (semantic), the reading offered the functional difference between the distribution of sentences in the (model) and the rotation in the poetic house, when I went to that rotating in the poetic house is only a function of linking between its two parts, while the distribution of the sentence works on two lines, and the frequency of that distribution. Rather, it comes to contribute to tightening the text in a way that achieves its musical, structural, and semantic integration, in addition to tightening the recipient's reading.

Sixth: Reading the "Azif" Collection by the Poet Abdel Moneim Al-Mahjoub

This is the fifth reading in the "Foshat Al-Nass" book, and its title was: (Sarmadia, the element of the uncertainty in the "Azif" collection of Abdel-Moneim Al-Mahjoub). The first thing that can be observed on this reading is that it appears to be a critical and free reading with its tourism in the language of the text, its writing system and its connotations. Thus, it appears at first glance, as a journey of discovery and emancipation without a specific goal. This reading came without a critical introduction outlining its course, or stating its orientation, nature of its approach and its details, as it proceeded to enter the text world through its entrance ... to be in direct confrontation with the text (Azif), which is a collection of poetry and not a poem of limited length! .

IV. PROCEDURE AND WRITING METHODOLOGY

Reading has adopted a special methodology in writing its critical text, by following the synthesis system between the critical text and the quotations from the text of the poetic group (fiddle), both of whom accuse what reading wants to connect to be the result of critical reading adopts a synthesis system that clearly belongs to the world of critical reading, or critical reading after Modernism where cutting, pasting and installation. With its deconstructive vision, the reading realized that the end of the poetic group "holds the keys to initiation" (87), because its end "is a long margin, but in reality this margin is a very important body (88) and that includes a permanent potential paradox that deludes the consolidation of meaning. In its endeavour to capture the keys to the text, reading captures an important text from the group that it deems appropriate to nominate "the possibility of producing a meaning that establishes the gel that cannot be caught" (89) to demonstrate that existence is nothing but words.

The first strategy that can be diagnosed as present in this critical reading is to work on examining the poetic text through the meaning, by identifying the "meanings of accumulated poetic sentences" (90) in the content of uncertainty and the unknown "often find that these sentences define what we thought Certainly what is gelatinous and undefined, as if in its definition it works on non-definition. It works to dilute things and sow doubt in everything

(91), so revealing the entire content of the text was confirming the idea (uncertainty).

It remains to point out that the critical reading of the Azif group has been procedurally established - and it talks with that group - on three joints; the first of which is represented by the (entrance) (92) and it includes a description of the group, as it came in the form of an explanation supported by texts and captions from the group itself as it was adopted. The critic at the entrance surprised the text directly, and in a manner different from the previous readings, as in this reading he omitted the presumption of theoretical presupposition in the entries of the readings, and he adopted a direct confrontation with the text. As for the second joint on which the reading was based, it is represented by (features of vision) (93), and it contains a dialogue aimed at recording the group's concerns (motivated), which motivated the (uncertainty) (94). While the third chapter of the critical reading was held to highlight the (manifestations of the element) and it means the element (uncertainty). as it is - that is, the reading - it has endeavored to collect what supports its previous intuitions with partial procedures that included the semantic analysis of the vocabulary used in the group, as well as statistical statements that Prove the rates of receipt of those items and their repetition leading to what supports directing the intensity of their attendance (95), and the implications and indicative possibilities.

V. CONCLUSION

After we finished the comprehensive reading of the book "Foshat Al-Nass", it became possible to summarize the most important results that we reached in the following:

1. The research found that there are two different versions of the book's subtitle, one of which is fixed on the cover of the book, and the second is installed on the first and second pages of the cover page. Through the evidence and evidence drawn from the introduction to the book and from the semiotics of writing the title in the internal and external places, it became clear to the research that the correct and intended sub-title is what was repeated in the next two internal pages of the cover page, since the correct sub-title is: ((The critical enabling in the modern poetic text). What is fixed on the cover page is nothing but a mistake in taking out the book cover.

2. The introduction to the book identified a set of critical premises that it intends to pursue in its reading journeys, beginning with confirming its vision of the nature of the modern critical text, and what it should be, as it is a research into the capabilities of texts and the possibilities they provide. Just as that introduction clearly defined two methodologies of critical reading patterns, they achieved them in the body of the book, namely; the comprehensive reading style that aims to analyze the poetic text in a comprehensive and detailed textual analysis, and another type of critical reading that diagnoses a specific case in the text that you find a central focus and a focal point. Revealing of the text hoarding of codes, symbols and messages. This identification and clarity are some of the pillars of the ((systematic)) writing of the critical text, which clearly reveals to the reader the paths of critical readings contained in the body of the book.

3. The introduction to the book indicated the multiplicity of critical approaches to be adopted in the analysis of texts, without specifying that it will follow this or that approach in reading every text of poetic texts. It thus postponed a detailed discussion of the curricula of the recitations in the book, so that the discussion of the curriculum - publicly or implicitly - at the entrance to each reading is in place from the book.

4. The readings of “Foshat Al-Nass” book adopted complex titles from the title of the read poetic text and vaccinated it with a sub-title, and thus represent initial messages addressed to the recipient, to draw his attention to the nature of this or that reading, in a clear and detailed manner. The readings also included sub-headings that help in controlling clarity in handling, in order to prevent dispersion from receiving. Here are some procedures ((methodology)) of writing the critical text, which these readings followed, too.

5. At the level of the relationship between theoretical and applied in one reading, we find some readings, and it has theoretically stipulated the definition of the critical method followed. As reading the text of the (interrogation), which mentioned its method ((structuralist formative)), and I stepped in by talking about that approach, which you will take as a way to read. As I set foot in talking about the structure and the mechanisms of its discovery in the text before entering into reading the text (strange on the Gulf) reading ((pure structuralism)), it is based on examining the structures of language, its shapes and its connotations. It set its goal by focusing on the structure (and times of controversy) within the text. In the critical reading of the group “The Bed of the Strange”, we find a foreground that includes references to being guided by the vision (semiotic), to fill in the blanks and to reduce the contexts, accompanying the linguistic structures, in the output of texts in the group, and it seeks to produce aesthetic through the relationship of blackness and whiteness in the page of the paper And the way to write. While it was left to the reader the opportunity to establish a dialogue with the capabilities of critical reading and discover the features of curricula in it and its procedural mechanisms in two critical readings, namely; reading the text (tears of the eye) and reading the text (bleeding). Where the reader discovers through the entirety of the systematic procedures that she followed in dissecting the two texts, that reading the text (tears of the eye) reading ((stylistic)). This was revealed by my critical actions. Through the diagnosis of the critical measures taken in reading the poetic “fiddle” collection, our research turned out to be a reading that takes “deconstruction” as a way of critical detection.

6. The readings in “Foshat Al-Nass” book embodied the idea that literary critical reading in the world of poetry is (“critical research”) on the subject of poetry, so readings have taken multiple mechanisms in approaching their texts with a systematic awareness, without losing sight of the need for the text for this color of procedures or that . What this means are readings based on the background of careful examination of texts, and the election of the appropriate critical procedure for each text. In the overall critical readings in the book, the literalism of criticism is evident, and it balances between controlling the monetary systematic procedures and the nature of the directed vision, which is characterized by academic criticism usually, from statistics, tables, textual evidence, and specifying the nature of the procedure; and between the freshness and coherence of the text to be a text indicating experience produced by critical practice.

1. The space of the text - the critical enabler of the modern poetic text, d. Abdul Azim Raheef Al-Sultani, International Center for Studies
2. And Green Book Research, Libya, 1/2006: 7.
3. M. N: 8.
4. In an interview with the author of the book, he confirmed to me the sincerity of the research findings, a diagnosis of the error in the subtitle on the book cover.
5. MN: 7.

6. M: 8.
7. View N: 8.
8. Looking; M.N: 8.
9. Looking; M: 11.
10. See: Structural Structure - A study of the Lucian Goldman method, Jamal Shehid, Dar IbnRushd, Beirut, 1982: 84-85.
11. See; the space of the text: 11.
12. Looks at: structuralism: 93.
13. Modern Criticism - A Philosophical Introduction, d. Mohamed Shebel El-Komy, The Egyptian General Book Authority, 2004: 203-204.
14. Looks at: structural structuralism: 76 - 77.
15. Spacing: 24. To show the relationship between the two pronouns (in the production of literary work) from the viewpoint of formative structuralism, it is considered; in structural structuralism: 38.
16. Seeing text: 25.
17. Looking; M.N: 26.
18. Looking; M.N: 25-26.
19. Looking; M.N: 27.
20. M: 30.
21. N: 32 - 33.
22. M.N.: 30-31
23. M: 31.
24. M. N: 30.
25. M. N: 31.
26. See M. N: 35.
27. M. N: 37.
28. Viewed; N: 34.
29. Looking; M. N: 37.
30. Looking; M.N.: 37 - 39.
31. M: 37.
32. M.N.: 40.
33. Looking; M. N: 40.
34. M: 41.
35. Looking; M. N: 42-44.
36. See M.N: 45.
37. M: 46.
38. Seen; rhetoric and stylistic, d. Mohamed Abdel-Muttalib, Egyptian International Publishing Company - Longman, 1994, 2nd edition of 2008: 206-207.

39. Seen; an introduction to stylistic, d. Rabih Bin Khoyeh, Modern Books World Publishing House, Irbid, Jordan, 1/1/2013: 60 - 61.
40. Speech: 46.
41. M: 46 - 47.
42. M.N: 50.
43. M: 52.
44. M: 53.
45. Looking; M.N: 53.
46. See; summary in rhetoric, Jalal al-Din bin Muhammad al-Qazwini, controlled and explained by Abd al-Rahman al-Barquqi, Dar al-Fikr al-Arabi Beirut: 33.
47. Speech: 56.
48. M): 57.
49. M): 58.
50. Looking); M.: 59.
51. M): 62.
52. M): 65.
53. Looking; M.N: 67.
54. M): 67.
55. M): 68.
56. M): 69.
57. Looking; M.N: 69.
58. See); M.N: 69, 70.
59. Speech: 71.
60. Looking; M.N: 72.
61. Looking); M.N: 77 - 78.
62. See; M.N: 71, 75, 76, 77, 78.
63. Looking; M.N: 76.
64. Look; Form and Discourse - An Introduction to Phenomenological Analysis, Mohamed El-Makry, Arab Cultural Center, Morocco - Casablanca, 1991: 71.
65. The place is in the poetry of Mahmoud Darwish, d. Hassan Ghanem Al-Janabi, General Cultural Affairs House, Iraq - Baghdad, 2016: 238.
66. M. N: 238.
67. Seeing text: 82.
68. M. N: 82-83.
69. M. N: 84 - 85.
70. M. N: 85 - 86.
71. Looking); M.N: 87.

72. Looking: 92.
73. Looking; M.N: 93.
74. M): 93.
75. M): 94.
76. Looking; M.N: 95.
77. M): 96.
78. M. N: 96.
79. Looking; M.N: 96-97.
80. Guide to Literary Critic, Dr. Megan Al-Ruwaili and Dr. Saad Al-Bazei, Arab Cultural Center, Beirut, 3/2/2002: 113.
81. Looking at deconstructionism as the will for difference and the authority of reason: Adel Abdullah, Dar Al-Hasad - Dar Al-Kalima, Damascus, 1/1/2000: 89-91.
82. Looking at; M.N: 112.
83. Scripture: 97.
84. M. N: 97.
85. M. N: 98.
86. M. N: 102.
87. M. N: 104.
88. M. N. 105.
89. See; M.N: 97, 98, 100, 102.
90. M. N: 107.
91. M. N: 108.
92. Literary Criticism Manual: 108.
93. See text: 97 - 99.
94. Looking; M.N: 105-108.
95. See; M.N: 105, 106, 107.

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