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DEPRIVATION AND CITIZENSHIP IN IRAQI POETRY 2003-2019  
(AN ANALYTICAL STUDY IN THE LIGHT OF CULTURAL CRITICISM)

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#### **ABSTRACT**

The poems of exile summarize the pain of poets deported from their homelands in line with their ideas and human experiences. From the usual nostalgia in exile poems for the emergence of what is more important than the existence of exceptional circumstances that made most poets deviate towards discussing the diaries of countries that burn in civil wars and the high number of bombings and killings on identity with the failure of building democracy, which was the dream of most Iraqis. Politicians with language close to directness and may not stray from superficiality in some poetic passages, taking advantage of their alienation from the homeland in the freedom to say without fear or fear, but many of them depended on following the news. Through the media and social networking sites, so that their notice approached a news bulletin or an echo of Arab and international news bulletins showing the tragic, exaggerated picture of Iraq. The great journey to exile appears after the coup of February 8, 1963, so Iraq witnessed mass migrations after the Baath party assumed the sovereignty of power in Iraq. Many poets such as Baland Al-Haidari, Abdul Wahab Al-Bayati, Saadi Youssef, and Muzaffar Al-Nawab left, as well as the novelist Ghaeb Tohma Furqan and the world Abdul Mighty Abdullah.

#### **INTRODUCTION**

Examining the pages of history from antiquity to the present day, it is noted that they are crowded with exile and exile, and the latter was not limited to the Iraqi poetic scene only, but even Arab and Western poets as well. He witnessed the forced exile of hundreds of poets and writers, including some symbols of poetic leadership, such as the great poet Al-Jawahiri and Jamil Sidqi Al-Zahawi.

### *A historical look at the poetry of the Iraqi exile before 2003*

The great journey to exile appears after the coup of February 8, 1963, so Iraq witnessed mass migrations after the Baath party assumed the sovereignty of power in Iraq. Many poets such as Baland Al-Haidari, Abdul Wahab Al-Bayati, Saadi Youssef, and Muzaffar Al-Nawab left, as well as the novelist Ghaeb Tohma Furqan and the world Abdul Mighty Abdullah.

The absence of political, social and intellectual freedoms in the Iraqi arena is conclusive evidence of the authority's oppression of its citizens. Perhaps the year 1978 was not inferior to the black coup of 1963, as it witnessed a wave of mass flight from the oppression of the authority. The emigration stops at this point, but was accompanied by another, which is after the outbreak of the Iraqi-Iranian war and the accompanying tragedies and internal conflicts that resulted in mass repressions of opinion-holders and others. Perhaps the most prominent names that emigrated were the poet Adnan al-Sayegh, Abd al-Razzaq al-Rubaie, Muhammad Turki Nassar, Salah Hassan, Mohsen al-Nawab, Abd al-Khaleq al-Kitan, Adeeb Kamal al-Din, Hasan al-Khurasani, Donia Michael, Amal al-Jubouri, Ali Rashid al-Musawi, Zahir Munis, Sargon Boulos, Fadel Soltani, Salah Niazi, Muayad Al-Rawi, Khazal Al-Majidi, Jalil Haider, Sadiq Al-Sayegh, Lamia Abbas Emara, Fawzi Karim, Shawqi Abdul-Amir, and many other names, and all of these gave collections of poetry and critical and intellectual achievements, and their poems were characterized by nostalgia for the motherland and singing of it, as well as freedom in style and language in their poetry far from the style of the mask or the code.

And they dreamed of returning to their Iraq, but the first return became impossible, so honorable mention came in their poetry that their death would be in exile, and some of them foresaw that their country would be subjected to an invasion like the Mongol invasion of Baghdad in the past.

She said: The Mongols are coming  
I said yes: I saw them many years ago  
Storming the city walls  
And here I am  
See them now

### *Storming The Walls of Baghdad Again*

This text shows that the Iraqi poet was a prudent observer of the minute events in his country, so this anticipation came with the demise of the Baathist regime, through the occupation again, and they had other political visions. The collectivization that is taking place in Asia and Latin Africa, and the loss of human beings, all of these bring about a new world dominated by devastation and the great domination of the colonial countries in particular, and the unilateral hegemony of America. The world is on the verge of very great catastrophes, because the dominant powers are irrational forces interested in possession and theft, stealing human wealth and their lives.

### *Exile Poetry After 2003*

We can say that the events of Iraq that followed in 2003 were not just a political transformation, but a social and cultural transformation, accompanied by divisions and conflicts. In addition to this problem, the focus is on the questions of human division in Iraq on the basis of sect and nationalism, and this makes us wonder about the destructive force that produced it. These differences in doctrine and the anger they generated, and the killing of identity through the prevailing values in Iraq for this stage.

This made the country live in tragic conditions that constituted a new turning point in the lives of Iraqis thirsting for peace and avoiding the idea of wars and fighting. They did not pack their bags back to the countries of their expatriation after it was not possible to integrate them with the new situation of a homeland shared by partisan and sectarian interests.

What made the matter even more difficult was that he had entrusted his command to religious leaders who were unable to comprehend reality, so the community was divided sectarianly, and the important image of citizenship in its common community as individuals with a unified state deteriorated.

This reinforced the feeling of the Iraqi citizen of alienation, and many preferred isolation and distance from the political scene, citing fear of the power of uncontrolled arms and the weakness of the state after the tone of the sectarian discourse escalated at the expense of serious thinking about raising the status of citizenship and renewing the mechanisms of true belonging to the homeland.

The weakness of the state and its national divisions contributed to sectarian domination of the political movement away from loyalty to the state and the law it represents, which prompted many sectarians to use all methods of violence and terrorism without discrimination to reach power, which reinforced the tendency of collective and sectarian loyalty and made it an obstacle in assigning basic value of belonging to citizenship and the feeling of the individual citizen in the state

There are those who believe that these divisions and this situation will not last long, so they preferred to wait for the next, but many intellectuals have begun to write down their concerns in poetry or publications, expressing openly their grief as a result of the internal fighting that is approaching the civil war, fueled by political discourses and ignited by the media that Some of them are managed from outside, or they are run by minds with divisive orientations that tend towards infidelity or treachery of the other who disagrees with them ideologically or nationally.

The Iraqi poem, which was written in the period that followed the occupation and the accompanying political and social changes, was not far from manifestations caused by the reality of fluctuations and the unfortunate and sad trend that afflicted Iraq as a result of the high levels of disappointment and the growing sense of bereavement and successive losses after the catastrophes

that befell the country at the political level. The security, security, and social issues, which prompted writers and poets to adopt the themes of departure, immigration and alienation in their literary and poetic works, after many of them felt that the dream of restoring a healthy and dignified country for a decent living has become impossible, and after the first years of occupation and the change in the authority of the former regime witnessed the return of many intellectuals after that. They were distributed in the countries of the diaspora over decades of having to escape from the brutality of the ruling authority at the time, but this return was temporary for some of them, who preferred to flee again from the inferno of wars and civil battles and to stay away from the atmosphere of political competition and sectarian charging that turned the cities of Iraq into theaters of free death. This was accompanied by another mass flight of writers and poets who chose exile as a way to escape from the brutality of the bloody conditions, inter-sectarian fighting, the spread of gangs and kidnappings, with a mass emigration as a result of the deteriorating economic conditions.

All this resulted in new circumstances that had a clear impact on the poems written that bore the hallmarks of these conditions that witnessed two levels of alienation and alienation.

The first level prompted Iraqi poets and writers to choose exile as a refuge or an alternative homeland to a homeland they wished to live in, to resound their voices with poems that interact with the Iraqi diaries and take upon themselves the renewal of the poetic discourse that mixes longing for the homeland and rage erupts in the folds of their texts bearing images of condemnation of those who rule the country in light of political practices that pushed them to emigrate and made their exiles alternative homelands that achieved for them part of the psychological balance and safety they were They wish to achieve it in their countries.

As for the second level, it is the internal alienation generated by the growing rates of disappointment for poets who agreed to stay in their homelands, laden with complaints and isolated from real participation in social and political life as a result of the absence of the spirit of justice and power-sharing among influential groups who agreed to despise the language of reason and wisdom. Feelings of frustration, alienation and isolation after the atmosphere of regret, internal psychological alienation, and the growing sense of loss of hope and purpose clouded their intentions and projects, as their poems bear the features of this feeling.

Critics and writers view the two levels after them as an inevitable product of the effectiveness and brutality of the conditions that accompanied the occupation and the subsequent succession of authorities that neglected reform plans on the basis of adopting the ideas of the Illuminati from its sons. And they pushed towards emigration and death, and a siege between the cells of minor prisons and the cells of life, as life itself becomes in such an atmosphere a great prison with no end to judgment and release? Is it not random that the crisis of scholars and intellectuals in Iraq is renewed with the renewal of an opposite dichotomy that always threatens their projects?

The stumbling situation in the country was directly reflected in the moods of poets, writers and intellectuals who translated their anger into leaving, emigration or isolation that made them opposed by word and position. They chose to write as a way out of the nightmare of their lives after they had sacrificed themselves with salvation and with the birth of a homeland that would give them some reassurance after decades of waiting and patience. One of the poets inside or outside was only to ruminate on pain and repeat the language of complaint, but with new methods that simulate the miserable situation and the political, social and security crises that their country is going through. A poetic language that carries a flow similar to that of dread of the dark days and the brutality of circumstances.

These events had a great impact on literature and poetry with Iraq's openness to other worlds, which helped to transfer these conflicts and civil wars outside the borders, reaching the farthest point in the world, where their actions witnessed cries for distress to save their country from the daily series of killings, and the words and words of violence and death prevailed. Which was filled with poems by exiled and expatriate poets.

“Violence has become a natural ritual that the Iraqi lives every day, and this is part of the policy of any occupier that provokes chaos and fuels internal conflict, and its first practices were the disruption of the central identity in preparation for the outbreak of a civil war between the remaining identities, especially the citizen became protected by the identity of religion, then sect, then party and clan, and little by little sectarian war erupted conflicts between Iraqis.

Iraqi poetry went outside the borders of the country to be a translator of what the people are going through from the cruelty of living in the shadow of internal battles and traps that take lives relentlessly, and what matters to us is that the Iraqi poet in his exile began to treat or address these issues despite his alienation and his own suffering, but the events of his country have become his job The concern, especially the issues related to sectarian races, and the rift they caused between the components of the people, here is the poet Abdul Razzaq Al-Rubaie, the expatriate in the Sultanate of Oman, says in his poem entitled (The Brotherhood's War):

Catch the first  
 Strangle the second and wrestle  
 Then he laid him down  
 His wounds, which were sewn by the needle of Eve, were opened  
 But he is on the throne  
 his last blood  
 call the first  
 Lead is the pride of a martyr  
 He did not turn to his brother's question  
 As for the crow, he fled from the battlefield  
 So are the nymphs of heaven and the angels  
 Only a national flag remained on the square

### Spread the blood of the brothers

The title of this poem (The War of the Two Brothers) summarizes the story of the specter of sectarianism and its cruelty that prevailed over Iraq for the years that followed the occupation. From the ongoing conflict between them, which is rejection and ridicule, we can use this poetic and endearing expression for the Iraqi recipient instead of sectarian and sectarian labels, and let this word be the closest to the same recipient. The poet excels in portraying the battle as if it were a childish quarrel between two brothers or two friends that occurred for moments in the popular areas and soon ended, so it is an innovative poetic image that expresses the ability to communicate mixed with the irony of battles. And the most beautiful thing is that the poet's vision tends to explain this quarrel in his approach to the civil war, that these sectarian battles are led by people without minds, without awareness, and without the slightest sense of national, moral and humanitarian responsibility. He did not hide his brother's question) and here is an attempt to return to the religious heritage while the sons of Adam (Abel and Cain) fought to tell us that conflict and violence are ancient and its origins go back to the early stages of human life and the real struggle is for survival, using this historical religious restoration to put us in front of the conflict taking place in a homeland It tries to form within the concepts of the rights of reconciliation and citizenship, but it fails to do so.

Here it is correct to say that it is violence that may be resorted to in order to establish the foundations of the state and to fight those stalking this religion or that state. Here, the standards, foundations and processes of violence vary, but in the end it leads to bloodshed even among the Brotherhood.

And because Iraq was going through a new political phase and the formation of political frameworks and currents claiming democracy, it was clear that some of the leaders would fabricate a sectarian conflict and war, which the poet tried to show in his poem by drawing a picture of a quarrel between two children, but at the end of the poem he brings a symbol of the homeland represented by the flag that sheds blood. The two brothers look forward to the survival of the idea of citizenship and homeland despite all the battles, which will inevitably be temporary.

As for the poem of the poet Abdul-Khaleq Kitan, the expatriate in Australia, he had a loud cry after what he saw and heard the news of Iraq through the media in 2006, when the number of victims of civil battles increased and the days of the Iraqis became loaded with news of daily killing on identity, he says in his poem entitled ( Bring us back our tyrants):

In the beginning were tyrants

When the hungry deny our great uncle (Aya)

And after wailing and wailing, they multiplied like ants upon the mighty Godiya

He would not have slaughtered them in groups or individually without being arrogant (Hammurabi)

(Hammurabi) whose descendants will build a huge camp for making weapons.

Give us back our tyrants, we are the sons of slaves and the grandchildren of

slaves

Our kings always stain our rivers with blood, and do not count the bodies of our dead

Bring back our tyrants so that the singers and sculptors can rejoice  
Their goods were ruined on the day you granted us salvation

He is the daring poet who releases a loud cry of nostalgia (Back to us our tyrants), to break the horizon of the reader's expectation, for it is a skill that counts for our angry poet the extent of irony mixed with bitterness in his nostalgia for the old tyrants who ruled the country of Iraq starting with King Aya or Anki and then Hamu Rabi, then proceeds in his condemnation of the rulers, who sees that they are similar in their political orientations after them from the rulers, tyrants and oppressors, and that the free person rejects slavery in all its forms, but he goes further than that to tell us that the sectarian and fierce war that occurred between his countrymen as a result of the weakness of the state makes him call for such a cry Strange, demanding the return of the former tyrant, referring to the nostalgia of Saddam Hussein's time in particular! In a language where irony is mixed with pain, because the poet, through his poem, which expresses that his individual self is in an unfortunate situation he is going through as a result of disappointment, he sees slavery less than what is the war situation among his countrymen. We find that the employment of the legend that the Iraqi poet used to use in the Iraqi poetic procession, especially in the eighties of the last century, and we find Abdul Khaleq here employing it in a spirit of the modernist context.

As the employment of the legend represents a prominent event in the Arabic poem, as it is one of the tributaries of our modern poetry

This prose poem came with clear modernity features in its general framework in addition to its content, which came with a legendary employment, but the poet fell into the trap of the cultural system, when tyrants glorified and denied freedom from man, so life became only for kings, rulers and tyrants, and this means that there are ancient tribal sediments that glorify the strong It ignores the weak and its plight still takes its place in the culture and trends of the poet angry at the country's situation, restoring the glory of tyrants instead of daily killing, as he is the one who demanded the return of the former tyrant in order to stop a civil war made by the current political process, while the previous regime was no less cruel and brutal than the political chaos that It spread after the occupation, as "the one-party regime had protected the executioner with a law that allowed him to practice violence against the other, but after 2003 with the multiplicity of parties in Iraq, we find that each party has drafted its own law that has the right to practice violence against the identity of the other party, and this law has an anarchic character by carrying a formula Wanting to kill just because of the other is not compatible with his interests."

But we find in the poem of the expatriate poet Abdel-Khaleq Keitan, which he wrote during the years of embers and bloody violence, specifically in 2006, we find a lot of exaggeration that called on the poet to release a cry that may not fit his well-known trends of rejecting the policies of the previous regime, after which he fled as an expatriate in Australia in the nineties of the century The

past, as we find in it the influences of the interior and the accompanying free death, caused its psychological action in his torn soul between nostalgia for the parents and his desire for the demise of this ghost, which prompted him to release this cry that carries a strange nostalgia for the return of the previous regime from which he fled into exile, but it is easier for him than what the American tanks brought !

We will move on to another expatriate poet, Donia Mikhail, who has lived in London for decades. She monitors this sectarian event from another angle in her poem entitled (Plastic Death):

" In my childhood  
 In Baghdad, we used to play dead  
 We kill each other with plastic weapons  
 We lie on the ground, rigid like corpses, for a minute or two  
 Then one of us laughs, exposing our plastic death  
 We hold each other, as if we were holding our life  
 And we go to another game,  
 Years turn like lottery numbers  
 Baghdad takes our childhood into exile  
 From afar, we see children who look like us, killing each other  
 They lie motionless, but none of them are laughing  
 None of them hold the life and get up."

Here Donia Mikhail puts us in farewell to her innocent childhood, which was her country and replaced by a bloody childhood, in the idea of a clear poem, which is to condemn sectarian fighting between parents and neighbors in one alley or one homeland. From the point of view of the poet without sovereignty after the occupation and the conflict that the country experienced, to give us a perception that those who ruled it in the post-occupation years were the ones who created this strife that killed the peaceful Iraqi life. The alleged democracy of the new Iraq was nothing but dreams that did not come true.

We find that the exiled Iraqi poet has forgotten the worries of his exile because of what he hears and watches daily of the events his country is going through. This expatriate poet in America (Faliha Hassan) says in a poem entitled (Bad).

How bad is this poem?  
 Every time I try to put it on the line of reality  
 blown away...  
 She colludes with death and praises it with lamentation  
 Her body is trimmed from excess signs to be moderate in attendance  
 Shorten all this lost, dark, burning, smashing, chemical weapons, blackdrops.  
 Coffins, skinning, sandblasting, orphan deprivation, curfew, warning sirens,  
 bottlenecks  
 .....  
 Summarize it all in one word  
 the war  
 While we poets stand in the midst of all of the above, watching our dead  
 bodies.



It is a distress poem from the war in its general sense, a poem that simulates the pain of the people of the interior in an anthem of complaint issued from a grieving heart living the ordeal of alienation. The poet here is a mother who suffers from the ordeal of being far from her country as much as her poem has become. She suffers from aches, features and images of war that haunt the memory of Iraqis everywhere, and here she is the poet of exile crowded with wars of the past and present to pile up the vocabulary of death and battles, as it seemed to be the main pillar in the poems of Iraqis wherever they went. Or they left, so we notice the unification of its theme in the pain of war, and we no longer monitor in the poem of exile the pain of spatial and self-alienation, not even that longing for the homeland. Satellite TV is the main concern of every expatriate Iraqi who watches his country's crisis from afar and seeks help from poetry.

Until their poems came under the name of daily news, as the poet Adnan Al-Sayegh says: "What will you see when you open your eyes, except for ruins left by wars,

Artala of strangers, statues of passion

Other statues grew

And she reproduced like her those pictures

What will you dream or hear that is not booby-trapped..., around which children fly massacre moons

And waves of funerals, turbans and contractors, they shared our body parts, and they quarreled over who will win."

The poet was angry at the war that swept his homeland, monitoring the entrants to his country after 2003, and he described them as strangers, but the image of these strangers, from his point of view, is another image of another oppressor (and other statues grew, and their likenesses reproduced like these images). It is defamation, that is, after the demise of the tyrant of Iraq, many tyrants have spawned from it, and they are a large group that took turns to exclude Iraqis and deprive them of their rights.

We find that the poet's language here is close to the local spoken, but even the idea is circulated in the conversations of Iraqis sarcastic about their conditions after the occupation, as well as the use of terms that dominated the Iraqi society, such as (booby-trapped), (turbans) and (shreds). Arrangements showing the new statues are the new criminals and the remains of the victims from the sons of the country.

We clearly see that the concerns of the exiled poet are the same as those of the Iraqi residing in his country. Rather, the poet who is far from his homeland and separated by oceans borrows the speeches and words of the son of the street of his homeland who lives the ordeal of daily killing, and thus is more attached to the issues of his masses.

As we move to the expatriate poet in Amman, Wissam Al-Ani, who says in his poem entitled (In the Presence of the Absentee):

On your lips and Neptune

From the sad mawwal  
 Boys scattered to sweep the desert from your eyelids  
 They have fallen like the lights of a lighthouse on your labyrinth  
 Scratching their throats the noise of death  
 And I preceded his anthem, their names written in pencils  
 As she wrote: (Here is a martyr whose blood embraced a martyr)

Despite the end of sectarianism in Iraq, Baghdad remained a symbol of the city of wars. Here is the poet Wissam Al-Ani, who recently published his poetry. We note his poems were a mixture between war and alienation, and since the opening of the poem he shouts at everyone who destroyed his country, saying (for hire) these guns are a symbol of who Weapons in Iraq carry lawlessness, chaos, and currents that raise arms without following up on the government, and he sees that they are wreaking havoc in the land of Mesopotamia, killing and displacement, which are managed from outside the country. Sultan of these corrupt forces that ravage the homeland.

From the foregoing, we see that the Iraqi exile poem after 2003 was not like its similarities from the exile chapters in previous decades, as cultural and linguistic transformations occurred in it, and the positions of poets towards the occupier and some political currents and personalities that ruled the country after the occupation, with different positions on the authority that preceded the occupation appeared. And most importantly, this poem was stripped of the pain of loss and alienation, and the pain became a cry from the civil wars that Iraq is going through at home, and national, racial and ethnic conflicts.

And if we deal with alienation as a social and psychological phenomenon, we find that it has persisted in the souls of many poets in multiple eras. It includes all aspects and details of life, as it manifests itself in weakness, loss, alienation, oppression, humiliation, and impoverishment.

The individual lives inside his homeland without will, and is embalmed with the idea of failure and submission to the course of things without a will or action of confrontation, and often the mechanisms of confrontation in poets are associated with writing and choosing the language as an alternative to the state of obfuscation and defeat imposed by alienation, as we know that it is a condition suffered by those who have an intellectual spirit And a desire for reform and a culture of achieving people's aspirations, and with the presence of many frustration factors imposed by the circumstances in Iraq, the state of alienation is growing in these souls thirsting for justice, security, prosperity and improving people's conditions.

Some psychological researchers find that writing poetry represents a form of confrontation with reality and reducing the power of alienation that overwhelms the soul of the poet who has the literal translation of human anxiety into a life anthem that matches people's desires and undermines the scale of anger and resentment because imitation of sadness in writing gives souls something of calm and serenity. The human soul circumvents the forced pain from which there is no escape through its experience and its symbolic recovery. Sometimes we practice anxiety in order to relieve it and claim

control over it.

The poets are tempted by the desire to weep over the ruins of a falling country, to repeat their deferred wish to leave while they watch their daily death in their homelands, but they oppose their desire for a haunted love from generations to this land that still punishes them with ingratitude. His obsessions while justifying the desire to escape by saying:

An exile was said, so we said, "Reserve it for us. Perhaps we will leave again for a country that will keep our names."

country said? We said we will leave this country that does not forgive our mistakes

Women said? So we said we will live again, and we broke our grief and tired  
Did he remain in a lifetime of cinder, so that we can return to our souls in love?

We fell in love and our seasons were off and we said we will kick these wars  
War may wash away a woman's voice, and orchards may wake up from their sleep

And it is planted a waist from the river, around its suspended bushes  
She is a woman, and when she loves, she calms down, like the prayers of sad mothers at sunset

It is warm as a hug and it is noisy as Iraq.  
It was said exile, we found a homeland, and it was said homeland, so we said: scattered places and the remains of a shroud.

Here, the poet begins to present the problem of the alienation of poets who love their homelands, with a problem that dwells in the obsession of many who think of exile as an alternative to this life, which he translates in short poetic sentences interspersed with questions about the meaning of homelands if they destroy your dreams, and the meaning of homelands that attack your days with misery and mourning while you are full of memory of wars, losses and losses. The poet looks forward to exile to escape from the war-torn countries, and the smile and the beautiful things in it became lawful. The homeland became for him an exile, and the exile was a homeland when the homeland was a group of opposition, to tire the souls and break on the rock of accumulated sorrows, and the dialogue in this poem comes to bear intellectual contents that reflect the concerns of anxiety and questions searching for an answer"

It is one of the poems that narrate daily events in a form of poetic reproach in a suggestive and poignant language based on daily vocabulary that carries momentum and the ability to communicate with the concerns of people who love the country and think about immigration in a duality that many who live in the hell of a street burning with worries and calamities may not mistake, which is the duality of holding on to a burning homeland. Because it is the

land of pet memories with a desire or a solution that takes its realistic ranges in light of high levels of disappointment and loss of hope.

This desire lies in escaping and leaving in search of an alternative homeland, or in search of the idea of salvation from a free death that knocks on doors and confiscates any value of the real existence radiating with hope.

## CONCLUSION

The poems of exile summarize the pain of poets deported from their homelands in line with their ideas and human experiences, but they are often similar in purpose and goal and differ in style, as there are poets who left the country in decades or years preceding the occupation and were unable to return, or they returned after 2003 and did not find themselves able to survive, and there are those who chose to emigrate from the homeland after the chaos during and after the American occupation, so the poems came with varying content according to the poets' reading of their reality, but they often moved away from the usual nostalgia in the poems of exile due to the emergence of what is more important than the existence of exceptional circumstances. He made most of the poets delinquent towards discussing the diaries of the countries that burn in civil wars and the high number of bombings and killings over identity with the failure of building democracy, which was the dream of most Iraqis. Politicians in a language that is close to direct and may not stray from the superficiality in some poetic passages, taking advantage of their alienation from the homeland in the freedom of what they say without fear or fearful, but many of them relied on following the news through the media and social media, so that their notice came closer to a news bulletin or an echo of Arab and international news bulletins showing the exaggerated tragic picture of Iraq.

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