

What is above the Truth in Modern Iraqi Poetry? A Study in the Light of Postmodernism

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Abstract

The truth and facts in modern literature seem quite different from those facts that we are accustomed to in reality; Because the writer in his world is free to present facts in the language he sees fit, which is in harmony with his own lexicon, which is what can be called the literary truth, and that fact takes special names in postmodern literature called by its philosophers, especially (Nietzsche) and (Baudrillard), the designation (what is above the truth), so who of us does not know the position that is hostile to the owners of postmodern philosophy for the certain postulates of existence, and its denial of the existence of a fixed truth, as long as it is closely related to language and error, for Baudrillard, for example, “denies the truth and considers it illusion and deception, as He went to that (Nietzsche), who linked the absence of truth to the errors and illusions of language, while (Baudrillard) connects the truth to the media that practices the language of deception, misinformation and delusion) (Jamil, 2016).

Keywords: Beyond the truth, false media, modern Iraqi poetry, postmodernism

Introduction

In connection with the foregoing, it becomes clear that the term “above the truth” has been closely associated with the mass media, as long as those means forged the truth and facts and brought them to a world far from the material world, a world beyond imagination and reality. Because it has been associated with the countries that control the world and the media, and it is without a doubt the United States of America (Jamil, 2020). As the media greatly influence the formation of public opinion perceptions and mislead and falsify facts in order to serve the political reality and the countries behind that misinformation. It scoops from its tools

and vocabulary what serves the poetic experience and the general meaning of the poem, and those poems that were taken from dreams and nightmares as their subject matter, provided that the poem is not subject to a word or a dream word, or the poet comes with evidence that the speech is a dream vision or nightmares. Rather, the creator leaves the poetic space open to the recipient. To encounter at the end of the poetic work the disappointment of waiting and break the horizon of his expectation; In order to reach the false truth, which is that everything he read stems from the deception of language and the illusions of imagination, the poet has woven it into a fabric of imagination and translated it through the technique of

dreams under the slogan “Above the Truth”, and there is no harm if the title of the poem bears the word (dream or nightmare), provided that he does not mention The poet those vocabulary in the body of the poem; He has the right to disclose it at the end of the poem and to make it clear that all the events he read were from the world of dreams, and in this regard he recalled Ahmed Matar’s poem (A Nightmare) (Ahmed, 2011), in which he broke the rule, as he mentioned the word nightmare at the beginning of the poem, but he adapted it under the skeptical mechanism; To allow the recipient to delude the language, mislead the facts, and make him unsure whether it is a nightmare or a reality; Because the word nightmare has the ability to split in the two realities, the material reality and the metaphysical reality, so that the deception and delusions of the language lie. Snapshots of events that pull the recipient and make him interact with those events, then quickly collide with them, only to discover that it was a dream or a nightmare, as is the case with poems that employ dreams and nightmares in the body of the literary work without resorting to any means revealing that what the poet wrote down in his literary work is Not from the reality of the situation, but from a figment of the imagination and falls under the field of dreams and nightmares.

Literature review

Among the poetic evidence in which poets employed the language of the press and media or the language of dreams and nightmares is what came in the poem (Nightmare) by the poet Saadi Youssef, in which he combined the cinematic style when he presented its events in a cinematic

image based on the dynamics of horror and fear and the metaphysical style, and its language revolves around the world of dreams. He says in it (Saadi, 2014):

The bell has rung

Suddenly, the door opens by itself

Headquarters spins on itself in the ancient darkness

The corridor rotates on itself half a turn

Then it ascends to steps where the stone is eroded

And moisture sticks to the skin of this Swiss shirt

Clings to the face of the traveler with fear, clings to the stone staircase

The bag fell into the dark

And in front of the traveler's trembling,

The dead body was

swings..

Worship was extended

swaying

Whoever reads Saadi Youssef’s poem may think of the saying ((I lie and then lie until people believe you)). In the light of that saying, the recipient finds a cinematic scene based on the mechanism of horror and the adaptation of a technique beyond the truth, as the poet penetrated in his poem the metaphysics of dreams; To make a literary reality out of the world of non-reality or the world of metaphysics that simulates existential reality or material reality, drawing its material from human reality, drawing it through deception of vocabulary and misleading language of

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facts and false events, in the first encounter with the poem, especially when my eyes fell on those lines from the page (67) in which he says:

Suddenly... the door opens by itself

And in front of the old darkness, as if the dead body

Going beyond the title, the title did not pull me as much as those verses whose events were conducted in a dramatic plot based on the psychology of terror, fear and anxiety that represented the poet's situation in his alienation and the scattering of his delusional thoughts. Perhaps these verses represent the poet's rebellion against himself. Therefore, he inclined from peace to murder, transcending the truth through the falsehood and delusions of language, as the language of the poem was able to deceive the recipient; To believe its events even if he clashed with the title, and it became clear to him that everything he narrated was from the imagination of the poet who created that nightmare; To achieve goals or objectives that may be political, social or psychological, especially in the poet's dictionary.

Among the other poets who employed a technique beyond reality through the metaphysics of dreams or nightmares, is the poet Adnan Al-Sayegh in his poem (A Shot), where he says (Adnan, 2004):

stop the poet

behind the platform

Mouth running barefoot

above the microphone

and the ears of the audience

She jumped, anticipating the wind

they met

in a fever of applause

But the shot...

you win the dream

So he ran to the street from sleep, astonished to see his body bleeding

In the midst of a panicked cold shoe, the police drag her out for investigation.

.....

....

....

The poet stood / dazzled

He does not know from which of the two dreams he wakes up

In the context of misleading the facts, the poet Adnan Al-Sayegh invests a technique above the truth as an employee of the physics of dreams. Behind me, he surpasses the truth, and his support in that drawing is the language of deception, deception and illusion, as the poet imagines his tragic end that will end his life with a hidden shot that lurks behind him from behind the theater of the poem, and the mask of language, explaining that whoever will kill him is his pen, and here he meets Joseph Goebbels who said ((Whenever I hear the word An intellectual, I felt my pistol) (Adel, 2020), and his poems support him in composing that crime; The recipient is deluded by the credibility of what he narrates, but the camera soon reveals the falseness and misleading of those facts, and this is what the metaphysical context revealed in his

saying ((I got out of the dream)), as if waking up from the dream is an awakening of the recipient's awareness and awakening him from his slumber that all that he read from the iceberg The poet's imagination and his events are not based on reality. Rather, the facts are falsified, the deceptions of the language and its metaphorical methods.

It is useful to evoke Ahmad Matar, who we are acquainted with in every place of martyrdom, who leaves an imprint of his poems, as the other employs the technique of the supernatural and the physics of the language of dreams and nightmares in his poetic works; To edit his intellectual message and political vision, and among the poems that evoke in this context is the poem (Nightmare), in which he says:

The nightmare is in front of me

Get up from your sleep

I am not sleeping

No, so this is a nightmare

But you see the face of the ruler!

Ahmed Matar identifies in the space of his poem with self-dialogues and delusion of doubt and delusion, through the mechanisms of post-modernism that were represented by skepticism and dispersal that harmonized with the dispersal of the poet's self, its doubts and uncertainty, and this is what focused on vocabulary contexts (Get up from your sleep, you are not sleeping, so this is a nightmare), For in those contexts doubt is mixed with certainty, truth with truth, and whoever closely examines and examines the context in which the vocabulary and expressions were formed will seek the deception and

illusions of the language that made the poet not sure of what he sees as a nightmare or reality?, because he embodied that nightmare by the ruler who symbolizes the meanings of fear. Anxiety, annoyance, tension and restriction that impede a person's movement and crouch on his chest, and he tries to get rid of it; That is why you disguise the poet in the language of the nightmare; Because of the kinship between the authority of the ruler and the authority of the nightmare, as man seeks to get rid of them; Because they are rejected in the material reality, and this explains why the poet borrowed his title and subject from the metaphysical world. Perhaps that signifier carries in his dictionary a glimmer of hope and psychological contemplation. That hypothetical monim (the nightmare) is the delusion of the anxious soul after it was reassured, and its delusion that the unacceptable happenings in the material reality and the livelihood are an abundance of nightmares, or convince it that they are nothing but nightmares that quickly fade and disappear, and that this delusion works to fragment the human soul and its splitting between The calm soul and the anxious soul that rejects the truth and takes it out from the realm of material reality to the circle of unreal and unreal through the dialogue of the self and the duality of the soul between truth and illusion, and these lies, deceptions, misrepresentation of facts and diving into the soul beyond the truth is the task of language that plays a major role in the falsity of facts.

I do not forget what Baudrillard said, who linked the absence of truth to the media, which represents the real focus of the violation of facts; Because it is the broadest field through which its supporters

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practice the language of deception, deception and illusion, and since the research study seeks to document theoretical arguments through experimentation, investigation and research in the works of poets, it is necessary to convert these arguments into field studies, and this naturally calls for poetic evidence to document these facts, and from The poets who used the media and the press to serve the literary effect evoked the poems of some poets that prove the falsity of the media in transmitting false news and its dependence on the mechanism of misrepresentation of facts, bearing the slogan of the Nazi Minister of Propaganda (Joseph Goebbels). (The bigger the lie, the easier it is to believe)), and among the poets who exposed the media through a technique of breaching the above truth, volunteering the mechanisms of postmodernism, which was represented by the mechanism of exposure and erosion of the ideology of the media, is the poet Ahmed Matar, and he has a poem entitled (How does cleanliness come to us?) as it carried All the features that indicate the absurdity of the press, its falsity, its promotion of false rumors and its misrepresentation of the facts. Or, what does the reader say about it:

A nap between a cup and a roll! / and the press

A breach between the thighs of the caliphate / and tenderness

A mixture of the truest lies and the best kind of absurdity

And the announcers... are myths / The radio stations... are myths

God's wrath upon us / A thousand pestilence struck us

Since we replaced / with the Ministry of Culture!

And he has another poem in the same context bearing the title (Sites), in which he says:

Newspaper.. / It has thick lines

And it contains lines and pictures / go and come with the same news:

Long live the Caliph.. Long live the Caliph!

It carries in its content mockery, ridicule and ridicule from the means of the press; Because of its falsification of facts and its promotion of constant and recurring news with the meaning of his saying: ((You go and bring the same news, long live the Caliph, long live the Caliph)).

Among the other poets who dealt with exposing the press is the poet Hassan Abdel-Ghani, especially his poem (Breaking News), and the reader in it seeks a clear voice for the lies of the press, so whoever wants to know its contents should delve into its repercussions, as he says (Hassan, 2011):

We got urgent news

The world and the ignorant / the silence of all...

Then came the news: Obama killed Osama

Everyone rejoiced../ The good news was spread

Obama killed Osama / Everyone said...

The dove will fly / In a clear sky without a cloud

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And the dove flew / looking for a nest of
dignity

To remove the worry from her orphaned
lovers / encountered black smoke..

She interrupted her journey / cried for all
the sorrows

The dove secretly realized / and realized
that peace is a broken wing

In an attempt by Hassan Abdel-Ghani to break the usual practice of postmodern poets in their use of super-truth technology in the media and journalistic frameworks on which the applied study relied, as most of the poets have turned to the media in their poems in a negative direction in transmitting fake news and inverting the facts and misleading the facts. Abd al-Ghani, too, came to overturn the connotation of the familiar and break the expectation of the recipient, as he takes a positive path different from his peers of poets, and proceeds from the field of praise, which resembles slander, as the appearance of his poem includes positive concepts of media ideology, so it proves that the news circulated by the media does not represent a fixed foundation; Because they are subject to change and the displacement of the constants from the platform of truth in terms of the dark contexts (and the dove flew, to remove the worry from its orphaned lovers, encountered black smoke, cut its journey, peace is a broken wing), these contexts carry in their folds hidden signs with intense and floating connotations that the reader does not reach an inside Its depths are only after carefully examining each word or individual, so whoever closely looks at it will find it carried a sarcastic thought and harsh criticism, disguised as

deception and media misinformation; In service of the poet's mysterious psychology, his poem was a blatant condemnation of the credibility of the media, and if one day it was correct in conveying the facts, it quickly fades, as the broken context (and I was convinced that peace is a broken wing) is evidence of the falseness of media news, its instability and stability.

The poet Magda has the anger of a hand in breaching what is above the truth by employing one of the radio media; To expose and denounce the policy of the ruling authority and its denial of human features, as she talks about the politics of violence, persecution and murder, in reference to the bloody context (that massacres shed their blood) that was included in her poem, as she says in it (Magda, 2009):

They say on the radio: The massacres!

She was spilling her blood / in castles

Under the rocks / they say on the radio

They are sitting at the tables

They draw our maps / draw our faces...

And they make up.../The story...

Again!.../

The mechanism of exposure and denigration seems clear in the contexts of the poem, as it is positioned in the verbal format: ((they say on the radio)) and the strategic format (they draw our maps) and the structural manifestation that includes falsification and misleading of facts to serve the personal interest and political reality, through the synthesis of false stories, and these A game of media games

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influenced by the policy of the king of propaganda (Joseph Goebbels), as he was the first to develop that strategy to falsify and mislead facts and spread lies, and this is what I found present in the manifestation (and they make up the story again).

I do not forget in this field the poem (Apology) by the poet Baland Al-Haidari, in which he employs the dynamics of radio; To expose the false media that seeks to promote lies and transfer facts to what violates the truth under the name (above the truth) and his poem, with what it contained of scandalous contexts and contents, bears witness to what I mentioned of words, and this is what leads us to dive into it, so let the recipient follow what he says in it:

Sorry, gentlemen, the announcer lied in his last post

There is no sea, no pearl, or island in Baghdad

And everything Sinbad said is a myth made of the weaves of the summer heat

Undoubtedly, Baland Al-Haydari's breakthrough seems to be influenced by the saying of the media professor (Joseph Goebbels) ((Give me media without conscience, I will give you a people without awareness)). Because of the people's awakening from their slumber, and their denial and denial of all the facts that are in reality present on the land of Iraq, I found them to be a displacement beyond displacement, and a violation of the laws of truth and the constants of facts, in the light of denial and repugnant contexts (there is no sea, no pearl or island in Baghdad, and everything Sinbad said is

a myth.), who among us does not know what Iraq hoards in terms of property and wealth, but this breach in misleading the facts and moving them beyond the truth reveals the poet's hidden message under the rubble of the media through which he wants to convey his voice in the field of manipulation of words and words and disguise the language with a mask of deception The falsity of the facts and their meaning: O people, do not believe everything that is said on the radio; Because the media was established to serve the institutional authority on the internal and external levels.

Conclusion

After the research was based on its market, the study came out with results, including:

- The inversion of facts is closely related to postmodern art; This is because postmodernism is misleading and falsifying facts and the media, which have long been associated with it, and with the countries controlling the world, especially the United States of America, are subject to this task.
- Postmodern philosophers have linked the absence of truth to the language of deception and deception, and to the errors and illusions of language.
- The breach of the media and its use in the works of poets did not stop with those poets, but there are others who shifted the facts from their positions to above the truth, volunteering the newsletter and its attachments from announcers and media terminology.
- The study showed that the use of the media represents the real focus of the breach of facts; because it is the broader field through which its

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supporters practice the language of deception, deception, illusion and delusion.

- Baudrillard and Nietzsche are considered the true founders of the philosophy of supra-truth and reversal of facts.
- Baudrillard linked the absence of truth to the media; This is because it is the real field in which the language of deception and the language of deception and delusion are practiced.
- (Nietzsche) went to link the absence of truth with the errors and illusions of language.

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