

جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة الأنبار



AUJLL

مجلة جامعة الأنبار للغات والآداب

مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة
تعنى بدراسات وأبحاث اللغات وآدابها

ISSN:2073-6614
E-ISSN:2408-9680

المجلد (16) العدد (4) الشهر كانون الثاني

السنة : 2024



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة الأنبار - كلية الآداب

مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة تعنى بدراسات وأبحاث اللغات وآدابها

ISSN : 2073-6614
E-ISSN:2408-9680

رقم الإيداع في دار الكتب والوثائق ببغداد لسنة 1379

العدد : (16) العدد (32) لشهر ايلول - 2024

أسرة المجلة

رئيس تحرير المجلة ومديرها

رئيس التحرير	العراق	الأنبار	النقد الحديث والبلاغة	اللغة العربية / الأدب	كلية الآداب	أستاذ	أ.د. أيسر محمد فاضل	1
مدير التحرير	العراق	الأنبار	علم الأصوات	اللغة الإنكليزية / اللغة	التربية للبنات	أستاذ مساعد	أ.م.د. عمار عبد الوهاب عبد	2

أعضاء هيئة التحرير

عضوًا	أمريكا	فولبريت	الأدب المقارن	اللغة الإنكليزية	الآداب والعلوم	أستاذ	وليم فرانك	3
عضوًا	دولة الإمارات العربية	الشارقة	اللغات الشرقية	اللغات الأجنبية	الآداب والعلوم الإنسانية والاجتماعية	أستاذ	أ.د. عدنان خالد عبد الله	4
عضوًا	الأردن	الأردنية	النقد الحديث	اللغة العربية / الأدب	عميد كلية الآداب	أستاذ	أ.د. محمد أحمد عبد العزیز القضاة	5
عضوًا	الأردن	الأردنية	اللغويات العامة الإسبانية والإنكليزية	اللغات الأوروبية	كلية اللغات الأجنبية	أستاذ	أ.د. زياد محمد يوسف قوقرة	6
عضوًا	العراق	بغداد	ترجمة مصطلحات (فقه اللغة)	اللغة الروسية / فقه اللغة والاسلوبية	كلية اللغات	أستاذ	أ.د. منى عارف جاسم المشهداني	7
عضوًا	الأردن	الأردنية	الأدب واللغة الإيطالية	اللغة الإيطالية	كلية اللغات الأجنبية	أستاذ مشارك	أ.م.د. محمود خليل محمود جرن	8
عضوًا	العراق	الأنبار	الدلالة والنحو	اللغة العربية / اللغة	كلية الآداب	أستاذ	أ.د. طه شداد حمد	9
عضوًا	العراق	الأنبار	اللغة والنحو	اللغة العربية / اللغة	التربية للبنات	أستاذ	أ.د. خليل محمد سعيد مخلف	10
عضوًا	العراق	الأنبار	الرواية	اللغة الإنكليزية / الأدب	التربية للبنات	أستاذ مساعد	أ.م.د. عمر محمد عبد الله	11
عضوًا	العراق	الأنبار	النقد الحديث	اللغة العربية/ الأدب	التربية للبنات	أستاذ مساعد	أ.م. د. شيماء جبار علي	12
عضوًا	العراق	الأنبار	النقد القديم والبلاغة	اللغة العربية/ الأدب	كلية الآداب	أستاذ مساعد	أ.م. د. نهاد فخري محمود	13
عضوًا	العراق	الأنبار	الشعر الإنكليزي	اللغة الإنكليزية / اللغة	كلية الآداب	أستاذ مساعد	أ.م.د. عمر سعدون عايد	14
عضوًا	العراق	الأنبار	اللغة	اللغة الإنكليزية/ اللغة	كلية الآداب	أستاذ مساعد	أ.م.د. محمد يحيى عبدالله	15

شروط النشر في المجلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيداً لدخول قاعدة بيانات المستوعات العلمية والعالمية، وطبقاً لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلاً عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :

يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظام (E-JOURNL PLUES) وعبر الرابط : <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث (Word و LaTeX) ، وبالاتحاد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :

يستعمل برنامج الورد (Word software) لكتابة المقالة. من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الورد (Word software) ويجب أن يكون النص بتنسيق افقي. اجعل تنسيق النص بسيطاً قدر الإمكان. ستم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهاً عريضاً ومائلاً وخطوطاً منخفضة ومرتفعات وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمل علامات الجدولة ، وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق

يجب إعطاء الصيغ والمعادلات في B ، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها (أ 1) ، مكافئ. (أ 2) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. (ب 1) وهكذا. وبالمثل Eq. : الملاحق ترقيماً منفصلاً بالنسبة للجداول والأشكال: الجدول أ-1 ؛ الشكل أ 1 ، إلخ

معلومات صفحة العنوان الأساسية

العنوان: موجز وغني بالمعلومات. غالباً ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ

قدر الإمكان.

أسماء المؤلفين وعناوين انتسابهم الوظيفي: يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل

مؤلف والتأكد من دقة كتابة الأسماء جميعها . ويمكن إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء: حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحاً.

المؤلف المراسل: حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضاً بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. مثال، اسم المؤلف² ، اسم المؤلف² .

المُلخَص

الملخص: الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة. كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

تنسيق الملخص: (نوع الخط: Simplified Arabic حجم الخط: 12 ومسافة بادئة 1.5 cm ومسافة النهاية: 1.5cm). ويجب أن يحتوي الملخص على (الأهداف، المنهجية، النتائج، الخلاصة)

الكلمات الدالة: كلمة، كلمة، كلمة. (الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)

الكلمات الدالة (كلمات افتتاحية)

مطلوب مصطلحات أو كلمات رئيسة، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط: 14)

متن البحث:

تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة: استعمل هذا التنسيق لطباعة الفقرات داخل العناوانات. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة إنجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).

الرسوم التوضيحية

- نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الآتية في الرسوم التوضيحية: Arial أو Courier أو Times New Roman أو Symbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقاً لتسلسلها في النص.

استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقاً على الرسوم التوضيحية بشكل منفصل.

حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.

أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى 300 نقطة في البوصة.

رسومات خطية نقطية (بيكسل أبيض وأسود خالص) (TIFF أو JPEG)، احتفظ بحد أدنى 1000 نقطة في البوصة. تركيبة خط

نقطي / نصف نغمة (ألوان أو تدرج رمادي) (TIFF أو JPEG)، احتفظ بحد أدنى 500 نقطة في البوصة.

الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIF و BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البكسل ومجموعة محدودة من الألوان

توفير الملفات منخفضة الدقة للغاية ؛

إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى

- الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشمل التعليق

على عنوان موجز (وليس على الشكل نفسه) ويكون وصفاً للرسم التوضيحي. احتفظ بالنص في الرسوم التوضيحية بحد أدنى ولكن

أشرح جميع الرموز والاختصارات المستعملة.

- الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقاً لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقليل الأشكال بشكل عام إلى عرض عمود واحد

(8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. • يجب أن يحضر كل رسم توضيحي

للاستنساخ 100%. • تجنب تقديم الرسوم التوضيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكد من أن

أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطة بشكل سيئ.

- الجداول

يجب أن تحمل الجداول أرقامًا متتالية. الرجاء إضافة العنوانات مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: Mendeley أو Endnote plugin.

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيباً هجائياً، وإذا استعمل الباحث مصادر باللغة العربية وأخرى باللغة

الإنجليزية فيجب أن تُرفق في نهايته قائمتان بالمراجع باللغتين العربية ثم الإنجليزية وفي حال عدم توفر مراجع باللغة الإنجليزية

تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام ال APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام ال APA (اللغة العربية: نوع الخط Simplified

Arabic حجم الخط: 10.5)

أمثلة:

الكتب:

الأسد، ن. (1955). مصادر الشعر الجاهلي. (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). الجفاف وأبعاده البيئية في منطقة الرياض. في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية، (ص 174-278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مشاقبة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. مجلة الدبلوماسية الأردني، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق، ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستدامة. المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الآتية:

1. يكتب مع مؤلف واحد

تضمنين (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر.

أمثلة

نيوت. ار. ١٩٨٨. اللاقاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بينك، ار. دبلو. ١٩٧١. لاقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و لفروم، ام، ال. ١٩٦٢. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. ١٩٩٩. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. ٢٠١٢. نموذج لهيكل المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الإلكتروني.

تتوفر أحياناً بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجاناً على الإنترنت (وهي في الملك العام). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http) (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.

4. فصول الكتاب

تضمنين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات. في: كروسجويتز و هو- كرانت ام (ادس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

5. مقالات المجلات

تضمنين (إن وجد): اسم العائلة والحرف الأول من الاسم (الأسماء) الأول للمؤلف (المؤلفين). سنة النشر. عنوان المقال. اسم المجلة المجلد (العدد): أرقام صفحات المقالة. مثال:

شاشانك شارما، رافي شارما. ٢٠١٥. دراسة عن الخصائص البصرية للبلورات النانوية بالمغنيسيوم المشبع بالزنك، كثافة العمليات. علوم. جي. ٢ (١) ١٢٠-١٣٠.
6. مقالات المجلات الإلكترونية

تم تضمين نفس المعلومات لمقالات المجلات (انظر المثال أعلاه) ورقم DOI. DOI.

(معرف الكائن الرقمي) لتعريف كائن بشكل فريد مثل مقالة إلكترونية. أرقام دائمة ، مما يجعل من .

السهل تحديد موقع المقالات حتى إذا تم تغيير عنوان للمقالة الـ URL.

ارقام المقالة وفي بعض U فيجب معرفة الكائن الرقمي للمقالة من قبل كبار الناشرين. إذا لم يكن هناك كائن رقمي للمقالة يتم تعيين الحالات تاريخ الوصول للموقع (بشكل أساسي المقالات المتوفرة مجاناً على الإنترنت). مثال:

داس، جي. و اجاريا، بي، سي. ٢٠٠٣. الهيدروولوجيا وتقييم جودة المياه في مدينة كوتاك ، الهند. تلوث الماء والهواء والترربة، ١٥٠: ١٦٣-١٧٥. دوى: ١٠.٢٣.١ / ١٠٢٣.١ / ١٠٢٦١٩٣٥١٤٨٧٥.

7. الرسائل الجامعية والأطروحات .

قم بتضمين معلومات حول الجامعة التي تخرجت منها والمسمى الوظيفي للدرجة العلمية. مثال:

علي ، س.م. ٢٠١٢. التقييم الهيدروجيولوجي البيئي لمنطقة بغداد. أطروحة دكتوراه. قسم الجيولوجيا، كلية العلوم، جامعة بغداد، العراق.

8. أوراق وقائع المؤتمرات والندوات

يتم نشر المحاضرات / العروض التقديمية في المؤتمرات والندوات في مختارات تسمى الوقائع. يجب إدراج عنوان وسنة ومدينة المؤتمر إذا كانت معروفة. تضمين المساهمات الفردية في وقائع المؤتمر، إذا نشرت في مجملها (وليس مجردة فقط) تعامل كفصول في الكتب. مثال:

ميشرا ار. ١٩٧٢. دراسة مقارنة لصافي الإنتاجية الأولية للغابات الجافة النفضية والمراعي في فاراناسي. ندوة حول البيئة الاستوائية مع التركيز على الإنتاج العضوي. معهد البيئة الاستوائية، جامعة جورجيا: ٢٧٨-٢٩٣.

ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .

المحتويات

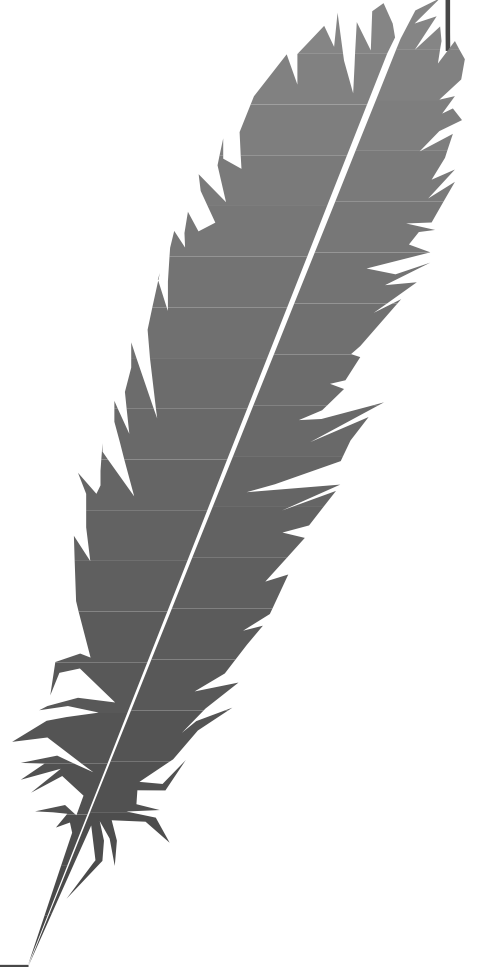
الصفحة	اسم الباحث أو الباحثين	عنوان البحث	ت
1 - 20	رائدة محمود محمد أحمد أخوزمية مالك عادل محمد جديتاوي	الأنساق الثقافية في شعر عنتره	.1
21-35	د. ثناء عياش	خطبة معاوية بن أبي سفيان عندما حضرته الوفاة، قراءة بلاغية	.2
36-66	أ.م.د. راند عكلة خلف	المعادل الموضوعي لرمزية الطبيعة دراسة تحليلية في نماذج من الشعر العباسي	.3
67-83	ا.م.د. حيدر جبر محسن	Identity, Otherness and Diaspora in Suheir Hammad's Poetics	.4

بسم الله الرحمن الرحيم

كلمة هيئة التحرير:

المعرفة كنز الإنسانية ومفتاح الثقافة وسعادة الشعوب ، والبحث العلمي هو بداية المعرفة فلسفة وفكرًا تاريخًا وثقافة ، وتعد اللغات والأداب الوسيلة التي تُنمي المهارات عبر الإحاطة والإدراك والفهم ، مما تسهم في نقل المعرفة عبر الأجيال، فضلا عن بناء الإنسان ، وصناعة المستقبل ، ولقد أثرتنا أن نعتمد منهج تنوع الموضوعات في اللغات جميعها، وأن نستقطب الباحثين من خارج العراق وداخله ، ف جاء العدد حافلاً ببحوث خضعت للتقويم والتحكيم العلميين الدقيقين، وبتحكيم دولي ومحلي. ونحسب أنها ستسهم إسهامًا فاعلاً في تعميق الفكر العلمي، وتأصيل مناهج البحث لدى الدارسين، وهذا الجهد الكبير هو ثمرة من ثمرات هيئة التحرير وعملها الدؤوب لإكمال هذا العدد وإصداره.

رئيس تحرير المجلة



Journal family

Editor-in-Chief and Director of the Journal

Dr. Ayser Mohamed Fadel	Professor	Faculty of Arts	Arabic / Literature	Modern Criticism and Rhetoric	Anbar	Iraq	Editor in Chief
Dr. Ammar Abdel Wahab Abed	Assistant Professor	Education for Women	English / Linguistics	Phonetics	Anbar	Iraq	Managing Editor

Editorial board members

William Franke	Professor	Arts and Sciences	English	Comparative Arts	Vanderbilt University	US	Member
Dr. Adnan Khaled Abdullah	Professor	Arts, Humanities and Social Sciences	foreign languages	Oriental Languages	Sharjah	United Arab Emirates	Member
Dr. Mohamed Ahmed Abdel Aziz Al-Qudat	Professor	Dean of the Faculty of Arts	Arabic / Arts	Modern Criticism	Jordanian	Jordan	Member
Dr. Ziyad Muhammad Yusuf Quqazah	Professor	Faculty of Foreign Languages	European languages	General Linguistics Spanish and English	Jordanian	Jordan	Member
Dr. Mona Aref Jassim Al Mashhadani	Professor	Faculty of languages	Russian / philology and stylistics	Translation Of Terms (Philology)	Baghdad	Iraq	Member
Dr. Mahmoud Khalil Mahmoud Jarn	Associate professor	Faculty of Foreign Languages	Italian	Italian Language and Arts	Jordanian	Jordan	Member
Dr. Taha Shaddad Hamad	Professor	Faculty of Arts	Arabic / Linguistics	Syntax and Semantics	Anbar	Iraq	Member
Dr. Khalil Muhammad Saeed Mukhlif	Professor	Education for Women	Arabic / Linguistics	Language and Syntax	Anbar	Iraq	Member
Dr. Omar Mohammad Abdullah Jassim	Assistant Professor	Education for Women	English /Literature	Novel	Anbar	Iraq	Member
Dr. Shaima Jabbar Ali	Assistant Professor	Education for Women	Arabic /Literature	Modern Criticism	Anbar	Iraq	Member
Dr. Nihad Fakhry Mahmoud	Assistant Professor	Faculty of Arts	Arabic /Literature	Ancient Criticism and Rhetoric	Anbar	Iraq	Member
Dr. Omar Saadoon Ayyed	Assistant Professor	Faculty of Arts	English / Linguistics	English poetry	Anbar	Iraq	Member
Dr. Mohamad Yahya Abdullah	Associate professor	Faculty of Arts	foreign languages	Applied linguistics	Anbar	Iraq	Member

Terms of publication in the journal

Guide for Authors

General Details for Authors

Submission

Articles may be submitted online to this journal. Editable files (e.g., Word, LaTeX) are required to typeset your article for final publication. All correspondence, including notification of the Editor's decision and requests for revision, is sent by e-mail. Contributions to this journal may be submitted either online or outside the system.

Text should be typed double-spaced, in a double column using 12-point type.

Preparation

Use of word processing software

It is important that the file be saved in the native format of the word processor used. The text should be in Horizontal format. Keep the layout of the text as simple as possible. Most formatting codes will be removed and replaced on processing the article. In particular, do not use the word processor's options to justify text or to hyphenate words. However, do use bold face, italics, subscripts, superscripts etc. When preparing tables, if you are using a table grid, use only one grid for each individual table and not a grid for each row. If no grid is used, use tabs, not spaces, to align columns. The electronic text should be prepared in a way very similar to that of conventional manuscripts.

Article structure

Appendices

If there is more than one appendix, they should be identified as A, B, etc. Formulae and equations in appendices should be given separate numbering: Eq. (A.1), Eq. (A.2), etc.; in a subsequent appendix, Eq. (B.1) and so on. Similarly, for tables and figures: Table A.1; Fig. A.1, etc.

Essential title page information

Title: Concise and informative. Titles are often used in information-retrieval systems. Avoid abbreviations and formulae where possible.

Author names and affiliations: Please clearly indicate the given name(s) and family name(s) of each author and check that all names are accurately spelled. You can add your name between parentheses in your own script behind the

English transliteration. Present the authors' affiliation addresses (where the actual work was done) below the names. Indicate all affiliations with a lower--case superscript letter immediately after the author's name and in front of the appropriate address. Provide the full postal address of each affiliation, including the country name and, if available, the e-mail address of each author.

Corresponding author: Clearly indicate who will handle correspondence at all stages of refereeing and publication, also post-publication. This responsibility includes answering any future queries about Methodology and Materials. Ensure that the e-mail address is given and that contact details are kept up to date by the corresponding author.

Affiliation address: Superscript Arabic numerals are used for such footnotes.

Abstract

Abstract (250 words maximum) should be a summary of the paper and not an introduction. Because the abstract may be used in abstracting journals, it should be self-contained (i.e., no numerical references) and substantive in nature, presenting concisely the objectives, methodology used, results obtained, and their significance.

Keywords

Subject terms or keywords are required, maximum of eight. Key words referring to the special contents of the publication, and not to its methods. The editor retains the right to change the Key words.

Acknowledgements

Collate acknowledgements in a separate section at the end of the article before the references and do not, therefore, include them on the title page, as a footnote to the title or otherwise. List here those individuals who provided help during the research (e.g., providing language help, writing assistance or proof reading the article, etc.).

Artwork

General points

Make sure you use uniform lettering and sizing of your original artwork.

Embed the used fonts if the application provides that option.

Aim to use the following fonts in your illustrations: Arial, Courier, Times New Roman, Symbol, or use fonts that look similar.

Number the illustrations according to their sequence in the text.

Use a logical naming convention for your artwork files.

Provide captions to illustrations separately.

Size the illustrations close to the desired dimensions of the published version.

. TIFF (or JPEG): Color or grayscale photographs (halftones), keep to a minimum of 300 dpi.

TIFF (or JPEG): Bitmapped (pure black & white pixels) line drawings, keep to a minimum of 1000 dpi. TIFF (or JPEG): Combinations bitmapped line/half-tone (color or grayscale), keep to a minimum of 500 dpi.

Please do not:

Supply files (e.g., GIF, BMP, PICT, WPG); these typically have a low number of pixels and limited set of colors;

Supply files that are too low in resolution;

Submit graphics that are disproportionately large for the content.

Figure captions

Ensure that each illustration has a caption. Supply captions separately, not attached to the figure. A caption should comprise a brief title (not on the figure itself) and a description of the illustration. Keep text in the illustrations themselves to a minimum but explain all symbols and abbreviations used.

Illustrations

Size your illustrations according to the journal's specifications for column widths. Figures are generally reduced to either one-column width (8.8 cm) or smaller. Submit each illustration at the final size in which you would like it to appear in the journal. Each illustration should be prepared for 100% reproduction. •Avoid submitting illustrations containing small axes with oversized labels. •Ensure that line weights will be 0.5 points or greater in the final published size. Line weights below 0.5 points will reproduce poorly

Tables

Tables should bear consecutive numbers. Please add headings immediately above the tables

Works cited

Reference management software

Using citation plugins from products styles, such as Mendeley or Endnote plugin.

References should be given in the following form:

1. Books with one Author

Include (if available): authors last name and first name; year of publication; title; edition (if not 1st); place of publication and publisher.

Examples

New, T. R. 1988. *Invertebrate: Surveys for conservation*. New York. Oxford University Press.

Pennak , R.W.1971. *Freshwater invertebrates of the United States*. 2nd ed. New York. John Wiley & Sons .

2. Books with two or more Authors

Whistler, R. L. and Wolfrom, M. L. 1962. *Methods in carbohydrate chemistry (I)*. New York and London. Academic press.

Bonabeau, E., Dorigo, M., and Theraulaz, G. 1999. *Swarm Intelligence: From Natural to Artificial Systems*. New York. Oxford University Press.

3. E-books

The same information should be provided as for printed books, see examples above. For books that have been read or downloaded from a library website or bookshop you should add the information that it is an e-book at the end of the reference.

Example:

Bowen, N. K. and Guo, S. 2012. *Structural equation modeling*. New York: Oxford University Press. E-book.

Some books whose copyright have expired are sometimes freely available on the internet (They are in the public domain.). In those cases you should add the complete URL (<http://...>) or the link provided by the publisher and your date of access, the date you downloaded/read the book.

4. Book Chapters

Include (if available): Last name(s) and first name(s) of author(s) of book chapter. Year of publication. Title of book chapter. In first and family name(s) of editor(s) and ed(s) in brackets. Title of book. Edition (if not 1:st). Place of publication: publisher, page numbers of chapter.

Example

Mertens, J. A. 1993. Chlorocarbons and chlorhydrocarbons. In: Kroschwitz and Howe-Grant M (eds), *Encyclopedia of Chemical Technology*. New York: John Wiley & Sons , 40-50.

5. Journal Articles

Include (if available): Last name(s) and the first letter of the first name (s) of author(s). Year of publication. Title of article. Journal name Volume (issue): page numbers of article.

Examples:

Shashank Sharma, Ravi Sharma, 2015 . Study on th optical properties of MN doped ZnS nanocrystals, *Int. Sci. J.* 2 (1) 120–130.

6. Electronic Journal Articles

Same information included as for journal articles (see example above) and a

DOI-number. DOI (Digital Object Identifier) is used to uniquely identify an object such as an electronic article. DOI-numbers are permanent, which makes it possible to easily locate articles even if the URL of the article has changed. Articles are assigned DOI-numbers by major academic publishers. If there is no DOI-number, you should give the URL-link of the article and in some cases access date (mainly articles that are freely available on the internet).

Example:

Das, J. and Acharya, B. C. 2003. Hydrology and assessment of lotic water quality in Cuttack City, India. Water, Air and Soil Pollution, 150:163-175. doi:10.1023/A:1026193514875

7. Dissertations and theses

Include information about university of graduation and title of degree.

Examples

Ali, S.M. 2012. Hydrogeological environmental assessment of Baghdad area. Ph.D. Thesis, Department of Geology, College of Science, Baghdad University, Iraq.

8. Conference Proceedings and Symposia papers

Lectures/presentations at conferences and seminars are published in anthologies called proceedings. Title, year and city of conference are to be included if known. Individual contributions to conference proceedings, if published in their totality (not abstract only) are treated as chapters in books.

Example:

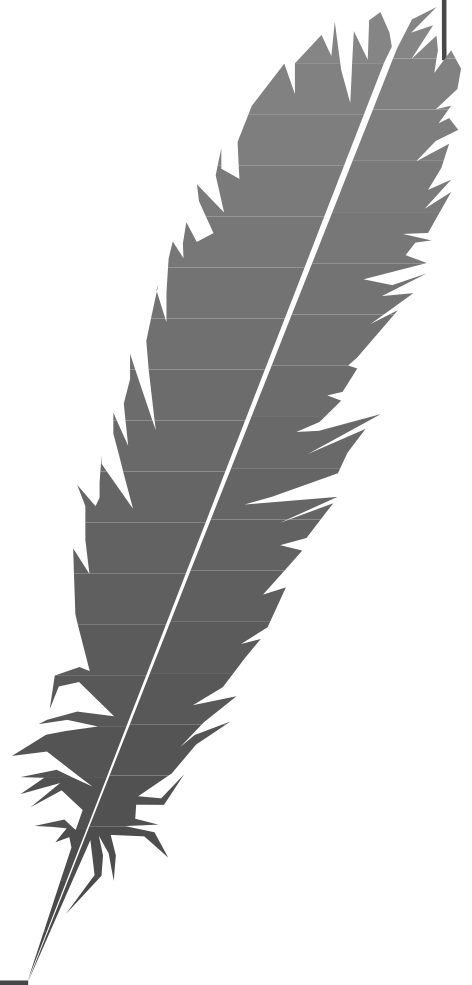
Mishra R. 1972. A comparative study of net primary productivity of dry deciduous forest and grassland of Varanasi. Symposium on tropical ecology with emphasis on organic production. Institute of Tropical Ecology, University of Georgia: 278-293.

In the name of God, the most gracious, the most merciful

Editorial board word:

Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

Editor-in-Chief of the magazine



Identity, Otherness and Diaspora in Suheir Hammad's Poetics**Haider Jabr Mihsin**Department of Physical Education and Sport Science, College of Education for Women,
University of Al-Qadisiyah, Al-Diwaniyah, Iraq.haiderj.mihsin@qu.edu.iq

Received: 2024-10-13

Accepted: 2024-11-17

First published on line: 2024-12-30

ORCID <https://orcid.org/0009-0009-4287-7015>DOI: [10.37654/aujll.2024.154463.1099](https://doi.org/10.37654/aujll.2024.154463.1099)

Corresponding author: Haider Mihsin

Cite as:

Mihsin, H. (2024). Identity, Otherness and Diaspora in Suheir Hammad's Poetics. *Anbar University Journal of Language and Literature*, 16(4), 67-83. doi: [10.37654/aujll.2024.154463.1099](https://doi.org/10.37654/aujll.2024.154463.1099)

©Authors, 2024 College of Arts, university of Anbar. This is an open access article under the CC BY 4.0

license (<http://creativecommons.org/licenses/by/4.0>).**ABSTRACT:****Objectives:** This paper investigates the notions of identity, otherness and diaspora in the Palestinian-American poet Suheir Hammad's poetry. It clarifies how Suheir Hammad is recognized for her influential voice and examination of themes linked with displacement and cultural belonging. Through a close reading of selected poems by Hammad, this study intends to explain the poetics of identity creation and conciliation in her work, showing how she struggles with the multilayered aspects of being an "other" in governing discourses.**Methods:** The present study employs Frantz Fanon's notions of identity, otherness, and diaspora, as theorized in his two books *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961), to be the methodological tools for examining Suheir Hammad's poetry.**Results:** Throughout the study of Suheir Hammad's poetry in the light of Frantz Fanon's notions of identity, otherness, and diaspora, the findings demonstrate that Hammad' poetry gives emphasis to the continuing implication of Palestinians struggle in an inventive and critical engagement with questions of identity and difference. Her poetry depicts the real experiences of Palestinians struggling with exile, cultural displacement, and the effects of war and conflict, which reflect Fanon's examination of the mental and social impacts of colonialism.**Conclusions:** To conclude, relying on Fanon's notions of identity, otherness, and diaspora, Hammad's poetry provides a rich basis for reviewing how poetry can serve as a tool for discussing multilayered notions of identity. Through her influential and reminiscent poetry, Hammad challenges stereotypes, defies dominant narratives, and describes the realities of demoted communities.**KEYWORDS:** diaspora; Frantz Fanon; identity; otherness; Suheir Hammad.**الهوية والغيرية والشتات في شعرية سهير حماد**

ا.م.د. حيدر جبر محسن

قسم التربية البدنية وعلوم الرياضة، كلية التربية للبنات، جامعة القادسية، الديوانية، العراق.

المخلص :**الأهداف:** تبحث هذه الورقة البحثية في مفاهيم الهوية والغيرية والشتات في شعر الشاعرة الفلسطينية الأمريكية سهير حماد. وتوضح كم هي معروف عنها سهير حماد بسبب صوتها المؤثر ودراساتها للموضوعات المرتبطة بالنزوح والانتماء الثقافي. ومن خلال قراءة متأنية لقصائد مختارة لسهيرحماد، تهدف هذه الدراسة إلى شرح شعرية تكوين وتوافق الهوية في عملها، موضحة كم هي تكافح ضد قضايا متعددة لكونها تمثل "الأخر" في الخطابات الحاكمة.**المنهجية:** وضفت هذه الدراسة مفاهيم الهوية والغيرية والشتات عند فرانز فانون، كما طرحها في كتابيه "بشرة سوداء وأقنعة بيضاء" (1952) و"معذبو الأرض" (1961)، لتكون الأدوات المنهجية لدراسة شعر سهير حماد.**النتائج:** من خلال دراسة شعر سهير حماد في ضوء مفاهيم فرانز فانون عن الهوية والغيرية والشتات، تظهر النتائج أن شعر سهيرحماد يركز على التضمين المستمر لنضال الفلسطينيين بطريقة ابتكارية ونقدية مع

مشكلة الهوية والاختلاف. يصور شعرها التجارب الحقيقية للفلسطينيين الذين يعانون من المنفى والتهجير الثقافي وآثار الحرب والصراع، وهو ما يعكس دراسة فانون للأثار العقلية والاجتماعية للاستعمار. **الخلاصة:** وفي الختام، وبالاعتماد على مفاهيم فانون حول الهوية، والاختلاف، والشتات، يوفر شعر سهير حماد أساسًا غنيًا لمراجعة كيف يمكن للشعر أن يكون أداة لمناقشة المفاهيم المتعددة للهوية. من خلال شعرها المؤثر والمذكر، تتحدى حماد الصور النمطية، وتتحدى السرديات السائدة، وتصف واقع المجتمعات المخفضة رتبها. **الكلمات المفتاحية:** الشتات، فرانز فانون، الهوية، الغيرية، سهير حماد.

1. Introduction

Suheir Hammad (1973) is a well-known Palestinian-American poet, author, and political activist famous for her work, which includes such themes as identity, banishment, and the Palestinian miseries. Hammad's poetry often depicts the effect of Palestine's wars and conflict on human beings and societies. As an artist and activist, Hammad has benefited from her poetry in order to show the struggles experienced by Palestinians as the consequence of the unending skirmishes in the region. Her work revolves around the human cost of war, the resistance of the Palestinian people, and the desire for concord and justice (Oumlil, 2021:93-110).

Furthermore, Hammad's poetry has roots in her personal sufferings as a Palestinian, and she often integrates themes of dislocation, loss, and confrontation in her work. She has been a supporter for Palestinian rights and has used her art so as to raise consciousness about the difficulties of Palestinian people. As mentioned, Hammad has written several significant poems regarding the impact of war (Harb, 2011:122-139). For instance, "First Writing Since" is an influential depiction of the Palestinian experience and the impression of exile. In this poem, Hammad discusses the intricacies of identity and the yearning for a homeland that has been lost due to the war (Oumlil, 2021: 93-110).

In "Mike Check," Hammad is mostly obsessed with the themes of police viciousness, racial injustice, and the fight for achieving equality. This is why she draws parallels between the experiences of Palestinians and African Americans in order to emphasize the communal brawls undergone by relegated communities facing systemic repression. "Not Your Erotic, Not Your Exotic" as another instance defies stereotypes and misunderstandings about Arab and Muslim women, retrieving agency and identity through Hammad's influential and unreformed voice (Knopf-Newman, 2006:71-91).

The significance of this study lies in its multidimensional effect on literary and cultural discourse. By examining this link amid Hammad's poetry, theories of identity and otherness, and Fanon's postcolonial viewpoints, the present research seeks to bridge the gap between literature, postcolonial theory, and cultural studies, in order to provide

an all-inclusive comprehension of how poetry can condense multifaceted concepts of identity, otherness, and diaspora.

Moreover, by investigating Hammad's poetry in light of Fanon's theories, the study is going to show how literature can be a highly influential means for demonstrating sidelined voices and nurturing a profounder understanding of miscellaneous cultural experiences. This study also enhances academic scholarship by offering an outline for scrutinizing poetry through a postcolonial viewpoint, thus augmenting pedagogical attitudes to teaching literature, cultural studies, and postcolonial theory.

.2 Literature Review

2.1 On Suheir Hammad

Sirene Harb, in "Between Languages and Selves: Migratory Agency, Fragmentation and Representation in Suheir Hammad's Breaking Poems" (2011), writes about the themes of migratory agency, fragmentation, and representation in Hammad's "Breaking Poems." It actually examines how the poet struggles between diverse languages, cultural identities, and individual experiences, depicting the difficulties of migration and belonging. The article explores the way in which Hammad's work defies conservative concepts of identity and self-representation, and also provides a bright standpoint regarding the experiences of those who are trapped between different worlds.(139-122)

Fadda-Conrey (2007) also delivers an autobiographical inspection of the poems of Suheir Hammad, along with the Syrian female poet Mohja Kahf. The study inspects the "discursive and autobiographical construction of an anti-essentialist Arabic American subjectivity rooted in the Arab American experience". Fadda-Conrey claims that while Hammad is living in the United States and is recognized as ethnically white, she speaks from a "third world women's minority stance". Fadda-Conrey states that Hammad's poems focus on the "paradoxical and contradictory place that Arab American women, and by extension Arab American in general, are allotted within the United States", and that the poet, having experienced living in America, "discursively contests and undercuts the majority's preconceived notions of what constitutes Arabic American subjectivity, thus creating [her] own poetic versions of individual and collective Arab American identity.(178-155) "

Additionally, "Breaking Language": Performance and Community in Suheir Hammad's Poetry" (2020) by Moore analyzes the interconnection of such issues as performance, language, and community in Hammad's poetry. This research examines how Suheir Hammad's poetry exemplifies performance components, and discusses how

her work goes beyond the written page and comes to life through oral delivery, motions, intonation, and other performative elements. In fact, Moore investigates how Hammad benefits from performance as a device to engage with her audience and transport the emotional profundity of her poetry. The article similarly scrutinizes the implication of language in Hammad's poetry by discussing how Hammad uses language artistically in order to depart from limitations, defy averages, and describe multifaceted themes linked with identity, culture, and communal righteousness. The author actually explores how Hammad's linguistic choices lead to the exclusive and influential impression of her poetry. In this way, Moore shows how Hammad's poetry nurtures a sense of community and unity between her audiences.(125-110)

Also, Oumlil in "The Poetry of Suheir Hammad: Transnational Interventions in the Age of Islamophobia and Digital Media" (2021) explores the way in which Hammad's poetry functions as a sort of transnational interference in reply to such subjects as Islamophobia and the effect of digital media. This article achieves the mentioned purpose by exploring how Hammad's poetry exceeds nationwide restrictions and involves international topics. It discusses how her work portrays themes like identity, belonging, displacement, and resilience that resonate with miscellaneous audiences of diverse nations and cultures. Moreover, the article probes into how Suheir Hammad's poetry challenges Islamophobia, a predominant topic in the modern world. It examines how her work opposes stereotypes, discernment, and undesirable representations of Muslims in order to present substitute narratives that cultivate and authorize human beings from Muslim upbringings. The author thus studies how Hammad's poetry dooms Islamophobia and supports societal justice. The other important factor in this article is the examination of the influence of digital media on the **distribution** and reception of Hammad's poetry. It accordingly discusses how Hammad uses such digital platforms as social media, websites, and online performances so as to reach a broader audience and encompass communities all over the world.(110-93)

The present study is an extension of the research interest in exploring Frantz Fanon's notions of identity, otherness, and diaspora, to be the methodological tools for examining Suheir Hammad's poetry. It focuses on how Suheir Hammad is recognized for her influential voice and examines themes linked with displacement and cultural belonging. This study shows Suheir Hammad's struggles with the multilayered aspects of being an "other" in governing discourses.

2.2 On Frantz Fanon

Frantz Fanon was an important postcolonial scholar who investigated the psychological impacts of colonization and the struggle for decolonization. *Black Skin, White Masks* is a book by Fanon, published in 1952, which explores the psychological effects of colonialism on black people. Fanon argues that colonialism creates a sense of inferiority and alienation within the colonized subject, especially when they seek to achieve the level of the colonizer. The title of the book refers to the metaphorical masks that black individuals wear in order to conform to the norms and values imposed by the colonizers. These masks are seen as a way of denying their blackness and assimilating into the dominant culture.(4-2)

In this book, Fanon also critiques the concept of "Negritude" as a literary movement in which black writers and intellectuals sought to assert their cultural identity and reject European cultural influence. Fanon argues that Negritude is a reactive response to the trauma of colonialism and that, ultimately, it reinforces the very binary that it seeks to challenge. On the whole, Fanon's book exposes the psychological effects of racism and colonialism on the black psyche, and argues for a rejection of assimilation and a celebration of blackness. It has been widely influential in postcolonial thought and continues to be a significant text in discussions of race, identity, and power.(15-5)

The Wretched of the Earth is another momentous book by Fanon, published in 1961, which presents a powerful critique of colonialism and imperialism. The book focuses on the process of decolonization and the violent struggles that often accompany it. Fanon argues that colonialism is not just a system of political and economic domination, but also a system of cultural oppression that erodes the identity and self-confidence of colonized people. He believes that colonialism creates a binary between the colonizer and the colonized and that it is only through violent struggle that the colonized can regain their dignity and sense of agency.(17-15)

Fanon also dooms the idea of the "national bourgeoisie" as a group of educated elites who often form the leadership of postcolonial states. He claims that this group tends to be more concerned with power and self-interest than with the needs of the masses and that they often maintain colonial structures of oppression even after independence. The book concludes with a call to action for the masses of colonized people to rise up and fight for their own liberation. Fanon states that the only way to truly break free from colonialism is to overthrow it completely and to construct a new society that is free from the binary of colonizer/colonized. Overall, *The Wretched of the Earth* is a powerful and influential book that has had a significant impact on postcolonial studies, critical theory,

and anti-colonial movements around the world.(42-36)

.3 Methodology

Frantz Fanon (1925-1961) was a Martinican psychiatrist, theorist, and groundbreaking intellectual recognized for his work on colonialism, identity, and decolonization. His ideas have had an imperative impact on the field of literature as well, chiefly concerning the comprehension of how the colonial experience notifies literary texts. In fact, Fanon's fascination with the association between identity and experience has led momentously to our understanding of the ways in which postcolonial literature is determined by colonialism .

One of his most important works, *Black Skin, White Masks* (1952), revolves around the poetics of identity, otherness, and diaspora from the standpoint of the colonized people. Fanon's examination of identity has its roots in colonialism, where the colonized people are exposed to a system of racial hierarchy and dehumanization. He has inspected the mental effects of colonialism on human beings, chiefly emphasizing the ways in which colonial ferocity and repression affect one's sense of self and identity .

In *Black Skin, White Masks*, Fanon has referred to the experience of living in a world where blackness is linked with subordination and whiteness with authority. He has studied the co-opted racism and self-loathing that can be caused by this racial hierarchy, as colonized individuals may come to observe themselves through the perspective of the colonizer's gaze. Additionally, Fanon's notion of otherness scrutinizes the way in which the colonized subject is constructed as the "other" in relation to the colonizer. He claims that the colonized individual is often deprived of agency, voice, and humanity, decreased to a mere object of manipulation and domination by the colonizing power. This procedure of othering underpins the power of colonizers and disseminates systems of repression. (Mihsin, 2023:1167)

Concerning the matter of diaspora, Fanon's work stresses the experience of dislocation and estrangement experienced by colonized inhabitants. He has discussed the effect of compulsory migration, relocating, and cultural dislocation on individuals and communities, accentuating the necessity for decolonization as a tool to regain agency, independence, and cultural rule. Although *Black Skin, White Masks* is an expansively notable and valued text that explores the experiences and impacts of colonialism, racism, and the multilayered ways in which they interrelate with individual identity creation, it has been also criticized due to a number of reasons. One of the main criticisms of the book is that it is too preoccupied with the experiences of black men, without attention to

other relegated people. Critics consider that Fanon's writing is limited by his own experiences as a black man and as such does not reflect the experiences of women or other subdued communities (Bergner, 1995:75-88).

.4 Discussion

4.1 Identity as a Zone of Struggle

Suheir Hammad's poetry depicts the complex and multidimensional experiences of dealing with identity as a Palestinian-American woman in a postcolonial and diasporic setting, which is closely in line with Frantz Fanon's insights concerning the intricacies of identity for colonized subjects. In her works, Hammad struggles with the challenges forced by the colonial power on identity. As Fanon says, colonized subjects are often pressured into implementing the culture, language, and viewpoints of the colonizer, which can result in a feeling of estrangement from their own traditions and customs (Fanon, 1952:36). This fight to reunite opposing cultural influences and retrieve a sense of self amongst exterior burdens is a central theme in Hammad's poetry .

As a Palestinian-American woman, Hammad has referred to the ways in which her identity is affected by her dual culture and the historical and constant effects of colonization and diaspora. In her poetry, she has also challenged the interior struggles, strains, and consultations included in circumnavigating the difficulties of her identity within a postcolonial context. Additionally, Hammad's work probes into the individual and cooperative struggles undergone by Palestinian-Americans in reconciliation of their cultural backgrounds with their experiences in a diasporic background, underlining the interior and exterior forces that form their sense of self. The poem Jerusalem Sunday appears in *Zaatar Diva*, a collection of poems by Hammad published in 2005. In the poem Jerusalem Sunday, she writes:

"jeru
salem
sun
day
three muezzins call idan
where one's allah begins another's
akbar ends inviting the last
to witness mohammad's prophecies
church bells ring the sky
an ocean shade of blue above

christ's tomb and the stones
 of this city witness man's weakness
 boys run by the torah
 strapped to their third eye
 ready to rock their prayers
 the roofs of this city busy as the streets
 the gods of this city crowded and proud
 two blind and graying
 arab men lead each other through
 the old city surer of step than sight
 tourists pick olives from the cracks
 in the faces of young and graying
 women selling mint onions and this
 year's oil slicking the ground
 this city is wind
 breathe it
 sharp
 this history is blood
 swallow it
 warm
 this sunday is holy
 be it
 god". (Hammad, 2005)

In this poem, the theme of identity as a zone of struggle is involvly interlaced into the verses. The poem portrays the miscellaneous cultural, religious, and historical impacts that come together in Jerusalem, a city loaded with intricacies and clashes that reflect the larger struggles of identity experienced by human beings in a postcolonial and diasporic setting. Hammad depicts Jerusalem as a vivacious and lively city where different beliefs and conducts exist, each contesting for space and implication. The cacophony of the muezzins' calls, the church bells ringing, and the boys running by the Torah signify the co-occurrence and clatter of manifold religious identities in the city .

The descriptions of Arab men leading each other through the old city, dependent on touch rather than sight, refer to the resilience and determination needed to deal with one's identity while facing difficulties. The poem also discusses the commodification of

identity and culture, as tourists pick olives and interrelate with the local women selling the product. This communication emphasizes the complications of representation and depletion, where identity becomes a merchantable product subject to exterior arrogations.

Ultimately, the references to history as blood and the city as wind induce the instinctual and persistent nature of identity struggles. The act of breathing in the city's history is associated with swallowing blood, signifying a deep and sometimes sore inclusion with the past. The concept of a holy Sunday accentuates the religious and spiritual scopes of identity, and reflects the ways in which faith and tradition determine one's sense of self and place in the world.

4.2 Identity as Otherness

In Hammad's poetry, a thorough examination of identity, otherness, and diaspora shows the impression of colonialism on the mind of the colonized, and underlines how the dominant culture affects the identity of the downgraded subject. Likewise, Hammad's work probes into the intricacies of how Arab and Palestinian identities are observed and described by the Western gaze, resulting in a procedure of othering that impacts the individual's sense of self .

Central to Fanon's ideas is the notion of the colonized subject as an "object" in the eyes of the colonizer, deprived of agency and self-sufficiency, and instead, defined by racial limitations and preconceptions forced from the outside (Fanon, 1952, p. 42). Hammad's poetry encompasses this idea, as she circumnavigates the experience of being othered, mostly in the Western setting where Arab and Palestinian identities are often demoted or denigrated. In her verses, she chiefly challenges the brutalizing impressions of such othering in order to regain agency and reform narratives that have long been uttered by exterior viewpoints .

Hammad's poetic consideration of identity is also extremely entangled with the subjects of otherness and diaspora. The experience of diaspora, characterized by exile and disintegration, further obscures the development of the self in the face of exterior explanations. In Hammad's verses, the diasporic circumstance arises as a spot of resistance and resilience, a place where identities are not fixed and complex. It can be claimed that via her redolent language and imagery, Hammad retrieves the narrative of the downgraded subject, and presents a counterpoint to the overriding discourses that intend to regulate Arab and Palestinian identities. Her poetry becomes a vessel for expressing the difficulties of identity creation due to otherness. Overall, Suheir

Hammad's poetry functions as an influential verification to the poetics of identity, otherness, and diaspora. In her poem *We Are Not Numb* She writes:

"we are not numb
 here are no pain killers
 doctors steady themselves
 against impossible pray miracle
 no electric no sleep no
 pain killer moons of daily
 escalation blood telling trap
 night raids the dawn views
 our bodies morning dew
 do not say abandoned
 the terrified & grieving shot
 reaching to recover them to cover
 them no one had seen her
 living hair & he used to swim
 dressed in the sea let us cover
 them from the flies if we not
 allowed bury them whole & now
 rain eyes staring night is
 day no one will say tomorrow". (Hammad, 2024, web)

This poem also depicts themes of grief, loss, and dehumanization. According to Fanon's theories, the colonized subject is often diminished and defined by the colonizer's gaze, which brings about a sense of being "othered" and deprived of agency. This poem captures the experiences of human beings who are banished, repressed, and exposed to viciousness, exemplifying the influence of exterior forces on their identities and sense of self.

The first lines, "we are not numb / there are no pain killers," directly set the tone for the poem, and emphasize the rawness of the feelings and the lack of relief from misery. This representation of relentless agony and the nonexistence of comfort echoes Fanon's declaration that the colonized subject is deprived of the chance to settle and find relief from the dominations forced on them.

The allusions to "night raids" and "blood telling trap" also arouse a sense of continuous reconnaissance and ferocity, where people are stuck in sequences of distress

and dehumanization. The use of images such as "morning dew" put next to "abandoned" and "terrified & grieving" underlines the brittleness of life and the deep effect of repression on the human soul.

Moreover, the lines "no one had seen her / living hair & he used to swim / dressed in the sea" portray a bright picture of loss and elimination, where individual identities are imperceptible and nonrefundable in the eyes of the tyrant. This elimination of personal histories and experiences further strengthens the themes of otherness and dehumanization key to Fanon's theory.

The poem's appeal to "cover them from the flies if we not / allowed bury them whole" utters the distraction and humiliation undergone by those who are starved of even the basic right of bereavement and funeral. The sense of powerlessness and ineffectiveness in the face of domineering forces is tangible, and reflects Fanon's consideration of the psychological impact of colonial violence on the colonized spirit. Ultimately, in the final lines, "rain eyes staring night is / day no one will say tomorrow," the unescapable feeling of desperateness and indecision remains, which echoes the constant fight for freedom and acknowledgement in a world that intends to silence and remove relegated voices.

4.3 The Double Consciousness of Diaspora

Frantz Fanon's notion of double consciousness (1961:12), initially mentioned in *Black Skin, White Masks*, signifies the inner struggle that is undergone by those people who are part of downgraded or colonized societies. This notion is predominantly applicable while inspecting the diaspora experience, as human beings often struggle with manifold layers of identity and cultural incorporation in miscellaneous and disjointed settings. In Hammad's verses, the theory of double consciousness in the diaspora can be witnessed via the perspective of contradictory cultural identities, the cooperation of various languages, and the fight to reunite the past with the present. Hammad's work often depicts themes of displacement, desire for homeland, and the complications of belonging in a world that repetitively defies one's sense of self.

Through her poetry, Hammad portrays the diaspora experience, and shows the pressure amid heritage and acclimatization, tradition and avant-gardism, and the pursuit of self-actualization amongst social anticipations. The twofold viewpoints and cultural stimuli that form Hammad's poetic voice express the complicated nature of circumnavigating identity in diaspora. Eventually, the idea of double consciousness in the diaspora, as examined in Hammad's poetry emphasizes the multidimensional nature

of individual identity creation within varied and scrappy cultural backgrounds. It underlines the constant struggle to join contradictory facets of self and the everlasting search for self-acceptance and belonging in a world characterized by doubt and uncertainty. The third poem that addresses the issue of Hammad's alienation as opposed to her integration is A Prayer Band. The poem expresses sadness for the New Orleanian victims of Hurricane Katrina and their suffering in the aftermath. She takes advantage on Americans' outrage at the catastrophe to highlight the interconnectedness of humanity, emphasizing that the suffering of one nation is intimately linked to that of another. The Palestinian refugees, compelled to abandon their residences due to the Israeli occupation, are comparable to the American refugees, who were displaced by Hurricane Katrina. Both endure distress and need comfort and attention. In other words, the disaster caused by Hurricane Katrina serves, for Hammad, as a reminder to Americans that they are not alone in their suffering; others endure similar hardships and deserve equal consideration (Sharaf, 2015:493-540). In her poem A Prayer Band She writes:

"every thing
 you ever paid for
 you ever worked on
 you ever received
 every thing
 you ever gave away
 you ever held on to
 you ever forgot about
 every single thing is one
 of every single thing and all
 things are gone
 every thing i can think to do
 to say i feel
 is buoyant
 every thing is below water
 every thing is eroding
 everything is hungry
 there is no thing to eat
 there is water every where
 and there is no thing clean to drink

the children aren't talking
 the nurses have stopped believing
 anyone is conning for us
 the parish fire chief will never again tell
 anyone that help is
 coming
 now is the time of rags
 now is the indigo of loss
 now is the need for cavalry". (Hammad, 2008:1-4)

In this poem, the theme of double consciousness in the diaspora is highly connected with the imagery of loss, displacement, and the struggle for life. The repetition of the phrase "everything" highlights the entirety of experiences, actions, and feelings that affect the speaker's survival. This repetition implies a sense of crush and growth, echoing the burden of past sufferings and present encounters that threaten people in the diaspora. The lines "everything is below water / everything is eroding" arouse a sense of sinking, both figuratively and plainly, in a sea of difficulty and indecision. This imagery refers to the feeling of being inundated in a liminal space, where the borders between the self and the outer world vanish, underlining the bewilderment and susceptibility undergone by those trapped in the diaspora's complicated web.

The allusions to lack and dispossession, such as "everything is hungry / there is no thing to eat," highlight the tough realities experienced by exiled communities, where basic needs are continually at risk. This depiction of lack and anxiety expresses the instability of existence within the diaspora, where endurance often hinges on resilience in the face of intimidating encounters. The image of water, which appears in the poem, signifies both life and obliteration, regeneration and loss. Water, in its different forms, embodies the variability of identity and the fleeting nature of life in the diaspora. The comparison of water as a cause of sustenance and a source of annihilation accentuates the dichotomies intrinsic in the diasporic experience, where instants of optimism and hopelessness coincide.

4.4 Reclaiming and Reconstructing Identity

Frantz Fanon, in his important book *The Wretched of the Earth* (1961), has referred to the great effect of colonialism and racism on the mind of the colonized people. He discusses how these domineering systems bring about estrangement, and deprive human beings of their sense of self-esteem and identity. Fanon's study stresses the sinister

nature of colonial authority, which not only bodily vanquishes but also weakens the spirit of the colonized communities.

Nevertheless, Fanon does not just unfold the disaffection and dehumanization imposed by colonial powers. He also accentuates the decisive procedure of resistance and reclaiming one's identity who has experienced such subjugation. Fanon claims that the route to freedom encompasses a drastic refusal of the colonizer's perspectives and a reclamation of one's own accounts, histories, and cultural legacy. This act of reclaiming agency and proclaiming one's identity is indispensable for the decolonization of the psyche and the realization of real liberty (Fanon , 1961:35-55).

Likewise, the poetries of Hammad are in line with Fanon's demand for reclaiming identity through resistance. Hammad's work often focuses on the Palestinian conflicts, a painful case of resistance against colonialism and oppression. In her poetry, Hammad talks about the quietened narratives of Palestinians and defies the overriding descriptions that intend to obliterate or sideline their identity. By intensifying the stories of resilience, insubordination, and endurance, Hammad authorizes her community to proclaim their humanity and reclaim their legal place in history. It can be concluded that both Fanon and Hammad underline the transformative power of reclaiming identity in the face of universal subjugation. By rebuffing the desensitizing stories forced by colonial powers and taking on their own stories, beleaguered people can make a path towards freedom and autonomy. In *What I Will*, Hammad elucidates the ramifications of the September 11, 2001 attacks on the World Trade Center and Bush's war on terrorism. She contends that the increase of Islamophobia in America following the September 11 attacks contributes to the sense of alienation among Muslim minorities; however, she decides to promote a spirit of resistance to violence and oppose vengeance as the sole viable approach to attaining justice and peace, whether by America or its enemies (Sharaf, 2015:493-540). Hammad, in *What I Will*, writes:

"I will not
 dance to your war
 drum. I will
 not lend my soul nor
 my bones to your war
 drum. I will
 not dance to your
 beating. I know that beat.

It is lifeless. I know
intimately that skin
you are hitting. It
was alive once
hunted stolen
stretched. I will
not dance to your drummed
up war. I will not pop
spin beak for you. I
will not hate for you or
even hate you. I will
not kill for you. Especially
I will not die
for you. I will not mourn
the dead with murder nor
suicide. I will not side
with you nor dance to bombs
because everyone else is
dancing. Everyone can be
wrong. Life is a right not
collateral or casual. I
will not forget where
I come from. I
will craft my own drum. Gather my beloved
near and our chanting
will be dancing. Our
humming will be drumming. I
will not be played. I
will not lend my name
nor my rhythm to your
beat. I will dance
and resist and dance and
persist and dance. This heartbeat is louder than
death. Your war drum ain't

louder than this breath". (Hammad, 2010: web)

In this poem, the matter of reclaiming identity is essential to the speaker's insubordination against the domineering powers of war and violence. The speaker strongly announces her denial to adapt to the outlooks and views of those who intend to force her into partaking in acts of abhorrence and obliteration. The speaker also proclaims her independence and agency by declining the war drum, which stands for the call to weaponries and ferocity. By rejecting to dance to the war drum, the speaker is reclaiming her individuality and repudiating to be a doll in someone else's plan.

The poem stresses the speaker's intense association with her ancestries and culture, accentuating the significance of respecting one's roots and fighting efforts to remove or alter their identity. The reference to the skin being "alive once / hunted stolen / stretched" shows the hurting history of viciousness and repression that the speaker's community has experienced. By deciding not to hate, kill, or die for others, the speaker emphasizes her obligation to life and peace. The denial to grieve the dead with more fierceness likewise accentuates the speaker's denunciation of sequences of detestation and retaliation. It can be asserted that the speaker's purpose to build her own drum and create her own rhythms indicates her intent to reclaim her voice and express her resistance through art and community.

.5 Conclusion

In conclusion, Hammad's poetry depicts the real experiences of Palestinians struggling with exile, cultural displacement, and the effects of war and conflict, which reflect Fanon's examination of the mental and social impacts of colonialism. Through her influential and reminiscent poetry, Hammad discusses themes of resistance, resilience, and the fight for self-government in the face of exterior repression. She challenges stereotypes, defies dominant narratives, and describes the realities of demoted communities, much like Fanon's examination of the construction of the "other" in colonial contexts.

Hammad's engagement with themes of identity, otherness, and diaspora in her poetry thus echoes a deep realization of the ways in which human beings negotiate their sense of self in domineering systems. By benefitting from personal narratives, cultural heritage, and an essence of resistance, she presents a moving and gripping image of the persistent search for self-esteem, agency, and freedom.

Reference

- Bergner, G. (1995). Who Is That Masked Woman? Or, the Role of Gender in Fanon's Black Skin, White Masks. *pmla*, 110(1), (75-88).
- Fadda-Conrey, C. (2007). Weaving Poetic Autobiographies: Individual and Communal Identities in the Poetry of Mohja Kahf and Suheir Hammad. In N. A. Golley. (Ed.), *Arab Women's Lives Retold: Exploring Identity through Writing* (155-178). New York: Syracuse University Press.
- Fanon, F. (1952). *Black Skin, White Masks*. Grove Press.
- Fanon, F. (1961). *The Wretched of the Earth*. Grove Press.
- Hammad, S. (2005). *ZaatarDiva*. (1st ed). Cypher Books.
- Hammad, S. (2008). A Prayer Band. *NWSA Journal*, 20(3), 1-4. Retrieved from <http://www.jstor.org/stable/40071293>
- Hammad, S. (2010). "What I Will". TEDWomen. Dec. Retrieved from <https://blog.ted.com/text-of-what-i-will-by-suheir-hammad/>
- Hammad, S. (2024). *Three Poems by Suheir Hammad: "We Are Not Numb"*. Retrieved from <https://www-pestemag-com.translate.goog/read-our-poetry/three-poems-by-suheir-hammad? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pt=sc>
- Harb, S. (2011). Between Languages and Selves: Migratory Agency, Fragmentation and Representation in Suheir Hammad's Breaking Poems. *Contemporary Women's Writing*, 6(2), 122-139.
- Knopf-Newman, M. J. (2006). *Interview with Suheir Hammad*. *Melus*, 31(4), 71-91.
- Mihsin, H. J. (2023). Fanon's Theory of Black Skin and White Masks in Langston Hughes's Poetry. *Basic Education College Magazine For Educational and Humanities Sciences*. Babylon University. Volume 15, Issue 59, Pages 1165-1174
- Moore, D. (2020). "Breaking Language": Performance and Community in Suheir Hammad's Poetry. *Journal of Postcolonial Writing*, 56(1), 110-125.
- Oumlil, K. (2021). The Poetry of Suheir Hammad: Transnational Interventions in the Age of Islamophobia and Digital Media. *Islamophobia Studies Journal*, 6(1), 93-110.
- Sharaf, M. S. A. M. (2015). Palestinian Diaspora and Feminine Identity in Suheir Hammad's Poetry As Reflected in the Conflict between Alienation and Integration. *Annals of the Faculty of Arts*, 43, 493-540.
- Whitley, E. K. (2004). *American Bards: James M. Whitfield, Eliza R. Snow, John Rollin Ridge, and Walt Whitman*. University of Maryland, College Park.
- Whitman, W. (2005). *Walt Whitman's "Song of Myself": A Sourcebook and Critical Edition*. Psychology Press.
- Whitman, W. (2011). *Leaves of Grass, 1860: The 150th Anniversary Facsimile Edition*. University of Iowa Press.
- Worster, S. (2020). *Approaching the divine: perspectives on nature and humanity in the poetry of Walt Whitman and Gerard Manley Hopkins*.

Republic Of Iraq
Ministry Of Higher Education and
Scientific Research
University Of Anbar



UNIVERSITY OF ANBAR JOURNAL FOR LANGUAGES AND LITERATURE

Quarterly Peer-Reviewed Scientific Journal
Concerned With Studies
And Research On Languages

ISSN : 2073 - 6614

E-ISSN : 2408 - 9680

Volume : (16) ISSUE: **4** FOR MONTH : December
YEAR: **2024**