

# THE ARGUMENTATIVE NATURE OF EVIDENCE IN CULTURAL CRITICISM DISCOURSE

NISREEN IBRAHIM FARHOUD ABDULLAH<sup>1</sup>, PROF. DR. ARSHAD  
YOUSSEF ABBAS<sup>1</sup>

1. RESEARCH EXTRACTED FROM A DOCTORAL DISSERTATION ON "THE ARGUMENTATIVE NATURE OF  
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CORRESPONDING AUTHOR: NISREEN IBRAHIM FARHOUD ABDULLAH  
EMAIL: [ssossooala@gmail.com](mailto:ssossooala@gmail.com)

## [Culture and Mechanisms of Hegemony]

Within the Arab context, culture has transformed into mechanisms of hegemony and exclusion, exercising its authority through texts, symbols, discursive structures, media, and communication means. It is no longer limited to innocently suggesting and representing group identity, but has become a tool for suppressing and eliminating the Other, ultimately imposing sovereignty. Culture cannot be viewed as a basket of deferred knowledge and selected philosophies that reflect the nature of entrenched intellectual and ideological systems; rather, it is an entity with fragmented visions and approaches. This means it stands on unstable ground that excludes the stability of concepts.

## Introduction

### THE THESIS STATEMENT

#### First: The Law of Desire and Fear as a Cultural Invention

Critic Dr. Al-Ghadhami agrees with Geertz's understanding of culture, stating: "Culture here adopts Geertz's proposition that culture is not merely a bundle of tangible behavioral patterns, as is the general perception of it, nor is it customs, traditions, and conventions. Rather, culture in its anthropological sense, as adopted by Geertz, consists of mechanisms of hegemony—plans, laws, and instructions whose mission is to control behavior and humanity." Accordingly, hegemony was embodied in what culture imposed through the (laws of desire and fear), emanating from the discourse that dominates cultural taste. According to this, the critic states: "This is the law upon which the culture of the approved model in the discourse dominating our cultural conscience is built—that is, they are both a reason for creativity and a reason for creative distinction. The poet who does not adhere to the conditions of desire and fear cannot be a stallion (fahl)."

Following this, the critic states: "Culture invented desire and fear to be a creative foundation. They are a reason for creativity first, and a reason for creative distinction second. The poet who does not adhere to the conditions of desire and fear cannot be a stallion and will remain deficient, like what happened to Dhu al-Rumma, who was described as a quarter-poet, and like how they described elegiac poetry as the smallest poetry because it is not said for desire or fear." What resulted from this law was a transformation in the Arab moral system, as the meaning of moral values turned into a negative meaning. Accordingly, the relationship between individual and individual changed and became subject to the law of desire and fear. Lying became an important condition for accepting praise from the praised one, and this was imposed by the culture of panegyrics. Thus, our critic sees that the literary institution conspired with this game.

Within the same issue, the critic presents his vision that explains the meaning of (desire), which summarized how the praiser (poet) tames the praised one (caliph, commander, or person in power) to form the system. This is done by training him to feel the need for the praiser and that he cannot attain status and high standing unless the praiser spreads his fame. In other words, the continuation of his memory depends on the praiser's praise. Here the law of desire is implemented, as Al-Ghadhami states: "These are the methods of creating desire. According to this, since the praised one is the one in need of the praiser, he must pay generously for this necessary commodity. The poet in this planning entraps the praised one like advertising companies in promoting goods and making the consumer feel the urgent need that the conditions of his life cannot be completed without them."

In Abu Tammam's Hamasa, we find verses not attributed to a specific poet, as if the lack of attribution means that the law is culturally general and does not concern a specific person, in which we read:

A generous man saw debts as shame, so he continued

To seek money until he became wealthy

When he gained money, he returned with his virtue

To everyone who hoped for his generosity, expectant

These characteristics have a generalizing nature that seeks a type of cultural programming so that one strives to earn money for one specific determined purpose: to be in a state of permanent readiness to receive praisers and benefit them with gifts. This complements what Abu Tammam also narrates in *Hamasa* for Yazid al-Harthi:

When a young man met death, you saw him

Were it not for praise, as if he had never been born

Praise and gathering money in preparation for giving are the causes of glory. Whoever does not receive poets' praise is as if he had never been born. Thus the poet marketed.

Panegyric was an essential material in poetic virility, while satire is the eternal companion of poetry. Panegyric cannot be achieved without satire accompanying it. After the system trained the praised one on the idea that his fame, honor, and the survival of his name depend on the praiser's praise—this being one of the methods of creating desire—the poet within this systematic plan entraps the praised one like advertising companies that promote goods and make the consumer feel the importance of those goods. Since the praised one is the consumer of the poet's poem promoting his commodity (the panegyric poem), he must pay the deserved price for that commodity.

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## EVIDENCE: AN ARGUMENTATIVE APPROACH

The critical discourse presenting the issue was organized according to a sequence that Al-Ghadhami skillfully connected, arranged, and tied to the stake of evidence that clarified and embodied the idea for the recipient. If we want to represent the argumentative structure of the issue and the effectiveness and impact of evidence within that structure, from the foundation established by Al-Ghadhami as logical for his proposal—represented by what Geertz approved regarding the definition of culture, thus preparing the theoretical framework for what will be established—we can restructure the argument and its sequence:

**P(1)** Culture represented mechanisms of hegemony embodied in laws imposed on human behavior.

**P(2)** The law of (encouragement and intimidation) embodies the mechanisms of hegemony imposed by culture through discourse dominating subjective taste.

**P(3)** The dominating discourse is panegyric.

**(C)** = Panegyric is a dominating element within cultural discourse (based on the law of desire and fear).

As a result, we can say that the argument consists of:

**(P1 + P2 + P3 = C)**

Leading to the conclusion **C** = (Panegyric is a dominating element over cultural taste based on the law of desire and fear). However, what becomes apparent is that the discourse presents several interconnected issues that support each other. It may prove one point then move to prove another point, then employ those results to prove another issue, and then the discourse leads us to the final conclusion. These arguments are called (extended arguments).

This can be proven according to the structural scheme of the argument:

- **(P1)** Panegyric is a dominating element based on desire and fear.
- **(P2)** Desire and fear are the basis of creativity.

• **(C)** = Panegyric is the basis of creativity.

The evidence was appropriate to what critic Al-Ghadhami presented as an issue. The description of Dhu al-Rumma as a quarter-poet because he did not excel in panegyric, based on the fact that panegyric is the dominating discourse that relies on desire and fear, and desire and fear are the basis of creativity and distinguishing this creativity. Therefore, the stallion poet was distinguished by the abundance of his panegyrics. We find that most sources confirmed this judgment on Dhu al-Rumma's poetry.

"They said Dhu al-Rumma was the best at similes, but what diminished him in their view was that he could not excel in panegyric or satire."

Jarir was asked about his poetry and said: "Gazelle droppings and bride's dots!"

Abu Bakr al-Jurjani informed us, he said Ahmad ibn Yazid told us, he said: al-Jaludi told us, he said: It was said to al-Bitin: Was Dhu al-Rumma an advanced poet? Al-Bitin said: The scholars of poetry agreed that poetry was based on four pillars: elevating praise, or degrading satire, or accurate simile, or lofty boasting, and all of this is combined in Jarir, al-Farazdaq, and al-Akhtal. As for Dhu al-Rumma, he never excelled at praising or boasting; he falls short in all of this, and he only excels at simile, so he is a quarter-poet. Ibrahim ibn Shihab told me, he said: al-Fadl ibn al-Hubab told us, from Muhammad ibn Sallam, he said: Dhu al-Rumma was the narrator of al-Ra'i, and he had no share in satire; he was overpowered.

If this confirms anything, it confirms that the consensus of opinion judges Dhu al-Rumma as half a poet because he transgressed the laws of culture, as it is not permissible for a stallion to cross these lines.

### **Second: The Image as a Cultural Invention with a Masculine System Inheriting Rhetoric**

The invocation of evidence is linked to criteria required by contextual conditions that find emotional and sentimental resonance in the recipient's mind. These are criteria dependent on linguistic, thematic, cultural, and social contexts equally, among other contexts that must be considered when selecting evidence. This is exactly what Dr. Al-Ghadhami's critical discourses carried, showing us what the critic relies on when invoking his evidence as an argument to support the issues and varied visions he presented that sparked controversy in the cultural critical arena.

The critic simplifies the concept of the image and its significance in the cultural critical field, explaining its pros and cons. He begins his discussion, as readers of Dr. Al-Ghadhami's texts are accustomed, by narrating an event—either a story from his cultural heritage or a story of actual events. This is a methodological step he deliberately follows, and the argument for this is that the reader, in his view, has transformed from a reader of written texts to a person who interacts with multiple media. "The idea of the traditional recipient based on considering the recipient as only the reader should be shifted, because that does not suit a new age that depends on new mechanisms, including the computer field that created a new reader. This entails changing the concept of the text and expanding it in a way that exceeds expectations toward the electronic text that is characterized by openness at several levels in the reading process."

From the nature of the recipient/reader in critic Dr. Al-Ghadhami's thought to the image and its significance as an issue presented by the critic, preceded by his statement that clarifies his argumentative foundations that supported his critical issue: "The body is a subjective, cultural, and human value, but the image overturns these values to reshape them in a systematic masculine manner, and it is the heir of rhetoric." According to this, we found that the issue is based on three axes: the first represented the body as a center for the self and forming its cultural and human identity; the second axis was for the image and its role in revealing that identity and presenting it according to what distinguishes bodies in terms of class, racial, and gender differences. The image possesses the ability to shape social and cultural consciousness through media, journalism, and television screens, and how the image can affect those concepts related to identity and aesthetic features. As for freedom, its role is manifested through restricting those bodies to what is imposed on them in terms of constraints that conflict with human values. These axes intersect with each other and influence one another, preventing us from dealing with them separately.

The body is considered the tangible entity of the human being that carries social, subjective, intellectual, and cultural values. This confirms the importance of the body as a personal resource and social symbol carrying the individual's subjective identity. Therefore, it is a malleable entity in its owner's hands to reshape it according to what suits their orientations and interests—it is human identity. This is what critic Al-Ghadhami focused on, shedding light on the ways through which culture dominates to force the body into relationships based on oppression and social injustice—relationships that work to stereotype or commodify the Other's body.

In the book (Al-Jahaniyya), Dr. Al-Ghadhami talks about the image and defines its concept in the cultural critical field, explaining its pros and cons. This is what his discussion about the image contained, beginning it by narrating the events of a volcano explosion in 1985 in Colombia called Nevada del Ruiz, and how fire and volcanic lava covered the entire place. Then the critic directed the recipient's attention to the image of a nine-year-old girl surrounded by volcanic lava. This image was transmitted by journalism and broadcast via satellites for viewers to see. The issue lies in the preparations made to transmit the image to the viewer, not the importance of rescuing that girl. From Colombia to Palestine, the critic evokes an image he sees as comparable to the girl's image, as the critic states:

"We know an image that approaches this when the French news agency lens captured the image of Muhammad al-Durra dying from Israeli bullets." The entities that transmitted and prepared to deliver the image could have rescued both of them, but they preferred the image and the details of the image. Then the critic ends by saying:

"It is the image then." He follows his narration of the volcano incident by transmitting news about an artist in Rome and how he brought a black man and intended to torture him and burn his fingers with fire to convey the effect of pain on his face and reflect it in the image, focusing on the finest details of the pained face expressions, white teeth, black skin color, eyes, and tears falling from the intensity of pain. Dr. Al-Ghadhami says:

"All of this for the sake of obtaining an expressive image." Then he narrates to us the play *Pygmalion* by Shaw and how the phonetics specialist doctor picked up a popular girl from central London and tried to make her a means to apply his scientific experiment. He deliberately shaped that girl into a vocal image, as Dr. Al-Ghadhami states: "To prove his satirical theory of classes through the context of aristocratic language and training the popular girl to speak in an aristocratic accent while getting rid of her colloquial tongue. To prove the experiment, this required strenuous effort from the girl due to her tongue's inability to comply with the doctor's experiment. Therefore, he resorted to placing pebbles under the girl's tongue so she would pronounce in the required accent. But what happened was that the girl swallowed the pebbles." Dr. Al-Ghadhami says:

"The gentleman professor simply said to her, 'No problem, I have many pebbles.' She was afraid for her life from the pebbles that slipped into her throat and stomach, and he was thinking only of more pebbles as evidence for all of that for the sake of the image he seeks to create and present to classical society in London in a cultural, linguistic, scientific, and opportunistic manufacturing experiment. The image is an ancient human passion and has a magical origin. The poet in ancient times, when he wanted to satirize someone he hated, would wear magical clothing and cover it with tapestries woven with images and colors of animals and beasts, all so that speech would reach its goal, penetrate the satirized person, and destroy him."

#### **EVIDENCE: AN ARGUMENTATIVE APPROACH**

The witnessed event of what television screens showed of earthquake events and the image of Muhammad al-Durra was the foundation on which the thesis relied and the premise from which it launched to appeal to the recipient. These are events that were witnessed, having their context, place, and time. However, the critic evoked them to create similarity between that event and the presented idea. This was represented by evoking the volcano incident and the image of that girl who was a victim so that the image would be complete, as if the body is offered as a sacrifice for those scenes to be completed and reach their peak of excitement.

Despite the difference between the two images—the girl's image was of natural disasters while Muhammad al-Durra's image was of political conflict—they represented the marginalized Other whose existence and identity are eliminated through their tangible material body. Regardless of the reasons, the world that ignores the Other and diminishes their value was a cause of their weakness and marginalization. This stirs feelings of sympathy and anger among the receiving audience.

The image transcends the body to show the distinction between dominating powers and the weak, marginalized Other who is deliberately eliminated. The image reflects human suffering and penetrates the values of social justice. Furthermore, we see that the critic transcends everything subjective, affiliative, or racial that distances him from objectivity, as he compared between the two images despite different affiliations. The reality is that the Palestinian issue is the Arabs' issue, and what the image shows of scenes certainly stirs human feelings, and the same issue applies to the volcanic lava girl. This confirms the critic's evocation of the image of Muhammad al-Durra and the volcanic lava girl as evidence of the similarity between images and what they stir of feelings of sympathy and anger toward that image.

This is not all, but we see him narrating the events of the painter and how he makes the Other a means to achieve his goal (an image that matches reality), as well as the play *Pygmalion* and how the body was a means to achieve purposes. The play revolves around events that focus on transformations that transcended the girl's body (flower seller) to deeper social and cultural transformations that focused on her language and behavior and how she transforms from a flower seller to a refined lady through training and education. The issue transcends the body to a deeper dimension, as indicated by "No problem, I have more pebbles"—he trivializes her life in exchange for the experiment's success and her tongue's transformation from its popular language to the aristocratic society's language.

What interests us within the play's events that align with Dr. Al-Ghadhami's thesis is that the play transcended the body to a deeper dimension represented by subjective and cultural identity and its elimination in favor of the Other. Furthermore, the play's ending and how the girl clings to her identity and calls for her freedom despite her adaptation to society and its new values, yet she rejects the domination of Professor Henry Higgins who eliminated her identity to harmonize with the upper aristocratic class of society. This aligns perfectly with the thesis's practical value and confirms that the consumption process is not imposed on the recipient but depends on consent and acceptance from the consumer. Furthermore, the evidence reflects the cultural values of social classes and class distinction between popular and aristocratic, and the elimination and marginalization of the popular in favor of the aristocratic Other. This confirms the capitalist domination over the production process.

The evidence is loaded with the details of the issue, confirming its appropriateness to the thesis presented by critic Dr. Al-Ghadhami.

As a result of what was mentioned above, we can say that critic Dr. Al-Ghadhami deliberately raised issues suggesting racial discrimination based on skin color, class discrimination based on aristocratic class versus common popular

class, discrimination between man and woman, and other issues. This was manifested in his statement: (image preparations instead of rescue preparations for a girl trapped in volcanic lava, black man, popular girl in central London, theory of mocking classes, stripping aristocratic language, changing language). This means that the issues employed by the critic when invoking evidence follow paths that unite him with the recipient—in other words, we see him inclined to raise issues that stir the recipient between sympathy sometimes and solidarity with the presented issues and usurped rights at other times. He seeks to stir the recipient's subjective passions and emotions.

The issues presented according to the evidence content are issues related to the Other and eliminating their existence, oppression, condescending views, usurping freedom, contempt, and humiliation. "Most cultures practice these varied forms of racial discrimination—that is, excluding the Other and imposing hegemony through violence that may be material (force of arms and hands) or softened ideological violence as (Soussure) calls it, or symbolic as (Pierre Bourdieu) calls it. Therefore, the condescending view of the Other is a view that governed the position of Spanish conquerors toward American Indians, and the position of the orientalist and colonial West toward Korea, as well as governing the position of Arab and Islamic culture toward Others, and the black was among the Others. The black Other appears as an incapable, savage, backward, lazy being. Most of these perceptions were based on the results of biological and natural sciences in the field of natural species evolution."

If we trace the history of this binary division, we see that it dates back to before the modern colonial period, as the Greeks classified humans into two racial types (Greeks and barbarians), which confirms the structure of the European mind based on discrimination. In the nineteenth century, the idea of (Social Darwinism) was also proposed, which focuses on (natural selection) and (survival of the fittest) as mechanisms of society's evolution, paving the way for the emergence of many philosophies. These philosophies glorified war and competition and went on to confirm that the Aryan race is supreme.

Many other examples suggest that in some countries, such as England, there were prevalent concepts of black versus white before any contact with Africa. As Jordan notes (1982, p. 44), white and black suggest meanings of purity and defilement, virginity and sin, virtue and baseness, beauty and ugliness, good and evil, God and Satan. Furthermore, what was mentioned above formed a way to legitimize the existing white dominance, these concepts were employed to establish a relationship between ready-made knowledge stock and early contact with Africans. Jordan sees that colonialism and slavery worked to reinforce these concepts.

In addition to what was mentioned above, other scientific evidence was mobilized to prove the black's inferiority and marginality. For example, what (Paul Broca), one of the commentators of skull measurement science, argues: that the forward-protruding face, black to some degree, with woolly hair, is usually associated with mental and social decline. This scientific evidence that proved the Other's inferiority was simultaneously a means for whites to impose and legitimize their authority.

Examples of this distinction existed in the Islamic era, but Islam dissolved it. The best example from the Prophet's biography is what the polytheists of Quraish said when the Prophet (peace be upon him) called Bilal (may Allah be pleased with him) and ordered him to climb on top of the Kaaba to call for prayer. This had a severe impact on the polytheists, as evidenced by what happened with Abu Sufyan ibn Harb, Utab ibn Usaid, and al-Harith ibn Hisham. They were listening to Bilal's call to prayer, and Utab commented on Bilal's call: "Allah honored Usaid—that is, his father Usaid—that he did not hear this, so he heard what would anger him. Muhammad found no one but this black crow as a caller to prayer." Similarly, the sons of Sa'id ibn al-'As, when they saw Bilal calling to prayer on the Kaaba, said: "Allah has honored Sa'id by taking him before he saw this black man on the back of the Kaaba." Some of Quraish began to mock and imitate his voice out of anger.

What was mentioned above gave the evidence scientific, cognitive, and historical legitimacy, confirming that the critic started from foundations that had resonance in scientific studies and philosophical issues. This gave the evidence cognitive value reflecting its referential dimension and confirming its effectiveness. On the other hand, we see that the issue has a human dimension concerning human societies with different affiliations and across time periods, meaning that the critic addresses the universal recipient. The issue is human, emanating from shared values, and this is suggested by the evidence the critic evokes about the image of the black man and how the Roman painter trivialized his body and pain to draw the features of the pained face, focusing on the details of that image—black skin, white teeth. We can say that the evidence, according to realistic assessment, confirmed the deductive accuracy of what it carries in terms of results.

Judging the critic's argument for inductive strength or deductive validity requires examining foundations that support the thesis to perform its function and influence the recipient, in addition to the argument proceeding according to logical sequence. For this, we followed its course according to a scheme presented by critic Dr. Muhammad Abd, who sees through it the occurrence of persuasion and influence in the recipient, representing this according to the following scheme:



**Premise → Claim → Justification → Support**

He sees his speech according to what is stated in this scheme, viewing this scheme as close to formal logic because it deliberately sequences according to a growing argumentative movement. The claim is connected to the premises, making the discourse's justification convincing and attempting to confirm and strengthen it with supports. What is important in this scheme, and what was mentioned above, is reinforcement, as it is connected to evidence. Reinforcement is the material presented by the arguer whose purpose is to increase the addressee's belief in his claims and justifications—that is, it is a means presented by the debater to prove the correctness of his opinion and what he went to.

This was proven by the thesis scheme that showed the logical progression hierarchy of the issue according to what will be mentioned:

**Premise (1):** The body is a subjective, cultural, and human value

**Premise (2):** The image reshapes the subjective, human, and cultural values of the body

**(Result = C) or the Claim:** The image is a masculine system inheriting rhetoric that reshapes subjective, human, and cultural values

**(Justification) Freedom:** • Image-making has a magical origin • The freedom of visual enjoyment overcame human rights and human freedom • Culture is image-making more than it means the woman's image, and this image's source is poetry through metaphor and verbal imagery • The modern image, advertising means, and fashion shows are among the most dangerous means of expression and harnessing the female body

**(Reinforcement):** • The pre-Islamic poet, when he wanted to satirize, would wear magical clothing • Image of the black man • Image of Muhammad al-Durra • Image of the girl in volcanic lava

We can say that the evidence evoked within Al-Ghadhami's thesis was marshaled to serve the same conclusion (C) = (The image is a cultural system inheriting rhetoric). This is what is called collaborative arguments, according to what critic Hassan al-Bahi sees when he states: "We speak of collaborative arguments when there is mutual support between arguments, i.e., when they are marshaled to support the same conclusion."

These images extend over the body and bridge it to cross into the viewer's eye, which is like a magical card that controls with its power to dominate the audience.

Among his justifications is freedom, which contributed to clarifying the validity of the claim through its relationship with the premises. In the name of freedom, the body of the black and weaker Other is demeaned, and in the name of freedom, the woman's body is made permissible.

Pronouns play a role in revealing the recipient's participation with the critic in his direction, as suggested by the pronoun "we" and collective pronouns in his statement: "And we know an image that approaches this when the French news agency lens captured the image of Muhammad al-Durra dying from Israeli bullets, and our feelings of pain and our perception of human terror remain, the world practices its grief, art, and media skills with it." The collective pronoun "we" carries the meaning of participation and cooperation between the recipient and the critic, based on shared feelings.

The critic's invocation of evidence requires him to be knowledgeable about what directs the recipient's appeal toward the direction desired by the arguer/critic. It is certain that Dr. Al-Ghadhami has considered this, which explains his selection of evidence based primarily on issues supported by the recipient/listener/viewer and occupying a place in their mind and monopolizing them. This requires the critic's knowledge of the recipient's social, cultural, and cognitive affairs. Therefore, contextual factors play a role in revealing the recipient's specificity in both psychological and mental aspects, in addition to the social and cultural context.

As for the text, it represents a series of expressive sentences that the reader must activate, and this activation is the act he practices as soon as his eyes fall on the text, seeking to perceive it. This is what we can call "grammatical interpretation." This requires experience and testing of what is called the mentality of the argumentative audience, through the exemplary image that appears to the arguer from his audience, which he includes in his discourse with authority and influence. This is evident in including vocabulary in his discourse that suggests his position on those issues he raised—the issue of the marginalized Other and colored freedom are certainly among the issues that concern the recipient.

The image intended by the critic is an image that reflects the details of reality—that image which deceives the recipient/viewer with the accuracy of its details and correspondence to reality. The visual image through media means such as television screens, newspapers, magazines, and advertising boards thus transforms the recipient into a viewer who sees more than he hears or reads. However, the image maker is the same as the pre-Islamic poet who mobilizes his capabilities to make satire reach its peak in the satirized person's soul—those capabilities represented by what he adorns his body with in terms of images and what he clothes his body with in terms of attire and decoration that bring the poet closer to the rituals of sorcerers.

Just as the poet focused on his image and appearance, making the Other a means to achieve his goal, the image transmitter focuses on its details, ignoring the means that embody those images. Therefore, the image and its magical accuracy is the common factor between the pre-Islamic poet who adorns his attire with images of animals and colors that suggest strangeness and mystery, and the volcanic lava girl, Muhammad al-Durra, the girl in the Pygmalion play, and the black man with the pained face, in addition to the image being a means to reach the peak of influence on reception—which is the body. Here lies the contradiction between what reality embodies in terms of transgression against those subjective and human values and what the body carries in terms of meaning suggesting dignity, freedom, and uniqueness. In other words, the contradiction between subjective values and reality, as the image transcends traditional constraints to achieve its strongest impact on the audience. However, through those examples, we see our critic Dr. Abdullah Al-Ghadhami shedding light on how values are reshaped to reflect deeper issues related to identity and social reality, and how the Other is stereotyped and stripped of their identity. The image of those bodies and their details that deceive the audience/viewer and their visual impact—this is the aesthetic aspect that conceals cultural defects, which were manifested through those examples that range between literary and cultural. Furthermore, we see the critic combining linguistic rationality and empiricism, which is evident in his critical discourse through relying on deductive reasoning represented by logical connections between issues on one hand, and building inferences dependent on facts, events, and advertising on the other hand.

As a result of what was mentioned above, we can say that critic Dr. Al-Ghadhami deliberately supported and reinforced the presented issue with evidence whose transmitting means was visual, manifested within events that occurred and left their effects on the viewer/recipient. He derived his evidence from reality, transmitting the event directly as seen by the naked eye.

As for the practical value, we can perceive it through the critic's emphasis on the subjective and human value of the body, as well as his cultural criticism of what culture deliberately passes and infiltrates into society through the aesthetics of the image and its realism that dazzles the audience/viewer with its accuracy and how it managed to transmit that image and cross dangerous places, whether natural disasters, wars, or other issues. This is cultural blindness, as the media had the ability to mobilize its energies to transmit the image with its accuracy, and at the same time, the media was fully capable of extending a helping hand to those bodies. However, according to what Al-Ghadhami calls for, it is transcending the image and filtering issues related to identity and the authoritarian system of certain social groups that deliberately eliminate the Other and prove their existence according to the cultural value of the body.

Thus, we can say that the evidence employed by critic Dr. Al-Ghadhami did not deviate from the path he drew for it, following a logical hierarchy that began with presenting the particulars of the issue leading to a conclusion that suits what he provided as justification. Furthermore, and most importantly, Dr. Al-Ghadhami provided us with good reason for belief, evidenced by the recipient's influence and change of position. This is confirmed by his subsequent works in which his invocation of the same issue is evident, maintaining the same position.

In his work "Problems of Cultural Criticism: Questions in Theory and Application (2023)," the critic evokes verses from a poem by Ali al-Dameeni, stating:

I have a homeland that passion's temptation shared with me  
And I defended its valleys from whoever fights it  
When the fresh rain gives me to drink from life  
The morning of horses breathes and the downpour flows  
And if oppression touches me, I sought its door  
Lightning-like tribes flourish in my heart

Commenting on these poetic verses, critic Dr. Al-Ghadhami states: "This is a contemporary employment of meaning that merges the subjective with the objective, where the homeland becomes both subject and object, and in that lies the poetry of place as a spirit embodied through interactive text, describing man as a speaking being according to Aristotle. That is, language at its most precise levels transforms into a language of the soul and not of the body. The difference between them is that the body is lustful, subject to the conditions of reality in desire and fear, and enters into conflict with the Other, while the Other is another self embodied in a place."

Dr. Al-Ghadhami talks about textual interaction between the poet and his homeland. The poetry of place/homeland is embodied as a spirit of the homeland, as he sees that the poet transforms the homeland into a spirit and attributes language to this spirit that embodies itself to interact with the poet. He confirms that the homeland the poet talks about is a spirit and not a body because the homeland/place appeared to us harmonious with the poet, belonging to him. Therefore, we see the poet respecting the spirit of place/homeland, while if the place were in the form of a body, the conflict between this body/place/Other and the poet's self would have appeared to us.

Dr. Al-Ghadhami sees that the reason for this is that the body is lustful and subject to the law of (desire and fear) imposed by reality. This means that if the place appeared to us in the form of a body, we would have sensed the conflict between the poet and the place. This is what appeared to us through the evidence that the critic presents, which preceded what was mentioned above.

Through comparing the two statements, it became clear that the body is no longer under the guardianship of the self but rather under the authority and command of others who reshape it according to what the dominating authority desires. Our critic sees what Ibn al-Rumi says as evidence of this:

I have a homeland I swore never to sell  
And never to see anyone else as its owner for all time  
I knew it in the prime of youth as a blessing  
Like the blessing of a people who became under your shadows  
My soul has become so familiar with it that it is as if  
It is a body for it; if it disappears, I am left destroyed

Commenting on Ibn al-Rumi's text, Dr. Al-Ghadhami states: "The place comes as the body in which the soul is embodied, and if the soul separates from the body, this is the moment of destruction. The soul is the spirit as mentioned by Ibn al-Qayyim, and Ibn al-Rumi establishes a spiritual relationship with the homeland as a relationship of soul to body, a relationship that was formed and strengthened until its separation, if it were to separate, would be destruction." Then he says in commentary: "While the Other is another self embodied in a place, and here every conflict with the Other is a conflict over places—a conflict that violates the sanctity of place and shatters its memory, transforming the place into an anxious, disturbed being. This is what we find in Ibn al-Rumi's text, who stood on the state of the place at the moment of its breaking and fragmentation after the assault on it by a stranger who did not appreciate the meaning of the place."

Through the poetic passage, Ibn al-Rumi declares that his position from the homeland/house is like the position or equivalent to the soul from the body, and this soul may leave the body, therefore it is susceptible to destruction and ruin.

As a result of what was mentioned above, we wanted to say that the governed body within the grip of culture that Al-Ghadhami discussed in his work "Cultural Criticism" is the same body he discusses now in his work "Problems of Cultural Criticism," and the same position the critic maintains toward the body—that it is a subjective, human, and cultural value. However, these values that determine the body's affiliations and existence have been transformed by the laws of hegemonic authority and sought to overturn them to achieve their vision.

On the other hand, Dr. Al-Ghadhami sees that Ibn al-Rumi, through his cited text, made the body a symbol of identity, meaning that the body constitutes the tangible material part of this soul that cannot be seen except through that body that achieves its existence. However, at the same time, the poet places the possibility of the soul leaving the body unwillingly, and this is destruction for him, meaning the elimination of his existence, thus transforming the body into an obstacle before that soul to embody itself in it. Here identity is lost, and conflict arises between soul and body.

However, this conflict arises as a result of the influence of external forces imposed on the body—these forces may be social, cultural, or political, making the body an arena for this conflict between what the soul wants and what the external forces want, embodied in the form of the Other in this homeland.

But the question that might obstruct the course of those deductive steps is: Isn't it possible that those forces that impose their authority on the body are a means of preserving the structure of society and taming the body to achieve its existence? It's possible that the body is attracted to issues whispered to it by the soul, and here comes the role of those deterrent forces against the body's desires and organizing its steps. The organizer might be a social or cultural norm, or other constraints that have a positive return on the individual and society.

In other words, we can say that those authoritarian political, social, and cultural forces that lead the individual and impose their constraints on him might have negative or positive returns. However, according to what the critic established, what concerns cultural criticism is that material which conceals negativity and shows good intentions. A good example of this is various issues legalized by state laws, including child marriage imposed under the pretext of preserving traditions and protecting the girl, but in reality, it eliminates her identity, restricts her freedom, and eliminates opportunities for learning and personal growth. Similarly, marriage among relatives, which is legitimized under the pretext of strengthening family ties, but it may have negative returns due to the health and psychological problems it leaves behind and genetic interference. This confirms that those social and cultural forces have a dual impact on the individual, and it is important to shed light on them by the cultural critic for their effects on the individual's personality. Therefore, he is obligated to prepare a space for thinking that attracts the recipient to it and deliberately raises several questions to reach a state of balance between those dominating forces and the individual's subjective rights.



The real events from which the critic launched played their role in confirming the conclusion (the image is a masculine system inheriting rhetoric). These were real, truthful events based on previous scientific and cognitive foundations. Thus, we can say that the issue is characterized by inductive strength, indicating that the evidence has argumentative effectiveness and cognitive and scientific reference that suits the presented issue. This was confirmed by the selected evidence—that is, the partial samples that formed the generality of the law of image masculinity and its cultural manufacture.

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