



CRITICAL TASTE REFERENCES IN THE BOOK (BE AS VAST AS AIR) BY THE CRITIC HATEM SAKR

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Abstract:

This study sought to reveal the sources and references to the critical taste of Dr. Hatem Sakr through his book Be as vast as the air - in which he dealt with the notebooks of the plastic artist Ghassan Ghayeb - and the reason behind dealing with these notebooks is that they depart from the systemic and traditionalism that many artists followed, in addition to that, he mainly works on The recipient has a space in completing the aesthetic and semantic image of the text. In this study, Al-Sakr's effort is focused on discovering Ghassan's absent references and his relationships with poetic texts. It is done with craftsmanship and creative craftsmanship in which the reference is hidden once, and half of it is shown once, and sometimes the reference is a semantic image that departs from the connotations carried by the texts before entering it in the books of Ghassan Absent, which has become bearing a new semantic dimension.

Keywords: critical taste, Critic Hatem Saqr, book (Be as vast as air).

INTRODUCTION:

The meaning of the term reference varies and varies according to the semantic and cognitive fields in which it operates. In Arabic dictionaries, it gives several connotations; Among the most important and most extensive and comprehensive of these indications are: the scientific and cognitive significance; The term came with this connotation in Al-Wasit's dictionary, for (al-Marja') means to return, and in the Holy Qur'an ((to God is your reference, and He will inform you of what you used to do)) [1]. The place of reference and the original is below the shoulder, and what is referred to in science and literature from a scholar or writer includes movement And return to what is material and moral [2].

As for Lisan al-Arab, Ibn Manzur went to the conclusion that the reference (by breaking the Jim) is an artificial source from (reference) for the adjective reference, which is a place noun, based on verb tense. Which you see that the verb is the origin of all derivatives, not the noun, as the grammarians of the Basraians claimed... It is intended to go back or to return, and the reference is from Raga' to return back and back and back and back and Marja' and Marja'ah, that is to leave and return to a space of revelation (Into a space, Your Lord is retrograde) [3] that is, you will return to Him. In He is movement and return; here, two aspects of meaning can be identified according to Ibn Manzur: The first aspect gives movement, return, and departure to a spatial space

that is intended to return and leave. The second aspect relates to the moral and intellectual aspect, i.e. the return to what is not material [4].

The reference is a broad and multi-significant term, and it must be pointed out that the word "reference" is absent in the old Arabic dictionaries, but its word has been mentioned in the derivations of its origins and branches from the morphological structures that indicate the meaning of (response, repetition, exchange, replacement, return), as they all refer to movement. Referring to what is material and immaterial, some of them are spatial, and some of them are moral, so its connotations are between reality and metaphor [5]. In the semantic field, the reference means the tangible thing (reference) and the mental image (representation), and, finally, there is the semantic statement [6]. It is known by linguists and logicians ((He is the one to whom the word refers and the case devolves)) and we find in the definition of Roman Jackson that the reference is a context and a communicative position; Correspondence with him depends on the linguistic stock that the sender possesses, so he chooses from this stock what he needs to express; Then he transmits it to the addressee after organizing it in a saying, but it can only be understood within the context we return it to (which is the reference) so that the recipient can understand it accurately; Correspondence takes a common system between PATH and VAC for the code[7].



Since communication is a communicative situation, it must be noted that the process of originality is based on a set of dynamic elements that interact with each other in a specific temporal and spatial structure surrounded by a set of different circumstances and factors, and this process usually occurs within a wide educational environment that includes many elements that contribute to building completing the educational process; The educational process is usually used for the purposes of telling and expressing feelings and emotions, being influenced by others, and responding to the expectations of others [8]. The reference is broader and more comprehensive than the signifier and the signified, as it includes the signifier and the signified and their contexts, and it refers to the external world from which the texts were drawn, whether it was material or moral, where it was ancient, real or imagined. As for the signified thing, which is the conformity of the thing with the name that was placed for it; the signification can be accessed by perceiving something inherent in the signifier; any finding the inherent between the signifier and the signified [9].

As for the reference in the literary (text) field, it means ((the poet's personal and psychological formation, as it is part of his cultural and intellectual formation)) [10], according to this definition its concept expands to include all knowledge and culture that constitutes the mentality of the writer, and that the mind of the writer contains a variety of And different sciences, knowledge, and cultures, mix and have an intellectual and cognitive framework, which the reader reaches by decoding his literary production and analyzing his creative text.

As Bashir Ebrer defines critical references as ((the cognitive backgrounds and philosophical sources that contemporary Arab critics issue in their critical discourses. No researcher or critic can proceed from nothingness or emptiness, but rather there must be an accumulation of knowledge and intellectual assets based on it)) [11]. And (intertextuality) refers to the references that contributed to the construction of the new text; Intertextuality, as indicated by Julia Kristeva, is (((work carried out by a central text, to transform and represent several texts)) [12]. Al-Ghadami sees that the texts are nothing but a "mosaic of quotations and each text is an imbibition and transformation of other texts" [13]. Beyond this, as he asserts that there is no human thought or speech that is free of intertextuality, even Adam was not spared from intertextuality, [14].

Al-Ghadami's statement largely matches the opinion of most critics and researchers. Where they

give intertextuality a significance equal to that of references; through what Al-Ghadami mentioned, which we chose as a model that matches the thinking of most critics. The intertextuality can have an identical or similar significance to the degree of congruence with the indication of reference, but we can find the big difference between these two terms: The reference is much more general and comprehensive than intertextuality, for intertextuality is only between creative texts. As for the references, they are in the mind, words, and behavior of the person in general, so ((nothing can be established without a reference)) [15]. This means that a person's statement, whether it is creative or not, cannot be devoid of references based on it, and these references differ, they may be material or moral, subjective or external, and the return may be intentional or unintentional. The formation of the reference usually depends on the human instinct, and then this reference multiplies through the acquisition of knowledge, and the educational and mental attainment that results from cumulative experiences and experiences [16]. The environment, history, beliefs, ideals, moral and social standards, and the degree of thought and knowledge among individuals; acquired by learning knowledge; We can also represent the players of the football team or the players of any game. They get the same exercises and exercises, eat the same meals and organize the same sleeping hours, up to their clothes even; As a result, when they play with the opponent, we find them at different levels. The references are also diverse, many and common, but the degree of benefit from them varies, and what happens from similarity or congruence sometimes in thinking is the result of telepathy in thoughts and often this results when the environment and influences are common between them

As for intertextuality, its field is the creative (text) only, that is, between creative texts and not between ideas. Ideas are a gift to all. As for their convergence or similarity, this is due to the referential influence. It may be environmental, social, or other influences that affected the mentality of the writer and the creator. With this, we can say that intertextuality occurs between material things only - between creative texts. As for the references, they are in the material and moral, so the researcher and writers may refer to texts Creative poetic, prose, or scientific; this is called reference to references. As for the creator, when he returns in his creative process to another creative text whose text has preceded existence, this is what we can call (intertextuality). As for referring to the



reference, it may be intentional or unintentional. As we have indicated that there are self-references that have become part of the mindset of the creator, and there are external references [17].

Critical taste references in the book (Be as vast as the air) by the critic Hatem Sakr:

The sixties and beyond witnessed a renewal and cultural movement in the Iraqi monetary scene, as a result of the cultural wave world witnessed; This global intellectual and cultural movement has affected the intellectual, cultural, and taste structure of the Arab and Iraqi critics in particular. With the different intellectual and philosophical currents, the tastes of our critics differed. Some of them adhered to the ancient Arab heritage in order to escape from the Western cultural flood, and some of them claimed that Western culture is a lifeboat that must be boarded to get rid of the situation in which they were living, and some of them rode on the heels of their taste to select and hunt what they saw as lawful in Arab culture and answer those who are deprived of Arab cultural taste.

Among the most important sons of this generation is Dr. Hatem Sakr; He is considered one of the most important contemporary Arab critics, as he is one of the critics who have a clear impact on the Arab cultural and literary scene. A recent critical study is not devoid of mentioning it, whether it is in a critical book or more. In the list of sources and references for these studies [18]. This is due to the multiplicity of his activities and critical interests. He dealt with various literary arts: poetry, prose, and plastic arts. In his critical books, which exceeded twenty critical books. His cultural and monetary references varied, as well as his vision:

First: The tributaries of religious taste: These tributaries stem from a variety of different references, and the religious reference is the oldest reference in the critical discourse of Al-Sakr. Humans, symbolize bad luck, divination, prediction, separation. Because it is the first meeting; And the first situation between humans and the crow, where he came to teach a man how to bury the dead, which humans were unable to do., and he returned to the Holy Quran in many places that there is no space to mention, as well as to some Quranic interpretations, and to the prophetic hadiths [19]. Its diversity and its movement between religious references support His critical speech making it more influential and persuasive to the reader; where he is not intolerant of a religion or a sect. Religious references also have a distinguished position and a great influence on the psyche of the reader and the recipient.

Second: Tributaries of civilized taste: His erudition and diverse culture made his critical discourse characterized by diversity and aesthetics. Because it contains cultural references extending to the civilization of the ancient man, where he research tried to reveal to us the awareness and culture of the ancient man on how to form a legend; For example, the anciemade made the crow the companion of evil, and the bird of evil, even though it was only an envoy; [20]. From God to teach him how to bury the dead, and he also referred to the issue of the flood. The Prophet of God Noah (peace be upon him) [21]. In this ancient civilizational reference, Al-Sakr searches for how the man thinks about the formation of the myth and draws its features and qualities. This in turn shows the reality of human thinking and culture in those stages. It has opposite qualities and an image to link it to misfortune, separation, and alienation.

Third: Tributaries of the ancient Arab heritage taste: The ancient Arab heritage is one of the cultural tributaries that constitute a cornerstone in Al-Sakr's critical discourse, because of his belief in the rest of the Arab heritage and the knowledge treasures it contains that must be re-read with a modern vision commensurate with the spirit of the age. It is worth mentioning that Al-Sakr believes that The Arab heritage, as well as the ancient monetary tools, are unable to enrich our criticism and modern Arabic literature. Because his culture with traditionalism is not a culture of embracing, but rather a culture that calls for the assimilation of heritage, digesting it, reading it from multiple angles, revealing it with modern tools, getting familiar with it, and then moving forward in order to develop and reformulate it, in line with the spirit of the age [22].

Al-Sakr, as well as the Holy Qur'an, is the most important historical and civilized heritage known to mankind, as well as to interpretations and honorable hadiths. He also referred to many language dictionaries such as Al-Ain, Al-Wasat, language standards, and other linguistic dictionaries. The first is a return to the ancient Arab critical discourse, and the second is a return to ancient Arabic poetry and prose, which is more in comparison with the first line, and this is due to his belief that the ancient critical and rhetorical tools are incapable and incapable of revealing what is in the depths of the text. Our poetry today carries the spirit and essence of antiquity, and on the other hand, some of the poetry of the ancients belonging to modernity and the spirit of renewal that makes it live to this day. M_ did not dispense with the rhetorical equipment in the analysis of some creative texts [23].



Fourth: Tributaries of Western Taste: The Western Tributary is one of the largest and most prolific tributaries of cash in the sugar industry. This is due to the wideness and multiplicity of Western references from which he draws. This is why we see him forming a wide area of his critical discourse, and this is a natural thing since Western modernity has contributed to the development of the scientific, literary, and critical movement in the Arab world [24]. Where he believes that the return to Western methods should not be a blind and unconscious return; because the Western curricula have found texts that differ from our texts in everything, he is one of the critics who chose Western curricula according to what he sees fit with the Arab culture. While he sought to become familiar with modern and contemporary critical propositions and theories in his speech, influenced by modern Western philosophical curricula and opinions, borrowing from them his critical tools and terminology [25].

It is worth noting that Al-Sakr has combined in his critical discourse between (contextuality) which is concerned with interpreting texts by focusing on external factors such as historical, social, psychological, mythological, and biography. And between (textual) which is concerned with the structure and analysis of texts in isolation from the external circumstances and phenomena that they around them. In the literary text. Al-Sakr also called early on to establish a special Arabic critical method, based on the unity of the term, concept, and dictionary, and Al-Sakr believes that after the unification of these elements, the approach will be in our hands, with Al-Sakr adding an important condition, which is to approach the text [26]. He sees the percentage of getting close to the text as equal to the percentage of getting close to getting the critical approach specific to the Arabs. This step is a serious challenge to their minds and contemporary culture. He also returned to many philosophical and critical opinions of Western philosophers and critics to support his critical discourse or to cite it. The Western reference constitutes the living nerve of the critical discourse of Saker, so his return came on three levels: critical approaches, critical issues, philosophical and critical opinions.

Fifth: Tributaries of the Modern Arab Taste: The diversity and difference of references on saker are what distinguished his critical discourse; Going back to the mothers of books, the Arab heritage, and the ancient human civilizations; Relying on his taste and artistic sense; It made his speech more sober and influential in the reader's mind, and the adoption of

Western references in line with the Arab culture, and this did not prevent him from referring to his professors and critics of his time, to be among them a modern critical reference that spreads in his speech the spirit of inspiration and renewal. Jawad Al-Taher is his teacher and Rafael Butti, who considers him a pioneer in the sky of Iraqi criticism, and many others, and he did not prevent Al-Sakr from opposing some of his fellow critics or his professors. His opposition to the pioneer of cultural criticism Abdullah Al-Ghadami, who, as Al-Sakr mentioned in one of the seminars, said that he contributed to one of his academic promotions, But the spirit of constructive criticism and the honor and sanctity of the word made him oppose Al-Ghadami's ideas that herald the death of literary criticism at the expense of cultural criticism. A stage that distances them even from the morals and honor of the rivalry.

He also studied the production of contemporary poets and friends, his return was not limited to poets and their creative production, but rather returned to biography, composition and novel, and this indicates the breadth of his knowledge and the depth of his cultural awareness. The Arab art world.

Sixth: Tributaries of social taste: We can summarize these tributaries by linking some of his critical books with literary reality; For example, the book Encounters of the Next Voice was to study the production of young poets in the seventies, as well as his book The Prose Poem in Yemen, In this book, he highlighted a group of young poets and either marginalized or restricted women in Arab society and literature; A book has been devoted to her (The Explosion of Silence), and in many topics, especially in criticism of the biography, he touched on the most important obstacles and restrictions that restrict Arab women. We also find the impact of the academy clear in directing Al-Sakr towards studying something other than poetry, which he was specialized in only. The university's lack of recent studies on literary arts such as a novel, biography, and plastic arts prompted him to produce many types of research that address this deficiency - revelation and compulsive coding, masks of biography and its manifestations, sayings of light, visual and written - and many note that his taste in selecting topics as well as selected texts is one of what makes his study fresh and removes many complications from the reader's shoulders [27].

Seventh: The tributaries of subjective taste: They are cultural deposits left by ancient civilizational references that extend to the beginning of creation and end with a creative reference that belongs to the spirit of the age that lives in its fluctuations, developments, and modernization, the diversity of references and



saturation and the process of taste criticism that he practices in his studies; He left a clear impact in his speech. Some of these references float above the surface of his books, and some of them are extracted by the reader according to his knowledge, cultural and monetary repertoire, and some references have become an inseparable part of his critical and cultural thought due to his immersion in these references to be part of his thinking; And graduated in his speech regularly, unintentionally or unconsciously. In most of his studies, he seeks to help the text recipient understand it through experience in the field of prose reading and discover its secrets, levels of reception, and his experiences in studying the narrative formation affected by the convergence of literary genres, as well as his investment to move in the angle of poetic lyrical discourse to drama and objectivity, and through manifestations of Several, most notably the narrative systems, the continuation of the legendary and popular heritage, the presence of masks and symbols, the reflection of mirrors of society, biography, and several poems that wrote down the history and story [27].

In this study, we found a significant impact of self-reference in his last book - Be as vast as the air issued by Dar Azmana 2021 AD - which was published months before this year.

The cultural references in his book are as vast as the air:

This effort is a continuation of the cash saker project in which it focuses a lot on the recipient and the process of receiving that is commensurate with the creative work and its modernity. And limiting the systemic process of receiving. Al-Sakr's critical thinking, since the beginning of his critical project - The Well and Honey, Poetry and Delivery. He began to be interested in receiving, the levels of reception, and the problems of the Arab recipient, which formed a barrier in front of many modern literary works. This is from the point of view of thought, purpose, and vision. A continuation of his efforts in studying, analyzing, and criticizing various non-poetic artworks, especially his visual reading of plastic works – sayings of light, visual and written – and these arts are considered among the Western literary arts.

This study is devoid of a list of sources and references - except for some reference to the definitions or opinions of some critics within the text only - because in this study he relied only on his critical repertoire that produced a modern critical discourse based on multiple and different references that intertwine and overlap like cobwebs in their interference and construction To untie these threads

we need perhaps outsmart his effort because we find him in harmony between contextual and textual, stylistic, deconstructive, social, environmental, psychological and mythological. The creative work is critical judgment. Rather, he read the works according to his critical vision, showing the places of beauty, revealing the intertextualities, relationships, and references in Ghassan Ghaeb's works. Which belong to the technology of books, and these notebooks range in size from minute miniatures to wide albums In this book, we find for the first time that he relies on images of the paintings of the artist Ghassan Ghaib with his comments and analyses on these paintings.

This study works on several preoccupations: the first is to reveal Ghassan Ghaeb's cultural references, some of which are based on real facts and historical stories and his relationships with other literary arts, and the second is the structural and artistic method that Ghassan Ghaeb worked in completing these works. He stresses that the method he wants is not the naked and abstract form of the meaning contained in the work, as well as it does not require the search for a specific meaning because the modern artwork does not give it to its sight easily and superficially, as it was granted by the traditional work of its sight. And its recipient and its deduction. It is from this that we show how his critical references overlap between the statement of the role of the recipient and its importance in searching for the implicit meanings in the text, i.e. being a partner in completing the creative text with the artist and a statement of the modern artistic construction of modern texts that make the meanings parts of the overall connotations and here is the mixing of Al-Sakr in his speech Between the stylistic approach and between the curriculum of reading and receiving and the goal that makes the recipient part of the creative process.

We also find that it harmonizes between contextual and textual approaches. In many cases, the external form of the painting attaches importance to the process of reading and analysis, that is, it takes care of the outer peel of the painting as it takes care of the core and essence of the painting. Both stylistic and visionary dominants in Ghassan Ghaib's work are his interaction with modern methods and proposals in Chilean art, and this reinforces his diverse culture in culture, literature, poetic and philosophical texts, especially Illuminations and Sufis. He believes that this cultural tendency goes back to his beginnings and his artistic and aesthetic education, which he has been following and nourished by his artistic achievements [29]. For example, Al-Sakr monitors the clear material



assistance insights; Such as the various environmental materials and the vocabulary that the pasting brings, and the typographical sense and the modification that the artist performs on environmental materials that are transformed in a form into paper forms that he attaches to the parts of the notebook, ((and take in a notebook about verses from the poem (O Tigris of Good)) by the poet Muhammad Mahdi Al-Jawahiri as an environmental form, Where a building material is enveloped or suggests a mat covering and its thin cane lined up with a certain aesthetic, in which there is austerity and a recollection of a watery nature, and what falls on it in the meanings of the river, which the Iraqis take as a symbol, works with the power of a historical and geographical indication with a national and great prideful dimension) [30].

(You), where he finds the carton cover taking the shape of a box with a slender, for it "is subjected to cover erosion, which made it look austere, referring to the watch, its symbolic technique and its secret content, as it is preserved inside the cover box as if to reveal its secret to those who open it and penetrate its cover. The printing also allowed the appearance of transparent shapes that are not seen Clearly to add to a mystery, and the color - although it is clear red - is faint and its luster has faded, and its luster participated in the ceremony of austerity and spirituality imposed by form to convey the content) [31]. As for the interior of the painting and what it carries in its depths of connotations and intertextuality He worked on the paper to read Ghassan Ghaeb's notebooks, as he deviated from the traditional pattern. His reading of these notebooks came according to the stylistics of Ghassan Ghaib, who did not "stand at the limits of a stylistic approach or a single method in visual processing so it is difficult to limit his experience to a school or artistic stream. Specifically restricts his vision or speech. Al-Saker also adds another feature (imagination) by Ghassan Ghaib, which works freely and brings to work imaginative spaces to achieve the intended installation in the models [32].

It took many forms and Al-Saker sees it as having exceeded the artistic level: in which the work departs from the well-known tradition in painting, that is, the absence of a painting with traditionally homogeneous elements. With regard to the aesthetic level: he finds it provokes the direct and familiar approach [33]. It is imperative for the recipient to visually inspect the painting once with a holistic view. Rather, it is necessary to trace its growth, which takes multiple forms of circles, triangles, and squares, whose rhythm is in harmony with the external texture of the work as a book cover, a wall, or a poster beam, so Al-Saker

suggests seeing it with a poetic eye. The bird), and this is a comprehensive view of the scene, i.e. looking from an angle that enables the beholder to see the scene completely. Exhibited for visual vision and considers that these notebooks call for a special reading according to the concept of the connection between the visual and the poetic, as a specification of the type of relationship between the visible and the written, because of what his notebooks contain a mixture of human significance and the connection with poetry embedded in it in different forms that Ghassan develops with his imagination and visual visions.

To be "visible by the eye of the recipient, equivalent in his position to what the artist himself does upon completion" and this is one of the difficulties that hinder the recipient of these installation and notebook work, as they require approaching or exceeding the awareness of the artist himself. References and implicit forms, as well as the detection of intertextualities and relationships in the painting, especially since the intertextuality, is no longer the life of an old text in a modern text, but rather expanded as in the theorization of Julia Kristeva in her book (The Science of the Text), which was put into three qualities and became circulated in the critical arena, which is": [34].

- 1- Total negation: in which the intrusive syllable is completely negated, and the meaning of the reference text is inverted.
- 2- Partial negation: in which one part of the reference text - the original - is denied.
- 3- Parallel negation in which the meaning remains the same in the two actions

It is worth noting that the references of this book, which we described as being in general, are self-referential. While relying on some Western references, this is on the one hand and on the other hand that most of the references came according to calls for action, so we found Al-Sakr harmonizing the textual and the contextual, and this is what we found in his early books (Fingers in the Poetry Stove), where he varied between benefiting from contextual and textual approaches as well as From the biography and notes. His references can be summarized as follows:

- 1- Western references, the most important of which are the divisions of Julia Kristeva in her book The Science of the Text, and Uspensky.
- 2- Contextual and textual critical approaches, including but not limited to stylistics, reading, and receiving.
- 3- Cultural, social and environmental references: He revealed to us the impact of the environment on the work of the artist Ghassan Ghayeb and delves into the statement of this impact, reaching that he was



influenced by his teacher Shaker Hassan, who recommended him in the last decades of his life. He also found it in the application of his founding draft of the aesthetic discourse that he established in 1991, in which he talks about "a common aesthetics between arts and literature" and explains it as the discovery of each artwork in the other. This enables us to read Ghassan Ghaib's notebook and composition applications based on a poetic reference. He also revealed to us the cultural references of Ghassan Ghaeb that were formed as a result of studying and tasting poetry. Therefore, we find it related to poetic texts by different poets in time and vision. He also showed the impact of the environment and society in which the artist lives. Therefore, we find the human side present in his works, as he depicted to us. In his works are some of the tragic accidents that afflicted human society.

4- A philosophical reference. In fact, it has become one of Sakr's self-references, and this reference we have found since his critical beginnings, where (fingers in the hair stove) is his view of poetry that he sees open temporally - poetry bearing the characteristics of modernity and renewal, although it is poetry dating back to poets from late ages, and modern poetry that it carries And features that make it belong to the poetry of later eras

5- Old Arab references and these references came as a result of calls for creative work - they are references that Al-Sakr revealed in Ghassan's notebooks - with which he is attached. We cannot ignore the title, which is one of the ancient Arab cultural references (Be as vast as the air), as it is a poetic verse of Jalal al-Din al-Rumi, and he is one of the poets with whom Ghassan Ghayeb interacted.⁴⁰ and some mystical texts with which the artist also interacted. This is because reading al-Sukar was limited to the paintings in which the poetic text melts and produces a new entity different from his first existence.

6- Modern Arab cultural references, which, as in the old ones, came according to what was mentioned in the intertextualities of Ghassan absent. Among the other references are the thresholds of the first book, where the book was opened with the signature of Ghassan Absent greeting his friend, the artist Dia Al-Azzawi, and then came to the gift, which was the gift of Ghassan Absentee to his wife (Najma) and his children (Fahd, Youssef, Maytham), and then came to the phrase (Read the shades of color, the ones that Without language) and it is quoted by Mahmoud Al-Bracken.

CONCLUSION

The most prominent feature of the critic Hatem Saker is the vastness and diversity of his critical references, which he uses in his studies according to his cultural taste. He may share with some of his generations in the vision and goal, but soon his critical and cultural taste appears in terms of his selection of the topics or texts studied to distinguish him from others. The impact of his poetic talent and taste for poetry and his sense of it and the impact of the environment and the societies in which Saker lived is what we can put as a distinguishing point that distinguishes his critical discourse, as well as his work in various fields of biography narration and composition, the multiplicity and diversity of different cultures (Arab and Western), references and occupations; Which it is not possible for a student to reach his critical steps for modernization and renewal unless he possesses a high artistic taste and sense that enables him to use this ammunition in an appropriate manner. The combination of different schools of vision and style was not an easy job. The artistic taste made him choose for the text the tools he needed to reveal to him the aesthetic secrets and connotations that could not be reached with the tools of a single curriculum; Modern creative texts may need - in terms of vision, not time - tools related to their external structure, tools for their internal structure, and sometimes related to their product, recipient, and environment. These texts, whether poetic, prose, or plastic, need a reader who has a high-level critical taste in order to reveal what is in their depths. The taste here is like a secret code to unlock the depths of these texts and sort out the multiple colors that adorned the creative text with a high-quality spirit and taste characterized by accuracy, the splendor of photography, good use of the term, and ability to employ new theories.

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