

The Poem of Recognition and Criticism of Authority in Modern Iraqi Poetry

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Abstract

importance of the study is to highlight an aspect in which the study is almost limited, as the research is based on tracing the dialectic of political recognition in modern iraqi poetry, which in turn represented a distinct experience in the iraqi poetic space ; because it carries a deep human voice for a self that represented life with all its negative and positive contradictions, the poetic political recognition constituted a fertile field based on the demolition of the barrier of fear and hesitation by breaching the wall of the sacred taboo, which is represented by a person's sense of authority in the supreme realm. normal to penetrate its air ; because it belongs to the authority at the head of the government, which represents the striking force of its opponents and critics, and for everyone who disagrees with it in opinion and ideology, and at the same time, political recognition has produced a key to revealing the locks of the psychological poetic self, and the introspection of its secrets, its silences, and the special visions it holds. and ideas.

We have concluded that it is necessary to present the research with an introduction in which we define the concept of recognition within its linguistic and literary dimension, as it is the theme that we are looking for in the product of modern poets in Iraq. Then the research proceeds to reveal the manifestation of political recognition by diving into the textual body and revealing the confessional connotations armed with suggestion, symbol, or diagnosis, or relying on special codes and signs that reveal the nature and significance of recognition; This is in an effort by the poetic self to expose the repressive political methods that the Iraqi people have suffered for many years, and to reveal the twisted ways that the authorities use to falsify and obscure the facts.

Keywords: confession, confessional poem, authority, rebellion.

Literature review

The concept of recognition:

The subject of the study is ((The poem of recognition and criticism of authority in modern Iraqi poetry)). It is obvious that contemplation of the meaning of recognition linguistically is one of the postulates that tend to define the concept to be far from the assumption of generalization or generalization.

First: Recognition is a language:

The lexical connotations of the subject of confession refer to the meanings of revealing the hidden, for ((confession of guilt: is acknowledgment of it)) (Al - Jawhari, 2009), that is, ((admitting guilt, humiliation, and contentment with it)) (Al- Farahidi, 2009). 2012), and the semantics of this article are joined by what indicates tranquility, Ibn Faris says: (((He knew) the eye and the ra and the faa are two true origins, one of them indicates

the sequence of things connected to each other, and the other to stillness and tranquility)) ()), ((and it is said: he confessed with something, if he acknowledges it, as if he knew it and acknowledged it) (Abu Al-Hussein, 1979) And Abu al-Baqa' summarizes the significance of the universal confession, saying: ((He admitted his sin: he acknowledged and so-and-so: he asked him about a news so that he would know him, and the thing: he knew him, he humiliated and he criticized, and to me: he told me his name and about him)) () And these indications that Abu al-Baqa' referred to all enter into A framework for revealing what is hidden and explaining it. Al-Askari elaborates on the specifics of the significance of confession, for he has ((acknowledgment that was accompanied by knowledge of what he confessed with commitment to it, and that is why it is said: gratitude is recognition of a blessing, and it is not said: recognition is an acknowledgment of it...)) (Abu Hilal, 1997), and he states There is a difference between acknowledgment and confession, for acknowledgment ((is to speak the truth, which is necessary for the soul, with the soul settling on submission and submission, and the Almighty's verse testifies to it: "Then you affirmed and you bear witness" (Surat Al-Baqarah / verse 84)... Confession: it is speaking of that even if it does not have a localization, or that confession is what was done by the tongue, and acknowledgment may be done by it or by other than it, but rather by evidence, as in the case of al-Akhras (Abu Hilal, 1412 AH). Among the indications of the disclosure and appearance of the article (custom) is the inclusion of the meaning of confession in the intermediate dictionary

((confess to a thing, i.e. acknowledge it, and to it tell him his name and his affairs)). (Author's Group N, 2004), and what is stated in the book of definitions that acknowledgment ((in Sharia is informing another right over it)) (Al-Jarjani, 2004) That is, acknowledgment according to Al-Jurjani is the acknowledgment of something, a definition that corresponds to the linguistic dimension of the term. Confession and confession both relate to revealing what is hidden, but the recognition is characterized by the existence of a psychological localization of the facts of this disclosure, and the other difference is that the confession is a purely linguistic manifestation that is not achieved by anything else, unlike the acknowledgment that may be with a hint or a glimpse. It requires an explanation and interpretation of what is hidden, and not just proving its occurrence or not. The connotations of recognition in the lexicon are related to revealing the hidden, and the fact that disclosure is done through a linguistic discourse, so recognition is not achieved without language, because its content was hidden and not accessible.

Given the importance of this topic, and its recentness in literary studies, we decided to expand the research here, even a little bit by introducing this art, and clarifying its concept within its literary dimension, and the extent of its importance in creating the desired effect in the same recipient.

Second: The concept of recognition in literary dictionaries:

We note at the outset that the critics who dealt with the concept of recognition did not agree on a fixed defining term; Therefore, the perceptions and opinions we will mention stem from the author and

his own. The term confession is mentioned in the Dictionary of Literary Terms: "The word means acknowledgment, disclosure and disclosure, and does not mean in literature an admission of a sin or crime" (Ibrahim, 1986), meaning to behave The writer is a way in which he seeks to present his own positions, including secrets and repressions related to his life, or related to the positions and lives of others, as the artist reveals all his secrets, whether it is in accordance with values, customs and traditions or not.

The word recognition is also mentioned in the "Dictionary of Literary Terms in Language and Literature", as it is a type of "self-translation in which the author narrates psychological or emotional situations that are not usually recognized by the authors of the self-translation" (Magdy, 1985). We note that there is a close relationship between confession and the psychological suffering that confronts the writing subject that pushes him to reveal his positions that the autobiography writers do not disclose. Critic Said Alloush, in his reference to the concept of confession ((It is a self-translation that deliberately presents special psychological and emotional situations, and confessions have a special audacity to describe and give the most personal events, the most contrary to public norms and morals)) (Saeed, 1985), The creator's interest is focused on presenting the hidden and hidden aspects of his private and public life, based on honesty and truth, as well as diagnosing flaws in the individual and societal self by understanding and analyzing them in an effort to fix them (Ehab, 2017), ((writing is a form of recognition And confession relieves the soul of some of what weighs it down)

(Jabra, 1992).), and here it is worth mentioning the concept of recognition, which we are trying to use in the subject of our research by unveiling the silent areas that underlie the innermost being of the writing self, and it is not always required that recognition be linked to the concept of self-purification, because it is a social human participation that aims to confront the forcibly imposed reality that refers In turn, to reveal the internal conflict inherent in the reality of the writing self (Lina, 2019).

Third: Recognition and poetry:

It should be noted that the confessional activities began in narrative texts first, then developed and entered the poetic fields, with a desire to express what the memory hides of psychological or emotional secrets, or to reveal the social and political issues that societies suffer from that the recipient or reader cannot reveal or express. Directly about her, but the poetic self and what it possesses of artistic and expressive tools is often able to make confessions according to its own linguistic and artistic formation, in a way that provokes the recipient, and discloses his inner shame.

In the fifties of the last century, the so-called confessional poetry appeared, and the book of the American poet "Robert Weil" entitled "Life Studies" is the first window from which this poetic model emerged (Silvia, 2009), and this book deals with ((characters and situations from the life of the poet himself, in which Lowell tries to find the path of his psychological and intellectual growth together)) (Adel, 1984 Thus, the poetic confession ((transformed into a true mirror of individual life viewed through the eyes

of the romantic poet who finds himself alone and isolated with his own sufferings in the face of a world that only increases this isolation)) (). Confessional” based on Robert Will’s poetry and his preoccupation with themes related to feelings of guilt related to sex and excessive drinking (Silvia, 2017), Confessional poetry stems from the self in the first place and goes ((sometimes to the point of exposing personal or family secrets, or internal obsessions and fantasies that many do not dare to reveal)) (Ann, 2009).), so Robert Will deliberately accused himself, and revealed the weakness, failure and misery in it, as he made an act of confession ().

Among the poets who made great strides in writing confessional poetry was the American poet “Dylan Thomas,” whose poetic philosophy was based on his personal experience (), so his poetry () collects his impressions of a unity in the whole of creation and the whole time, in order to serve its purpose in the occasion that allows itself)) () And in his poetry he tries to express himself and his secrets, and we find him saying about himself ((I contain in myself a beast, an angel and a madman... and my problem is their subjugation, their victory, their fall and their rise, and my efforts are to express themselves)) (Dylan, 1977) So the expression of confession depends on different determinants, but in general, it depends on the poet’s personality, inclinations and character, so recognition comes as a prominent feature of some of his poetic production, because honest literature touches the essence of recognition not in the apparent close representation of the word, but in its inner meaning, when the writer relives the moments of truth. It is not the principle of

scandal that is the key to confessional poetry, but rather the concept of recognition includes the search for the true sources of pain through the lens of the self, not through what the world wants ().

Dr. sees. Ali MitebJassim said that the Diwan of ancient Arabic poetry was not free from glimpses of confession that are almost lost in the folds of the traditional poem, which was characterized by descriptive exaggerations and cumulative images. Religion and Existence, (Ali, 2017), because the poetic self reads the texts through ((a self-mystical dialogue or a stream of feeling)) (Mirrors, 1999). and its secrets, and thus this self-revolution turns into a general social revolution, aimed at showing society’s flaws and its sensitive pitfalls, as it is not satisfied with displaying the apparent defects; Rather, it deepens to reach the layer of the unspoken, its appearance on the surface through excitement and sharp criticism. The poetic recognition is a special case of the complex interaction between the elements of poetry and the elements of narration by addressing the recipient with the intention of influencing him, and until a new image appears that possesses elements of poetry; Including emotional and emotional address that bears the characteristic of imagination, emotion and exaggeration, and elements of narration, including mental and intellectual address based on reality, truth, logic and imagination (Hatem, 2017).). It seems that the nature of confession is related to the nature of human instinct, which aspires to reveal and reveal its interior to reach the desired psychological comfort..

Fourth: Political recognition and its manifestation in modern Iraqi poetry:

Confessional occupations in the political dimension represented an important

pattern in the modern Iraqi poetic discourse., Through a poetic formation characterized by courage, and capable of confrontation according to which he wishes to change the human reality Among these confessional manifestations with a political dimension is the condemnation of the ruling authority, We can pause in the atmosphere of political recognition with the poet (Marouf Al-Rusafi). He says, denouncing the government:

The government of our people has become
a neighbor We have to be
overwhelmed by what she indicated
No one called him or consulted
Every government has wronged and
oppressed

So, herald her with the rupture of the
ancestors ()

The text is full of revelation and melancholy, as it began by diagnosing the fault line in society represented by (the government of our people) and considered it the theme around which the bold confession rush revolves. infiltrate the body of the poetic text, Diagnosing the size of the gallbladder Which It is moved by verbs with a melancholic dimension (wrong / tyrannical / wronged) repeating the verb (darting) twice in a sign that provokes the meeting to the misery of the situation and the unity of grief, and repetition is one of the rhetorical methods that poets resort to if they want to talk about something important, especially if it has a concrete relationship with the issues of the homeland And the nation, which gave the text the characteristics of refraction and disappointment, which revealed the political anxiety and spiritual

alienation that inhabited his soul and himself. He accompanies poets in order to silence them. We find him facing injustice and tyranny in all its forms, expressing his rejection of this tyrannical government, which is unique in making decisions without the participation of the people with it. Its people and its humiliation are doomed to annihilation and rupture In a deviation sign Emphasizes the necessity of revolution and rebellion in order to continue the jihad towards the salvation sought by society. It must be noted that this type of confession generated a national awareness among the ranks of Iraqi society, which helped to awaken the frenzy in defense of the stolen freedom.

And acute psychological pain, as he saw the images of misery, oppression and fear that his people suffer from.

As for the poet Al- Jawahiri, he was one of the great poets who had a strong impact on the recipient, because of his unparalleled boldness in exposing the Arab reality, and his role in exposing the falsehood and lies of the political administration. He was the living voice expressing the painful reality of the nation, and his confessions mimicked the reality of the nation. Touching on his ambition to save peoples from their stagnation, he confesses:

They raised the palaces on the shoulders of
their people and ignored a legitimate right
Embrace the flock with vanity, a policy
that is not acceptable to those who lead a
herd (Al-Gawahri, 1973).

The poet tries to present a confessional image through a vision that combines unreality in its construction. In order for it to become the engine on which the revolutionary emotional puff was based, we note that the text broadcasts

confessions that touch reality, revealing the strength of the psychological conflict that the poet fell into. The sons of society, and the class discrimination that the society suffered from in terms of ((they raised the deficiencies on the shoulders of their people)). There is a contradictory image between the political class that enjoys its pleasures, and the downtrodden class represented by the people without will, which explains the psychological and emotional dimension within the poetic self for a moment. The poetic revelation, then he continues to expose the abhorrent political methods ((ignoring the truth / arranging the people)), so the voice of the poet rejecting reality and the prevailing norms appears, and The barbaric politics that is characterized by vanity, which is not satisfied even by “carries a herd” in reference to the life of humiliation and humiliation that was imposed on the people. His death was an attempt to awaken peoples from their long slumber, and to create a new society that rejected exploitation, robbery and shackles, in order to achieve a better world dominated by intellectual renewal and openness to oneself.

Another manifestation of political recognition is the condemnation of the defeats inflicted on people by absurd and ill-considered policies, and here we stand with the poet ((Blend Al-Haidari)), he is in the footsteps of the rest of the poets who suffered from alienation and heartbreak outside the borders of the homeland due to his forced displacement for special political repercussions, so we find him revealing With the pain and turmoil that stirs inside him due to the ruling policies, he says in the poem ((The City Destroyed by Silence)), remembering the city of

Baghdad and the wars and destruction that befell his heart:

((Baghdad died from a wound in it
From a blind mute that paralyzes the
tongue of her children
That exile was not a homeland
What was our prison?
Wrapped by black walls and fences
It wasn't night, let's say behind the night is
day)) ()

When we examine the title of the poem ((The City Destroyed by Silence)), we find it with a strong relationship to the content of the confessional text. The term “Destruction and Silence” is an indication of the forced harm that this city faces. If we move to the text we notice the interaction of tragic vocabulary within his confessional experience Mixed with the poet’s vision and existential experiences, his life experiences painted the reality that he lived in with a high professionalism and independence, and Baghdad is nothing but an expression of an entire homeland, that wounded homeland that the hands of injustice and corrupt people clash with, and despite this anxiety he lives, we did not hear a voice condemning his people drowning in their slumber ((blind silence)) paralyzed the tongue of her sons” when he dropped the attributes of muteness and blindness on the people of Madinah as a matter of exaggeration and exaggeration, starting from the saying: “The one who is silent about the truth is a mute devil,” adding to it the attribute of blindness, as he does not see the truth; Because he is blind to him, and he is silent about him, and he sees the facts and turns a blind eye to them, as if he does not see them. These vile traits have combined. Baghdad

exposed the murder of its sons in the first place because of their silence and the permission of the internal authorities and external institutions to control their fate; Because they accepted falsehood and kept silent about it, and on the other hand, the text declares exposing the methods of oppression and abuse that tied the people and made the city a painful prison under its bars lies a people decimated by wars and images of blood, but it is not like any prison, it is a prison surrounded by dark black walls, surrounded by walls that cover the sun Duha, until it became a place in which the rising of the sun or the day is not expected. The text tells a poetic revolution of the same poet against the people who are silent about the truth, and towards the authoritarian authority. He lives within the poetic self through his documentation of the emotional image processes that are left by the reflections of reality and life in his torn self.

Our Iraqi poet (Yasin Taha Hafez) is one of the poets who followed the path of confession, even if it was hidden and not directly authorized, but he left his trust in the recipient in order to reveal the secrets of the confessional text and decipher its deep codes. He says in the poem ((Philosophy of Love)):

((My imprisoned impulses came out convincing
Looking for a corner?
I pile my revenge
When I sit like Buddha, no one visits him
I'm thinking of something stolen from me.
The old Baghdad walls deceived me
She gets wet, waiting for a customer to come
I had practice scum
As I enter that street, its windows wink

The light of her window is the glory of the whole street)) ()

As we peruse the threshold of the poem's title "The Philosophy of Love" we imagine confronting a text that elaborates on the meanings of love, spinning and hope, or reading the poet's sufferings from the lover who deserted him; However, we were surprised by a series of confessions directed towards the ruling authority, in terms of the first line ("My imprisoned protagonists came out in disguise"). The poet describes her psychological state within an internal narrative framework. It underscores a creative experience that imposes forms of closure on itself as it lives in a state of loneliness, painful longing and alienation, for those imprisoned impulses are nothing but the poet's voice and lost identity that he excelled in diagnosing and in portraying the state of loss and confusion he invades ((looking for a corner, in which I pile my revenge)) to present An eloquent picture of the fragmentation of the self, its breaking and its unity through its interaction and fusion with the collective concern ((When I sit like Buddha, no one visits him / I think of something stolen from me)). (The old walls of Baghdad deceived me / they get wet while waiting for a customer to come)) The national concern that lingers in his memory and consciousness constituted an obsession that haunts the poet wherever he goes, and here lies the value of recognition In it, he suffers from marginalization and the alienation of his rights, and the poetic self interacts with the atmosphere stirred by the element of alienation, so his description of it is in harmony with the psychology of the self and its contradictions. As I enter that street

/ its windows wink / the light of its window is the glory of the whole street)) to reach a permanent station in his poetic soul and engraved in his memory and identity that searches for life, adding a realistic dimension to his poetic vision that formed part of the poet's entity, his rebellion and his feeling of absence.

As for the poet "Ahmed Matar," the author of well-known political satires, whose poems never ceased to have had a severe political impact on the ruling authority, he says in the poem "Severe Than Execution" mocking the current political situation at your disposal:

((Execution is the lightest punishment
The Arab individual receives.

Is there anything worse than this?

Of course

It is worse than this

To live in the Arab world)) (Ahmed, 2011).

Through this pictorial paradox, the poet was able to reveal the reality of the unjust authority, for everything that comes from it is a calamity, and living under its umbrella is a tragedy, and the death penalty is easier for an individual than to remain under the control of the ruling authority, as there is no happy life with it, no safety and no stability. Our poet presents two contradictory images, the image of the homeland

The poet "Sami Mahdi" has pauses bearing the characteristic of political recognition that came "to touch the conscience of a person burdened with sins.. and it is an attempt to restore some aspects of the broken human soul through spiritual and moral pillars to restore its lost balance" (Sami, 1984). The confessional poetic experience is an expression of the

poet's vision of his surroundings, with all of the hidden and hidden situations that the poet lived through and stored in his memory. He says in the poem "The Witness":

((to (j. n))

Do you want a confession?

So you can dissolve whatever you want.

But when sadness overwhelms me

I search joyfully in a book

And about an intimacy on the way

I picked a passing man

or men

When I don't meet anyone, I am left with a stone

Do you want a confession?

Then say: It is a jinn

in poetry

or other

And make a scene for me, if you will,

broken for example

or dead

Leave me and what danger I am in it)
(Sami, 1981)

The poet has written what she sees as starting from her thought, spirit and human tendency. The poet conducts an internal dialogue with an unknown man who may be a ruler, an official, or a close friend to him. The dialogue may be between his apparent external self and his hidden internal self that will be a witness to him. The technique of the internal monologue referred the text to A mass of doubts and confusion, only the recipient can solve its code according to what the horizon of his expectation dictates. The self buried and trapped under his depths, he escapes from his living reality so as not to remind him of his pain and disappointments, then he determines the means of escape when sadness overwhelms him, so he resorts to a book or a road trip with a man who

chooses him as a sociable, and when he finds no one; He breaks his loneliness with the stone in reference to his deep alienation that keeps chasing the poet wherever he left and lived, then he links the stations of his alienation to the scenes of his daily life as he makes his confession in front of that unknown hidden in his buried interior, he is in distress that made him broken or dead, lost his way, surrounded by danger wherever he goes. His desire to escape from his reality and his sadness stems from the longing to regain a world he misses in a space tainted by political darkness, lost hope, and psychological dispossession.

Based on the foregoing, we conclude that political recognition is the revealing vision of the creative poet towards the ruling authority, this vision that reveals the reality and the pulse of the poet and the Iraqi street at the same time, illustrating the nature of the differences and contradictions that occurred in the poet's political life or occurred previously, and their impact on the individual and society, the confessional theme announced the nature of the pessimistic relationship between the poetic self and the ruling authority, as the poetic self became convinced of its social and human role through participation and interaction within the fabric of society, and the fabric of the text sympathetic to its societal vision of events.

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