

# The Subjective And Objective Vision Of The Heritage In The Poetry Of Dr. Sabah Anouz

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## **ABSTRACT**

This study attempts to reveal the interests of the poet d. Sabah Anouz in the employment of heritage and what embodies this employment in terms of impact, an expressive means, and a bridge of communication between the poet and the recipient. As well as an attempt to explain how these poetic texts affect the deepening of the artistic vision that increases the ability of the poetic text to influence the recipient. Literary works reflect their author's subjectivity, and the various types of heritage represent a source for the creator to express his subjective, sentimental, and objective visions and ideas.

**Keywords:** Employment of inheritance, subjective vision, objective vision.

## **INTRODUCTION**

Modern poets tended to employ heritage in a variety of forms, while taking care to transform this heritage into a form consistent with the vision and purpose of the poet. Therefore, we found in contemporary Arab poetry an impact of subjective and objective vision. Where the subjective and objective vision formed a conceptual duality that received great attention in recent critical studies. These studies indicated the extent to which these two concepts relate and represent the poet's vision towards the issues surrounding him. When tracing the concept of subjectivity and objectivity, we find in language that subjectivity: attributed to the self: the soul and the person, and it is said in literature: self-criticism, i.e. due to the person's opinions and emotions, which is unlike objective criticism. (Arabic Language Academy, 2011). Subjectivity, attributed to the self, represents personal autonomy in judgment and thinking about surrounding

issues. As for objectivity, it is attributed to the subject, a material on which the poet or writer builds his speech and is devoid of a personal goal, in particular it is the path of the mind that sees things as they are, and does not distort them with a narrow view or with a special bias, thus representing an objective opinion (Wahba and Al-Mohandes, 1984).

Modern critics have an opinion on the subject of self-criticism. Some of them consider subjectivity in the work of art not only as a result of feeling, but rather as intelligence, thought, and will, which depend on feeling and emotion, and then the poet takes them as the subject of his thinking (Wahba and Al-Mohandes, 1984). Poetry is built on honesty and originality, and when the poet expresses himself in a way that distinguishes him from others, he will be himself and not another human being. Others of them considered subjectivity to be a reflection of events and experiences on a specific person, or it is an echo of a person's emotion with an

experience and an attempt to express it so that if the experience occurred to another person, the echo would be different, the interaction would be different, and the result would be a different literary product (Wahba and Al-Mohandes, 1984).

## **METHODOLOGY**

Here, in this part, the focus will be on studying the impact of each of the subjective and objective visions in the employment of heritage in the poetry of Dr. Anouz. The ability of textual employment to deepen the artistic vision formulated by the poet will also be determined. And how to increase the ability of the poetic text to influence the reader who is ready to interact with this text through the common heritage medium. It will also determine the approach of the poet Dr. Anouz in employing heritage and the impact of the expressive means in poetry to communicate between the poet and the recipient, and the extent of the influence of texts in deepening the artistic vision of the poetic text in influencing the recipient.

## **FINDINGS**

The literary text is a mirror of the psychological interaction with reality, hence the literary text, including poetry, is the birth of the throes of the soul with the events of the external world and the impact they leave on the soul (Hilal, 1978). And since poetry is the expression of psychological emotion towards the experience that the poet goes through, it expresses his feeling with the intention of influencing the recipient, and from here it can be said that subjective poetry is based on three axes: experience, the poet's self-vision, and the excitement of the recipient (Al-Ashmawy, 1979). Subjectivity is the poet's attitude toward human experiences so that he is in contact with the surrounding events and situations from which he draws inspiration

from his poetic experience, which is influenced by his conscience and thoughts. In other words, the purely subjective experience is the one in which the poet intends self-reflection or social contemplation. This does not mean that the subjective experience is confined within the limits of the translator, but rather it is human in nature. The poet is subjective and objective because he made himself objective as if he were contemplating it in a mirror. Expression is subjective in its origin, but objective in its outcome) (Anouz, 2022).

Subjectivity was able to emanate from the poet's pure conscience and at the same time carry objective premises, because it was able to cross over to the human vision that tells of human concerns and issues. The subjectivity in modern Arabic poetry was affected by the political, economic and social conditions, and this influence was reflected in the meanings that clung to the self that generated sadness, frustration, refraction and pessimism, with the corresponding meanings rejecting reality, armed with hope, optimism, revolution, arrogance, rejection and other meanings. This is because it is (trusted by the poet's ropes and governed by his logic and emotions, because the recipient sees himself in it and responds to it, as if the owner of the experience did not only think about himself or reveal himself, but also expresses the experience of others and transmits it with honesty and accuracy, and therefore the experience is subjective in its source, but it has a tendency General Humanity) (Hilal, 1978). This is seen clearly in the works of the poet Sabah Anouz, as he clearly expressed his views and gave a pure picture of his thoughts, so he used them in his works, perhaps because he (he finds in the heritage a convincing explanation that he reassures in his personal experiences that he wants to include an aspect of the general experience)

(Hilal, 1978). We notice this through the poet's immersion with the emotional state in which he loses all his selfhood, which he sent from his soul and heart. Said:

My Lord, I have come to you, pure piety.  
Would you wipe away my repentance?

My Lord, I came to you repentant of  
heedlessness whose pains had stirred up my  
volcano.

My Lord, I sought You with a goal that I seek  
after sorrow has destroyed my pillars. (Afifi,  
1978).

When contemplating the previous poetic text, it is noticed that it is full of poetic images in which the circumstances of the emotional experience that express the psychological state are revealed. The poet here calls God Almighty and asks for mercy and repentance after feeling the weight of sins and transgressions. The poet conveyed his feelings to the recipient accurately, as each word corresponds to its intended meaning. The poet completes the meanings of submission and humiliation to God Almighty by asking for closeness, as he says:

"My master, the people fell asleep,  
and I am between the ribs, my fire shakes me"

"I am a prisoner of groans, Lord of  
the universe. I complain to you of the  
harshness of the jailer". (Haddad, 1986).

In this poem, the poet completes the  
meanings of reverence and love by saying:

"O my master, take my beater (the heart) and  
look at it, it receives blame and passion is the  
same

You are the Forgiveness, and my repentance  
has been sincerely shed in the arena of His  
Forgiveness

I came to you riding on the pain of the  
tampon, and the heart drowns in the light of  
faith". (Anouz, 2019).

The scene of the previous monologue  
refers us to the Sufi monologue, which begins  
with its main content directly without an  
introduction or a descriptive scene that  
precedes it) (Anouz, 2019). If we  
contemplate Arabic poetry, we will find that  
a number of poets of different literary trends  
and tendencies have expressed this sincere  
faith position. One of the evidences of  
supplication, invocation, and praise of the  
divine being is the saying of Imam Ali bin Al-  
Hussein (Zain Al-Abidin), peace be upon  
him, saying:

O He who answers the supplication  
of the distressed in oppression, O He who  
removes harm and affliction with sickness.

Your entire delegation slept around  
the house, and you alone, O Qayyum, did not  
sleep.

I supplicate to you, Lord, a  
supplication that you have commanded, so  
have mercy on my crying for the sake of the  
house and the sanctuary.

If your pardon does not include the  
extravagant, then who will bestow favors on  
the disobedient? (Anouz, 2019).

We notice the presence of suggestive  
intertextuality between the two texts, and this  
confirms the pressure of memory about the  
poet Sabah Anouz and his influence on  
heritage. His monologues came bearing the  
fragrant heritage, and they recounted to us the  
agonies of the soul that was tired of sins and  
sins.

In another poem, we find the use of  
the place as a symbol that shows the  
emotional and emotional pressure with the

heritage connotations it carries for the poet and the recipient. Durability and immortality. We note the words of the poet Sabah Anouz in the poem "Qudsi Monologues":

"Stand firm, my heart, what is wrong with you, trembling, how can I stand firm? And my pulse stirred by Najaf" (Issa, 2018).

Elsewhere in the poem, the poet says:

"My longing is overflowing with humility, from it a beacon of love has risen, a love whose name is Najaf" (Al Majlisi, 1983).

The poet used "Najaf", with its symbolism, to be a mirror that reflects the deep psychological emotion. The poet expressed his self-vision, which revealed the emotional state more than it reveals the reality of the place. With these verses, he expresses his sense of belonging, pride, loyalty, and pride in the city of Najaf, which is considered the city of knowledge and scholars as a prominent religious and cultural center.

And in the poem (To the Voice of Truth, Imam Al-Hussein (PBUH)), which carried the breath of the poet's self-love, and he expresses his loyalty to Imam Al-Hussein (PBUH) by saying: "This is your survival with immortality studded at every turn your fathers shine.

O Master of Martyrs, show me a look, for I am the one who is deposited in the nest of your love.

And I am the one who, when he is still a child, has a longing, and nothing but your loyalty is a suckling.

I am a prisoner of a passion that possesses my joy, so the swords of your kindness in the heart will be cut off.

I almost wrote a whisper on my lips, but it withered away, and the embers of my heart fell asleep.

This is my loyalty that overwhelms my reluctance, as if a torrent of emotions pushes" (Anouz, 2019).

We find that the poet came up with a poem full of his passion, values and morals, where the poet's soul was mixed with the love of the Messenger Muhammad and his family (peace be upon them). Therefore, his poetry came with a template of sincerity and innocence, so we notice that the emotion in the poem that expressed the meanings of love and longing for Imam Hussein (peace be upon him). He also notes the sincerity of emotion, creativity, and the text is a reflection of the senses of the creator and the influence on the recipient. When the poet expressed his self-vision by employing the personality of Imam Hussein (PBUH) directly and explicitly, "Oh, the master of the martyrs," the poet explained his longing and his emotional attachment to this great personality since he was young until old age. However, whenever Hussein is mentioned, images of the kinder incident come, where the poet Sabah Anouz draws an emotional self-portrait that derives its images from that battle by saying: "The swords of your kindness will cut through the heart." It is as if the poet says, We are Karbala Al-Hussein (PBUH) in sorrow and joy, so we find that (the emotional imagination is the one that reflects aspects of the sense of beauty, and it is the real engine for tasting the text and feeling its movement and its connection to life, survival, high spiritual ideals, and lofty human affiliation far from injustice and injustice (Anouz, 2019) Since the loving self-appeared in the text linked to the love of the Master of Martyrs, which was the source of the poet's inspiration with its

symbolism and religious and human significance.

It also seems that the poet Sabah Anouz varies in the way of expressing himself, as he employs the symbol as an objective equivalent in his poems, including in the poem "I will lend your eyes my wait":

"Rain is me and the sound of my silence is rain  
Rain I and wailing my veins echo.  
Gypsy, these tears flow through my misery in vain.  
And crawl between my valleys of sorrow...  
drunkenness and totter.  
So you dance on my grass with a lick"  
(Anouz, 2019).

We notice that the poet made (rain) an objective equivalent to itself, as rain is an expression of the intensity of sadness and sorrow, which results in tears falling like rain. The poet shows the extent of his immersion in grief, by using the terms "weeping, tears, sorrow, anguish" in reference to the sad emotional state. It can be said: The state of self-sorrow is the basic horizon in which the other states of the self often revolve. As there is sadness in the poet's contemplation, sadness in his love, sadness in her alienation, and sadness in his pessimism, and these are the conditions of the self in which it appears (Al-Haboubi, 2019). Dr. Sabah Anouz's sad self was manifested when expressing the loss of parents and friends. The bereavement of loss documented the relationship of the poet's self with sorrow and grief. So he expressed this, for example, in the poem "The Departure of Tenderness": "Shake the trunk of oppression, my tears will breathe, I am the one who is in the heart of your blessings, enjoying" (Anouz, 2019).

Where the poet found in the story of the Virgin Mary (PBUH) the ideal image to

convey his feeling, but the poet made some deviations and modifications that express his subjectivity and conscience to show the state of oppression and persecution that women are exposed to in his society. He transformed the state of mercy and intimacy with the divine blessings that descended upon the Virgin Mary (PBUH) to describe the state of injustice and pain that women are exposed to in reality. The poet's ingenuity was noted in merging the past with reality to come up with a picture that reflects what he wants and conveys the message that touches him. It is no longer a return to heritage for the sake of memorization and taking lessons and sermons only, but rather for the sake of modification and simulation to come up with something new that serves the poet and the recipient together (Al-Hazmi, 2015). The poet's sad-self appeared in the poem of the father's lamentation entitled "To the Spirit of Belonging":

"Peace be upon you, pronounced by my silence

Peace be upon you, for a moment of confusion

On a palm tree planted in my eyes"  
(Anouz, 2019).

The poet expressed his self-vision by employing the symbol of the "palm tree" with its solidity, loftiness and strength to denote the father. He produced a poetic text dominated by sadness mixed with pride and pride in the status and personality of the late father. The fear of the father left an imprint on the poet's soul that pushes him to glory, and also left a deep sadness with his departure, so the poet painted a picture of a psychological entity and an artistic reality that is not the usual reality in its harshness and coarseness (Arafat and Dovish, 2017)

We also notice the appearance of the poet's self in pain and rejection of reality in the poem "Dancing After Midnight":

Body: Silence makes me sad

I explode an eye of loyalty

Enkidu fills myself

Alienation squeezes me out of rejection and waves' rebellion (Anouz, 2019).

The poet's self-vision appeared expressing his psychological state burdened with distress and fatigue, which led to the emergence of the poet's painful self, represented by a sense of alienation as a result of his rejection of reality, but he appears as a solid rebellious critic, as indicated by the employment of the symbol (Enkidu). The poet Sabah Anouz was distinguished by his rejection of the social and political reality, so he printed His poetry of rejection, rebellion, and revolution as he contemplates the conditions of life and its vicissitudes. Hence, it can be said that the same poet Sabah Anouz was represented by his own ideas and opinions regarding the lived reality and its events, in addition to his cultural stock and psychological components.

"Expose human shame

And shattered the palace of humanity in the resplendent soul

So he counted the fight of crows, moved Abel and favored Cain" (Anouz, 2019).

We notice that the poetic text carries a sense of pain due to the spread of injustice and corruption that humanity has reached. The poet expressed his rejection of these phenomena by employing the Qur'anic story with its symbols (fighting the crows, Abel, Cain), where the poet was able to draw inspiration from this Qur'anic heritage story

as symbols for his poem. Explaining the imbalance of values and morals in society by switching roles between the murderer and the murdered, Cain, the murderer who symbolizes evil as the first to carry out a crime in human history, has obtained justice and found an excuse. This is in a society that is helpless, despite its development, due to silence over what is happening in terms of crimes and transgressions of the limits of morality and logic.

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