

TECHNIQUE OF PERSONALITY PRESENCE IN THE POETRY DIWAN OF ABDUL WAHAB AL-BAYATI "WORDS NEVER DIE"

DESCRIPTIVE AND ANALYTICAL STUDY

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ABSTRACT

Technique of personality presence represents a new concept in the poetic text in the presence and recall of heritage personalities adding to the modern poetic text a poetic aesthetic. The personality presence in the poetic text starts from the interrelationship between the narrative and the poetic text. - Al-Bayati deliberately in the technique of the mask to employ the religious character to call the personality of Christ, as well as the historical character (Jamila Bou-Herd), both possess a cultural store in the human conscience; the poet embodied these two characters with poetic creativity. Mirrors reflected the reality of life and Al Bayati called the personal literary (T.S Elliot) this character increased from the meanings that Al Bayati aspires to deliver to the recipient. The poetic text of Al Bayati with a cultural knowledge opens material for researchers and those interested in poetic literary affairs.

Keywords: Technique, Personality, Poetry, Diwan, Al-Bayati

INTRODUCTION:

The renewal in the poem was not a luxury practiced by poets in chunk of poetry time, as much as a necessity imposed by the nature of life; to create the poem a door has lost in the crowd of tradition and to open the modernity doors on the horizon without a decision to settle the human from the sense of self and around him, when the incubator poet is allowed to disassemble the contract to update his poem by outing from the conviction with the fashionable to greed in the novel hands, story and theatre *Boullata, 2001* Then, the raiding of its tools, occupying artistic spaces as long as its monopoly and seizing the modern personal poem of these races and their participation in,

the most important features of its identity constituted in the story, novel, and a theatre with narrative elements, but it surpasses them in the intensity which the poetry creates with its linguistic economy that stimulates the recipient's imagination. *Nahdha, 2003* So, the searching in poetic character is what is to dig in the secrets of its industry of modernity, and the introspection of techniques explored by re-reading more and more again, exploration is not meant to indicate what exists, but to add everything that was the apparent existence to the pleasure of poetry, the references of the characters central constants of poetic text, The techniques are the new tools created, except a position still inherited in its presence which does not

prevent it from acquiring heterosexuals and perhaps only his name remains *Ali Izz, 2007*

AIM OF THE STUDY

The overall theme: Exploring the cultural richness in the poetry of Abdul Wahab al-Bayati, and the extent of its effectiveness in poetic creation. Introspection of common denominators between the modern poems, literary races, and highlights the hoards of the poem for them by elucidating the differences was characterized by other races, and focus on the personal denominator as the core of the narrative distributed to them all.

The private theme: Monitor the techniques which the poet Abdul Wahab al-Bayati (personal) mention in his Bureau. (Words Never Die) and analyze their nature and show their impact on the cognitive values added to the text and make sure the activity of the Technique assuming that it does not exist to emerged that it has a essential value in the textual energy supplementary may imagine It comes from personality where the personality alone can hardly satisfy the text and the goals of the poet and the recipient. Examining the close relationship between the type of personality and the technique that he mentioned through showing the personality on other techniques used the poet in the personal itself and the introspection of the depths of the presence that became.

METHODOLOGY

The research took a descriptive approach mixed with historical method and cultural analysis

LITERATURE REVIEW

1. The concept of "Technique"

Technique in the Technique Science is using the tools and available capabilities to increase human productivity and improve its performance and accuracy. In fact, the term Technique is only a procedural term from the terminology of applied sciences, the literature uses the tools and available

capabilities in the text to increase the effectiveness of the text and activate its meaning and make it identical with creativity. *Mohammed, 2003*. These techniques are sources of richness of the text and characterized the writer and the technologist in the side of as an emancipation tool and the emancipation, together. *Adonis, 1996*

2. The personality presence in the poetic text

Personal poetry proceeds from the "private and interlaced between poetry and narrative". This word (personality) was linked with the narrative, and there is no a novelist work without (personality); *Adonis, 1996* Because it is a cornerstone of the literary work, the character in the poem "chosen from the story its tale and from the epic disappearance of the ego voice, from the novel something of the narrative, from romantic poetry transparency and simplicity, and from the play multiple scenes and different chapters and presentation. It "combines the objectivity and tension at the same time, and combines a sophisticated event in a narrative manner in a poetic skill narrative, emphasizing a prominent emphasis on personality in the poem." It is also an intersection between the literary races, *Anna, 2016* "It is a hybrid poem bilateral composition presence of poetic and narrative together in one melting pot," and this overlap gave the characters called by poets great importance to increase the poetic personality and realism other than the narrative, and the personality presence in poetry is a creative choice, because the unconscious conscience plays its part, the prose narrative only assigns the character itself. *Abdelaziz, 1998* Many of the Arab poets were affected by the poetic experiences. So, they benefited from this experience in raising the value of their literary texts in addition to the creativity that the poet carries from his literary cognitive repository. The deal with the heritage personalities deal in a way that makes them identical in the text structure with the new image, each called personality has a common ideas with the poet's idea specially on his self who converges with his dreams and imagination, giving this character a special luster in another face where his visions, his idea, and gives it a renewed stylistic style,

Ali Abbas, 1988 the poetic text has become another partner is the reader after he was absent where forced to read and interpret it, as the character has been transformed into a "new structure performed by the reader more than a composition performed by the text, the modern era poets in particular Abdul Wahab al-Bayati need to the symbol, and the reference where it is a natural result of the reality of many secrets and mysteries. *Abdul Rahman, 1999*

3. Poetics of Abdul Wahab al-Bayati:

Al-Bayati is a great poet with authenticity, strength and effected on the whole Arab conscience. He was born in 1926 in Baghdad. He is aware of his poetic work and is deeply aware of his humanistic message written by many Arab and foreign critics in several languages. *Ali Abbas, 1988* Al-Bayati, the third of two pioneers of modern Arabic poetry, Nazik Al Mal'eka and Al-Siyab, has jumped free Arab poetry on the hands of these pioneers after the poetry was based on classical poetry, he died in 1999 and buried in Damascus). *Ali Ashry, 1997*

He sunk into the things deep and away from the physics of matter, not focusing on the form until he finished the formulating content. Al-Bayati possessed the elements of poetry in himself, and perhaps it was known in the modern poem as it was known. *Gohar, 2008* It was not a decision, a historian, or a narrator telling the tales or conversations of people you presented or contemplated, he wanted to attract a class that surrounded him, but he insisted to give the modern poem its characters its post-retirement benefits when it did not stand isolated from the text and its functions, as it enters into its characters and interferes with it. *Abdul Wahab, 2008*

4- The Mask Technique

Al-Bayati found in the Christ personality a symbol of enormous spiritual inspirations; the title proceeds from the religious personality, which the poet interrogates until his voice disappears in the tongue of Christ through a dialogue of the second historical personal: Jamila Bou Herd known (sacrifice and redemption for her Algerian national issue). *Azouqa,*

2008 The relationship between the two personalities is the symbol of redemption and sacrifice; where the text begins by circulating the lying character about everything that has follow this historical character, *Abdel Nasser, 2006* All the words are lying, nonsense (thieves, poets, stupid hawks) Al-Bayati intensifies the image for an event that is often silent about him as he carved out a scene that carries a vital antithesis that gives the text dynamic and flexibility by affirming (I feel the shame when each poem organized for it (my martyr sister) here the poet focuses on the events after the crucifixion and convinced with the Christ, he revel about many secrets, which were clarified in the poetic language with the speaker conscience (I) to deny from himself (I am not a wretch, hypocrite), it does not regulate the Poetry flattered, No flattering by these groans (sticks of the gallows), which are focused on humanity, *Azouqa, 2001* as if the death is judge on the human! death is a lookout in terms of gallows, the concept of the gallows is repeated to confirm the inhuman ratifications, and the speaker conscience (I) continues Negatively (I'm not, politically, orator), all concepts have been taken away from him because he was expelled from the pulpits after what both shouted (I am a rebel) and the other used to be in his presence (yes) and then yes nothing says to him (no), all he has for his brothers is a gun !! *Salman, 2002* These symbols and torments of Christ have been manifested in these meanings that want man to rise up by himself, draws the Bayati the Christian features; to show his artistic creations when he sees himself a crucified Christ represents his nation, which carries its burdens, where the new crucified Christ is Al-Bayati when he carries the crises of his nation and senses them and continues the poetic text. *Levi, 2018*

A voice that echoes in the text with the mask of the Christ personality, Al-Bayati remained hidden behind this character, and repeat that he is not a merchant who sings the agony of mankind, There is no singing based on the suffering of mankind, he does not good of dancing on (living dead), indication of the meaning of humanity and groans which the big thing i.e. living dead!! *Boullata, 2001*. There is nothing in this life except bodies without souls; the speech turns to the historical character (Jamila Bou Herd) to be

approved the reality which it is a witness to what happened to all of mankind of the groans, the mask penetrates a certain place and time to include humanity. *Jāsim, 1990* Everything that affects the blood color, such as (abstract in tonight) between it and barbaric, which is the point at the depth of the historical character is fighting and combat (barbaric), which wanted to rob this country of its rights and land, who died an entire generation with an arrogance and aggressiveness from the other, the text continues (morning), (my little sister) all the depths of the central point which al-Bayati starts with calling (beautiful) speech have a psychological signals that dominated the same poet, with the meanings (that Black Snow) submerges the childhood garden and turns the color of snow from whiteness to blackness only a credibility to the pessimism that fills the soul and self; nothing show in the horizon refer to the optimism. *Ali Ashry, 1997* The linguistic emphasis has given coherence to the text "and the mask establishes the dialectic inside and out, it opens the poem to say a visionary experience, He opens himself to absorb and transmit the connotations of the original dormant patterns of the medial unconscious, describing the ending in the infinite, pass the past here, making the present past, open to the future, "it is show the image of the mask appears deeper at the end of the text. *Abdelaziz, 1998*

Here the mask is mixed with the symbol of the crucifixion (redemption) The mask in the character of Christ with the symbol of sacrifice of character Jamila Bo Herd where mixing in the emphasizing vocabulary that the red lightning that burns the championship crosses, *Adonis, 1996* By repeating the emphasizing that a letter born (awaited birth) in which the poet's feather is not found here (sacrifice for Algeria) is the central point in the depth of the historical character which he blended with the central point of the religious figure; Here, resulting a mask carries the intellectual features of the depth of the two present characters; the poet draw a hope that awaits the expectation and hope for a better life. The mask here has drawn some features of what the same Bayati wandered: *Gohar, 2008* "When the poet finds himself obliged to search for what he is convinced, motivated by his emotional experience, among other reasons, he

often rushes to his heritage." (It seems that heritage characters are the most tempting for the modern poet, when he intends to resort to the technique of the mask), the mask "an attempt by human to go beyond his natural limits, as a biological object, where separated from nature, and at the same time, viewed as a subject, use, control of it and the Technique from this point as a liberation tool, and a liberation field, together. Thus Al-Bayati resorted to the mask technique to find more space in his poetic text. *Mohammed, 2003*

5. Mirror Technique:

Al-Bayati mirror embodied by the literary personal (T.S. Eliot), starting from the title of the text. A-Bayati is satisfied with the personality in common denominators of intellectual and imaginary concern, which the text starts with negative letter (no) (Poet, lovers, martyrs, water, mill) Everything is absent in this land (Cursed, judgment, silent prayers, dead) are all indications of a disturbed spirit; *Gohar, 2008* The mirror reflects some of these voices, which indicate the labyrinth that haunted humanity in this land inhabited by (strangers, villains). *Levi, 2018* The text calls those with repeat and wonder (Come!!) where (names, poets), (martyrs, living) poet focused on the value of the martyrs who live the humanity with their blood where are alive in conscience and human conscience, Despite the groans there is a glimmer of hope that this earth is born of faithful children who live life, and the technique of mirrors continues in the text: *Ali Izz, 2007*

Mirrors are increasingly fragmented to reflect the human reality; al-Bayati uses semi-sentences (in the cities of the poor, in works) and repeated acts of continuity (burning, waiting) human meanings abound in the text but struggle with reality in terms of words (inflamed squares, with depressed eyes). *Nahdha, 2003* The groans and sorrows have gripped humanity so much, but this does not prevent that there are men waiting and burning for a supreme goal that penetrates every variable that aims (to tamper, distort) the vocabulary of life; but the text is decorated with a spirit of hope and life so that the earthly cities can shine with freedom, the freedom that humanity in the world yearns for. Al-Bayati is melt to the point of melting

(time and space) and cannot leave the literary personality that is attached to him from one drink is inspired by humanity and the creative soul of the poet; Al-Bayati identifies with TS Eliot to the degree of melting. "The other faced to the self: a visible light, A push is stirred and completed, *Azouqa, 1999* "The poet creates and innovates, he does not discover the mirror that he sees, but he make it to be the embodiment of his symbolic science, imaginary beings, and a theater of the absence and presence game. "that the recipient sees the mirrors" with the same time and simultaneously moment of the poet and personality, as two separate parties, because the poem or poetic image on the opposite is the mirror that reflects the image of the poet carrying his mirror". *Azouqa, 2008*. Without doubt" embodying the traditional character in contemporary Arabic poetry means using it expressively to carry a dimension of the experience of the contemporary poet, i.e., it becomes an expression way and suggestion in the poet hands through which he expresses - or "expressed by" - his contemporary vision. *Levi, 2018* Thus, Al Bayati has started from the mirrors technique in the presence of the literary character which has clarified some human features on the one hand, and on the other hand gives his poetic text flexibility and dynamism for multiple readings. *Anna, 2016*

CONCLUSIONS

- Technique represents a new concept in the poetic text in the presence and recall of heritage personalities adding to the modern poetic text a poetic aesthetic.
- The personality presence in the poetic text starts from the interrelationship between the narrative and the poetic text.
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Elliot) this character increased from the meanings that Al Bayati aspires to deliver to the recipient.

- The poetic text of Al Bayati with a cultural knowledge, an open material for researchers and those interested in poetic literary affairs.

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