



THE AFFECTIVE MERITS OF ENGLISH ROMANTIC POETRY IN AL-SAYYAB'S INITIATIVE POETRY

HASHEM HAMEED HAMODI

Assistant Lecturer

The University of Basrah

Hashemhameed13@gmail.com

ABSTRACT

This article contends that B.S. Al-Sayyab's misuse of legendary/representative examples shows the impact of T. S. Eliot's verse. In any case, Al-Sayyab resuscitated the old folklore of his nation and moved this old style and Anglo-American custom to make submitted Arabic verse that handles the praxis of life and mirrors the chronicled circumstance of the Arab district, particularly that of his nation Iraq. We analyze Al-Sayyab's verse in a setting which mirrors the socio-political unsettling influences in the Arab district. Al-Sayyab didn't just duplicate Eliot's strategies and subjects. Or maybe, he mixed them with his own legendary vision to make rich and all inclusive verse without giving up the national direction of his work. The connection between the two artists is one of disruption and change and not really one of simple impact. Al-Sayyab improved the fantasies utilized by Eliot and changed them to deliver submitted, yet all inclusive, verse. He utilized legend to advance his verse and give it an all inclusive direction. Critically, he utilized fantasy as an organizing gadget to compare the present subjects of his ballads against remote and legendary ones.

Al- sayyab and his poetry

Fantasy has a solid nearness in the verse of Al-Sayyab. This ought not come as an amazing truth in the event that we think about that Al-Sayyab grew up tuning in to customary stories and fantasies in his grandparents' homes like those of Sinbad, Antara, Abu Zaid el Hilali which later improved his verse (Baidoun 16). Simultaneously, he was a dedicated essayist worried about the issues of the Arab man by and large (Baidoun 63). Legend is symptomatic of his widespread vision, importance, and grasp of outside impacts.

Be that as it may, for what reason would an artist like Al-Sayyab resort to legend? Eliot in "Ulysses, Order, and Myth" finds in Joyce's Ulysses a significant articulation of its age. The epic's legendary parallels fill in as "a method for controlling, of requesting, of giving a shape and noteworthiness to the tremendous scene of uselessness and insurgency which is contemporary history." Similarly, and scarcely any decades after Eliot's article, Northrop Frye's notable work Anatomy of Criticism gave a record of fantasy and models in writing as organizing gadgets with examples of symbolism having theoretical importance. For Eliot, at that point, the requirement for fantasy is supported by social decay. For Baidoun, Al-Sayyab was pulled in to legend because of its circuitous nature and capacity to sidestep political abuse through image (71). Fantasy disjoins social and political substances and activities them by method for juxtaposition. It is utilized to represent a perspective by clarifying individuals' convictions and practices. Like Eliot, Al Sayyab finds in fantasy a dire socio-political and social need and a methods for illustrative juxtaposition. In a talk conveyed in Rome about responsibility and non-duty in present day Arabic verse, Al-Sayyab once recognized the impact of Eliot to the extent the issue of making artists mindful of such legends different artists were not delicate about, no more (Baidoun 71, 82). One valid justification for utilizing representative fantasy in writing is given by Al-Sayyab himself in 1957 as the strength of issue over soul and realism over the spirit which affected masterful qualities and ruined articulation (Kilani 130). This appears to be sensible in the event that we think about how the

utilization of fantasy is distinctive for every artist. In Eliot, the waste place that is known for his popular 1922 sonnet of that title is the place that is known for the dead, and his legendary vision is to some degree whole-world destroying. Al-Sayyab is progressively hopeful, and he has faith in resurrection from decrease. His expectation separates him from Eliot. In addition, controlling fantasy to serve nearby settings of socio-political discourse is another significant distinction from Eliot (despite the fact that we can contend the case that Al-Sayyab was likewise expanding on Eliot's social and social investigate of post-war Europe).

In what follows, we talk about a couple of parts of Eliot's effect on Al-Sayyab; principally, we examine the city as a legendary subject, ripeness fantasies and legends, lastly some dissipated legendary images in Al-Sayyab's verse. The investigation uncovers that fantasy isn't unexpected in Al-Sayyab's verse. It is utilized to fabricate and create lyrics and invest them with socio-political and social import. Also, beside the legendary images utilized independently in every lyric under discourse, Al-Sayyab manufactured a legendary plan in his verse whereby fantasy is natural and crucial to his verse when analyzed on the whole. Had Eliot's effect on Al-Sayyab been unconventional, and had the Western pioneer convention he ingested been shallow, Al-Sayyab would not have delivered such a supported and basic legendary verse.

The importance of 'the city of Jaikur' as a theme:

Pundits of Eliot's verse realize that he utilized Western urban communities "as standards of a withering development" (Gohar "Eliot's Modernism" 43). In accordance with the innovator custom he grasped, Al-Sayyab's treatment of certain urban areas lifts them to the degree of legendary ones. In "Jaikur and the City," Jaikur, the writer's town, is a negligible dream and its restoration is unattainable for the artist. He is connected to this fantasy in spite of the fact that he understands that it can't be accomplished. From now on, the restoration of Jaikur speaks to the resurrection and freedom of the country. When Jaikur is mistreated, it speaks to death and demolition, and when it is green it is an image of life. Jaikur turns into a legendary image of life, demise, and resurrection:

And Jaikur is green,
the dusk has touched
the crests of her palm trees
with sorrowful sun. My path
went to her, like a lightening flash
it showed and vanished, splendor returned, kindling the road until it lit the city, and under the
bandages
could be seen the wounds on my hand:
they were scorchmarks.
(Jayyusi Modern Arabic Poetry 432)

Jaikur for the dispossessed artist is a prototype picture of blamelessness, effortlessness, and satisfaction. It is likewise a method of otherworldly being for the speaker. Al-Sayyab starts "Jaikur and the City" with a clear correlation between the terrible city, which he depicts as though it were robes that curl around him and his town, Jaikur. He can't get to Jaikur and its lovely fish and amazing dawn or nightfall contacting the palm-trees. The ballad delineates

sentiments of forlornness and estrangement of the artist who can't hold up under this new existence of abuse and outcast. Therefore, Jaikur turns into an image for guiltlessness, immaculateness, and ethicalness. The solid sentiment of being under attack and in jail while carrying on with the cravings of life in the tragic city resembles ropes that loop around the artist's neck smothering his very being.

Eliot portrays his urban and desolate waste land as denied of its qualities and customs. He assembles his ballad in a divided manner to convey a feeling of the urban waste land. This escalated "metropolitan symbolism, adjusted from Eliot's verse," (Jayyusi Modern 194) is utilized by Al-Sayyab to push the perseverance of destruction that outcomes in the "otherworldly homicide of both the writer and the town" (Gohar 194). Al-Sayyab utilizes well known fables, recounting to the tale of locals who go to the city and never return:

These are streets of which drowsy hearthside legends say:

From them no more than from the shore of death has any traveler through night returned,
as if there

echo and silence were wings of the Sphinx,

two wings that jut from buried rock through the subsoil. (Jayyusi Modern 432)

In *The Waste Land*, Eliot uses such lovely gadgets alongside folklore to make a huge picture of his "incredible city" of death. Essentially, Al-Sayyab interfaces folkloric stories with legends to make a household picture of Baghdad, the wretched city, so he insinuates the Sphinx fantasy, an Egyptian image, to delineate an environment of death in the boulevards. In old style folklore, the massive sphinx sits on a stone outside Thebes threatening and killings the city's residents who can't settle its conundrum. Utilizing such fantasy permits Al-Sayyab to censure political oppression and debasement related with city life in Iraq and, by suggestion, the Arab world. This sphinx is, as per Al-Sayyab, "an image of the oppressive systems overseeing Iraq in the 1950's" (Gohar 195). There is another reference in a similar line that draws in the Islamic and Qur'anic legacy. Al-Sayyab implies the narrative of prophet Moses (Gohar 195), when god reacts to the request from the prophet when he appealed to Allah to furnish him and his parched individuals with a spring of water in the rough desert; Al-Sayyab draws a relationship by the stone portraying the sterile and desolate city (Gohar 195). In Eliot's *The Waste Land*, there is shadow under this red stone—"Come in under the shadow of this red stone" (*The Waste Land* L. 39)—which alludes to the dismissed holy places of London and their strict customs. Al-Sayyab's water or "downpour" doesn't bring ripeness, nor does it resuscitate the earth. As per Al-Sayyab, these occasions can never observe any supernatural occurrence, similar to the marvel of the prophet Moses, which can "reestablish ripeness" in the sterile urban communities of the Arab world (Gohar 195); in this manner, he portrays this city with all its chapter 11 and vindictiveness as an inferno on earth. Eliot's effect on Al-Sayyab is showed all through "Jaikur and the City". Specifically, Al-Sayyab utilizes Eliot's target correlative in portraying Baghdad, the representation of fiendishness and defilement; he draws in the Qur'anic and Biblical accounts of Adam and Eve and their allurements in heaven, as when they needed to hide their sexual organs with a couple of leaves of fig tree, to speak to the Arab systems and the political embarrassments submitted by tyrants unfit to hide their transgressions and deprived of their façade of holiness (Gohar 196). *The Waste Land* occupants of Eliot are dead throughout everyday life. They decide to

be covered in wrongdoing instead of pass on and be covered in a respectable manner. In like manner, Al-Sayyab's tenants of the city, who have paws, can't understand the benefit of living and have modified into mammoths of prey because of absence of adoration, blamelessness, and otherworldliness. Utilizing this alarming picture, Al-Sayyab wants for these city occupants to remove their paws and reestablish their honesty and benevolence toward one another. Along these lines, fruitfulness of Jaikur is a target correlative of sterility and good void of the city which Al-Sayyab denounces (Gohar 196). Al-Sayyab mourns the wantonness of the normal world and the strength of the metropolitan culture of the city which substitute the palm trees in Jaikur.

Jaikur is compared against the detestable city through a progression of pictures of fruitfulness and development; paradoxically, the city is related with death and misfortune. Al-Sayyab depicts the judgment of city over Jaikur by associating the components of reality to those of image, the states of present to convention, and truth to dream, that is "the harvest of starvations of the city's twofold Eden" (Jayyusi Modern 434). A wicked city resembles a heaven lost and never recaptured. Then again, Jaikur's heaven is feasible just in dreams and around evening time, not in the waking truth of the city. Likewise, the destitute of the city's inhabitants is compared to grinders of fire. Al-Sayyab underpins this picture by suggesting legacy, the Babylonian convention of old Iraq. Here the writer draws on the common misconception of Tammuz, the divine force of ripeness and development, and he epitomizes it to serve his portrayal of the sterile vein-stocks that spread all through the city. He sees however debauchery and decay; and the foliated trees and blooms become turned off lights:

My path

crossed millstones of flame,

here are vineyards, their dead springs

veins of Tammuz crossing the city, veins that branch

through every home and prison, every coffee bar,

every prison and bar and every nightclub,

through all the insane asylums,

every whorehouse of Ishtar,

ignoble flowers

bursting into bloom like lamps whose oil does not burn,

where no flame touches,

and in every coffeebar and prison, whorehouse and home-

"This water is my blood, will you drink it?

This flesh is my bread, will you eat it?"

And the goddess Lat grieves for Tammuz. (Jayyusi Modern 434)

Al-Sayyab alludes to Babylon in his summoning of insidiousness and sin. In this manner, when moving is missing and the Babylonian artists are sleeping the world stays disorderly and harsh. The old city, with its relationship of sumptuous, debauched ways of life, helps in the negative delineation of Al-Sayyab's city as the foil of Jaikur. The two polarities, Jaikur and the city, are not accommodated (Azouqa "Metapoetry" 52). At the point when Al-Sayyab utilizes the Tammuz/Ishtar legend, he utilizes the passing of Tammuz to insinuate the decay of the Arab country and their absence of otherworldliness. Then again, he analyzes the

revival of Tammuz to the resurrection of the Arab country and their flourishing (Badawi 225). Al-Sayyab rebelliously delineates Ishtar, the Assyrian and Babylonian goddess of adoration, war, and richness, as a whore who has whorehouses, which is a nauseating picture of such goddess who must speak to immaculateness and ideals as the spouse of Tammuz. Similarly, Eliot unexpectedly portrays ladies in *The Waste Land* as sex machines who are associated with illegal undertakings that end in fatigue and disappointment.

Notwithstanding reference to the "crazy refuges" and "whorehouse of Ishtar", Al-Sayyab blends the Tammuz fantasy of death and revival with its Christian partner.

Individuals who live in Baghdad, the despicable city, resemble Londoners in *The Waste Land*, dead throughout everyday life. They need otherworldliness, and they relinquish their supplications and their religion; in this way, their life is exhausting, dreary, and futile on the grounds that these tenants are empty. Be that as it may, Al-Sayyab moves the Eliotic environment and trains it to fit the Arab country, so he brings legends and references from the old custom of the Arabic writing. He doesn't utilize the Eliotic subject just (Emran 41), yet in addition its pictures, monologs, and the beautiful vocabularies, for example, those of life, demise, emptiness, and waste.

For certain pundits, the pioneer development is a urban one of urban communities like London, Prague, and Paris. Urban communities were utilized to portray the ills of a rotting human advancement. Noorani endeavors to build up "the spot of the city as the figure of contemporary social disintegration in the beginning of innovation" and contends that writers like Al-Sayyab and Al-Bayati use "visual self-rule" to "supply their pictures of gentility with common and political importance by connecting them with the city" (103). Besides, Noorani battles that an extra component in the presence of innovation "is the portrayal of doomed and divided social request, just as a sought after advancement, regarding the city" (104). A division among Jaikur and its resident appears to have occurred in Al-Sayyab's sonnet. During such time, starvations have occurred and the town has endured the dividers of detainment simply like its resident who endured comparable encounters of profound demise away from Jaikur. In this manner, Jaikur the town is an all-encompassing image for (lost) richness and guiltlessness while the city is an image of otherworldly aridity, sin, and secularism. Jaikur the unfortunate casualty resembles a dead Tammuz, and a dead Tammuz resembles a declining city. The writer is child of Jaikur similarly as Tammuz is child of Lat. The juxtaposition among Jaikur and the city features the representative estimation of Al-Sayyab's similarity and serves to restore Jaikur. This legendary solidarity between the artist and his town will discover a partner in the solidarity between the writer and his nation in Al-Sayyab's ballad "The Rain Song" as far as regular hardship, torment, and craving.

To the extent the legendary topic of the connection among individuals and socio-political frameworks is concerned, one is helped to remember the Fisher King of the Arthurian legend who is explicitly injured in the thigh, similarly as the vegetation divine beings Attis and Adonis and Osiris were injured. Except if he can be mended, the land he administers isn't solid and can't be productive. Clearly, the Arthurian legends have relationship with the richness ceremonies of agnosticism James Frazer talks about in *The Golden Bough*, which will be examined in the following segment. Al-Sayyab appears to interface the destiny of the writer with that of his fruitless city. Then again, the ousted artist and his town Jaikur endure the results of their detachment and wickedness of their environment.

Conclusion

Like Eliot, Al-Sayyab utilizes recorded and customary fantasies; he incorporates the fantasy of Tammuz and Ishtar to symbolize the cycle of death and restoration. He additionally utilizes the Babylonian legend and the Sphinx fantasy to speak to oppression and mistreatment. His verse communicates a profound association between man from one viewpoint and the earth and life on the other. Al-Sayyab's verse demonstrates that restoration and recharging are basic and steady human needs. It is social, political, and social factors that require this procedure of progress. Thusly, his verse uncovers how life and passing are interwoven, how expectation and pity are interrelated. It is no big surprise, along these lines, that in his verse blood, water, and tears are connected. Al-Sayyab utilizes gadgets, for example, legendary images and originals. He turns into the speaker for the national worry by speaking to Arab systems in a legendary casing, accordingly conveying his verse to an all inclusive level while changing prevalent misconception to serve his lovely finishes as an Iraqi Arab writer. Despite the fact that our near way to deal with the verse of Eliot and Al-Sayyab has uncovered some profitable impact relations inside an innovator setting, the lyrics of every artist remain luxuriously huge and deserving of investigation all alone. Additionally, neighborhood settings for each situation can be utilized as an interpretive key to the sonnets, for example the Western custom in Eliot and the Eastern-Arab setting in Al-Sayyab. Worldwide relative settings are especially helpful for the worldwide direction of social examinations.

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