

The Mythical Style And Narrative Expression In The Poetry Of Dr. Sabah Anouz

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ABSTRACT

This brief research came to show the style of the poet Dr. Sabah Anouz in employing the legend, and the extent to which he benefited from his Arab heritage. And to show the poet's inclination toward the heritage of other civilizations to make his poetic text rich in content, and open to interpretation in more than one direction. This is one of the characteristics of the influential poetic text that the reader seeks to interact with. Such a text succeeds and evokes in the recipient intellectual and emotional potentials that have an urgent need to appear and be exposed through the alignment of words in the structure of the indicative poem.

Keywords: Poetic history, literary myths, heritage literature, ancient art.

INTRODUCTION

The employment of myths and their symbols in Arabic poetry is essential. The myth often represents an experimental approach to constructing the contemporary poem, with the aesthetic and semantic values that myths carry. The myth is the speaking part of primitive rituals, which was developed by the human imagination and used by world literature. It means that heritage material was formulated in the early ages of humanity, and by which man expressed his thoughts and feelings regarding existence in those special circumstances. Therefore, it is noticed that reality mixed with imagination, and the data of the senses, thought, and the unconscious mixed, and time united in it as space united) (Daoud, 1975). Thus, the poet's employment of myth represents a re-reading of history from the perspective of the reality in which he lives, and the treatment of that reality with the help of historical events in an artistic and aesthetically suggestive manner.

Employing the myth in modern and contemporary poetry is not only intertwining it with its events and symbols on poetry and introducing it as an external element in the overall structure of the poem in order to achieve aesthetic value but also employing it artistically by making it a vital part that cohesive with all the elements of the produced text. This is what achieves the desired goal of employing the legend, making it abundantly semantic and cognitive that dispensing of thousands of lines and words. Poets in the modern and contemporary era deliberately employed myth in their poems in order to achieve semantic condensation in their poems. We find that the contemporary poem tends toward linguistic economy in line with the requirements and conditions of the era, and poets have used it to reduce the text and intensify the meanings.

In addition, the myth is fertile and vital, with the worlds it carries full of poetics and human imagination. The myth also represents a symbolic energy that gives the poet a space of freedom in expression away from superficiality and directness on the one hand and distances the poet

from being subject to prosecution and harm on the other hand, especially in light of the arbitrary laws and regulations imposed on freedom of expression. The myth gives the poet a space to link between fantasy and reality, the link between the past and the present, and the unification between a personal and collective experience (Haddad, 1986).

Mythical symbols had an ample share in the poetry of Dr. Sabah Abbas Anouz, who shed light on the social and political reality through which he expressed the nation's tragedy, the poet's pain, and his hopes. Most of the myths employed by the poet shed light on death, life, good and evil, and the poet excelled in giving them a contemporary suggestive significance that is in harmony with his own vision. The myths employed by the poet Sabah Anouz in his poetry can be divided into two parts:

1- Myths of the civilizations in the Arab region.

2- Myths of other civilizations.

The legends of the civilizations of the Arab region:

First, the ancient Iraqi myths will be studied, which are the myths that crystallized in the minds of the ancient inhabitants of Iraq in distant ages, from stories and mythical tales in which they expressed their perception of the creation of the world, the existence of man on earth, the unknown fate of man and the surrounding manifestations of the universe and nature that put before them many mysterious questions. They are trying to answer it. To build on this answer a specific conviction that takes the form of a myth with its own personalities and its temporal and spatial extension (Haddad, 1986).

It was employed by poets in general, and the poet Sabah Anouz in particular, to support their poetic texts with various symbols to be a link with the recipient and give the text another semantic

dimension. The same applies to the myths of the Arab region, but their employment was more extensive. Perhaps this is due to the large number of symbols and references in it, even the global ones, and this attracts poets to it, as the poet desires to express his vast culture and employ it in his poetry (Haddad, 1986).

METHODOLOGY

The research will first study the influence of ancient Iraqi myths on Dr. Sabah Anouz's poetry. In general, these myths crystallized in the minds of the ancient inhabitants of Iraq in distant ages from stories and mythical tales in which they expressed their perception of the creation of the world, the existence of man on earth, his unknown destiny, and the surrounding aspects of the universe and nature that put before them many mysterious questions that they try to answer, to build on This answer is a specific conviction that takes the form of a myth with its own personalities and its temporal and spatial extension. The other side of the research will focus on the extent to which Sabah Anouz's poetry has been affected by the meanings of global myths in the non-Arab region.

FINDINGS

The effect of the myth is evident in the poetry of Dr. Sabah Abbas Anouz. For example, if we consider the poem "Love in Jaffa", where he says:

"I collected the sum of my life and left like a bird

Searching for a lost nest

The virgin of Quraish is looking for a spiritual homeland

On the Journey of Ishtar" (Anoz, 2019).

The employment of the myth appears in the previous text by using the symbol "The Virgin of Quraish" and "The Journey of Ishtar", where we find that Ishtar is the goddess of love and beauty and is the embodiment of fertility in the various

manifestations of nature (Ali, 1997), and the “Virgin of Quraish” is the girl who bore a symbolic dimension In the novel by Jerji Zaidan (Zaidan, 2020). The poet used these symbols to express his journey in which he is looking for a safe life, but he described it by saying, "He is looking for a lost nest." As if this life that the poet is looking for is a mythical life that does not exist like life. And the journey that the legend mentions is "Ishtar's Journey", as he is looking for a life full of love, with which he fights with despair and the pain of reality.

It was also found another text that represents the employment of another legend in the poem "Psalms of Emptiness". The poet says:

Of Nile

The Nile has an old woman who digs the ugliness of the time

Ascend in oboe

shares the severed head with her

And drawn by melody crowded with fog (Anouz, 2019).

In the text, the legend of “The Old Lady of the Nile” appears, which is a Pharaonic legend. It is mentioned that she built a wall with which to prevent lions from drinking water (Anouz, 2019).

This legend tells the story of the queen "Daluka daughter of Zuba" who ruled Egypt after the death of Pharaoh and his soldiers by drowning. As a result, Egypt became devoid of men, so the woman of Egypt Daluka was appointed a queen over Egypt for her wisdom, knowledge, and honor of her ancestors (Al-Subaie, 2009). It is noted that the poet has employed this legend according to its significance in the legend, as it represents in the poetic text the strength and wisdom associated with the Nile. But linking this wisdom to the tragedy, as it excavates the ugliness of time, as

the wall built for protection is based on the tragedy of time. The myth has made the poet's text rich in connotations and meanings that open up to various spaces and many interpretations.

The Old Lady of the Nile appears again in the poem "The Orange Seller":

Fun packs its first bags

Since the love of lust was reported in the twilight of life

Chandelier court chest shrine

Hope gathered at night, but did not give birth to a dream

Where (the obstacles) extend a wall

(And Aldebaran) the pallor of luck yells at Qalasa

But the Nile has an old woman who built the wall

And the world is a jungle and lions (Anouz, 2019).

The Old Lady of the Nile is mentioned again as a symbol of strength and wisdom (but the Nile has an old woman who built the wall), in a text in which we glimpse the fading of the fun that started packing its bags, signaling the beginning of a new stage of life. He expressed this stage with dusk (which is the first darkness of the night after sunset) (unknown). It is an indication of the time of misery and sadness, but the poet made hope huddled in it, but even hope was fraught with obstacles that he represented (with obstacles, Al-Dabran). Despite the dream tainted with obstacles, there is still someone who protects hope. An old woman has fenced a wall in the shadow of a world full of lions and enmities. The legends mention that the Old Lady of the Nile was rich and had one son who was eaten by the seven, so she said, “I will prevent the lions from reaching the Nile,” so she built the wall that was equipped with talismans (Al-Khoury, 1990).

In addition, we find employment of a myth from the Nile countries, which is the myth of Isis, in the poem "Primitives under the Migration of the Seas", where he says:

"He revives civilization, expels vision

truculent to Isis

Here since (Osirus) votes

Over the streets fell asleep pyramid night

And women's bodies are puppets" (Anouz, 2019).

Through the text, the poet puts us at the port of a myth linked to creation and wisdom, which is the myth of the two lovers, Isis and Osiris. Where Isis, "from the Pharaonic myth, is the woman who was displaced looking for the god of fertility, and Osiris, who taught the peasants how to build the land (Anoz, 2019). Isis suffered greatly due to the absence of her husband after he was killed by "Seth", so Isis made many attempts to revive Her husband, Osiris, because the earth became arid and chaotic in his absence (Al-Turahi, 2010).

In the text, we find that "the rats" want to revive civilization again, as Isis revived it, and she was able to revive her husband (Osiris). This is a sign of hope to return to a life full of vitality and prosperity and to move forward even if the situation reached ruin and destruction. Reality is hidden under the employment of these mythical symbols, in order to achieve the brevity of the meaning to be conveyed (Al-Khaqani, 2021).

As for the poet's poem "What Noor wrote on the cheek of the Virgin", we find another use of the myth, which was symbolic, using the "anemone" (windflower) as an expression of pain, sadness, and fear.

Shadow said:

The wind scatters my pain

And the remains of anemone roses

He came terrified, fleeing from the jaws of the wind

His knife is still

His crutch is the anxiety of the valley

From the spring of the valley shines (Sinmar)

He nods at me:

I forbade you to sleep at dawn

Set off in the throat of anxiety, summer banquets (Anouz, 2019).

The poet begins the text with the saying of the shadow that appears in pain, as the wind has tampered with it, and instead of licking the wounds it scatters, to revitalize its pain and increase it. The wind was not satisfied with that, but scattered with the pain remnants of the anemone roses. Ward al-Numan refers us to a Canaanite legend that talks about a love story that occurred between Ishtar (goddess of love, war and fertility) and Adonis (god of spring and fertility). When (Adonis) was killed, anemones grew over his blood, and this rose became a symbol of blood and rebirth because Adonis' soul was transformed into it (Ato, 2012). The poet employed it in the previous text to be a symbol of sin, death, and heartbreak, as Adonis was killed and left a trace of him, and the anemone rose, which was associated with his remembrance.

We find that the text in general is based on activating the meaning of heartbreak and feeling insecure. We may find that the poet has made this a symbol of what accompanies the Arab cause, with what it bears of confusion and instability, by saying the poet (I forbade you to sleep at dawn). Here the collective conscience emerges, as the speech is addressed to a group (I forbid you), (Go into the throat of anxiety), where the image interacts with the legend in the poet's attempt to express the guilt complex, and the negligence that

accompanies even the memory of the history associated with the legend.

In addition, we find the presence of the Arab legend in the poem "Tattoo on the cheek of the Virgin," says:

The devil copulates the walking print

He is anointing the race of mankind with the pain of vision

It is carved into the whisper of a breathless dream

He blows into the crone's body

It drips with prostitutes and a teenager (Anoz, 2019).

The use of the legendary legacy is represented by the inspiration and portrayal of the character "Satan" and "the body of the crone". What is meant by the crone's body is the old woman who appeared in many Arab tales, but appeared in the image of the old woman who explicitly expresses absolute evil in the tale of "The Old Man and the Devil" in Legends of Juhayman. The devil talks to the old woman, saying: "Either you leave the country to me, or I will leave it to you. On her behalf, it is agreed to create problems for one of them, and the other will solve them because the one who can solve them is the one who stays in the city. In the end, the old woman overcomes the devil who leaves the city (Al-Subaie , 2009). The contemplator of the poetic text finds that Satan has increased the wickedness of the old woman by blowing into her, so the old woman becomes more malicious and corrupt, in the text as a whole an expression of evil and corruption.

2- Myths of other civilizations:

The employment of myths related to other literatures has received wide attention by Dr. Sabah Abbas Anouz. We find its impact prominent in a group of poems, and this is evidence of the strength of his connection with international literature and his interest in their

experiences and their employment due to the richness and wide significance they contain. Perhaps this is due to the abundance of mythical symbols and references in the world heritage, and its fame attracts poets to it. In addition, Anouz was acquainted with the styles of Western poets, and he was influenced by them, and he employed his culture and wide knowledge in his poetic texts, including the poem "What Noor Written on the Cheek of the Virgin":

On the pond of anxiety

The nakedness of a smile was revealed

Then Surat Al-Khanaq

He spat in the face of the mirror, which showed him the ways of his face

lost...

She showed him the snake bite, as a result of childbirth (Anoz, 2019)

The poet employed the myth of (Basho), the mother deity in the religion of the Muisca people, equivalent to Eve in other religions, "she showed him the snake bite, as a result of birth." The poet worked on criticizing the social reality in his poetic texts. He employs the "snake" symbol that represents Basho, with reference to the origin of man. Basho represents the primordial mother and creator goddess of the Shipchi people of Colombia. Where the legend states that after Basho achieved her goal of giving birth to humanity, she turned into a snake and returned to the lake. In this, a reference to the origin of man and the first life, the employment of the mythical symbol was consistent with the general meaning of the poem (Al-Khaqani, 2021).

Likewise, in the poem "Consultation" we find a legendary usage: (from the sand).

Difficult,

To see people with one eye

The universe is full of eyes (Anouz, 2019).

The text, in its brevity, criticizes the social reality in terms of intense significance by introducing a symbol of the Greek mythological character "Polphemus", which is considered the most famous of the one-eyed "skeletons". He is the son of Poseidon and the nymph Thebesa. He owned a large herd of animals. He had a huge body and had one eye in the middle of his forehead. He devoured human flesh and had no regard for divine or human law (Anoz, 2019).

"The image of the one eye is nothing but that superficial view of things that people underestimate their things, in exchange for a value image related to the relationship of this self to those around it and to reality.. It is based mainly on humility and rational and objective consideration (Akasha, 1992). The poet in the text refers to it, declaring that the universe is full of eyes Perhaps he intended from this image, in which the legend entered its composition, to convey to us the idea that the world is full of those who do not value the justice of the earth, or even the justice of heaven.

We stand before another myth that was present in the poem "Primitives under the Migration of the Seas":

The gimp shoe
 No difference
 Medusa announces the start of the blue
 time attack
 Slept his first night
 in order to
 The mirror does not devour the decaying
 body (Anouz, 2019).

In the text, the poet conveys to us his sense of fear, his inner struggle, his struggle against time, and with everything he is ignorant of. The poet employs the myth of (Medusa), which is a Greek myth that tells of a beautiful girl, and although she had a beautiful face, this beauty was not without ruin due to the lack of purity of

the soul and its arrogance. Her hair turned into snakes, and everyone who looked at her turned to stone.

Here the poet announces the strange changes of time, and in both cases, he does not feel comfortable. Or that this change was not comfortable for the poet, as he feels fear, alienation, and insecurity, so he made the decaying body involve itself to protect that soul.

The poet continues to employ mythical symbols in his poems, which gives them a semantic dimension and depth of meaning. In the poem "Between the Desert and the Heart," he says:

Look: a man who freed his standing
 He came to us from the farthest reaches of Kufa
 Ravana's claws are now tracking him.
 But he settled the knot since he spoke to the roof
 of the globe (Anouz, 2019).

Here, he plays the role of another symbol of mythology, which is (Ravana), which denotes hostility and devastation. In the estrangement of the soul, the poet searches for safety in a disparate and insecure reality.

Ravana is a legend associated with the struggle between good and evil, where Ravana is the main antagonist in the Hindu legend Ramayana, he was the king of Lanka, belonging to the Raksha tribe., He was portrayed in a negative image where he kidnapped Sita, wife of Rama, in retaliation for cutting the neck of his sister (Anuz, 2019). The poet employed these symbols to show the tragedy of man and his struggle with existence and with the unseen forces.

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