

THE LEGEND IN THE POETRY OF (FADEL AZIZ FARMAN)

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Abstract:

The aim of the current study is to identify the employment of the legend in the poet's poetry and the statement of the places where the poet was affected by the legend as a global culture characterized by it, as modern poetry was characterized by this broad feature, so it came out of the ordinary and from the narrow framework and closure towards the local heritage to the world for the existence of cross-fertilization and cultural integration between the peoples of the world, and this we find when the poet (Fadel Aziz Farman) when he employs the legend in his modern poetry and comes out of the framework of the local to the global, and that for the breadth Culture and immersion in it, we see images of this influence is clear when reading his poetry in his poetry collections.

Keywords: (legend, poet Fadel, employing legend)

Introduction:

Legends from inheritance The primitive peoples who believed in imagination, superstition and supernatural powers, which exceeded man's weak ability towards the forces of nature that dazzled the thinking of primitive man and his magicians, and made him invent primitive stories that make him believe in what he tells to the rest of mankind from his skin, and in order to Explain The existence of humanity and its impact on the universe and the supernatural nature that cannot be stood against because by the nature of formation is stronger than the weak ability of man, from here we find that it is one of the arts that have been associated with man "considering the art of primitive man, which is a mixture of magic, religion, history, meditation and science, formulated in a fictional style in which events appear as if they were childish dreams in the ages of superstition"⁽ⁱ⁾From this we understand that the myth originated in primitive and pagan peoples who were looking for the true gods and the secret of worship, i.e. "they were mainly associated with worship operations, whatever their form and method, and I meant to prove the verbal side of the rituals before they became a tale for these rituals."⁽ⁱⁱ⁾ Therefore, the common reason that made man resort to creating myth is the superstitious religion that man created, as well as his constant fear of the forces of nature that he cannot control, which made man live in a vortex that cannot obtain a correct and certain result to reassure himself, and reach the right truth in this matter except

by divine intervention through the messengers and prophets sent by God Almighty, to enlighten people about the truth of true and correct worship.

Poets have employed the legend because there are transformations in contemporary Arabic poetry for several reasons, including the cultural, political, psychological and artistic reason, as for the cultural reason, the poets' knowledge of other etiquettes of nations made them affected by foreign poetry, which is within the ancient historical myths, which is part of global human history, as for the political, the negative political situation of the Arab countries of occupation, invasion and the imposition of hegemony led to the search for new content that addresses the new situation that Lived by the Arab world, either psychological is the escape of the Arab poem from the control of the authority to express the psychology of the poet, and created him an independent entity expresses a new self-vision contrary to the reality rejected by poets, either artistic is one of the reasons for the transformation of the poem from monotony to the spread of vision and its breadth from narrowness to the wider space and the inclusion of historical heritage, including the legend makes the poem escape from subjectivity and lyricism to the human meaning to support the heritage construction to call for a modernist vision ⁽ⁱⁱⁱ⁾This transformation in the Arabic poem led to the inspiration of the legend in Arabic poetry in a clear and well-known way, and the poet's mastery in presenting it in the form of an issue that is closer to their suffering, perceptions and life experiences that they lived on this planet.

One of the reasons why poets resort to inspiration of the legend is the situation experienced by the Arab man, who is pervaded by contradiction, ruin, chaos and decay of innate human values to a world governed by man-made laws that do not take into account the feeling of man and his desired ambition, so he lives in a world of contradiction and oscillation dominated by anxiety, sadness and isolation, and from this the writer tries to return this rejected world to its first nature, which expresses its instinct and spontaneity, so it resorts to its first tributary The legend to go along with its charm and inspire and employ it in order to build a new world is in contrast to the strange and contradictory and imposed world ^(iv), so resorting to the first spring is the seed of the first plant, which is the treatment of the tragic situation experienced by man, and this resort comes from empowering imagination and imagination who address the harsh reality and rejected by poets, and the other thing is the coverage and camouflage of their enemies who monitor poets, and poets who attack political symbols And social and in order not to be harmed and harmed by these, they resorted to the legend and the legendary symbol to keep away from themselves oppression and damage, and one of the reasons why poets' poems may include the legend and everything that is heritage is to enrich Arabic poetry with new images that were not in it, as well as in order to make the poet the legend a symbol of the vision that the poet lives to express what is in his mind freely and without hesitation.

There are multiple types of myth, including religious that have to do with the practice of religious and spiritual rituals and beliefs, including the religious story that has been distorted and added by other religions if they are heavenly or other, including the natural myth that has to do with the interpretation of the vicissitudes of nature, and has a relationship with the natural phenomenon and

continued its formation, including the historical that was known through history, which mentions mythical supernatural characters passed down through generations to describe them as being closer to the gods and have qualities beyond the ability of humans^(v) By knowing the types of myths, we can understand how myth was employed in its various fields, in order to perform its mission in all areas of primitive human thinking.

When we read and look closely at the poet's poetry, we see a clear and clear inclusion in his poetry of the legend for the recipient, in the poem (The Last Defense) he says:

Mom made a mistake...

When I committed ... The folly of my birth

I should have been

Son of a pigeon or a butterfly

So that I don't need all this age

Who looks like the age of ((Sisyphus))^(vi)

Here the poet holds his mother responsible for his birth as human beings, and calls the act of his mother foolishness because she gave birth to him and did not choose himself this birth and this composition, he wants his will to be the son of a pigeon or butterfly and that to escape the responsibility and trouble that fell into it, it is as (Sisyphus)^(vii) who was angry at the gods because he transgressed them, and as in the legend, the gods punished him as a punishment without mercy, so he was forced to raise the stone to the top of the mountain, and then he falls to The valley, then raise it to the top again and then fall and so on... This is what he reaped from disappointment and failure, he lived in endless torment, and from this the poet wants to deliver his message to the recipient that who lived in this life but all pain and hardship and torment, he wants to waive from being human beings and live another creation to rid himself of the responsibility placed on him because he carries his message that carries the concerns of his generation tormented without achieving what he aspires to.

In a poem (a love song ... Iraqi) poet mentions the legendary phoenix bird (), and viii this bird is one of the legendary birds known by the Arabs in dictionaries and history books, the poet mentions this bird when he wants to express his love towards his homeland (Iraq) says:

O steadfast

Basala Falcon

In the storm he does not complain of fatigue

You rookie

Like a phoenix from among the flames

O Orient**Like the sun in the night of the Arabs** ^(ix)

The poet here employed the legend beautifully when he calls (Iraq) Balm in front of the storm, which he wanted to eliminate by his enemies, who wanted to and his father and kill him withstood and did not complain of fatigue and fatigue, and the poet has come to include the legend of the mythical bird that rises from his death after he burned and turned from his ashes that burned it to a bird and was born again, and this good employment that the poet came with has come beautifully and Innovative, which is the image of the emission of the legendary bird from its ashes, making it for Iraq, which they wanted to die and end in its ashes, which were burned by devastating wars, the poet here has expressed his love and pride in his homeland and described it as well as the rising sun in the darkness that pervaded the Arab countries.

Of the legends mentioned by the poet (mermaid) which was called water brides, and varieties Caltriton are the sons of the god of the seas and half of them top half a man and the rest fish, and the Ossiandae are the brides of the oceans the most beautiful and they are the daughters of Oceanus, Lord of the oceans, and Nerid another group of sea brides and they are the daughters of the god Neros ^(x). the poet mentioned this (nymph) in the poem (nymph ... Coming out of the sea) from the title of the poem we understand that the poet employed the legend of the nymph saying:

Out**Just****From Rembrandt's painting!!****He was surprised by Al-Hassan the poet****And the light pulled out****Color bolted****All things withdrew.****When it lengthened****Like a nymph****Horoscope of the magic of water** ^(xi)

The poet within the legend in this piece in order to clarify his fascination and admiration for the painting of the painter (Rembrandt) and the good girl who saw her come out of the sea and in which the signs of Hassan as the artist's painting, who was distinguished by his creative feather, which manipulates light and colors and as if she was a nymph who came out of the charming water that exceeded the truth that the poet saw, and here the poet wanted to exaggerate the beauty of this woman, so he came to liken her to the mermaid of water.

In the poem (The Last Defense) the poet says:

Just me.....

And I'm advancing with my breathless steps.

Under the sword of the genie

Which I don't know

Why was my blood wasted?

For the accusation that I spent half my life

To know her....

In vain ^(xii)

The poet mentioned in this piece (the genie), which is one of the legends that the Arabs knew in the past,

Al-Jahiz^{xiii} mentioned it in his book (The Animal), and God Almighty has mentioned in the Holy Qur'an (the genie) and attributed it to the dreaded Satan, the Almighty said: }^{xiv}We adorned the heavens of the world with the adornment of 1 planets and the hafiz of all things, the poet in this poem within the legend (the genie) to show the extent of his defense of himself against the might of evil that contained the world and that surrounded him, he wants to disclose his fatigue and misery And he wants to understand why his blood was wasted and what is the charge? Which was directed to him without knowing the reasons, he wants to know the reasonable reasons for which he raised (the genie) his sword to punish him for something he did not commit and did not approach him.

Margins

(1)The Legend in the Poetry of Al-Sayyab, Abd al-Ridha Ali, Dar al-Raed al-Arabi, Beirut, Lebanon, second edition, 1984: 18.

(2)Legends, Ahmed Kamal Zaki, Dar al-Katib al-Arabi, Bid. i, Cairo, 1967: 5.

(iii) See the transformations of the legendary employment in modern Arabic poetry, Rifaat Abdullah Hamad Al-Marayat, supervision: Prof. Dr. Muhammad Ali Al-Shawabkeh, (Master's thesis), Mutah University, 2014: 22.

(iv) See the legend in the poetry of Al-Sayyab: 19-20.

^v Legendary criticism is seen in the book The Legendary Foundation, Naturalization and Criticism by Mohamed El Amin Bahri, Leila Mahrouq, (Master's Thesis), supervised: Dr. Amal May, Larbi Ben M'hidi University - Oum El Bouaghi -, Faculty of Arts, Algeria, 2020: 22.

(vi) Solo on the forty chord: 138 139.

^{vii}It is mentioned in one of the ancient Greek myths that Sisyphus was condemned, because of his rebellion against the gods, to raise a great rock from the bottom of the mountain to the top, but he was unable to perform his task despite his serious attempts and eloquent effort, as the rock escaped his hands when it reached the top. Thus, fate wanted him

to repeat the process of moving the rock, but he did not reap every time except failure and disappointment, and he remains so forever and thus became a symbol of eternal torment. The influence of the Greek myth of Sisyphus is seen in the poem "His Booklet" by a third brother and the poem "In Exile" by Al-Bayati, a group of researchers, *Journal of Studies in Arabic Language and Literature*, a refereed quarterly, Issue Thirteen, 2013: 128.

^{viii)} and the phoenix: a huge bird is not a punishment, and it was said: the phoenix Morocco word has no origin, it is said: it is a great bird that is not seen only in the ages and then many of that until they called the shrewd phoenix of Morocco and Morocco, he said: If it were not for Suleiman the Caliph, flew it, from the hand of pilgrims, the phoenix of Morocco and said: I was called a phoenix because it was in her neck whiteness like a ring, the tongue of the Arabs, material (neck): 276.

Camel^{ix} Tears: 122.

^x See, *Myths of Love and Beauty in Greece*, Drini Khashaba, Dar al-Tanwir, Beirut, Lebanon, 1st edition, 1983: 1/228.

Camel^{xi} Tears: 81.

(^{xii}) Solo on the forty chord: 145.

^{xiii}He said in the ranks of the jinn: "Then they will descend the jinn in ranks. If they mention the genie unharmed, they say: Genie. If they wanted him to be one of those who lived with people, they would say: 'Amer, and everyone is 'Ammar.' If it is one of those who offer boys to understand spirits. If someone is malicious, he is a devil, and if he adds to that, he is a genie."

Kitab al-Zoun, Abu 'Uthman 'Amr ibn Bahr al-Jahiz, edited and explained: 'Abd al-Salam Muhammad Haroun, Mustafa al-Babi al-Halabi Press, 2nd edition, 1967: 6/1967.

^{xiv}) Saffat: 7.

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- 3 - The Legend in the Poetry of Al-Sayyab, Abdul Reda Ali, Dar Al-Raed Al-Arabi, Beirut, Lebanon, second edition, 1984.
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