

The Poetics of War Between Protest and Patriotism: A Comparative Study of Siegfried Sassoon and Abdul Razzaq Abdul Wahid's Selected War Poems

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Article Info	Abstract
<p>Date of Article</p> <p>Received : 2024/09/03</p> <p>Received in revised form: 2024/9/11</p> <p>Accepted: 2024/10/17</p> <p>Available online: 2024/12/27</p> <p>Keywords:</p> <p>Abdul Razzaq Abdul Wahid, Counter Attack, Siegfried Sassoon, war poetry, You Terrified the Death.</p>	<p>War Poetry is a literary genre that proceeded during the ages as a way of transmitting human feelings and estimations about war. The nonstop wars all over history makes it part of human existence. Though it is the same severe war everywhere and every time, the pen of the poets and the etymology that is used to designate this serious subject is what makes it diverse. Each poet characterizes war according to his peculiar experiences, attitudes, or interpretations. This study is built on comparison between two contradicted poets who wrote about war; The English poet Siegfried Sassoon (1886-1967), and the Arabic poet Abdul Razzaq Abdul Wahid (1930-2015). There is a wide inclination to compare the poems of these two abundant figures of different milieu due to their distinctive viewpoints to war and their extensive approval by both elite and public readers of poetry. This comparative study explores the differences between these two poets and their ways of dealing with the issue of war. The study will discuss two poems; Sassoon's "Counter Attack" and "You Terrified the Death" by Abdul Wahid, as samples of two reversed images of war poetry.</p>

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Introduction

War is a term applied to an encounter on different levels that finalizes with uncompromising victory or immaculate defeat. People in the same circumstance are not identical in their attitudes toward war. Actually, there are two phases to bear in mind when considering war; the real horror of its destructiveness, suffering, degradation and futility, and the spiritual means that rose in dealing with these negative phases. War becomes a conversant exhortation for literature all over the world. It is as deep-rooted as

human history. This category of literature did not appear defectively, but it rationally appeared for numerous aims. Among these aims are the existence of social and political inconsistencies between the prescriptions of the authority and the ambitions and reveries of people.

War inspired many poets to compose verse celebrating or protesting it. Poets raise the interrogation of national arrogance and existence; responsibility and repentance; life and death. War poetry is one of the most

contemporary literary genres that has generated a vast body of anthologies and critical writings and become a global topic of analysis. In the second part of the twentieth century, more was written on this subject than ever before, mainly in the gumshoe of nuclear, biological, and chemical wars. In this study, the connections between poetry and war permeate many aspects of contemporary British and Arabic cultures. In the First World War, the English young soldier poets established war poetry as a literary genre. The first phase of the war was a period of great patriotism and sense of pride, nobility, and necessity, recognised by those who did not participate in the nasty war itself. These patriotic sentimentality was what people wanted to hear at the beginning of the war; people had not recognized the barbarism and brutality of war yet. So, war could entice people at the beginning, but as soon as they discover its violence, everything changes. The second stage, however, witnessed a revolution in this attitude toward the war. It was seen as a catastrophic event, inhuman, gruesome, callous, and anything but honorable which arose from human decisions (Dosenrode 2018: 197).

As far as Arabic poetry, war is brightly illuminated. In Arabic war, the poets are either inspired by their sense of duty to defend their country or write about war only to brag about their victories, and accomplishments. Despite the barbarities and revulsions of war, Arab poets write epics glorifying war and its heroes. They identify them with constructive moral and national ideals. Some poets have even lionized historical figures who ascertain validity and supremacy in war, that give rise to

war tradition. This tradition is embodied in tales about the famous Dahes and al-Ghabra, pre-Islamic war, which exploded as a result of tribal conflicts over meadowlands and water sources in the Arabian desert. Other epics portrayed the adventures of public folklore heroes such as Sayf Ben Ziyazan, Abu Zayed al-Hilali, Antara bin Shadad, and others. War is also glorified in Islamic cultural dissertations, essentially in the text of the holy Koran, as a kind of jihad against the aggressors of the dominion of Islam. Nevertheless, in the modern age, Arabic poets start to relate war poetry to the political conditions; therefore, war poetry developed a kind of political poetry, and part of the social and political circumstances.

Likewise, modern Arabic poetry is also full with poems that reinforce the notion of war as an honorable and glorious commission. One of the most influential Arab war poets is the Iraqi poet Abdul Razzaq Abdul Wahid. He is considered as one of the most prominent Arabic figures in the modern era, the author of influential poems and an impressive Arabic voice. His poetry has been translated into several languages, and he won many Arab and international prizes. He wrote about Iran-Iraq war that lasted from September 1980 to August 1988 known as the First Gulf War. His poems enthused the struggle against the Iranian. He used an extraordinary language filled with abstract and spiritualized words and phrases that cover the brutality of war. His values and principles ensured popular support for the war and strengthened the power of the ruling government that were propagated by a significant number of Iraqi writers, poets, artists, musicians and journalists. While a great

number of poems glorified the war and praised the ruler, literary critics applauded this kind of nationalist poetry.

The greatest contributions to modern English war poetry came through the works that described World War I, and World War II. The soldier-poet was flung into the trenches. Some of the most striking poetry about real war by real men in uniform came from the English poets who fought in that war. Men such as Siegfried Sassoon, Wilfred Owen, Rupert Brooke, Isaac Rosenberg, David Jones, Edward Thomas, and Ivor Gurney wrote about what they experienced firsthand. The poetry of Sassoon works as a gut-wrenching prompt of what war strictly is for those who are warriors. During World War I, Sassoon was exposed to trench warfare and mustard gas. Trench poets are known as “Anti-war poets” because the soldier cum poets do not show war’s enormity but the war’s futility. They witnessed the terrors of modern warfare such as gas attacks, shell shock, barbed wire, machine guns, grime, and cockroaches, and also experienced the deadliness, vainness, and disappointment of life in the trenches. Some of them died in battle, while others survived with physical and psychological lacerations. Poets such as Siegfried Sassoon began vigorously writing about the horror and brutality of war. The influence of Sassoon was much longer than that of other war poets who shaped the memory of World War I history, such as Brooke and Hardy. For Sassoon, the experiences were not abstract notions, or political employments for the greater good. Sassoon was terrifying everyday incidents that the soldier-poet establishes to speak of his involvement at the front, and designates a

dreadful picture of a soldier’s horrible situation. Sassoon’s poetry is the poetry of the trenches, as represented by a group of anti-war soldier/poets that has dominated First World War memory. Sassoon is preoccupied with the inflicted, unavoidable painful experience of the soldiers who “Flock silently away and the eyeless dead” and whose sacrifices are neither witnessed nor recalled. He revolts against absencing and silencing soldiers as well as overlooking their painful experiences. According to Bernard Bergonzi, Siegfried Sassoon was the only soldier-poet to be widely read during the war (Bergonzi 1996: 56).

2. Argument, Framework and Methodology:

Why should we study war poetry? After a tempestuous twentieth century marked by bloody struggle, distressing nations across the globe, a new millennium shows an enduring cycle of hostilities both between and within nations erupting into military action. Then, what is the purpose of creating art out of a phenomenon that wields such terrible power; and has such destructive force? Does war poetry records the frightening involvement of wars throughout history? These questions haunt many researchers in the act of writing and collecting war poetry. War poetry has moved far beyond the bounds of most poetry genres, to take up a place in Arabic and British cultural memory and in the various histories of wars. It has also been, at times, written and used as a political and ideological tool, and has been utilized as propaganda. Although many researchers have investigated similar and related topics with regard to war poetry, such a comparison of two different cultural contexts is considered quite rare and challenging. Comparison requires being familiar with the

cultural background of poets of war, which suggests understanding the cultural backgrounds of each era. For the majority of the poets, the rejection of war was a postwar phenomenon.

The study surveys a descriptive-analytical methodology. It is limited to war poetry and focuses on two poets: Siegfried Sassoon as an English war poet; and Abdul Razzaq Abdul Wahid as an Arab war poet. The study analyzes two poems that these poets have written, and how war poetry has the aptitude to explain the different responses to war. The research gives an introduction to the poetry of the First World War, providing an explanation on range of topics, supported by literary manuscripts and historical footage. (Leadingham 2008: 2).

3- War Poetry of Siegfried Sassoon:

Sassoon's early, idealistic war poetry was pigeonholed by an abstract language and generalized imagery. He was writing in the "happy warrior" style and was even able to write about his brother's death as a "victory" and his ghost's head as "laureled." Perhaps the best example of these premature poems was "Absolution," written before Sassoon had actually experienced the war. Sassoon was romanticizing war, speaking of the glorious sacrifice of young comrades who went off to fight as "the happy legion," asserting that "fighting for our freedom, we are free." As Sassoon instigated to experience the horrors of trench warfare, and the war went on, his poems became increasingly concrete, visual, and realistic, his language became colloquial, and his tone became more and more bitter. In the aftermath of first-hand war experiences, Sassoon experienced a radical transformation

from a patriotic approach to an anti-patriotic attitude (Atasoy 2021: 7). Sassoon's war poems played a significant role to act as a powerful tool to redefine the truth of war and displayed soldiers as mere victims fallen into the hands of the devastating effects of war (Magill 1992: 2877). The actual experience of trench warfare caused a deepening sense of disillusionment and alienation burdened men at frontlines. This sense of disillusionment and alienation dictated a new depiction of war. The mission to tell the untold truth about the war served modernist ideas and this is why Sassoon should be considered as a Modernist poet. In his letter to the "London Times" protesting the handling of the war, he states: "I believe that this war, upon which I entered as a war of defence and liberation, has now become a war of aggression and conquest. . . . I am not protesting against the war, but against the political errors and insincerities for which the fighting men are being sacrificed"(qtd. in Biagini 2015: 203).

Siegfried Sassoon depicts a supplementary realistic picture of war (Yousef 2022: 127). Evoking the soul-hurting terror and brutality of trench warfare, Sassoon devotedly denounces generals, politicians, and churchmen for their futility and blind support of the war (Bloom 2003: 43). This gives Sassoon a unique opportunity to guide other war poets. Though his war poetry has been criticized for being mere descriptions, appealing to the senses only, and depending on uncontrolled emotion without creative restraint, there can be no doubt than Sassoon's poetry represented a complete break from the earlier war poetry in tone, technique, and subject matter (Jason 2003: 3360). With uncompromising realism

and scathing satire, Sassoon portrays the sufferings of the front-line soldier and the incompetency of the staff for the purposes of convincing his readers to protest war continuation (Magill 1992: 2873).

The best example of war realistic description is "Counter-Attack," the title poem of Sassoon's most popular volume of poetry *Counter Attack and Other Poems* (1918). Sassoon wrote his poem "Counter-Attack" as a response to the patriotic sentiments that were commonly spread in the prevalent pro-war propaganda and poetry that filled the pages of newspapers and magazines throughout England. In his "Counter-attack," he reveals what soldiers really experience at the front, where is no glory or heroic grandeur in war but violence and brutality (Magill 1992: 2877). "Counter-Attack" is not just the name of the poem, but a strategy, and a movement against war propaganda and myth mongering. It aims to illuminate the soldiers' condition and highlights the world's blindness to it. Samuel Hynes states:

A generation of innocent young men, their heads full of high abstractions like Honour, Glory, Heroism, Knighthood, Crusade, and England, went off to war to make the world safe for democracy, peace, and justice. They were slaughtered in senseless battles planned by stupid generals. Those who survived were shocked, disillusioned, and embittered by their war experiences and saw their real enemies were not the Germans but the old men at home who had lied to them (qtd. in Pelin 2011: 1).

"Counter-Attack" begins with a portrayal of the troops, that have taken an adversary trench, and deepen it with shovels. The horror of this description is divergent. Sassoon really excels

a realistic portrayal of the psychological effects of the war (Magill 1992: 2877). As a trench soldier-poet, he was more concerned with conveying the truth than writing in a high phraseology; he is not like the national poet who aims to choose his words carefully to convey pro-war propaganda. His goal was to attack the concept that sacrifice is sacred; he anticipated to destroy the glamorized decency of the war:

We'd gained our first objective hours before
While dawn broke like a face with blinking eyes,
Pallid, unshaven and thirsty, blind with smoke.
Things seemed all right at first. We held their line,

With bombers posted, Lewis guns well placed,
And clink of shovels deepening the shallow trench.

The place was rotten with dead; green clumsy legs

High-booted, sprawled and grovelled along the saps

And trunks, face downward, in the sucking mud, (1-9)

In Sassoon's poem, the soldier, who is "Pallid, unshaven and thirsty, blind with smoke" puts the wrong foot advancing "sucking mud." The image of the "high-booted, sprawled" might be a disgraceful effort to bring perplexing, indifferent substance within the realm of sense, imagined as a mud monstrous made more sense of an intimate enemy that "sucks." The similes try hard to hold at bay the illogicality of being overwhelmed by trouble (Santanu 2005: 48). Sassoon practices the conflict-commentary as a springboard, inviting the reader to feel and understand the pain in ways that society has not. In order to understand the

pain, the reader must be first heaved through the “naked sodden buttocks” and “the jolly old rain” of the war experience. It is a horrifying expedition and ultimately the backbone of Sassoon’s emblematic counter-attack against a reprehensibly ignorant community. Sassoon’s public protest was diminished, just as his attempt at a personal protest had been. “Counter-Attack” expresses a mood of anti-heroic revolt with such fervour and harsh wit, striking a new and incisive note in the literature of war. It gives a revealing indication of a state of mind that could lead to fascism in its first, idealistic phase (Bergonzi 1965: 107).

A yawning soldier knelt against the bank,
Staring across the morning blar with fog;
Hindered when the Allemandes would get busy;
And then, of course, they started with five-nines
Traversing, sure as fate, and never a dud.
Mute in the clamour of shells he watched them burst
Spouting dark earth and wire with gusts from hell,
While posturing giants dissolved in drifts of smoke. (12-9)

In the last stanza, Sassoon directly addresses the readers, trying to make them understand the truth about war. These lines are an actual response to pro-war propaganda, which was popular at the beginning of WWI. The poet criticizes those who are unacquainted with war, using their rhetorical language to convince a sense of heroism and intrepidity. He asks them to stop telling the longstanding propaganda that has been told for thousands of years in order to send young men to their

decease, to serve the political prerequisites of their countries or governments:

An officer came blundering down the trench:
“Stand-to and man the fire step!” On he went ...

Gasping and bawling, “Fire-step ... counter-attack!”

Then the haze lifted. Bombing on the right
Down the old sap: machine-guns on the left;
(23-7)

The poet just wants people to realize the truth and no longer be complicit with that longstanding propaganda. George Steiner writes:

Now words matter very seriously in war, the exact use of words, because war is an exact operation, and failure to grasp the realities and needs of war may, and does, lead to disaster. We use words about war as lawyers use them to make a case. Poets are our strategists, our official ‘writers up,’ as in Masfield’s ‘Gallipoli,’ which, as a military work, is of no value whatever. And this blindness of ours, due to our inexact feeling for words, our hatred of criticism, our refusal to face facts, is the cause not only of many of our blunders but of that system known as a whitewash, which refuses to punish offenders” (qtd. in Bergonzi 1965: 665).

Sassoon’s interpretation of war is very existent as he writes about his experiences in the war. His protest is analytical and substantial since it articulates the most vital aspects of human beliefs and sentiments. His sense of values never being neglected through all the horrors of war surrounding him:

Crumpled and spun him sideways, knocked him out

To grunt and wriggle: none heeded him; he choked
 And fought the flapping veils of smothering gloom,
 Lost in a blurred confusion of yells and groans ...

Down, and down, and down, he sank and drowned,
 Bleeding to death. The counter-attack had failed. (32-7)

Sassoon's awareness and vivid description of the horrors of war in "Counter-Attack" deviates from Abdul Wahid's depiction of war. Writing to Sassoon, Wilfred Owen said:

It is a strange truth that your "Counter-Attack" frightened me much more than the real one: though the boy by my side, shot through the head, lay on to~ of me, soaking my shoulder, for half an hour. Catalogue? Photograph? Can you photograph the crimson-hot iron as it cools from the smelting? That is what Jones's blood looked like, and felt like. My senses are charred (qtd. in Stallworthy 2013: 279-80).

4-Abdul Razzaq Abdul Wahid's War poetry:

The Arab poet, Abdul-Razzaq Abdul Wahid tries to romanticize war and stands in sharp contrast with Sassoon. He is one of the poets who plays a leading role in the propagation of the political ideology in Iranian-Iraqi War. Having published more than forty collections of poetry addressing topics like heroism in war, martyrdom for the nation, and poems in praise of war leader, Abdul Wahid was one of the most abundant Arab war poets. "The pen and the gun have one barrel," is just one of the numerous statements by the late Iraqi leader Saddam Hussein, illustrating in a pointed way the militarization of language and thinking that affected not only Iraqi literature and poetry,

but also Arabic culture and society (Muhaydāt 1997: 4). From the 1940s onward, and especially during the years of the Iran-Iraq War in the 1980s, Iraqi poetry was seen as a revolutionary means to liberate the country and to help build an advanced community. Abdul Wahid was celebrated as the most influential war poet of al-Qadisiyah, the official name given to the war against Iran (1980–1988), in allusion to the victory of the Arabs against the Sassanid in 636 AD. Abdul Wahid was the first to write a poem on the war (Abdul Wahid 2001: 8).

In this estimation of war poetry, Abdul Wahid stresses that in comparison to earlier decades, Arabic poetry has extended attributes like national pride, combat spirit, and the sense of triumph. Following the tradition of Arab nationalist postulation, Abdul Wahid identifies poetry as a weapon to contest the adversaries of the Arabs, consolidate national pride and legitimize the power of the ruling government (Suleiman 2006: 201). The literary symbols and imageries Abdul Wahid mentions are often borrowed from the experience and imagery of war and inspired by classical Arabic poetic genres like heroism, bravery, self-praise, and the spirit of martyrdom. Most of the titles of Abdul Wahid's poems were confrontational and martial, and the poems themselves are dedicated to soldiers, martyrs and battles. Abdul Wahid's rhetoric of Arab manliness and chivalry that has influenced a number of the succeeding generations of Iraqi poets is promptly characterized by the following declaration of the poet. He argues:

I did not just contribute to war poetry, I was among the avant-garde. It was the poetry of battle that moves in the rhythm of horses and

swords. In the burning fire of war, I felt the urgent need to write, and I wrote rajaz poetry on the battles of the war. I kindled fire with dry hay and all Iraqi poets imitated me starting to write rajaz as well (qtd. in Kirkush 2008).

In his war poetry, homeland is bequeathed with divine powers, making it a remarkable representative of radical system. Thus, paying his reverence and adulation for his country, Abdul Wahid represents the official Iraqi cultural politics of that era. In a statement given to the Saudi magazine Yamama in 1986, Abdul Wahid pictures to what extent war and poetic writing were deeply consistent in Iraq during the 1980s:

Before the revolution we had a rebellious language but it was wounded. Its vocabulary was overwhelmed, and the meaning of traditional conquest was absent. Pride was missing in the language. Hence, words expressed some sort of a desperate fighting spirit, sometimes suicidal. An arrogant, lively, victorious language is present now. Blood, bullets, the names of weapons, cannons, unbreakable vehicles. With such words we live daily. I remember that one of the military commanders told me: ‘You made us love our weapons, because you made them into people, you made them living humans’ (qtd. in Mohsen 1994 : 15).

Abdul Wahid gives a very different picture of the battlefield from Sassoon’s. While Sassoon’s soldiers are unfortunate, dreadful, and old women, Abdul Wahid’s soldiers are heroic warriors who submit their blood to be ready for the sacrifice. He praises them and feels proud of them. Likewise, he describes them as young grooms who are going to meet

their brides. He assimilates the battlefield and the combat to the wedding:

Time passes, but these lessons remain

And those who shed their blood

It is as if they were leaving for their wedding

The previous ones were the blowing of the fire that did not blow

And those who run to it where it explodes (1-5)

The powerful images and the patriotic language of Abdul Wahid give a sense of abstraction and spirituality. The images are not concrete, in the sense that one cannot even imagine how the soldiers are competing with the storms of fire or how they are running towards these fires while blasting. He uses the technique that makes objects “unfamiliar”. In his essay “Art as Technique,” the Russian formalist Victor Shklovsky states that: “The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged” (qtd. in Selden et al 2016: 31).

Abdul Wahid gives a great deal of attention to the linguistic coordination. The patronizing phrase could distract the reader’s mind from the truth of war. Abdul Wahid, in fact, could hide the horrible truth of war by using antiquated language and patronising phrases. The power of such a language has a great impact on people’s minds; people’s hearts also may be thrilled by such poetry. Demanding poetry as the art which defends human dignity, it would be unconceivable that it stood uncaring to this massive bloodshed. Hence, poetry played a significant role in the war effort (Kendall 2006: 2). Nevertheless,

patronising language hid the horrible truth of modern warfare. However, Abdul Wahid continues to exaggerate and endorse the image of the soldier as a lions; as they are not afraid to fight the enemy soldiers who, many times, surpass them in numbers:

It was as if a lion was running among them
The flame of fire recedes from its opponents
These are my family, my brothers, and my inheritors

They are riding in the thousands, and they are a small number (8-11)

Abdul Wahid's poem reveals a highly positive response toward war, making the experience of death be contiguous and familiar, as if it happens. He entices a type of pride on the battlefield to make the reader think that death in war is a dignified sacrifice and one has to fight to attain this dignity. These lines can be taken as a call for the youth to participate in the war, and to defend their country. The sense of duty for one's country is expressed in the form of a call for death. Consequently, in spite of the dreadful and tragic situation in the battlefield, Abdul Wahid manipulated that this duty is full of pleasure, gratification, and contentment. For him, to die in the battlefield is virtuous, and eminent. Abdul Wahid's poem can be viewed as a means for transmitting the public mood of the nation to the reader. The approval of the poem was due to the enthusiasm and unawareness of the reality of war. Appealing pictures of the war are given in Abdul Wahid's poem. Unlike Sassoon, Abdul Wahid did not actually participate in the war and he had never been in the front.

Abdul Wahid describes a particular battle that happened in the Gulf War between Iraq and Iran. He wrote his poem in 1981 about Al-

Khafajia battle. The marvels in war are highlighted through the use of patronising language:

Ask the battle of Al-Khafajia,
How you stand out while death is watching out,

And how Kissra has thrown them in the war fire,

Even the babies, and doesn't care about their fear

Whoever has the trace of breastfeeding removed from his mouth

The milk cries over her as it ferments (12-17)

Abdul Wahid's lines are exaggerated and ornate; the high-sounding lines appear with little meaning and do not tell the rigorous reality; it is abstract to elucidate the horrible truth of war, or to designate the battlefield with all its acquainted entities. As "art is a way of experiencing the artfulness of an object; the object is not important" (qtd. in Robinson 2008:116). The poet never mentions, for example, weapons, boilers, guns, or armaments, and that makes them odd and unfamiliar to the reader. Opposing, Sassoon mentions the entities by their familiar designations as "With bombers posted/ Lewis guns well placed/ And clink of shovels deepening the shallow trench" (5-8). Actually, what gives a literary text its distinctive features mainly the self-sufficient language without relying on history, social life, or anything outside the language (Zwaan 1993: 10). Besides praising the bravery and boldness of the Iraqi soldiers, Abdul Wahid gives an overstated picture and juxtaposes the image of the miniaturization of the enemy with the gigantic image of Iraqi soldiers. On the other hand, he describes the soldiers of the enemy as

babies who are still breastfeeding, and terrified into the flame of war by their authorities:

O Ahmed's soldier, if it leans or speaks
The extravagance of the armor was revealed
and they were excused
You terrified death with your blood
That clogs the ways of smoke and sparks.
Your Mesopotamia land is glorified by you
The great soldiers who did not wait or hesitate.
(18-22)

Abdul Wahid continues to encourage and elevate the enthusiastic spirits of the soldiers. Unlike Sassoon, Abdul Wahid uses his influential language to define those soldiers as martyrs and heroes who can terrify death itself, and their dead bodies will heighten the land of Iraq. A great deal of melodic qualities connects war arguments with sense. The musical skills form an attractive rhythmic structure that enables the poet to make better communications with his readers.

This exhilarating contrast between the two texts is really controversial. Though, the subject is one, some poets mend, or even, hide the ugly face of war. The poets sometimes play with the methods of literary texts, and use a particular method in order to add a specific significance to particular text what make the same subject diverse. The subject may be inspired by a given reality; also, could be concrete or abstract. Although Abdul Wahid and Sassoon are different in many aspects, they also have something in common. Both poets have received the same accountability concerning their patriotism. Abdul Wahid is blamed of being a court poet, and he is accused of writing all his patriotic poems to serve the leader. However, in a TV interview, Abdul Wahid is asked about this denunciation; he

emphasized that he is not the poet of a particular person, however he is the poet of Iraq; He wrote for his country, not for a person. Abdul Wahid, with his embroidered national poetry, believes that fighting in such a war is for him both honourable and indispensable. He represents death in battles as an enhancement of nobility, and a patriotic reward. Sassoon, on the other hand, had received the same prosecution. As a poet who participates in devastating battles, he has to use his poetry as an instrument to convey his war experience (Milich 2011:297).

Abdul Wahid places a huge emphasis on the lyrical elements and stresses that phonetically repeated elements of language set apart literary from non-literary texts. His skills in using metaphors help him to hide the truth about war. The language of poetry and everyday language have very different roles. Conversely, Sassoon's language is employed to transfer the reality, and that is why he is criticized by many critics. Sassoon presents war as it is. He has no exaltation or conquerors in his poem. He does not have gigantic men who are conflicting with the storms of fire, but only common people who have to endure the atrocity of war.

5-Conclusion

Siegfried Sassoon and Abdul Razzaq Abdul Wahid are two prominent poetic figures whose managements of war were excessively diverse. As a soldier poet, Sassoon alleges that he has to convey the truth of war and never acclimatize patriotic exhortations moulded through bombastic language. Sassoon rejects to romanticize war or portrait a patriotic and heroic picture of war. He echoes the horrific and accurate picture that puts the reader in the

scene as if he can see and hear the sound of the machine-gun on the battlefield. On the contrary, Abdul Wahid is a non-combatant poet whose poem is full of patriotism and heroism. He signifies the issue of war by using archaic language and patronizing phrases. His nonfigurative and psychic words are able to embellish the outrageous face of war. Abdul Wahid romanticizes war through describing the Iraqi soldiers as magnificent heroes who substantially shattered their enemies. However, no conquerors or fabulous characters can be seen in Sassoon's soldiers. The reason behind these thrilling assortments between these two poets might be attributed to the nationality of the poets. Sassoon is a soldier who has a deleterious estimation of England's engrossment in the war. Conversely, Abdul Wahid, recurrently in TV interviews, declares that he has faith in the decency of the Iraqi war and he should support his country with his poetry. Arabs commonly incline to compose war poetry which is employed with superiority, commendation, passion, and enthusiasm. Abdul Wahid's poem "You Terrified Death" spectacles the vision of the patriotic Arabic poet who sentimentalizes war as an honourable prospect to combat for one's grandeur and homeland. On the other hand, the "Counter Attack," criticizes the misconception of a glorious war. Analysing war from a range of different perspectives is crucial for understanding the magnitude of the war and its influence on literature which shifted from pro-war, political literature to pacifist literature.

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الملخص

شعر الحرب هو نوع أدبي استمر عبر العصور كوسيلة لنقل المشاعر والتعبير الإنسانية حول الحرب. إن الحروب المتواصلة عبر التاريخ تجعلها جزءاً من الوجود الإنساني. وبالرغم من أنها نفس الحرب القاسية في كل مكان وزمان، إلا أن قلم الشعراء هو ما يجعلها متنوعة. يصف كل شاعر الحرب وفقاً لتجاربه أو مواقفه أو تفسيراته الخاصة. تقوم هذه الدراسة على المقارنة بين شاعرين متناقضين كتبوا عن الحرب. الشاعر الإنجليزي سيفريد ساسون (1886-1967)، والشاعر العربي عبد الرزاق عبد الواحد (1930-2015). هناك ميل واسع لمقارنة قصائد هاتين الشخصيتين من بيئات مختلفة بسبب وجهة نظرهما المميزة للحرب ومواقفهما الواسعة من قبل قراء الشعر من النخبة والعامّة. وتكشف هذه الدراسة الاختلافات بين هذين الشاعرين وطرق تعاملهما مع قضية الحرب. وستناقش الدراسة قصيدتين؛ "هجوم مضاد" لساسون، و"أرعبتم الموت" لعبد الواحد، كنموذجين لصورتين معكوستين من شعر الحرب. الكلمات المفتاحية: عبد الرزاق عبد الواحد، «هجوم مضاد»، سيفريد ساسون، شعر الحرب، «أرعبتم الموت».

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شعر الحرب بين الاحتجاج والوطنية: دراسة مقارنة بين قصائد الحرب المختارة لسيفريد ساسون وعبد الرزاق عبد الواحد

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المديرية العامة للتربية في محافظة القادسية