

The Sense of Nature between Wordsworth and Fawzi Al-Saad - a group study

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Summary:

This study tackles the representation of nature in poetry, mainly in Wordsworth's and Al-Saad's poems. This study is based on the theoretical and analytical approaches of Russian Formalism that focuses on studying the linguistic aspects of the literary texts. Russian Formalism studies texts through "structures, imagery, syntax, rhyme scheme, paradox, personification and other literary devices". The significance of the study lies in its purpose to introduce a comparison between two different poets whose cultural backgrounds, languages, traditions and societies are different. Wordsworth sees nature as the perfect place for tranquility and pleasure. He emphasizes that man and nature as basically adapted to each other, and the mind of man as the machine of depicting nature.

The main topic around which the research revolves is the description of nature by two poets from two different schools and two different environments. They are Fawzi Al-Saad, the most famous poet of the Mongolian era in Iraq or the Mamlukera in Egypt and the Levant, and the English poet William Wordsworth, dean of the romantic school in Britain. They were mutually exclusive in their view of nature.

The research first dealt with a summary of the lives of both poets and the literary characteristics of their eras, then it looked at their style of describing nature. As for the original topic of the research, it is the analysis of three of the poems of the two poets in terms of terms, meanings, construction, and rhetoric, and comparing them to show the points of their commonality and differences, to eventually reach this conclusion, which is that emotion is almost non-existent in the images of Fawzi Al-Saad, so he cannot harmonize with the poet or communicate with him.

Introduction:

This study tackles the representation of nature in poetry, mainly in Wordsworth's and Al-Saad's poems. This study is based on the theoretical and analytical approaches of Russian Formalism that focuses on studying the linguistic aspects of the literary texts. Russian Formalism studies texts through "structures, imagery, syntax, rhyme scheme, paradox, personification and other literary devices". The significance of the study lies in its purpose to introduce a comparison between two different poets whose cultural backgrounds, languages, traditions and societies are different. Wordsworth sees nature as the perfect place for tranquility and pleasure. He emphasizes that man and nature as basically adapted to each other, and the mind of man as the machine of depicting nature. Wordsworth states that this pleasure comes from the human's interaction with nature in its fascinating images of Spring, flowers, clouds, horses, rivers, castles, seas, gardens, and animals generally. Al-Saad also presents nature as a place of pleasure and peace; he accentuates the profound relationship between nature and man, and how nature is admired by humans in its beautiful views. He explains that the beautiful images of nature affect the human's mind and soul. Al-Saad portrays most of his poems in marvelous images of nature, such as Spring, horses, clouds, rivers, animals, castles, seas, and flowers.

Section one

The sense of nature at Fawzi Al-Saad

These two poets seek to glorify nature and its magnificent impact on humans' life and pleasure I can almost hear his groaning... I detect traces of wounds that will not heal, permanent, sticking to him... I contemplate on his face a painful countenance.. in his eyes a look of buried sadness.. repressed anger squeezing his being

.. Look at him with his usual simple fear; .. And in those moments, I knew that I was in front of a poet who had coined it

His melodies from behind rainy clouds with all that life contains in terms of pain, joy, anger, calmness, love and longing

And sincerity and harmony... As if I find in it abundant meanings in the treasures of words that are wasted in rivers in which water flows over

The shape of Salsabeel overshadowed the illumination and rebellion - sometimes - against the various kinds of hardships and torments of the years.

I haven't met him for years, and I wonder: has the world become so vast? .. so that the friend does not see his friend and the lover is not happy with his beloved in closeness and meeting .. or he forgets

Closest to him in a range of ironic ironies continuous communication?

I remember him publicly, and I remember the poet Shaker Al-Ashour, the late Mustafa Abdullah, and Professor Mazhar Hassan

Al-Kaabi, the late Abdul-Khaliq Mahmoud, the writer Abdul-Hussein Al-Gharawi, and Imad Omran Fayyad... perhaps

I saw him, but I was not lucky enough to talk to him. Once, years ago, I asked the writer Abdul Hussain

Al-Gharawi: Did the poet Fawzi Al-Saad remember me? .. The response came to me harsh and painful, that he did not remember me, ..

The hair of his head was to the middle of his forehead, but today his baldness has begun to widen, and only a few hairs remain.

Anissa piles on her food, eroding something after something...

On a beautiful night in the Mustafa Jamal Al-Din Literary Association, we heard "classy" poetry, within a constellation of

Other poets... On the evening of Monday, corresponding to 9/19/2016, the poet Fawzi Al-Saad rose

The beauty platform in the beauty house, presented by the poet Muhammad Mustafa Jamal Al-Din... Some of us read it

his poems; His first poem was: It symbolizes life, suffering and death, and this is the year of creation

With the permission of the Creator:

said the seed

I'm giving birth to a 'bud

Al-Baram said:

I carry the branch

Al-Ghosn said:

I 'feed' the flower

The flower said:

I 'mature fruit

The fruit said:

but me

I broke down crying

It's time to harvest...

After he finished reciting his poems, which have always moved the audience with their intellectual and human content, he handed me his poetry book, so I photographed a section of his poems... When the session ended,

I met him while we were outside the door of the association:

He said to me: I remember you well now!

I said to him: I am happy about that, and I will not forget you, because my memory carries your picture from a long time ago..and I always remember you.

I saw you several times, but at that time I could not sit near you, because the time did not allow.

During the holding of seminars and poetry and literary meetings..

He said: God willing, we will meet

I said to him: I will contact you by writing on Messenger.

He said, "Welcome to you any time.

And here a friend shouted at me for the purpose of our return to our homes .. I bid him farewell in the hope of meeting him again or through Facebook ..

In his youth, he was influenced by the rebellious poet (Rimbo), as well as by ancient and modern poets... He wrote vertical and measured poetry, free poetry and prose poetry, and excelled in all of them. be

sad crying; When he lost his young wife, he addressed her in anguish, brokenness, and sorrow... He asked about her and struggled

Grief alone with her loss.. her death was not at the right time:

Part of a poem (Witness on the Grave of a Butterfly) from the Feather and Bird Divan

How do you spend your time

In the realm of the frozen moment?

Not anis.. there

'It takes you away from strangeness

No day pulls your footsteps

And Lil blames

Your sleep is scattered

the inactive!!

Do you knit dark wool?

you hammock

And you whisper in silence

Your stray dreams?!

May God warm your cold forehead

And on your tender chest

Loosen the weight of the soil

May God shut the mouths of your grave worms

when it behaves

on you

And hasten your resting place

In an eternal paradise!!

He addresses his mother in a flash:

So she shouted, 'Oh, you!

My mother's departed..

Take me

We both went

Is the grave wider than I am?

And I...was left alone."

Alok Dukhan Assay

And it has bloody letters for Ibn al-Shams (the late Abd al-Khaliq Mahmoud)

grave

Be wise once.. and expand

To the position of the heir of light

The poet of his mother, the sun, died

He was left alone.. and died!!

And he addressed (the poet Hussein Abdul Latif) in a painful epitaph:

O descending like a meteor from the sky of Ur
I bear witness that you are the last of the great kings of Sumer
Another icon in the ziggurat of Lagash
The last day of the dawn of the ancient dynasties
I bear witness that you are the last pole of the pulpit
At night Sumer
When you decide to put out your fire
Leave our world
before they force you to leave
Shot by a sniper lurking in the dreamers
Or your limbs fly off
detonating an explosive belt
or a car bomb
This is how our world has become
in every moment ..
Death catches us prematurely (part of the poem)

Fawzi Al-Saad has the ability to move the self around him with his unique creative energy, as long as we discover in him

His poems are the mechanisms of fate and the destined, such as the lamentation of his wife or his mother, etc.. He stirs our feelings with his usual delicacy.

Within a pure spring, it bears fruit of various dreams, but it may be a reality that we understand from the depth of creativity that

He seeks immortal objective spaces from the giving of his experiences... He was never a "poet" who was stingy.

It was and as it will be, present and future, a spring replete with rich giving, filling its drivers with those rhythms in

A world full of sensations full of various melodies and tones... We feel in his poems that eternal light.

And its companion is the permanent shadow, providing us with velvety glosses of rare serenity, touching the minds before its luminosity floats on the receiving hearts.

Fawzi Al-Saad speaks to us on the tongue of a donkey, a fly, a rooster, a butterfly, or even a tree, or in the wishes of a palm tree... We do not know whether it is a complaint symbolically expressing "the hidden things within the people."

Lick?!! Or is it the exact expression of a state of chaos that we live in as we agree, or the symbolic expression of it at a time when he needed to speak?

Humans are on the tongue of an animal or a tree, just as the animals (Kalila wa Dimna) spoke of something that was living in it

Play its author..

(dick pipe)

No longer over your head 'long mane'

Helmet for the warrior among the roosters

And your morning does not wake up now

even house flies,

.. You do not know the dawn in the first place.

left surfaces,

to lie in a box

From copper plate!!

The earth is no longer excavated.

Plowing the side of the rock

for a grain of wheat,

.. Fazadak walks his legs towards you
You are shackled in the grace of laziness
up to your liking
It has a different color and smell!!

(part of the poem)

Fawzi Al-Saad, in his letters, expresses a bitter reality that may be loosened from the knots that afflict man and society.

He sings songs of human depth to obtain a result that gives birth to clear facts in vocabulary that descends to the level of

social, as long as we contemplate the deep significance of a nature in harmony with the feelings of people in rich spaces

Through human interaction, it performs its role under the shadows of moving the conscience

Its letters are rare, and it loosens the ropes of the roots so that smiles appear on the lips.

The poet's confrontation with the prevailing conditions may take strength and determination by depositing the poetic saying under the heading

The symbolism file to give the poet a high level of persistence and adoption of topics that confirm the facts he lives

the community..

Part of the poem (The Flies):

If we turn on the radio

We will hear the flies!

or enter homes

We will open the door to flies!

This flies

(If Zab .. August)

It spreads disease in us..

Then he sells us the medicine that kills 'flies'!!
And he drinks what is delicious in our health.. and good
He eats our food.. and our hands that give him food!
He licks lip sugar on our women,
And we, like slaves, desire
Qand of rain in the gutter!
(This flies
If 'Zab .. August)
He is sitting in our office
Terminate contracts
Or close the book.

Al-Saad clung to his society, his thoughts crossed wide paths, and he rebelled against many values.

And the prevailing norms, says the writer Professor Jassim Ayef in the exhibition of his article (Al-Saad and Al-Rathi

The Feather and the Bird) *: The poet Fawzi Al-Saad was known for his continuous rebellion against many values

and outdated social norms, and this can be extracted from his personal biography and private conversations.

And in public seminars held for him)

Al-Saad almost composed with the palm tree a public figure in tasks, struggle and sociability, to speak boldly

Through it, he says:

I am the standing palm tree

It's been standing like this for ages

I want to relieve my stature from standing

I throw my tired torso into bed

I take even a nap from time to time

When I wake up, I walk like that farmer
In collecting his sustenance he toils by day
In the evening he walks in a caravan to his abode
I fly' like that little bird
He flings his wings with the wind
And from place to place he flies
Literature like that industrious ant
On her back she carries a grain of wheat
Bigger than its size... (Part of the poem Omiyat Nakhla)

Our poet never neglected the symbolic aspect of the criterion of truth, so a flame glows in the field of view.

To take us with the story of the tree that fights its bark with stubbornness and patience while it cuts through the soil with tremendous effort.

In his poem (So said the tree):
I'm in the seed and it's fighting its shell
They dig up the soil.
This massive effort to drop
A fetus of a bird.. blowing up its egg
For children...until the claw grows in the palm.
And roaring in the lips smile!
I am the bud..
Do I draw a...
And loosen the ropes of my roots? (part of the poem)

Fawzi Ibrahim Issa Al-Saad was born in Basra in 1950. He received his education in its schools and obtained

He holds a Bachelor's degree in Arabic language literature from the College of Arts / Basra University, and he also obtained a high professional diploma in Arabic language from the University of Baghdad.

He worked as a teacher of the Arabic language in Al-Maqil Preparatory School for Boys.

He worked in journalism for several years.

A member of the Union of Iraqi Writers and Writers and a member of the Union of Arab Writers and Writers.

He won the Poetry Prize in the Voice of the Masses competition and in the Faw Grand Competition.

He published a number of books, including:

Butterflies storm the gardens, 1980

Nakhlat Al-Nakhl .. Peace" 1987

Butterfly Twins 2002

Feather and Bird 2009

Awakening the Seeds 2014

He has a collection of manuscripts, awaiting publication.

Many studies have been written about him:

Hatem Al-Sakr, one of the modern poem techniques.

Riyad Abdel Wahed, Partial and Total Solidarity

Jassim Al-Ayef, Fawzi Al-Saad and Marathi(The Feather and the Bird).

Shaalán Hussein Al-Daradji, a reading in the poetry collection (The Feather and the Bird)

And still flowing bright red blood, sometimes "it is sparkling in a slim body, in which the veins intertwine

Visible vegetables, which may protect him from daily stressors, and may not cause

He has the eternal separation.. which must happen in the end!!

I wish him a long life to provide us with a torrent of pioneering streams.

Section one

The sense of nature at wordsworth

He is one of the prominent signs in the history of human poetry, and one of the founders of the romantic movement in English poetry at the end of the eighteenth century. He had a progressive vision that made him rebel against the heritage of classical poetry, and brought about a real revolution in poetry at the level of form and content, opening broader horizons for poets in the sincere expression of man. His task was not easy at first, and he suffered long neglect from readers and the harshness of critics before he gained everyone's recognition and became Prince of England's Poets for seven years before his death, and his works become a powerful source of inspiration for the following generations.

William Wordsworth was born in 1770 in Cumberland, a region in northern England, overlooking Lake District, famous for its beauty, which, thanks to his poems, became a destination for poets of the Romantic movement, to the extent that they were later known as the Lake Poets. His father was a legal representative of one of the lords, which allowed him a comfortable life and some culture even though he lived in a small village. He also made sure to provide books for his children and urged them to read and memorize the poetry of John Milton, Shakespeare, and Edmund Spenser, so Wordsworth's sister Dorothy became a poet as well. His mother taught him to read and write before he attended a small school in the village, after which he joined a school for children of wealthy families. His mother died when he was eight years old, so his father sent him to a boarding school in Lancashire, and there he took his first steps in writing poetry.

Wordsworth published his first poem at the age of seventeen in a magazine called The European Review, and that same year he enrolled at St George's College in Cambridge. He was fond of nature since his childhood, and was keen to visit places famous for their beauty on foot during the holidays, so his poems were crowded with the names of flowers and plants, and he relied on them to form his metaphors and metaphors. This obsession with nature became one of the main features of the Romantic movement, and the saying "Learn from Nature" was adopted as its motto. In 1790, he decided to go on a walking tour of Europe, and visited Italy, Switzerland and France, which he stayed for some time, and left due to financial difficulties, in addition to the strained relations between England and France. The impact of this visit was great on shaping his vision of the world and poetry, and he met a number of poles of the revolutionary movement that paved the way for the French Revolution, and got acquainted with their ideas on freedom, fraternity, and equality between people. His poems and those of the movement's poets were imbued with these ideas.

Wordsworth was back in England again, and soon issued his first book, An Evening Walk and Descriptive Sketches, in 1793; which no one cared about. He was frustrated as a result of the failure of his first book, and the continued financial difficulties facing him, but he received an inheritance in 1795, so he was able to devote himself to continuing writing poetry. In the same year, he met the great poet Samuel Taylor Coleridge, who many critics believe Wordsworth was greatly influenced by his ideas. Together, they co-wrote the collection of "Singing Songs" in 1798; which serves as a starting point towards the formation of the Romantic movement. In the introduction to the third edition of the Court, Wordsworth laid out his perceptions of the new poetry that takes nature as a teacher, uses the language of the common man, and tries to liberate

somewhat from the restrictions of meter and rhyme, and from the poetic dictionary of the poets of the seventeenth and eighteenth centuries. He also put his famous definition of poetry as: « A spontaneous flow of intense feelings, originating from sensations, which the poet then collects in moments of relaxation. This definition was a strong blow to the logic of classical poetry, which was overpowered by workmanship and lacked imagination.

Wordsworth's vision turned into a charter for the new movement, which relied on the different feelings generated as a result of honest experiences in writing the poem. Especially the feelings of fear and panic, and not just love as some imagine. It was a romantic word used in the eighteenth century to describe the beauty of nature, not the emotional relationship as is the case at the present time, and the first to use it was the German Friedrich Schlegel in 1800 in his book "Dialogue about Poetry". The movement valued the individual versus institutions, nature versus industrial society, and imagination versus science and philosophy. Of course, the emergence of romanticism came as a response to the industrial revolution, which overwhelmed the human spirit and obliterated the imagination.

English society looked suspiciously at the poets of the Romantic movement at first, seeing their poetry and practices as a kind of challenge to established social values, and critics rose up to attack this new form that did not adhere to the prevailing standards of poetry. Thus, Wordsworth's first volumes were received coldly by literary circles at the beginning of the nineteenth century, but he continued to write and defend his new vision of what poetry should be. After many years of perseverance, his poems gradually began to attract attention, and many of his contemporaries saw the ability to express the spirit of the times and the human anxiety resulting

from his sharp fluctuations. Wordsworth published several collections, but his main collection is; The Introduction was not published until after his death. It is a huge poem of an epic nature, published in fourteen books, in which he tells his biography and his philosophy of life. He began writing this poem in 1799, as an introduction to a large collection titled "The Hermit," in which he expresses his viewpoint on man's relationship with nature and society, similar to Milton's famous poem "Paradise Lost." However, he worked on it for nearly fifty years, and refused to publish it during his life when it includes some details of his personal life. The poem lists the many trips that the poet actually made to Europe, but at the same time it is used as an expression of the human journey in life. The importance of this poem is that it is an attempt to restore the confidence of modern man; Especially after the complete failure of the French Revolution to achieve its objectives, in the words of Samuel Coleridge.

Increased interest in his work since 1820, and critics turned to his first poems, and then Hoss For the position worthy of his poetic achievement. In 1839 he was awarded an honorary doctorate by the University of Durham, and the same honor was received by the University of Oxford the following year, and the state assigned him an annuity of three hundred pounds sterling. His disciples and admirers of his poetry increased greatly during that period, and in 1843 he was chosen as Prince of England's Poets, as a culmination of a long effort and strenuous attempts in search of new ways that are more honest and expressive of man, and a real addition to the human heritage.

Section three

Compared and conclusion

The main topic around which the research revolves is the description of nature by two poets from two different schools and two

different environments. They are Fawzi Al-Saad, the most famous poet of the Mongolian era in Iraq or the Mamlukera in Egypt and the Levant, and the English poet William Wordsworth, dean of the romantic school in Britain. They were mutually exclusive in their view of nature.

The research first dealt with a summary of the lives of both poets and the literary characteristics of their eras, then it looked at their style of describing nature. As for the original topic of the research, it is the analysis of three of the poems of the two poets in terms of terms, meanings, construction, and rhetoric, and comparing them to show the points of their commonality and differences, to eventually reach this conclusion, which is that emotion is almost non-existent in the images of Fawzi Al-Saad, so he cannot harmonize with the poet or communicate with him.

He plays the role of the narrator, and we do not see the message that the poet wants to deliver to the recipient who feels the aimlessness of poetry and the absence of the poet, while we see in the poems of William Wordsworth complete pictures of the poet's various states.

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الاحساس بالطبيعة بين وردزورث وفوزي السعد - دراسة جماعية

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الكلمات المفتاحية: الشعور بالطبيعة، وردزورث، فوزي السعد، دراسة جماعية

الملخص:

تتناول هذه الدراسة تمثيل الطبيعة في الشعر، ولا سيما في قصائد وردزورث والسعد. تستند هذه الدراسة إلى المناهج النظرية والتحليلية للشكلية الروسية التي تركز على دراسة الجوانب اللغوية للنصوص الأدبية. تدرس الشكلية الروسية النصوص من خلال "الهيكل، والصور، وبناء الجملة، ونظام القافية، والمفارقة، والتجسيد، والوسائل الأدبية الأخرى". تكمن أهمية الدراسة في غرضها تقديم مقارنة بين شاعرين مختلفين تختلف خلفياتهما الثقافية ولغتهما وتقاليدهما ومجتمعاتهما. يرى وردزورث أن الطبيعة هي المكان المثالي للهدوء والمتعة. ويؤكد أن الإنسان والطبيعة يتكيفان أساساً مع بعضهما البعض، وأن عقل الإنسان هو آلة تصوير الطبيعة.

الموضوع الرئيسي الذي يدور حوله البحث هو وصف الطبيعة من قبل شاعرين من مدرستين مختلفتين وببئتين مختلفتين. وهما فوزي السعد أشهر شاعر العصر المنغولي في العراق أو المملكة المملوكية في مصر والشام، والشاعر الإنجليزي ويليام وردزورث عميد المدرسة الرومانسية في بريطانيا. كانوا متعارضين في نظرتهم للطبيعة.

تناول البحث أولاً ملخصاً لحياة كل من الشعراء والخصائص الأدبية لعصورهم، ثم تناول أسلوبهم في وصف الطبيعة. أما الموضوع الأصلي للبحث فهو تحليل ثلاث من قصائد الشاعرين من حيث المصطلحات والمعاني والبناء والبلاغة، ومقارنتها لإظهار نقاط القواسم المشتركة بينها واختلافها، للوصول في النهاية. هذا الاستنتاج، وهو أن الانفعال يكاد يكون منعزلاً في صور فوزي السعد، فلا ينسجم مع الشاعر ولا يتواصل معه.