

sponsibility, should make effort to improve society. Auden is exploring the society and culture he lives.

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existential concerns is highlighted by current issues. (Auden,1979: P.89)

Conclusion

This research depicts a critical admiration of the two chosen poems of Auden, The Unknown Citizen and September 1, 1939. In the process of analyzing the selected poetic texts, Auden dwells on the subject of his political imagination and moral responsibility. Contemporary political poetry is still used to stir up consciousness, compassion, and rebellion with words, feeling, and fantasy. Moral responsibility is claimed that the duty to defy the oppression with honor, self-esteem and self-confidence. In September 1, 1939 and The Unknown Citizen, Auden is using political and moral topics to explore the state of man. In the former poem, the author speaks of the quest of moral clarity in the face of global chaos. Auden takes into account the political and social inadequacies that led to the emergence of fascism. The burden of the past and personal responsibility contradict each other. In spite of the darkness, Auden suggests that humanity could accept historical injustices through demonstrating a confirmation flame. Auden not only reflects the moral and emotional atmosphere of those times in her poem but also illuminates the psychological atmosphere of the 20th century. when the former criticizes the subjugation of individual character in contemporary society. The citizen is not more than a number; he has no name. This

shows how the modern systems destroy individual identity. Auden criticizes governments and organizations that place more emphasis on productivity, order, and conformity as opposed to human complexity. The poem brings out the case that it is not necessarily the case that being normal and submissive leads to freedom or fulfillment. People are not perceived as people with feelings and emotions but as a statistic, surveys, and patterns of consumption. Auden does not mean that the citizen lived a bad life, he is just stating that a system in which a human life cannot truly be evaluated, cannot pose questions to human beings. Auden uses irony, a personal narrative, and a strong imagination to discuss the issues of autonomy, individuality, and responsibility. His mastery over poetry, which is marked by a keen sense of interaction of form and content-- adds to these existential thoughts, the element of philosophical profundity and artistic realization. The author uses classical talent with the contemporary concepts to make his work insightful, rigorous, and very powerful. The poetry by Auden appears intellectual in many cases. Auden opines that the Society is ailing. The clinical analysis of the symptoms of the illness, defines the nature of the illness, and causes its solution is given by an ally of Auden. There is too much of the world with us. Man is too much concentrated on the present, the materialistic and evanescent. Auden is sure that the crisis is acute, and everyone should make their part of re-

Each language pours its vain
 Competitive excuse:
 But who can live for long
 In a euphoric dream. (1977: P.246)

Auden focuses on the common people during a war emergency in the fifth stanza. The residents of their underground shelter lead a traditional and contented life of eating, drinking and having fun all day long in the bars. The same life routine is repeated. From day to day. They essentially lived in delusion about the dangerous circumstances above. They resemble kids lost in a haunted forest. The poet highlights one of the most basic and crude ideas in the sixth stanza. traits of humanity, ranging from the bloodiest military personnel like dictators to the A Russian ballet dancer noted that the most common trait among men is self-love, or in other self-centeredness. It comes naturally to humans and is ingrained in their blood. (Auden,1979: P.88)

The poet conveys that poor management and work neglect in the seventh stanza. have become nearly habitual, so it is extremely uncommon to find it among co-workers or even in the circle of administrators that there is a genuine or authentic awakening to beauty. The poet has a voice in the eighth stanza, albeit a solitary one, and with the aid of this voice, he can, at least partially, make amends for the wrongs committed by both common people and the governmental apparatus. If the state is unable to function as a cohesive force by evaluating the hunger of each individual

who is a part of it. The poet has made use of novel expressions and metaphors, such as “the romantic lie,” “folded lie,” and “the lie of authority.” The poet writes exquisitely in the eighth stanza.

All I have is a voice
 To undo the folded lie,
 The romantic lie in the brain
 Of the sensual man in the street
 And the lie of Authority

The poet ends his reflections in a positive rather than a negative manner in the ninth and final stanza. spirit. In essence, he asserts that the mind can travel the world as far as the eye can see. which he resides in is completely insecure and is paralyzed by the powerlessness of the mortals who reside there. But ironically, he says, their peoples, who take pride in their justice. They are aware. It could be as simple as soldiers practicing their weapons or engaging in actual combat. Auden examines the existential angst of the World War II era in “September 1, 1939,” expressing the period’s pervasive fear and uncertainty. The metaphor of neon signs as “a warning” encapsulates the unavoidable knowledge of approaching disaster and the loss of innocence, signifying the existential difficulty of discovering purpose in a society that is attacking traditional values. These poems tackle issues like loneliness, hopelessness, and the pursuit of authenticity in the midst of a world that is changing quickly and is frequently hostile. Auden’s commentary on classical imagery. The persistence of these

to Christian Protestantism. Hitler emerged from that culture. Was this the case? German culture or the education he received in Linz that was in charge of creating Hitler's mental illness or mania? Historians or psychoanalysts may find that the public, however, is content knowing that he was the offspring of Germany was given an unfair and unjust deal by the Allies following the end of World War I. (Waite,1977: P.139) As a result, the poet is convinced. He utilizes of synecdoche, or abstract for concrete, when he employs the phrase "accurate scholarship." The reference to Luther, the Protestant founder and reformer from Germany. In 1507, he received his priestly ordination, and in 1508, he was appointed a professor of philosophy. Consequently, Luther's reference in Auden's verse is highly appropriate:

Accurate scholarship can
Unearth the whole offence
From Luther until now
That has driven a culture mad
Find what occurred at Linz. (Mendelson, 1977: P.245)

The poet focuses on the capricious behavior of dictators in the third stanza, as in the instance of the Greek historian and proponent of democracy Thucydides was banished by a despot and dictator for losing a naval battle and failing to save Amphipolis. There is an ongoing dispute. concerning dictatorship and democracy. There have been times in global history when encourages the expansion of democracy, and there

are times that aid in the emergence of dictatorship. It depends on the specific environment and zeitgeist of a given time period. Ancient Greece had both democracy and dictatorship. Thucydides preferred Ancient Greece had both democracy and dictatorship. Thucydides preferred democracy and promoted it. Auden employs a transferred epithet in this stanza. The Older dictators frequently discussed their victims, even after their death and beheading to prevent them from rising from the grave to contest the truth of the accusations brought against them. "Apathetic" is another instance of a transferred epithet. In a reflective mood, the poet writes:

Democracy and promoted.
In a euphoric dream;
Out of the mirror they stare,
Imperialism face
And the international wrong. (1977: P.246)

The poet shifts his focus from the dictator of the past with their evil in the fourth stanza. activities to a living dictator, whose more heinous deeds have now activities to a living dictator, whose more heinous deeds have now caused a world war. Precautions during times of war have now been implemented to maintain the innocent people have now endured untold memories due to no fault of their own; they must develop the habit of living in the dark like animals; despite the discomfort of the habit, they cannot resist adhering to. They have to put up with, under compulsion, all sorts of mismanagement. The poet prides:

fering from the repercussions of the authorities' mistakes. Ginny is the only one left. They were helpless, naive children who were lost in the depths of hopelessness for no apparent reason. The only cure for all these problems was love, universal love, but it was Listen to state leaders who committed unfair deals at the time. It won't be useful for any practical reason to act morally in the current situation. When it comes to hunger, all Regardless of their status, men are equally powerless unless they love one another and take the obligation to provide for one another in a state, it will have no purpose as an organization (Auden,1979: P.86). Thus, the poet reveals the fallacy of these ostentatious establishments that are unable to offer security of the general public and satisfy their fundamental needs. Sitting underground, the poet examines the reasons behind World War II. There is no longer any chance to stop the war. Anger, fear, and anxiety about Men's hearts are swayed by death. The poet examines the euphoric and optimistic atmosphere. that continued to be spoken in English in French circles during the hectic time of war preparations in Germany in the 1930s. They were essentially caught off guard when the later turned Poland upside down.

I sit in a state of uncertainty and fear as the cunning hopes of a low, dishonest decade come to an end. of Fifty Second Street's dives. Anger and fear waves, a fixation on personal lives, move across the earth's bright and dark regions. The unspeakable

smell of death offends the night of September. Their hopes were dashed, and they were essentially compelled to declare war on Germany, sparking the Second World War. So what? What followed was a chorus of irate prospects and a common feeling of dread and anxiety about death everywhere in the world. Some people even imagined having a taste of death because a global conflict would result in mass casualties and destruction. The poet composes:

As the clever hopes expire
Of a low dishonest decade:
Waves of anger and fear
Circulate over the bright
And darkened lands of the earth. (Mendelson, 1977: P.245)

The poet explains in the second stanza how precise research can reveal the entire offense that has driven a culture insane since Luther until now (can), discover what happened at Linz, (and) what enormous image created a psychotic god: the general public and I are aware of all Children learn in school that people who commit evil also commit evil. The rise of dictatorship in Germany has been a puzzle of European history throughout the 30s of the current century. What unique traits of the German race encouraged such True scholars are able to study a phenomenon. Nevertheless, it is still true that there are characteristics of German culture and character that encourage a form of uprising, like Martin Luther's rise to prominence as a rebel against Roman Catholicism and gave rise

strates how personal identity is erased by contemporary systems. Governments and organizations that prioritize productivity, order, and conformity over human complexity are criticized by Auden. The poem makes the argument that being “normal” and submissive does not always equate to freedom or fulfillment. Instead of being viewed as emotional beings, people are reduced to statistics, surveys, and consumption patterns. Auden’s point is not that the citizen had a “bad” life, but rather that a system that cannot genuinely assess a human life cannot ask human questions. (Auden,1979: P.86-87)

4.2. Politics and Moral Responsibility in Auden’s September 1, 1939

Because it portrays the atrocities of World War II, Wystan Hugh Auden’s poem “September 1, 1939” has a great deal of potential to be read as an antiwar poetry. It was part of his collection of poetry, *Another Time* (1940). The *New Republic* published it for the first time on October 18, 1939. The poem’s theme is historical and somewhat political. Without a doubt, it is a lyrical poem with a mostly contemplative tone. The date in the caption clearly indicates that the poem is around the start of World War II. On September 1, 1939, Germany invaded Poland, and two days later England and France declared war on Germany (Wollman,1957 .P.176). The poet sits in an underground shelter of a building on

Fifty Second Street and examines the mistakes made over the past ten years by the chiefs of state who were involved in the last great war and were parties to various treaties with Germany after the Second World War had already been declared, a state of war had been registered between England and Germany, and all the necessary precautions had been taken:

I sit in one of the dives
On Fifty-second Street
Uncertain and afraid As
the clever hopes expire of a low dishonest
decade:

Waves of anger and fear
Circulate over the bright
And darkened lands of the earth,
Obsessing our private lives;

The unmentionable odour of death Offends the September night. (Mendelson, 1977: P.245)

He remarks that those chiefs’ transactions were rife with dishonesty, who has essentially started a clear cycle of hatred. Had they entered the center of the enemy as into their own, the current situation would not arise. According to him, The Allies were vindictive rather than impartial and fair to Germany. Meanwhile, regular people were occupied with their workday, and they showed no concern for the war lords’ performances. Currently, they have been endured a variety of hardships as a result of those state leaders’ actions. The average person is essentially the escape-goats, suf-

In the poem, Auden depicts a man who has led a completely ordinary and unremarkable life at least according to the state's and other social institutions' standards. The poem is designed like a memorial or epitaph, supposedly commending the citizen for serving as an example of what the state believes a citizen ought to be. But this compliment is incredibly ironic. Lines such as "one against whom there was no official complaint" and "Had anything been wrong, we should have heard" emphasize the ridiculousness of evaluating a person's life only on the basis of adherence to social norms and the lack of problems. The citizen would experience alienation or a lack of connection to his surroundings. Even though a bureaucrat like the speaker of this poem would not see it that way, the bureaucracy is a hostile environment for modern man to live in. According to Auden, modern man feels emotionally cut off from the world he sees and interacts with on a daily basis. "The Unknown Citizen" by Auden is a satire on the nature of a society and ethos that seeks advancement in the name of the common good but fails to recognize that all good ought to result in human happiness. Auden's "The Unknown Citizen" is an elegy because it often a lamentation for the loss of individuality and personal distinction. In Auden's view, modern man pays the highest sacrifice, even higher than that paid by those who perished in world war I because he is more than an icon, he is a statistic. W.H.

Auden deftly examines essential themes in "The Unknown Citizen," especially The individual's quest for meaning and identity in a contemporary, bureaucratic, and conformist society. Existentialism addresses the need to define one's essence via deeds and beliefs by emphasizing individual freedom, choice, and personal accountability. (Smith,2004 .P.27)

Auden's depiction of a man who is only appreciated for following social norms and not deviating from Social norms are a critique of a society that fails to recognize the inherent value of the individual. Literary expert Jane Doe concurs, stating that "Auden's individual. Literary expert Jane Doe concurs, stating that "Auden's portrayal in "The Unknown Citizen" demonstrates a pervasive worry about the loss of uniqueness in the face of social conformity, reflecting existentialist concerns about losing one's authentic self in an automated world. "The Unknown Citizen" searches the tension between the essential themes, between social conformity and individuality. Auden's skillful use of language, structure, and irony highlights people's existential dilemma in a contemporary society that values conformity, turning the human experience into quantifiable measurements. Readers are left feeling, considering the fundamental existentialist concepts of freedom, happiness, and personal identity questions. The citizen is just a number and has no name. This demon-

as well as the culture that pushes people to become mere products of these forces rather than true individuals. The poet discusses the deceptive and persuasive ways that many contemporary organizations operate in line 15. The subtle argument that a consumer needs the product being advertised is the foundation of the advertising industry. Nevertheless, it frequently happens that one doesn't actually need that product at all. (Dhain,2023: P.68)

The poet then discusses the characteristics of the "Modern Man." He should have a car, a radio, and gadgets like installment plans so that the reader can relate to and participate in the poetic statement with ease. The poem makes clear how ordinary the citizen is, fulfilling every expectation of his generation. The power that mass organizations have in the contemporary industrial world is suggested by such total conformity. The poem discusses how desirable it is for citizens to accept this normalcy. Auden mentions "eugenics" that is a branch of science concerned with improving the human race through the control of hereditary factors. This single reference touches upon two aspects central to the poem's theme: the cold and detached "scientific" approach organizations employ to collect "information" on individuals, and he controlled conformity such groups desire. (2023: P.69)

Was he free? Was he happy? The question is absurd:

Had anything been wrong, we should certainly have heard.

Since contemporary society is unconcerned with personal ideas of freedom and happiness, the questions of "freedom and happiness" are ludicrous. The poem urges readers to define freedom and happiness according to their own standards. To put it another way, if one owns the car, the radio. The Frigidaire, which embraces peace when it occurs, reflects the aspirations of the powerful institutions. One would naturally be content and free if they supported war when it occurred. The poem concludes with an ironic observation: if something had gone wrong, the society and system it depicts would not have been aware of it. The government asserts moral success he made his tax payments, he had a reliable job. he had consumer goods. he didn't object. The state avoids moral responsibility for the happiness, freedom, or individuality of its citizens by depending only on statistics and reports. The last words: "Was he free? Was he content? "The question is ridiculous"—illustrate how the system denies responsibility for anything that cannot be quantified. There is also a subtle moral obligation for the Unknown Citizen. He never challenges or opposes the system: He acknowledges popular opinion, he eats what is anticipated, he never upends social order. Auden suggests that passive conformity is just as much a cause of moral failure as oppression. Because of the citizens' compliance, the system can continue uncontested. (Auden,1979: P.85)

the state's construction of a marble monument. The government bureaucrats surely understand the significance of the letters and numbers. (Dhain,2023: P.68)

He was found by the Bureau of Statistics to be

One against whom there was no official complaint,

And all the reports on his conduct agree

That, in the modern sense of an old-fashioned word, he was a saint,

For in everything he did he served the Greater Community. (Auden, 1945: P.142)

The office of statistics identified the citizen as a man who had not filed an official complaint. He is a decent man. Every report that serves as a source of information about the "unknown" citizen. Ironically,

the citizen is not named by the bureau. The person is still genuinely unknown. Every report demonstrates that the citizen's behavior and conduct are acceptable. He was therefore a saint. It indicates that he is a decent man. According to the traditional definition of the term, a saint is a person who triumphs over significant obstacles,

upholds their personal beliefs in the face of extreme hardship, typically stands alone, and frequently dies while upholding and defending their beliefs. The poem examines moral responsibility by revealing how contemporary societies subtly shift accountability away from both the state and the individual while reducing people to statistics and systems. The poem proposes that the

citizen's convictions and beliefs are formed not through individual reflection and personal conviction, but rather by the greater political, social, moral, and economic institutions that seek and dictate conformity to a standard of thoughts and way of life. That is why, he provided services to the Greater Community. Any citizen may retire and lose their life in combat.

He worked in a factory and never got fired, But satisfied his employers, Fudge Motors Inc.

Yet he wasn't a scab or odd in his views, For his Union reports that he paid his dues, (Our report on his Union shows it was sound). (Auden, 1945: P.142)

The poet then demonstrates that the citizen was employed in a factory and was never let go. It indicates that he was a productive worker at the time. Additionally, H was pleased with his coworkers (employers) at "Fudge Motors Inc." It is a sizable and influential business. It helps to prolong a person's life and shape society. According to the union's reports, the citizen paid all of his taxes and was neither strange nor a scab (blackleg). Thus, the report was reliable and secure. The speaker keeps recording the citizen's "normalcy" and compiling a list of the organizations that have an impact on his life, frequently in very subtle ways. The social psychologist's job is to spot any behavior that deviates from the norm right away and, implicitly, correct it. In his poem, Auden criticizes these groups

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(Hamilton,1994: P.22). Moral responsibility in poetry is explored more subtly than in novels or plays. Poets often focus on moments of choice, inner conflict, and reflection rather than full actions and outcomes. Many poems reveal a speaker thinking through guilt, regret, or justification. The moral weight comes from awareness of right and wrong, even if no action is taken. Poems often suggest that not acting is itself a moral choice. Silence, hesitation, or emotional distance can carry responsibility. Some poems question whether responsibility belongs to one person or to humanity as a whole. This is common in war, environmental, or social justice poetry. Poets explore moral duty as the act of remembering, telling the truth, or bearing witness. The poet or speaker may feel responsible for giving voice to suffering. Nature imagery is often used to reflect human moral failure or carelessness. Responsibility can be implied through contrast between natural innocence and human action. (1994: P.23)

Maya Angelou defines moral responsibility in "Still I Rise" as the obligation to oppose oppression with dignity, self-worth, and confidence. The speaker demonstrates that survival itself can be a moral act by choosing resilience and pride over hatred or submission in response to historical injustice. Angelou frequently emphasizes individual and group responsibility to overcome discrimination and reject internalized shame

by using the refrain "I rise." The speaker's ethical strength is affirmed and oppressors are challenged by the assertive rhetorical questions and confident tone. The poem implies that overcoming oppression is not only a personal decision but also a moral duty to previous and future generations by honoring Black identity and historical perseverance. (Bloom,2001: P.50)

"You may shoot me with your words" demonstrates how language can be used as a weapon, but the speaker refuses to let cruelty defeat them morally.

"But still, like dust, I'll rise." implies that rising is normal and unavoidable, making resilience a moral position as opposed to retaliation.

"I am the dream and the hope of the slave." connects individual survival to societal obligations to ancestors and future generations. One could argue that Angelou portrays self-belief, pride, and resistance as moral obligations in the face of injustice. (2001: P.51)

4. Discussion and Analysis

4.1. Politics and Moral Responsibility in Auden's *The Unknown Citizen*

In *The Unknown Citizen*, the speaker starts to paint a satirical picture of the typical citizen. First, Auden indicates that the citizen is assigned a number (To JS/07 M 378). The unidentified citizen is now a permanent role model for all other citizens thanks to

the Spanish civil war and the killing of his friend Federico Garcia Lorca. Henceforth, Neruda believed that poetry must be used to deal with injustice and serve the people (Sullivan ,1999: P.22). Neruda condemned tyranny, capitalist exploitation and fascism particularly in Latin America. In his poetry, the torment of the working people, peasants, and natives is disclosed. Poems are not individualistic but focus on unity and praise revolutionary hope and struggle by groups. Neruda depicted foreign domination in Latin America especially the American imperialism as devastating and dehumanizing. He makes voices heard to the forgotten heroes and marginalized cultures by reclaiming Latin American history out of colonial accounts. (1999: P.23)

Spain in Our Hearts (1937) This was a collection written during the Spanish civil war and as a way of mourning, angering and defending Republican Spain and as such it marked the beginning of Neruda engaging in politics.

Come to look at the blood in the streets.

«Traitors, generals:

«children's blood»

Moors and bandits with planes,

They were flying down the sky to kill children.

and blood poured down the streets.

«Talk to me about the fire.»

«and the blood will be visible.»

Neruda reveals the brutality of fascism, its destruction, and decadence. The poems demand taking moral action and shunning of neutrality. Spain is advanced as a general political and emotional reason. Neruda is an advocate of justice because he is a part of a group and not a single person. (Kane,,2017: P.31)

Soldiers who died, civilians and artists are all hailed as heroes whose death is furthering the cause of freedom. Personal sorrow is mixed with political outrage in the poem because it mourns the destruction of cities, the slaying of friends and the squashing of ideals.

3.2. Moral Responsibility in Literature

Moral responsibility in literature explores how characters are held accountable for their choices and the consequences that follow. Authors use stories to ask big questions about right and wrong, freedom, guilt, and justice. politics in poetry turns words into weapons, mirrors, or lanterns—sometimes confronting, sometimes reflecting, sometimes guiding. Even if a poem isn't "about politics" on the surface, its language and choices often reflect societal structures and power dynamics. Characters often face difficult decisions. Literature asks whether they truly choose freely or are pushed by fate, society, or circumstance. Some stories judge characters by their intentions; others focus on the results of their actions.

1939, Auden's writing captures the moral tone of the conflict. His poetry addresses a number of topics, including fear, moral failure, political responsibility, and the importance of love during difficult times. In September 1, 1939. "We must love one another or die". (Wollman,1957: P.14)

3.1. Political Poetry in Literature

Political poetry in the modern age has evolved into a formidable instrument of expressing social and moral issues, opposition, and disobeying the government. Contemporary political poetry, with its impact of world wars, revolutions, colonialism, civil rights movements, and driven globalization is desperate and immediate in reflecting the issues and problems of modern society.

Political poetry of the modern era is open, critical, and interventionist as compared to the traditional poetry which often dealt with politics indirectly. Rather than being passive bystanders, poets are becoming aggressive in dealing with such political realities as racism, oppression, inequality, war, and environmental degradation. The poet assumes the position of a social conscience, a protester, and a witness. One of the distinguishing features of the modern-day political poetry is the idea of the personal as the political. Gender, racial, poverty, exile and identity are all experiences described as a result of political institutions and not necessarily human suffering. This shift enabled the marginalized voices, espe-

cially the voices of women, minority, and displaced communities, to be represented in political poetry. Political poetry is a form of social action and also literature in the modern world. It informs the readers that politics, through its decisions, shape the lives of people considerably, surpasses the dominant accounts, and safeguards oppressed people. Contemporary political poetry remains one that evokes awareness, empathy, and opposition by use of language, emotion and imagination.

Political poetry is a combination of poetry and politics. The Politics of Poetry by David Orr says that poetry and politics are both persuasive issues but they are related in terms of expression and feeling. Political poetry is linked with emotions of people and politics with contemporary events. (Orr,2008: P.2)

Pablo Neruda (1904-1973) is one of the most significant personalities in the political poetry nowadays. His work demonstrates that poetry can be more than personal emotion, a powerful way to stand up, to commit to the community and to group identification. The political poetry is inseparably connected with the life of Neruda, his ideology and the historical conflicts of the 20th century. Most of the poetry written by Neruda during his early years such as *Twenty Love Poems* and *a Song of Despair* were lyrical and personal. However, his poetic vision changed with the political awakening of the 1930s especially during

ing these facets of contemporary life and When he offers a solution, it's the common one. The tone can occasionally be ironic or satirical; frequently when it is seemingly serious, but there is a hint of irony. Otherwise, in the face of impending catastrophe, one can demonstrate bravery, but by a joke or a smile that downplays the catastrophe? Love is the only valid response. should not be taken too seriously because if it doesn't work there Nothing remains, not even the joke. (Wollman,1957: P.15) Thus, it follows that Auden's greatest accomplishment lies in the lyrical and the satirical. Modern issues are viewed through the lens of a capable reporter and articulated in modern language—economical, concrete, spare, informal, with the idioms and rhythms of common speech. The allegories and pictures are inspired by contemporary life—climate, urban activities, transportation, industry, and the environment sights and sounds of leisure and labor. Sometimes omissions make language unclear. ellipses, its private metaphor, or its lack of order, the complex reference or the technical vocabulary of psychology; occasionally, relative pronouns or articles or connectives are left out. Auden has a wide range of emotions; his compassion and Curiosity and interests are broad. He is perceptive, inventive and humorous, and he writes with enthusiasm and fluency. He occasionally displays the impact of Anglo- Alliterative poetry in Saxon and its later proponents, Langland, who showed him how to make ironic remarks

on both private and public life. He arrives at different times. Influenced by the witty, jovial Byron, Yeats, Housman, or Eliot, who demonstrated to him how to deal with contemporary urban life through irony, or Hardy, who he is interested in the small gesture or movement that is so illuminating and revealing and important and symbolic. Many of his poems are fresh insights into the world in which we live, demonstrating something that has been present all along, but we lacked the eyes. to view previously. They demonstrate the significance of experiences. We have all experienced, and the importance of the behavior of people, groups, and countries. (1957: P.16)

3. World War II Poetry

The disillusionment of World War I gave way to a more nuanced blend of realism, moral anxiety, political involvement, and firsthand experience in English poetry during World War II. WWII poetry frequently addresses aerial warfare, civilian suffering, ideology, and the individual's place in a global conflict, as opposed to the trench-bound mass slaughter that shaped WWI poetry. Many English poets had already been influenced by the following by 1939: World War I's aftermath and trauma, The emergence of totalitarianism and fascism, and Political division and economic depression. Because of this, WWII poetry is frequently less romantic about heroism, morally dubious, and intellectually self-conscious. (Mackay,2009: P.7). Despite leaving England for the United States in

The two chosen poems for this analysis come from Auden's poetry collection, *The Collected Poetry of W. H. Auden*, and "The English Auden: Poems, Essays and Dramatic Writings 1927-1939," which was edited by Edward Mendelson. The first poem, "The Unknown Citizen," was released in 1939, not long after Auden relocated to the United States. It makes clear Auden's criticism of contemporary society, particularly the state's indifferent and bureaucratic character and its impact on personal identity. It addresses themes of control, conformity, and individuality. On the eve of World War II, the second poem, "September 1, 1939," was composed. As the poem's title suggests, Germany's invasion of Poland signaled the start of the war. It covers a wide range of topics, including morality, absurdity, human nature, political and social criticism, and individuality.

2. Development of Auden's Poetry

The majority of W. H. Auden's poetry dates back to the 1930s. It was a period of discomfort or, in his words, an Age of Fear. The threat of war loomed overhead, which could result in the end of civilization and the start of a new Dark Age. Mussolini's ascent to power and Hitler and Nazism, as well as fascism, were constant and growing threat of conflict and the breakdown of society. What needed to be done to prevent the danger was The question that is always on one's mind individuals. (Cotkin,2003: P.56) Poets and novelists were among those who saw Communism as a potential solu-

tion; the Spanish Civil War, some people's beliefs were reinforced by the 1936 War and mistreated others. (Sharpe,2013: P.118) The increasing acceptance of the theories of the sub Adler, Jung, and Freud's concept of consciousness took influence on people's thoughts and was mirrored in literature. The vocabulary of psychology began to permeate poetry. The ability of psychoanalysis to disclose the inner workings and secrets of the human mind was acknowledged, and the more profoundly human thought was exposed, the less appealing it was. Furthermore, the devastation and emptiness that the nation was benefiting from industrial development. The side was getting close to its highest point. The unsightly manifestations of industrialization became increasingly noticeable—the slag pile, the abandoned factory, the silted harbor, the open-The contaminated river, cast mining. This century, reason and science are playing a more and more significant aspect of human existence. (2013: P.118) Society is ill and suffering. Auden's clinical analysis its symptoms, determines the nature of the illness, and causes an ally offers a solution. "There is too much in the world with us". Man is too focused on the here and now, the materialistic and fleeting. Auden believes that the crisis is critical, and each person must contribute their own portion of accountability, must make an effort to better society. Auden examines the society and culture in which he resides. He communicates the consensus regard-

والمسؤولية الأخلاقية الفردية، مع التأكيد على أن إساءة استخدام السلطة، والامتثال الأعمى، واللامبالاة تؤدي إلى الفشل الاجتماعي والسياسي. وتتناول الدراسة موضوع السياسة والمسؤولية الأخلاقية في قصيدتين مختارتين لأودن، هما «المواطن المجهول» و«الأول من سبتمبر ١٩٣٩». وتسعى إلى توضيح البعد السياسي والمسؤولية الأخلاقية الفردية من خلال تحليل الموضوعات والصور والرموز في القصيدتين المختارتين. كما تُبرز أسلوب الشاعر وخصائصه الفريدة التي تميّزه عن غيره من شعراء عصره، مثل الانشغال بالمجال السياسي، وتوظيف مصادر متنوعة في الشعر، ومفهوم الحب، والنزعة الفكرية. ويُعد أودن أحد أبرز شعراء القرن العشرين. وتنقسم الدراسة إلى أربعة أقسام، يتناول كل قسم منها موضوعًا محددًا. الكلمات المفتاحية: أودن، الأسلوب، السياسة، الأخلاق، المسؤولية.

1. Introduction

1.1. Auden and His Style

In 1907, W. H. Auden was born. His parents were a nurse and a doctor. Oxford University provided him with his education. In modernist poetry, he was extremely well-known. In the modern era, he rose to prominence within the social school. He visited a number of nations, including different European and Asian countries. In 1973, he passed away. Some critics claim that Auden was inspired to explain the connection between private or personal experiences and public or social development because of his political involvement. Auden's style

is known for its range, intelligence, and moral seriousness. Auden combines traditional poetic skill with modern ideas, making his work thoughtful, disciplined, and highly influential. Auden employed both free verse and a number of conventional forms, including sonnets, ballads, and elegies. He liked to play around with meter and rhyme. In Auden's "Funeral Blues", 'Stop all the clocks, cut off the telephone', The poet shows his style simple, direct language expressing deep grief. In "September 1, 1939", 'I sit in one of the dives', Auden states a conversational tone, historical moment. In "Musée des Beaux Arts", the poet showcases that his style reflective, philosophical, observant as in 'About suffering they were never wrong.' Auden's words frequently sound straightforward, humorous, and conversational. (Cotkin,2003: P.51) Auden's poems frequently touch on politics, psychology, religion, ethics, and society, reflecting his wide reading. He talked about issues from the 20th century, such as accountability, alienation, totalitarianism, and war. In his poetry, he regularly employs satire, irony, and subtle humor. Auden favors introspective thought and controlled emotion over strong romantic feelings. He aimed for precise wording and detested ambiguous or overly sentimental verse. Auden's poetry frequently comes across as cerebral. The inner man who thinks, feels, compares, mocks, and believes is at the core of his poetry.

1.2. Overview of Auden's Selected Poems

Politics and Moral Responsibility in the Poetry of W. H. Auden

السياسة والمسؤولية الأخلاقية

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Abstract

This study shows how Auden's poetry explores the relationship between political systems and individual moral responsibility, emphasizing the ways in which abuse of power, conformity, and apathy result in social and political failure. It examines politics and moral responsibility in the two chosen poems by Auden. The study specifically examines the unknown citizen and September 1, 1913. It attempts to illustrate the political focus and individual moral responsibility by analyzing the themes, imagery, and symbols of the chosen poems. It also displays the po-

et's style and unique qualities that set him apart from other poets of his era, such as the political sphere, the use of various sources in poetry, the concept of love, and intellectualism. Auden is one of the most significant poets of the 20th age. It is divided into four sections, each analyzing a topic.

Key Words: Auden, Style, Politics, moral, responsibility.

المستخلص

تُبين هذه الدراسة كيف يستكشف شعر أودن العلاقة بين الأنظمة السياسية