

Sociological and Structural Analysis of Javad Jamil Poems

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Abstract

Literature sociology is one of the very diverse branches of sociology. Most of the literary collections are a reflection of political and social issues of the poet's community, which in the social and sociological domain, reflects such issues as women, poverty, class distances, corruption, injustice, and in the field of politics, recount issues related to domestic politics, tyranny and colonialism, and in the realm of religion, it is a matter of religious, cultural, religious and identity that can express many facts about its society and illustrate the political and social status of its country during the mentioned period. Sociological analysis is one of the important approaches of literary criticism, because it examines the content of literary works. In this paper, the poems of Javad Jamil, Iraqi contemporary poet from the perspective of structural and sociological considerations had been studied, while at the same time clarifying the angles of tyranny and self-restraint of Saddam and the Ba'ath Party and the devastation of the Iraqi society, interrelationships between religious and political-social issues were established with the help of Ashura's message. In this research, in order to understand the intellectual form of Javad Jamil in his poems in political and social terms, and presenting a clear picture of his thoughts, several important sociological propositions such as lack of freedom, the expression of crimes, torture, execution, idealisation, instilling hope for the future, fighting women, hypocrisy in Iraqi society, inviting people to be patient, inviting people to fight and structural issues such as music, modes of meanings, rhetorical forms, and customs of the blessings, had also been analyzed.

Keywords:

JavadJamil, Political-Social and Religious Poems, Sociological Analytic, Structural Analysis.

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1. Introduction

Literature is the complete set of thoughts, desires and aspirations of a nation and society. The literature of each era reflects the special atmosphere of the era from social and political point of view. Literal works indirectly represent the ideals, thoughts and lifestyles of each nation in the course of history and present artistic images of social reality. The study and sociological analysis of the works of each poet can reveal a certain part of the consciousness of the period of creation of those works. The sociological literature of literature is from modern attitudes toward literature, which seeks to provide a scientific and practical interpretation of literary works, so that they can be viewed as reflecting the realities of society in solving social problems and social crises. Literary and poetry freeman writers with the creation of literary works and compilation of political and social lyrics arouse their society and guide them to the peaks of dignity.

The contemporary Iraq history is socially evident, a dark and painful page of oppression in Iraq, which its true appearance is remarkable in the realistic epic poems of Jamil. He is the tongue of his people and political, social and religious ballades of the poet are the mirror of pain, trouble, struggle, persistence of the Iraqi people.

Javad Jamil, who lived in difficult political and social conditions, using symbolic elements in the language of poetry reveals, disapproves of his own protest against the rulers and the political and social system. Some of the political and social poems of this poet have been written in combination with religious themes including the epic of Karbala and the sacrifice of Imam Hussein (AS) and his followers on Ashura, the uprising and sacrifice in the way of freedom and liberation from tyranny. The linguistic, sociological and structural analysis of literary works in present century based on constructive linguistics has been considered more or less by contemporary critics and they have used structuralism literatures to study the literary features of literary works; because it is said: linguistics is the mother of literary theory of structuralism. Structural analysis when faced with a literary text, its analysis has three stages: 1. extracting the components of the poem. 2. Establishing the relationship between these components. 3. Indication of the implications that are in the structure of the work (Goldman, 1382).

In view of the fact that in a literary work, the structure is said to all the elements and components that interact with each other in order to create the totality of that work, then the sociological look to Javad Jamil can reveal the social, political and cultural status of this poet's period. To understand the poet's intellectual form and provide a clear picture of his thoughts, the structure of music, the form of the existing meanings in the works of the poet was determined based on structuralism theory and the most important structural and sociological characteristics of his poems have been analyzed. Poetry and music have a strong, unequivocal link, and we do not know any nation that does not have the music. It was acknowledged that, music is a phenomenon in human nature and the factors that lead a person to search music is one of the reasons why he is forced to say poetry (Shafi'i Kadkani, 1997).

In this research, the researcher outlines sociological and structural analysis of beauty and linguistic characteristics of the poem for readers.

2. literature Review

Ansari (1393), in a study titled "Representation of regional distinctions in the content and language of contemporary Ashura poetry-the critique and analysis of poetry in Iraq, Egypt and Lebanon", with a view on the status of committed poetry and Ashura in three countries of Iraq, Egypt and Lebanon introduced prominent poets in each country and analyzes the works of poets and their way of looking at Husayn (AS) and Ashura. This paper was also referred to the poem of "Al-Hussein-e-Layek-e-Sanayeh", the most prominent literary work of Javad Jamil.

Kobra Sajjad Esmaili and Morteza Zare Barmi (2011) in a paper entitled "The Resistance Themes in Javad Jamil Poetry pointing out that the literature of resistance in Iraq was a reaction to the rule of despotism analyzed the elements of resistance in Jamil poetry. Based on the findings of this research, the rule of despotism was the main factor in the development of elements of resistance in Jamil poetry.

Shamly, Nasrollah and Asghar Shahbazi (2014) in the book "The epic of Hosseini in the field of comparative literature" which has been written in three general chapters, with selecting poets from contemporary Iraqi and Iranian literature, including Javad Jamil, studied the thoughts and poems of each of these poets.

3. Methodology

The data have been analyzed using a survey method. Therefore in the present research, firstly, it has been searched in the works and poetry of Javad Jamil, and after extracting the material and their categorization tried to think through and deduct, discuss them and describe as a report. The data used in the present research are from the type of library, internet, documents research and study of poet's works. The research method is analytical-descriptive, which while collecting and reviewing the character of the poet's poems, the themes and structure of his poems have been also analyzed. Then, the contents and the data based on analyze have been deduced.

4. Finding

The influence of social and political conditions on poets and writers is something that is confirmed most by the experts. However, it can be said that there is a correlation between the literary work and the social situation of the society; the more solid this, the greater the artistic validity. Artwork is not primarily the construction of the poet's mind, but the construction of a social mind in which lives; namely, values and desires that exist in the community. The need for liberty and the tendency to emancipate comes to humans when they are in severe suffocation, or the situation of the community is such a way that in every place it is somehow neglected to this innate desire. Among these people, poets are among those who are far more sophisticated and more sensitive than others, stamping and shouting with poetry templates against the status quo. As an example, you can refer to the country of Iraq and the state of its poetry. The poetry of Iraq has passed through the most influential era of change and transformation. It has also crossed the social, ethnic, political, and economic events that Iraq has undergone since the Ottoman era, in the framework of the individual, society and government (Kbizis, 1982).

Considering the period in which Javad Jamil had lived (the period of Saddam's governance), faced many social and political conflicts, including the existence of a tyrannical government in the country, the direct and indirect interference of western colonialists, the existence of problems and social backwardness, such as poverty, class distances, lack of freedom, despair and disappointment, criticism and protest, hypocrisy, disharmony and dichotomy, flattery, spreading executions, torture, ignorance and illiteracy, social injustice and the issue of women and trampling their rights. Therefore, the effect of all these events along idealism, the instigation of hope for a clear future, continuation of the struggle, fighting women, dualism, invoking the patience and persistence, can easily be seen in the poems of Javad Jamil.

Idealism is the desire that can be considered as categories of justice, freedom, public awareness and friendship, which embraces social affairs. Javad Jamil, the Iraqi poet, with his beautiful illustrations in his poems, expresses his emotional and human message well and explains the suffering and grief of the Iraqi people and expresses his libertarian demands. His attitude is an ideal look with social approach and his purpose is passing through the impasse and the political stifling atmosphere of society.

Who said that we are the slave of the sword?

In an idealist poem, the poet declares with power that we are not cowardly and stand against any tyranny (al-sinnid, 1991).

Freedom in Jamil's poetry means words such as the struggle against tyranny and colonization, freedom of expression and law, prison, inquisition, torture. In another part of his quarrel, the poet points out the lack of freedom and the closed space and repression in Iraq, and says: The Iraqi Ba'athist regime ruled such the sovereignty in the country that even flying birds would be prevented in Iraq:

In our sky / even flying birds is being prevented (al-sinnid, 1996).

In a poem, the poet expresses grief for the martyrdom and loss of Iraqi fighting women in the struggle against tyranny, in particular "Maryam Dahini and Bennet al-Hadi" from revolutionaries and tells about the Iraq brave and fighting women and the daily women's uprising events:

Today, a number of women were killed / Maryam Dahini was killed in fighting / A woman who was like a dewy / Bennet al-Hadi was killed in Zenazine (same, 71-72).

Javad Jamil, in condemning the protests and reactions to the death scenes in Iraqi society by the Ba'athist regime in Saddam Hussein, in the tragic portraiture of the execution of the death penalty, says:

Waiting for her turn to put her neck off with a guillotine (same, 27).

Javad Jamil, in some verses will give a message of victory in the future and revive hope in the hearts of the Iraqi people and fighters, because the poet believes that if his heart is the goal of shots of the domination, then there will be thousands of screams in his chest; therefore, his cry of protest will never be muted:

Do not look for it, because after every injury, it is the sparrow that gives you morning promise (al-Jamil, 1996).

In the eyes of Javad Jamil, the gray color is a sign of a mixture of hypocrisy and duplicity with the dominant thought of Iraqi people:

There is no such thing as the gray color complexities and what the eyes of the victims hid (al-jamil, 1996)

In autocratic and injustice regimes, prison, torture, strangulation of shouts in throats and assassinations are law. In view of the tyrannical atmosphere in Iraq, Jamil in his poems about the crimes and oppression of the ruling regime in Iraq has addressed:

Our prison is good / No permission is allowed / The killed person has no evidence of burial in the coffin / I would like to inform you that the execution was carried out for our neighbor / and the confidential small letters that everybody never knows about them (al-sinnid, 1986).

The poet addresses the theme of loyalty and altruism on the way to homeland to escape from the yoke of tyranny, and points out:

I vow my life / from the moment until death that you are for me / my father taught me that the Iraqi night is long, if blood is not spilled on it (al-sinnid, 1988).

Javad Jamil, in his poems expressing the plight of prisoners, criticized Saddam's Ba'athist regime's oppression and sought to continue the struggle and uprising of the Iraqi people.

Tomorrow, when the date and time of the torture will pass, and it has a history of a thousand chapters/ some of its chapters are darker / that relates to blinded eyes/ mouths without lips / bodies without shroud / and thousands of bodies (al-jamil, 1988) .

The poet addresses; the suffering and pain of the peoples of his homeland, and provokes the Iraqi people to stability and endure the difficulties and provokes the spirit of perseverance and stability in them. In the poem "Things about the other beach ", Jamil also writes:

And I wait, I wait for the next season / and I will vow my life / that you belong to me, even at the moment of death (Al-Sinnid, 1988).

Structural analysis:

Exterior music is the metre. The adherence of metre, beher and rhyme makes the exterior music of the poem. By studying the poems of Javad Jamil, it can be also said that he limits himself to the use of rhythms and metre in order to convey the order of poetry to the audience. One of the behres that is of particular interest to Javad Jamil is the behr-e-Khafeef.

Due to the lightness of its expression, it is suitable for topics and themes such as seduce and saga, and emotional issues such as the sorrows of the poems and the inner phrases. Jamil has used behr-e-Khafeef in the following poem of " Fixed dimension "

The beginning of the story was our wounds with which we knew the unknown side
And we traversed the desert side, and broke the flames of yesterday and lost time.

How the day is not surrounded while behind the sun, a bird is sacrificed under the feet of horses.(al-jamil,1996).

In this poem, he speaks from the tongues of Imam Hussein's helpers to their inner thoughts and the causes of devotion to that Imam. He is dependent on the demands of this beher and mixes the epic with grief and uses all the capacities of this beher.

One of the other factors that cause a lexical balance in the sentence is rhyme. Rhyming is nothing but a collection of phonetic repetitions within one or more syllables of the word (Safavid,2001). During the period when modern poets were working to pave the way for new ways of using rhymes, Jamil played an influential role in this play, and, while adhering to the ancient vocabulary, used modernist approaches in rhyming to reconcile tradition and modernity with each other. In his book, he used both traditional and new rhymes:

Something is floating in sorrow / on the wax is left out of my candles / and in my eyes silent / that its color is humility

What are the beaches / crying for the fountain? While they were the ones who killed me / without taking my tears.

They were torn with their hands / my harbors and castles / and threw me in a thirst like a shadow which is hanged / to kill my hunger (al-jamil, 150, 1996).

As can be seen, the use of rhymes in al-Hazen poetry was done in the traditional way and through the repetition of the letters in the words of the shamoie, damoie, gholoe and joie. However, Javad Jamil does not suffer from the same amount of attempts to modernize and makes rhyming words change in order to fit into his rhyming framework. For example, the plural of ghola in the Arabic language is gla, but the poet rhyming it, and in a unique and special way make it as ghola.

Repetition in fact is insistence on an important aspect in the phrase that the poet is more concerned with the other aspects (Nazok, malaek, 1962).

Repetition in the Javad Jamil's poem's is one of the prominent linguistic styles in strengthening the meaning and showing the central concepts in his poems, and it is seen at the level of the words and sentences:

The poet has used the repetition in his al-'Albad al-Methigir', which refers to ' Har Bin Yazid Riahi ':

I encircled him, while he made deserts with nails, cords and chains. I encircled him, while in his hands, the rivers and springs was flowing (al-jamil, 1996)

In these verses, the repetition of the vowel in the words "masamir and salasel" in the first verse and in the words "savaghi and savahel" in the second verse, in addition to the creation of musical resonances, also indicates the relation between these vocabulary and in addition, it expresses the grief of the speaker, "Har bin Yazid Riahi" of his own actions. The poet also intends to attract the attention of the reader and the listener.

Jamil refers to some of the uprisings in the poem "Things about the revolution " using the repetition with the aim of revealing and introducing the protest movement of Iraq. (al-sinnid, 1988)

What revolutions were lost in the field of gambling/a revolutionary type of aid/a revolution that was accompanied by wolves and foxes/and the revolution that opened the schools/the revolution that dreamed of dividing responsibilities/and a revolutionary traveler.

Imperative mood is one of the types of wanting, meaning "seeking access, for superiority" (Rajaei, 1961). The use of imperative mood, is not always like an order, but sometimes has secondary implications (Taftazani, 2009). Jamil, using imperative mood in two verbs of "eftah and zah", invites the Iraqi people to hold up the uprising and revolution, and with enduring harsh conditions with sacrifice and martyrdom wants to broke a closed space and repression: (al-sinnid, 1988).

Open the wound in the heart/and put a wick in it/which, turn on the path continuously without a drop of oil.

In the science of rhetoric, "forbid" is one of the kind of wanting in which the speaker from a position of superiority and necessity refrain the audience from an action (Taftazani, 1411, 133). In addition guiding by using the negative verb, Jamil wants to express the tyranny and repression of Iraq and encourage people to uprising and jihad:

Do not agree/that the Red Revolution will be sold (al-sinnid, 1988).

The use of interrogative in the true sense of his own is for the discovery of an unknown thing, but sometimes comes out of the true meaning, and is used in the secondary sense, which is recognizable by the tone of the poet or speaker. (Taftazani, 1388). The poet, using interrogative, refers to the victory of Imam Hussein (AS), and questions the spiral that marks the heart of Imam Hussein (AS), and sees that the sword is broken in the tent of Imam; however, the Life pulse in the veins of Imam Hussein (AS) is not stopped:

Who said that the spears who won his heart were victorious? Always the tent of Imam Hussein (AS) is gray and there is a remnant of the sword and opposition / always the cut veins of Hossein pulses. (same, 145).

Call is a source of interest and other attention by letters that contain the word inviting (Homai, 1370). The poet uses the style of addressing and calling in his poems expresses his thoughts and emotions and speaks of a free and clear future, and promises to liberate Iraq and break the bonds:

My baby, he should return once without a passport or a limit and a border / undoubtfully, a bracelet will be opened from your wrists (al-sinnid, 1988).

It is praying for a thing that speaker aspirates for it and the word set for pray is, layt and lal.

Javad Jamil, in his verses, has used this form as a form of meanings for the dignity of prayer. Jamil believes in jihad and fighting in the cause of God, and having a determined intention in this way, expresses the hope that the sacrifice and devotion of him and revolutionaries will open the knots in the path of struggle and lead to the victory and liberation of the oppressed Iraq.

And who knows? Maybe my blood will open a thousand doors (same, 156).

This rhetoric speech is defined in most rhetorical books called broadcasting speaker from addresser to absent person and vice versa, and a limited variety of changes. Using this, Javad Jamil intends to provide a clear picture to attract the audience and attract attention:

Swords, take me/and his hands were rivers of wheat/calling the hungry persons/pass through the lost paths/the dyed faces of ash (al-jamil, 1996, 55).

In this poem using the imperative verb (khozeini) addresses himself as a speaker and then dismisses it, and, unlike the usual way of speaking, speaks of the term (kanat yadaho) like a case when is absent.

A simile is in the sense of placing a similarity between two things or more than two things. Jamil has used this rhetorical instrument in his poetry collection. In various ways, he has used the simile to convey his message:

I hear the sound of a heartbeat like the sounds are gone away by the scratching of the forest leaves (al-jamil, 1998).

In this poem (deghat al ghalb), Jamil is referred to as the "amazing jungle" which is a simile of the analogy. The peak of artistic imagination and the creation of aesthetic perception in the image-creating element of the metaphor is revealed. Metaphor is the spirit of poetry.

Javad Jamil, using the metaphor in poetry, says:

We did not know what he said / but we saw the moon that left his hands and went / and we saw the sea fish / that his green shadow was spread over bloody sands / and among his eyes, we saw a pray that dried up (al-jamil, 1996).

In this poem, Javad Jamil likes Hazrat Abu al-Fazl to the moon that abandons his hands, but does not name him, thus using the metaphor of revelation; Removes the tenor that is Abū al-Fazl, and leaves vehicle in the poem. And his prayers were dried up, and this was due to the hope that he was blessed with the martyrdom of the Prophet (s). Therefore, the prayer to the plant that was dried was simulated and this is a metaphor. And his prayers have dried up, means that with the martyrdom of Hazrat Abolfazl his hope was disappointed. So the pray to the dried plant was simulated and this is metaphorical.

Part of contemporary poetry is a feedback for important religious and historical events. Looking deeper into the poetry's poems in the Karbala event, we will find that "water" is most used, and the most significant interpretation of Ashura among the poems of this period. In one of his poems, Javad Jamil writes in this regard:

Are the trees the arteries that are part of the waves of fire? The angels cry in their springs, and they take ablution in their wounds (al-jamil 1996-16)

The poet considers water as human, and the delicate point of this personification is that the poet turns what he uses for ablution into a person, and this is a magnificent image, for a more magnificent event, because that wound possesses so much sincerity that is, even the water takes ablution in it. The poet here, in addition to considering water as a person, has shifted tenor to the vehicle.

At the forefront of the sentence or in the first letter of the first verse, they should bring the same word at the end, and they also said that they have the case of emphasis (Vaez Kashifi, 1369)

Javad Jamil is one of the poets who have used this figure of speech. In poetry, the poet uses the term "Al-Sahab", which is at the first, at the end of the verse:

The cloud wants to be my guest, but salt throw cloud in my hands (same, 43)

Alliteration is the similarity of two words in the sentence, and its usefulness is that the listener tends to listen well, because the fit of the words creates desire and attention (Siouti, 1363) Javad Jamil uses the alliteration in his poems to create music and songs in his poetry:

Who will make the fire from his heart's wound / melt and destroy darkness / Who will sound the trumpet of war / so innocent victims will come out of the shroud (al-sinnid, 1988).

The poet uses the words "alghalb, aldarb, alharb and altarab" which are alliteration in the above verses.

The poet, for the aesthetic use and the highlighting of his existing concepts in his poem, makes phrases that are contradictory. Javad Jamil has used this figure of speech in his poetry, which is partly due to his perspective regarding people evolution in the process of awareness-raising (referring to the personality of the Hor Riahi in Karbala).

Suddenly, sorrow begins; the tears begin the childhood season. Suddenly, the grief ends, and the tears take on the dimensions of the dream and the color of the fire (same, 21-20).

There is a paradox between the phrase (The grief begins and The grief ends).

The purpose of the symmetry is the use of appropriate words that harmonize the structure of the poem. In his poetry, Javad Jamil uses this figure of speech to unite his elements and his poetic image:

He must be the root of the clouds / and start the rain / to wake up trees. Stone should speak

/ He should be the time and the journey / He should be / And the face of the cloud must escape / We need to leave the tears to you / And to remove the hopeless grass (same, 64-63).

The poet in this episode uses the words of the cloud, rain lushness and fertility, cloud and grass, which holds symmetry between these words.

Intertextuality is one of the critical tendencies that examine the relationship between texts. On the one hand, this theory reflects the lack of independence of the texts, and from one another indicates the effect of one text on another and in consequence of enriching the text.

Intertextuality has different types, the most important of which are: literary, mythical, historical, religious, and philosophical, which here is devoted to the religious that are the most commonly used in the Jamil poems.

Looking at Jamil's poems, he sees the Red Epic as the martyrdom of Imam Hussein (AS) and his companions as the immortal school, and this view is based on verse 169 of Surah al-Imran's Qur'an which promises the immortality of the martyrs.

The poet helps from the meaning of this verse in the poem "Eighth Prophecy" which refers to the immortality of martyrs without reference to a particular word or a certain word:

Who said that the spears who kidnapped / won the heart of Imam? There are always ashes and pieces of sword and protest in Imam Hussein's tents / Also the pulse of Imam Hussein's broken vein goes (al-jamil, 1996).

Javad Jamil deals with the sad situation of Saddam Hussein's prisons, pointing to the dire situation of the prisoners, and writes:

Will I write for the chains in which the darkness of the prison has taken it? Will I write for a flowing blood in a dark place? Will I write for bruises and corpses? Will I write for those who are not dead or alive there and for whom? (al-sinnid, 1986)

In this verse, the poet has used the Qur'anic Intertextuality and, like the Qur'an, begins his verses by asking questions. In the first verse of Surah Me'un, it reads: "Is there anyone who denies the Resurrection, you seeing? The benefit of this question is to encourage the listener to know what is to be said.

5. Discussion

Analyzing the structural and sociological features of Javad Jamil's poems, the results of this research proved that: The sociological look of the poet had been able to reveal the social and political situation of the Iraqi Ba'th regime. One of the most important features of Javad Jamil's poetry is that he is heavily influenced by social and political processes that have entered the sphere of life of the people and portrayed the life way of the Iraqi people.

In this research, the poetry structure of Javad Jamil, music, the use of modes of meanings, the use of rhetorical forms had been analyzed. Examining what was done in Javad Jamil's poetry collections, what had attracted attention was that the poet had not worked on the titles of poetry, while the titles should be the gateway to poetry, while Jamil for the titles of his poems had chosen the numbers. For example, some of the titles were as follows: "The First Perspective / The Sixth Scene / The Nine Forerunner".

In this passage, while criticizing the poet, the title was particularly important in poetry, especially in the field of modernism and new language. In terms of style and poetic structure, he was a poet who had tested two stages of imitation and renewal. Following the style of the classical Arab poets in the present language of the Muslim nations, was evidence of this claim. In terms of vocabulary and the way in which they combine, the poet did not go beyond his own vocabulary and repeated the usual practices in composition and structure. Meanwhile, with the formation of poetry metre, the poet chose the most motivated motions in the beher to shape his poetry structure. Also, the poet, using regular and balanced repetitions, in addition to aesthetics, had created an emotional bond. He began to highlight his poetry with the use of figures of

speech and attached importance to the relation between form and meaning Jamil, as a respected and diligent poet with strong and influential writing, had been impressive in the world and enriching the poetry of this period. Modernism in the themes, descriptions and scenes, was an important feature of Jawad Jamil's poems. Analyzing the sociology of the poet's poetry, this analysis came out that Jamil reacted to his social categories in his social poetry and, as a critic, was able to express social inequalities, contradictions, ruin, despotism, poverty and oppression in a natural and influential way.



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