

Manifestations of rebellion according to Kazem Al-Hajjaj and Baudelaire, a comparative study

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Abstract:

This research deals with the aspects of rebellion in the Iraqi poet Kadhim Al-Hajjaj and the French poet Charles Baudelaire, through a comparative study between their poetry. The research aims to highlight the similarities and differences between the manifestations of rebellion among the two poets, and to determine the reasons that led to the emergence of these manifestations in their poetry.

It can be said that the manifestations of rebellion in Kazem Al-Hajjaj and Baudelaire reflect the spirit of the era in which both poets lived. In an era dominated by tyranny and injustice, rebellion was necessary to express rejection of prevailing reality and search for freedom and salvation.

Keywords: (rebellion, Kazem Al-Hajjaj, Charles Baudelaire, poetry, modernity, alienation, existentialism).

مظاهر التمرد عند كاظم الحجاج وبودليير دراسة مقارنة

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المخلص:

يتناول هذا البحث مظاهر التمرد عند الشاعر العراقي كاظم الحجاج والشاعر الفرنسي تشارلز بودليير، من خلال دراسة مقارنة بين شعريهما. ويهدف البحث إلى إبراز أوجه التشابه والاختلاف بين مظاهر التمرد عند الشعارين، وإلى تحديد الأسباب التي أدت إلى بروز هذه المظاهر في شعريهما.

يمكن القول أن مظاهر التمرد عند كاظم الحجاج وبودليير تعكس روح العصر الذي عاش فيه كلا الشعارين. ففي عصر كان يهيمن عليه الاستبداد والظلم، كان التمرد ضرورة للتعبير عن رفض الواقع السائد والبحث عن الحرية والخلص.

الكلمات المفتاحية: (التمرد ، كاظم الحجاج ، تشارلز بودليير ، الشعر ، الحداثة ، الاغتراب ، الوجودية).

Introduction

The poet Kazem Al-Hajjaj's poetic work is distinguished by the simplicity of his language and his tendency to build a sarcastic world whose endings are governed by paradoxes that give the poem a flavor and distinction of its own. In his short poems, the touch of sarcasm and paradoxes full of conflict between them becomes clear, so that in the end beauty, wit, and grace of expression that embody an overwhelming sense of subtlety prevail. He looked deeply into life in its contradictions and its movement towards the new, repeating his songs that glorify the search for serenity and wisdom and the struggle of the ego with the world and life in the atmosphere of war, which was a basic theme in his poetic work as it is a major obstacle and shock to human happiness and his aspiration towards beauty, love and justice:

Whenever their fire burns, the sky is burning

It has cold rain...and the bathroom

Hovering over the fire

To be the equation of war in the noise of its machines, the clamor of its battles, and its false victories (no victory equals pain... staring at the newborn... just out), and to dedicate the life of the southern Iraqi in the words of a retired corporal named Hattab, repeating the refrain:

“I do not plant for food, nor for decoration, but I plant as compensation.”

The poet's point of view is clear in most of his poems, a trend that glorifies the life of the community, and it is a point of view that is consistent in most of his poetic production. He is a poet who does not have special personal

concerns, but rather his suffering is limited to the suffering of the other marginalized, simple people.

We find in his poetic images, his poetic narration, and his techniques that benefit from cinema and the rest of the arts, a successful use of the life of the noble and generous southerner and bearer of the humanitarian principle, which he elevates in his short and long poems, taking his concerns and the loss of his rights and the waste of his life as a model for defending him, sometimes by bitter mockery of his oppressors, and again by describing... Its depths and pure insights, with paradoxes that are predominantly playful. The world of the poet Kazem Al-Hajjaj is very special with his innovative methods and metaphors that distinguish him from other poets.

The structure of paradox

The poet's short poems are characterized by the high intensity, glow, and focus that characterizes a prose poem. Despite the presence of meter in most of these poems (a sea of trotting or ragging), the poet intends to obstruct the flow of their movement by investing various shifts by deleting or adding to the poetic seas in the direction of slowing down, which puts them Within the framework of the prose poem, and to create a visual and contemplative field for the reader of these poems.

It is noted in the structure of these poems that they embrace the flow of life in its monotonous movement, and the fluidity of slow time in it. However, the poet resorts to sarcastic irony, which explodes the significance and gives the monotonous poetic sentences an extreme vitality and fullness that elevates them to the ranks of beautiful poetry.

We see that the structure of sarcastic irony in the poetry of the poet Kazem Al-Hajjaj does not belong to the linguistic paradoxes invented by Arab poets through well-known poetic metaphors such as metaphor, metonymy, simile, and others. Rather, it belongs to the structure of the poetic image drawn from people's lives and the use of natural vocabulary and other things that surround man or his various uses. In addition to the modern metaphors that prose poetry has established by making use of neighboring arts such as narration, script, and dialogue.

Moreover, this paradox is built specifically in his short poems by exploiting the sensory images provided by natural objects such as plants and animals, or through innovative derivations from language to establish heterogeneous relationships that become harmonious within the linguistic fabric of the poem through sensory images calculated with precision and intelligence.

In the poem "Dawn," the title aspires to carry a deeper meaning related to the bright future by creating scenic sentences with negative verbs, including the negative and the accusative article "lam," depicting static and inactive crowds of peasants, workers, shepherds, and a crowd of beautiful women using the conjunction "waw" that facilitates the transition from one static scene to another. Like this, all the way to the ironic sentence that declares: "The crow of the rooster alone / will not bring about a new dawn."

We notice in the structure of the paradoxical sentence its rebellion against the previous sentences that come as an explanation or to establish a specific meaning that the poet wants. This rebellion is embodied in the meanings and connotations produced by the paradoxical sentence if it is read alone. The paradoxical sentence in Tawhid's poem "The Glory of the Pomegranate, the Love of the Pomegranate" is a self-sufficient poetic sentence. It does not need anything before it to produce the meaning of monotheism.

In his relatively long poems, he seeks to restore the world of the oppressed people by making use of artistic techniques such as dialogue in the poem "Radio Interview" or the scenario in the poems "Internal Evening" and "Death of a Soldier Scenario" or combining the two techniques in other poems.

From these poems that express his poetic tendency, his point of view on war, and his techniques, which are full of breathtaking sensory images and colors, we chose the second stanza of his long poem (Four Visual Faces Under Bombardment), which was titled (The Green Butterfly), as a model in which the real event blends with the poet's imagination, which raises the rank of realistic tragedy. To a poetic incident that transcends its time and stands with bright colors condemning wars and their perpetrators and elevating the status of man and his dreams in every time and place:

(An eleven-year-old girl with green eyes named (Ihdaa) was standing on the sidewalk - in front of her house - waiting for something... perhaps she was waiting for the shrapnel that tore off her head.)

As the dew falls

On the gardens of homes

At dawn

Girls open their eyes when they reflect in mirrors

Green eyes like meadows

She chooses (a gift) for her eyes, her green shirt, the color of her eyes

She wears her green scarf

And when you're about to go out

She becomes (Ihda) and her eyes are a green butterfly

Rescue teams...

Is there anyone among you who can change the direction of a bomb?!

Who can remove blood?

And to return the shirt to its green color?!

The most prominent thing that Baudelaire presented, in both his literature and his life, was the conflict existing between good and evil, which were

always attracting him, and he himself expressed the nature of this conflict by saying: “I have felt, since I was a child, that there are two tendencies that dominate me, so that I sway in confusion. “Between hatred of life and passion for it to the point of passion and ecstasy.” When his hatred of life prevailed over his existence, he felt that he was a prey to the abhorrent boredom that Jean-Paul Sartre described in his extensive study of Baudelaire as not an intellectual boredom, but rather a sensory, nervous boredom. Baudelaire called this boredom Spleen, meaning the dark, depressing endosperm. In order to escape from it, he resorted to hashish and wine. He expressed his concern about the oscillation between good and evil, in another form, in his saying: “In the human heart there are two opposing tendencies, the first of which inclines to God and the second inclines it to Satan. The orientation to God is the desire to rise a degree towards human heights, while the orientation to Satan It is a degree of descent towards the bottom of animality.”

Baudelaire wanted to observe the outsider of himself, as if it were separate from him, and his entire life was a series of continuous failures to see himself as it truly was, and he was content, while contemplating it, to probe with his sharp hidden scalpel the places of the wounds in order to open them, move them, and shake them out with his poetry and prose.

The events of 1848, which inflamed all of Europe, and France in particular, gave Baudelaire the opportunity to unleash his pent-up resentment and express his enthusiasm for the manifestations of overwhelming popular

rebellion against the hegemony and artificial social barriers that he hated, shouldering his rifle behind the barricades. In the midst of the revolution, he thought about going to his stepfather to assassinate him and get rid of him - as he later admitted - but his feelings responsive to the heat of the revolution quickly subsided when that uprising ended.

This political position that Baudelaire adhered to, in that difficult era, explains part of the resentment that was flowing in his compassion towards his society, which deprived him of everything he longed for and desired: wealth, glory, love, loyalty, and sincere tenderness. However, Baudelaire was not known for any political activity or any apparent social action. He sincerely believed that “political action and social action involve hypocrisy, lies, and delusion, while religion cannot provide the desired solution, because God - in his opinion and despite his faith... He does not offer the sinner meaningful and sincere repentance, but rather adds to his torment a longing for purity, similar to a mirage. He found in the excessive elegance of Dandysme something that distinguished him from others, to make them feel his uniqueness and the sublimity of his person, just as he was accustomed, while exaggerating his poetry and prose, to reveal the secrets of his soul and stigmatize it with every defect and flaw that befell his creation, which satisfied his tendency to challenge and the desire to rebel against the conditions of his unjust society.

Art alone, whether poetry or prose, was the only outlet in which he could express his anger and resentment, in which he would shine and rise above

others, confirming that the true painter of life is the one who can extract from reality its epic and legendary side. Parisian life was fertile and diverse, so he was inspired by it and explored its secrets, and expressed all of that in his various works: “Les Salons,” “Artificial Paradises,” “Curiosités esthétiques,” and others, in which Baudelaire emerged as a plastic arts critic with a conscious outlook. You know how to taste, evaluate, and highlight the true beauty in art. It was known that he liked to go to artists' studios to talk to them, and his pen knew how to express, in his criticism, the beauty of the painting, the secrets of its colors, and the music of its pigments (just as he liked, with this expression, to add music to color). Thus, it was easy for him to evaluate The works of Unger[t], Corot[t] and de Lacroix[t], who described him as the highest peak among the pinnacles of photography in all ages. His criticism was not limited to pictorial artists only, but also extended to the giants of music. He wrote about Tannhäuser and its author, the German composer Wagner. [R] Wagner, he was one of the first to be alerted to his musical genius.

The collection “Flowers of Evil” sparked controversy, aspiration, and admiration that has continued to expand until our present era. Victor Hugo, the pioneer of creativity (Romanticism) - and he was one of his admirers - summarized the prevailing feeling towards this collection by saying: “It created a new thrill in French poetry.” Most of the poems in the collection are organized under the title “Spleen et Ideal,” which means the poet’s boredom and spleen in one way, and his triumph over the pleasures and

pleasures of life that come to him to taste in another way. There are various things that can create the idea of the desired ideal, despite the contradiction of the topics. Themes of this proverb, such as religion, sin, vice, and the mirage of imaginary, artificial paradise.

His book "Poems in Prose" came as if it were a continuation of the collection "Flowers of Evil," harmonizing with it in the same pattern dictated by Baudelaire's anxious spirit, within a new vision, in which voices whisper, colors speak, and scents speak, to create a strange, sweet tremor, It opens wide horizons of transparent ideas and thoughts, and in a way that it hints and suggests more than it explains and explains, it is that tremor that Hugo meant, and which Baudelaire knew very well how to instill in the veins of his words.

By chance, Baudelaire discovered some of the works of Edgar Allan Poe, the American pioneer of modernism, in stories and poetry. His acquaintance with them had a great impact on the direction of his poetry itself, and he set about transferring his extraordinary stories and some of his poems into the French language.

Baudelaire's position on creativity (romanticism) prevailing in his time was similar to the position of the pioneer of Bernasism, Théophile Gautier - he even dedicated his collection to him, calling him his first teacher - by rejecting the wailing emotion flowing in creativity. In the beginning, Baudelaire leaned towards the concept of art for the sake of art, which was

raised by the Bernacians, because he was inclined towards a precise and refined style, believing that true poetry is revealed in its wording and verbal music, and that the poetic sentence can exorcise the feeling of compassion, bitterness, orAwe and others, by including the appropriate words, synonyms, and letters in the appropriate format, which creates the desired atmosphere of suggestion, and in a way that may exceed in its meaning the meanings implied and contained by the words. However, Baudelaire later realized that the concept of art for art's sake is sterile, dry, and devoid of life.

Baudelaire believed that the inspired poet must penetrate into all the existing relationships between man and nature, and that he must delve into the forests of malleable, harmonious symbols that open to him horizons of knowledge of the secrets of the universe, so that his poetry becomes, like whispered music, able to suggest and gesture, and it also allows him to He becomes clear about everything that is consistent between his senses, such as correspondence and correspondence, while he sees the melodies, colors and perfumes flowing harmoniously, responding to each other and leading to another harmonious harmony. He summarized his funny theory in his poem “Correspondance”. Many critics considered this poem an introduction to understanding Baudelaire's poetry and appreciating its captivating beauty.

The collection “Flowers of Evil” was an expression of a revolution in French poetry, and indeed in all European poetry, after it was translated

into most languages. The year 1857 became the beginning of a new era in poetry, as the pioneer of symbolism, Mallarmé, was influenced by it in his first poems, as well as Rimbaud was influenced by him, usually by Baudelaire, the greatest poet and inspiring prophet, and Verlaine referred to Baudelaire as the first to succumb to the curse of poetry, and to taste its sweetness and its bitterness. As for Paul Valéry[t], he considered him a master of the word, which possesses its process and always includes its survival, and André Breton[t] admitted that surrealism was drawn from his rich, generous source. The collection “Flowers of Evil” was able to cross borders and influence, with its wonderful, new, interesting and unique images, all the poets who felt the novelty and magic in it, and critical studies are still yearning in despair for the elegance and captivity of Baudelaire’s poetry, and its effects in artistic criticism are still an opening for many... Of the opinions and thoughts that reveal his mature, conscious artistic taste, in revealing the masterpieces of paintings, and the delights of melody and tone.

Results and conclusion

It can be said that rebellion is the dominant feature of the poetry of Kazem Al-Hajjaj and Baudelaire, as both poets express their rejection of the prevailing reality and their search for freedom and salvation.

Kazem Al-Hajjaj expresses rebellion in his poetry through several aspects, including: Rejection of the prevailing reality: Al-Hajjaj rejects the

prevailing reality in all its forms, whether political, social, or cultural. He rejects injustice and tyranny, rejects social traditions that shackle the individual, and rejects prevailing ideas that do not agree with his ideas.

Searching for freedom: Al-Hajjaj searches for freedom in his poetry, whether it is the freedom of the individual from social restrictions or the freedom of man from cosmic restrictions. He rejects the restrictions that restrict the individual and prevent him from realizing himself, and rejects the restrictions imposed on man by nature and destiny.

Call for change: Al-Hajjaj calls for change in his poetry, whether it is social, political, or cultural change. It calls for a more just and free society, and a more humane and beautiful world.

Baudelaire expresses rebellion in his poetry through several aspects, including:

Rejection of tradition: Baudelaire rejects social and moral traditions that restrict the individual. It calls for freedom from social restrictions that impose on the individual to live in a certain way, and rejects morality that prevents the individual from achieving his desires.

Searching for beauty: Baudelaire searches for beauty in his poetry, whether it is sensual beauty or spiritual beauty. It rejects traditional beauty that depends on external standards, and calls for a more free and creative beauty.

The call to life: Baudelaire calls for life in his poetry, whether it is a life full of pleasures or a life full of pain. He refuses to escape from life, and calls for confronting life with all its challenges.

The manifestations of rebellion according to Kazem Al-Hajjaj and Baudelaire share several points, including:

- Rejection of the prevailing reality: Both poets reject the prevailing reality in all its forms, whether political, social, or cultural.
- Searching for freedom: Both poets search for freedom in their poetry, whether it is the freedom of the individual from social restrictions or the freedom of man from cosmic restrictions.
- Call for change: Both poets call for change in their poetry, whether it is social, political, or cultural change.

There are some differences between the manifestations of rebellion according to Kazem Al-Hajjaj and Baudelaire, including:

- Focus: Kazem Al-Hajjaj focuses in his poetry on the social and political aspect of rebellion, while Baudelaire focuses in his poetry on the personal and spiritual aspect of rebellion.
- Style: Kadhim Al-Hajjaj's poetry is characterized by a direct and easy style, while Baudelaire's poetry is characterized by a complex and ambiguous style.

It can be said that the manifestations of rebellion in Kazem Al-Hajjaj and Baudelaire reflect the spirit of the era in which both poets lived. In an era dominated by tyranny and injustice, rebellion was necessary to express rejection of prevailing reality and search for freedom and salvation.

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