

The effect of the semantic structure on the rhythmic structure of the two elegies of Al-Jawahri Al- Ayniyeh and Abdul-Raziq Abdul-Wahed Al-Maimah in Rehab

Al-Hussein (peace be upon him)

M.D. Sura Salim Abdul Shaheed Al-Mimar

College of Administration and Economics/ Babylon University/

Business Administration Department Iraq

M.D. ITIDAL SALMAN ORAIBI Hilla University College

Department of Anesthesia Techniques Iraq

Journalofstudies2019@gmail.com

Abstract:

This study aims to measure the effect of the semantic structure, including the aesthetics of words and meanings, in the rhythmic structure, including multiple phonetic and rhythmic phenomena in the two poems of lamentation of Imam Hussein (peace be upon him), which are: "Al- Ayniyeh" by Muhammad Mahdi Al-Jawahiri, and "In Rehab Al-Hussein" by Abdul Raziq Abdul Wahed, it is well known that rhythm has no semantic value in itself, but rather from its presence within a specific speech pattern that can result in a signification. The souls of the recipients by creating a dialogue between the meaning of rhythm and the significance of rhythm to convey their abundant feelings towards Imam Hussein (peace be upon him).

Keywords: (Poetry, significance, rhythm, Imam Hussein, Al-Jawahiri, Abdul Wahed Abdul Raziq, Al- Ayniyeh, in Rehab Al-Hussein).

ثر التركيب الدلالي على التركيب الإيقاعي لمراثي الجواهري العينية وعبد الرازق عبد

الواحد الميمة في رحاب الحسين (عليه السلام)

سورة سالم عبد الشهيد المعمار

كلية الادارة والاقتصاد / جامعة بابل / قسم ادارة الاعمال العراق

ايتيدال سلمان العريبي الكلية الجامعية الحلة قسم تقنيات التخدير العراق

خلاصة:

تهدف هذه الدراسة إلى قياس أثر التركيب الدلالي ، بما في ذلك جماليات الكلمات والمعاني ، في التركيب الإيقاعي ، بما في ذلك الظواهر الصوتية المتعددة والإيقاعية في قصيدتي رثاء الإمام الحسين (عليه السلام) ، وهما: "العينية" لمحمد مهدي الجواهري ، و "في رحاب الحسين" لعبد الرازق عبد الواحد ، من المعروف أن الإيقاع ليس له قيمة دلالية في حد ذاته ، بل من وجوده ضمن نمط كلام محدد يمكن أن يؤدي إلى دلالة. أرواح المتلقين من خلال خلق حوار بين معنى الإيقاع ودلالة الإيقاع لنقل مشاعرهم الغزيرة تجاه الإمام الحسين (عليه السلام).

الكلمات المفتاحية: (الشعر ، الدلالة ، الإيقاع ، الإمام الحسين ، الجواهري ، عبد الواحد عبد الرازق ، العينية ، في رحاب الحسين).

I. Introduction:

There is no doubt that the poet's choice of words and meanings and their quality is the main factor in expressing his feelings and what is within him, as well as the first tool that affects the recipient and conveys those feelings, but music also constitutes one of the most important elements of poetry, and one of its most prominent constructive tools. We can't imagine the existence of poetry without music, and poetry is directed by nature to people's emotions and feelings, and we can judge the work of the poet and creator by studying the sound level in the texts he created, and the use of sounds and melody to support the meanings he presents, letters and sounds are the basic units of poetic art, and its regularity within words and structures in proportions and proportions and in harmony with the feelings and feelings of the soul, constitutes the artwork.

So, poetry music is one of the most important means of suggestion and a sublime contribution contributes to create the psychological state that paints the poetic image. If the poetic melody dominates the listener, we find in him emotion in the form of sadness at times, joy at other times and enthusiasm at times, and this psychological emotion is accompanied by expressive and regular bodily tremors that we notice in the vocalist and his listeners together.

Through this study, we shed light on the extent to which the meaning and significance of rhythm is reflected in both Muhammad Mahdi Al-Jawahiri and Abdul Raziq Abdul Wahed in their lamentation of Imam Al-Hussein, peace be upon him. Which was reflected in the effect on the same reader a great influence.

2. Study problem:

The problem of the study is the lack of studies that have dealt with the study of the effect of the semantic structure on the rhythmic structure in the elegy of Muhammad Mahdi Al-Jawahiri, Abdul Raziq Abdul Wahed of Imam Al-Hussein (peace be upon him), Therefore, the researcher considered that this study should be devoted to highlighting the extent to which the poet's choice of words, meanings and connotations reflects the rhythmic structure, which reflects his success in conveying his feelings of sadness to Imam Hussein (peace be upon him) to the reader.

3. Importance of the study:

The importance of the study lies in identifying the effect of the semantic structure on the rhythmic structure in the two poems of Al-Jawahri "Al- Ayniyeh" and Abdul Raziq Abdul Wahed "In Rehab Al-Hussain" to lament Imam Al-Hussein (peace be upon him), by studying the impact of their choice of the quality of the words and meanings on the rhythm in the poetic verses Which describes the courage and beauty of the personality of Imam Hussein (peace be upon him), which was reflected in its effect on the reader.

4. Study Objectives:

- Recognizing the effect of the semantic structure on the rhythmic structure in Al-Jawahiri's poem "Al- Ayniyeh" for the lament of Imam Al-Hussein (peace be upon him).
- Identifying the effect of the semantic structure on the rhythmic structure in the poem "In Rehab Al-Hussein" by Abdul Raziq Abdul Wahed to lament Imam Al-Hussein (peace be upon him).

- Analyzing and interpreting poetic verses and clarifying the aesthetics of meanings and musical rhythm in their poems.

5. Study Methodology:

The study relies on the analytical method in order to identify the places of beauty in the two poems “Al- Ayniyeh” by Al-Jawahiri, and “In Rehab Al-Hussein” by Abdul Raziq Abdul Wahed, and to explain the poetic verses formulated by these two great poets in praise and lamentation of Imam Hussein (peace be upon him), which illustrate the ambition and exploits the recipes of this miraculous revolutionary that cannot be described by words, and the reflection of the beauty of the words and meanings that the two poets employed on the beauty of rhythm and music that they succeeded in using to convey their hidden feelings.

6. Previous Studies:

- The study of “Ali Muhammad Hussein Al-Khalidi” entitled “Imam Al-Hussein, peace be upon him, in the rehab of the Arabic poem Al-Jawahiri, a new model - a new critical vision” in 2013¹, The research aimed to study the poem “I believed in Hussein”, a critical and analytical study, and the study concluded that Al-Jawahiri, through this poem, started a new era for the Arab Husseini poem, as this poem presented a new concept of sadness when it called for a kind of sadness befitting Hussein.
- The study of “Dana Talib Nour” entitled “The Aesthetic Rhythmic Coherence in the Lamentations of Abdul Raziq Abdul Wahed - A Poem in Rehab Al-Hussein as a Model”², The research aimed to study the vocal rhythm in the poem of Rehab Al-Hussein as a stylistic study, and the study

concluded that the poet Abdul Al-Raziq Abdul Wahed has succeeded in creating a beautiful poem that evokes the feelings of the recipient and shares him in the crisis and psychological anxiety experienced by himself as if he lives with the poet and walks with him. Since the poet was one of the distinguished poets of his time, he was able to synthesize words and meanings and their reflection on rhythm in a distinctive and beautiful way.

- The study of “Abdul-Raziq Karim Khalaf” entitled “The Stylistics of Al-Shajn - A Reading in the Poem I Believe in Al-Hussain by Al-Jawahiri” in 2015³, and the study focused on the poem “I believed in Al-Hussain” as a stylistic study with its images, connotations and a unique rhythm, and the study concluded that the vocabulary of Al-Jawahiri has Its specificity, impact, sound, and significance. Alliteration, counterpoint, and rhythm in the poem played a major role in employing diagnosis and embodiment, which was reflected in its effect on the reader.
- The study of “Raheem Kharbit Attia” entitled “Al-Jawahiri's poem Al- Ayniyeh in lamentation of Imam Hussein (peace be upon him) - an analytical study” in 2008⁴, The research aimed to study the poem Al- Ayniyeh in the lamentation of Imam Hussein Ali bin Abi Talib (peace be upon him) as an analytical study. The study concluded that this poem, although modern, was organized in a precise language, which is similar to the language of the stallions of Arab poets, as he was more precise in his words as well as his meanings, and the study also showed the historical culture that the poet

enjoyed and his accurate knowledge of accidents and the details that accompanied the battle Likewise, the poet showed his anxiety and his self-search for the truth, and he did not take what he conveyed from the narrators.

This study differs from any previous study, as I mentioned earlier that only a few researchers have touched on this topic, and through this study we will shed light on the impact of the semantic structure with its meanings on the rhythmic structure, including music, meter, and narration in the poem Al- Ayniyeh by Al-Jawahiri, and “In Rehab Al-Hussein” by Abdul-Raziq Abdul-Wahed in lamenting Imam Al-Hussein (peace be upon him). The two researchers explain this by explaining, analyzing and interpreting the poetic verses that these two poets have written to express their grief over the person of that great and beautiful man, so that this study will serve as a pillar on which subsequent studies will depend on in the future.

Section (1): The meaning of Lamenting:

Theme (1): Linguistic concept of lament

Al Khalil says: “Someone lamented someone, if he wept and praised him, and someone did not lament someone, if he does not grieve if he falls into something bad”⁵.

As for Ibn Faris, he says about the meaning of lamentation: “It indicates tenderness and compassion, as it is said: I lamented someone: I sympathized with him. As they said: Lament the dead with poetry”⁶.

Ibn Manzur expanded on the inflections related to the word lamentation, and said: “I lament the man: I praised him after his death, the woman laments her husband as well. An Arab woman

said: I lamented my husband with verses, I bequeathed him to praise him after death, and cried, and enumerated his merits, and likewise if you composed poetry for someone, the woman lamented her husband, and a woman lamented: a lot of lamentation for her husband, or for others who are honored by her: mourning⁷. It is noted on the linguistic origin of the word "lament" that it comes from three origins, all of which contain the meanings of lamentation.

Theme (2): Idiomatic meaning of lamentation:

Lamentation is one of the poetic lyrical arts in which the poet expresses his grief, pain and grief at the loss of a loved one. It is colored in different colors depending on nature, mood and situations. If he was overcome by crying over the dead, it was a scar.

Al-Nuwairi says: “And the section of lamentation is the door to the vastness of the spaciousness and the clubs. It is eloquent in answering the caller, who has a sincere heart, differs in style, has different sides, separates peoples from it. It deafens hearts with its arrows, and some of it amuses them with the gentleness of its article, and some of it sends them to regret. , and some of it is spent on sources of damage, and the poets have spoken in this section more and ascended the lofty peak of these hills, and they found the place of saying with ample, so they said, and they were hit by the affliction of affliction, so they inclined to its shade and said, Al-Asmaii said: I said to a bedouin: What is the matter of lamentations, the most honorable of your poems? He said: Because we say it while our hearts are on fire”⁸.

And Dr. Shawqi Daif defined it: “It is a weeping that goes deep into the foot since man’s existence, and he found this sad fate in front of him; the fate of death and annihilation that must happen to him, so it becomes a trace after an eye. Destiny struck him in his son, father, or brother, and he was reeling from the horror of the injury, the slaughtered staggered, so he cried with glistening tears, and he composed poems, spreading in his heart the anguish and burning of him, and he may look and see death in front of his eyes as he descends forcibly into his hole, and he has no helper or helper, and he screams His shouting does not benefit him, for the mouth of the abyss approaches him, and he is about to meet him, so he weeps and sings his weeping on the lyre of his poetry into a melodious melody full of pains and heartbreaks”⁹. Shawqi Daif believes that lamentation is “a mental rank above the rank of eulogy”¹⁰.

Here, Shawqi Deif takes another path. If the lament prevails over the contemplation of the reality of death and life, it is consolation. The poets in this rank pass from the shock of individual death to the realization of deep or profound philosophical truths, and thus they roam with him in the philosophy of immortality, nothingness and existence, and the end of this It is an inevitable result, which is that life is fleeting, everyone is doomed to death.

As for “Ibn Rashiq al-Qayrawani”, he says: “There is no difference between lamentation and praise, except that he mixes with lament something that indicates that what is meant by him is dead, such as “was” or counting his virtues as “kit and kit”, and what is similar to all of this is to know that he is dead”¹¹.

“Mahmoud Hussein Abu Majah” defined it as “a poetic object that was followed by the tragedy of death for a dear departed or great

missing person. The Arabs have known him since the pre-Islamic era until this age, when all men and women mourned the dead, as well as standing on their graves mourning and praising their qualities and thinking about the tragedy of life, and the statement of man and his weakness, as for death, and that is an inevitable fate, and the poet expresses his sadness and madness for the loss of a loved one and mentions in the verses the merits of this person”¹².

“Hassan Gad” also defined it as “the crying of the dead and mourning for him, showing sorrow for his separation, sadness for his death, and recounting his noble morals”¹³.

“El- Sayed Jaafar al-Husseini” believes that “lamentation in literature is poetry in which the poet expresses the sadness and affliction that afflicts him due to the absence of a dear one, grieved by his loss, enumerating his virtues, praising his deeds, mourning for him, and hesitating to lament the mourning of the dead and the power of singing, and it includes wise verses calling for consideration and asceticism”¹⁴.

Section (2): Lamenting Al- Ayniyeh by Al-Jawahiri:

Al-Jawahiri ^(٦) met Imam Al-Hussein (peace be upon him) in the sanctuary of his poem face to face after he conjured him through a beloved Jawahiri poetic style through which Al-Jawahiri was able to see Al-Hussain, hear him, address him and talk to him within a limited space of the poem, as it is from Shi’ite literature, and the truth is that the poet was not classified as a Shiite poet. He was from a religious family and from the environment of Najaf, but he abandoned all of that and chose another path, and with his poetry he stands at the forefront of modern Arab poetry, as he is one of the greatest Arab poets in the twentieth century.

Al-Jawahiri realized that the case of Al-Hussein was not placed in its true context, and this matter kept flirting with him for a long period of time until the subjective and objective factors prepared for him to ripen his thoughts, doubts, anxiety and apprehension, as well as confusion and astonishment. It has reached Al- Ayniyeh through dozens of poems that belong to him which belong to the line of rejection, rebellion and change, including what revolved around personalities with a national political role or events witnessed by Iraq or the Arab and Islamic world. It appeared that his poems (Voice from Najaf, Greeting the Minister, and Ashura) are the closest to Hussein, which makes us describe them as the precursors to the great Husseini poem (I believed in Hussein)¹⁵.

The poet began his poem with a beginning in which he addressed the lament in a direct speech, in which he continued to the end of the poem. It seems that the poet's direct confrontation with the grave made him stumble slightly in his words, especially in the word "bed" in the first part, and the word "brightly" in the second part. Emotionally chanted to that great soul that was contained in that grave, and the poet did not leave himself to choose the smoothest of the pronunciation, but he chose to begin with the redemption for the tomb of Al-Hussein (peace be upon him), as it included a wonderfully bright face with its courage and goodness, and the Arabs have always praised the man and the lightness of the forehead is a sign of his loftiness and honour. And grow it, and he says¹⁶:

- Redemption for your lodgement from a bed
it shines brightly is the most wonderful

It seems that Al-Jawahiri didn't follow in the same footsteps of the ancients themselves in the reading of their elegiac poems, where they begin these poems with wisdom or provoke sadness over the lament, as "Al-Mutanabi" did in his poem "Al-Lamiah"¹⁷, or "Abu Tammam" in his poem "Al-Raia"¹⁸ and others, and this means that we are standing on the grave is, however, a standing position of another kind, and its words were somewhat modern, especially the words "brightly, the most wonderful." In this verse there are multiple deviations. The deletion stands at its beginning to announce that beautiful abbreviation, where the subject (I) is deleted and the current sentences are used to illuminate the meaning and create a semantic gap remove the lexical static of the language through his diagnosis, as the shrine was illuminated by a bright light reflected from the light of its owner.

The poet when named his poem "I believed in Hussein" suggested that there is faith that comes after doubt, and this is what he actually built his poem on, except that it started from the conclusion of the poem that it should end with. He had started with faith, so he returned to doubt and led him to faith, and he would not have started from the doubt that the listener or the reader would expect¹⁹.

The beginning of the poem was general in the sense that it does not suggest that the lament is in front of a Muslim, and he supported him in the second verse²⁰:

- fragrant of the breaths of the heavens
a soul and from its dwelling, I get lost

Where he indicates that the lament was not an ordinary man, but rather has sanctity, taking into account that (brightly) which is (the

most wonderful), and it is more fragrant than the tones of the heavens, and he called for watering for his grave, and it is an old custom in which the Arabs call for watering for the graves, and his approach is yoke, and has a protected glory, and it is the chord. He who has no second, did not intercede (until now) with a second, and it is after this, the sermon of the aspirants, and this is what made the poet rise in his thoughts until he reached it to be a beacon to every follower, and said to him: “you are above”. All this made the poet come up with idea after idea to surround the qualities that included in this tomb, the reader is drawn to and directed that he is facing an outstanding Muslim figure.

The poet fulfilled eight verses to prepare souls to be in return for a man who had reached the ranks of the great men historically, and Imam Al-Hussein (peace be upon him) was a sermon and a lesson for the aspiring in return for contentment who are content with little, and they did not put before their eyes what the distinguished men aspire to, and that is why Al-Jawahiri says²¹: a converging sea

- And Shepherd for your day “day of altufuf”

and watered your land from your death

- And we saddened on you by the imprisonment of souls

on your illuminating and fearsome approach

- And to protect your glory from being humiliated

by what you refuse from a creator

- O tendon in the immortals, until now

he has not interceded

- O exhortation of the great aspirants to

the ignorant of their future contentment

- You are above from scary for death

and bless your grave from a scary

We notice in the first verse Al-Jawahiri's use of traditional words (Shepherd, watered) continental formulas in the Arabic linguistic heritage, but their use here took them out of their linguistic hierarchy into spaces of creativity, especially when we know that watering is the prayer of lovers for the descent of the water from which the tribe of Muhammad, peace be upon him, was deprived. The letters of (Al-Ain) the poet provoke sadness because it is one of the ring letters that expresses deep sadness for the Imam (peace be upon him)²² as the use of kasrah helped him with this letter because it feels tenderness and softness²³, and we notice the alliteration between the first "scary" which has activated by its annexation, and the second "scary" was activated by its opening. The first indicates the dread of death and its fear of the Master of Martyrs, and the second indicates that it has become a haven to which souls seek the tranquility of faith and challenge.

Then Al-Jawahiri moved to a new stage, which is that the tomb has become a mosque in which the worshipers prostrate and the worshipers kneel in it. the tomb contained all of this, and it was not an easy matter and no other person got it. Then Al-Jawahiri returns to himself, as if he had transferred the conversation from others to him. He said, "I smelled you," as he needed to smell the "breeze of dignity", which he longed for, as if he was tired of contentment. After that, the poet deepened his affection and his integration that "rubbed" cheek replaced the cheek of Hussein, who fell on the ground, but he refused to pray to the tyrant and what the wrongdoers want from him, he says²⁴: a converging sea
- eons pass, so whoever prostrated

on his sides and who bowed

- I smelled your dust so the breeze blew

the breeze of dignity from a desolate

- I rubbed my cheek where it gets rested

cracked cheek and didn't humiliate

- And where the horses of the tyrants came to you

they roamed on him and he didn't acquiesce

Here, Al-Jawahiri refers us to a figure whose counterpart in history, as if he wanted to transform the image of Hussein (peace be upon him) into a global image that shone and rose with its wounds, and it was not a local or sectarian image like the image painted by some poems of some Shiite poets. Most of the people succumb to surrender in moments of tremendous pressure that falls on them, depicting the eons as taking refuge in this holy tomb, including the generations of human beings between prostration and kneeling.

And his saying²⁵: the fast sea:

- found you in an image I wasn't astonished

by greatest or most wonderful of which

Al-Jawahiri's poetic images in this text are represented by those cumulative and imaginary images in which the poetic vision is intertwined with the innermost parts of the self, depending on the wide ranges of stylistic linguistic displacement in which metaphor, creative simile, and metonymy embody semantic interactions that produce these images.

He says²⁶: a converging sea

- I imagined, And the memories flew

with my soul to a higher world

- I floated with your grave, the raft of imagination,

in the silo of the creative inspirer
- As if a hand from behind the mausoleum
red “with an amputated finger”
- Stretch out into a world of meekness
floundering in a forest are narrowed
- And the grievance with east, pasture
on upon Raised wolves or lions of it
- to change from the withered conscience
with another fertile
- And push these young souls out
in fear to the most forbidden sanctuary

We note that Al-Jawahiri is skilled in his structures that bring about huge deviations in the language and whose role in the heart of the poem leads to synonymous figurative blocks through his ability to use the metaphor in a unique semantic use, and by moving away from the crude direct analogy by dealing with counterpoint and alliteration in a creative allegorical use, and addressing the grave once and he addresses al-Hussain again while he is in the grave, The poet had not given himself the freedom of unrestricted expression, as he is in a sacred presence, addressing its owner face to face, and these moments accompany every visitor who comes to the grave. In those Husseini condolences or what they said, the fighter wrote that a member of the Umayyad army wanted to take a ring that was on the finger of Hussein (peace be upon him), but he was unable to amputate the finger to take the ring²⁷.

and his say²⁸:

- I remembered your day in my mind
and echoed your voice in my ears

Or his say²⁹:

- The mother's sons are better than Hashem,
and the father's sons are better than Tabbaa

The first line is the symmetry between the two halves consisting of the verb that begins with “remembered” and the verb at the beginning of the disability “echoed” followed by the noun “your day” in the part and the noun “your voice” followed by the semi-sentence “from Hashem” and who followed” to be an identical phonemic sequence, and the formulas were identical in the second line, which led to a distinct rhythmic parallelism.

Such rhythmic symmetry is caused by the phenomenon of repetition that appears in the poem in several places, and the repetition comes in both vertical and horizontal forms. Examples of horizontal rhythmic repetition are:

His saying³⁰: a converging sea

- and its towers did not pass through the sky,
or did they come to the earth and did not fall

As for the vertical, it is like saying³¹:

- And it didn't cut off evil from its roots
and the harvest of consciences did not take off

In the last two verses, we notice that the first two syllables in them echo and his answer resonates in their impotence, creating a musical rhythm and creative vocal displacement. The answer to the halves is present in its concept, significance and music in the impotence of the verse, and this gave a clear vocal balance.

The poet may employ both phonemic methods that depend on repetition in its two horizontal types, synonymous with vertical

repetition, so that the rhythm becomes clearer and displacement, saying³²: a converging sea

- O son of the ventricle without a stomach,
and O son of the exposed boy devoid of polytheism

- O hashem branch, it didn't open
with flowers most than you, nor did it branch out

- O Link from the anthem of eternity,
The conclusion of the poem with the beginning

- O link from the anthem of eternity,
end the poem with the beginning

The poet mentioned the mother of Al-Hussein (peace be upon him) first, then he came to mentioning his father praising him with a ventricle devoid of polytheism. And I don't know why the poet chose these two titles even though they are the least of the virtues of Imam Ali (peace be upon him), so it is a virtue that no other companion can compare to him, and if the poet did not succeed in choosing the virtues of Imam Ali (peace be upon him), he succeeded when he presented his mother Zahra over his father Imam Ali (peace be upon him). Because the sanctity of Imam Hussein (peace be upon him) came to him from his mother, and this is what his enemies knew before his Shiites³³, and we note here the horizontal repetition that led to a similar rhythm in the first house, which was represented by the repetition of the phrases "O son of the ventricle" and "son of the boy" and what This parallel rhythm sustains and perpetuates the momentum of the continuation of vertical repetition in the following two verses, where we find this semantic phonetic cohesion, especially as we are certain that the semantic, structural and vocal levels are an integral whole in the

poetic structure mutually supportive in its construction and composition.

Section (3): Lamenting Abdul Raziq Abdul Wahed:

In the series of Iraqi Hussein poets, Abdul al-Raziq Abdul-Wahed³⁴ comes with an empty Hussein mem that confirms the development and renewal of the Arab Hussein poem, which was initiated by al-Jawahiri and followed by contemporary poets. If the analogy of Hussain with the minaret and the sanctuary was mentioned in the images of poets before Abdul-Wahed, then describing Hussain with (peace), (evidence), (the bond of the forehead), (the pearls of the sun) and (Sana Karbala) and who (his ribs are filled with pride), those descriptions are considered a new creative feature of Abdul Raziq Abdul Wahed and a poetic achievement of the contemporary Hussein poem. Thus, a number of poets of the twentieth century after al-Jawahiri have moved away from the constants of the old poem in its crying and the nature of its sadness and its tangible evidence such as shedding tears, slapping the cheeks and wearing blackness, those features that the poem has been following. Arabic and accompanied it for more than 14 centuries until the advent of Al-Jawahiri and who followed him. The Arab Hussein poem took a further step when it touched on the current social and political issue³⁴.

Abdul Raziq Abdul Wahed agreed in choosing the sea, as it is simple in tone, continuous idiomatic, flowing in a drum of music, and suitable for everything that has a plurality of adjectives and enjoys the bell of words and narration of events in a continuous format³⁵, as we see cohesion and smooth rhythm with the content in which the movement flows and fits with the impressions of

himself The sad and his feelings, in addition to what the poet uses from the easy and flexible language in the form of vertical poetry, which gives the deepest impact on the conscience of the addressee and engages him in this deep sadness, and this is normal because the poet stands in the yard of his lover, a prisoner, as he says, asking for his forgiveness³⁶.

- I came and your pardon of my coming
exhausted, captive, broken, thirst

- Since I was a child, I saw Hussein
as a beacon to his light, I belong

- And since I was a child,
found Hussein a haven with his walls I take cover

- And since I was a child,

I knew Hussein as an infant, and until now I have not weaned

On the semantic level, in the last three verses, the verbs of certainty (I saw, I found, I knew) were employed, in addition to the words (haven, beacon, infant) to symbolize the eminence of Imam Hussain's stature, which created coherence, cohesion and rhythm for the recipient. With the status of the beloved and the poem elegiac, and lamentation requires the use of words that express the grief of the heir and his brokenness in the face of the tragedy that afflicted him, for calm dominates all the verses of the poem, despite this, it seems that the poet was sometimes unable to control himself and sometimes clamor in front of these emergency calamities, and resort to finding movement, emotion and clamor. There is a loud vocal crowd to build up the meter's activations, and he notices in the second part of the first line the morphological repetition as well as alliteration, which is reflected on the rhythmic side of his poetry

and cause a state of tumult and noise emitted by the roaring sounds, which takes the meter of the familiarity of the simple tone, and his saying: a converging sea

- And I held back how? And in a thousand swords,
and if I was alone, I would not hold back

- And I didn't wait for them until it spins
their circles on you, my blood

- I would have grabbed the borders of Iraq,
even if their halters were in my mouth!

- I would have changed the history of this soil
they wouldn't have gotten him "Banu Muljim"!³⁷

- This is how we, O Mesopotamians,
are hard on oppression. We were not led³⁸

We see in the verses that the image of the poet's anger and revenge was reflected in the verses of the poem, as the poet assembled the loud voices, i.e. the hamza, the ra, the nun, the meme, the eye and the ghain, as they formed words and structures by which the poet was able to raise the sound effect of the convergent meter, so the words (held, not hold, I didn't wait, grabbed, hard, not led) indicates the best indication of this meaning. We see the alliterations came in the verses to confirm the description of the position of Imam Hussein, "revolving and circles", and "I held and not hold" All of them are naturalizations that endowed the phrase with a tonal richness that blended with the connotations of its words. The poet succeeded in his derivations with a remarkable success, through which he achieved a musical aura that reflected a subtle vocal splendor, which created a prominent stylistic gain. This

repetitive pattern is achieved by pushing the meaning to gradually grow to the point where it is better to stop³⁹.

What proves the poet's keenness on the intensity of the rhythm is the observance of the phonemic and meter homogeneity between some rhyming words, including the morphological and meter homogeneity between the two words “belong, shelter” In the following two verses⁴⁰: a converging sea

- And since I was a child, I saw al-Hussein
as a beacon to his voice, I belong
- And since I was a child, I found al-Hussein
a refuge, with its walls, seeking shelter.

Among them is that most of the formulas that the poet employs in the rhyme is the “I do” formula, such as (the most generous, the most upright, the most merciful, and the most important), due to the strength of description in it in relation to the rest of the derivatives, emphasizing the distinguished position of Imam Hussein in the recipient and the plural cracking formula as (I do, I expect, I participate), in his saying⁴¹:

- And they are being pushed bare-chested
On your chest, the pure, the most merciful
and his saying⁴²:

- And you are the guide to the pride
for what has been trampled from you're the most generous chest

The words (the most merciful, the most generous) created a phonetic pattern necessitated by the nature of the speech, so it suited him to build his rhymes in a way that suggests rhythmic grandeur indicating the affair and position of the addressee. The language, in terms of its semantic system, has the ability to express

itself by itself, and the morphological system is full of expressive energies and vocal and semantic overtones, which made poets keen to benefit from the morphological structure in raising the power of vocal and semantic achievement of their poetic texts, especially at the ends of verses and rhymes that represent the peak and peak of melody⁴³.

It is worth noting that this music may cause the poet to justify to himself what he does not justify including in the following two lines, and this is for the sake of the connection between the verses and to provide a harmonious coherence in meaning, even if it is a defect, and from it the next line where the news of the subject “death” came, meaning the final destiny, and the chapter Between them the pronoun “he” in his saying⁴⁴: a converging sea

- For the Day of Resurrection, the question remains

Is death in its vague form?

- it's the final destiny not to be rejected

or the servant of the final destiny

This is normal; Because the poet wants to pay attention to the tragedy of Imam Hussein, peace be upon him, and his attitudes and qualities, and to portray the extent of love and attachment to this great Imam. This incident had a great impact on the poet's poem, as it is the one who blew within this poet all the ideas and meanings that you see in a sequential sequence, as if they can't be counted and can't be limited⁴⁵.

We also find the effects of repetition of letters in a remarkable way when looking at this poem, where the poet fits between the letters and works to collect the voiced and whispered sounds in one poetic line, both of which are closely related to the poet's psychological

state, The poet also employed the vocalized letters more than the whispered ones, as the amount of their frequency in the poem was (1581) letters, which indicates the softness, gentleness and tenderness that suits the topic of the poem, and there is a phonetic and semantic harmony with the narration of the poem as if our poet wanted to disclose and raise his voice to be heard by others to bring out what Inside it is sadness, sorrow and heartbreak; This is because poetry is an emptying of the poet's suffering, and this phonetic harmony between singular and compound words does not complete its musical aesthetics except by complete harmony between the sound of the pronunciation and the significance of its content⁴⁶.

One of the most frequent letters in the poem is the letter "L", which is repeated 276 times in the poem, then "M", which is one of the middle letters, its meaning is consistent with the poet's sad broken emotion and expresses what is simmering in his innermost feelings of sadness and sorrow, as the letter "M" is repeated seven times in this verse⁴⁷:

- I came and your pardon for my coming
as a mixture of blood and gallbladder
and his saying⁴⁸:

- He caught unintentionally and died
and kept you as a star from the stars

The poet repeated the word "star" twice so that the meaning deepens in the same recipient, which is consistent with the theme of the poem in which the poet seeks to perpetuate the enthusiasm of Imam Hussein in the addressee, so the recipient feels that he is living these moments and feelings.

Among the whispered letters, the letter “T” comes more than others, as it reaches the frequency (117) times, from which is the following verse⁴⁹: a convergent sea

- Rather, I chose your death.

You prayed the forehead, and did not look back and did not regret it.

In this verse, the letter “T” is repeated eight times, and it is a whispered sound that is intense in its formation. The vocal cords do not move, but the air takes its course in the throat and mouth by meeting the tip of the tongue with the origins of the upper folds. If they suddenly separated, that sound was heard causing a clear sound explosion. This explosion came to combine with the characteristics of the stature and courage of Imam Al-Hussein, peace be upon him, as well as the combination of the whispered “F” and the loud resonance in the following verse⁵⁰: a converging sea

I waded and the death was braided

braids, and the soul has no holes in it.

Or the meeting of the “” and the “A” in the following verse⁵¹: a converging sea:

- The sun did not revolve Except you are like its pearls as a twin brother

The aches and pains of the Karbala incident take him into the synagogues of himself, so do not let him rest. The poet has succeeded in finding mixing and coherence between the words and the atmosphere of the poem. The construction of sounds in the word has a close connection with the shades of meanings in themselves and with the radiance of sentimental feelings emanating from the poetic experience, and from the confluence of these two

sources, Language sings and its significance intensify, and the sound becomes a suggestive sign and an aesthetic echo in the soul. Rather, the highest thing that literature reaches is to make the verbal suggestion of strength, control, distance, vitality, and accuracy in a great place⁵².

As for the repetition of structures, among the most prominent of them according to Abdul Raziq is what came mostly to confirm a specific idea and not to convey the ideas of the followers, but rather carry connotations. He is unique in staying away from the stray verses that he presents in his own hands⁵³, as the repetition of words gives the poem an extension and growth in images and events, so it is an essential focal point for the reproduction of images and events and the growth of the movement of the text⁵⁴.

Among the words that the poet used the most in the poem is the word “Peace be upon” where he repeated this word (11) times introductory, and the poet wanted through it to pray for the praised ones and take care of the shrine of Imam Hussein and the martyrs of Karbala, which gave the verses a beautiful musical balance⁵⁵:

- Peace be upon you, beloved of the Prophet,
and his bud is the most blessed bud
- Peace be upon your family hovering
around you in that blaze
- Peace be upon them on two palms
like two suns in a darker orbit

We notice in the second verse that the shriek in it is clear between the two words “hovering” and “blaze”, where the word “ardaat” shares with the word “al-mudram” in the letter Roy, i.e. the

meem, and the letter wasl, i.e., ya arising from satiating the crust of the roy, which adds poetic music to the house and affects the In the recipient with the magic of the bell and the sound to enhance its meanings and broadcast its purposes and goals, the poet's voices came to deepen the meaning as well as express what is simmering in his innermost feelings of grief and sadness.

We also find in this poem many examples of alliteration, including the imperfect alliteration, and the alliteration of the derivation was the most common, which is "what the two words in the original letters agree with in order and agreement in the origin of the meaning"⁵⁶, including his saying⁵⁷: a converging sea

- And you are the shelter of the fearful.

O who, from the slaughter is not safe

- Peace be upon aura

rise with its pearls, rise of Mary

Then, the repetition of homogeneity in the first three verses created another wonderful craft called return of the Miracles in the breasts, which is that one of the two words that is repeated or homogeneous or appended to them is at the beginning of the paragraph and the other at the end of them, and this indicates the poet's artistic ability and the capacity of his linguistic stock and his skill in synthesis between the words⁵⁸.

Conclusion:

Through our study of the subject of the study, we reach the following results:

1- It was found that the two poets, Muhammad Mahdi Al-Jawahiri and Abdul-Raziq Abdul-Wahed, created the two poems "Al-Ayniyeh" and "In Rehab Al-Hussein" to lament Imam Al-Hussein

(peace be upon him) to arouse the conscience of the recipient and involve him in this crisis and psychological anxiety as if he lives with the poet and walks with him, by using easy and gentle words that express the poets' potentials.

2- There is a perfect harmony and coalition between the signs, meanings, and words, and between sounds and meter, ending with the narration with the subject of the poem, in order to draw the sadness and what is in it prominently on a lofty human position.

3- The repetition of the vocalized and whispered letters is a special moral rhythm that expresses the meaning, as well as the rhythmic harmony between the words with the poets' intent.

4- The two poets succeeded in clarifying the status and personality of Imam Hussein (peace be upon him) through pictures and poetic connotations, which were reflected in the rhythm and music to affect the reader's mind on the one hand, and clarify for him the place of Imam Hussein (peace be upon him) and express his great history, courage and ambition on the other hand.

Through this study, the researcher recommend:

1- The need for researchers to pay attention to studying the effect of semantics and meanings in rhythm and poem in poetry in general, and the need to pay attention to poems of lamenting Imam Hussein (peace be upon him) in particular due to the scarcity of research on this subject.

2- The researcher recommend relying on this study as a main pillar in the study of the lamentation of Imam Hussein (peace be upon him) in subsequent studies.

¹ Ali Muhammad Husayn al-Khalidi, Imam al-Husayn, peace be upon him, in the rehab of the Arabic poem al-Jawahiri, a new paradigm - a new critical vision, Journal of Arabic Language and Literature, College of Arts, University of Kufa, No. 16, 2013.

² Dana Talib Nour, The Aesthetic of Rhythmic Coherence in the Lamentations of Abdul Raziq Abdul Wahed - A Poem in Rehab Al-Hussein as a Model, University of Isfahan, No. 25, 2021.

³ Abdul Raziq Karim Khalaf, The Stylistics of Al-Shajn - Reading in the Poem of Aminat Bel Al-Hussain by Al-Jawahiri, Journal of the College of Fine Arts, University of Baghdad, No. 30, 2015.

⁴ Rahim Kharbit Attia, Al-Jawahiri's poem Al- Ayniyeh in lamentation of Imam Al-Hussein (peace be upon him) - an analytical study, Journal of the College of Education for Girls for Human Sciences - University of Kufa, Vol. 2, No. 3, 2008.

⁵ Abu Abd Al Rahman Al Khalil Ibn Ahmad Al Khalil Al Farahidi (died 175 AH), Al Ain, ed.: Mahdi Al Makhzoumi, Ibrahim Al Samarrai, Oswa publications, Qom - Iran, V. 1, 1414 AH, material (Lamented), p: 329.

⁶ Ahmed Ibn Faris Ibn Zakaria Abu Al Hussein Ibn Faris (died. 395 AH), Language Standards, edited by: Abd Al Salam Muhammad Harun, Mustafa Al Babi Al Halabi Library, Beirut, 2, 1389 AH / 1969 AD, section of (Ratha), p: 188.

⁷ Jamal Al Din Ibn Makram Abu Al Fadl Ibn Manzur (died. 711 AH), Lisan Al Arab, Dar Sader, Beirut, Lebanon, 2, 1300 AH, section of (Ratha), p. 149.

⁸ Shihab al-Din Ahmad ibn Abd al-Wahhab al-Nuwairi (d. 733 AH), The End of the Lord in the Arts of Literature, edited by: Yahia al-Shami, Part 5, Dar al-Kutub al-Ilmiyya, Beirut, Lebanon, 1, 1424/2004, P: 161.

⁹ Shawqi Daif, Lamentation, Dar Al Maaref - Cairo, 4th edition, without the year of publication, P: 5.

¹⁰ Ibid, P: 6.

¹¹ Ibn Rashiq al-Qayrawani, The Mayor in Poetry Industry and Criticism, Investigation: Abdul Hamid Hindawi, Al-Mataba al-Asriyya, Saida, Beirut, 1, 2001, P: 166.

¹² Mahmoud Hassan Abu Maja, Lamentations in Arabic Poetry and Heart Surgery, Dar al-Kutub al-Ilmiyya, Beirut, 2, 1982, P: 210.

¹³ Hassan Gad Hassan, Arabic literature between ignorance and Islam, Nour Houran for Studies, Publishing and Translation, Syria, 1, 2012, P: 147.

¹⁴ Al-Sayed Jaafar Al-Husseini, History of Arabic Literature - Pre-Islamic Literature, Dar Al-Itisam, Cairo, 1, 1995, P: 132.

(*) He is Muhammad Mahdi bin Sheikh Abdul Hussein bin Sheikh Abdul Ali, Sheikh Abdul Hussein's grandfather to his mother, Sheikh Jaafar, the owner of the cover detector, and Mr. Mahdi Bahr Al-Ulum is his grandfather to his

father's mother, as for his mother, she is Fatima bint Sheikh Sharif Al-Jawahiri, it was said that he was born on 7/26/1899. So he was born and died in one month and one day apart, he died at dawn on July 27, 1997, and it was said that he was born on July 26, 1900, and it was said on Rabi' al-Thani 18 of 1318/ 1900, but he likes to date him to the year 1903, and one of his most important poems: "The Grave Poet" in 1921, "Between Poetry and Emotion" in 1928, "Diwan Al-Jawahiri" in 1935, and others.

¹⁵ Muhammad Mahdi Al-Jawahiri, The Third River, without a publishing house - Baghdad, 2010, p. 39.

¹⁶ Muhammad Mahdi Al-Jawahiri, Diwan Al-Jawahiri - Complete Poetic Works, Dar Al-Hurriya for Printing and Publishing, Baghdad, 2nd Edition, 2001, P: 491.

¹⁷ Abu al-Baqaa al-Akbari al-Baghdadi, Diwan of Abu al-Tayyib al-Mutanabi, volume 2, presented by: Farouk al-Tabba', al-Arqam Ibn Abi al-Arqam Company, Beirut, 1, 1997, p. 10.

¹⁸ Abu Tammam, Diwan Abu Tammam, explanation and commentary: Shaheen Attia, review: Father Paul al-Mawsili, Dar Sader, Beirut, without the year of publication, P: 328.

¹⁹ Taha Hussein, with Al-Mutanabi, Dar Al-Maaref, Egypt, 1960, P: 229-234.

²⁰ Muhammad Mahdi Al-Jawahiri, his Diwan, Op, cit, p. 491.

²¹ Ibid, P: 491.

²² Mohammed Al-Antaki, The environment in the sounds of language, its grammar, and its morphology, Part 1, Dar Al-Sharq Al-Arabi, Beirut, Lebanon, 3rd edition, 1972, P: 19.

²³ Abdullah Al-Tayyib Al-Majzoub, The Guide to Understanding and Making Arab Poetry, Volume 1, Mustafa Al-Babi Al-Halabi and Sons, Egypt, 1, 1955, P: 71.

²⁴ Muhammad Mahdi Al-Jawahiri, his Diwan, Op, Cit, P: 492.

²⁵ Ibid, P: 492.

²⁶ Ibid, P: 492.

²⁷ Najm al-Din Muhammad ibn Abi al-Baqaa Hebat Allah ibn Nama al-Hilli (d. 645 AH), The Excitement of Sorrows, publications of the Haidari Press in Najaf, Iraq, 1, 1950, p. 58.

²⁸ Muhammad Mahdi Al-Jawahiri, his Diwan, P: 493.

²⁹ Ibid, P: 493.

³⁰ Ibid, P: 492.

³¹ Ibid, P: 492.

³² Ibid, P: 492.

³³ Abo Abdullah Muhammad bin Ismail al-Bukhari (d. 256 AH), Sahih al-Bukhari - Al-Musnad from the hadith of the Messenger of God (PBUH) and

his Sunnah, House of Revival of Arab Heritage, Beirut, Lebanon, 1, 1422/2001, p. 658.

^(*) The poet Abdul Raziq Abdul Wahed was born on July 1, 1930, and he is an Iraqi poet born in Baghdad. After his birth, his family moved to Maysan Governorate in southern Iraq, where he lived his childhood there. He was nicknamed the poet of the mother of battles, the poet of Qadisiyah, the poet of the two centuries, and the last Mutanabbi, and he died on 8 November 2015, and he has many poetic works, including: the well-known play Al-Hur Al-Rabbahi, the Epic of Voice, the Diwan of Poems, the moon collection on the shores of Al-Amarah, and the Diwan in Seasons of Fatigue and the King's Curb.

See: Khairy Al-Qarawi, Abdul Raziq Abdul Wahed from the Rehab of Imam Al-Hussein, available on the website: <https://www.kitabat.info/index.php>.

³⁴ Hassan Al-Alawi, Diwan the Age, Publications of the Ministry of Culture, Damascus, 1, 1986, p. 25.

³⁵ Abdullah Al-Tayeb Al-Majzoub, The Guide to Understanding and Making Arab Poetry, Volume 1, Dar Al-Fikr, Beirut, 1970, p. 312.

³⁶ Abdul Raziq Abdul Wahed, Diwan al-Mirathy, Syrian General Book Organization, Damascus, 1, 2010, p. 172.

³⁷ Ibid, P: 178.

³⁸ Ibid, P: 182.

³⁹ Muhammad Abdul Latif, Rhetoric and Stylistics, The General National Book Authority, Cairo, 1984, P: 124.

⁴⁰ Abdul Raziq Abdul Wahed, Diwan of Marathi, Op, Cit, p. 183.

⁴¹ Ibid, P: 175.

⁴² Ibid, P: 173.

⁴³ Muhammad Ahmad Qassem, The reference in the sciences of performances and rhymes, Gross Press Foundation, Tripoli, 1, 2002, P: 125.

⁴⁴ Abdul Raziq Abdul Wahed, Diwan of Marathi, Op, Cit, P: 174.

⁴⁵ Muhammad Mahdi Yassin Al-Khafaji, a poem in Rehab Al-Hussein by the poet Abdel Razik Abdel Wahed - an analytical study, part 5, Dhi Qar Education Directorate, Vol. 1, 2015, P: 192-193.

⁴⁶ Tahseen Fadel Abbas, from the vocal values in Nahj al-Balaghah, Journal of the College of Fiqh, Vol. 16, 2012, p. 344.

⁴⁷ Abdul Raziq Abdul Wahed, Diwan of Marathi, Op, Cit, P: 181.

⁴⁸ Ibid, P: 174.

⁴⁹ Ibid, P: 175.

⁵⁰ Ibid, P: 174.

⁵¹ Ibid, P: 175.

- ⁵² Ebtisam Ahmed Hamdan, The Aesthetic Foundations of Rhetorical Rhythm in the Abbasid Era, review and proofreading: Ahmed Abdullah Farahoud, Dar Al Qalam Al Arabi, Aleppo, 1, 1997, P: 154.
- ⁵³ Muhammad Mahdi Yassin Al-Khafaji, a poem in Rehab Al-Hussein by the poet Abdul Razik Abdul Wahed - an analytical study, Op, Cit, P: 184.
- ⁵⁴ Hassan Al-Ghurfi, The Movement of Rhythm in Contemporary Arabic Poetry, Africa in the East, Casablanca, 1, 2001, P: 84.
- ⁵⁵ Abdul Raziq Abdul Wahed, Diwan of Marathi, Op, Cit, P: 173-174.
- ⁵⁶ Ali Al-Jundi, The Art of Alliteration, Dar Al-Fikr Al-Arabi, Cairo, 1, 1954, P: 114.
- ⁵⁷ Abdul Raziq Abdul Wahed, Diwan of Marathi, Op, Cit, P: 176.
- ⁵⁸ Muhammad bin Abd al-Rahman Jalal al-Din al-Qazwini, Clarification in the Sciences of Rhetoric, Commentary: Abd al-Hamid Hindawi, Al-Mukhtar Institution for Publishing and Distribution, Cairo, 2nd Edition, 2004, P: 399.

