

PalArch's Journal of Archaeology of Egypt / Egyptology

REPETITION IN THE POETRY OF AL-MU'TAMID BIN ABBAD, KING OF SEVILLE

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Hadi Taleb Mohsen Al-Ajili. Repetition In The Poetry Of Al-Mu'tamid Bin Abbad, King Of Seville-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(3), 1258-1267. ISSN 1567-214x

Key Words: Dependent, Repetition, Hard, Seville, Captivity, Sadness, Constraint

ABSTRACT

Al-Mu'tamid bin Abbad, king of Seville, king. There was a lot of news about his person until it was said that Andalus did not know a poet king like him.

The research is an attempt to study the poet's poetry through the phenomenon of repetition in his poetry and the analysis of the evidence that his hair was loaded with this phenomenon according to the data of the poetic experience and a desire to reach a study of the phenomenon of repetition in his poetry. The research was under the title (Repetition in the poetry of Al-Mu'tamid bin Abbad, King of Seville). Therefore, I did not find - as far as I know - who examined this rhetorical phenomenon in his poetry, so we had a historical mulch to know the existence of the Banu Abbad in Andalusia and their king in Seville, and how and then to establish their king? .

The topic of the research revolves around three basic demands, such as the first of which is the concept of repetition, language and terminology, and what is the rhythmic effect of its existence in the poetic text being related through the embodied rhythm of emotion and emotional charging in the poetic text. As for the second requirement, it was in the life of the poet Al-Moatamid bin Abbad, the king of Seville, and his poetic achievement which Contradictions that need sound and emotional imaging through the mechanism of rhythmic repetition and what is exposed to it between a king and families and between glory and humiliation between freedom and restrictions are intensified, while the third requirement was in the manifestations of employing repetition in his poetry in his literal, nominal and actual patterns, and the answer to how he served. Where does rhythmic repetition the semantic context of a text topic? We tried as much as possible to communicate the idea of emotional focus through the rhythm of repetition and also to explain the culture of the accredited person and his Arab rhetorical references.

The first requirement: Repetition, language and convention

Repetition is a language: it is in the sense of (abomination) in the sense of recurrence, and I repeated the thing, i.e., repetition, i.e. recurrence and repetition (Al-Ansari., 1911) And the surrounding dictionary stated that the term is derived from the linguistic root (repetition), where it says: (Repetition of it is unjust, repetitive and repetitive, i.e. sympathy for it and returned, it is repetition and repetition, i.e. it is repeated again (Abadi.,1938)

Repetition idiomatic: It is (the rotation of words and their return in the context of expression so that they constitute a musical tone intended by the organizer in his poetry or prose) (Hilal., 1978). Some people of literature and rhetoric called it (chanting) (AL.Masry., 1378). Likewise (Al-Sayyid., 1986).

The phenomenon of repetition of the Arab poets and its caring people continued to claim that their study of the Qur'anic text and the search for its miracle led them to search for such phenomena, especially since some examples of repetition in the Holy Qur'an were presented in the Holy Qur'an, based on their study and interpretation by some rhetoric so they tried to explain these phenomena and explain Its significance within the Quranic context. (Maslouh., 1980). Moreover, it represents a rhythmic race, which allows them to clarify and confirm their meanings, and increases the good casting and beauty of presentation within the poem. The poets' care for repetition is only due to their insistence on caring for the single word and the occurrence of its letters. This insistence involves a psychological state that disappears between its words, but its shadows appear through the suggestion and linking of ideas and pronunciation, so the elements of other rhythmic phenomena that the poet mobilized to show what he wants to convey to the recipient and convey His motives towards what he means, therefore (repetition is the key to the poet's mind to know the idea dominated by him as one of the subconscious lights that poetry shed on the depths of the poet and illuminates them), (Issues of Contemporary Poetry: (Al-Malaika0, 1981) Its purposes arise from its revenue, which may be an affirmation and removal of suspicion, and to increase warning and alertness, or to exaggerate, intimidation, glorification, or intimidation, or singing, and thus, by mentioning the repetition (Shukri.,1986). See also (Al-Sayyid.,1986)

The second requirement: approved: the king / poet

The servants of Ibn Muhammad, nicknamed "the Mutadad," the king of Seville, the guardian after his father, ruled (26) years, died the year 461 AH. He was a poet with a small poetry collection, (Moanes.,1963; Popaya.,1971) So he was succeeded in the king by his adopted son Muhammed bin Abbad bin Muhammed, so the guardian became king of Seville after his father's year (461 AH). Judgment 461), he inherited a stable state after the death of his father, and at that time he was a thirty-year-old boy, who depended on the path of his predecessors, he made him the greatest of the sects of the sects in his expansionist policy, where he was able to annex Cordoba to him and end the state of Bani Jahur (Moanes.,1963) and also (Hawala., 1979)

Al-Mu'tamid was a glorious poet with abundance of poetry that overflows with emotion that holds the reins of the word, but surpassed his predecessors in that.: 2/52) With this their state ended, and the Kingdom of Bani Abbad is considered one of the most powerful kingdoms and embraces poetry and poets. Among the most prosperous countries of the sects and the most caring for poets and poets, the grandfather of the aggressor and his father were poets, but they were frustrated and they held literary councils (Marrakesh,1929: 3/168.). In fact, the aggressor made poets a collection (the poets' office) (Popaya., 1971)

The accredited person has a printed office in which various topics of poetry are spinning, lamentation, and pride (Badawi and Hamed., 1951) (Moanes., 1963) and from his poetry on the day he entered Cordoba:

**Who are the kings on the heroic hunt,
hehe, I have the cradle of the nations
Cordoba engaged the beloved, as she prevented those
who came to address her, with eggs and descendants.
Among his most beautiful poems in reaching hope and destiny are:
Your heart dwelling, do not take your thoughts
back on what to reboot and beware of you
And your eyelids growl, do not like her crying,
and be patient, for when you were speeches, you persevered
And if a fate has been impeded by a tendency,
there is no response to what fate brings
And if there is not a single disappointment in the world,
how many have you invaded, and who have your nail?
If you are confused about a criminal,
then your excuse in its darkness is a moon**

The poem is long and has reached forty houses, but it is one of the finest poetry he has ever said.

The third requirement: patterns of repetition in the poetry of Al-Mu'tamid bin Abbad

The poet may repeat the word or two by pronouncing it and its meaning to confirm the description or praise or other purposes (AL-Hilli.,1992) and has in it many purposes, including what the poet's circumstances dictate or his psychological and other needs, and he expresses verbal repetition The same love or repetition of sounds, words and structures that are not necessary for the sentences to perform their moral and deliberative function, but it is (a condition of perfection) or "improved" or "linguistic play" (Moftah., 1992) regardless, or Praise, satire, security, or fear, etc. It expresses what is being fired in his heart N Ashjan, and what is going on in it from Ej longing or other feelings.

We find that phenomenon with its multiple colors is prominent in the Diwan of the King of Seville, Al-Mu'tamid bin Abbad, from a repetition of names, verbs and letters, and a repetition of nominal and actual sentences, units and syllables, as well as a typical numerical repetition was also monitored throughout his Diwan; Formed through various axes, the word with its discharges and a

repetition of initiation, and he dropped emotional states of what he was trying to confirm as a king without the line of kings. The political conditions at that time were created to be exceptional property, which required confirmation of identity and consistency of entitlement to the king and confirmation of it. Whether it was when he was a luxury king or a destitute prisoner, and was not attached to the memory of these two pages of his life from the wealth of the king and his fun, or the humiliation of captivity, families, exile and the pain of handcuffs in his hands, he tries to make the poetic language a language that relies on excitement and excitement directed to the recipient with his excitement and broadcast of the complaint Attached to it depending on its varied rhythms, which repetition was one of the areas of this language.

In the field of repetition of the letter, Al-Mu'tamid says (Badawi, & Hamed., 1951)

**When we met to say goodbye to lunch,
the banners in the courtyard fluttered
The inventory approached Al-Ataq,
knocked drums, and separated
We cried forever, even as our eyes
ran for red tears, including surgeries.**

Drawing the letter Qaf through rhythmically repeating a disturbing picture of the feelings of the poet the moment of farewell and the rattle of his chest to separate his beloved female neighbor. His condition identifies with his palpitations stirring the farewell.

The letter Al-Qaf is often centered on its homogeneity with the heartbeat suggestive of pain in the passages of the Mu'tamid or his poems in farewell moments.

**I wrote to me from your separation what I have
and in my liver it is the pain of affection
And the pens are only written, and let me
write the book of longing on the cheek page.
Were it not for the students of glory, your visit would be
folded as a dean, just as he visited the dew and rose leaves
So I accepted the veil under the veil
I embraced more than a scarf for a decade**

The letter Qaf repeated eight times occupied an acoustic space that increased feelings of anguish and pain and raises the hearts and the survivors of the recipient in the poet's farewell and his complaint of separation and his feeling at that moment as it is closer to the heartbeat and pulse in the moment of farewell.

While the poet repeated the letter Al-Noon extensively in the reproach of al-Mu'tasim, the king of Bani Hood, as he says to him (Badawi and Hamed., 1951): Goodbye, Abu Yahya, and whoever won my hand in it, he called me victorious.

If what we are looking for, we are looking at the heart, and we are really looking at you, looking

**Goodbye, Abu Yahya, and whoever
won my hand in it, he called me victorious.
If what we are looking for, we are looking
at the heart, and we are really looking at you, looking**

The repetition of the letter N corresponds to the area of the guided lintel, which is one of the nasal letters that comes out during the crying due to the intensity of regret and remorse. The distraction) of the accusations repeated by the accredited person in his dialogue with the families of his dependence, as he says (Badawi and Hamed.,1951):

**She said here, my Lord,
where are we going?
I told her that our
God will become ours**

Rattle in his chest are crowded and the whining of his whines went out with distraction in these two houses in the dialogue of the self and the husband together, and it became a verbally dominated voice and the kinetic and temporal sequence, so the poet enjoyed its repetition in the face of the many in homogeneity with the sad real context and what his condition and his wife adopted in captivity, denial, insult and the offense The unknown (and what is repeated are voices that provoke an emotion in the soul) (Anis., 1978) It is not manufactured, but inhabited the interior and exited from it and freed itself from repression these suppressed groans since his arrest until they reached the degree of tragedy, which led to raising the level of emotion My feelings of frustration, the repetition may come in the context of my hair thick, sometimes reaching the degree of tragedy and then lead to raising the level of feeling to an unusual degree (Nazek., 1981).

Al-Mu'tamid also repeated the letters of meanings extensively. There was a repetition of the negative letter (no), as he says (Badawi and Hamed., 1951):

**I cried to the flock of birds as
they ran through me, no prison, no prison, no cable
It was not - and God is forbidden – envious
but longing, that my form has a shape
So I will never go out, not fast, and do not go far
Pain and my eyes crying bereaved
Congratulations to her, not all of them have been separated
He tasted away from her family, her family**

Al-Mu'tamid repeated the idea of the text in coordination with the poem of Abi Firas Al-Hamdani in captivity in his pigeon haunting, and he repeated the denial of the significance of isolation and non-existence (for imprisonment, and for restraint, not to include, and for my eyes, nor a tampon, and for taste) so that the

concerns multiplied, comparing between the objectively equivalent symbol (the cat squad) and they are between the king and his condition Imprisoned prisoner.

Al-Mu'tamid repeated the call letter (oh), which is to call the distant, short, and medium-dimension in his notice excessively, and the call went out to the alert and not to request turnout, but to evoke the recipient of the importance of what he feels in the direction of adopting rumicism, his wife and his lover. He repeated the letter of appeal (7) times in the text as he says (Badawi and Hamed., 1951):

**O serenity of mankind,
O planet, but moon!
Whatever branches when
he walked, deer, if we look
O beautiful soul has
blown magic wind
O landlord who is the moment
Handcuffed when weak
When do I heal, O sacrifice
Hearing from me and sight**

Rather, the accredited person opened most of his poems with which he wanted to describe someone who loves and preaches the letter of the call (oh) and makes us longing to know the qualities of the caller (Badawi and Hamed., 1951).

While the introductory instrument (Ala) of the alert was present in the opening of its introductory verses for the likeness of the sentence (Ala) wanted to confirm and alert and raise the expectation of the recipient, that those qualities are standing on him and his people; this expectation makes us share the poet his sense and poetic pulse when he is proud of his help and his helpers and his support and support Abd al-Jabbar revolution against Yusef bin Tashfin (Badawi and Hamed., 1951):'

**Is it not an honor to show mercy to
the supervisor of the mockery of the enemy?
No generosity revives and helps heal
the disease from every deep disease
Not loving the beloved son
Very longing, weak whining**

The author's poetry was not limited to the repetition of letters, but he resorted to the repetition of names and verbs, including the name (sic), when he prides himself on the days of his glory that is overwhelming in his possession.

**Such a sword perishes in his eyelid
if it shook long enough for longing
So thirsty spear did not arrest him and
did not see it from the success of my right
Likewise, the other does not allow you to raise
the sake of shimmering by surprise in an ambush.**

poet lived, as we made us feel the continuous movement of crying by his use of the present tense, the extent of people's pain and grief over his brother. Investigation by (Badawi and Hamed., 1951):

**The blessed wept at the end of Ibn Abbad,
he cried at the effect of Deers and lio
The stars cried, their planets were
clouded with the same scent of stars.
The only one wept, the happy cried, the dome and the rive
, and the crown all his humiliation beg
The water of the sky over its children is a pearl
O sea cruise of frying**

Here, the poet wanted not only to cry over the glories of Al-Mundhir bin Water of Heaven with what the representative represents of a lineage for this noble proportions, but rather that the natural with its artificial data such as the palaces built by the blessed palace of them and the silent nature of the river, the crown and the perimeter have cried on its masters and the field of its deer. The poem (Badawi and Hamed., 1951):

**Shanbus cries at them in a jiffy,
as the tide of the current
The fierce mansion cries for her balcony
in the greenery of the tree
The harp cries, its strings
respond in its two directions**

With the verb "(have mercy) for the crying sympathetic present, he says in verses of his poem." (Badawi and Hamed.,1951).

**Have mercy on a reckless baby whose pulp
was not afraid to come to you asking for pardon
And mercy a reckless child inside them
that you rushed to cry blind**

It is a depiction of the tragedy through the verb (show mercy + a parasite) so that the sympathy and the argument of the injustice are more real in the life of the poet at the forum.

CONCLUSION AND RESULTS:

After standing on the poetic experience of the poet Al-Mu'tamid bin Abbad, he has a rich literary product and an innovative poetry collection, and through what has been presented, one of the most important findings of the research can be summarized as follows:

1- Al-Mu'tamid culture is an authentic culture based on rich heritage references that seemed clear through its knowledge of Arabic rhetoric and its arts, and the parameters of poetry, rhythmic, stylistic and semantic mechanisms.

2- The life of Al-Mu'tamid was not entirely king, as tragedies discussed him in the second part of his life: life of exile, captivity, and humiliation.

3- Repetition has a rhythmic and semantic effect in the context of his poetry. He exhausted his literal, nominal, and actual mechanisms, the best use of the text to show feelings of sadness and pain, as well as affirming the identity and influence of the recipient through what this rhythmic rhetoric provided to him.

4- The creative poet's product must be seen as a wealth rich in knowledge, feelings, emotional and emotional focus for a king who lost his property, but he remained a strong father who covered it with his sincere emotional feelings and the most accurate features of sadness and then pride in his literary product no less than what was presented by Arab poets such as Al-Mutanabbi and Al-Bahtari and Abu Tammam and others.

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