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DEATH IN THE POETRY OF ABD AL-RAZZAQ ABD AL-WAHID, A POEM "IN THE REHAB OF AL-HUSSEIN AS A MODEL")

Nabil Shaker Abdul Hussein¹, Ashraf Maneh Farhood², Qasim Kadhum Mohammad³

^{1,2,3}Al-Furat Al-Awsat Technical University-Iraq

Corresponding Author's Email: ¹Nabelarabic82@gmail.com, ²ashrefmana@gmail.com
³qasim9402@gmail.com

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INTRODUCTION

The poetic and creative world is full of phenomena that impose their presence on the poet at the moment of writing the poem, and the fruit of that creativity does not fall into the poetic course until after they recite the poet's gaze and his visions, and after the imagination gains new and branching dimensions that resulted from the analysis of these phenomena. Which the poet takes as a goal to fulfill his desire to express his relationship with everything that revolves around him. Therefore, the phenomenon of photography has been of great importance in ancient and modern critical studies alike, and has witnessed a great development and transformation, as it is no longer a rigid perception with limited methods and tools, but rather has become a tool for embodying feeling and thought and a point of contact between the internal and external years based on symbol, myth, imagination, and many modern techniques. In this way, the image became a standard for measuring the poet of the creator. It is considered one of the most important mediums for the poet in conveying his experience and expressing his reality and given the richness of the poet's poetry and its richness in creative and innovative poetic images, I chose him in this research to study his poetic image and specifically the image of death. I studied as a result of my observation that the obsession with death captured the poet's interest, especially in the poem (In Rehab Al-Hussein), where the poet portrayed the symbol's victory over death, and the body of Hussain as a symbol for all religions, because the poet is from the Sabian religion, so he took from himself an example of the recognition of the rest of the religions on the case of Hussein.

The life of the poet Abdul Razzaq Abdul Wahid

An Iraqi poet: He is considered one of the most prominent Arab poetry summits in the modern era, and the author of eloquent poems and a loud voice. His poetry works have been translated into several languages, and he won Arab and international prizes

Among his most famous verses:

: All the winds of the earth blow a gale, and only its torments bend

Birth and upbringing

He was born in Baghdad in 1930, then moved with his family at the age of three years to Maysan Governorate, and spent his childhood and early childhood on the move. Then he returned to his hometown, Baghdad, where he completed his secondary and university studies, and then went to Oman and lived there for several years and fathered three boys and a girl and graduated in 1952 from the Arabic Language Department at the Higher Teachers 'House (later it became the College of Education at the University of Baghdad)

Jobs and responsibilities

Abdul Wahid worked as a teacher for years, then worked as an assistant to the dean at the Academy of Fine Arts in Baghdad, and in 1970 he moved to the Ministry of Culture and Information, where he worked as an editor in the magazine (Al-Qalam) and then as editor-in-chief of the magazine itself. Director of the Folklore Cultural Center. He took over the administration of the Institute for Musical Studies. And Dean of the Institute of Arab Documentaries. He held positions, including the administration of the National Library in Baghdad, as well as the General Director of Culture and Children.

As a cultural advisor to the Ministry of Culture and Information During his experience, he served as a member of both the Iraqi National Committee for Music and the Central Committee for Publication Support, in addition to other Iraqi bodies. He was also one of the first founders of the Writers Union in Iraq

Poems and compositions

Abdul Razzaq Abdul Wahid published his first poems in 1945, and ten years later he published his first collection of poetry, and then his poems came to pass. In total, about 42 poetry collections were published to him, including ten poetry collections for children that are his dearest poetry, and two poetry plays.

His poems have transcended the Arab world, as a collection of them entitled "Selected Poems" was translated into English, and four thousand verses of poetry were translated into Yugoslavia. French orientalist Jacques Burke translated a set of his poems and the first and second parts of his epic "The Voice" into French.

He published a selection of poems for him in Helsinki after translating them into Finnish, and other poems were also translated into other languages such as Russian, Romanian and German. His distinguished poems have been the subject of a number of MA and PhD dissertations.

After more than forty poetry collections, he summarized - in an interview with Al-Jazeera Net - his experience in a poem he called "O my lord Al-Mutanabi" in which he says:

Your client is not a foot or peaks
 There is no fire, so I am guided, and there is no knowledge
 Alone and your voice folds me and spreads me
 For the wind, the taut nerve, and the pencil

Honors and Awards

Abdul Wahid wore many decorations, shields and awards during his course, as he was awarded the Pushkin Medal at the World Poetry Festival in Petersburg in 1976. He won the Saddam Prize for Literature in its first session in Baghdad in 1987.

In 1986 he won the "Golden Poem" medal at the International Stroka Poetry Festival in Yugoslavia, which also saw him win the first prize in the International Poetry Festival in 1999, and on the occasion of choosing Damascus as the Capital of Arab Culture in 2008, Abdul Wahid was honored with Daraa after a terminal illness. November 8, 2015 in a hospital in the French capital, Paris. (Al Jazeera Net website)

The first topic death

First requirement: the definition of death in language and convention
 Death is a language: an existential quality created against life. In the terminology of behavioral scientists: suppressing the whims of the soul, so whoever dies of his own desires will live with his guidance. And the Almighty said: You do not die unless you are Muslims. Abu Ishaq said: If someone says, how does he forbid them to die, when they are but die? It was said: Rather, this has affected broad speech, and the Arabs do not use it a lot. He said: The meaning is adhere to Islam, so if death catches you up, Muslims will encounter you. The dead: a stroke of death. Other: The deceased is a state of death, such as sitting and the knee. It is said: So-and-so died a good death, and in the hadith of temptation: he died a jahiliyya death.: The man died and fell asleep. And the dead: what you did not realize you slaughtered. And death: stillness. And everything that dwelt, he died, and he is likewise. And the fire died in death: its ashes were cooled down, and nothing was left of the coals. The heat and cold died: Bach. And the wind died: I stagnated and fell silent
 The history of death is the history of self-contemplation, who are we? Where do we come from, and where do we go after death? If there is an afterlife, what does it look like and how do we prepare for it? But if this life is the perfect of our time, how can we live it in the best condition, and we know that we will die (Lisan al-Arab - Ibn Manzur - Part 2 - Page 92)

The second requirement: is the poetic image of death

The image has an essential place in every work of art, especially poetry as one of the important pillars in the poem. Its full and partial meaning (see: Modern Literary Criticism, T. Muhammad Ghanimi Hilal, Dar Al-Awda, Beirut, 2nd Edition, 1982: 442.) The French poet (Paul Reverdi) goes on to say that "the image is a pure mental creativity, and it cannot arise from comparison." Rather, it emerges from the combination of two realities, which vary in dimension few or many. "(The psychological interpretation of literature: 70.)

It "only insists on what is going on in the poet's head. It reflects all that he feels in terms of the overlap between thought and emotion" (Creative Experience: 14-15.) Because it is part of the poetic experience and unites with the other parts in conveying the experience with artistic and realistic sincerity (see: criticism The Modern Literary: 442.) Accordingly, the poetic image in a poem resembles a chain of mirrors placed

Life by death

The poet's sensitivity makes him a subject of excitement about the simplest things, and his concerns about the less exciting aspects of life, reflecting this excitement and anxiety in his poetry and for what (Lamentation Poetry in Pre-Islamic Poetry, Mustafa Abdel Shafei, University House, Beirut, D.T, 1983: 279) The poet's generation was immersed in a dreamy romanticism, so the Second World War violently pulled them into a reality that contradicts the romanticism in which they loved. "(Al-Ahram 0 p. 28586, quoted from: Modern Iraqi poetry, stage and development: 171.)

At that time, the contradiction was evident when these poets tried to reconcile the deteriorating reality reflected in the current crisis with that romance, and the dangerous social transformation that the country is going through. " D. T., 1965: 71.)

Reality awareness had to be a subtle awareness, awareness of experience and vision, because "if the feature of maturity in the vision of any poet is concentrated in his perception of the relativity of life and death, and their intermingling, which makes this mixing the only absolute, then our poet who rarely finds among Arab poets who realizes As death runs out in life, life runs out in death "(See: Badr Shakir Al-Sayyab and the New Poetic Movement in Iraq, Mahmoud Al-Abta, Al-Ma'arif Press, Baghdad, D. T, 1965: 71.)

Because he fully realized the value of cultural aspiration in forming a comprehensive vision of life, so his culture was "of that open-minded type that somehow absorbed the essences of the civilizations of the East and the West" (Modern Iraqi Poetry - Stage and Development: 171)

Many poets have dealt with the themes of (life in death) and (death in life) and according to a vision dictated by the nature of the crisis that gripped them, so we see them put these visions into stages: the first was the stage of the forties, in which the subject of death prevailed in life with calmness and

determination. As for the second stage, the "symbolic stage", the stage of the fifties, in which the theme of life in death prevailed, as death became for them the birth of a new life, and in the sixties to the topic (death in life) to keep pace with their disappointment and the bad that reached them. "(Roland Bart: Literature and the Right to Die Rick Martin, Tel: Nisreen Shoukry, Anwar Mogheeth, Cairo, National Center for Translation, 1st Edition, pg. 23, 2017, Whereas Abd al-Razzaq Abd al-Wahid mentions that the sources of the idea of sacrifice came to him from "what he chose and his conscience saturated with the emotional influences of the heritage" (New values of ancient and contemporary Arabic literature, Aisha bint Abdul Rahman bint al-Shati, Dar al-Ma'arif. I 2, 1970) More than one place in the poem indicates that Hussein's love was breastfed, as he was brought up among the Shiites, practiced their rituals and lived in their regions. What is repeated in some Arab lamentation poems that portray the Lamentation alive with his exploits and generosity, thus erasing the boundaries between death and the poetic conception of death.

The second topic: Manifestations of death

(In the Rehab of Imam Al-Hussein) is the title of a poem by our poet, and perhaps we - as we look at the title - we are trying to reach, but it is its connotations, its characteristics, and the power inherent in it. The beginning, with a title, tells about the impossibility of flying over the ground, and to express from the beginning what will come in the poem. The title occupied an advanced and dangerous position in the literary text, because it stores its values, connotations, and signals that open up horizons for the reader to reveal, have fun, and surprise. (The Brief on the History of Death, Douglas J. Davis, p. 19)

Where the poet, who is addressing Imam Hussain (PBUH), emphasized through his vertical poem of free poetry, not because the poet writes free poetry, but rather it refers to the subject of the poem and the character that he wrote against, Imam Hussein (p.b.u.h.), that he is one of the most important advocates for freedom through his cause and his rejection of slavery and submission To rule Sid. Where he chose in the rehab of Imam Hussein, and through the threshold of the poem's title, we infer that the atmosphere of the poem takes us to the rehab of Imam Hussain by transmitting intermittent pictures of what is happening in the battle of Taf in Karbala. He began the poem by coming to the Imam's sanctuary, and this creates an important threshold that has an indication of the person or place that the poet intended, so the poet created regret, linking the stillness with the movement to convey an idea for the reader to enter the poem. The prologue seemed to raise the voice, as it has been common in recent studies that the term inauguration is linked to the threshold, and it is a primary component of the poem (Ahmad Al-Adwani, The Beginning of the Fictional Text, The Literary Club in Riyadh, and the Arab Cultural Center, Beirut, Edition 1, 2011:p. 44)

Provided your pardon on the sponsors
I was captivated by my body
I offered to disrespect you
Peace be upon you from Muharram

The poet indicated in his saying: I offered your pardon on behalf of the presenter. Between the poet and with a deep thinking in constructing the opening word, the poet chose the start in his poem by the coming of this antagonism as an alert factor and created a picture of how he went to Al-Hussein, peace be upon him. Himself on his feet and intending a specific destination. And the position of the addressee in using your pardon and pardon is one of the principles of noble morals that Islam calls for, and the greatest of which is a matter. The poet wanted to confirm that what he intended is alive for this moment because he is able to pardon him when he intended, and also that he is from the house of the Messenger Muhammad (PBUH). (Pardon according to ability) is one of the characteristics of men, that is, men of brave men, and this is one of the characteristics of the House of Prophet hood who apply the Almighty saying: ((Take pardon, enjoin good and turn away from the ignorant)) (The Holy Quran, Al-A'raf, verse 199). We have a good example in the Messenger of God, as Quraysh forgave him when God enabled him to say to them: Go, you are the freedmen.

The poet used some vocabulary as a captive, meaning he surrendered to his family, for the poet was captivated by the love of Hussain and his status, and it was not intended as a prisoner in the sense that he was a prisoner of war, because he showed in the previous house how the good qualities that the son of the Messenger of God possessed. Al-Waseet Dictionary / Arabic Language Academy in Cairo 1960) and sadly, he is heartbroken over what happened to Hussein in Karbala and Hesir, not seeing things clearly because of his tears and length. Looking at him while he strongly regretted something that he missed and took me away. It is a sign that the poet wanted to remind us that Imam Hussain killed us thirsty, and he also consoles the Imam, that we are also included in your visit. The poet, Rehab Imam Al-Hussein, likened it to the rehab that the next person is deprived of, like Mecca and the grave of the Prophet (PBUH), where those who enter their campus feel calm and peace, so the poet ventured into taking various paths in construction to organize the poetic text and create the atmosphere for the poem (Muhammad Bennis, Modern Arabic Poetry, C2, Arab Romance, Dar Twikal, Casablanca, 2nd Edition, 2001, p. 87)

Since I was a child I saw Al-Hussein
 Manara to his light I belong
 And since I was a child, I knew Al-Hussein
 Breastfed, and so far I have not weaned
 And since I was a child I found Al-Hussein
 A shelter with its walls sheltered

The poet confirmed with these verses that he knew Hussain since he was young, and even when he was breastfeeding. It is an indication that the poet's family and the house in which he grew up is a house that loves Imam Hussain and continues to visit Shiite shrines, including the shrine of Imam Husayn, although they are from the Sabian religion, because he found the Imam and his holy shrine as a refuge for him He protects him from the external evil that surrounds the poet. The best poetry is the one whose vocabulary is conveyed the perfection of the meaning, so it is not possible to dispense with words and

to follow some of them and leave others (Abu Ahmad al-Askari, preserved in literature, Nahqiq, Abd al-Salam Harun, Al-Khanji Library, Cairo, and Dar Al-Rifai in Riyadh. T, 1402, p.9).

Peace be upon you, you are peace And that I was covered in blood

So, peace be upon you, I know that the Imam is a refuge for peace, and even if he is dyed with blood from the wounds of war in the battle of Taf, no one will seek refuge in him because he is a symbol of peace. , Verification by Muhammad Al-Habib Ibn Al-Khawja, Dar Al-Gharb Al-Islami in Beirut, 3rd Edition, page 309)

And you are the guide to pride including dis from your generous heart

He addresses the Imam as if he is in front of him, so he does what the lovers and lovers of the household do. Imam Husayn is alive, not on the basis that the words of the Almighty ((Do not consider those who have been killed for the sake of the dead, but are alive with their Lord, they will receive)) (The Noble Qur'an, 169) Rather from the lover's love for a lover of dear love for a dear one. He is not convinced of the parting of the lover, especially since he who loves the imam finds signs that Hussein is eternal and his cause will remain forever.

And you are Mutasim, who are afraid O who did not save the slaughter

And the poet indicated that for this moment he did not stop protecting the vulnerable and fearful people, although after his martyrdom he had been slaughtered, and this is evidence that it is the will of God Almighty, and the Imam complied with it. Here the poet created a dialogue and drew a picture of what happened between Hussein and death, which will be clarified in the following verses. Darwish House for Publishing and Translation, Republic of Bulgaria - Plovdiv, 1.2018 ed., p. 66)

You have told yourself this is your way He met death to be handed over

The poet explained that the dialogue between Hussain and himself and death is a tripartite form of different parts that cannot meet in a place unless death triumphs, and here the poet brought out to the recipient that Imam Hussain, after presenting all the people of his house for the sake of God, did not even with himself and the long dialogue that took place between Hussein and death ended and Hussein ended He addresses himself in order to meet death, which he prepared as a path to peace after the dwindling of the chances of salvation, not with cowardice, but in compliance with the command of God Almighty. ((. Ali Al-Sebaei, The Sumerian Obelisk of Sorrows, Darwish House for Publishing and Translation, Republic of Bulgaria - Bludev, 1.2018 ed., P. 43)

And I fought and death was braided What is in it for the soul of openwork

And the poet indicated that the spirit of Imam Hussain will prevail. And for his honorable self, and if it waged, death is intertwined with it, and the end has

reached that carries the secrets through which the legacy of the past meets the legacy of the present (Ali Abdel-Moati, Issues of General Philosophy and its Investigations, Part 2, Dar al-Maarifa Publications, Alexandria, DT, 2nd Edition, p. 127)

And it did not revolve around you, but you turned on death in an airtight zebrafish

Here, the poet creates that death is the goal of our research, no matter what he revolves around Imam Hussein, and he addresses Al-Hussein directly and tells him what is going on around you. Rather, you went through him and you surrounded death and suffocated him tightly. Here the poet sent a message that Hussain is more courageous than death, which is the fearful obsession that people live in and no matter what death is from his fear As a pride, Hussein rejected it because it is greater than death, and the poet created a spatial environment in which the center and the factor of attraction and expulsion worked to give greater privacy to the character and its belonging to the place, (Yassin Al-Naseer, Novel and Place, Nineveh House for Studies, Publishing and Distribution, Damascus, ed. 1,2008, p. 70)

From rejection and great pride
Until I saw, and even my uncle
He caught him accidentally and died
And a star wake you from the astrology

Death has no fear in the soul of whoever encounters it, but Hussain, with his faith, willingness, and knowing certainty that death is not the end, as everyone portrays it. And the poet portrayed with the blindness of death because of the insight possessed by Hussein. And we know that death catches the souls and grasps them, and when death clings to the spirit of Hussain, he was the one who seized him and the death itself died, and here is the permanence that the poet gave, which he inferred from his coexistence with the loving Shiites. A star and a recognizable for the whole world. The poet portrayed us the state of instability, calmness, and the permanent movement humiliated by the permanence of the Muhammadiyah message, as well as the role of the revolution and the attributes it bore to the personality chosen by the poet (Ahmed Abdel-Khaleq, Anxiety of Death, Kuwait: The World of Knowledge Series, 1987, p. 17)

**For Judgment Day the question remains
Is death in its vague form It is the irrevocable fate
Or the servant of the contracted destiny**

Our poet here poses a binary question and waits for the answer from the reader. He shared the poem with the reader through the remaining and eternal question: When will the Day of Resurrection? What he taught to God Almighty, and the second question concerns death, is death vague and remains vague until the hour, and is it the destiny that does not answer? But through (Rehab Al-Hussein) we find our poet clarified that death is not ambiguous with Imam Hussain, but at the same time he confirms that it is the destiny that

does not answer Because it is from God. It raises another question and takes us back to the idea of death that dominated the poem. Many poets contemplated the phenomenon of death, and whether it is defeat, fear and anxiety, and it is said that the desperate is the brave person seeking death (Ibn Manzur, Lisan Al-Arab, Amer Haidar's investigation, Beirut, Dar Al-Kotob Al-'Aliyyah, Volume Six (A-L), i-1, 2005, p. 217

Peace be upon you, the beloved of the Prophet and a bud sprouted from a bud It bore the dearest qualities of the Prophet And I won the most prestigious standard

The poet came with the word peace and put it on the attribute of peace be upon you, that is, peace was assigned to Imam Al-Hussein because he wanted to confirm with it that despite the war in the battle of Taf and the meeting of Hussain and the family of the Messenger, death indicates that Hussein calls for peace for the last drop of his blood and the poet refers to the status of Imam Hussein with the Messenger of God and his Prophet Muhammad (PBUH) He was from the crucifixion of the Prophet, the son of the daughter of the Messenger of God. Hussein won the victory of the Prophet Here the poet insinuated his ecstasy that he carries to us through his direct speech (Roland Bart, The Delight of the Text, translated by Fouad Safa, and Al-Hussein Sahban, Toubkal House for Publishing and Distribution, Casablanca, ed. 1,2001 AD, p. 214), who refers to a double ending with a new beginning to mark the character with the qualities of the dearest creation God is the description of his grandfather the Chosen One

The indication that they are good for you as they chose him, he was not blemished But you chose your death prayed forehead And she did not turn around and did not regret it

And our poet inferred something similar between the Messenger and his call and Imam Hussain and his cause, because the Messenger is good and the Imam is better between truth and falsehood. And certainly the choice of truth had a price. Because Imam Hussein chose death to revenge Islam through the cause of Imam Hussein. He chose to die without hesitation and regret. He did not pay attention to Farad's life. He wanted to enter the magic gate through which he could reach eternity, and in this way the text resolves rhetorical connotations that are more fixed than moving. 1 floor, Cairo, Dar Sharqiyat, p. 131) And the sun did not turn, but you For her as a twin brother

In this house the poet wanted to indicate that the case of Imam Hussein is clear, and it is one of the pillars of life and the means for its continuation. He used the sun as an indication of permanence. The day and night are among the abuses of life and also the sun is clear and its clarity is with Imam Hussain. Indeed, the Imam is its light, and its splendor is merging with Hussein, and even the sun derives its light. From Al-Hussein and here the poet explained that Al-Hussein is one of the important elements that have proven life as the sun, and this spatial analogy with which the poet raised the case of Al-Hussein, as he made it lofty for her eyesight (Fatima Al-Wahaibi, place, body

and poem, confrontation and manifestations of the self, publications of the Arab Cultural Center, Casablanca. 1 ed., 2005 p. 32)

Peace be upon your hover Around you in that burner

He returned and the poet used peace as if he was present in front of him while addressing him and here peace be upon the family of the Prophet and upon those who were with the Imam in the Taf incident to support him in his case. It was a push and pull factor to create this continuous movement (Miftah Muhammad, 2002, Analysis of Literary Discourse, 1st Edition, Casablanca, Arab Center, p. 123)

And they push my breasts naked from your pure, most merciful chest

They support the son of the Commander of the Faithful and push arrows on his behalf with their bare chests, and they send them to the Immaculate and Merciful Chest. The victory of the victory of the victory of truth over falsehood, the poet shared the epic theatrical image and was drafting a scenario for a story and rhetoric latent in the splendor of photography to convey the meaning to the heart (Al-Ramani, jokes in the miracle of the Qur'an, investigation. Muhammad Khalaf Allah Ahmad and Muhammad Zaghloul Salam, 4th Edition, Cairo, Dar Al Maarif, Dt), p. 765)

And embrace the greatness of the prophets what sank them from stocks

They embrace the arrows with their bare chests, the sacrifice of Hussein, and the arrows are plural, and this is an indication that the arrows were many bloody and their aim is clear are the breasts and this injury is fatal to a defenseless person not armed with armor. , In the footnote of Aoun Al-Ma`oud, Dar Al-Kitab, Part 2, p. 346,

Peace be upon you As sunsine in the orbit darker Their stomachs shine with light And blood runs from the wrist

He used peace again, but this time on Imam Hussein's brother Abu Fadl al-Abbas, but he did not refer to the explicit name, but used the palms, which is a sign that the Shi'ites know about the affliction of Abu Fadl al-Abbas when his hands were cut while carrying the presence of water and the banner of the Imam's army. The poet referred to the palms and the same as the two suns Their light, while they are in you, is darker, and it is the darkest kind of darkness. The poet explained the place of the cutting of the hands, which is from the place of the wrist where the blood would flow The researcher proceeded to submit to this huge amount of words associated with the character historically, and he used this type of quotes to express the Mawla Abu al-Fadl al-Abbas (al-Abbas Abu Fadl, son of the Commander of the Faithful, his features and biography: Mr. Muhammad Reda al-Jalatli (contemporary) Publisher: Library and manuscripts house of the Abbasid holy shrine , Karbala / i 1 13 There are two narrations, one of which says that the dearest of men (the Abbas) had never participated in a battle before Taf, and the second confirms that he participated in two rows, and the poet chose the

first according to the evidence of his saying (O legislator who never did a foreigner) O Sword that was not tried in a previous battle .. but you are a son Ali, the owner of Dhu al-Fiqar, so remember Ali to feel the virility of a million swords that flow between your palm and your belt .. Perhaps giving the sword the characteristic of virility is from the amazing and wonderful description and I think that the poet wanted it with the chivalry of Dhu al-Fiqar.³⁴ AH)

But breaking the horizon of expectation with the sacred is clearly evident that is not without some offense, so it is difficult to reproach Abbas with his father and his sword with Dhu al-Fiqar .. I say: It is difficult to boldly over the sacred, but with the poet the matter is different and with all that is scaring the feelings, but it is poetic boldness with which the poet wants the greatest model To make up for his deficiency and extinguish his fear; See what he says to Abbas:

***You're about to ... then your hands relax And you deny the claim
Where are your swords from Dhul-Fakar? Where are you from that hog?***

A strange dialogue, as if the poet is addressing himself, not al-Abbas, in order to obtain reassurance. Al-Abbas was martyred, and the poet is still afraid, and he will take refuge with the greatest of those who are afraid of him:

***Peace be upon a rising aura With its pearls elevated Mary Purities crowned
with majesty Dyed with blood when The eloquence of all the men crumbled
In front of her inspiring mourning It shook the throne of delusion In a voice
full of pains***

We move the poet to the important role played by Lady Zaynab and her aura and prestige associated with the prestige of the house of the Prophet, who rose to the highness of Lady Mary in her purity from the house of pure, crowned with majesty, and I do not think a poet stood with Lady Zaynab as Abdul Razzaq did; And I say: I do not think because the land is ripe, and I may have missed a speech that surpassed Abd al-Razzaq Abdul Wahid's speech in Sayyida Zainab .. The captivity whose brothers were martyred and carried the children of Hussein covered in blood .. She was the queen, but what is she crowned? With the majesty that restrained Yazid, and the eloquence of all those in his palace collapsed before her calamity, to shake his throne with her shaking voice as she rose to her pearls (Sayyida Zainab Aqila Bani Hashim, Aisha Muhammad Ali Abdel Rahman, Dar Al-Kitaab Al-Arabi (Beirut - Lebanon 1978 A.D., p. 58, ed. 2)

The blood-drenched lady, who was taken with the captives of the Levant, endured the hardship of travel and the killing of the pure imams before her eyes. So the poet pictures the image of the woman who was not shaken by death, who awaited him by sacrificing to the closest people to her and her family to him, for she is clinging to the cause that Imam Hussain was authorized to do. She is the third of the children of Fatima Zahraa girl The Prophet Muhammad (PBUH) possessed the eloquence of eloquence inherited from her father, as she collapsed in front of her eloquence in her famous sermon every traveler Majlis Yazid shook the throne of delusion with her

sermon (see: Mrs. Zainab Aqeelah Bani Hashim, Aisha Muhammad Ali Abdel Rahman, Dar Al-Kitaab Al-Arabi (Beirut - Lebanon 1978 AD) Pp. 58, 2nd ed.)

And if the land had some modesty For Maat with her orphaned letters

The poet likened how her voice was laden with pains and showed that if the earth had shyness and even some modesty, the earth would be filled with letters of her sermon, which shook the throne with which he would increase.

CONCLUSION

Is death that represented by the end of life only, or does death have other forms? In this section, we find that the text embodies death in various forms. For example, when Hussain confronted the army of Yazid, the poet referred to an act as a confrontation with death, meaning that fighting Yazid's army is a certain death due to the large number of his army and the lack of support for Hussein. He also referred to as a confrontation with death, that surrendering to falsehood is surrendering to death, so death is formed in other forms, including silence. Including submission and including. In order for it to be evident that death has other aspects within the poem and different forms other than its direct face of Imam Hussain's martyrdom in the dispossession of life. The seizure of freedom, the dispossession of truth and the captivity that was taken from the house of the Messenger of God is a real encounter with death, which embodies this formation as resistance to death. Here, death became more influential to Hussein's army, as he took his son, brother, companions and loved ones where the decisive moment came to meet Hussein with death, but the poet drew for us a new, different picture of death. The picture came to victory for Hussein even after this time interval between the Karbala incident and the time of writing the poem. Hussein, even on death, the memory he left after his Death is in the position of the defeated broken, and Imam Hussein is the one who besieged death and did not make another choice for him and attracted even death and reversed his direction and goal to end the life of Hussain, but he participated in the continuation and revival of his fragrant memory, but death became one of the most important features of the Hussaini revolution, where the poet employed death Hiring well and I thought we could deliver these readings to an outlet that suits her. It is the creation of a new image of death and the aftermath, and it may be the subject of research or the title of a message that can be expanded to reach the afterlife.

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