

Rhythmic Composition and literary features in Abi_Ya,qub Al- Khuraymi's poem in lamenting Baghdad

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ABSTRACT

This research paper examines the rhythmic composition of a long poem written by the Abbasid poet (Abi_Ya,qub Al- Khuraymi) in which he laments over the city of Baghdad after the destruction and devastation that have befallen it, as a result of the conflict between al-Ameen and al- Mamoun, the sons of the Abbasid Caliph Haroun al-Rashid. The poet was keen to exploit the components of the rhythm internally and externally to construct the poem to build psychological reactions. To attain this goal, the poem has its own internal and external rhythm, parallelism, poetic inlay rhyme, and narrative style.

Key words: Structure, Rhythm, Parallelism Poetic Inlay Rhyme.

INTRODUCTION

This research investigates the rhythmic structure of Al-Khuraimi's poetry in which he laments Baghdad. To attain this goal, the research article is divided into three main parts: introduction, three chapters and a conclusion. Apart from Introduction and Conclusion, the first chapter has been entitled the rhythmic structure in which the rhythmic structure is employed to corner the theoretical frame of the rhythm as follows: vocal breaks, repetition, anagrams, studs (inlay). The second chapter negotiates the rhythmic composition (internal, external and psychological). The third chapter tackles the elements that formed the rhythm, such as repetition, parallelism, vocal building adopting analytical methodology which exhibits rhythmic rhymes in the poem formulated from rhythmic phenomena like repetition and paralleling homogeneity. A conclusion was made to the chapters which exhibit the archived cluster results to direct the research toward a rhythmic text study that explains its beauty.

In the end, this research revealed the rhythmic literature and the text beauty distinguished by development, and renovation it can be suggested that the spiritual ego was reflected on the soul of the poet. Thus, their poetry is a mirror which reflects the reality of their age.

I searched for the studies that included this poem and found that it is included in the rhetoric and subjective studies, but not the environmental rhythm, some studies considered Abu Ayyoub poetry by Abdul- GHani Hassan Ismail, Al-Khuraimi epitaph a methodological study to Prince Mahmoud Abdullah, Huda Gazeu essay: a study of al-Khuraimi's poet, home nostalgia through lamenting Baghdad

to Siham Saghiri, A study to lamenting Bohdan and Basra to Dr. Oraib Mohammed. We can notice that these studies didn't go over the rhythmic structure of Baghdad lamentation.

The Abbasid's poetry was distinguished by development and renovation. Poetry was systematic in vocal and rhythmic phenomena so that the poets aim at including these techniques in their poetry, as in the case of the poetry of Abu-Yaqoud Al-Khuraimi', That is why there is a need to study this lamentation with a rhythmic study to have an idea about the psychological status of the poet. Accordingly, this motivates me to study the rhythmic environment of this extended lamentation poem.

RHYTHM CONCEPT

Poetic weight and rhythm are parallel concepts. Poetic weight is a group of activations the poetic verse consists of. Its music is line with the narrative letter, whereas the rhythm is simply notes formed by the successive capillaries and moves in the poem pronunciation. This is an indication of the connection between rhythm, on the one hand, and poetry and music, on the other hand. Rhythm is a qualitative aspect of ancient Arab poetry, or at least, the contemporary aspect in all undebatable poetic texts. It is the necessary condition to insert rhythm in poetry¹.

It should be mentioned that rhythmic music in poetry is its soul representing special temporal form in poetry since special rhythmic units that encounter poetic activations added to the rhyme with music tone melody gives an external tone besides the internal music which means letters co-ordination and suits words exits, based on the rhythmic move

rhythm intensified in the development move in the structure of repetition. The rhythm circles this structure when it forms the wandering tensioning the text.

Internal music is the whispering rhythm precluded from one word with its echo good impact, delicacy, accuracy, letters harmony. Repulsed and rapprochement of ends². Rhythm is a new term with no old criticism because of music. All studies focused on rhyme and poetic weight regardless of Ibin Tabataba's and Hazim Al-Gartajani's attempts to percept the rhythm concept, but in fact they were far away to obtain the concept. New literary critical approaches took the concept of the rhythm with its status quo from western criticism adopted by coordinating, Eliot whose studies resulted in considering that rhythm formed from expectation and repetition factors, connecting with the meaning movement and man's emotions.

Dr. Ezzidin Ismael said that a big part of poetic beautiful value is attributed to its musical status. Many researchers attributed this to the magical music of poetry³. The indication was obvious when tackling expectation and extremism which enacted obscurity when connected to music⁴. On the basis of this, poets make rhythm a focal point to their poetry since the rhyme is linguistically valuable with a high skill stimulating the receiver's intuition⁵.

Rhythm is well-defined by poetry which is a spoken skill with its vocal material. This goes in harmony with the oldest definitions of poetry by Arabs. It is an utterance with poetry weight and rhythm; it regulates the voices forming a tone in equal temporal units, or with different rates in length or brevity.

Ancient critics tackled rhythm in terms of musical rhythm derived from poetic rhyme by musical rhythm. For them, it makes no difference between poetry formulation and rhythmic formulating as rhythmic formulation is connected to tone but poetry formulation is connected to heard letters.

RHYTHMIC STRUCTURE LEVELS

Internal Rhythm

Rhythm is not restricted in poetic text to poetry in terms of poetic weight and rhyme, but there's a musical value, derived and, inspired from the text through the relations connecting its elements, internal components and tension derived from the dramatic atmosphere of poetic text, which possessed the poet when lamenting Baghdad. This signals that there's a factual affiliation between poetry and music.

In the Abbasid's age which the poet experienced, the art of poetry highly developed by a regular musical geometry not accepting default. Once again, it is the poet's mission to invest in the sentence rhythm and display the connection between the voice and portrait.

Internal music is the utterance derived from utterance (pronunciation) as the poetic weight rhythm supports words and expressions with vitality which enables it to convey meaning to the receiver with emotional excitement, and this is exactly what Al_Khuraymi regarded in his poem lamentation of Baghdad.

One can say that the internal rhythm of pronunciation, the musical atmosphere when pronouncing words, is considered as one of the exciting special adequate stimuli.

More and a above, it has a special inspiration or the speaker and the receiver alike.⁶

Al-Khuraymi was interested in the internal music, especially the poem that I intend to analyse its rhythm structure. The music is controlled by acoustic values like choosing words, ordering them, and adapting words, studs, repetition, anagrams, parallelism. This is evident in functioning pronunciation and exploiting expressions, and aspirations concerning passions. The poet says:⁷

يا بؤس بغداد دار مملوكة دارت على أهلها دوائها
أمهلها الله ثم عاقبها لما أحاطت بها كباؤها
بالخسف والقذف والحريق وبال حرب التي أصبحت تساورها

The poet was keen on creating a musical tone, through choosing pronunciation and the repetition of the first verse. The poetic message was in rotation for this rhythmic formation.

Again, the poetic message contributed to a distinguished internal rhythm in the following verses:

فاتشكر لذي العرش فضل نعمته أو جب فضل المريد شاكرها

In another verse, he relied on the letter since it is an inspiring letter which provides the verse with rhythm and internal music

وأنت سرسورها وسائسها فهل على الحق أنت قاسرها

The letter made a musical indication made by the poet when mentioning the word. Which is uncommon as a synonymic to keen and knowledgeable?

In addition, the internal movements relate to the rhyme in the text connected to language structure at internal and external levels like: linguistic structure, successive sentences, and formations in their different groups⁸. It is common to forming a perfect internal rhythm, as the poet said⁹

قالوا ولم يلعب الزمان بيغ داد وتعتز بها عوائرها
درت خلوف الدنيا لساكنه وقل معسورها وعاسرها

The structures and derivations formed a rhythm in:

ما زال خوض الأملك يحفره مسجورها بالهوى وساجرها

The verse contains a musical tone formed by the repetition of subject and object

فأين حراسها وحارسها وأين مجبورها وجابرها

The first verse contained plural and singular words: 'حراسها' 'حارسها'. It is a successful choice where there's a fine tone that goes in accordance with calm and meek Baghdad before war. The second verse has the same formula but with different letters as:

(مجبورها وجابرها). These formulas gave the same tone but with different portraits; consequently, this assures that the poet was not hurried when choosing the words of the verse besides the rhythmic tone, found in every verse of the poem.

The poet was obsessed by the rhythm which made the receiver share the same sadness about "Baghdad". Once more, the poet was anxious about Baghdad by saying:¹⁰

وَأَيْتَمَّخُبُورُ هَاوِخَابِرُهَا
أَيْنَ غُضَارَتِهَا وَلَدَتْهَا

The poet was certain that the derivatives and formulations are derived from the internal music in the first verse where the subject and object were used (حابرها و محبورها) when saying:¹¹

لَا تَرْدَنَّ غَمْرَةَ بِنَفْسِكَ لَا يَصْدُرُ عَنْهَا بِالرَّأْيِ صَادِرُهَا

Counterpointing is found as in (تردن , يصدر, صادرها) which formed waves of rhythmic tones from the start of the poem till its end¹². He said

أَصْبَحْتَ فِي أُمَةٍ أَوَائِلِهَا قَدْ فَارَقَتْ هَدْيَهَا أَوَاخِرُهَا

He had in mind the new generations that damaged the heritage of our forefathers. What made the meaning colorful and beautiful are these words (أوائلها , أواخرها). We have the same poetic weight (الهاء , الألف) formed a colorful rhythm that made the verse more beautiful.

Homogeneity: Its one of the internal rhythmic components, it was seen clearly in the text, and here are some example as the poet said:

كَتَاتِبُ الْمَوْتِ تَحْتَ أَلْوِيَةٍ أَبْرَحَ مَنُصُورُهَا وَنَاصِرُهَا

Al-Khuraim was keen on formulating anagrams in one repetitive linguistic cast.

(معسورها وعاسرها), (منصورها وناصرها), (مسجورها وساجرها), (مأمورها وأمرها).

One who meditates these examples regarding one combining between homogeneity and poetic weigh compatibility and this is one of the rhythmic pillars in the text. The poet was deliberate to tackle derivative homogeneity as he said:¹³

لَا الرِّزْقُ تَبْغِي وَلَا الْعَطَاءُ يَحْشُرُهَا لِقَاءِ حَاشِرُهَا
بَلْ هَلْ رَأَيْتَ السِّيُوفَ مُفَصَّلَةً أَشْهَرُهَا فِي الْأَسْوَاقِ شَاهِرُهَا

That's to mention: every poem has its special rhythmic internal system, the more the poet has linguistic and imaginative sensitivity, the more he invests language with its rhythmic since it has a deliberate various rhythm, Shawki Dhaif said: The internal rhythm is a hidden music derived from the poets choice to words and letters adequacy as if the poet has an internal ear behind his ear, hearing every movement, letter so clearly by this hidden music. Poets are differentiate¹⁴. What deepened the rhythm move in the text is the compatibility between the poet and his psychological and physiological case.

Thus, the poet became touched by this lead finally to create meanings which excite the reader¹⁵. This is what we felt with

Ell-Khuraim as internal music was generated from inside becomes of letters, words, sentences, expressions harmony and formulating them in new repetitive similar, derivative linguistic casts.

Al-Khuraimi was keen on choosing letters, pronunciation since they have a special nature which resulted in a harmony between parts of a poetic sentence obtaining musical extension another phenomena of internal rhythmic structure in the poem is the interest by some critics and rhetoricians in verbal improvers and anagrams and counterpoints. Where compatibility, capillary intersection harmony, homogeneity generate unseen rhythmic formations¹⁶. Al-Khuraimi tackled counterpoints homogeneity in his poem saying¹⁷

وَحَطَمَ الْعَبْدُ أَنْفَ سَيِّدِهِ بِالرُّغْمِ وَاسْتَعْبَدَتْ حَرَائِرُهَا

Repulsion is clear here where counterpoint formed a rhythm as the situation in Baghdad is so bad, as war changed the city features and the society values. We can see that grudge emerges from this repulsion as the slave supervises his master; the free chaste women were enslaved with big insult and humiliation.

External Rhythm

It means tone units are repeated in speech or verse. The succession of moves, reservoirs capillary in a sequential way in two paragraphs (stanzas or in the poem verses represented by trochee of Arabic poetic "(3). It's a law which makes the poet committed to. The poet is competed to have a certain system in building the poetic verse in accordance with poetic trochees besides his commitment to one rhyme for the whole poem. The external musical frame includes the successive rhythms created by poetic weights, obtaining a kind of music contributing to the facility of receiving poetry and its reaction. Moreover, it contains the impact that rhymes create in the receiver's soul.

Poetic Weight

It's the static (stable) method that a poet composes his poetry on the basis of Al-Khaleels. Poetic weights are the key structure to rhythmic building. "Poetic weight is a distinguished signal in poetry distinguished from other parts of speech; it is the element which purveys speech with external music"¹⁸. Poetic weight was the subject that ancient critics were interested in, considering it as one of the key pillars. It contains the rhyme¹⁹. Poetic weight importance exceeds poetry composition, language. It exceeds the impressive case in the receiver's souls and minds.

Critics were interested in poetic weight as Ibn Tabatba said: "poetic weighed poetry has a rhythm which makes listeners jovial because of its perfect composition and parts."²⁰

What draws our attention is that Al-Khurami composed his poem regarding a rare poetic called. Abdullahs Al-Tayyeb viewpoint is that "The بحر المنسوج is breakable, dancing. That wasn't used in the pre-Islamic period but for two purposes: lamentation which means wailing and contrasting. Lamenting, explaining, and wailing have a strong element of lenience and femininity²¹ so the poem is simply a sense of lamentation, wailing and weeping. The portraits in his poem talk about girls displaced by war with dismay (panic) standing against their nature. Consequently, Al-Khuraimi was successful in choosing this بحر and its music. Abdullah Al-Tagyeb deduced that "the بحر المنسوج is humiliated by Baghdad first class poets."

It is a humiliated بحر by poets since the nature of the age imposes light poetic weights on poets.

Al-Khurami was successful in creating a rhythmic portrait that goes with his reaction and suffering because of Baghdad sad and painful situation. This بحر makes us heart-broken by its meanings, portraits and pronunciation.

NARRATION

The keen poet who wants to immortalize his poetry should probe the depth of the language and concept letters qualities to build the poem and be affiliated to it. The more the narrative letter is serious, the more.

The poem becomes serious, this was indicated by Abdullah AL-Tagyeb,²². Mohammad Laki ashmauri says: "There are no certain letters describing sadness or happiness²³

The narrative formula of the letters: (الراء و الألف و الهاء)

Has a strong significance that meets the poet's psychology. (الراء) is a vibration letter. His choice of the letter (الراء) was not impromptu since it is the key letter of the rhyme "since it is the assembling click which previous voices echo it, It is the controlling return we expect to come as expecting a dear relative or friend to come without it din replaces system."²⁴

The repetition of the narrative letter in his poetry takes a break to regain breath and get rid of the common emotional flow. Its his opportunity to consider things through that amazing world²⁵

Rhyme

It's one of the rhythmic external pillars. Al-Khalil says that it is the two reservoirs in the end of the poetic verse with moves in between, with the addition of the letter before reservoir.

In other words from the last move latter that follows with the preceded move latter. Dr.Ibrahim Arees viewpoint is "just a number of reiterated voices at the end of the poetic music. It's the musical breaks that the hearer expects. Repetition where he enjoys it in regular time periods after a certain number of parts with a special system called: the poetic weight.²⁶

It grants the verse its unity as well as other artistic elements. This ensures its presence in the poem. Hazim Al-Gartajani drew attention to its importance. Some Arabs said: "ask for spears, they are the horses' manes and perfect rhyme because they are poetry hooves, in a sense it is in charge of its flow."²⁷

In considering the following poem, we find some verses that have some inclusion.²⁸

كُلُّ فَتَى مَا بِنِعْ حَقِيقَتَهُ	تَشْفَى بِهِ فِي الْوَعَى مَسَاعِرُهَا
بَاتَتْ عَلَيْهِ الْكِلَابُ تَنْهَشُهُ	مَخْضُوبَةٌ مِنْ دَمِ أَظْفَارِهَا
مَنْ مِثْلُغُ ذَا الرِّيَاسَتَيْنِ رَسَا	لَاتِ تَأْتِي لِلنَّصْحِ شَاعِرُهَا
بِأَنَّ خَيْرَ الْوَلَاةِ قَدْ عَلِمَ النَّدَّ	اسِ إِذَا عُيِدَتْ مَسَاثِرُهَا
خَلِيفَةُ اللَّهِ فِي بَرِّيَّتِهِ الـ	مَأْمُونٌ مُنْتَأَسُّهَا وَجَابِرُهَا

The rhyme on which the poet regularized his poem is (الراء , ويا) and (هاء الوصل) and (ألف الخروج) granted the poem a musical tone (melody) and it formed a musical break where rhythmic flow and melody embrace the verse, and then the verse starts again as a wave reaching the climax and ends to start again and so on.²⁹

Thus, the rhyme is the conclusion of the melody flow; this well-chosen rhyme contributed much to stabilize the meaning and create a special musical tone (melody). Al-Khuraimi was an artist creating a sad rhyme from psychological and moral words. Critics in the past and the present assured the importance of the connection between the rhyme and the meaning. The connection between the two was deep

and this is what Al-khuraimi insisted on when choosing the narrative letter (حرف الروي)

The importance of (الهاء) has made the receiver and the poet relaxed.

The situation was sad and painful because the disaster that lashed Baghdad was enormous.

On the basis of this, the poet has to meditate every poetic verse,³⁰ Al-Khuraimi didn't inquire ideas, meanings, portraits for rhyme; on the contrary, the harmony between the rhyme and the ideas was clear; he had sequential ideas which the poem made the receiver excited.

Psychological Rhythm

Every humanitarian behavior has both internal and external motives. On the basis of this, if man gets angry and scared, his reaction would be possibly proper. This has been discussed by ancient critics saying: "The most famous poet was Imru Al-Qais for riding horses, Al-Asha when getting scared and Zuhair when wishing things."³¹ song (ecstasy) is the key base and the main pillar before specifying poetic rules.

The poet is not a collection of telepathy or portraits but it is the systematic structure controlled by many factors such as poetry, the exchanged impact on poetic structure between the creative poet and the listener (receives) passing through social context , previous cognitive image (imagination) of poetic weight, and the suitable choice of words to reach the receiver. Rhythm mirrors the psychological case of the speaker and this portrait express that. Rhythm with equal breaks is a familiar phenomenon in man's nature. We can see that there is regularity among heart beats, conscience, and sleep. This rhythm is expected in our concepts where we get relaxed when it is felt but concerned when it isn't found³²

"In this regard the poetic weights are not more than musical machines arts.

A perfect poet can deduce a variety of notes discrepancy according to poet's abilities and psychological stands.³³

This is clearly seen with Al-Khuraimi when building his poem of absence and presence argument or transmitting the past and the present when describing Baghdad:

إِذْ هِيَ مِثْلُ الْعُرُوسِ	مَشُوقٌ لِفَتَى بَاطِنِهَا وَظَاهِرِهَا
جَنَّةٌ خُلْدٌ وَدَارٌ مَغْبُوطَةٌ	قَلَّ مِنَ النَّائِبَاتِ وَإِيسَرُهَا
دَرَّتْ خُلُوفُ الدُّنْيَا لِسَاكِنِهَا	وَقَلَّ مَعْسُورُهَا وَعَاسِرُهَا

The poet in these poetic verses lives a calm psychological state full of admiration of Baghdad portrayed as a catchy bride.

Moreover, he described it as the eternal paradise (heaven).

We mustn't get astonished since its name (Baghdad) reflects a good portrait (Baghdadism)which means luxurious life .

The well-chosen pronunciations: (عروس , جنة الخلد , درت) (عروس , جنة الخلد , درت) created a rhythmic beautiful melody in the poet's soul; some words were used to depict Baghdad before its destruction and in the present argument, he says:³⁴

فَأَنَّهَا أَصْبَحَتْ خَلَايَا مِنَ الـ	إِنْسَانٍ قَدْ أُدْمِيَتْ مَحَاجِرُهَا
قَفْرًا خَلَاءَ تَعْوِي الْكِلَابِ بِهَا	يُنْكِرُ مِنْهَا الرُّسُومَ زَائِرُهَا
وَأَصْبَحَ الْبُؤْسُ مَا يُفَارِقُهَا	إِلْفًا لَهَا وَالسُّرُورُ هَاجِرُهَا

The sad rhythm and the psychology which rapidly changed since the new situation Baghdad rapidly changed

after war which created sadness and sorrows in souls. Thus, the rhyme was sad and pronunciations were well chosen to suit his broken soul.

Poverty, dreariness, barking dogs, ruins, ruminants wreckage, misery and dreadful relics evoked the psychological state of the poet.

On the basis of this, the psychological impression of rhythm was a collection of partner responses between the two parts of speech embodied in different forms of repetition, astonishment, revolution and fury.³⁵

It's an alternative (swap) relationship between the poet and the receiver alike. To make it clear, if man experiences furious scenes like: killing fear and fury (panic) in spite of being among his relatives in a secure case. The psychological impact hits him while sleeping, so he gets dismayed. This is the deepened psychology embedded in Al-Khuraimi's poem with the deep sadness it conveys regarding Baghdad.

Rhythms and chosen pronunciation were departing on the poet's psychological state. The importance of both sadness and happiness was in line with the poet's psychology.

Al-Khuraimi exhibited the psychological dimension of the rhythm to drag the receiver to live the shared catastrophe. Once more, he made them take part in feeling his sad sensations containing deep: astonishment, reluctance and anger.

We noticed how the rhythm exceeded the external and internal limits to new rhythmic spaces, which the psychology space the same rhythm which obsessed the poet's soul the moment the text came out from the psychological suffering³⁶.

FACTORS THAT FORMED RHYTHM

Poetic rhythm: it's the tone unity formed in the poetic. This rhythm forms a law that judges the poet and restricts it from going away. It compels the poet to البحر العروضي with its poetic weight and rhyme of the whole poem.

Parallelism

New age critics favored to use the term parallelism but Arab critics have a role in studying a term resembling that under many topics like³⁷ studs, cleavage, similarity of capillary and limbs.

Linguistic stem of "وزي" indicates collecting things in one thing. Ibn Mandhour says: "we parallel the number. Emplacement is encountering corresponding lattice. "I parallelized it which means I imbalanced it³⁸. It's a sort of similarity based on structural similarity in one poetic verse or many verses. This similarity comprises of two equal ends in terms of inclusion and significance.

Call Parallelism

Al_Khuraimi is stuck in various methodological patterns in this poem and other poetry to express his sensations and feelings and one of them is the call parallelism since it creates an echo in the poet's psychology.

يا هل رأيت الأملاك ما صنعَتْ
يا هل رأيت الجنان زاهرةً
وهل رأيت القصور شارعةً
وهل رأيت القرى التي غرس الـ

إذ لم يرَ عنها بالصبح زاجرُها
يزوق عينَ البصير زاهرُها
تكون مثلَ الدُمى مقاصِرُها
أملاكٍ مخصرةً دساكرُها

Call parallelism (يا هل رأيت) formed a musical tone (melody); parallelism was vertical in the four verses.

Two of the verses are with (الياء), while others are without the call article (الياء), which created parallelism to draw the most beautiful portraits to present and past Baghdad.

Questioning Parallelism

Al-Khuraimi inserted some interrogative poetic verses in a colorful portrait made by vertical and horizontal parallelism.

وأيّن مجبورُها وجابِرُها
وأيّن سكّانُها وعايرُها
فأيّن حرّ أسها وحرّ أسها
وأيّن خصيانُها وخصونُها

The rhythm here has vertical and horizontal parallelism in the question article (أيّن). Repetition was employed for this article to reflect the poet's deep sadness exhibited by his psychological tension.

(Linguistic) Parallelism

Repetition of the doer of the action and its object functions as one of the rhythmic motives, he says:³⁹

دَرَّتْ خَلْوَفُ الدُّنْيَا لساكِينِها
ما زالَ حَوْضُ الأملاكِ يَحْفَرُهُ
فأيّن حراسُها وحرّاسُها
أيّن غصاراتُها ولذنتُها
كتائبُ الموتِ تحتَ ألويةِ
واخذُرُ فداءَ لك الرعيةِ والـ

وَقَلَّ مَسْجُورُها وَعابِرُها
مَسْجُورُها بالهوى وَساجِرُها
وأيّن مجبورُها وجابِرُها
وأيّنمَجبورُهاوجابِرُها
أبْرَحَمَنُصورُها وناصِرُها
أجنادُ مأمورُها وأمرُها

Parallelism is undoubtedly related to the interrogative question word (أيّن). Parallelism was formed again by the repetition of (مفعولها وفاعلها). It adds beauty to the verses since the poet intended to attract the receiver by the music which created worries. The (السين) letter in the previous verses as it takes a long time to inform the receiver of the long duration of suffering and worries after this fierce warfare.

Linguistic parallelism gives the text two diminutions:

The first is rhythmic while the second is inspiring. Al-Khuraimi relied on linguistic and drainage formulas in the text. I tackle some examples indicating rhythmic motives:⁴⁰

فاشكُرْ لذي العرشِ فَضْلَ نِعْمَتِهِ
واخذُرْ فداءَ لك الرعيةِ والـ
وامتدُدْ إلى الناسِ كَفَتْ مَرْحَمَةً
أدبُ رجالاً رأيتُ سيرتَهُم

أوجبَ فَضْلَ المَزيدِ شاكِرُها
أجنادُ مأمورِها وأمرُها
تَسدُّ مِنْهُمُ بها مفاقرُها
خالَفَ حُكْمَ الكِتابِ سائِرُها

The imperative form in the previous poetic verses was in vertical parallelism which evoked AkMamoun to assist the nation and heal its injury. The imperative verbs in the previous poetic verses formed a pretty rhythmic dimension; besides, the poet hopes to live once he wants the war to be ended. The issue here is an evocation to Al-Mamoun to use his mind to end the conflict among the conflicting brothers.

Al-Khoraimi was deliberate in parallelism with all its kinds without recognizing this term. He designed his poem based on impressions and decorated rhythmic forms.

He tackled many poetic verses including parallelism which forms a key element and has the same poetic weight; he says:

نَزَّكُضْ مِنْ حَوْلِهَا أَشَاقِرُهَا	نَارٌ كَهَادِي الشَّقَرَاءِ نَافِرَةٌ
يَسْتَنْ عِيَارُهَا وَعَائِرُهَا	وَالكَرْحُ أَسْوَأُهَا مَعْطَلَةٌ
أَشْهَرَهَا فِي الْأَسْوَاقِ شَاهِرُهَا	بَلْ هَلْ رَأَيْتَ السُّيُوفَ مُصَلَّتَةً

The poetic verses relied on the derivative anagrams to evoke on internal rhythm to drag the reader. In these verses, he made an anagram among (الشقراء, شاقرها, عيارها, عائرها,) . أشهرها (شاهرها

He added that (باكر وباكراها وينثر نائرة); the receiver recognizes significance and impact when casting a glance at the poem design.

Counter Points: Parallelism

Parallelism forms a good deal of Al-Khurami's ornamentations made all forms of rhythm. He relied much on counter points when saying:⁴¹

مُسْتَوِقٌ اللَّفَى وَظَاهِرُهَا	إِذْ هِيَ مِثْلُ الْعُرُوسِ بَاطِنُهَا
حَيْثُ اسْتَفْرَتْ بِهَا شَرَاثِيرُهَا	تَضْحِي وَتُمْسِي دَرِيَّةً غَرَضًا
مِنْ حَادِثِ الدَّهْرِ أَوْ يُبَاكِرُهَا	لَا تَعْلَمُ النَّفْسُ مَا يُبَايِتُهَا

In addition, there are many examples concerning contrast. Since dual contrast creates a tangible rhythm and attracts the receivers mentality evoking his mind to think and attracts him to this balanced tone .

Secondary repetition is a vocal phenomenon that plays a key role in deepening vocal rhythm. Every “ repetition regardless of its kind can benefit from tone increase and musical tone strengthening⁴²

Repetition of a vocal unit exemplified by repetition whether an expression or a meaning sheds light on a sensitive point in the expression and unveils the speakers interest⁴³

There are many kinds of repetition, similarity of capillary limbs, chanting, counting, and poetic adjacency.

I ticked in letter repetition as Al_Khuraimi chose his letters carefully.

Al-Khpraimi got interested in letters and their music coming up from repetition, and his rhythm emerges from the repetition of harmonious letters along with meaning. He says:⁴⁴

وَأَذْرَكَتْ أَهْلَهَا جِرَائِرُهَا	طَالَعَهَا السُّوءُ مِنْ مَطَالِعِهِ
حَيْثُ اسْتَفْرَتْ بِهَا شَرَاثِيرُهَا	تَضْحِي وَتُمْسِي دَرِيَّةً غَرَضًا
عَادٌ، وَمَسْنَهُمْ صَرَاصِرُهَا“	كَأَنَّمَا أَصْبَحْتَ بِسَاحَتِهِمْ

The embrace of (المد والها) (الف المد) and repetition in this formula has a unique musical tone . The repetition of (الراء) embraced with (الالف) assures a pain and sadness tone, and then (الالف والهاء) in the end of the verse. He chose letters and words precisely, depending on his religious culture seeking help from the holy verse in the holy Quran.

We notice that (الراء) is insignificant vocal classification, is a gingival, uncharted, extensive letter. Its repetition is rich in musical rhythm in narration; consequently, the internal music combined with the external which finally formed an increasing tone meets the poet's soul. The uncharted letters like (الراء) indicate the poet's suffering because of his sadness over Baghdad which was circled by destruction and devastation. Women and children were scared by that war.

we have to connect, in a psychological way between the repetition of letters and the psychological state of the poet. The repetition of (الراء), this narrative letter (حرف الروي) emphasized the poet's miserable psychological state. (جرانرها, صرصرها, شرراشرها).

Repetition takes various formulas in the internal rhythmic structure to formulate the vocal familiarity. The harmonious rhythm with the poet emerges from the familiarity of letters, repetition and promotion in the poem structure. Therefore, the repetition of (الراء) letter followed by prolonged acoustics makes the receiver favor that music created by parallelism.

Al-(الهاء), a whispering letter, was repeated 250 times. “Whispering means the breath flow when speaking (uttering) the voice because of the poor reliance on the outflows, and it is a letter marked by looseness”.⁴⁵ The letter combined with (الراء وألف الإطلاق) created a musical tone prevailing on every verse in the poem, and makes verses' rhythms parallelized by this letter which tackles broken hearts dipped in bereavements to stir sensations and hidden emotions in the souls, he says:

أُمُّهَا اللَّهُ تَمَّ عَاقِبَهَا	لَمَّا أَحَاطَتْ بِهَا كِبَائِرُهَا
طَالَعَهَا السُّوءُ مِنْ مَطَالِعِهِ	وَأَذْرَكَتْ أَهْلَهَا خِرَائِرُهَا

The repetition of (الهاء) letter in the two previous letters, and (الهاء) is an absent pronoun related to Baghdad it is the absence and presence argument that the poet relied on with: panting, distress fatigue. It is a repetition exhibiting wailing, sadness, and this coordinating with literate parallel significances. This is what Mhir Mahdi Hillal exhibits by saying: “The musical of some linguistic voices has a moral inspiration distinguishing it from other ones; we can arbitrate sensation, taste in recognizing acoustic musical tones and exhibiting their bratty values”.⁴⁶

Al-khoraimi made (الراء) letter a base to commence the poem verses. The narrative letter (حرف الروي) has on obvious significance of letter qualities and nature.

Ibraheem Anees says about the letter (الراء): “ This letter clearance in uttering this relates to repetition it distinguishes the letter.”(2)

Al-Khoraimi was successful in repeating the (واو) letter which enhances the connectivity among the poem parts, and forms a foundation to build a vocal bridge.

It is a significant move accompanying this rhythmic extension.

The poet tackled some meaning signaling the alteration of situation in Baghdad. The poet was interested in (الياء) letter since he repeated it more than once. (ياء النداء) as it resembles yell and rescue. Via connection on extensive voices to discharge his emotional worries in them, when seeing displaced dismayed (scared) women and killing in Baghdad.

The letter (العين) was in the poet's mind because it has a depth in its exit which meets the poet's deep-felt catastrophe, and (السين) letter marked by its high repetition and its obvious attraction, as the poet says:⁴⁷

أَمْسَتْ كَجَوْفِ الْجَمَارِ خَالِيَةً يُسْعِرُهَا بِالْجَحِيمِ سَاعِرُهُ.....

The repetition of the letter has a relation with the situations whispering of sadness and sorrows sneaking to hearts.

Besides, recalling his memories on Baghdad before warfare. Furthermore, the repeated tone of (السين) letter that went with sadness and sorrows resulted in internal rhythmic homogeneity.

Al-Khorame was keen on creating a vocal impact to the receiver and draw his attention via forming an audio-vocal portrait. In addition, repeating the wailing letter النون (حرف النواح) as it is a whispering letter gives the poem a sad tone accompanied with the poet's sadness by saying:⁴⁸

وَالْتَقَطُ وَالنَّارُ فِي طَرَائِقِهَا
وَهَابِيًّا لِلدُّخَانِ عَامِرُهَا
لِلنَّاسِ مَنشُورَةٌ غَدَائِرُهَا
بِيَحْضَةٍ خَنْدِرٍ مَكْنُونَةٍ بَرَزَتْ

Briefly. Letter repetition upgrades internal musical rhythmic where the ear gets ecstatic and soul becomes anxious.

Sentence repetition is another type of repetition. Vocal building and its repetition in vertical poetry helps much in creating special poetic music which leads finally to upgrade the poet's emotions. Repetition is an internal rhythmic homogeneity the poet adopts to make a vocal impact on the receiver and draw his hearing via forming an audio portrait.

Al-Khoraimi was keen on repeating resounding voices in his poem to reflect the psychological state he lived and depicts the miserable killing, displacement and the terrifying (furious) views that his adored Baghdad faced. These letters are built on breath retention and then its exhalation.

The poet suffered from fatigue and horrified by the scary views he experienced. The repeated sounds have a moral approach among words.

The words including those repeated letters is what the poet aims at in the general axis of the poem.

The poet repeated the call more than once as shown in the following poetic verses:⁴⁹

يَا هَلْ رَأَيْتِ الْأَمْلَاقَ مَا صَنَعَتْ إِذْ لَمْ يَزُغْهَا بِالنُّصْحِ زَاجِرُهَا
يَا هَلْ رَأَيْتِ الْجِنَانِ زَاهِرَةً يَزُوقُ عَيْنَ الْبَصِيرِ زَاهِرَةَ

This reflects his feelings and psychological state and embodies the horrifying views of children and women. He was also keen on creating an obvious musical element since he believes that poetry is associated with songs and music.

The prolonged poem was full of various rhythms to draw two portraits to Baghdad the pre- and the post ones, again he tackled life and death cycle Baghdad before war was meek and calm, but after war it was an aspect of war.

CONCLUSION

This research article tackled rhythmic structure in Baghdad lamentation in internal and external rhythm alike. A number of conclusions have been drawn. First, Al-Khuraimi used various sources of rhythm like: repetition, homogeneity, counter points since it is a musical need to carry out rhythm and express the poet's emotional experiences with all its psychological dimensions. Second, Al-Khuraimi in his rhythmic structure relied on: repetition, parallelism, counter points, and homogeneity. Third, psychological emitters contributed to intensifying the rhythmic structure. Fourth, rhythmic structure exhibited showed how the Abbasids were keen on beautifully designing poetry. Fifth, the extensive poem relied on a well-chosen rhythm; the letters (الاءال) (الاءال) are vocally distinguished.

It can be assumed, in light of the questions of the article discussed so far, that there is a partnership between the poem and the reader/recipient in narrative language exhibited in the poem: "قالوا ولم يلعب الزمان ببغداد". It also has an inspiring strength in the rhythm. It should be noted that Al-Khuraimi did well when using البحر المنسرح though it is one of the rarely used through rhythmic structure which caused a sad tone in the whole verses of the poem.

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