

Poem O My Grieved Heart

Amer Hamad Ghadeer

Abstract--- This paper examines the /l/ rhymed poem of Muhammed Bahga Al-Athari. It is an elegy, mourning his deceased instructor (sheikh) Mahmoud Shukri Al- Alusi. This study is divided into two sections. In the first section, the biographies of both Muhammed Bahga Al-Athari and his instructor (Sheik Mahmoud Shukri Al- Alusi) are introduced. The second section tackles some rhetorical features and explains some ambiguous words included in the poem.

Keywords--- Grieved Heart, Ambiguous, Deceased Instructor.

I. INTRODUCTION

In the name of Allah, the Merciful, the Compassionate

Peace be upon his dignified Prophet, Mohammed

This is an artistic study for the /l/ rhymed poem of Muhammed Bahga Al-Athari, which is an elegy of his deceased instructor (sheikh) Mahmoud Shukri Al- Alusi. This elegy is reflected on the title of the poem. The painful loss and the hurting absence are the main themes of the poem. Each word in the poems echoes the soul of the deceased as if the poet breathed his Sheikh everywhere. I wanted to highlight one of the works of this proficient encyclopedic scholar.

This study is divided into two sections. In the first section, I present the biography of both Muhammed Bahga Al-Athari and his instructor (Sheik Mahmoud Shukri Al- Alusi). As for the second section, it tackles some rhetorical features in the poem and explains some ambiguous words.

I ask Allah Glory be to Him for right guidance and success in this work Finally, I present my supplication, saying (praise be to Allah, the Lord of all of all creatures and peace and extended blesses be on our prophet, Mohammed.

First Section

The Biography of the two great scholars: Mahmoud Shukri Al-Alusi, and Muhamoud Bahga Al-Athari.

1- The Biography of the Great Scholar of Iraq: Mahmoud Shukri Al-Alusi

He is Gamal Addin Mahmoud Shukri Ibn Abd-Allah Ibn Mahmoud Ibn Abd –Allah Ibn Mahmoud Al-Husseni Al-Alusi Al-Baghdad. He is nicknamed Abu Al-Marali. He is a historian, a writer, a linguist and a religious scholar.

He was born in Rusafah, Baghdad, on 9th Ramadan (1857 A.D -1342AH) and was taught by his father, his paternal uncle and others. He embarked on teaching at his house and in some mosques. He made progress in secular and religious sciences .

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Al-Alusi became a well known figure and people came from everywhere, asking for his knowledge and wisdom. Thus, besides being one of the leaders of religious renaissance, he was a pioneer in science and literature and a reformer. He could launch campaigns against people who used to spread heresies among Muslims. So, many of them had personal enmity towards him.

They informed the governor of Baghdad, Abdel-Wahab Pasha, against him. The governor wrote about that to the Ottoman Sultan Abdel- Hamid (II) who issued a decree of exiling Al-Alusi to Anatolia. On his reaching Al- Mussel (Iraq), the elite of the city wrote to the Sultan showing protestation against the decree. So, the Sultan allowed him to return to Baghdad. When the First World War broke out and the British attacked Iraq and occupied Baghdad, they offered Al-Alusi the position of the City Judge but he refused the job. Since then, he occupied no jobs, except for the membership in the Council of Education with the beginning of the Arab government in Baghdad. Al-Alusi was so fluent in Persian and Turkish languages that he could translate some works into Arabic. He died in Baghdad in shawwal (1924A D 1233AH). Among his books are *Bologh Al-Arab fi Ahwal Al-Arab* (Reaching the Target in the Affairs of Arabs) (1), *The News of Baghdad and Neighboring Regions*, *Rational Proofs of the Muhammad's Seal Message* and others.

2- Mohammed Bahga Al-Athari

He is Mohammed Bahga ibn Al-Haj Abdel-Kadir Ibn Al-Haj Ahmed Ibn Mohammed Agha. His motherland is Dair Bakr. His great grandfather immigrated to Arbeel, then moved to Baghdad and became one of its famous traders. His father is of Turkish ancestry and his mother, Zainab, is originally Turkish with a Kirkuk citizenship. The lion share of her love went to her son, Al-Athari, but she died while still young and left five sons, the oldest of whom was Al-Athari.

His father led a troubled life for three of his sons passed away, and he was left mourning them until paralysis forced him to be bed- ridden for two years. He died in 1930 A.D, at the age of fifty seven. His death affected greatly the life of Al-Athari.

Al-Athari was born in Baghdad in (1904 AD-1322 AH). He started learning at an early age in Kattob (A traditional informal school for learning Qur`an and basics of reading and writing) and received the foundations of literacy. At the age of six, he could memorize the Holy Qur`an and perform it orally in the right way in addition to handwriting and the principles of religion and mathematics. After that, he moved to a formal school and learned French and English under a supervision of a tutor brought by his father. Then, his father advised him to specialize in Arabic and its studies and literature in addition to the sciences of Islamic Law (Shari`a).

Besides being a proficient reviewer and a brilliant poet, Al-Athari was encyclopedically knowledgeable, acutely intelligent and highly clever at learning by heart. He was a student to the two Alusi great scholars: Nouman Khair-Addin Mahmoud Shehab-Addin (he was a jurisprudent, a poet and a linguist) and the famous author and reviewer Mahmoud Shukri.

In 1924, Al-Athari began a teaching career in Al-tafid private school and moved to the Ministry of Education in 1926. Afterwards, he was appointed as a director of Religious Affairs (Awkaf) in Baghdad. In 1936 he was awarded

the membership of the Arabic Language Academy, and he was chosen later as the vice- president. He wrote many book including *Notable Figures of Iraq* (Alaam al-Iraq), the *Comprehensive Source in the History of Arabic Literature* (al- Mogmal fi tareekh al-Adab al-Arabi), the *Refinement of the History of Baghdadi Mosques And Monuments* (Mohadhab tareek masajed Baghdad wa Aatharah.) and others. His works as a proofreader include *Reaching the Target in Arab Situations* by Al-Alusi (Bologh Al-Erab fi ahwal Al-Arab), the *Image of Land* by Al-Edrisi (surat al-Ard) and others. He died in (1996 AD, 1410 AH) (2).

SECTION II

The artistic study of the poem

(Note: the Arabic poem is called "lamiyya" because it has a uniform rhyme of /I/)

(3) (واحر قلباه)

O My Grieved Heart

اتيتُ بالعيد اهني العيد شـوَالا والظنُّ أنك قد أبـاللت إبـلالا-1

I fetched the Eid showing blessings in Shawwal believing you did well

فعدتُ والقلبُ ملتاعٌ بلوعتهِ والعينُ ترسلُ فيضَ الدمعِ إرسالا-2

But I returned with agonizing heart and tears over my eyes fell

فوالدهري أما يكفيه ما فعلت صروفُهُ فيَّ حتى كـرَّ صيِّالا-3

O time! Isn't it enough! Turmoil attacked and tragedies befell

بالأمسِ صاحِ بإخواني فأخمدهم واليومَ صالَ على الأستاذِ فاغتالا-4

The other day you sounded the death knell for my brethren, today your attacks to my scholar brought death to yell

يا راحلاً جدَّدَ الأحرانَ مصرغُهُ نغصتَ عيشي وزدتَ البانَ بلبالا-5

O you who depart, whose death renewed grief, made my life painful, and my mind dwelled in hell

قد كنتَ برًا بنا لاتنتهي حذبًا فما لك اليومَ تجفوَ الصَّحبِ ولآالا-6

You were so kind to us, never unfriendly, never distant; now you leave friends and abandon family as well

سئمتَ منَّا فآزمعتَ السرى عَجلاً أم قد رأيتَ مصيرَ القومِ ممحالا-7

Did you get tired of us so you did leave in a hurry, or did you see people`s fate inventible

أم لم يرُقكْ مقامٌ بين أظهرنا لَمَّا رأيتَ رعاءَ الشاءِ أحطالا-8

Or comfort abandoned you when seeing amongst us vagabonds of pastoral lands master the dell

عليهمُ من جلود الشاءِ أرديةً يخادعونَ بها الأغنامَ خُتالا-9

They have disguised in goat furs to deceive sheep so well,

ألت إليهم مقاليدُ الأمورِ وهُم لايرقبونَ سيوى أحوالهم حالا-10

They took over power, and mattered their life and others are null

بالأمسِ كانت إلى جنكيزِ نسبهم واليومَ صاروا إلى قحطانِ أنجالا-11

The other day, they were akin to Genghis, but now they are sons of Qahtan Lull!

حَالٌ لَعْمَرِكَ تُبْكِي كُلَّ ذِي بَصَرٍ وَتُذْهِلُّ الْعَاقِلَ الْفَكَّيْرَ إِذْهَالًا-12

A condition I swear triggers weeping, confusing the mind of the sensible

بِاسْمِ الْعُرُوبَةِ قَدْ بَاعُوا مَوَاطِنَنَا وَحَمَلُونَا عَلَى الْأَثْقَالِ أَثْقَالًا-13

Under the guise of Arabhood, they sold our homelands and loads over loads we are in peril

وَأَرْهَقُونَا عَلَى الْإِذْلَالِ إِذْلَالًا وَطَوَّقُونَا عَلَى الْأَغْلَالِ أَغْلَالًا-14

They burdened us, humiliation over another chain over shackle

يَا نَائِيًّا عَنِ دِيَارٍ وَدَّ سَاكُنِيهَا لَوْ كَانَ يَزْمَعُ عَنْهَا الْيَوْمَ تَرَحَالًا-15

Oh you who depart from lands whose dwellers to leave hustle

رَحَلْتَ فَانصَبْتَ الْأَحْزَانَ زَاخِرَةً عَلَيَّ حَتَّىٰ بِهَا سُرِبَلْتُ سِرْبَالًا-16

You've passed away, so a gown of sorrows has covered me: whole and total

وَاسْتَكَّ سَمْعِي وَانْشَقَّ الْفَوَادُ أَسَىٰ وَكَدْتُ لَوْ لَا الْأَسَىٰ أَتْلُوكَ إِرْقَالًا-17

My hearing weakened and my heart broken, I wish I could follow you galloping lest I should lose myself a good ideal

مَنْ ذَا يَمُرُّ أَنْيْبِي فِي مَسَامِعِهِ وَلَا تَرَىٰ دَمْعَهُ كَالْقَطْرِ مِنْهَا-18

Can anyone hearing my groaning over you control heavy tears to fell?

مَا بَعْدَ يَوْمِكَ قَلْبٌ لَمْ يَذْبُ كَمْدًا وَأَيُّ حَقْنٍ بَفِيضِ الدَّمْعِ مَا سَالًا-19

After your death day, all sorrows are thin, all tears are null

دَوَىٰ نَعْيُكَ فِي الْأَقْطَارِ فَاضْطَرَبَتْ وَضَجَّ مِنْ هَوْلِهِ السُّكَّانُ إِعْوَالًا-20

Everywhere your obituary diffused, and dwellers were driven by thrill

فَفِي الْعِرَاقِ حَزِينٌ لَا قَرَارَ لِسَعْدِهِ وَفِي الشَّامِ كَنِيْبٌ أَقْفَسَدَ الْبِيَالًا-21

Iraq was shrouded in sadness, and Syria was dressed in pale

وَفِي الْجَزِيرَةِ مَفْجُوعٌ أَخْوَ شَجْنٍ بِإَادٍ وَفِي مِصْرَ بَاكٍ ذَاقَ وَلِوَالًا-22

Arab peninsula was badly shocked, and Egypt kept on the wail

لَا غُرُوَ إِمَّا بِكَائِكَ النَّاسُ قَاطِبَةً أَوْ أَوْجَسُوا مِنَ الْيَمِّ الْخَطْبِ جَنَالًا-23

No wonder! Either all people grieved over you or the disaster left them horrible

فَأَنْتِ أَنْتِ جَيِّدُ الْعُلُومِ بِهِ زَهَبًا وَقَدْ كَانَ مِنْهَا الْجَيِّدُ مِعْطَالًا-24

With you- because of you, advanced knowledge flourished, before you-it was idle.

وَأَنْتِ أَنْتِ الَّذِي قَدْ كَانَ مَنْتَظَرًا فَكَمْ هَدَيْتَ إِلَى الْإِسْلَامِ ضُلَالًا-25

It is you-you that were anticipated! And to Islam convert them all!

وَأَنْتِ أَنْتِ الَّذِي مِنْ بَأْسِهِ ارْتَعَدَتْ فَرَائِصُ الْكُفْرِ تَشْكُو الدَّهْرَ أَوْجَالًا-26

It is you- because of you, the limbs of blasphemy shivered with fear and a complaining wail

وَأَنْتِ أَنْتِ الَّذِي دَانَتْ لَهَيْبَتِهِ قَبَائِلُ الْعَرَبِ أَذْوَاءً وَأَقْبِيَالًا-27

It is to you – to your prestige along times and ages Arabian tribes submitted all

قد خفت ربك في سر وفي علن فخالفك الدهر من ماري ومن مالا-28

In public in secret you feared God, so even disputants and deviants feared you all

وكم أمامك قد ولَّى ذوو شبيه كما تولى جباناً راء رئيساً-الا-29

And many skeptic disputants did flee from you! A coward seeing a lion would act as well!

وما ركنت إلى غير العلوم ولا دنست عرضاً ولا جمعت أمـوالا-30

**Never did you seek anything other than knowledge; you were away of shameless actions, you collected money
nil!**

وراودتك ذو الدنيا بزيتها فانصعت عنها وما دنست أذبالا-31

And the worldly life tried to tempt you, but you got yourself away and never shook your dignity a little

بنَّتها وكفيت النفس غائلها فعشت ما عشت فيها ناعماً بالا-32

You did give it up and avoided its evils, so in peace lived your soul

وقد عجمت بني الدنيا بأجمعهم عجماً فأجفلت منهم بعدُ إجمالا-33

Your eloquence surpassed people all! So you did startle them all

فعيشت مُنفرداً من غير صاحبٍ تشئتُ لهم أو تُوليئك إجمالا-34

You did live alone without a woman companion, thus concerns were dispersed or stopped in total

مضيت من بعد ما أحيت من سنن دُرس وبددت في الأعناق أغالالا-35

You did depart after reviving creeds and destroyed the necks bonds in all

وطار صوتك في الأفاق قاطباً حنَّى به ضربوا للناس أمثالا-36

Your good name had spread everywhere, till it was a good example

إن الألى حسداً كادوك أو سفهاً ساؤوا لعمرك عند الله أعمالا-37

**Groups of the envious did contrive against you, out of envy or ignorance! I swear Allah count their bad
actions all**

تبنا لهم من شياطين مسأمة عاشوا مدى الدهر ضللاً وجهاً-الا-38

Cursed be to those who are willful devils; ignorant and errant their lives tell

عاشوا نشاوى بخر الجهل تحسبهم وهم يجرون ذيل الأزر أبداً-الا-39

Drunken with ignorance they lived; showing false force to think they are other people

لسوا من دن في شيء وأن سجدوا أو سبوا حوا الله أكاراً وأصالا-40

At a distance from religion they are, even if they pray and praise God day and night all

إن يسمعوا رثة الدينار مضطرباً خروا سجدوا إلى الأذقان إجلالا-41

By the clatter of coins they become tempted, casting their faces down so well

فهم بما قدّموا من موبقاتهم ساؤوا النبي وسأوا الصَّحب والآلا-42

**With their apparent vicious deeds, the Prophet is displeased, and His companions and household insulted
they feel**

أما الإمام فقد أولاه صالحاً وناله ربه من لطفه نالاً-43

Imam, all good manners are attached, and from Allah clemency and beneficence over him befall

يا شامتاً راح مسروراً بمصره مهلاً فلم يعد الربال أشبالاً-44

O you who spitefully gloated over and pleased with his death, mind you! For the great lion never returned a cub a little

إن كنت تفرح من فقدان سيدنا فسوف تلقى من الأشبال أهوالاً-45

If you rejoice in the loss of our great master, terrible woes on you by the left cubs will befall!

إذا اليراعة هزتها يدي رعتت سماً زعافاً يهري الجسم أوصالاً-46

If my pen is moved by my hands, out of sadness, it gives out deadly poison, destroying the body all

وإن لسانني يوماً كان منصلاً حسبتة صارماً يهتر عسالاً-47

My tongue used to be eloquent, sharp with honey it can instill

ما أنس لا أنس أياماً بصحبته خلت فمضت وساءت بعد أحوالاً-48

In his company days were sweet I never forget, in his absence days are resentful

صحبت شكري من الأعوام أربعة حتى بلغت به في العلم آمالاً-49

For four years Shukri was my friend, by this - for me the summit of knowledge quell

لولا لولا لم أدرك بلوغ مني والبدر لولا سناء الشمس ماللاً-50

Always inspired by him, Always inspired by him; the full moon with no grand sun cannot twinkle

إنني لأبكيه ما ناحت مزرأة تكلني ترن مدلا الأيام إعالاً-51

For him, I mourn like a bereaved mother, over him along days I bewail

لو وجه الناس منهم نحوه حزناً إزاء خوزني ما ساؤوه مثقالاً-52

Should all people show sadness over him, this couldn't even approach my grief a little

يا عين لا ترقني من واكف غدي يا عين سخي عليه الدمع هطالاً-53

O my eyes! Never dry up the flow of tears, o my eyes! Let the stream of tears heavy and full

بات الخلي على وجدي بقذوني لم يدر أي عظيم ويحه زالاً-54

For my agony, not concerned people blame me; for my calamity they never knew a little

جل المصاب وإن أحزن فلا عجب إنا فقدنا إماماً كان مفضالاً-55

No wonder for my agony; so hard is the affliction, so grand the late scholar for all

ما راعني الدهر إلا يومه ولكم جرى سواه وما قد راغ أو هالاً-56

Time never startled me, but it did by his death; Time tested you by death, but it could not get you startle

قد كان حصناً حصيناً لي ألود به فصرت في حرة جرداً حاللاً-57

For me, he was a massive fort; by his absence in a maze, helpless, armless I feel

بغداد قد أفقرت من بعد مصرعه فقلل الركيب عن بغداد إهبالاً-58

So barren is Baghdad after his death; so abandoned is Baghdad as it were a crazy hell

يا بهج أزمع إلى مصر فلست ترى بعد الإمام بها ملاء ولا آلاً-59

O joy! Depart to Egypt; after this Imam, no water to drink, now place to dwell

هذي المدارسُ أضحت وهي باكيةٌ من بعد شيخِ بني الأَدابِ أَطلالا-60

Schools are weeping sadly; over the father of ethics they bewail

زَمَّ المطيِّ ودع بغدادَ موحشَةً إني أرى في عرينِ الليثِ ذيَّالا-61

From Baghdad you`d better depart and let it desolate; in the lion`s den I see villains dwell

يا سيِّدًا أثيرَ الأخرى ففازَ بها وسارَ عَجيبًا بها اللهُ مُختالا-62

O you master who preferred Eden and won it; O you master whose place there is a pride Allah fulfill

إن بنتَ عَنَّا فلم تبـرح بخاطرنا كأنما فيهِ قد صُوِّرتِ مَثالا-63

Though distant from us, you never leave in minds; there your picture in hearts is still

أو ضمَّك القبرُ في أثرائه فلقـد نشرتُ من غرر الأثارِ أروالا-64

Though buried under the earth of the grave, everywhere your dear memories and teachings roll

لو يعلمُ القبرُ من واري لثاءه على ما حولهُ من قبورِ الناسِ إدلالا-65

Were the earth of grave to know you, over other graves-it would feel proud and boastful

فأذهب عليك سلامُ اللهِ في دَعَاةٍ ما أشرقَ البدرُ في الظلماءِ أو لالا-66

Farewell! Allah`s peace be upon him - day and night and be eternal

وجادَ قبرك غيبٌ مُسبِلٌ غـدقُ دانٍ مسفٌ يسحُ المـزَنُ إهضالا-67

For generous rain, your grave is so abundant; with giving clouds, your grave is so fruitful

Commentary

This /I/ rhymed elegiac poem was written by Muhammed Bahga Al-Athari, lamenting his Sheikh Al-Alusi. The theme of the poem is reflected on the title. Each word expresses pain, sorrow and heartily cries, showing the faithful feelings of the poet. Each word breathes the heat of pain as shown in the poem:

The poet initiates the first line of the poem with a metaphorical style when saying "I fetched the Eid":

أَتَيْتُ بِالْعِيدِ اهني العيد شـوالا والظنُّ أنكَ قد أبـللتِ إبـلالا-1

I fetched the Eid showing blessings in Shawwal believing you did well

Then, he moves to the style of partial paronomasia when using the two Arabic words "*ṣaha*" and "*ṣala*" in line 4 which were rendered as "knell" and "yell":

بالأمسِ صاح بإخواني فأحمدهم واليومِ صال على الأستاذِ فاعتالا-4

The other day you sounded the death **knell** for my brethren, today your attacks to my scholar brought death to **yell**

The words (sounded the death knell, attacks and yell) are used in a metaphorical way because "time" is not a human to do such things.

At the end of the first section of the poem, the poet describes those who took over people`s affairs and cared about their own interests only. Those people used to change cunningly and deceitfully, flattering every new invader or aggressor coming to the nation. So, the poet attaches cunning and deception to their behaviors and likens them to

someone disguising in the fur of a goat amongst sheep so that he can let the sheep believe that he is one of them:

عليهم من جلود الشاءِ أَرْدِيَةً يَخَادِعُونَ بِهَا الْأَغْنَامَ خُتًا-ال-9

They have disguised in goat furs to deceive sheep so well,

The poet employs the styles of vocatives and interrogatives (O you who depart, O master, Distant!) to reflect his own psychological state, springing from the truthfulness of his emotion and feelings.

Emphasis within repetition is another style used in the poem. In this regard, the poet uses the Arabic *absolute object* of many verbs to produce some sort of certainty (for example, ablīyṭa iblālan "you did well", - al- atqāl atqālan "burdens and burdens", al-idlāl idlāl "humiliation and humiliation" al-aglāl aglālan "chain, shackle").

According to Al-Asmaiy, "iblālan" is used to give the meaning of "making progress and getting victory" (4). This sort of repetition affirms the meaning and conveys it to the deep mind of the hearer. This style is usually employed in religious speeches (Khotba), praise and pride. It can be used for other purposes including grief and interrogation (5):

من ذا يمرُّ أنيني في مسامعيه ولا ترى دمعهُ كالقطرٍ منها-لا

Can anyone hearing my groaning over you control heavy tears to fell?

In line 17, the poet uses homographs to employ what is rhetorically called complete paronomasia (assonance):

واستك سَمْعِي وانشق الفؤادُ أَسِيٌّ وكدتُ لولا الأسيُّ أتلسوك إرقالا-17

My hearing weakened and my heart broken, I wish I could follow you galloping lest I should lose myself a good ideal

In this line , the first أسي "asa" gives the meaning of "sorrow", but the second أسي "osa" refers to "good models" because the Arab use the verb form when they provide a piece of advice for following the morals of a certain person (6). The line ends with إرقالا which is a reference to "speed" since the Arab use the verbal form to when denoting to the speedy camels, and to energetic people on the battlefield (7).

Using Arabic separate pronouns for the purpose of emphasis is a key style in the poem (for example أنت أنت):

فأنت أنت جيدُ العلوم به زها وقد كان منها الجيدُ معطالا-24

With **you**- because of **you**, advanced knowledge flourished, before you-it was idle.

وأنت أنت الذي قد كان منتظرًا فكم هديت إلى الإسلام ضُلاً-لا25

It is **you-you** that were anticipated! And to Islam convert them all!

وأنت أنت الذي من بأسه ارتعدت فرائضُ الكفر تشكو الدهرَ أوجالا-26

It is **you**- because of **you**, the disbelievers shivered with fear and a complaining wail

وأنت أنت الذي دانت لهيبته قبايلُ العربِ أدواءً وأقيالا-27

It is to **you** – to **your** prestige along times and ages Arabian tribes submitted all

The recurrence of the pronouns أنت أنت (you-you) is used for emphasizing the meaning of "praise". This repetition suggests that "praise" is restricted to "you" only and others are not included. Any description the poet could use to show "praise" and "applause" to the man would not be as eloquent as his style of repetition (8).

Among the styles of metaphor is the following line:

وأنت أنت الذي من بأسه ارتعدت فرائصُ الكفر تشكو الدهرَ أوجالا-26

It is you- because of you, the limbs of blasphemy shivered with fear and a complaining wail

Using indirect metaphor, the poet likens "blasphemy" to a frightened man. This entails the existence of the signified (limbs), and the omission of the signifier (the man) with a reference to one of its prerequisites "the limbs". The Arabic word فرائص (shoulder muscles) refers to "a fleshy part under the shoulder, which usually shivers when feeling frightened" (9).

In line 29, the poet says:

وكم أمامك قد ولى ذوو شبيه كما تسولى جباناً راء ريباً-الا-29

And many skeptic disputants did flee from you! A coward seeing a lion would act as well!

The phrase "راء ريباً", means "faced a lion" since the Arabic word الرنبال is usually a reference to "a lion". This usage of the lexical item راء is comparable to that of Al-motanabbī in the following line:

كيف ترثي التي ترى كل جفنٍ راءها غير جفنها غير راقى (11)

Then, the poet uses the metaphorical style again as shown in the following line:

وراودتك ذو الدنيا بزيناها فانصعت عنها وما دنت أدياً-الا-31

And the worldly life tried to tempt you, but you got yourself away and never shook your dignity a little.

Here, the poet likens worldly life to a fascinating woman who tries to tempt and seduce men. In this regard, the direct metaphor has accurately been utilized. The Arabic verb "فانصعت" means "moved away quickly", "passed in a hurry", or "went fast" (12).

Antithesis as a style is a main characteristic in the poem. In line 48, the poet says:

ما أنس لا أنس أياماً بصحبته حلت فمـررت وساءت بعد أحوالا-48

In his company days were sweet I never forget, in his absence days are resentful

The poet indicates that he may forget anything except the days passed in the company of the deceased scholar, as things were sweet then got bitter and worse (13).

In the last section of the poem, the poet returns back to verbal emphasis by repeating the same lexical items:

لولا لولا لم أدرك بلوغ منى والبدر لولا سناء الشمس ما لالا-50

Always inspired by him, Always inspired by him; the full moon with no grand sun cannot twinkle

يا عين لا ترقني من واكف غدق يا عين سحي عليه الدمع هطاً-الا-53

O my eyes! Never dry up the flow of tears, o my eyes! Let the stream of tears heavy and full

This style of repetition has been widely used in the poem and has been employed mainly for showing sorrow and the greatness of the deceased. The verb ترقني in the line refers to "the dryness of the eye" and the word غدق means "abundant rain" (14).

Then, the poet moves to the style of synecdoche as shown in the following line:

هذي المدارس أضحت وهي باكية من بعد شيخ بني الآداب أطلالا-60

Schools are weeping sadly; over the father of ethics they bewail

Finally, he concludes the poem proficiently, selecting words that indicate his ability, as a linguist, to use the proper lexical items representing the purposes of the poem:

وَجَادَ قَبْرَكَ غَيْثٌ مُسْبِلٌ غَدَقٌ دَانَ مَسْفٌ يَسِيحُ الْمَزْنَ إِهْضَالًا-67

For generous rain, your grave is so abundant; with giving clouds, your grave is so fruitful

The word مسف in the line is a reference to "closeness to land" and the phrase دان مسف is a common poetic description for water (15). The Arabic phrase هضلتها السماء means (abundant flow of rain).

II. CONCLUSION

According to the analysis of Al-Athri`s the poem, the following results are included:

1. The title of the poem "*O My Grieved Heart*" was successfully chosen. It goes in harmony with the theme of the poem, which is elegiac lamentation full of passion, pain and sorrow over the loss of dears.
2. Employing direct vocatives in the informing sentences (*O you who depart, O master*) reflects the truthfulness of feelings of speech.
3. Rhetorical figures of speech included in the text (as in figuratively likening worldly life to a woman who tries to tempt a man with her beauty and likening time to a man who commits murder, attacks and cries) mirror the proper utilization of poetic language.
4. The poet uses the emphatic style by repeating the separate pronouns (as in it is you – because of you) to underscore the praise style.
5. Highly rich knowledge of Al-Athri is shown in the poem within his accurate selection of lexical items and his proficiency in functioning shifting them from one meaning to another

In conclusion, I thank God –praise be to him- for helping me to accomplish this work. I then hope I have been successful in highlighting some rhetorical features in the poem.

III. MARGINS

- [1] See this biography in a`lām by Al-Zarkali, vol. (7), pp. 172-173, and in *mu`jam al mu`allifin* (Encyclopedia of authors), vol. 12, p169.
- [2] See this biography in the Master (ustād) Muhomed Bahga Al-Athri, vol. (71), p. 75, and in (the Deceased "*faqīd*" of the Arab Academy, Master scholar, Muhamed Bahga Al- Athri, pp.4-18.
- [3] See a`lām a-Iraq, pp261-264
- [4] See: LisānAl-Arab, vol. 11, p.67
- [5] See: al-balāga al- wāḍiḥah, p. 278.
- [6] See: LisānAl-Arab, vol. 14, p.35
- [7] See: LisānAl-Arab, vol. 11, p.293
- [8] See: al- ṭirāz li asrār al-balāga wa `ulūm ḥaqā`iq al- i`jāz, vol. 2, p.78
- [9] See: LisānAl-Arab, vol. 14, p.64
- [10] See: šarh dīwān al-motanabbī by Al-Akbari, vol.2 p.362
- [11] See: dīwān al-motanabī, p.57
- [12] See: tāj al-`arūs, vol. 21, p 382.
- [13] See: šarh šāfiya Ibn Al-Hageb, vol.4, p. 413
- [14] See: LisānAl-Arab, vol. 10, p.282
- [15] See: muḳtārat šu`arā` Al-Arab, vol. 2,p.48
- [16] See: tāj al-`arūs, vol. 31, p 137

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- [9] Matloub, A. (...). *faqīd al-majma' al-ustād 'allāma Muhomed Bahga Al-Athri*.
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