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## The Throb of the Poetic Text from the Formation of the Signifier to the Inclination of the Signified in Lamentation of Abu Al-Fadhil Al-Abbas (peace be upon him)

### Abstract

*The poem of lamentation was dominated by the character of consolation, patience, and belief in fate and destiny. The poetry of lamentation is one of the purposes through which the poet expresses his grief for those who lost his family and others, which is the terminology of the people of language and literature, the crying of the dead and the enumeration of his good deeds in poetry and prose.*

*Hence, the research focused on mourning and consoling (Qamar Bani Hashim) Al-Abbas Bin Ali Bin Abi Talib (peace be upon them). This absent present personality and this intangible connection to him because he has unique lofty values that he reinforced with his pure blood to light the way for the living... and this we sensed in the poems of lamentation by the poets of generosity who cried with their wonderful and abundant poems.*

*So I took random samples from poems and elegies of the poets of Al-Joud, and studied the functions of each sample and their implications across different places. Especially in the interrogative functions and their implications, and the functions of the appeal, and its implications, and the functions of introduction and delay and its various implications. The signifier was identified in it, its real meaning, the signified, and its various figurative meanings.*

**Keywords:** Poetic Text, Signifier, Signified.

### Introduction

O soul after Al-Husayn try to ease, and after him, wasn't or will be

I swear god, this for my religious nor an Imam Sadiq Amen

Al-Abbas Bin Ali Bin Abi Talib inherited courage from his father, Imam Al-Karar, knowing of mysteries and secrets. Islam and Muslims, and the fruit of special education in the house of prophecy, the metal of the message and the landing point of revelation, and it is the strong steel base on which Aba Al-Fadhil Al-Abbas (peace be upon him) was based. He topped the list of the righteous martyrs in the battle of (Taf Karbala), due to his relative affiliation, as he

is the brother of Imam Hussein (peace be upon him), the leader of the revolution, with the honors, loyalty, giving and pure loyalty to his brother, he deservedly deserved what Imam Ali bin Al-Hussein (peace be upon him) said about him: (May God have mercy on Al-Abbas., He will fly with them with the angels in Paradise) (Al-Majlisi, 1983).

The people of righteousness and history mention that Imam Al-Abbas (peace be upon him) is like the shining moon's leg, and he had a majestic personality, due to the combination of character in him. And I say: Al-Abbas's jihad was not feverish, nervous, or motivated, out of brotherhood, but rather in defense of the truth, and because Al-Hussein (peace be upon him)

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was an example of faith and a symbol of truth. And this is what we learned in his disgrace on the day of Ashur, when he said:

If you cut off my hand, I will protect my religion forever

And on the authority of Imam Sadiq Al-Yaqin, son of the pure and faithful Prophet

As for his mother, she is a woman who radiates true faith, begins from a pure religion, a firm heart, and a powerful insight. She is Fatima Bin Hizam (peace be upon her), the wife of the Commander of the Faithful (Ali Bin Abi Talib) (peace be upon him).

Peace), and she is the great woman who stood by our mistress, the wife of the students, Zainab Bint Ali Bin Abi Talib (peace be upon him). The poets of generosity were inspired by some of the meanings of her tenderness, and they painted poetry for some of the features of her active presence (Al-Hilli, 1990). She is the mother of Al-Abbas and his brothers (Al-Innwan), and Umm al-Baneen is a historical symbol of the authenticity of motherhood and redemption. Peace be upon you, my lady, on the day you were born, the day you were martyred, and the day you were resurrected alive.

Don't call me you Um Al-Baneen, remind me of lions

I was powerful by my lions, and today I am without children

We must also look at the nature of the signifier and the signified. They are a modern linguistic dualism of the schizophrenia between its nudity and it is a Swiss duality (relative to *de sous ser*) and the relationship is strong between them as they are one tissue and they are tightly fused, and according to (*De sous ser*) they are two sides of one paper.

The signifier in linguistics is the verbal form of any word, i.e. the spoken or written image or the sound imprint, given that the origin of speech is spoken in the sense that it is a knowledge of the words.

As for the signified in linguistics, it is: it is the content or the supposed abstract conception of the linguistic evidence, and it is a mental image in the mind, so it is the world of meanings and with them poetry and poetic image became a spirit and a vast space for expressing the feelings of conscience.

### **Aims of the Study**

The study aims to identify some of the metaphorical connotations that deviated from their true meaning in some of the interrogative functions, the call functions, and the preposition and delay functions in some samples of the poetry of the lamentations of Abu Al-Fadhil Al-Abbas (peace be upon him), according to the poets of Al-Joud....

### **Limits of the Study**

Samples taken from the poems of Al-Joud poets: (He is Al-Abbas, Al-Abbas in the longing of Zainab and the Euphrates, Yasir Madi Al-Lu', meaning of eternity, the witness, Abbas the sweetest smile, Haider, Abbas Bab Al-Raja, Good news of Aba Zahra's shirk, Qamar Bani Hashem, Jawad Karbala, this is how Iraq was).

### **Terms of the Study**

The poetic text: It is a group of verses from one sea that agree in the last letter in the Standard Arabic, in the last letter and the one before it by one or two letters or more in Nabati poetry, and in the number of activations (the exponent of the parts of which the poetic verse is concentrated) (Ali, 2011).

The signifier: Ibn Faris said: the signifier and the laam are two origins: one of them is to demonstrate something with an emirate that you learn, and the other: a disorder in the thing. The first is their saying: I showed so-and-so on the road. And the evidence: the emirate is in a thing and it is between the signifier and the signifier. (Al-Jawhary, 1979). And the idiomatic meaning around which the article (Dalal) revolves is guidance, clarification and reimbursement by the emirate or by any other verbal and non-verbal sign. It is the written letter (Al-Talhi, 1997).

Meaning: It means the mental image or idea of a thing, i.e. what the mind perceives. Thus, the word is a sign or a symbol, and is not a name for a given name (Hussain, 1929).

### **Methodology of the Study**

The researcher relied on the descriptive-analytical approach, which relied completely on taking samples from the poems of poets and poets of Al-Joud, referring to the interrogative functions, the call functions, and the functions of introduction and delay, and they came out with different metaphorical connotations that wonderfully expressed the personality of Aba Al-Fadhil Al-Abbas (peace be upon him).

The throb of the poetic text from the formation of the signifier to the subjugation of the signified in Lamentation of Abi Al-Fadhil Al-Abbas (peace be upon him).

### **1. Interrogative Functions and their Implications in the Elegies of Abi Al-Fadhil Al-Abbas**

It is difficult for the poet to follow a single path in the poetic style of saying; Because the situation is the one that forces him to change his style, and accordingly the style is governed by the situation, so we find, for example, the reality

of the question is the question, the vague and unknown thing, and it may come out to another meaning to another meaning. (Al-Awsi, 1982).

In the Holy Qur'an, it is used in other than its real meaning, and it may be a figurative meaning. So the poets of generosity are their lamentations on the authority of Imam al-Abbas (peace be upon him) (Ibn Jinni, 2008), they took the question from reality to other meanings, and from those models that took the question letter (Is) to another meaning in the poem (It is al-Abbas) by saying:

O son of the guardian, you have the whole  
mandate written, and the booklet is enough for  
you

They wore iron, and you did not move in  
fear. The armor is your chest, and the ribs are  
clothing

What does it measure you? Is your voice a  
poem? or these honors are measured (Al-Joud,  
2011).

The significance of the interrogative tool (Is) in the above texts has departed from its true significance that it was put to it for another indication that stated the denial. In fact, the poet was not in the question about an unknown matter. Rather, he wanted to deny the matter, saying: There is no person who has chivalry and loyalty as Imam Al-Abbas (peace be upon him) and also denies the ability of the poem to contain the personality of Al-Abbas (peace be upon him) and understand Among these questions are the basics of describing the lament and showing the high status it holds.

It was said from the poem (Al-Abbas in the longing of Zaynab and the Euphrates) (Al-Joud, 2011):

O great master of water, do you see the  
your compulsion, every eye dreams?

Is the face of the water after you useful and  
you see life budding near you?

Here, in addressing the elegy, she is looking for an answer to cure her frustration, using the believable interrogative style that begins with the hamza (Do you see, and is), and on the other hand, this question includes a denial or rejection of this living reality. Among the interrogative letters in the elegies of generosity (who) in the poem (Ya Sarmadi Al-Dhou'a), the poet says:

Who will tell you? ... when your grandfather  
asks?

Who is Faris? Did you sell them another  
promise to stop you?

Who is watering you and you are the sword  
of God, try it and give it back?

The clan moon who lights up if the universe  
left after you?

Who of Al-Hussein will protect him if you left  
him when he counted you?

Who will water those whose eyes you left  
fed your promise? (Al-Joud, 2011)

The interrogative noun was mentioned in five places, emphasizing and appending the request for the need that the poet intended, which is to glorify the character of the lament and his courage, which concealed the vitality of the context and confirmed the status of the lament in the hearts of people and the hearts of his lineage, whose departure left a gap in their lives, for he is the one who helps in adversity and melts them at the time of the war.

Also, the interrogative name (how) appears in other meanings in the poem (Ma'anah Al-Khoulod), where the poet said:

I wonder how familiar letters come from  
you?

How to get to you and to express an  
envelope?

I wonder how swords stab you when you  
are a sword?

How could they cut your palm while it is for  
the Qur'an? (Al-Joud, 2011).

The question (how) departed from its true meaning for a metaphorical purpose, which is to wonder. After cutting the palm of Imam Al-Abbas, injuring his eye and killing him, the poet was astonished, so he started wondering about this matter, but he changed the way of exclamation to the use of the interrogative tool, how he achieved the meaning he wanted. The multiplicity of interrogative tools in the poetry of Al-Joud poets is evidence that enables them to formulate words according to the rules of the language and to come up with new connotations that greatly affect the recipient.

## **2. The Functions of the Call and their Implications in the Elegies of Abi Al-Fadl Al-Abbas**

In the elegies of Aba al-Fadl al-Abbas, as he requested the speaker to turn the addressee to him with the letter of the narrator, the caller, who is transmitted from the predicate to the creation. (Al-Hashemi, 2017).

The instrument of the call (O) in most of the elegies of Imam Al-Abbas (peace be upon him) comes out to denial because Bab Al-Nadaa's meaning also came out to different purposes and metaphorical connotations, towards the poet's saying in his poem (Al-Shaid):

Hey see poetry? Does tears have a string,  
so release poetry along with the luxuriant string?

Oh witness of death, we know that it is  
travel, but you are the difference between death  
and travel

Oh witness of sadness, would the eye be  
made of stone, and you would ride the rides of  
family and purity (Al-Joud, 2011).

The poet used the style of calling with yaa, which is used for a distant call, and it is understood from this that the poet wishes to hope for something while knowing that it is far from attainable and is not possible. Another aspect in it is an indication of the greatness and greatness of the crime committed by the enemies of the family of Muhammad against the Ahel Al-Bayt (peace be upon him).

In the poem (Abbas, O sweet smile, Haider) it was said:

Is he Aba-Alfada'el, and the Fadhel of one of them, the prophets came to you as witnesses

Is he his Brother, he has come back to you alone, what does he tell them about you? (Al-Joud, 2011)

The poet used the tool of the call (Al-hamza) because the poet borrows that the addressee is close to himself and therefore he hears his call, so he addressed him with the (Al-hamza) that is used to call the relative, and on the other hand he used the (Al-hamza) to indicate the greatness of our Imam Al-Abbas (peace be upon him) and to limit the qualities of light, separation, brotherhood, and fathers without others.

The poet employed the hamza, which is one of the other tools of the call, in the poem (Abbas Bab Al-Raja) when he said:

When Zainab came to me with her tears and her heart like the paper of Bebas

My brother is free, our hearts have caught him, no, do not let us be measured in tents (Al-Joud, 2011).

The poet employed the functional meaning of Al-hamza, which is the call to the relative, to indicate the proximity of the caller, who is our mistress, the wife Zainab (peace be upon her), to the caller, the great Imam Aba Al-Fadhil Al-Abbas (peace be upon him), and it is a real use of the near call.

Another poem to use the letter of the call (Yaa'), the poem "Absher Aba Al-Zahraa bi Sharaka"

O bearer of a given bagpipe, it was torn by the arrow of death in the eye

O water-savior, it is sufficient for you to water it in honor, so the bad for head blower column shot (Al-Joud, 2011).

The (O) is used here because of the greatness of the addressee, who is Imam al-Abbas (peace be upon him) and his great status, for it is more appropriate than other letters because the addressee is not present and he is far from him and the yaa is for the call of the distant one.

### **3. Synthesis Functions: Presenting them, Delaying them, and their different Meanings**

Advancing and delay are combinations that the poet resorts to emphasize the importance of the presenter, to glorify him, or to warn him.

The one who listens to high status (Al-Jarjani, 2001), or for aesthetic and creative purposes, or for purposes of wonderment in the case of the mentioned or for the specialization (Al-Zarkashi, 2004) and from the sources of progress and delay presenting the news to the subject in the poem (Qamar Bani Hashem) He said:

In his heart there is a love that kindles an ember when it comes out in torrents of blood (Al-Joud, 2011).

The poet presented (in his heart) to the subject (love), and the poet wanted from that specification, attention, and submission are obligatory because (love) is nothing, and in presenting the object with it, the poet said in his poem (Jawad Karbala): The poet in his poem (Jawad Karbala):

Lessons I learned from your love, and they were in my heart the secrets of my healing (Al-Joud, 2011).

The poet intended to present the object (lessons) on the verb and the actor (I learned), and perhaps this is due to that

Presentation and purpose to indicate the importance.

In the words of the poet in his poem (That's how Iraq was):

I have fallen in love of on your tracks, you cursed, your hold was humbled, and the peace be upon you (Al-Joud, 2011).

The poet proceeded to present (the case) (ashamed) to the action and the subject, and the poet wanted from that presentation to convey the image directly to the recipient and make him feel his condition. And the recipient became more attentive to his condition first than others, and this is what he meant by submission.

### **Conclusion**

After we have come to the conclusion of the discussion about the functions and implications of the elegies of Abi Al-Fadhil Al-Abbas in poems of goodness, it is necessary to mention the most important findings of the study.

1. Everything that has been said and what will be said about Maulana Aba Al-Fadhil Al-Abbas is a drop in his sea. Although they selected the words in his capacity are insufficient and sufficient. Because it is an immortal symbol in the history of the first and the last.
2. What most poets of goodness portrayed in their poems are. For the eternal qualities of

our great Imam (Al-Abbas) like loyalty, heroism, generosity, sacrifice and patience.

3. Most of the weights in their poems are from the full, long and simple sea, and that is because they give it full space for appointment.
4. I find that the implications are more deserving of study because they reveal the deep evidence within us, even though the signifier is the first seed, but the connotations are the beneficial fruits...
5. Al-Joud International Competition for Vertical Arabic Poetry has brought back the poets' personality in creating the poem dedicated to describing our faithful and immortal Imam (Al-Abbas) (peace be upon him) in particular.

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