

## Imam Hussein and the Truth of Faith According to the Al-Jawahiri: A Study in the Trends of Criticism of the Poetic Text

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**Citation:** Mousa, K. T., & Ali Hussein, B. (2025). Imam Hussein and the truth of faith according to the Al-Jawahiri: A study in the trends of criticism of the poetic text. *Herança*, 8(1), 206-211. <https://doi.org/10.52152/heranca.v8i1/937>

### ARTICLE INFO

Received: 26 Feb 2024

Accepted: 29 Apr 2024

### ABSTRACT

Among the textual studies in which the researcher invested the mechanisms of the artistic method is the study of Dr. Falih Karim Al-Rikabi tagged with (Imam Hussein, , and the truth of faith according to Al-Jawahiri), The Imam Hussein bin Ali bin Abi Talib peace be upon them male renewed and a bright fact recited by time takes his place in the souls and be a hoarding symbol of aspirants towards freedom and victory, has recorded an immortal travel when he revolted against injustice and tyranny and instilled the spirit of revolution and principle when all revolutionaries, Imam Hussein, has freed the proud souls of their shackles was a beacon to guide him to the Day of Judgment, and poetry had the largest share in recording that event and celebrating it over the years It is the day of the victory of blood over the sword, that victory that blew creativity, the revolution of kindness was a renewed topic for humanity and will remain until the Day of Judgment and that day will remain a poetic subject flowing to creators.

**Keywords:** Imam Hussein; The Truth of Faith; Humanity; Trends in Criticism of Poetic Text ;Invocation and Lamentation of the Jihadist Personality.

### INTRODUCTION

Adorn the research with a bright introduction initiated by the critic in the symbolism of Imam Hussein, and intensified the poet-rich content under the word faith that God singled out the person of Imam Ali. There was a real convergence between this character and faith is the main engine of faith and personal meanings of historical, semantic, political and religious for what it provided from the image of martyrdom From luminous feelings in the paths of redemption and sacrifice, and was a rich symbol in human literature, Imam Hussein is a flowing personality renewed to the Day of Judgment, is a humanitarian symbol who gave precious and precious in the service of his Islamic faith. The Pleiades of the text revealed the contents of the poem, so here the textual threshold (Thuraya Al-Nass) containing the title of the poem (I believed in Hussein) played a functional role in connection with the text.

The poet made of that revolution, a symbol associated with immediate events and a wonderful approach from which the militants are inspired by the lessons of patience, defiance and victory over the forces of injustice and tyranny (Bashkin, 2008).

Features of the critic's ability to re-read the concepts and cultural patterns in the light of cultural contexts and historical conditions produced, and this does not happen to the critic different only by the close reading that reveals these formats as revealing their significance developing within the framework of the idea of ideology and the conflict of different social forces Al-Ali and Al-Najjar (2013) anybody poet intellectual culture was a poem (believed in Hussein) poet, Al-Jawahiri cultural breakthrough for the subject of intellectual and disclosed a well-established belief in the thought of the poet Val Hussein symbol of heroism and is the bomber of the revolution

against injustice may be the originators and my upbringing are the ones who blew later outstanding wonderful believed in Hussein (Abada, 1989), as the relationship between the thresholds and the texts to which they belong is rather an interactive relationship without denying the existence of relative independence for each side (Al-Hamdani, 2021). The poet believed in absolute faith in what I provided and provided by that character. The start is a sincere and expressive doctrinal Based on the conflict that raged in the same poet between doubt and certainty, which ended up to be sure honest believer faith documented stems from the doctrine of the poet was born was the summoning of the character and its presence is clear in the poem and any character in which the glory and greatness of the person of the master of martyrs and contributed to this call in the creation of a movement commensurate with the experience of the poet, and the call of characters of the most important phenomena that affected the contemporary poem, and contributed to the formation of the poet's vision towards the issues of the era e, and identified his positions expressing his reality, the doctrinal relationship is firmly established in the mind of the poet and our minds that Hussein is a symbol of the revolution and a symbol of the victory of principles and a symbol of all humanity. The poet strengthened his intellectual culture and expressed his awareness of the comprehensive human heritage and was able to enhance it with multiple connotations and aesthetics in his poem (I Believed in Hussein). The technique of recall is one of the expressive means resorted to by the contemporary poet, to modernize the structure of the Arabic poem, in order to reach the formation of his visions of the world and express what he feels from the suffering of his nation and its crisis which indicates the predicament of the Arab man in our world (Abboud & Hassan, 2022). It was to call the character and its presence in the poem in the form of speech formula present to present was the conscience (you and enough speech) are the main axis that revolved the text along with the conscience of the ego and Taa actor and the poem dialogue of the living and attendance to attend directly, the cultural reading of the text starts from it to link it to different formats, the social context, and the textual context is the one from which you get the poem. The social context is linked to the pragmatic side of the texts\_ (Interpretation and interpretation depends on the role of language in shaping reality). The ideology of this ideology hidden in the texts does not come from the form of the text only, but needs to sense what is outside the text, from a parallel world and to look at the afamin of saying in general as a social discourse, words and their related contexts cannot be interrupted, in any way Imam Hussein, the revolutionary imam) (Alharthi, 2015). The victor present throughout history, the poet turned to the religious heritage and its data, which have the ability to suggest feelings and feelings are not implemented and to influence the hearts of the masses, which is not for any other data exploited by the poet where these data live in the depths of people and surrounded by an aura of holiness and adults, because they represent the basic roots of their intellectual and emotional composition (Thunaibat, 2015).

The symbol of the spotless truth that does not need to be explained and thus appeared the ability of the critic in the embodiment of his vision to stand on the texts of the brilliance of the Al-Jawahiri in his eyes to show the characteristic of faith in his poetry, including his saying in the interpretation and analysis of the verses of the poem (I believed in Hussein) as he said:

Redemption for your resting place from the bed of the most wonderful with the fragrance of the whiffs of madness in spirit and who held it, I will be lost and shepherd for your day the day of floating, and water your land from the death and we are sad for you by locking up souls for your bright and bright approach and protect your glory from being humiliated by what you repent of the creator (Wiedemann, 2021).

The poet has deliberately in this text to show the philosophy of the Hussein Renaissance and its goals, dimensions and fruits, the first thing that the poet begins with a creative summary by deleting the beginner to open the field of interpretation and begins to wonder who redeemed the shrine, which enlightened the light of Hussein, the master of martyrs, and perfumed with his goodness until tomorrow fragrant than the whiffs of heaven? Is it the poet himself? Or someone else? So the appreciation of the speech I am Redemption (in Redemption for your Resting Place), as well as the repetition of the name of preference (Ablaj, the most wonderful, lost, fragrant) is what the critic missed in standing on the vocabulary used by the poet and the poet deletes the verb keeping its source (watering, sadness and safeguarding) to get out of the stereotype of the heritage formula to the space of creativity, and this has been overlooked by the critic in the analysis, despite what he presented in the technical analysis, and it is possible Reference to the technical aspects of the text.

## **RHYTHM AND RHYME**

The poem carries the unique rhythm of grief and sadness and reflection on the most prominent motives, the critic revealed in the text what was invited to poet Al-Jawahiri of sacrifice and glory and poetic flow that elements are clear in the text along with the rhythmic flow, which was overshadowed by sorrow and mourning and the source of the deputy for his act is the tool controlling the semantic and rhythmic content has given harmony content ascending from the first moment. For martyrdom and even a full review of the history of the Hussein

character (Hilal & Hussein, 2023). Thus, the repetition of some letters or coming with similar elements in selected places of the artwork, which is the basis of rhythm in all its forms, and comes in the sense of repetition and conjunction the repetition of the (conjunction, for example, the repetition of the same to say and then taming the poetic house in the ears of the recipient with his music, down to enabling rhyme (Al-Fatlawi, 2020). The Arab poet achieved vocal repetition in two ways:

The first is my pattern related to the old poem system as settled by its rhyme, approved by the external rhythm of it, and the second contributes to building the internal rhythm of the poem (Rahman, 1999) and the source of the deputy for his act is tool controlling the semantic and rhythmic content has given harmony content ascending from the first moment of martyrdom until the full review of the history of the Husseini personality (Bashkin, 2008) and what it provided to Islam. Her blessed march with the greatest Prophet Muhammad and disciples him and a few Zahra and his observations of the heroism of Imam Ali bin Abi Talib prayers and peace be upon them all has formed this elite selected axes in the construction of the poem, which was the pillar of Imam Hussein, who spoke about the poet conscience of sufficient speech in (resting place, your day, you, for your glory, your grave, your think, your command, your grandmother) and spoke in this rhetorical style, and continues until the end of the poem. Because it arouses enthusiasm in the soul, interaction and emotion at the same time. It is noticeable in this poem that it came on the sea of convergent and the offers in the beginning rhymed and beating deleted, but the subsequent verses moved offers between the correct and captured and deleted without confusing the rhythm and this is a rare characteristic in the sea of convergence, the offers come true, but the health in which does not adhere to may enter the arrest or deletion and deletion in the offers of this sea bug does not adhere (Ghazoul, 1998). It adheres to the deletion in the beating only and has chosen the poet letter eye Roya, which is one of the left-handed letters pronunciation of his exit from the hollow of the throat, but Al-Jawahiri coined the broken eye, including forgetting the monthly position of the poem calm, tension and violence and paper love and reverence or anger according to the moral fabric of her that the eye is one of the most recommended Arabic letters pronunciation and Asfaha it outperforms other letters (Abbas, 1998).

## VISUALIZATION

The wonderful poem gained its splendor from the sincerity of the poet and the feelings that overflowed with it and gave it splendor in the contents and beauty in the artistic image that it included and painted by the feather of the able poet, whose poems remind us of their eloquence and glory to the golden ages of Arabic poetry, as he says:

It's like a red hand from behind the shrine with amputated fingers.

The poet in this house conveys to us his position in a poetic visual image that embodies the relationship between Imam Hussein, and the ideas of the poet valide part of the body and the finger part of the hand and wanted the poet to express the part of the whole has carried that part semantic implications finger means revolution and challenge offset by meanness and despicability of the other party who amputated the finger and the red hand is the hand of freedom and revolution.

The poetic context wanted to make it an engine to change the reality of the Imam made precious and precious did not kneel to the will of tyrants it does not sways himself even falls on the holy shrine to satisfy him and if the breeze of honor and dignity blows from between the bars of the shrine blessed purity, what be from the poet to be assigned his cheek to this grave to remember the cheek that was blazing with blood without succumbing to humiliation and shame, and while the poet is immersed in the world of thought if he penetrates into thinking to swim in the world of imagination to materialize In front of him the palm of Imam Hussein, which cut oppressors tyrants finger healing and hatred if they eat from this pure body, which has always been embraced by the Messenger of Allah perfume kisses as if they are the sevenths and wolves, the image is visible embodies the depth of the relationship between Hussein and the ideas of the poet valid part of the body and finger part of the hand. The poet wanted to express the part of the whole, and that part has carried large semantic implications finger I mean the revolution and the challenge offset by the meanness and vileness of the other party who amputated the finger, and the red hand is the hand of freedom and revolution, has wanted the poetic context to make it an engine to change reality, has wanted the poetic context to make it a motor to change the reality that the Imam made precious and precious did not kneel to the will of tyrants and rogues was a beacon for workers. These successive tablets in the poem of the Al-Jawahiri were the focus of the poet's admiration for that renewed symbol and his sacrifices on the altar of freedom and martyrdom (Bashkin, 2008), but the other image says:

I exalted from a detonator that shines, so the Dagia Tedge shines

Images of the poet based on rhythmic antidotes and this image of Imam Hussein, the condensation and focus are consistent with the revolutionary position of the Imam and the poetic position. The poet meant what he says

he wants behind this image to drop the symbol of Imam Hussein, with his light on the dark reality to create an expressive situation influential and bright. These many images raised by the sections of the poem may seem for the first. At a glance, it is different and not coherent, but it is semantically linked and unites to form the comprehensive meaning of the text and enrich the overall symbol (Hilal & Hussein, 2023). Thus, Al-Jawahiri found the images of Imam Hussein, in the utmost magnificence, as he says: I found you in a picture that I did not care for greater than them or the most wonderful.

This result, which reached Al-Jawahiri and believed it was the richness of his poem (believed in Hussein) expressive, that the horrific scene made him Al-Jawahiri wonderful has stood in front of him fascinated by the front and accurate in the transferring of details of the subject and real suffering honest in his feelings so came metaphorical compositions in the text expressing the other for honesty and real interaction with the subject and the necessity of blood was the focus of the poem and the center of gravity and blood branching semantic concepts heritage. And contemporary, the blood in his poetry (alive—speaking and surprising leap in his introspection meanings of survival and invincible resistance) (Davis, 2009).

### LANGUAGE

The language of the poet is rich and chosen carefully, he has linguistic richness and difficulty familiarizing himself with his sources, which allows him in the field of appropriate selection of vocabulary and employ it spontaneously in the text without cost or interjection, the poet uses main axes in the construction of the poem, which was the pillar of Imam Hussein, who spoke about the conscience of the speech and that the rhetorical style continues until the end of the poem to raise enthusiasm in the souls and interaction and emotion at the same time (Bashkin, 2008), the poet has succeeded in the use of linguistic and stylistic phenomena and these methods of the method of call, to generate a sense of the recipient that Hussein, a symbol, doctrine and platform for humanity as the poet said:

O Witr in the immortals, for so far, he has not interceded

And the sermon of the great aspirants to insult them about their tomorrow convince

I came from scary to death, and bless your grave from scary

The ages will take refuge in the one who prostrates on both sides of it, and whoever kneels

The style of the call in (O Yaha, and Yaaza) either dualities that were brought out to cause a paradox in the same recipient and attract their attention during the succession of beautiful images (Witr - intercession, aspirants - Laheen) Yes, Val Hussein chord did not find the world like him and will not find the sermon of the great aspirants to those who are distracted from their tomorrow, which is transcendent to the oppressors and tyrants either frightening included duality in itself Vmzha name effect in the sense of relief or refuge intended by the poet and terrifying. The first in the chest of the house the name of the actor means scary Alhatouf and this indicates the culture of the poet and his erudition of the vocabulary that he employed in order to create an element of tension and tension in the text and in the same recipient. Here lies creativity and ingenuity in creating a wonderful poetic atmosphere, these words help to generate a sense of paradox in the recipient between the features and the contemporary side of the experience (Jain, 2019). As for the house resorting to eons, it has a wonderful metaphor that is not worthy of except in the presence of Imam Hussein. His grave is a haven to which souls looking for tranquility, peace and challenge are frightened, so the creative poet returns to summon the place to sanctify steadfastness and steadfastness, from which the breeze of pride, dignity and pomp emanates, and he smells it who wants freedom, and in its riches, he forgives his cheek who wants stability. The poet says:

I smelled Thrak, and the breeze blew the breeze of dignity from Balqaa

And I implied my cheek so that the cheek of Tafri rested and did not pray

And where the horses of tyrants swept over him and did not fear

The poet invested the energies of the word to express the incident as if the incident is happening today and has created psychological damage in his imagination about the nature of that day, and has been dealing with the personality of the Imam consciously dealing with a believer in her behavior absolute faith Vshab imagination has the truth or rather there is no imagination, The poet calls the place and the character or symbol to deal with him easily Viaishh and live with him may wear his era or wear Al-Jawahiri contemporary dress or feel this closeness and integration between the two characters (Bashkin, 2008). But with Hussein, the summons seem different, as the method of inspiration varies from one case to another according to the intellectual dimension and the semantic significance to achieve the symbol or goal (Haddad, 2020).

The poet in his poem believed that Hussein's poem's revolutionary emotional sincerity occurs in the past

tense or the present tense exiled Balm that flips time events past significance but renewed present every time (the presence of Imam Hussein. The poet contributed to the selection of lexical words that reflect the culture of the poet and paint images of redemption and sacrifice images embodied as if you see it when you read the poem carefully, and the poet used the call and invested it in the beginning and then returned to it again to evoke through it symbols that have an intimate relationship with Imam Ali as he says:

O son of the virgin, and suffice it as a guarantee for all that he claimed

And O son of the one who did not give birth like you a lamb and did not breastfeed

And O branch of Hashem, it did not open with bloom from you, nor did it panic.

Originally from the Song of Eternity the end of the poem and the beginning

The call came in the verses of the poet (O son of virgin, O branch Hashem, O Wasel Anthem of Eternity) to emphasize the truth of faith shown to us by the summary of the thought of the Al-Jawahiri and the summary of the poem and the pillars of its construction represented by the virgin and the ventricle without his stomach is Fatima Zahra peace be upon her, and the boy Al-Haser Al-Manza, which is Imam Ali, and they are the pillar of faith and Islam, and this disclosure of a great blessed believer carried on her shoulders the banner of Islam (Bashkin, 2008).

Yes, the poem *Jadat by the Sky of the Al-Jawahiri*, does not stretch only in Karbala Hussein, yes Al-Madih and yes Al-Mamdouh. I admire that you write with gold water, and embroider the tomb of Hussein, the poem contains the sincerity of passion and sincerity of saying. I am impressed to say Al-Jawahiri about one of his relatives: This poem will enter me Paradise, do you see that Paradise is for those who pray and fast only? I am a believer in my own way. The poet with his rhetorical style and his use of the pronoun of the addressee and the transition to the pronoun of the speaker in the service of the poetic approach and the semantic concept:

Your day was in my mind and I echoed your voice in my ears

The day of Hussein and his voice are the essential tools in poetic research and the essence of faith.

Despite the critic's artistic analysis, we see his standing in the fourth verse of the poem:

And we are sad for you by locking up souls for your bright and bright approach

In passing, as this house is the approach that the poet follows and shows the truth of his faith in Hussein manifests in the poet's sadness for Imam Hussein with restraint and does not depart from his clear or clear approach at all, either the fifth house:

And protect us for your glory from being humiliated by what you repent of the creator

In it, the great poet unveiled the preservation of the love of Imam Hussein and the preservation of this glory from the insult that offends Islam.

In conclusion, Al-Jawahiri reviewed a cultural review of the subject of intellectuals and disclosed a solid fact, began with Imam Hussein, a great event and a blessed revolution against injustice and tyranny and ended with him and was a beacon for all humanity and the guidance of his revolution guides nations, including inspired lessons and lessons Valjawahiri was creative in choosing the topic, and the construction of the poem, which stepped in the tomb of Imam Hussein, to be a historical witness rejecting injustice in its various forms and conclusive evidence of its sincerity and immortality because it was inspired by the subject of a person who explodes creativity in the souls when it is mentioned.

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## ETHICAL DECLARATION

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**Conflict of interest:** No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.