

## The Aesthetics Of Musical Formation In The Dinaric Poem Of Al-Mutanabbi

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### Abstract

*It is not an easy matter to study the poetry of one of the poets who is considered one of the flags of the Abbasid era, but at the forefront of them is creativity, which is Abu al-Tayyib al-Mutanabbi, and the most difficult of that is to study the musical structure of his poetry, because research in this aspect requires a special taste and sensitivity to the text based on monitoring and analysis in the audio aspect. Although the researcher claims that he has coexisted with many poems of Arabic poetry and studied them in their rhythmic aspect by virtue of his precise specialization, he wishes to provide readings of different poetic texts from different eras, which he believes are worthy of study as well as the lack of studies concerned with musical structure, and this research provides a critical reading of one of the Al-Mutanabbi's poems see that they are characterized by aesthetics that contributed to the formation of the poem's music. He tried to research its statement to the reader.*

### Introduction

The purpose of this study is not to confirm Al-Mutanabbi's creativity, but rather to present the aesthetics of his poetry in the wake of music, and since this dimension differs between the poem and the other chosen from his poems, and the justifications for the selection. And it is that this poem is almost unique, with a rhythmic peculiarity, as the citizens are characterized by a lot of beauty. Search to highlight and inform:

Abu Sunz the perpetrators wear a silk jellaba(1)

Reading this poem is music based on self-taste, as well as knowing the secrets of the science of rhythm and music, as the contemplator feels in this poem on the first reading of the value of its musical sound and its aesthetic impact. Only the two ears remain, so this study tested the effect of this diagnosis by revealing its rhythm on both sides of its external and internal review of the word Emenp Music Promotions that contributed to the formation of the poem's structure and its relationship to the semantic aspect. The researcher adopted the descriptive analytical and statistical method.

#### Section One: External Percussion (Weight)

We can consider weight as a form of rhythm because the latter is more comprehensive we may find in poetry and prose alike. As for the significance of weight, it is specific and confined to weights whose origins were extrapolated from Arabic poetry, Al-Khalil bin Ahmed Al-Farahidi, and controlled in the science of prosody. There are fifteen weights discovered by Al-Khalil bin Ahmed Al-Farahidi. Al-Akhfash corrected the corrected weight to be sixteen weights organized by poets of different ages. Al-Mutanabbi composed his poem to its full weight, and it is based on his image in the Irodip circuit, to repeat (interactive) six times, and it is one of the longest poetry. It is also ahead of other weights in terms of the number of strokes, as there is no sea of nine. (2) which leaves a wide field for the poet and gives him a rhythmic diversity in shaping the structure of his poem (3) In light of the relationship of full weight with semantics, there are those who see that it is one of the holiest of the seas, suitable for singing, and therefore not suitable for philosophy and wisdom, and in which it is kind and wonderful. It is not suitable for simple emotions (4) and the other believes that abundance, strength and goodness are constant (5) and I am not inclined to this connection because it is not based on scientific facts based on experimentation. , they are just judgments of taste, because the rhythmic peculiarity that distinguishes them is the full weight in terms of the abundance of their forms, and their long stanzas allow poets to employ them for different poetic purposes (6) in one poem or in many poems. . The poems, the Dinaric poem composed by Al-Mutanabbi while we are in the process of studying it in a rhythmic way, witness diversity in its subject matter. The main theme, these shifts in semantics, even if they happen according to the pattern of heritage, the perfect sea suits them. Al-Mutanabbi not only organized the basic foot, but in addition to him used the implicit (interacting) offset (7), a shift that allows the poet to vary in the music of his poem in terms of velocity. And slowness commensurate with the significance, and in a statistical inventory I made, it was found those attendance (proactive) 112 times, and by (46) times. While the correct (interactive) participants attended (128)

times (54%). and delicious you count d. Ibrahim (Mustafan) is a measure of a whole sea as it is (interacting) in light of the fact that the spread of the two activations are close (8) but another feature of the poem is the location of each foot within it. Filler verses are changed as per the instructions semantic link and vocabulary to each otherR, he says in the opening of his poem:

Abu Shamous, the violators wear the sayings of a silk jellaba  
 Announces Announces Miss MTV Announces AnnouncesMstfln  
 God said our minds are scattered because we love plunder  
 They touched and did what was to be announced, and declared that I missed you, deceitful act  
 The pain of ostrich grains contradicts the principles of the group of follicles (9)

### **You are here to stay**

Lucky reader. How the poet hired two tamals, the first correct and the second tacit, to upset the general rhythm of the poem, with the result that the orderly rhythm fails to continue regularly in the correct struggle, in the first stanza. Bring the interaction. Implicit in the middle of the first part and attended the second slide issued and we find in the third house that they work in the division of x yal in full to the reader at first glance that the rhythm of the sea house is fast, but the step of dividing the house reveals that the house is full, and this leads us to realize that the nature of Walter Akib's vocabulary imposes on The form is a certain rhythm, and this makes there is harmony and harmony between the rhythm and the linguistic forms on the one hand, and the rhythm and semantics on the other hand. In the novel Ghazal Qasid Dinar, images of astrology and metaphors flourished, and what Al-Mutanabbi knew was no more than a woman, but I am with chickpeas for women, but I am related to them. Figuratively because looting is for the tangible thing and not for the mind and heart, but he wanted to deepen this meaning by emphasizing the word (plundered). with the given definition and inclusion of the meme, which corresponds to the implicit (interactive) presentation with the calming of the second transition from (interaction), should we opt out? Is this the nature of other jobs?

The second part of the poem was given by Al-Mutanabbi, reviewing his suffering, complaining of time, and opening it with one question about the meaning of supplication and wishing (how to satisfy it) a question that imposes a certain episodic formula. So from (how) (interacting) referred to (interacting), this transition is legally accidental and does not constitute rhythmic dissonance, at the same time the question that opened came consistent with the formulation:

How do we get satisfied with the adversity that explodes after we break into his claws?

I miss you does mtv announce that you miss you does mstfln announce  
 One of us, Wuji Dunn, is sad. Oh, that was the end of Glenn, because I have a book  
 Announce Miss Estevelin What is you doing Announce Estevelin  
 The purpose of genealogical archers is to keep me awake from the tribulations of a swordsman  
 Advertise AdvertiseAdvertiseAdvertiseAdvertise

The lack of the branched cup, oh, when you came here, you mistaken, you have a problem (10)

They said they did what they did. They said they did what they did. MTV announced what they interacted with. While noting the poet's dependence on two basic activations, whether in the fillers or in the intersections of the verses and their variants( the implied and the correct interactions ) the Mutanabi maintained a tight rhythmic pattern away from any break or exit that would have a heavy impact on the ears, but that does not mean that he poured a bulk His interest in the form and controlling the music of the text, but this came in complete harmony with the content .The meanings presented on the way were formulated by the poet in the most beautiful terms and the finest words and he chose for them the most appropriate weights appropriate to them, as the contemplator of the verses sees that the meanings of complaint mixed with pain expressed by the poet in successive metaphors , where he acknowledged that calamities cannot be disposed of has Onchban the Talons described adversity that hit him as one of the swords adds , saying in a broadcast complaint photographer sky , and it 's raining and tries to rain Leroy Dmoh , but the sudden that broke the horizon of expectation for the reader is that the sky Matart it Massaiba , notes the reader House The last in the clip is that its activation ( active) was present in the first half and continued at the beginning of the second half, as shown above, as deleting the second mobile from ( interacting ) gave the house a rhythmic speed that suits the desire of the Poet in the request for rain but soon constitute a snap element to move the significance and weight to another destination ( Matart Ali Massaiba ) ( MtvaalnMtvaaln ) here lukewarm rhythm to speak Lychee Dully sound poet , which receives rain Massaibh successive and this can be called a voice representation of the meanings has excelled The Prophet in this place and others. As for the third part, which is dominant over the poem, it was singled out for the other, as this passage reflects in its narrative structure the image of Mamdouha Ali bin Mansour Al-Hajeb with what it was and what it was supposed to be, and he benefited from a good disposal by moving from the complaint of time to praise , saying:

When Ibn Mansur learned, he had to repent, O of them (11)

Then he explains his famous qualities in generosity, courage, endurance and chivalry within a traditional pattern found in the dictionary of poets who preceded him, such as (Karma, if you talk to him, ask about his courage, beware of. He fights him, like a full moon when he turns, I saw him, like the sea cast on his neighbor) and here

the important question is what If this passage has preserved the traditional pattern of treating the purpose of praise while recognizing the peculiarity of Al-Mutanabbi and the way it is used. Did he witness certain rhythmic shifts in his musical aspect?

This stanza took a large part of the poem, and had a tight musical arrangement like the other stanzas, although it can be seen that the inclusion of the first inflection in the whole, interacting with a small comma of three vowels and a consonant at the beginning makes the tempo slow, so the reason quickly lights up Akbar, so he first came up with two light doors (affecting, perceiving) for which he opened the door of praise (from - mstflin) and he is in harmony and desire of the poet. To convey his voice quickly in this passage after the state of time and fatigue, but for having his extension afterwards, it is good to get rid of this with meaning and voice to remember what he said in his message. Kalam says:

King OnanNath and fingertips spill the blood of Larian and traditionally Saqba(12)

Announcing the interaction with MTV Announcing the interaction of MTV

The reader notes that all activations of the house came safely and interacted except for the last activation of the house, and accordingly we see that displaying the qualities of the praised person requires a slow rhythmic effect, and this was achieved by alternating between two commas and a wedge in the fives, and therefore what is characterized by the full weight of the rhythmic diversity between slow And speed provides a suitable atmosphere for the poet to express his conscience and his feelings.As for Al-Mutanabbi in this poem, he uses parasites of complete diversity that include different rhythmic connotations that distribute the burning complaints of the house and praise, and there are other rumored aesthetics that transcend the requirements of weight and go out into a wider space. , which we can take away. By appropriately formulating the internal rhythm by some, it was transferred to her in the second part of the study.

### **The second section: the internal rhythm**

The term “internal rhythm” refers to what we can call the musical improvements that go hand in hand with the meter formations, but the latter is related to controlling the time of the succession of syllables, and the first is more emphasizing the semantic aspect and is manifested in many forms of repetition, alliteration, export, rotation, etc., and in the Dinaric poem of Al-Mutanabbi some of these dominated The means have achieved remarkable musical beauty, including:

#### **First: spinning**

Spinning, or what is known as the repetition of morphological forms, is the repetition of partial models in succession in order to reach the highest degrees of musical integration (), where these various linguistic methods achieve homogeneity and harmony that achieves rhythmic similarity and semantic difference.

The repetition of a certain morphological formula on the poem constituted a clear dominance, as the spinning of the formula (the participle name) in the first stanza was linked to the significance of flirting with women and their goodness, he says:

#### **Steal our hearts and minds**

Ostrich analgesics against pesticides to spoil the follicle (14)

The reader notices the repetition of morphological formulas that attract attention at first sight (thieves, thieves, soft-spoken, murderers, revisers, initials), as the repetition of this formula contributed to the achievement of musical harmony that attracts hearing and enhances the presence of meaning. In the mind of the listener, especially since these two forms are bound together by a single verb (Is Allen), the beauty is that the sound of consonance achieved by the repetition of the inflection was accompanied by a shift. Suggestive embodied in the characteristics of a woman's presentation that spoiled her beauty in the minds of viewers, and the appearance of the name of the actor in this position strengthened the evidence of these qualities in women, and supported them impressively. Happened in his presence. Of their beauty, and the hostility (killers, erasers) had the effect of deepening the connotation of the text.

While the poet benefited from the repetition of the form of the feminine self, in other places we find that he repeats the masculine subject, saying:

Sales of his bravery and his right are safe and beware and then beware of the warriors of New Hampshire

Death knows the qualities of typography Have you ever tasted an encounter that met death Å I BA

It can only be received by a party, a party, an appellant or an attacker

Or a fugitive or I am Alba, or a ragga, or a monk, or a mortal, or a literature.

The repetition of the actor's name as well as a formula to achieve a musical dimension was perfectly compatible with the setting, he is quite clever and uses the case style in very brief (if Talga) and answer (to receive only ... adjectives of courage and mamdouh in various similar but tagged variations of music one goal is to intensify Mamdouh courage scene in time of war.

#### **Second: Repetition**

A: Repetition of words: The phenomenon of repetition, especially the repetition of the word, is a prominent feature in ancient and modern Arabic poetry, and some poets use this method extensively by repeating a specific word in the text that represents the axis of the poem and the focal point. Which makes the poet dominant to have a presence in the other, it expresses what is lacking in the poet's awareness and feelings, and translates them into

linguistic formulas that are repeated in the context of the text and arouse the reader's imagination. Musical balance (15) and thus the repetition in some verses of the Dinar poem was an important way to intensify the connotations and achieve vocal harmony. Al Mutanabbi says:

Dr. Black, led by his prey, becomes a tall black lion (16)

In the above, the poet expanded from the circle used to repeat his first sign two syllables and two syllables of the second rhythm together in a harmonious unison, and also repeated derivations of certain words from the same linguistic root: (lion, black lion) met between knights plural a metaphor for the acclaimed cavalry Ali ibn Mansur Hajib, as we saw Al-Wahidi in his explanation of Al-Mutanabbi's court, are knights who take another black prey, a symbol of greatness and the power of their arrows. And it turned out that the repetition in this situation emanated from the poet's experience and his feeling of trying to make the courageous recipe attached to Pam Duda and his army, and that fear creeps into the hearts of his enemies, and most importantly, repetition. He did not disturb the structure of the house of music and rhythm, but rather contributed to the enrichment of the text and the deepening of its importance. (Duality of strength and weakness) is a basic pillar in the text and the dominant element in it.

B: Repeat the phrase. In some texts, the phrases and phrases that poets resort to confirm a certain meaning that is integrated with the general context of the poem are repeated, with the aim of intensifying the presence of a certain meaning. The effect increases the effectiveness of capillaries and tissues in a structural way that contributes to enriching the experience of the chakra, as the emphasis on the repetition of the phrase in the text draws attention to the importance of this assertion and its impact on the same poet before. The receiver (18) by repeating the nominal or verbal sentences or repeating the entire part includes one of the methods of application: a question, an appeal or a condition as in the two verses, which was attended by the case of the two models in the words of Al-Mutanabbi:

And if you look at the mountains, you will see them above the plains, barren and barren.

And when you look at the plains, you will see them on horseback and under the mountains. (19)

1. The repetition of phrases based on parallelism, which draws the attention of the reader from the first sight, but they carry a semantic depth and a musical effect that will have a good impact on hearing. In the first part of each verse he says:
2. And when you looked at the mountains, you saw them
3. And if you look at the plains, you will see them
4. The two parts are completely the same except for one word (the mountains were replaced by the plains in the second phrase, and here the poet achieved two things, the first is repetition, which confirmed the presence of two indications, sometimes a look at the mountains and sometimes at the plains, and between them is a symbolism that the poet wanted to convey to the recipient, which is that the leader Ali bin Mansour Al-Hajib pervaded His soldiers are the plain and the mountain. If you look at them, you will see spears and swords (), and the second is that phonetic parallelism based on the repetition of the phrase, which in turn has achieved phonemic symmetry, as the repetition of two halves in two lines in a successive manner increases the recipient's perception of the meanings that dominate more than others.

## Conclusion

The search results can be summarized in the following points:

1. Al-Mutanabbi organized his poem on the full weight, which is one of the traditional weights common in Arabic poetry.
2. The poet reported on the passports and licenses included in the full weight activations, so it is a type between (interacting, and interacting with the second mobile), but it came consistent with the meaning and he referred to the research to some of these citizens, especially between (a lion with two fathoms, and a lion with two fathoms). To the active to the two interacting and the second to the interacting and corresponding to it (proactive), and here lies the harmony between the rhythm and the connotation together.
3. Al-Mutanabbi used musical enhancers outside the weight circle, which contributed to the formation of the general rhythm structure of the poem. repeating the phrase,
4. One of the means diagnosed by the research is the poet's keenness to employ "spin" or repeat morphological formulas, which enhanced the effectiveness of rhythm and music, as the aim was to achieve the element of persuasion and influence in the addressee.

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