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 Abbasids 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 parallelism. 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.

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 undeniable poetic texts. It is the necessary condition to insert rhythm in poetry. 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 rapprochment of ends. Rhythm is a new term with no old criticism because of music. All studies focused on rhyme and poetic weight regardless of Ibn Tabataba’s and Hazim Al-Gartajani’s attempts to perceive 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 poetry. The indication was obvious when tackling expectation and extremism which enacted obscurity when connected to music. 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 intuition.

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 poetic 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 rhymic 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 poetic weight 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_Khuraimi 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.

Al-Khuraimi 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, studies, repetition, anagrams, parallelism. This is evident in functioning pronunciation and exploiting expressions, and aspirations concerning passions. The poet says:

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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.

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

The poet made a musical indication made by the poet when mentioning the word. Which is uncommon as a synonomy 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 sentence, and formations in their different groups. It is common to forming a perfect internal rhythm, as the poet said:

The structures and derivations formed a rhythm in:

The first verse contained plural and singular words:

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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 (حابره ومحوره) when saying:11

لا تزدان غمزة بنفستك لا يمكنك عليها بالزاي صادرها

Counterpointing is found as in (تزن بنفستك, تصادر) which formed waves of rhythmic tones from the start of the poem till its end.2 He said

**أصبحت في أمية أوألهها**

He had in mind the new generations that damaged the heritage of our forefathers. What made the meaning colorful and beautiful are these words (أوألهها). We have the same poetic weight (الأله واللف) 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 examples as the poet said:

**كانت بموت لحة أمية أربخ مصوزها وصارها**

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

Poetic weight was the subject that ancient critics were interested in, considering it as one of the key pillars. It contains the rhyme component jovial because of its perfect composition and parts.

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 differentiate4. 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 reader. 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-Khuraim 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-Khuraim tackled counterpoints homogeneity in his poem saying17

**وخطم العين ألف ستينة بالزاي واستغذى حُرِيَّتَا**

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 compelled 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 المنسرح 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 feminity21 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-Tayyeb deduced that “ the بحر المنسرح is humiliated by Baghdad first class poets.”

It is a humiliated 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 heartbroken 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. Mohammad Laki asmauri says:” There are no certain letters describing sadness or happiness.

The narrative formula of the letters: (لَاء و الأَلْف و الْهَاء) (لَاء و الأَلْف و الْهَاء)

Has a strong significance that meets the poet’s psychology. (لَاء) is a vibration letter. His choice of the letter (لَاء) 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.”

The repetition of the narrative letter in his poetry takes a break to regain breath and get rid of the common emotion. 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 poetic weight.

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 poetic weight.

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

The rhyme on which the poet regularized his poem is (لَاء و الأَلْف و الهَاء) (لَاء و الأَلْف و الهَاء) and (اء و الخروج) (اء و الخروج) and (هامس) (هامس) 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.

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 (لَاء) and the importance of (لَاء) 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. 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.” Song (ecstasy) is the 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 expresses 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 found. “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.

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:

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).

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

The well-chosen pronunciations: (لَاء و الخروج) (لَاء و الخروج) 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:

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. 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 sadнесs 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 psychological space the same rhythm which obsessed the poets soul the moment the text came out from the psychological suffering.35

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

ـ زَكَّمَ مِنْ حُوْلَهَا أَشْرَاهَا
ـ وَالْفَتَى أَدْرَكَهَا مُضَرَّعَةً
ـ أَنْهَرَهَا في الرِّوَاحِ شَاهِرَةً

The poetical verses relied on the derivative anagrams to evoke on internal rhythm to drag the reader. In these verses, he made an anagram among (الشَّاهِرَة، شَاهِرَهَا، شَاهّرها) (ألف المد، الراء، والها) (ألف المد، الراء، والها)

He added that (يا، بيكرها وبيكرها وبيكرها) the receiver recognizes significance and impact when casting a glance at the poem design.

Counter Points: Parallelism

Parallelism forms a good deal of Al-Khuraimi’s ornamentations made all forms of rhythm. He relied much on counter points when saying:۴۱

إِذْ هِي مَلِئَتُ الْحَوْرَةِ ُبَنْتَهَا
حِينَ اسْتَفْتَحَتْ بِهَا شَراشِرُها
لا تَمْلِكُ الْفَتَى أُنْهَرَهَا

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 strengthening”۴۲

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 interest۴۳

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-Khuraimi 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:۴۴

طَالِعَهَا السُّوءُ مِنْ مَطَالِعِهِ
حَيثُ أَصْبَحَتْ بِسَاحَتِهِم
كَأَنّمَا أَصْبَحَتْ بِسَاحَتِهِم

The Embellishment (اللهاء) and repetition in this formula has a unique musical tone. The repetition of (اللهاء) embraced with (اللهاء) assures a pain and sadness tone, and then (اللهاء) and (اللهاء) 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 (اللهاء) 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 (اللهاء) 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 (اللهاء), this narrative letter emphasized the poet’s miserable psychological state.

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 (اللهاء) letter followed by prolonged acoustics makes the receiver favor that music created by parallelism.

Al-(اللهاء), 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”.۴۵ The letter combined with (اللهاء) 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:

أنْهَلَهَا اللَّهُ ثُمَّ عَاقَبَهَا
لَمْ أَحَلَّ أَنْهَلَهَا كَانِزَرَا
طَالِعَهَا السُّوءُ مِنْ مَطَالِعِهِ
وَأَدْرَكَتْ أهْلَهَا جَـرائِـرُها

The repetition of (اللهاء) letter in the two previous letters, and 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 bragging values”.۴۶

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

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

Al-Khuraimi was successful in repeating the (اللهاء) 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 (اللهاء) letter since he repeated it more than once. (اللهاء) 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 (اللهاء) was in the poet’s mind because it has a depth in its exit which meets the poet’s deep-felt catastrophe, and (اللهاء) letter marked by its high repetition and its obvious attraction, as the poet says:۴۷

أَنْتَ كَجَوْفُ الحَماشِ خَالِقُ
يَبَرِّزْهَا بِالحَجِيمِ سَابْعَاءُ

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 (النَّاسِ مَنْشُورَةٍ غَداِئُرَها) as it is a whispering letter gives the poem a sad tone accompanied with the poet’s sadness by saying:

\[ \text{ليه هل رأيت الجَينَّانَ زاهِرةً يرُوقُ عينَ البَصيرِ زاهِرُهَ} \]

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

The prolonged poem was full of various rhythms to draw the reader and draw his attention via forming an audio portrait.

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.

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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 Abbasads were keen on beautifull design poetry. Fifth, the extensive poem relied on a well-chosen rhythm; the letters (حرف النواح) are vocally distinguished. It can be assumed, in light of the question 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:“...فألفوا ولم يلعب الرجال ببارة”. It also has an inspiring strength in the rhythm. It should be noted that Al-Khuraimi did well when using through rhythmic structure which caused a sad tone in the whole verses of the poem.
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