

## Manifestations of self-laminate in the poetry of Tur'fa bin Al-Abd

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### Abstract

Lamentation and its manifestations through self-pity and the emergence of its defeatism and loss in the poetry of Tur'fa bin Al-Abd. His poems, especially his commentary, are a clear example of that psychological war, which made him defeated, oppressed and internally rebellious, he did not depart from the tribe's fever and did not fight you.

The research aims to study self-pity at Tur'fa bin al-Abd, and analyze models that have a clear impact on the poetic structure of the subject of self-pity, through the poet's philosophy towards death and farewell to loved ones, and others.

And the attempt to reach its features, and the research led to the poet's distinction with his philosophy towards death, and his inevitability and indifference to him despite what he tasted of suffering, but he excelled in the role of the victim brilliantly and powerfully through his scar for himself. The obituary tended to the social injustice from which he was affected by his circumstances within his tribe more than the actual death of the soul. He considers himself dead even if he is alive.

**Key Words:** Lamentation, parting, standing on the ruins, Alienation, Image, Lexicon, Tarfa Bin Al\_Abd.

### Introduction:

Literature had a great place among the Arabs, poetry and prose, they took care of it and its various chapters, and poetry had a great role in proving the greatness of the tribe among other tribes, The poet in the tribe carries the banner of the knight who defends it with his tongue and the protector who protects it with his word. The birth of a poet means strength and distinction between tribes.

These stemming meanings from the poet were an urgent need in the human soul that leads it to search for him, his molds in his human and cognitive fields, especially that it is possible to achieve in many aspects of our material life, as well as verbal, written, audio and visual, and the difference is great between what is presented in the form of beauty, and the molds of inertia and negativity, and what is devoid of it; so, it is necessary for us to feel the places of aesthetic creativity (aesthetic reading) in form and structure through the Lamenting the soul and the painful self by Tur'fa; As the most prominent pre-Islamic and Muallaqat poets. Tur'fa is a model for breaking the strict laws, but he didn't get brat, he remained within the fever of the tribe, and he is not really affiliated, he tried to obtain safety, but he failed psychologically, financially, politically and socially.

**The Importance of the Topic:**

The importance of the subject was evident in its direct connection with the subject of lamentation and its psychological repercussions in Tur'fa Ibn Al-Abd poetry, it is a rich material with artistic image and deep psychological connotations. Determine the manifestations of self-lamentation and follow the artistic and rhetorical images in his poetry.

**Method used in the Study:**

The descriptive, inductive, and analytical approach through the Tur'fa bin Al-Abd Diwan extrapolation and following his news in heritage books, and the manifestations of self-lamentation in his poetry, and linking it to his psychological and social state, and showing the expressive and functional connotations of his artistic graphic images.

**Subject Objectives:****And the search try's to answer the questions:**

1. What is the concept of lamentation, linguistically and idiomatically?
2. How did Tur'fa bin Al-Abd discuss and interview himself in the shadows of self-defeatism, intensifying this through the following purposes: the departure (the woman, the loved ones, or the other departure and the self) or the contemplative philosophy of life?
3. What is Tur'fa's obituary, was it political, literary, or real death?
4. What are the methods that Tur'fa mourned himself through tracing structures, images and artistic construction?

**Previous Studies:**

Among the previous studies that tracked Tur'fa bin Al-Abd's poetry through self-lamentation and others:

- The phenomenon of alienation among the poets of the Muallaqat: Mai Youssef Khalif, House of Culture for Publishing and Distribution, Amman, 1, 1991.
- Tur'fa bin Al-Abd Existential Anxiety and Misery: Hassan Saleh Sultan and others, University of Mosul - Journal of Research of the College of Basic Education, Volume 15, Issue 1, December 2018.
- Tur'fa bin Al-Abd: His Life and Poetry: Muhammad Sheikh Mahmoud Saleh, Master's Thesis, King Abdulaziz University, Makkah Al-Mukarramah, 1980.
- Manifestations of alienation in Tur'fa bin Al-Abd poetry: Abdullah bin Suleiman Muhammad, Journal of Sharia Sciences and Arabic Language, Prince Sattam bin Abdulaziz University, Volume 1, Number 2, 2016.
- The Self and the other in Tur'fa Ibn Al-Abd Poetry: Nidal Youssef Malkawi, Master Thesis, supervised by Dr. Mai Youssef, Yarmouk University, 1984.

**The research plan is based on:**

Introduction

Boat:

- A- The concept of lamentation.
- b - An overview of the poet.

The first topic: the contents of self-pity according to Tur'fa bin Al-Abd (objective inductive study)

1. Stand on the ruins.
2. Farewell loved ones.
3. Seeing death is a philosophy and wisdom.

The second topic: Lamentation (an applied art study)

- First: The graphic image in the poetry of lamentation by Tur'fa bin Al-Abd.  
Second: Language and style of self-pity.

### **Third: A Glossary of Words**

**A - The concept of lamentation:** glorification of the qualities of the dead in contrast to praise, which is the glorification of the living qualities, "it is a form of praise, but it is specific to the dead rather than the living", "and it contains an invitation to contemplation, contemplation and wisdom" <sup>(1)</sup>, and self-lamentation is a clear phenomenon in all poetry, from pre-Islamic era to today, lamenting the soul reflects the poet's sorrows and madness, and depicts in it moments of misery and the liver that he suffers, so he paints his paintings with the meanings of loneliness and alienation, so that the poet's voice appears in a refined manner, and an artistic image that probes the depths of the poet's soul, shows the pain of the lashes of alienation, the unity of the soul and its torments. And it is he who reveals visions and meanings. The feelings and images that circulate in the imagination of a poet, or crowd in his conscience when he feels that his journey in life is about to end and that the journey of the hereafter has authorized the beginning, or when he loses one of his senses or is sentenced to death.

Critics stipulated in the lament the mastery of the poet, the sorrow of hearts, and the tears of the eyes with sincerity of emotion. As for the lament, the lament is to be cheerful of gossip, weeping of meanings, provoking regret, and for it to be in familiar and easy words in a proportionate and pleasurable weight, and to open in it by indicating the intent, not issued by a relative because it is contradictory for the purpose of lamentation <sup>(2)</sup> Lamentations were mixed with "philosophy, wisdom, contemplation and asceticism to become moral lessons that remind man of the inevitable destiny, and call him to do righteous deeds before he is buried in the dust"<sup>(3)</sup>

And if the lamentation of the other contains a kind of compliment and praise, self-lamentation is not hypocrisy in it, stems from the source of life and death, and the harm, illusion, fear and anxiety that befalls the poet. It arises as a natural response to an actual danger or threat" <sup>(4)</sup>If the poets have lamented their families and relatives, then it is more appropriate for them to lament themselves and weep for it <sup>(5)</sup>

### **2- An Overview of The Poet:**

Tur'fa bin Al-Abad bin Sufyan bin Saad bin Malik bin Dubay'a bin Qais bin Tha'labah<sup>(6)</sup>, his hair dates back to the middle of the sixth century AD (538-564 AD), one of the owners of the pendants, and Ibn Salam counted him in the fourth layer, and stipulated that he and those with him he was among the first, had it not been for the lack of their hair in the hands of the narrators. <sup>(7)</sup> The narrators have only a few of his poetry



There were causative phenomena in Tur'fa dark status, where his chance of realization was weak.

Tur'fa frustration appeared because of his feeling of failure to be the soul he wanted within his society. Because of his sense of injustice within and outside the tribe, he created rebellion in his soul, and was stigmatized by the fire of society and its influence on it.

Tur'fa combined between equestrianism, wine, and women, but the chivalry which Tur'fa proud of is individual helped by the hostel that surrounded the enemy, and they are some attempts to change the course of the strict laws towards him, but he reached to complete conviction that does not require his eagerness to satisfy the tribe, or to achieve himself through it, As Tur'fa's personality was not acquiesce to anything, he revolted against the prince, his brother, his cousin, and his people, he satirized Amr bin Hind, his tribe and some of his cousins <sup>(13)</sup>. It is a psychological reflection to entertain the pain within him, and to try to reconcile with his defeated self.

### **The First Topic: The contents of self-laminate according to Tur'fa bin Al-Abd (Objective Inductive Study):**

#### **1: Standing on the Ruins:**

Tur'fa bin Al-Abd was standing on the ruins of his people, and knowing the drawing Khaw'lah his love, whom he left in Bani Malik, and crying her ruins as in his poetry. In saying <sup>(14)</sup>:

Kaw'lah got ruins with nicely thah'mad

Waving like other tattoos on the back of the hand

Standing by my companions on their mounts

They say: Do not perish with grief and steadfastness

As if the Malikeya frontiers are tomorrow

Seveen cells in the middle of the dd

Aduliyah or from Seveen Ibn Yamen

It guides the navigator gradually and is guided

The grains of water cleave their enclosures with it

as he swears the soil that is folded by hand

The poet begins with his poem to stand on the ruins, as poets do. He stands on the ruins of his beloved Khawla, which appears as it is, as the tattoo remains on the back of the hand are faint and faded, a meaning that poets intertwine. He began by describing the women's how-to boats attributed to Bani Malik, and he likened them to a large ship made, and the captain of this ship takes it away from the road, and the waves rip through its chest, like a childish image (a picture of a child with dirt for fun and childish play) tearing the dirt to reveal what is hidden in it. It is a reflection and representation of the life and environment in which the poet lives and is compatible with the movement of instability in which he is living and contemplating her pain. The anguish and grief were the departure of the women's knees, which he likened to a ship, through an image of a waving image of the scars of the soul that splits when the knees move away little by little.

The poet crossed the verses about the sorrow and affliction on the home and its people. In saying <sup>(15)</sup>:

“How can a person hope for an eternity

when his deeds are few, which will bring him to account?

Did you not see Luqman bin Aad the eagles

followed him, then his stars disappeared?

And Al-Sa'b have reasons whose engagements are exalted

He stayed for a period of time, then his demands became apparent.

If Al-Sa'b Thu Qarnayn assigns his

to Malek Samah, his mourners will rise.”

He called all poets not to depend on the world, and not to give safety to it. Expressing the annihilation of the world, it is an obituary of the self and what you did in this world, and he began by sending Luqman bin Aad, and Dhul-Qarnayn, and all that has passed from people of determination and high affair, and the soul in them has condolences, a reminder and an exhortation.

## 2: Farewell to Loved Ones:

The ancient poets began their poems with the spinning vocabulary, remembrance of the beloved and standing on the sand, and they took from it a linguistic and stylistic cover for the meanings of love, and the knowledge and manifestations emanating from it that immerse the heart of the lover in moments of his finding and his closeness to the beloved, and being the closest status to Tur'fa, which he took as a model for his poetic experience. The poet laments himself in recovering the parents who left, and stands on his longing, the pain of separation and his psychological suffering that left him worries and sorrows, and the stampede of memories makes the poet in extreme despair, and in his saying <sup>(16)</sup>:

“And my drinking of alcohol is still my pleasure

and my selling and my spending is funny

Until the whole clan surrounded me

and be singular like mangy camel

I saw Bani Ghabra not denying me

nor the people of that extended limb

O Zagri, bring the war arena

and witness the pleasures, are you my immortal?

Tarfa turned away from himself, and felt his alienation between his people, and began to frequent shops, and distanced himself from his people, until the gap between them increased, so people fled from him because of his bad manners, and also because of his extreme poverty. It is a case similar to the case of a mangy camel kept away from the group, to not transmit infection, this is one of the strongest feelings of isolation and alienation among a poet who belongs to the princes of the clan and its high home <sup>(17)</sup> so that they are not affected or their children by his approach. It is a depiction of Tarfa



Every boyfriend I used to be

God did not leave to him clear

All of them are more deceitful than a fox

What is like night to yesterday

And in lamenting the self, admonition, because admonition is on something that angers the poet and makes him feel his insignificance in relation to those around him, as well as his companions who left him in prison and did not care about him, or get angry with him, so they were with him in good times and left him in adversity, so he was an indirect lament, because he is not satisfied with their actions, and weep for the lost life with them.

And Tur'fa was one of those who lost a sense of societal tribalism, because it did not serve him and did not give him his right as an individual within the tribe, and with multiple attempts to merge with his tribe, yet he did not separate and remained under the umbrella of the political tribe, and this nervousness developed into a special vision.

### 3: Seeing Death is Philosophy and Wisdom:

The philosophy of life and death, a deep philosophy that took place on the tongues of poets, including a philosophy of the image of death. Nor was he motivated without considering the consequences, nor did he act as a weakness in himself, and he was not the man who was deceived in all of that, nor the weak man who succumbed to his sensual pleasures at times, and to the satisfaction of the group at times. Himself from life, in other words, he was emanating from a philosophical sense that distinguished him from the community of his tribe, and even from the rest of the poets of his time. He says <sup>(22)</sup>:

And my beloved, and she hasn't

Tomorrow or what comes after it, know

Wealth is eternity, and

a person's day is afflicted by nothingness.

And if I build to Al-Mashqir in

hill you shorten the wrist

To search for the death that

God has no judgment for his judgment.”

He was blamed by blamers in his anguish, through the beloved who says that immortality lies in money and wealth, in contrast to the annihilation associated with one. He faced her with his sorrows, even if she built him Al-Mashqar (a well-known palace in Bahrain), so she should look for his death, which is a clear indication of his mourning for that soul that is between his sides, no matter how long the obscene richness and enjoyment in this life, death will take her, as if he mates between the evidence and the blonde, and that if he owns it His death is inevitable. And the internal delivery of death.

In his saying <sup>(23)</sup>:

“If I die, mourn me with what I deserve

and rip the pocket for me, O daughter of Ma'bad.”



And don't make me like me, it's not his concern

Like my concern nor sing my singing and my scenes.”

The speech was distinguished by the sharpness of the pain, and the solidity of the dialogue, addressing the emotion represented by the daughter of a temple, asking that you mourn him for what he deserves and fulfill his right in the ceremony of his death as usual. Then the greatness of the self and the inflated ego appear, as he reminds her of his condition and the tragedy he lived through, the greatness of his existence and the loss of the severity of his loss.

He took from death and the inevitability of annihilation what explains his position on his society and life, and it is his special philosophy that will be able to reconcile his exhausted and tired self, he says <sup>(24)</sup>:

“O Zagri, bring the war arena

and witness the pleasures, are you my immortal?

If you are not able to push my death

then leave me to hasten it with what I own

And if it wasn't for three of them from the boy's life

And swear of your grandfather I didn't celebrate when I got up

Some of them preceded the human beings

Komit when you make a person froth

Wake up if the added person calls out angry

as the master of anger, alerted by the one who is

And shortening the day of the dung and the dung admirer

glamorously under the outstretched limbs

And in the manner of the conditional, he asks those in front of him if he could not control death, then let him take the initiative to reach him, and had it not been for the seriousness and riches that accompany the boy in his life, he would not have thought of death, but all of that is like wine that intoxicates a person and then returns to him to awaken him again and in his saying <sup>(25)</sup>. In praise of Saad bin Malik:

“Stand up, and farewell us today, O daughter of Malik

and show us from your beauty

Stand up, this is not a defect we have reached

clear, and we have no luck with you

I tell you that the liver separated them

He intends to get worse for me as well

And in the farewell pause, the sad soul sings with its sorrows, so he asks the daughter of Malik to bid farewell, and the daughter of Malik is a symbol of the tribe, family and loved ones, with an emotion immersed in pain and the pain of great loss of her bond, which pours into her hearing what sad emotions bathed in his heart, and the number of those feelings in youth and pastures, Those days that insist on him with nostalgia, so he mourns and mourns himself as a dead person, who was faced with loneliness, loneliness, humiliation and humiliation because of his alienation from his homeland.

The wisdom in the poetry of Tur'fa Bint of his thinking, observations and reflections on the conditions of people and life, is guaranteed by what he learned from his

observations, and what he gained from his experiences in life and living, and what he embraced of opinion, and a deep experience that touched his life and took place with him throughout the course of injustice and pain. And what he accepted of the doctrine of life, death has returned people from eternity, and every soul must have the roses that come, and if it does not die on its day, it will die in its tomorrow, and what is closer today than tomorrow, as in His saying: <sup>(26)</sup>

“The days will reveal to you what you were ignorant  
   and news will come to you who did not provide  
 And the news will come to you from one to whom you have not sold  
   at all, and you have not set a time for him.”

The days will explain what the days and nights hide, and what one does not know about them, and wisdom comes in patience and deliberation, and life will reveal all the things that man does not know.

The philosophy of Tur'fa's self-laminate stems from the dominance of death, and the certain inevitable fate; therefore, the self must initiate pleasures and spend money on them. In saying <sup>(27)</sup>:

“I see the grave of a miserly flame with his money  
   Like a rotten grave in unemployment a corrupted  
 You see two corpses of sand, on them  
   deaf sheets of laminated tin.  
 I "I see death (ya'tam) darkening the honor and choosing  
   The wife of the hardcore obscene money  
 I see life as an imperfect treasure every night  
   The days are never short and the age is running out  
 For your life, death did not miss the boy  
   For the length that is relaxed and bending it with the hand

The verses are colored with fear and defiance, and the confusion of philosophy with clinging to death is clear. It is a deep vision and philosophy that stems from a sense of annihilation, and that life is a comprehensive tragedy, because it does not enjoy eternity and survival.

## **The Second Topic: self-Laminate (An Applied Art Study)**

### **First: The Graphic Image In The Poetry of Lamentation at A Blink**

The image was at the top of the artwork, and the critics were fond of the poetic image because it is the essential artistic means for conveying the experience and they talked about it at length.

The emergence of Tur'fa and the circumstances surrounding it blew up the springs of the relative in the poet's soul, so he accepted life with the symbols of women (Khawla - Cat - Maui (shelter) - Hind - Malik's daughter - Salma), but this relative was nothing but a color of psychological tendency affecting him, of longing, nostalgia and departure. He said <sup>(28)</sup>:

"I see death darkening the honor and choosing

the wife of the hard-line obscene money  
I see life as an imperfect treasure every night

The days are never short and the age is running out.

So the image of death is the one who controls his choices and deliberately chooses the people and the generous among them, and also selects the money of the miser, so that the picture is painful in both cases.

He likens living with imperfect treasure, and decreasing it through death. In saying <sup>(29)</sup>:  
As if the Malikeya frontiers are tomorrow

Seven cells in the middle of the dd

It resembles the people's boats that departed on it, like a large and turbulent ship in the middle of the sea, and the suspect and the suspect have joined in walking and moving from place to place.

This is to clarify the image of the departed and the pain and weakness that they did to them. The external kinetic image is suitable for the similarity of his rejection and turmoil in front of the laws of society, to clarify the image of movement and movement in which there is a kind of compulsion and communal coercion.

And saying <sup>(30)</sup>:

"If the people said, "Who is a boy? I thought I  
meant, so I didn't get lazy and I wasn't sluggish."

A metaphor for his courage and enthusiasm, and the speed of his rescue, for if a people were to come to him, he would hasten to help them, and did not falter or become lazy, or make his thinking a control of his actions in order to make his responses similar to what they do to him of injustice and aggression, but he responds to his pure self and his high characteristics.

Confirming his conviction in this act, he says <sup>(31)</sup>:

"And if I supplicate for the Exalted, I will be one of its protectors  
And if the enemies come to you with effort, I will be more  
And if they slander your honor, then give them a drink  
by drinking from the depths of death before threatening."

He likened death to a cup of water that every human being cannot dispense with.

He clarifies his position, which will not change through political affiliation and personal loyalty to his tribe. As for his saying <sup>(32)</sup>:

"Don't I cry the day I met him  
Bgerthm, harsh, everything after it is big  
But I drank very black  
Except for me from drinking

Don't know me, if I asked you my conscience

As calling Hadeel does not need to be bored or bored

And in the poet's crying and his pain over himself, while he swallows the cup of death, which is similar to the dark black drink, he borrowed for death the character of the drink,

its shape and description, and that is that he swallows it, and does not know himself after it, and if he appeals to those around him, he is like a pigeon that cries and dies of thirst, and no one saves him, coloring the picture The artist is in this dark blackness to reflect what is behind his rebellion and to show the amusement and others.

### **Second: The language and Style in The Poetry of Lamentation at A Blink**

And if the poetic poem in its simplest definitions is a group of interconnected and coordinated words in a certain way. It includes "a set of linguistic relationships that the poet creates in order to express his own emotion, and the poet uses the language in a new way, when he tries to create unfamiliar associations between words, and comparisons uncommon in ordinary language based on generalization and abstraction, and through these new linguistic connections and comparisons. The illustrated poet creates for us his similes, metaphors, metaphors, and personifications.

Examples include: "The property boundary was Seven cells <sup>(33)</sup>" "As if the sun had taken off its robe on him" "Amun is like the panels of Iran" "As if my wing was damaged" and many others in the depiction of the camel that sought to direct the splendor of the image and an attempt to convey perfection and completeness.

In his description:

(Amun is like the tablets of Iran nasa'toha on lahib as bar'jad back) <sup>(34)</sup>

The contradiction in feelings between the wideness of this camel's back, its stability and reassurance during its journey with it is likening it to the slabs of the coffin on which the dead are carried.

"A strange interweaving between security and death represented by the covers of the coffins of death, and between Alnas'a (i.e. rebuke) seeking speed and integrity in walking on a clear path"<sup>(35)</sup>

Standing on the image of the camel picture in his Muallaqa, and the focus transmitted in transferring the image of the camel, and following its distant image or the close-up image through the lens of this creator, we would have found his depiction of the most wonderful thing that a holder of a photographic tool can, which produced for us a creative artistic image it took a large space in the Moallaqa, amounting to thirty verses, from verse 11 to verse 39. It made the image of the camel a projection of his psyche and the poet's hidden ambitions and of his internal defeated self, using the mechanism of deep graphic imaging reflected in a clear artistry.

### **Thirdly: lexicon (a glossary of words.)**

Among the truest and most subtle of emotions, and the greatest of which is arousal to feelings and sensations, is the emotion of the beloved's complaint, the grieving for his calamities and its consequences and its outcomes, and the emotion of the crying of young people and nostalgia for his covenants. We find the dominance of the emotion of sadness in many expressions.

In saying <sup>(36)</sup>:

"Should I not weep for the day I met him

with a germ, hard, everything that followed it big  
 If it comes to a must, then welcome  
 With him comes neither liar nor ill  
 Surely I drank very black  
 Is it not clear from the drink, is it not clear  
 Don't know me, if I asked you my conscience  
 As cause that is neither answered nor bored"

The verses express the misery and misery that the poet encountered in his exile, and what he suffered from the torment that made him cry, and made him see every torment besides him in ease the tool (Ala) has been repeated three times in the third verse to pay attention to his poor condition, and the lump in his guts. Sad words and tide letters that were filled with sadness leak out. And they measured him by his knees, a harsh day, or it is said that the cold night is "hard" <sup>(37)</sup>, and black: I will blacken a thing if I change its whiteness to black.

"I see death (ya'tam) darkening the honor and choosing  
 The wife of the hardcore obscene money  
 I see life as an imperfect treasure every night  
 The days are never short and the age is running out

The word ya'tam: means the one who exceeded the limit in miserliness. Ibn Berri said: The obscene, bad-mannered, hard-line miser. Dim: select. Whoever chooses his choice, which is his choice. And the money-giver: his honor and his soul; It uses (hard) to match its bell with its connotation (extreme miserliness), so you feel careful and firm from the passive form); To indicate the speed of death to the honorable people, and the word runs out: (run out) nun, wafa and dal: a sound origin that indicates the cessation of something and its annihilation. And they're running out. And they ran out: my technician increased them. And it is said to the adversary, that the two men quarrel, each of them wants to take away the argument of his friend. And in the hadith: If you benefit from them, they will redeem you" <sup>(38)</sup>, to indicate the end of time, and the lack of eternity.

Perhaps one of the most luxurious words that captivated me with its pronunciation and the deep rhythm that it carried, carrying all the meanings of injustice, pain and defeatist submission, stopped me. In his saying <sup>(39)</sup>:

"And I despaired of every good thing that I asked for  
 as if we had put it on an atheist ram  
 Injustice with kin is more repugnant to  
 a person than Al-Husam Al-Muhannad."

The sound of the word and its bell provokes melancholy, and its effect on the recipient provokes pain, as it reflects heartache before tears in the eye.

### Conclusion:

Tur'fa bin Al-Abd was able to prove his artistic ability by drawing his paintings with the art of lamentation, especially himself, by talking to ruins and imparting human qualities to them, so he infuses them with life through his emotions, which he transmits to the nature around him, and the soul is breathed into them.

The poet transcends the surfaces of things to deep secrets by drawing reality in the truest way, imbued with the poet's sciences and arts. The poet penetrated into the inner self by expressing his suffering.

The poet was distinguished by his philosophy towards death, and his inevitability and indifference to it, despite what he tasted of suffering, but he mastered the role of the victim brilliantly and powerfully through self-pity.

Lamentation was distinguished by the art of internal dialogue (for the self) and external to the poets' habit of simulating the companion and the axes, and in the dialogue of the other the poet was able to artfully express and reveal his deep innermost thoughts, and to clarify the lived experience and its impact on his psyche, philosophy and life.

His language used in lamentation was characterized by sadness and oppression - which makes his style sad, as required by this doctrine, which requires dark words. His language is force, grace, nomadism and virility.

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