

The Elegy for Children in the Works of Ibn al-Rumi and Nizar Qabbani

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Abstract: This study aims to explore the elegy for children in Arabic poetry as a genuine form of deeply moving and sincere lamentation. Within it, the tragedy takes shape, accompanied by a profound sense of bitterness and sorrow. The poet conveys a pure and authentic experience free from artificiality or conformity, whether in style, approach, or rhetorical strategy. The profound loss of children represents one of the most psychologically challenging experiences a human being can undergo. The researchers have chosen to address the topic of elegy for children through the works of two poets, both known for their distinct poetic styles, from different eras. The first poet represents the Abbasid era, Ibn al-Rumi (836-896 CE), who is famous for his 'Daliyah,' poem, in which he laments the loss of his son, Muhammad. The second poet represents the modern era, Nizar Qabbani (1923-1998 CE), in his renowned poem where he mourns the loss of his son, Tawfiq. The researchers study the elegies of the two poets in light of their content through common themes in both elegies. Their aim was to understand the poetic essence of the studied texts and the poetic expression of each poet in conveying the tragic and grievous loss of their sons.

Keywords: Elegy for Children, Ibn al-Rumi, Nizar Qabbani, To Prince Tawfiq of Damascus, Ibn al-Rumi's Daliyah.

1 Introduction

This research examines and analyses the elegy for children between Ibn al-Rumi and Nizar Qabbani. The former mourned the loss of his dear son (Mohammed) in a famous 'Daliyah' poem, ('Daliyah' refers to the rhyme scheme where each line of the poem ends with the letter 'dal.'), while the latter lamented the loss of his beloved son (Tawfiq) in a poem titled 'To Prince Tawfiq of Damascus.' The study aims to compare the two poetic texts, exploring various semantic fields embedded in the structure of the poems. It seeks to extract the experiences of each poet by examining the profound transformations and meanings in each text individually.

Elegy is considered one of the most significant and sincere forms of poetry, characterised by its emotional intensity, genuine experiences, and precise depiction. In an elegy, the poet does not pretend or express anything other than his true feelings. Poets are genuine in their emotions towards their deceased, especially when the deceased is a beloved child. We find them mourning and grieving deeply for the loss of their children, tasting the bitterness of life, and their poems come out sincere and expressive of their sorrows and pains.

It is worth mentioning that the phenomenon of elegy in general, and specifically elegy for children, carries a unique specificity due to the fact that the mourner has personally experienced death through the loss of his dear child. He is intimately acquainted with the act of death, which has robbed him of the common denominator of life and hope. Therefore, the poems of poets in their expressions are sincere, poignant, and born of new meanings and exquisite, strange imagery at times. These expressions depict their deep pains and sorrows.

The researchers chose to focus their study on the theme of elegy for children by two poets known for their eloquence. The first is a poem by Ibn al-Rumi from the Abbasid era in his famous 'Daliyah,' and the other by Nizar Qabbani from the modern era titled 'To Prince Tawfiq of Damascus.' This choice was made due to the similarities between the two poems in terms of purpose, style, and approach.

The methodology employed in this study is descriptive-analytical, aiming to uncover the poets' styles in mourning their sons through meanings, vocabulary, symbols, and imagery. It explores how each poet engaged with the harsh reality of their grievous loss. The study is structured with an introduction, a preface, and five main sections extracted by the researchers from the studied texts. The preface discusses the concept of elegy in general and elegy for children

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specifically, along with the poetic experience of the elegy.

The study's main aspects for comparing the two poems were as follows: The first aspect focused on the father's state due to the loss, the second aspect delved into resorting to intertextuality as a means of expressing loss, the third aspect examined the memories recalled by the poets, the fourth aspect explored the transformation of hope into illusion and the future into darkness, and the final aspect centred on the image of the son before his passing.

2 Preface:

In linguistic dictionaries, the term 'ritha' (eulogise) carries meanings of weakness, feebleness, and bodily pain. It is said: 'So-and-so eulogised so-and-so,' meaning he mourned him after his death, and praising someone after their death is also considered a eulogy for them. It is also said that 'rithwa' (eulogy) of the deceased occurs when you mourn them, recount their virtues, and compose poetry about them.[1]

In terminological terms, the concept of 'elegy' refers to: 'mourning the deceased, expressing grief over their departure, depicting the loss resulting from their absence, and bearing the poems typically laden with emotion, inviting contemplation of the realities of life. Sometimes, it extends to lamentation and wailing.[2]

The terminological concept of elegy carries within its folds the profound sorrow and grief of the human soul. It demands a distinct language and expressions that are both mournful and deeply moving, reflecting the experience of loss and its moral, psychological, and material impacts equally. Moreover, it reflects the absolute truth of life.

What concerns us in this study is the elegy for children, a lamentation expressed in sincere and profoundly melancholic verses, emanating from emotions intertwined with suffering, guilt, inadequacy, and the inability to bring about change in itself. These verses encapsulate their struggle with time within the framework of existence, surpassing their mourning to envision the distant future and explore its unknown realms.

Regarding the poetic experience of elegiac poetry, poetic experience, in its general sense, involves expressing emotional experience in an inspiring form.[3] It is a heartfelt response to something, whether it be material or spiritual.[4] It has been said that it is the complete psychological or cosmic image that the poet portrays when contemplating something, relying on personal conviction and artistic sincerity, not just his skills in the art of expression.[5]

Therefore, it can be said that poetic experience arises from suffering and stimulating elements, giving birth to a coherent literary-linguistic fabric that reflects a vivid, articulate image with its features. This experience, as a whole, constitutes the poet's language, thoughts, emotions, rhythm, time, struggles, and other elements and components of literary work.

What distinguishes the poetic experience in elegiac poetry from others is that it carries within its folds suffering, pain, struggle, and genuine emotions. Through it, words and phrases take on unique forms that encapsulate the poet's feelings and emotions in a moment of sincerity and deep revelation. This experience exerts the dominance of the self, the flow of emotion, existential struggle, and the melancholic rhythm.

One of the characteristics of elegiac poetry is its ability to influence others and captivate their hearts and minds due to its unique experience. As it is said, "The most effective words are those that come from the heart, and there is no doubt that the impact of poetry is more profound than that of prose. Elegy and lamentation, along with their poetic arts, have a more profound impact than praise and wisdom, and they have a greater hold on the hearts".[6]

First: the father's state due to the loss:

Elegiac poetry highlights an important aspect of a father's state due to loss. This state portrays the psychological aspect that overwhelms the poet, reflecting the anxieties and emotions laid bare within the dialectics of presence and absence. "This sentiment takes various forms through invocation, representation, and comprehension, all within the realm of poetic expression"[6]

We find this evident in the poem of Ibn Al-Rumi through the states of invocation, comprehension, and struggle with the sudden death of his son, as he says:

"By my life, my situation changed after him,

Oh, if only my poetry could express how it changed after his departure!

My joy became worthless when he became so,

And I found in the pleasures of life a disinterested brother "[7]

Ibn Al-Rumi portrays his state and what he has become due to the loss that afflicted him. He is in a condition where he does not know his direction; he feels nothing after losing his son. We notice that he has lost the sense of life and happiness.

He has become attached to asceticism, seeking nothing from the world except devotion and detachment from the fleeting pleasures of this world. It is as if the poet is in a desperate state with death; life has turned into multiplied sorrow and pain.

The same situation is reflected in Nizar Qabbani's poem mourning his son. He is in a state of breakdown and self-loss, both mentally and emotionally. The prominent feature in Qabbani's work is that melancholic tone and the broken rhythm, mirroring his shattered state. The spontaneity in his choice of words reflects the bitterness of the loss as if he is expressing a collective sadness that has affected both language and humanity alike. So he says:

"The words are broken like your father's eyelids...

Clipped, like your father's wings, are the words.

So how can the singer sing?

When tears have filled every note...

What can I write, my son?

Your death has erased all languages..."[8]

Qabbani began depicting his state after his son's death; everything in him was torn apart. Words and phrases became meaningless and futile. The poem became truncated, the rhythm disrupted, with no future for him after his son's death. There was no language containing the language of pain and the shatteredness that befell him with his departure. Qabbani infused his text with a revolutionary sense against the letters, language, singing, and all reasons for existence due to that loss.

In the same context, Fatima Haydar sees that Qabbani mourns his son, relying on the lights of rhythm, embracing the sincere spontaneity in his expression. The free and genuine rhythm, with its beauty and substance, is the true feature that must be adhered to when looking at beauty through a singular window like poetry.[9]

The researchers believe that both poets expressed their states due to loss. Ibn Al-Rumi's verses, however, were concise and condensed, reflecting his detachment from the transient world and conveying the state of brokenness he experienced due to the loss of his son. His words and expressions were closer to reality. On the other hand, Qabbani's verses were more interactive and impactful in terms of melody and musical tone. Through them, pain, sorrow, and shattered emotions flowed smoothly, resonating with his mournful tone, sincere rhythm, and imagination blended with the deep sadness and profound grief. This conveyed a revolutionary sentiment against the reasons for existence.

Second: resorting to intertextuality as a means of expressing loss.

Scholars agree that "intertextuality is inevitable; there is no escape from it because humans cannot detach themselves from their temporal and spatial conditions, and their contents, including their personal history, that is, their memory. The foundation of producing any text is the author's understanding of the world, and this knowledge is a cornerstone for the interpretation of the text by the recipient as well".[10]

An example of intertextuality in Ibn Al-Rumi's poem is his search for a similar situation to his own, his sorrow, and his loss. He turned to the poetry of Imru' al-Qais in his lament for himself, recognizing that there is no greater lamentation for a son than for the self. He says:

"And his soul continued to slip away from his hands,

Withering like the branch of a tree does from the wild plant.

Oh, what a soul, shedding souls,

Falling like pearls from a string without a knot"[7]

In the preceding verses, the poet portrays a strange image that reflects the tragedy of expressing loss, capturing the moment of separation. We see him personifying the soul as something tangible and palpable, falling bit by bit until it completely vanishes. He delves into history, hoping to find an example that expresses his state and his deceased. Thus, he turns to the poet Imru' al-Qais in lamenting himself, saying:

"If it were a soul that dies entirely,

But it is a soul shedding souls one by one"[11]

It is noticeable that Ibn Al-Rumi's invocation of traditional texts in his verses significantly deepened the tragedy he experiences due to the loss. It endowed his poetry with textual richness and the uniqueness of the prior poetic and

emotional experience, making the reader a genuine contributor to the current text. In his expressions of loss, he says:

**"I marvelled at my heart, how it did not shatter,
even though it is harder than the hardest stone"[7]**

We notice in the preceding verse Ibn Al-Rumi's influence from the Quran to convey his state of loss and what his heart has turned into. This is reflected in the Quranic verse: "Then your hearts became hardened after that, being like stones or even harder" (Al-Baqarah/74). It can be said that the textual interplay with the Quranic verse aimed to depict the painful state that the poet has reached. It deepens his sorrow and highlights the tragedy he is living through.

Another aspect of his textual interplay is him saying:

**"Death chose the middle of my sons
How skillfully he chose the central knot"[7]**

Ibn Al-Rumi derived this meaning from Al-Khansa's lamentation for her brother Sakhr, where she says:

**"How sweet is death, yet it remains fearsome,
Every day it claims someone noble.**

**It seeks only the refined, the courteous,
Enraptured by us, it takes nothing but the graceful and delicate"[12]**

It is as if Ibn Al-Rumi searches through history for past experiences that mirror his own sorrow, tragedy, and bitterness due to loss. This endeavour has granted his poetic voice strength and authenticity through this intertextuality. It also opens up "space in his poem for voices that resonate with him, voices that once went through the same experience, enduring it just as the poet himself did"[13]

Similarly, he says:

**"Upon you, may Allah's peace be, from me, a greeting,
And from every genuine rain, the lightning and thunder"[7]**

We find the same sentiment in Al-Khansa's words:

**"May Allah's mercy and peace be upon him,
And spring water quenched his grave in autumn"[12]**

And his words:

**"I will water you with the water of the eye, how blessed it is,
Even though tears from the eye may not avail"[7]**

We notice the same meaning in the elegy of Abu Dhu'ayb Al-Hudhali, where he says:

**"I see that crying is foolishness,
But those struck by grief will eventually weep"[12]**

It is noticeable that Ibn Al-Rumi extensively employed intertextuality, seeking past experiences that express his profound sorrow and tragic loss. These intertextual references enriched the new poetic text with clear aesthetic and psychological dimensions in meanings and connotations. Ibn Al-Rumi's poetic voice imbued a profound and painful sense of grief and suffering, emphasising the depth of pain and hardship.

Nizar Qabbani also turned to intertextuality to express his loss, searching through the pages of history for a symbol that represents his state, reflecting the pain and suffering he endures. He says:

**"To which sky should we extend our hands?
And no one in the streets of London weeps for us.
Death attacks us from every direction,
And cuts us like two willow branches.
So remember, when you see me, Ali,**

And remember, when you see me, Hussein"[8]

In the above verses, we observe that Qabbani invoked the story of Imam Ali ibn Abi Talib when his son Hussein was killed. He found solace in the Imam, as he too was afflicted by the loss of his son. Intertextuality, in this case, enriched his text with expressive powers, imbued with the nuances that eloquently captured Qabbani's voice in his pain, tragedy, and sorrow. The story of the Imam in his poem served as a starting point to embody the fate that befell him, depicting his loss of the ability to express due to his profound grief.

Perhaps the reader examining the texts of Ibn Al-Rumi and Qabbani finds that the former employed more textual interplay, rendering his text more fertile and rich in expressing the grief he endured. His intertextual references varied from the pages of history to the Quranic verses. On the other hand, Qabbani was somewhat limited in his textual interplay, not venturing beyond a single intertext from Islamic heritage. Perhaps he could not find solace for his tragedy beyond that particular reference. Qabbani was more absorbed in his expressions and the nuances of his sorrow, which stirred his soul, as well as his focus on the calm musical tone that eloquently expressed his suffering in that experience.

Third: the memories recalled by the poets:

Recollection serves as a fertile and essential source for a poet's creativity, enriching their poetic experience. It also contributes to expanding the meanings of the text and has a direct connection with the flow and coherence of events. It is closely related to the poet's intellectual structure and its evolution without any imaginative or artistic intermediaries.

Therefore, the event stored in memory stands out because it "always produces images and meanings, poetic forms characterised by a high degree of solidarity, familiarity, and harmony. It is a trustworthy act that does not offer its vocabulary much room for multiple possibilities of interpretation, but revolves within a semantic space containing a high proportion of coherence, symbolism, and directness"[14]

We glimpse the state of recollection in Ibn al-Rumi's memory of his deceased son, through the rebound of memory backward to the actions causing the tragedy and suffering. He vividly portrays some scenes that express his deep tragedy and profound sorrow, depicting flowing emotions and pulsating grief. He says:

"I am blamed when I reveal a fraction of the sorrow I hold for you,

And I hide multiples of what I show,

Muhammad, there's nothing that seems like solace to my heart,

But rather my heart increases with deep emotion.

I see your remaining two brothers, they are,

Only more burdensome for my sorrows,

When they play in your playground, it tears my heart,

Like fire, burning my soul without intention,

There's no solace in them, only torment,

They agitate it, and I suffer alone"[7]

In the previous verses, the poet addresses a bitter discourse to a group of critics blaming him for his frequent crying and sorrow over his son. He also speaks to his deceased son, while in a state of grief and sadness. Even the condolences and patience only intensify his regret and bitterness over him. The poet reinforces the idea of denying any solace, through any means of reminiscence, from him. That is why we see him recalling his siblings, expecting them to alleviate his grief and loss, but the result was the opposite: they reminded him of his son, igniting the fire of grief and sorrow in his heart. The poet begins to remember the places where he played with his brothers and the childhood activities that increased his sorrow and sadness. Every place he recalls adds more pain and grief as he remembers it. The image becomes incredibly bitter and heartbreaking for Ibn al-Rumi when he sees his children playing and having fun, while his heart bleeds and aches for his deceased son.

It can be said that in the moments of reminiscence where Ibn al-Rumi looks back, he vividly reveals to the reader the stations of his torment and tragedy due to loss. Clearly, he shapes his personal experience through individual memory that narrates a story of a deeply troubled reality within himself. This backward glance also demonstrates the connection between memory and place, evoking it with all its associations.

The act of remembering also came to the forefront in Qabbani's elegy for his son, where he looked back to retrieve what was stored in his memory regarding the tragic event. We see him expressing his shock and inability to accept it through

a visible struggle with the event due to the loss, saying:

"I try not to believe that the mythical prince Tawfiq has died...

And that the forehead travelling among the stars has died...

And that the one who used to pluck from the trees of the sun has died...

And that the one who stored the waters of the seas in his eyes has died...

So, your death, my son, is a joke... and death might become the cruellest of jokes"[8]

Through vivid scenes in the poet's memory, the reader can discern his stance and state upon receiving the news of his son's death. He is in a state of shock and disbelief at the news, attempting to convince himself that the news of the death is nothing more than a lie. Due to the intensity of the tragedy and the horror of the situation, he refuses to accept the reality of his son's death, considering it a false joke spread by people who do not love him. They wanted him to be saddened, so they attempted to deceive him by spreading a false rumour about his son's death.

What distinguishes Qabbani's state of remembrance is its connection to a personal and emotional experience, specifically his refusal to accept the news of his son's death. Additionally, there is the prominence of the natural element in his poetry and its relationship with the deceased, making death a subject filled with doubt, questions, and existential concerns about accepting the idea of death that took his son away.

As we see, he resorts to the element of remembrance to illustrate his son's state before death, revealing his deep sense of painful loss and the loss of control over both the situation and time. Perhaps the poetic self is present and a witness to these visions, as he says:

"I will tell you about my beautiful prince...

I will tell you about my beautiful prince...

He was like purity in mirrors, tall like wheat, and lofty like palm trees.

He was a friend to little lambs,

a friend to the birds, a friend to the doves.

I will tell you about his violet eyes... "[8]

The poet describes his son in a state of reminiscence, portraying him as he was before his loss. We see him imbuing his son with traits of beauty, childhood innocence, and purity. He employs a series of images reflecting the bewilderment and sorrow that engulf him with the departure of his son. All of these descriptions are related to nature and its qualities of tranquillity, calmness, and serenity.

The observer of the poets' states of reminiscence might find that Ibn al-Rumi has revisited the reservoir of his memory, capturing vivid scenes of his son and his relationship with his siblings. He linked these memories with his rejection of patience, consolation, and his response to those who criticised his weeping and sorrow over the deceased. All of these elements point to a still image within the poet, characterised by pain and tragedy, and its essence is refusal and non-acceptance.

The states of reminiscence in Qabbani were more intense than his predecessor's; he associated them with his rejection of the idea of death and disbelief in the news of the death, to the extent that death became more of a mockery to him due to the severity of the suffering experienced by the poet and the scenes and features his memory held of his deceased son. It is as if we are facing a constant presence, laden with elements of nature and the meanings he wanted to imbue for his son. These elements also suggest the poet's sensitivity and his attachment to life and freedom.

Fourth: the transformation of hope into illusion and the future into darkness:

In their elegies, poets have been attentive to the concept of transience – considering what was and what will be – and contemplating the dialectic between life and death, establishing worlds of the future and the present based on the idea of existence, and revealing the truth before and after death in their perspective on life in general.

The reader contemplating Ibn al-Rumi's poem finds the defiant perspective that emerged due to the loss, how hope turned into pain and illusion, and how the future's outlook transformed into darkness and loss, saying:

"Death fulfilled its promise with him,

And hope failed to keep its vow.

He spent his time between the cradle and the grave,

And did not forget the cradle's covenant when embraced by the grave.

His life's water condensed before its due time,

And those around him were struck by its sweetness and coldness"[7]

Here, the poet depicts two contrasting images: the first one is the image of hope that existed while his son was alive, and the second one is the image of pain manifested in the snatching away of his son by death. Hope has turned into a mirage, and the future has become darkness in his loss. It is noticeable that the poet resorts to the technique of personification to intensify the horror of the tragedy, as he personifies both death and hope as individuals. The first has fulfilled its promise by taking away his son, while the latter has failed its vow in the absence of hope and its dwindling.

The image of hope and its transformation into pain, suffering, and illusion became apparent through the image of the grave that embraced his son in the prime of his youth. The image of the future turned into darkness through the depiction of the deceased who did not enjoy his youth and childhood life. The poet emphasises the idea of transformation mentioned earlier in the final line, where happiness and contentment have changed into genuine misery and unhappiness. Through this transformation and change in hope and the future, an important reality emerges: the phenomenon of existential anxiety and human contemplation of the truth of life and death.

Nizar Qabbani's contemplative idea becomes evident through his perspective on the reality of life and the fate of humanity within it. It highlights his existential anxiety, brimming with philosophical existential questions. It carries the vocabulary of both sorrow and death alike. He says:

"Here, medical books have the remnants of your pure breaths,

And here, the doctor's coat hangs, dreaming of glory and aspirations.

Oh, palm tree of life... How can I believe that you depart like melodies,

And that your academic certificate will one day become a death certificate!! "[8]

Qabbani paints a sorrowful picture filled with pain and bitterness. He illustrates how hope for the poet turned into pain, suffering, and mirage. How medical books appeared after the death of his son, and how his dream of becoming a doctor in the future dissipated into a mirage and illusion. We see him addressing his son as if he were a weak, powerless individual with no control over his fate. His dream of obtaining his university degree turned into a death certificate, all these images point the reader towards a future that has turned into darkness and mirage simultaneously.

The observer might find that both poets shared a pessimistic outlook, rooted in existential questions. Their perspectives hinted at deep contemplations on the reality of life and death, expressed through melancholic words infused with profound pain, deep sorrow, and overflowing emotions. These images highlighted their efforts to envision the future, striving to fulfil their dreams and aspirations. However, reality contradicted those hopes and visions.

Fifth: the image of the son before his passing.

The image of the deceased son is represented through the expressions of the poets in their imaginations, thoughts, and poetic efforts. They depicted their sons with qualities of beauty, character, and physicality, along with the hopes and aspirations they had for them. All of this serves to indicate the depth of their grief and tragedy, immortalising them through their poetry. The image is described as a "emotional composition, belonging more to the realm of emotions than to the world of reality,"[13] making it an integral part of the poet's poetic experience. Through this emotional world, the poet's real and imaginary worlds blend, intertwining the world of reality with the emotional and imaginative world. In this emotional realm, the image of death merges with the image of the deceased son.

Ibn al-Rumi leaned towards painting a complete picture of his deceased son before his death, depicting his condition and suffering during the illness that weakened him. He said:

"The bleeding persisted until it turned him

From the red of the rose into pallor so dim,

His limbs became feeble and frail, you see,

Like a twig from the lily falling aimlessly"[7]

In the previous two lines, we notice the image of the deceased son in his dying moments, how the blush of roses once adorned his face and cheeks. That state transformed into pallor, weakness, and a withering body. This image reflects the deep sorrow, pain, and compassion for the dying son in his final breaths. The portrayal of the soul departing becomes

clear in the last line, subtly slipping away from his body, capturing a moment of profound agony and grief for the son, and for the father and those witnessing, left with nothing but the overwhelming pain, sorrow, and regret for the departed.

As for Qabbani, he depicted his deceased son before his death by linking it to his disbelief in the news of his passing. He portrayed him with material and moral qualities in his life. We see him saying:

**"I try not to believe it. Here you are crossing the Zamalek Bridge,
Here you are entering the Gezira Club like a spear, exchanging greetings with friends,
You pass like a heavenly ray between the clouds and the rain...
And here is your Cairo apartment, this is your bed, this is the place
where you used to sit, these are your magnificent paintings...
And there you are in front of me, wearing a cotton robe, making morning tea,
and watering the flowers on the balconies"[8]**

The poet portrays his son's presence everywhere before his loss; he refuses to believe his death completely because he sees him everywhere. Qabbani describes for us the places his son used to visit before his death, imagining him crossing the Zamalek Bridge, entering the Gezira Club, going into his apartment in Cairo, sleeping on his bed, wearing his doctor's coat, drinking tea, and so on. These images, gathered by Qabbani, reflect the tragedy and calamity that befell him, as well as the vivid presence of his son in every place.

The observer of the two poems finds that Ibn al-Rumi depicted his deceased son in a state of dying, close to the approach of death and the nearness of the end. This image reflects the anguish of the situation, the overflow of emotion, and the peak of pain and tragedy experienced by the poet due to the vivid presence of this image in his mind. Furthermore, it is far removed from imagination and the hypothetical world that forms the basis of the poetic image in general.

As for Qabbani, the image he portrayed was vivid and filled with movement and dynamism. It depicted moments from his son's life before his death, as present in the poet's mind. It was distant from the moment of his son's death. It is noteworthy that both poets avoided imagination and the hypothetical world in depicting their sons. Perhaps the reason for this direction lies in their emotional sincerity and the profound grief that does not require imagination but rather touches the painful reality of their immense loss.

3 Conclusions

The research has yielded several results, as follows:

Firstly, the study revealed the poets' stance towards the tragic event, highlighting their clear and deeply emotional reactions.

Secondly, the poets comprehended the essence of their deceased sons. Their depictions were expressive and rooted in reality, far removed from imagination and the virtual world, emphasising sensory and emotional sincerity.

Thirdly, both poets were influenced by Arab heritage in mourning their sons. This influence manifested through their creation of similar images of the profound loss they experienced, enriching their poetic expression. The diversity of voices within a single poem enhanced their poetic experience. Ibn Al-Roumi demonstrated a stronger influence compared to Qabbani.

Fourthly, the poets shared a common expression of their grief, although Ibn Al-Roumi's sorrow was more bitter and intense due to its direct connection to reality. Qabbani's state was closer to seeking melancholic musical tones, flowing words on the same rhythm, and the fusion of the soul into a melody.

Fifthly, the poets concurred in portraying their sons before their demise, distancing themselves from fantasy. Their depictions were more attached to reality, providing a profound expression of tragedy and sorrow.

Sixthly, both poets shared a pessimistic perspective due to their loss. They transformed hope into pain and suffering and depicted the future as a mirage, creating a unified and consistent viewpoint.

Seventhly, the poets differed in their reminiscences. Ibn Al-Roumi's memories were related to material and sensory worldly matters, intertwined with his deceased son's sibling image and his refusal to accept patience and solace. In contrast, Qabbani's memories were directly linked to the concept of death and acceptance, intertwined with natural elements, providing his memories with continuity and endurance.

Conflicts of Interest Statement

The authors certify that they have NO affiliations with or involvement in any organization or entity with any financial interest (such as honoraria; educational grants; participation in speakers' bureaus; membership, employment, consultancies, stock ownership, or other equity interest; and expert testimony or patent-licensing arrangements), or non-financial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in this manuscript.

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