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## Contemporary Najafi Poetry of (The Poet Ahmed Al-Dujaili and the Significance of the Place in his Poetry)

### Abstract

*The city of Najaf is an environment full of scholars, writers and poets, and this benevolent city has produced stallions of poets, including the poet Sheikh Ahmed Al-Dujaili (1924-1991 AD), whose poetic output I chose in his Diwan (palms) and the significance of the place in it is the subject of this research. Extrapolation of the historical, social and political context in which the poetic experience was born and its impact and influence on the place and an attempt to dismantle its connotations, structures and forms of presence in the text from the poet's relationship with the place and his artistic vision of it. The poets looked at the place with a creative view that transcends the material to reveal its emotional repercussions generated as a result of the active relationship between the poet and the place. And a place that enables him to determine the dimensions of his experience and give it the space in which it was formed. Recent critical studies have tended in recent years to study spatial structures in the narrative narratives, which have taken the place as a tool for dealing with and treating, and as a means of relying on literary works, whether those related to poetry or the novel. Skipping theorizing and defining the terms and definitions related to the place from a philosophical, linguistic and literary point of view, because I think that they do not enrich the research with anything, especially since many studies have preceded us in this field. The research consists of three axes, the first axis: talks about the life of the poet Ahmed Al-Dujaili, the second axis: the place between the poetic and the poet, and the third axis: the semantics of the place in his poetry, including: religious places, political places, scientific places, military places, and finally natural places, then the conclusion, the margins, the list of sources and from God Good luck and payment.*

**Keywords:** Poet, Aldujaili, Poetry.

### Introduction

**The first axis: the life of the poet Ahmed Al-Dujaili:** He is Sheikh Ahmed bin Sheikh Hassan bin Sheikh Mohsen bin Sheikh Ahmed Al-Dujaili. He was born in the city of Najaf Al-Ashraf in the locality of Al-Amarah in (1344 AH / 1926 AD). The title (Al-Dujaili) refers to the Khazraj tribe living in (Dujail), a river located between Baghdad and Samarra (1). Several families were displaced from this tribe due to the drought that hit the Dujail River in the

second and thirteenth century AH. He was the great-grandfather of the Dujaili family, who is Sheikh Ahmed migrated to Najaf for the purpose of studying and seeking knowledge. He was the first of this family to settle in Najaf (2). This family was famous throughout the past era for its knowledge and literature, among them were scholars, poets and orators, and some of its men occupied important positions in the Iraqi state (3). The poet grew up in the care of his father, Sheikh Hassan (1309 AH - 1366 AH), a great scholar and a printed poet, who has a

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distinguished scientific position in the religious and literary circles (4). He first entered him at the Book to learn the principles of reading and writing, then motivated him to study the introductions in jurisprudence and Arabic and memorize Some poetic poems, and he would accompany him to literary councils and forums, and this upbringing had a clear impact on the poet's biography later on. After this stage, he turned to the study of jurisprudence and hawza sciences in its various stages, from introductions to surfaces, and then attending external research - an advanced stage in the religious study of the hawza. Religious or seminary sciences, but academic study was his preoccupation, as he joined Al-Salam Primary School in Najaf, superior to his peers, and when the Faculty of Jurisprudence opened its doors to students of science in Najaf, he entered it after passing the exam with distinction and obtained a bachelor's degree in Arabic and Islamic sciences In the year (1962 AD), the poet was prepared to continue (6) after that his scientific career, besides his old culture, he tried to get acquainted with everything that is a newcomer, so the book was his companion and his inseparable friend. The poet settled in Samarra in the eighties of the last century, and during that time he frequented his city (Najaf) to visit his family and friends. Amnesty International tagged with ((Loss of Shiite religious scholars and students of religious sciences in Iraq)) (7).

### **A. Dujaili's Spiritual Life**

The spatial environment and its impact on the poet: Najaf was distinguished among the cities of Iraq by its religious and cultural importance, and it was and still is the focus of attention for students of knowledge and knowledge. There are many reasons that have combined to make this city a scientific and religious center from which the near and far draws from, as it has acquired the character of holiness and honor since the emergence of the immaculate shrine of Imam Ali (peace be upon him), and then Sheikh Al-Tusi (d. 460 AH) moved to it, who founded his religious university there, and thus began Najaf became a new scientific era, as it became a mecca for pioneers of science from all parts of the world. Among the other reasons is the spread of public and private libraries that included valuable books and manuscripts (9), as well as literary societies (10). The literary debates and poetic debates that took place in it made a great contribution to the intellectual and cultural movement of this city, as it is similar to ((the markets of Arabs in the pre-Islamic era and Islam, those markets that produced a wonderful art with its rules, principles, books and men)) (11), and in addition to that Important events and public and private

occasions, especially on the anniversary of the martyrdom of Imam Hussein, peace be upon him, all created an appropriate environment for saying poetry and reciting poems (12).

### **B. Character Traits**

Perhaps one of the most important features that characterized the personality of the poet Ahmed Al-Dujaili is the trait of asceticism, as he was known for his clear asceticism in the joys and adornment of life, and his distance from all manifestations of a sense of transcendence (13). Especially with his fame, the quality of his hair, and his dress, which is an important symbol that the authority can benefit from in informing and promoting its goals and policies, but his vision, awareness and struggle made him renounce all of that. Another characteristic of this character is the trait of humility. Despite his religious and social standing, he was very humble, mixed with the general public, and talked with them, and did not see himself as superior to them.

### **C. His Poetic Status**

Our poet organized his poetry at an early age, and tends with poetry the tendency of committed literature that focuses on reformist contents, as well as the form for the intensity of their cohesion in expressing the poetic experience expressing the poet's deep vision and philosophy in life, and thus belongs to the neo-classical school, which combines between The phenomenon of rebellion and the aesthetics of art; Any combination (14) between politics and art, but in terms of form, it tries to link the present and the past without the past being able to restrict the poet and prevent his launch in his present or future.

**The second axis: The place between the poetic and the poet:** Place is of paramount importance in human life, in which his personality crystallizes, and his conscience adheres to the last day of his life. All the geographical and psychological features of the place are depicted in one's memory, time changes and moves forward, but the place remains firmly rooted in the conscience and memory. There is no doubt that the emotional attachment to the place is one of the most important psychological influences that work in building the individual. The relationship between the place and the poet's psyche, and it is eternal since ancient times when the poet expressed his feelings, as the ancient Arab poet did when he sang in ruins, to retrieve the place he composed, not as a finished place, but as a moving place in his conscience (15), so it is not surprising that the psychological state to which the poet is exposed It has an impact on shaping his vision of places. When the poet is surrounded by an emotional

state about a place, he usually resorts to translating his feelings, and he refers them to a group of poetic verses that give an accurate perception of his condition (16). As its investment is considered one of the complements of the creative text, as it reached its importance among the owners of the spatial tendency to say: ((that the investment of the shipments of the place is a necessary thing in the text)). Artistic from Bachelard's saying that evaluates the artwork and makes the place element the backbone that guarantees success and mastery for that work when he says: "The literary work when it loses its spatiality, it loses its privacy and fundamentalism (18). If we look at what the place suggests, not from a technical point of view, but with regard to its shadows (the place) that it casts on the poet's psyche, imprinting it with its atmosphere, negatively or positively, this prompts us to address the structural studies that adopted his study according to its layer, as if it was "dull or clear and stormy in its movement, Or static in its weight, flowing in its fluidity, or dense and pressing, closed or open, internal or external, imaginary or tangible, subjective or objective) (19), and these spatial atmospheres came according to feelings filled with shadows affecting the poet's psyche. When studying the place, it must be addressed and treated through its interaction with other elements, such as language, time, imagination, poetic image, and narrative structure.. because the attraction to the place and the interrogation of its historical and civilized connotations deepen the poet's vision, and express his feelings and feelings, seeking adaptation and connection within the diversity of its connotations. The most important characteristic of the poetic place or employing the place poetically is that it is located between two angles, namely the angle of poetic formation and the angle of interpretation within the first angle. The formulation of the poet's experience, and thus the place integrated into the poem's structure is open to the recipient's world of imagination (20). ((The poetic place does not depend on language alone, but is governed by the imagination that forms the place by language in a way that goes beyond the crust of reality to what may contradict this reality despite that a possible reality)) (21). The reader of Al-Dujaili's poetry will find that the place is one of the inspiring tributaries of his poetry, in addition to its contribution to revealing its features and feelings, and its different methods.

### **The Third Axis / Places and their Implications for the Poet Al-Dujaili**

1. Religious places: They are the places that are related to the spiritual and devotional relationship with God, and these places that are characterized by this characteristic are considered by the

poet as a source of his belief, belonging, roots, and the element of his being and existence. life and make him a permanent link with the other world, inspiring him with faith and piety; To plant in himself peace and stillness. Thus, the place in the poetic text enters into a group of semantic relations that direct the concept of the sacred to the concept of searching for the lost place through the religious text linked to the spatial dimensions. Religious places can be divided into two types: 1- Cities of a religious nature 2- Holy shrines of the Imams (peace be upon him) and the Companions. From this what the poet Ahmed Al-Dujaili said in his poem (Mashreq Al-Noor):

**Even if God sends the trustee one day to him.....**

**in the Cave of Hira while he commands him.....**

**To save people from pitch-black darkness to .....**

**the shore of light, when its darkness is erased.....**

**In China, his banners fluttered, and his ..... gems appeared to the onlookers.....**

**You paved the way for the conquest whose.....**

**armies reached India and led his soldiers(22)....**

The poet assigned the place where the revelation descended on the Messenger (peace be upon him), which is the cave of Hira, and this place acquired its religious and spiritual character as it is the first place where the Qur'an was revealed on the chest of the Prophet (peace be upon him). Natural conditions are primitive and self-evident, to his moral situation, and the spiritual sense where the soul ascends beyond the place and its circumstances, to rest in the vastness of its sacred belief. And in another picture drawn by the poet about the religious place, the migration of (peace be upon him) to Yathrib in his poem (The Migration of the Mustafa), when he said:

**The migration of the Mustafa to Yathrib..... with light fills the memory of his years.....**

**Al-Mustafa's migration is a path to the..... truth and a dawn that will reveal the degour.....**

**The revelation chanted that Mecca did not contain.....**

**Taha the Prophet after Nasir (23).....**

There is no doubt that the migration of the Messenger (peace be upon him) to Yathrib or Medina is the beginning of the Hijri history. The poet tries to deal with time, we find that he deals with it with two senses, a purely subjective sense where time becomes a part of the self and an image inside, so he perceives it purely biologically, and a realistic sense where time

becomes a part of things and one of the phenomena, so he perceives it as a cognition there and becomes dimensional. itself (24). It consists of a visible time image.

2. Shrines of the Immaculate Imams (peace be upon them) and the Companions:

By it we mean the places of the graves of the imams (peace be upon him) from the family of the Prophet and his family, and his good productive companions, and it is a living source for the lesson and the sermon ((whoever wants a preacher, death is sufficient for him..)), and as soon as a person looks at the grave, the memories of those who left before his eyes fall apart, and in the grave he unites Time and place turn into one thing, for the grave is a recording of an event and time in a certain time and ended with death, and in the grave a merging of the manifestations of other places, in which the lower places are transformed into high places, and the low places into high places, and the narrow place turns into an open place when the grave expands to contain the virtues of the lament. The grave is an infinite place that includes all the types of place and its connotations (25), and the places of the shrines of the Ahl al-Bayt (peace be upon him) were distinguished in the poetry of al-Dujaili for their loftiness, elevation and intercession.

**In the grave of the Prophet's uncle and.....  
his beloved, upon you from the Most .....  
High God, peace be upon you.....  
O full moon whose light shines on the  
ark.....  
of the days when it is complete (26).....**

The poet expressed his feelings towards the uncle of the Prophet (peace be upon him); Because the poet composed the poem in Najaf, and the uncle of the Prophet (peace be upon him) was buried in Medina, and he said (may God's peace be upon you) and made his grave a moon shining throughout the days, so this visual image came expressing the living emotional experience:

**In the poem (Al-Ghadir), the poet emphasized  
that the shrine of Imam Ali (peace be upon  
him)  
is a Kaaba for those who wanted to perform  
Hajj  
and Umrah. This is your mausoleum, it has  
become  
a Kaaba and a fever. How many of those who  
sheltered their yard say that a sin they  
committed  
yesterday is missing? And he will have  
heaven tomorrow,  
for the cup, the smooth river, and the clouds  
(27).**

The poet mentioned the spatial sequence of the shrine - the Kaaba, then the square, then the garden, which is the goal of every believer. In another poem, the poet praises the shrine of

Imam Ali al-Hadi (peace be upon him) while it is shining with gold:

**This is your tomb, and it ascends to the sky  
as a bone,  
and with refined gold it shines and they are,  
and there  
is no grave there to be built for them, and  
there is no  
trace of looming and lightning (28)**

The phonetic harmony of alliteration between the words yaraq and bairq contributes to the deepening and visualization of the place in which it was described, which is the shrine of the Imam (peace be upon him), and its comparison with their enemies who have no grave or mention because they are on falsehood. The poet compares those tombs that have become radiant with guidance, light and faith, and the graves of the enemies of Ahl al-Bayt (peace be upon him), which have become rotten tombs that have vanished with time, leaving no trace or value:

**Where are the lofty palaces, and where is  
what appears inside them of what they love?  
Al-Ghad frolics in the palaces swathes, and  
money for the sake of pleasure agrees  
It whistled and it remained empty after them,  
except for the clear crow in it croaking  
I believed that justice remains its people, and  
injustice perishes its bearers and is  
annihilated (29)**

The contrast came expressing the poetic image between the words (high, graceful, Najib) and (trip, mafra, khadib). Through it, he ignited the emotional and emotional glow in the words and gave them a deep semantic dimension associated with the place.

**2- Political places:** They are places associated with political events and facts, such as cities being occupied by major countries, or political revolutions and uprisings, and other things related to politics. And it will be a record full of the nation's struggle and sacrifices, and among those cities that the poet Al-Dujaili (Palestine) mentioned many times. His poem (The Day of Ghadeer) and the poet draws a spatial art painting, dedicating his artistic tools to embodying and deepening the emotional and emotional impact, as he said:

**This wounded Palestine is complaining about  
the excess of what the floods have killed  
Those meadows have become red fertile,  
watered  
by the blood. And Al-Aqsa Mosque would like  
it to  
be collapsed above the tyrants. You have  
desecrated  
the cradle of Christ and the home of the free  
among  
them a band of ungodly When will the dawn  
of**

**a lost right dawn on our horizons, and the countries will be liberated? (30)**

The poet carried the harbingers of the Palestinian place, and the city of Jerusalem had an influential space in the heart of the poet, as it is the destination of the Messenger - may God's prayers and peace be upon him - and the landing site of the prophets (peace be upon them). The sound of the rain the poem, as it is repeated fourteen times, in addition to the rhyme (the immersion, the murmur, the collapse...), and the formation of a rhythmic focus that enriches the text and gives it an acoustic power that highlights the place and translates the poet's condition because (the secret of the poem lies in its rhythm) (31). The poet mentions in his poem (Poetry and Life) other places in Palestine that have a history that goes back to Qahtan, the origin of the Arab tribes, when he said:

**Jerusalem is among the Arabs, the cradle of Fatahi. They all belong to Qahtan Language and history, and these are two witnesses whose truthfulness did not differ (32)**

The poet hopes that Palestine will be recovered from the tension, solidarity and unity, as he said in the poem (Walid Humanity):

**And it is a drop, and the beginning of the rain is drops, then the meadows and the plains flow**

**with it, to see through it every house that has a drawing or a shadow., Then Jaffa and Haifa appear, and the sand beach blooms in Jerusalem and Hebron (33)**

With this emotional joy of a deep friendship engraved on the geographical rocks, the interior reads the poetic pattern of the place and its terrain distributed over the body of Palestine. To become a place full of freedom and optimism (running, pan, fading) enthusiastic actions foretelling victory. The significance of the political place is clear in the poet's verses, in the awakening of the Arab nation, in order to defend its unity.

**Military places:** The places described by the poet are linked to battles and war facts. Among the poets are those who fight in that field, recording the paintings of immortal feats and exploits whose resonance continues to live in the hearts of men who remember them with pride and live them with fathers and imitate them whenever the need arises, and Al-Dujaili is one of the poets who highlighted the place. The battles in a real way, whether they were old battles related to the Ahl al-Bayt (peace be upon him) and their companions, or battles that took place in the contemporary time, in which the poet expressed, representing the event and expressing the real feelings that a person arouses while he is on the battlefield. Poem

(One's Silence). He describes the condition of al-Husayn (peace be upon him) in the incident of Tuff, what happened to him on the battlefield, and the weapons of the infidels who were thrown at him when he said:

**They gulped the cup of pigeons and fell down, and they were displaced from their land, so they dispersed. The day after my journey from Hashem, the best of the knights, to Al-Tuff, where the glory hangs Until he fell into the trap of kindness, as a planet fell from his sign, shining So, the roe is falling on him, and the gazelle is praying on him, and the arrows are scattered (34)**

The poet specified the time of the battle the day after, and its place was the Battle of Tuff, and identified the weapons in which the Imam (peace be upon him) was martyred, which are arrows, arrows, deer and others. They came on the long sea to absorb the poet's sighs and groans against the people of the house of the Prophet. In Saeed bin Jubayr's poem, the poet embodied the image of the battle that claimed Saeed's life in Wasit, and the poet not only mentioned the place of the battle, but also embodied for us the melancholy that pervaded this place with the presence of the tyrants of time such as Al-Hajjaj, when he said:

**Ask a mediator about him, how many in its Riches has disappeared alive and the call of a call and you in his prisons from a boy colored by the suns and the gray., Then, after that, Saeed paid that feat his money from peers O Martyr, Wasit was judged free and mighty, adorned with heights (35)**

The poet employed the spatial symbols suggestively, through what the breaths of these places suggest and their poetic connotations in the text. And his oppression of the followers of Ahl al-Bayt (peace be upon him). The poet did not mention a specific place, but the whole city testifies to that.

### **Scientific Locations**

The councils and scientific schools had an impact on our poet Al-Dujaili, as he was one of its pioneers, so their public and private councils were like social, cultural and intellectual schools in which poetry and criticism could reach.

Our poet represents an intellectual, educational and cultural school, and this was embodied through his poems, which called for the opening of schools and praising those who revive them, with pride in the publishing forum. He said in the poem (Slow Forum):

**Slow down the forum, how many students in it have grown, and the virtue has rightly been a student. It nourishes him from the**

**path of virtue and loftiness and charges  
him with ideas and talents (36)**

The poet employed the scientific place in an aesthetic way that forms the imaginary of the poem and its semantic and symbolic dimensions. These spaces, in their repercussions and interconnections, take human manifestations that embody the values of science, knowledge and morals... and other high values that the poet has long sung about and her body within the place in various expressive forms. The poet mentioned cities that were distinguished by their scientific status and witnessed the birth of many scholars of religion and jurisprudence who enriched doctrine and belief with treasures from their works. He said in the poem (Baghdad):

**Baghdad, you are present to the world  
of knowledge, and a group of its students  
perform pilgrimage towards you Imams of  
guidance and truth, their traces remain, and  
they are lights for those who follow., This is  
the Saduq, and the Sheikh al-Mufid, and  
those**

**who were the way for those who went astray  
and who remained (37)**

**Natural places:** They are the natural manifestations that brought man's attention and thought to his life, his place and his travels. They include 1- Places of inanimate (silent) nature. These places include a description of mountains, dunes, valleys, rivers, seas and deserts.

**2- Places of living (moving) nature:** these places include kindergartens, gardens, orchards, flowers and fruits and what is related to them (38). Let the recipient think that the poet is from a rural environment, and this natural dictionary has its reasons: including that the poet was sensitive (like the rest of the poets) free from psychological problems, emotionally stable, a lot of moving to places free of crowds and chaos, such as going out to the districts and areas near Najaf, and a lot of meditation on matters The universe and creation and this is because of his seminary study. All these reasons and others formed his concept of nature and accordingly he was represented in his poetic lexicon and dyed his places, including what he said in describing cities, including the poem (My Greetings from Iran):

**And is it as it was said that there are gardens  
in which the poplars and the two children  
frolic?**

**Luxurious palaces of construction, their sight  
captivates the heart of the viewer  
Wide streets rippling with Aram and Duba  
(39)**

The poet succeeded in forming a beautiful picture of the place, which made us feel attracted to him, and that only came with the words he employed that are filled with tenderness and sweetness to indicate that it is from heaven such as (Jinan, Al-Hawr, Al-Walid, Al-Walid...). place

and deepen its significance. In the poem (Samarra), the poet's sensory images are mixed, in which there is a joyful scene, and the place has become more beautiful because it is adjacent to the kindergarten of Ahl al-Bayt (peace be upon him) the shrine of Ali al-Hadi (peace be upon him). And spring is not more beautiful than you, its kindness, and the fragrance of its flowers., And the meadows did not bloom in the eye, as the shrine of Al-Hadi bloomed for its visitor., The morning takes from the lights of its dome and the night is revealed in the brightest of its beacons (40). The poet here describes Samarra in an interesting literary artistic way. The poet drew the boundaries of the place (the earth), but included space, including the phenomena that it contains, such as night and day. And just as the poet mentioned natural places that were colored with joy and pleasure, he mentioned other places of nature that were characterized by melancholy, due to their association with reprehensible qualities for some people; How often do we falsely claim that the truth is our goal in what we perceive? So we go in the deserted, desolate, with its dread (41). He said in another place:

**Lying is a wild beast in the wilderness, so let  
the lie be on the brink of the wilderness (42)**

The poet not only mentioned the dreadful deserted place, but he made in the deserted place what frightens the most, namely the fierce beasts, further in the picture and intensifying the situation. The poet has invested the sanctity of some of the Hijri months and implanted their temporal position in a natural place that a person imagines and seeks to reach. It is heaven and a green oasis in which Riyadh and trees include a poem (inspired by Ramadan), saying:

**It is a paradise of shelter, its arbor appeals  
to the righteous, and man enjoys it  
It is a green oasis where pious people  
descend and drives away Satan (43)**

Thus, we find that the poet has colored his natural places with some poetic purposes that he used and honestly expressed a poetic tinged with strong emotion and the semantic and graphic employment contributed to the manifestation of poetic patterns explaining the content of his poetic place.

## Conclusions

1. The importance of the place in Al-Dujaili's poetry does not come from being one of the artistic elements, or as a space in which characters and events move only, but rather stems from the transformation of the limited framed space into a wide extended space, containing all the elements within the structure of the poetic work, as the poet gives space and scope through his sense and poeticity. Because

the place is geographically unlimited. This is where Dujaili's creativity and poetic lies.

2. Poetic place words with expressive aesthetic energies that go beyond the connotation of the term to the search for new connotations and meanings that are more capable of suggesting, and their presence is indicative of the secrets of feeling and revealing the poet's relationship with his spatial surroundings.
3. In order to reveal the manifestations of spatial formation in the poetic text, the poet exploited the effectiveness of religious, historical, political, scientific and natural places, by elevating the poetic discourse towards aesthetic horizons whose artistic methods are multiple, through which the poet re-creates the place in an artistic and aesthetic creation.
4. The religious environment contributed to dyeing the poetry of the place in different colors, even the graves, which are among the hostile places for humans.
5. The poet employed the political places in a manner befitting him as an important element in the poem, and the image of the place developed in his political poetry to provide an adequate picture of the place and its privacy and its historical, religious and geographical dimensions, and to give the scientific and military places their right of importance, because they are related to the poet's experience and his environment.
6. We find that the poet has colored his natural places with some poetic purposes that he used and honestly expressed a poetic tinged with strong emotion, and the semantic and graphic employment contributed to the manifestation of poetic forms, clarifying the content of his poetic place.

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