

CUSTOMS AND TRADITIONS IN THE SOCIAL POETRY OF THE ORIENTAL (d. 1964 AD)

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Abstract

This research seeks to identify customs and traditions in the poet's poetry, and this phenomenon formed to know what the poet employed, Then we show the semantic dimensions through which his poetic experience is formed, Which worked according to the analytical method in models that included customs and traditions in the social poetry of the East, And if there are many forms and types of this phenomenon, which works to surprise the reader and reveal what is going on in me The text has meanings and words that suggest this phenomenon, in addition to that the main reason is the occasion of the poem that brought this phenomenon.

Keywords: Customs, Social Poetry, Phenomenon.

Customs and Traditions in Oriental Poetry:

The relationship between the poet and society is one of the axioms that can be perceived easily. The poet, no matter how immersed he is in himself, he cannot escape from the influence of the relationship with the people of his society and his environment. Therefore, the presence of social issues was abundant in poetic discourse throughout the ages. And when we start talking about a contemporary poet like Ali Al-Sharqi, we stand in front of a number of those social phenomena that he used to practice in his poetry. The Iraqi poet was faithful in conveying what is going on in society, as he is the voice of that society, and it is his responsibility to convey and depict what is going on and happening of social practices, using his available artistic means in depicting phenomena and highlighting them in an appropriate way, so the deeper the poet is in highlighting the phenomenon, the more he gives It has a strong presence among the people of the community.

What is meant by social customs are those practices and actions that society automatically practices to achieve certain purposes related to the manifestations of that society's behavior. Therefore, it is a social necessity that governs the individual in a way that he cannot escape from its requirements. Therefore, it seems more general and is dominated by the nature of response to relatively fixed needs, and the nature of response in it is to a social need in a specific time and place, as well as it can be independent of time and place (), so some considered that customs are a cultural thing practiced by the members of the same society.

The difference in customs depends on the era in which they are practiced, so the era is a major criterion in monitoring customs in order to be able to study them easily. As for what is meant by social traditions, they are a set of behaviors associated with a particular society or sect in a specific, limited environment, and they arise in a manner similar to the social harmony in which they are born within societies. Continuing basic. And when we try to understand the relationship between literature and society, the picture appears clear through that harmony between literature and sociology. Therefore, scholars believe that literature cannot escape the influence of social

phenomena. Therefore, the presence of social phenomena in literature is tantamount to talking about the social function of literature (), Customs are considered practices produced by the conscience, in order to meet the living desires of the members of society, and remain alive and moving in the field of their lives and over time and its cultural and social history. Hence, we find that customs and traditions are the norms of recognized societies, which are transmitted and inherited by generations, and spread through time and space automatically.

Therefore, the poets paid attention to the customs and traditions that prevailed in their society, and explained that interest in the light of the prevailing relationship between literature and society, describing literature as a mirror that reflects the reality of life in every time and place, just as literature reflects the nature of human thought with the smallest details contained in that society. The contemplator in Ali Al-Sharqi's Diwan finds those customs and traditions present in the folds of his Diwan, as he dealt with many of them with many poems, and even many of those customs were suitable for him to say a specific poem. The most important of these social practices in the poet's poetry, selecting from them what was clearly prominent in the Diwan.

Marriage Congratulations:

One of the customs and traditions that preoccupied the poet's diwan is congratulating on marriage, and perhaps marriage is one of the most social practices that require interaction between the members of society. The Holy Qur'an is singled out for abundant mention in several verses, among which we mention the Almighty's saying: {And He created spouses, the male and the female} (), as well as the Almighty's saying: {It is He who created you from a single soul and made from it its mate so that it may dwell with it} (). The custom of congratulating Ali Al-Sharqi's Diwan has a distinguished and prominent presence among other customs, because it is characterized by joy and interaction between people. The poet says in a poem that came under the title (congratulations) and he organized it on the occasion of the marriage of Sheikh

Muhammad Reda bin Sheikh Hadi Kashif al-Ghitaa (): (The Complete)

They said I loved the branch I said his brother

They said, who injured you? I said his brother

They said the plumber of Al-Rawd. I said that he is

They said the leaf of the branch, I said its leaf

This poem is considered one of the most beautiful poems of the poet, as we see in it an overwhelming romantic spirit. It is wide in embracing all the tender feelings that stir in his chest towards women, in a way that can be said that the poet took from the poems of congratulations on marriage a window to talk about women and flirt with them. Among the beautiful meanings mentioned in the poem are his saying (0):

I emptied my chest to not achieve what passion

It was excepted in her chest to achieve it

She hung my heart and hung her earring

With love, it was from passion to comment

Likewise, His saying (11): (the perfect).

You gave me love, so give me a kiss

Love is its fire and its scent

Jaoud teams and his temple in the hands of boyhood

A palpitation that the tampon is sorry to disperse

The poet speaks in the first person, although the poem was to congratulate another person, and this is what we referred to above, that the poet emptied in his congratulation this load of feelings and feelings towards his flirtatious experiences, but despite all that, we find a shift in the discourse within the poem itself, as we find clear speeches in the pronoun of the addressee And the absent. What we want to say is that the poet was not traditional in his poetic congratulations, but was loyal to his poetry because the poem carried many meanings and beautiful images that are not hidden from the reader, which is what distinguishes Ali al-Sharqi from other contemporary poets whose poems that included congratulations were confined to the horizon Congratulations without going into poetic ingenuity, as Ali Al Sharqi does. So the poet was very successful in congratulating him. Among his other poems, which he said in congratulation, is also his saying (): (Makhla Al-Basit)

Guide my heart passion and mislead

A shadow on his cheeks

In drawing your cheeks he showed me

A tear has crept in for him

Sorry for what you said

An eyelid on the opening has become closed

In this poem, the poet presents his congratulations on the marriage of Sheikh Kashif Al-Ghitaa, whom he mentioned in the previous poem. In this poem, the poet paints an integrated picture of joy and happiness, describing the newlyweds with the most creative pictures and the most beautiful appearances, on the grounds that he practices the same perseverance that reached the poem to sixty-five lines, and thus he presents We have evidence of his poetic prowess and broad culture in talking about this social phenomenon that was evident in his collection. The poet continues to offer congratulations for a marriage contract or marriage taking the same path, which is the long poetic breath to deposit in his poem what he can of the meanings that are commensurate with the subject of the congratulation while bypassing that subject far in flirtation, and that is also his poem that bears the title (Dawlat al-Muqal) in which he says ():

(the simplex)

Judging for good is not ruling for countries

God does not support except the state of Al-Muqal

What country with iron India has been guarded

As a country guarded by the eyes of the son

I redeem the eyelids that slapped their nuts

She protects the folds and fears nothing but the little

This poem came with a pure flirtation that is not hidden from the reader, a beautiful flirtation in which the poet shows a wonderful artistic ability in sequencing images and reversing the single meaning, taking advantage of the occasion of marriage to broadcast his feelings towards women, as is the case in his previous poems, but in this poem he is soft in feelings and sensitive to a large extent. Towards the beautiful eyes that he described in various descriptions, where the eye and its beauty qualities were a major theme of the poem, starting with the title that the poem bore (the state of al-Muqal), passing through the first eight verses of the poem, in which the eye was a source on which the meaning rests and ends with it using all synonymous words Which indicates this sense or what is related to it, that sense, which has always been a symbol of the poets' love and infatuation with the beloved (eyeballs, eyes, eyelids, eyelids, eyelids, a limb,) and ends with a tribute to the one who congratulates him and his honorable lineage.

The poet was loyal to the addressee and his art in this poem and the previous poems that we mentioned. The congratulatory poems carried poetic experiences that were loaded with artistic honesty. Being social, the congratulatory poems were dominated by a hidden love translated by those meanings and images that are not hidden from the reader.

Among his other poems in congratulation is also his poem with which he congratulated Sheikh Muhammad Ibrahim bin Sheikh Ali Al-Karbasi, in which he says (): (The Complete)

They said spring, so I said a second soul

She descended and renewed the mortal youth

The best of the two springs is the youth

Calward returns it the following spring

It also stated:

Your grandparents are no more generous than them

And you should help the grandparents

Two moons, each shining with an advantage

In and the two moons do not contradict

The poet, although he mentions the congratulator with some verses in which he describes his position and honorable lineage, and that he is the owner of a noble conscience, but the tyrant of the poem is the description of nature, that charming nature that the Kufa beach enjoyed, mixing that nature with feelings of love and joy, adding to the poem an atmosphere of pure comfort.

The poet's congratulations were not limited to the occasions of marriage and marriage, but we also see him presenting congratulations to those who returned from the Holy Land, such as the poem he composed on the arrival of Sayyid Muhammad Ali Bahr al-Ulum after performing the Hajj (): (Al-Waafir)

**Ransom for your coming bright mind
How much did you sacrifice Rayana with wither?
Your eyes terrorized my heart with fever
Wasn't the landing of the two kings Babylon?
I see my liver has cooled down
Removed love or succeeded Aloaadhil**

The poet's welcome to the comer was a welcome filled with love and passion, and there is no evidence of that from the rest of the verses that he uttered in the same poem.

Among the other congratulations mentioned by the poet, which indicate his attachment to his society and the practice of its customs and traditions, are the verses he said on the birth of the son of Sheikh Muhammad Reda Kashif al-Ghita.

And congratulating him on his new baby, that congratulating him on the birth is one of the well-established customs in Iraqi and eastern society in general, as he says (): (Al-Mansarh)

**Oh bright, you compare the morning to it
On a happy day, it was lit and lit
I got up in the morning with honor
Eternity cannot rise**

The bottom line in what came in this topic is that the poet was loyal to the customs and traditions of his society in which he lived, as he presented a clear social content through those poems that we presented poetic examples of, but that does not mean that his poems that carried a social content were devoid of beautiful images and meanings. On the contrary, we find that his poems, which carried a social content, were steeped in their poetics, carrying the arrows of poetic images and new meanings, since the poet belongs to the school of revival, that school that took upon itself the task of advancing the course of Arabic poetry after it was afflicted with weakness and lethargy in the period of late ages. . They restored poetry to its lost spirit, whose image had faded a lot in that period, as poetry was clearly weakened in various purposes, especially its well-known main purposes, of which spinning comes in the forefront.

CONCLUSION

Ali Al-Sharqi was able to employ customs and traditions in his poetry, which added a good character. He also presented through his poetic verses that included this phenomenon, images that were distinguished by novelty and innovation, and this indicates the capabilities and high capabilities of the poet.

Margins:

- 1) See: The Social Content in Modern Iraqi Poetry, A Study of Rhetorical Performance, Dr. Abdul Hassan Muhalhal and Kholoud Abbas Hussein, Journal of Sustainable Studies, Third Year, Part 3, S (2021): 379.
- 2) See: customs, traditions and folklore in the social sciences, d. Abdul Ghani Imad: 1

- 3) Lexicon of Social Sciences, Dr. Ahmed Zaki Badawi, Lebanon Library for Publishing, 1st Edition, 1993: 398.
- 4) See: the relationship between literature and sociology through poetry and the popular story in Algeria, d. Soraya El-Tijani, Department of Sociology, University of Algiers: 183.
- 5) See: Social customs and traditions in the urban milieu. Tradition and modernity. An anthropological approach to the customs of marriage and circumcision in the cities of Oran and Nedroma, prepared by Asaad Faiza, Ph.D. thesis, University of Oran, Republic of Algeria, (2012): 116.
- 6) Religious and Heritage Contents in Andalusian Poetry in the Fourth Hijri Century, Faiza Shaheen, Master Thesis, University of Tikrit, (2004 AD): 114.
- 7) Al-Najm/45.
- 8) Al-A'raf / 189.
- 9) Diwan: 68.
- 10) M. N: 68.
- 11) M.N: 73.
- 12) M.N: 77.
- 13) M.N: 144.
- 14) M.N: 110.
- 15) M.N: 112.

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- 7) The Social Content in Modern Iraqi Poetry, A Study of Rhetorical Performance, Dr. AbdelHassan Muhalhel and Kholoud Abbas Hussein, Journal of Sustainable Studies, Third Year, Part 3, S (2021).