

Secondary onomatopoeia: A study in the poetry of Abu Al-Atahiya

Hanaa Shahid Ghadeer, Prof. Dr. Ibrahim Saber Muhammad

College of Arts, Dhi Qar University, Iraq

ABSTRACT

The significance of sound in conveying meaning has been a subject of interest for scholars both ancient and modern in both Arabic and Western cultures. Linguists and phoneticians have debated it, with supporters and opponents. Arabic culture has recognized its importance since the time of Al-Khalil ibn Ahmad Al-Farahidi, but no one delved into its study as thoroughly and extensively with examples as Ibn Jinni did. There are two types of sound mimicry: one focuses on studying the significance of individual sounds for their meanings, while the other pertains to studying words within specific structures and understanding their phonetic significances and meanings. This research constitutes an analytical study of the poet Abu Al-Atahiya's use of onomatopoeic sounds for their meanings at the sentence level. The poetic texts in the poet's anthology contain structures that incorporate a set of sounds that weave their meanings or produce images and meanings with suggestive energy corresponding to their words, in addition to the phoneme of movement and its impact on changing the meaning depending on its pronunciation.

Keywords- imitation, phonetic, secondary, poetry, Abu Al-Atahiya, sound, meaning

INTRODUCTION

Praise be to God, Lord of the Worlds, and prayers and peace be upon the most noble of creation and messengers, Abu Al-Qasim Muhammad and his good and pure family, and after:

God Almighty said: "And the voices are humbled before the Most Gracious, so you will not hear anything but a whisper." Ta-Ha: 108. The voice is one of the divine secrets, and is of importance from the Almighty Creator, so what about the creation?! I have continued to study phonetics because I saw its effect in directing meaning. It greatly fascinated me and I decided to do my part in its field, knowing that it is a study in which many have preceded me, but there is no denying that it is enjoyable and innovative. The poetry of the poet Abu Al-Atahiya was the subject of application for this study, and I specifically chose secondary onomatopoeia. For its comprehensiveness and breadth. I divided the research into four contents of secondary onomatopoeia. They are either related to the study of one sound that is repeated at the level of compositions, or the repetition of several sounds belonging to one phonetic group. The third section concerns the imitation of sounds for the general content despite their differences. As for the fourth and final section, it included movements and what its repetition has a significant impact on the significance of the sounds it carries. Then, after these divisions, came the conclusion of the research, which summarized the most important results that the research reached, then I appended it to a list of footnotes and references, then a list of sources, references, theses, and theses that I adopted during the research.

Secondary Onomatopoeia

The concept of onomatopoeia

Imitation in language: "Narrate: A story is like you saying I told so-and-so, I told him, I did the same as he did or I said the same as he said, whether I did not go beyond it, and I told the hadith as a story, and I told a hadith about him in the meaning of what I told, and in the hadith I was not pleased that I told a person and that I had such-and-such, that is, I did the same as what He did it... and similar imitations say: So-and-so speaks well of the sun and imitates it in a sense." Technically: it is a word that expresses the thing it describes, meaning "choosing words whose sound suggests their meaning." The story of sound and its meaning is a theory that has preoccupied linguists, ancient and modern, not only in the Arabic language, but in all human languages. Since the Greek philosophers, controversy has existed between supporters and

opponents. Socrates and Plato were among those who supported the idea of sounds and their meanings, while Aristotle and Democritus had a different opinion, as Aristotle described the connection between a word and its meaning as merely a conventional symbol that people created for a customary connection. Over the course of centuries, the dialectic of the word and its symbolism has existed, with supporters trying to prove it. As soon as the Renaissance era came, linguistic schools began to compete, and the structuralist trend matured or even swept the Western linguistic arena, what came before it with the concept of (the arbitrariness of language) became obsolete. As for Arab culture, it also took two positions regarding these two concepts or trends. Between the arbitrariness of the language and its intentionality, we find two groups: a group that supports the phonetic value and its meaning, and one of its most important supporters is Ibn Jinni (d. 392 AH) in its characteristics, as he devoted four chapters to it, which are considered phonetic sections. There are many phonetic issues, including the chapter on the connection of words with similar meanings, the other on the succession of words to connect meanings, and the greater derivation. As for the fourth chapter, its title was (convergence of meanings and the differences in the origins of buildings). Among his opinions on it: "As for matching words with what matches their sounds of events, there is a great and wide chapter and a mixed approach according to those who know him, Ma'mum, and that is because they often make the sounds of the letters in line with the events they are expressing... This includes their saying khadam and qadam, for khadam is used to eat fresh fruits such as watermelon, cucumbers, etc. They are similar to the fresh food, and the qumah is for dry food, like an animal gnawing on its barley, and the like... So they chose the kha because of its softness for the fresh, and the qāf because of its hardness for the dry." Before that, Al-Khalil (d. 175 AH) made clear references to phonetic values and their meanings when he said: "The grasshopper squeaked and the octopus squeaked as a squeak. It is as if they imagined a stretch in the grasshopper's voice and a rewind in the grasshopper's voice." His student Sibawayh (d. 180 AH) followed him in his doctrine. He presented opinions that included the appropriateness of the sound to its meaning, including: the appropriateness of the infinitive to the zana (fa'alan) to movement and disturbance such as boiling, agitation, eruption... etc. Among the hadith scholars, Dr. Ibrahim Anis, who agreed with Ibn Jinni on the aforementioned issue of (Al-Khum and Al-Qadm), i.e. the intrinsic value of the sound directly. Dr. Tammam Hassan supports the significance of the word in its meaning, calling it the term story. Dr. Fadel Al-Samarrai has precise pauses in which he points out the close connection between the sound and its meaning and uncovers hidden issues in this regard, including that the word "jadath" and its singular form "jadathah" are close to "jaddathah" or "jaddahah," which is the sound of the kuff. Or the hoof of a horse and others, and the sound of chewing meat as well, and that the calves were only used in the situation of going out quickly, and it resembles the sound of a fast gallop, and their going out as if the ground had chewed them. As for the supporters of the second group, they rejected any relationship between sound and its meaning, and among them was Ibn al-Sayyid al-Batalyusi (d. 521 AH), who considered Ibn Jinni's study of sound and its adaptation to verb to be a useless occupation, and Saad al-Din al-Taftazani (d. 793 AH) was also a supporter of the anti-voice movement. And its meaning. In this study, we will examine the secondary simulation that does not rely on the word and the sounds it contains, but rather includes structures that include vocabulary with specific characteristics and phonetic descriptions that, as a whole, lead to understanding the intended meaning or suggesting its meanings. Muhammad Al-Abd says about her: Secondary imitation appears when the imitation is not a phonetic phenomenon, but rather suggests the structure of the word in the general sense, as we see in some words or in the well-known symbolic value of some movements such as the kasra, as it symbolizes the few and small things, and is divided into :

- ✓ Imitation by repeating a single sound
- ✓ Imitation by repeating several sounds belonging to one phonetic group
- ✓ Simulating the general atmosphere of the event or content by repeating several sounds
- ✓ Different vocal group.
- ✓ Simulation by significantly repeating one of the movements.
- ✓ Imitation by repeating a single sound: or a group of close sounds in several consecutive words. Let us consider these verses by the poet Abu Al-Atahiya

**I cried for the youth with tears in my eyes, but neither crying nor wailing were of any use.
Sadly, I felt sorry for a youth marked by gray hair and a gray head.**

**I was stripped of youth and it was as fresh as paper is stripped of its core.
I wish youth would come back one day and I would tell him what the old man has done.**

We notice that the shein sound is clearly spread throughout the verses, and the shein is whispered described by Dr. Ibrahim Anis, “a soft, whispered voice” One of its suggestive connotations is spreading, spreading, or dispersing, especially if the vocabulary begins with it, and perhaps it indicates appearance. An example of the first connotation is (dividing something), meaning making it into two halves, and an example of the second is (dividing the garment), meaning revealing what is underneath it The suggestion of the passing of life and the shortening of its days, the appearance and spread of signs of gray hair, and the dispersal of that beautiful time are connotations that were echoed by the repeated voice with all its qualities and meanings. Thus, we find that the sound of “sheen” in these verses represented both meanings, but the characteristic of whispering itself - the main characteristic of sheen - does not conflict with its connotation. The sound is an indication of the leakage and the smoothness of the youth’s departure slowly and carefully.

**In another source, Abu Al-Atahiya said:
Relax in this world, perhaps you will escape, otherwise I do not think you will stand firm.**

**Have you not seen that the dream of the ignorant is definitive, and that the tongue of guidance of the negligent person is silenced?
For every person there is an intoxication of death, and every person escapes from the state of death.
I am astonished at the one who condescends to death itself to reap the ashes as long as the earth continues to grow.**

We find an acoustic predominance of whispered sounds in general and the sound of “tā” in particular, as it was repeated nineteen times out of nearly forty-four whispered sounds, and “tā” is a dental, gingival, nasal, plosive, whispered sound and is described by Dr. Anis also said that he was “severe This introductory alliteration is in the first consecutive words in the first verse, such as (to ease, to escape, to prove) with the sound of a ta; Suggestive connotations exploded with it, calling on the sons of Adam, by all means of persuasion and intimidation, to shed their sins and relieve their burdens, otherwise the consequences will be dire and come when they regret it. The meaning is no longer in the poet’s heart, but he succeeded in imitating it so that the whispering sounds make it clear and clear, if not deep. Because “the succession of whispered voices constitutes an intellectual statement that differs from the statement in which voiced voices are successive because the whispered voice stirs feelings and strikes the chord of conscience. In other verses, Abu Al-Atahiya said :

**It is the abode of harm and filth, the abode of annihilation, and the abode of deception.
And if she had taken it completely, she would have died without having completed the ritual of it.
For Omar, centuries have passed before us, in which we have respect.
It is as if you had fallen into a pit and were covered with dirt and mud.
Do not forget one day when you lie down on your bed above people’s necks**

A piece of music from Bahr Al-Muttaqarib in which the sound of the “ra” is repeated (21) times in five Verses, which indicate the importance or benefit of this repetition, and it is known that the sound of the “rā” is a repeated, voiceless, lingual letter and it is one of the letters of dhalaqa that is distinguished by the strength of its auditory clarity. Also, the loudness of these sounds called dhalaqa has a great effect on that auditory clarity and their resemblance to movements for this specific characteristic. . Note that modern phonetic studies have tended to give specific names to some sounds according to their properties, including the aforementioned “sophistication,” which relates to specific sounds that are collected in “we did not see.” They are distinguished by the strength of their auditory clarity and their frequent rotation on the tongue. In addition to that, some of them are distinguished by other characteristics, so my voice is The Ra and Lam are soft, smooth, and frequently used, which led them to call them (smooth or soft sounds), and thus, with these many characteristics of the Ra sound (), the poet succeeded in conveying the meanings he hoped for, from

the reminder that this worldly life is nothing but an annihilation, through rebuking the sons of Adam for their striving. They strive towards the peels, leaving the core. No matter how much of it a person gets; He died and was not satisfied, concluding with fate and fate, beginning all of this with the opening alliteration in the first verse with the repetition of the r sound, then successively repeating it in the other verses and vocabulary, and this repetition gives profound revelations and connotations as it makes the meaning more apparent and more effective.

In another vocal feature, we find the poet Aba Al-Atahiya taking the sound of the sīn, with its whisper and softness, as a phonetic equivalent to his feeling of grief and disappointment - at the same time - towards his beloved, as he said in a verse of his, pleading with his loved ones :

I extended my palm towards you, asking what would you respond to the questioner?

The sound of “S” was repeated three times, and it is a “whispered fricative gum sound” which matches the state of weakness and brokenness that lovers and lovers usually feel.

Our poet said:

Follow the straight paths and be patient even if you are burdened with crooked things

And abandon your worries and become distressed by them, for they have ways out.

Meet needs as much as you can, and be their happy brother.

The best day for a boy is a day in which his needs are met.

We notice a clear repetition of the sound of the “jim” in the middle of verses in rhyme and elsewhere, and the sound of the “jim” is “a voiced lingual-palatal voice, a compound voiced fricative.” (The loudness characteristic usually gives the texts strength, solidity, and amplification that tightens the mind of the recipient, and this is what our poet intended when he discussed commands, prohibitions, and the ill-advised sermon With sharpness and cruelty, However, the jim is one of the sounds of the qalqalah, and it is a sound that, in addition to its intensity and explosiveness, is called the “musharbiḥ” sounds (), that is, the one whose pronunciation when stopping is mixed with some movement or the release of air, which achieves the characteristic of explosiveness, intensity, and loudness that distinguishes the sounds of the qalqalah in general, and (jim) in particular, and all These characteristics fit with the meanings of the assertive tone in the verses. The poet Abu Al-Atahiya has verses of asceticism, addressing the world, and including a hadith about the chastity and pride of the soul and not shedding face. ^{Except in front of those who value him. He said in one of them():}

I cut the ropes of hopes from you and put my mounts on my mount

In the verse, the sound of the severe ta’ the deep, applied vowel is repeated in the form of assimilation once and in the form of separation another time, to indicate in the first (qata’at) the complete separation and severance and in the second (ḥātātāt) the gradual descent, and this is a clear implication that when the matter comes to a person With his dignity, he must put things in the right order, so there is no discussion or debate about the matter, and he must draw boundaries in the form of (the matter about which you are asking a referendum has been decided), and then after disappointment and disappointment, he catches his breath and departs slowly and slowly, just as a traveler returns after an arduous journey and puts his situation in order, so he rearranges his papers after... Hardship and trouble of disappointments. It is the intense sound of a severe event. Stressing the sound gives an illusion of strength and strength. Linguists pointed out this hundreds of years ago. They “made the repetition of the verbal noun in something like (farah, bishar) analogous to the strength of the meaning to the strength of the word. Rather, they singled out that for the verbal noun because it is stronger than the fa’h and the lam.” For it is a mediator for them and encompasses them Not to mention that the letter (sound) ta’ is considered the strongest of the letters Because it includes six strong qualities and does not have a single weak characteristic, it includes the sound of the ta (loudness, intensity, highness, obscurity, qalqalah, and amplification) and its narration of the meaning of complete separation, especially with the strong qaf sound for a severe event such as the qat’ in the front of the verse, speaking, just as a voice said. The tā’ by desynchronizing it with a whisper, softness, and softness of the sound of the ḥā (h) by simulating the meaning of hesitation, lightening of resolve, and abandonment, in his

inability. From the above, it has become clear to us that the repetition of a single sound in a word or a group of words in the text reveals expressive meanings laden with suggestive connotations that appear to confirm the secondary phonetic imitation in its first part.

Imitation by repeating several sounds belonging to one phonetic group:

Letters are the material of language, and each letter has its vocal resonance, and the sound has an expressive value and a unique connotation. However, if a group of sounds come together, that is, for my life, an accumulated mass of meanings and connotations. It is as if we, our poet, believed all the sayings of the masters of the language and its modern thinkers, with his innate nature and poetic flair the day he said :

I asked the ancestors of kings and they told me that they included members and important
As he stands in prayer over the graves of those who enjoy the pleasures and luxury of living in their lives, or the oppressors and tyrants, as if his expression is saying: (Have you found what your wrongdoers promised you to be true,(!?

Soliloquy, solitude, and dialogue naturally require the whispering voices that are scattered throughout the verse, topped by the sound of the “S” in “I Asked.” The question was gentle and soft in the manner of sharing the meter.

(He asked) without (he asked) in the form of the report, investigation, and requesting an answer.

The poet succeeded in imbuing the text with suggestive expressive energy that enlivened the verse with a whispering vocal build-up. Whenever the voices were whispered, the sound was faint and the whispering was delicate, and this is precisely what is required by the position of monologue and friendly questioning, in addition to the characteristics of the sound of the “sin”, which is a loud, whistling sound with a sharp timbre, as it is “one of the letters.” The whispered voice, which does not require much effort when pronouncing it, and when pronounced it produces a whistle as a result of the tip of the tongue meeting the roots of the upper folds. Then the questioner is in a terrifying situation, as he is talking to remains, or even rubble, of which nothing remains, as there are scattered organs and vermin of the earth, and this is what confirms the carelessness of Dr. Fadel Al-Samarrai, describing them in the ancestors (they come out and the earth has chewed them up) Not only that, the pleasant occasion is also present among the voices The word and the significance that Dr. Al-Samarrai referred to and the implication of the situation that the poet emphasized in the inability of the verse when there is nothing left of them, and the matching of the two intense, explosive sounds (jim and dāl) with the meaning of (qalqalālā) and between the beginning of the enemy and the panting after worldly debris, then calm and tranquility at the end of life and the end of The journey is matched by the whispered sound of the tha’)in the word (hadath), and the afterlife is better than the first, so the whispered tha comes first and dominates the loudness of the jim and dal, according to the laws of phonetic juxtaposition, as the nature of the sound may change from a whisper to aloud or vice versa depending on the context in which it occurs). What tragic situation after this does not require whispering voices?! Especially with the delicacy and softness of)the sīn, which harmonizes and simulates the atmosphere of sadness and pain.

Abu Al-Atahiya said:

He cried because of the grief of Islam from its scholars, but they did not care when they saw him crying.

Single sounds (shujoh) share features, including that the jim and sheen are tree letters and the combination of the sheen with the haa in a word gives it an increase in sensitivity and so the beginning of the word is sheen and the end is haa! The singular voices gave her and the House in general an atmosphere of sadness and regret commensurate with the feeling of disappointment from a nation whose scholars have made no effort and no trace of lying about its sanctities.

Our poet also said:

I started playing while the hours were running fast, depleting my livelihood and depriving me of my breath

The whistling sounds, namely the Sad, the Seen, and the Zay repeated in the verse, contributed to creating a sad expressive atmosphere that matches and suits the person's feeling of an increasing gap between him and his divine relationship, especially the Sad and the Seen as they occur (seven) times, with their whispering and softness so here are the days that pass quickly between us. A frivolous wanderer who hunts for pleasures and ends up seizing him.

The spirit of monologue seemed present, and this requires whispering voices that touch the conscience. Add to that the voice of Zai, which appears for once. He has abandoned his characteristics that distinguish him from the whispering voices, but rather combined them in softness to complete the story of the flowing, calm monologue.

The suggestive significance of a word or the expressive value of sounds comes through their synergy in a specific text, as a sound has no value outside of context unless it is mentioned in a special format that gives it a special meaning. How many whispered voices are heard within the context of voiced voices that are uttered aloud.

The opposite is true in a voice that gives the connotation of a whisper within a whispered vocal accumulation

The poet said

We are nothing but a group joined by a journey one day to the shade of rain, then they parted.

Whatever comes or moves will perish and will never remain, and the land, the sea, the regions, and the horizons.

We inhabit the earth as a home for vanity, and we are all leaving it, so we set out...

We notice the occurrence of the amplified sounds of the dād, dha, and tā' 6 times, which enriched the poetic text with strength, enthusiastic rhythm, and expression burning with faith, and this assertive vocal flow comes in addition to the significance of the amplified sounds in general, and the significance of the tā sound in particular, as it is considered "the strongest of letters." "() Which is consistent with the image of a person full of fear of God and his certainty that everyone who says it is mortal. Despite the occurrence of sounds characterized by whispering or softness and perhaps weakness such as sīn, thaa, haa and others, amplification and strength dominate them so that they come together in employing the desired meaning.

The sounds of Abu Al-Atahiya's poem continue to combine to mimic its meanings, as he said :

How many loved ones have been humiliated by death, with flags flying over their heads.

Every person has a provision that he will attain, and God provides for neither the poor nor the foolish.

(84) voices in two lines of poetry, including only (22) whispered voices. The vocal language prevails in most of our poet's texts. Indeed, "the predominant majority of linguistic sounds in every speech are voiced" and there is no doubt that this contains and includes the human feelings that he portrays to us. -Usually-poets and writers, and this is what the poet Abu Al-Atahiyya used to do. He used voiced voices to interrogate the torn and conflicting feelings to create two intellectual sayings, and even if they are not new, we know that He, the Almighty, the Most High, oppressed His servants with death and annihilation, just as He taught us that there is no provider but Him, but the veil that He clothed them with was made of voices. The clear passive voice was appropriately measured, loose and appropriate to what it covered, and adorned with meanings and connotations.

Simulating the general atmosphere of the event or content:

They combine in language A group of sounds, including vowels, consonants, and short or long vowel sounds, organized according to specific rules, producing eloquent linguistic speech expressing meanings in

themselves. “The letter, as the cornerstone and the cornerstone of the linguistic unit, leaves light shadows on the edges of the word that help the mind visualize things, including their shapes, colors, and dimensions... and around this letter, beauty may gather, and it evokes in the soul colors of connotations and meanings that are not indicated by sounds.” Another, if it replaces it, just as the letter charges the word with creative expressive energy and a charming tonality that makes clear the connections between it and the thing expressed (). The letter produces sound, and with the combination of letters the sounds accumulate to produce words that are consistent in sentences and phrases that fit their meanings. Let us turn to the following verses by the poet:

If a person does not stop his evil from people, then he has no reconciliation with them as long as he lives with them.

If the servant of God refrains from doing what harms him and remembers God frequently, then the servant is righteous.

If a servant is not praised for the goodness of his action, then it is not his, and praise be to God, there is a praiser.

A group of voiced and whispered voices, led by the sound of the hamza at the beginning of the verses, came together to further confirm and consolidate the wisdom that our poet tells us in most of his poetry. The hamza has an (explosive pause) with the connotation of a discontinuity that suggests confirmation of the meaning and the consolidation of the words that the poet did very well in charging their expressive energies. “The loud and whispered sounds are vocal units that are opposite in degree of use” so the texts with the voiced sounds are full of elegance, sophistication, and elevation, just as the texts are full of feeling, intense emotion, sadness, and tenderness with the whispered voices.

Abu Al-Atahiya’s poems are full of this type of common vocal accumulation, as he said :

Death has severed every bond of trust, after which the deceased has no friend.

He who dies deprives of advice and compassion from every adviser and compassionate person.

In two verses from Bahr al-Khafif, the poet drew a sensual picture, as “death is cut off.” He began it with a word that enhances the meaning with its intense sounds (cut off). This has been previously mentioned in the exhibition of Ibn Jinni’s statement, which means the severe letter for a severe event. The effect of stressing the vowel sound in the phonetic connotation was also mentioned. However, when the strength of the sounds and the strength of emphasis were combined in (cut), the qāf with its strength and strength is followed by the stressed, grandiose, ta’ā’, the ta’aliyyah, applied which also carries the meaning of cut-off, embodying the image of cutting and final separation, and this is what is consistent and appropriate with our understanding that there is no work after the death of a person, and this is the truth. The inevitability was treated by the poet’s language: the voiceless voice, emphasized by the sounds of the “qaf” that came to the fore and then repeated (6) times, and the magnified “tā’”, and both sounds are sounds of the “explosive qalqalah” and the voiceless sounds of the laam, meem, and nūn, which were similar to the vowels in their clarity, but were distinguished by their lightness. Its frequent use in the language in addition to the whispered sounds represented by the sound of the ta (with its intensity) the kaf (the intense explosive one that precedes the word of speech) the tha’, the sīn, the sād, the shen, and the fa’, and all of these sounds (with their softness) combined with their predecessors in its characteristics vary to tell the story of sorrow and grief over the fate of a person who became deprived of his will after his death.

In another place, the poet complained of fondness and love, saying:

Say to the one who oppresses his love and cauterizes the heart with his aversion

God has not afflicted my heart with you except the badness of his grandfather

O thief of my mind, do not worry about its recovery

I only see your love as an adult to me beyond its limits

We notice a phonetic crowding of stressed sounds in the vocabulary: (Dhann, Buddah, Basdah, Jeddah, Tanzanan, Bardah, Habbak, and Wahda), as they include weak sounds, and if we look closely we notice that they are all voiced sounds, which is consistent with the lover's feelings as he sounds loudly. He expresses his pain and broadcasts his feelings, "If the whispered voices indicate pent-up pains, then the voiceless voices are full of torn feelings and these are the feelings of lovers, as they are seized by the exuberances of passion, and the intensification or weakening is only to indicate exaggeration or multiplication and strength so the meanings of overwhelming love coincide And the emotions and disturbances of passion, and the alienation of the soul without the beloved, with loud voices on the one hand, and their weakening on the other hand.

At other times, we find our poet whose vocabulary matches the general atmosphere of the event and the content. He said:

If God destined a matter, it would be effected. How can we not know something that is not unknown?

We know that we will follow those who left behind, but our hopes are long.

I guarantee the student the world and its adornments that he will not continue to live in it as long as he lives busy.

A noticeable vocal predominance of the alif madd in its various forms spread throughout the verses gave it an area of breadth and encompassing to the extent that matches the demands of man and the length of his hope.

Speech containing the sound of the alif madd is wide-ranging and open-ended, and it is as if the poet, having realized these sonic facts, used the sound of the alif (5) times in the first verse, even if it was in the form of tanwin, to confirm with it the inevitability and comprehensiveness of divine power, while it is repeated in

The second verse (8) times to expand the ambition and aspirations of people and expand their perceptions, then the dimension of the idea of term

As long as the hope of survival extends, while the sound of the alif is repeated in the third verse (9) times to agree with

The expansiveness of some people's thoughts about worldly debris and drowning in pleasures, "The way out of the alif is wider than the way out of the ya' and the waw... and lighter and sweeter in tone and more elongated than a soul "Likewise, he said:

Indeed, we are in a house whose survival is short, its decline is fast, and its annihilation is imminent.

Provide yourself with piety from the world and prohibition. The world has disguised itself and its end has come.

Tomorrow the world will be destroyed, all its people will go, and its earth and sky will be folded.

And whoever is burdened by the soul beyond its subsistence, his burden will not end until death.

Ascend from this world to whatever destination you ascend to, for death is behind it.

We notice in the (quintet) above, long, wide-ranging verses that are understood by those who have even the slightest bit of phonetic reading, as if our poet in them is crying out asceticism along the horizon, and with this extended vocal texture he seeks to attract attention and attract the ears of the recipient in order to implant its connotations, as the sound of the alif (28) was repeated. Once, it was a sweeping torrent that drowned us with it in wide (extensions) that awakened the soul, aroused its passions, and struck the strings of its piety and asceticism. "The qualities with which the soft sounds were gathered were breadth and lightness in pronunciation, length in the breath, and clarity in loudness, thus creating the greatest amount of sound It embodied those connotations in the recipient and provided him with a delicate feeling that touches the soul and elevates it, and then increases its sadness and grief. "Because sadness, grief, and sadness are the

connotations they most derive from voiced sounds, and the field of sadness is the broadest field to which these sounds are specific Especially since the letter ruyi in all the verses was preceded by a thousand madd as well, which increased the sound's extension and conveyed a sad rhythm. extended

In another vocal feature that embodies the simulation of the general atmosphere of the event, we sense it in the next verse of the poet when he says :

And when I consider it, I see a series of events that bring about livelihood and deadlines.

The verse appears in a long poem in which the poet describes the state of the world and how it is fleeting and everything in it ends, both good and bad. The vocal fabric that made up the verse was combined with 85% loud voices and 15% whispered voices to simulate the public event with a quick flow. The loud language was superior because it was suitable for situations of strength, firmness and direction, and this is what benefited the house. The decline of the whispering language also has its significance, "whispered voices are exhausting for the soul" Which is appropriate for the worldly journey and taking sermons, especially since this meaning is at the beginning of the verse, which contained the six whispered sounds repeated, while the sacral sounds of the verse were all voiceless, topped by the word (yajrin) to tell the speed of time and the end of the journey. However, the word with its five voiced voices added to the meaning. A bell that suggests uniform, flowing speed. In the word, there is something that suggests a system of flow, such that it is as if we imagine slow, calm running without slowing down, fast without randomness, and the timbre of the word is somewhat similar to the bell implied by the word (let them slow down) mentioned in the Qur'an: "And indeed among you are those who slow down... "An-Nisa': 72. The word, with its timbre, casts shadows on the meaning that are more sensitive to our ears, and it succeeds, with its sounds, in drawing an image of slowness over the entire phrase .

Just as the word "yajrin" succeeded in casting its shadow over the meanings with its repeated "baya" at its beginning and before its end, and the "yaa" is "a silent sound or half of a voiced medial palatal movement in which anguish, sadness, pain, and lesson are highlighted, thus arousing in us the feeling of a rapid succession of events of wariness, sorrow, and brokenness. Which agreed with the atmosphere of the poem in general and the aforementioned verse in particular.

Simulation by repeating one of the movements significantly:

Movements are incomplete sounds, their task is to connect speech to each other, to pronounce it

It is spoken by the speaker without any obstacle obstructing its course so it is necessary to know its effect here.

Let us direct our attention to the following verse:

My friend, anxiety may be relieved, and whoever seeks the truth, the truth is more eloquent.

We notice a vocal build-up of the fatha vowel from the beginning of the verse, where it appears in the word (my boyfriend) at its beginning and end, which gives it the characteristic of breadth, as if it is calling for what is required. Then it continues in vocabulary after it, (in, and worry) and at the beginning of (may, watch, and who, wants, was, was, The truth, the truth is bright) and at the end of (was, the truth) and the repetition of the fatha gives the text a breadth and relief that mimics the promise of relief and the disappearance of anxiety that the poet hoped for. The continuation of the (fath) in the vocabulary of the text simulates an expansion in the scope of the event, especially since pronouncing the fatha obliges the speaker to open it What suits Broad horizons, awareness, fullness of positivity, and expectation of everything beautiful.

In another verse, Abu Al-Atahiya said :

I saw you watching people make mistakes, and the water of sin was dripping on your head.

We find a sequential dhamma movement in most vocabulary, and the dhamma is a narrow backward movement as classified by Dr. Muhammad Jawad Al-Nouri which is appropriate for the narrow thinking

and superficiality of the one who follows the mistakes and superficialities of others and forgets himself, and this complex personality of his is relegated to the level of arrogance and arrogance, and this is what the dhamma is responsible for, which is the movement. Which “feels pomp and elegance and it seems to me that the pomp and elegance here does not mean the elevation of the matter, but rather the congestion of what is meant by the qualities in the text, its congestion in form and content, an illusion and delusion of sophistication.

We are not far from this framework in the poet’s words:

Female residents urged us to insist nights and days upon us, urging us

(Dammahs) in a row that continue until the rhyme of the verse tells of the majesty of the statement and the splendor of the feeling of the relentless succession and acceleration of time, and the lack of time to avoid and remedy endings. The distress has increased the severity of the repetition of the dhammah on the meem in muqaymat and mulatahs, and the meem is a “voiced nasal oral sound to which the dhammah movement has given it heaviness and stability. Accompanying that residence and that insistence, the dhammah is a heavy movement that attests to the process of pronunciation in which there is a contraction of the lips

And from the movement of the dhammah to the kasra in the poet’s saying :

They were the kings of food, drinks, clothes, and fragrant scents.

Then there were the bodies of two people wearing clothes And with faces scattered in the soil

There is a clear dominance of the Kasra movement in the previous two verses, which provided them with flowing language, flowing emotional expression, and sad tones, and this is what is called for by the situation of imagining people being enveloped by death, to change the conditions of blessings from delicious to eat and luxurious to wear to bodies waiting for white rags to cover them.

What atmosphere of sorrow and sadness is greater than this! The Kasra phoneme had a great impact by suggesting it and the meaning of brokenness and heartbreak

The same flowing language and the same rhyme in the verses of the poem that followed the aforementioned line, which took over the phoneme of the kasra due to its imitation of its meanings, where he said :

Glory be to Him who subjugates His servants with His power to preserve stillness and spread movements

Tranquility, grief, agony, and suffocated groans that are coordinated in their emission by the flowing movement of the kasra, respectively, in the vocabulary (with power, bari - if we prepare it as a consonant that leads to the kasra -, stillness, spreader, movements

Simultaneously with the sounds of Calsin, which took center stage in the house with its whispering, softness, and whistle, and all the characteristics of the sound of Calsin was closer to what one feels when hearing the story of death and annihilation and its consequences. The alif sound, which gave words such as (bari and publisher) an extension and prolongation, simulates absorption in the event and increased refraction. This collaboration between silent sounds (letters) and voiced sounds (movements) has succeeded in conveying the semantic dimension, especially the narrative, in most of the poems of the poet Abu Al-Atahiya.

When we look at the next verse of the poet:

A person is controlled by what he possesses, and whoever is blind to his destiny will perish

We realize the content of the following statement: “Movements and sounds constitute an essential element in human language in general, and movements provide the language with flowing tones and open emotional expression ”...

Using the letter līn (alīf) as a long vowel to fill the phoneme of the fatha in the two words malaka, and they succeeded in creating an extended language that harmonizes with the suggestive energy in them, as exclusivity produces ownership; While (destruction)* is an inevitable result of blindness and negligence. The dhamma movement at the end of the words of the front of the house contributed to the feeling of the weight of the impact and responsibility of kingship, while the entire words of the inability of the house “opened” with the utmost fluidity (wa, t, a, q, ha) to indicate the meanings of doom behind them, as the fatha is considered one of the widest movements and this feature is what gave the meanings this breadth and bestowed upon the recipient that space of comprehension. If we add to all of this (pronounced the meem and whispering the ha) and we sense the strength of the fatha movement with the sound of the meem in (Malaka) compared to its sluggishness and weakness with the sound of the ha in (They perished. In both of them there is the contrast between life and its lack, so that we realize to what extent the fluidity of vocal language is.

Perhaps the poet’s tone in the movements changed from the gentleness and gentleness suggested by the energy of the fatha phoneme to the strength and firmness that corresponds to the damma and kasra phonemes, as they are of the same type, in contrast to the fatha phoneme, which is considered their division In the following verses, the poet addressed his beloved in a language of strong reproach, saying:

O reproach, your abandonment is the cause of diseases, and abandonment is not a reward for our affection.
My friend, I have experienced struggle, humiliation and hardship from passion.
My heart became attached to her love because of my misery, and love is the cause of every calamity.
I hope for her and warn her, for I have become between fear and hope.

It is the speech of the lonely, desperate lover, not the dialect and whispering of the lovers. Therefore, the sounds of the dhammah and the kasra - which are two narrow movements joined forces to tell the distress of his feelings and the bad conditions of his condition, while the sound of the fatha movement receded noticeably, as the maqam is not the place of the amplitude, which is the suggestive connotation of the fatha.

The lover’s position here, which is an attitude of reproach and blame for the one he loves, would not have been appropriate for anyone other than these two fraternal phonemes The separation of kinship between them gives them many similarities, the most important of which is the characteristic of distress Because in this capacity and with the characteristic of brokenness and sadness that the kasra suggests, they have succeeded in expressing what is turbulent in the soul of that admonishing lover. What has increased the intensity of this weak feeling is the poem’s rhyme with the sound of the madd (alif) with the hamza. The poetic text has been given a kind of “elasticity” in the text’s occurrence. Complaint, resentment, and heartbreak. The movements are drawn lyrically on the text panels, supported by long vowels, including the alif. They provide the language with this suggestive energy and fertile feeling and this is what we sensed in the poet’s verses, so the recipient can almost feel the dissatisfaction he suffers, and the waves of sadness that his heart emits.

CONCLUSION

After this audio reading of the simulation and connotations of sounds in Abu Al-Atahiya’s poetry, we can present the most important results reached by the research, which are as follows:

1. Sound imitation of its meaning is an ancient issue in the history of nations, and the Arabs had a long hand in delving into its field.
2. Recent studies have divided the meaning of sound, or vocal simulation, into primary simulation and secondary simulation, which was the focus of my research.
3. The poet used sounds at the sentence level. Abu Al-Atahiya supplemented the poetic texts with appropriate sounds that correspond to the meanings he sought.
4. The poet’s entire collection contains suggestive connotations and expressive vocal energy that cannot be completely monitored, but the study sought to acquire examples of them.
5. Movements have symbolic value and wide-ranging expression that carry images, meanings, and many connotations for the poet.

6. The poet's use of some letters and words was not arbitrary, but rather for reasons he intended to indicate his artistic and creative ability.

These are the most important results, and I pray to God, hoping for payment and success.

REFERENCES

1. Lisan al-Arab: 14/191 (article: narration)
2. Dictionary of Literary Terms: 637.
3. Consider: the meaning of words: 52.
4. See: Analysis of poetic discourse (intertextual strategy): 33.
5. Characteristics: 2/169.
6. Al Ain: 1/56.
7. See: Book: 4/14.
8. Consider: the meaning of words: 49.
9. See: Al-Bayan fi Rawa'i' al-Qur'an: 1/370-371.
10. An interview on the program (Graphic Touches) on Sharjah Channel: <https://bily/sharijant YT>.
11. See: Depositing significance in pre-Islamic poetry, a linguistic and stylistic introduction: 16-17.
12. Abu Al-Atahiya, his poems and news: 32.
13. Phonology, Malberg: 110.
14. Linguistic sounds, Dr. Ibrahim Anis: 77.
15. See: Arabic language minutes: 17.
16. Abu Al-Atahiya, his poems and news: 74.
17. General Linguistics/Sounds: 101.
18. Linguistic sounds, d. Anis: 62.
19. That is, the occurrence of a single sound at the beginning of successive words is considered: creativity of meaning in poetry
20. Al-Jahili, Muhammad Al-Abd: 17.
21. Literary context, applied critical study: 97.
22. Abu Al-Atahiya, his poems and news: 161-162.
23. General Linguistics/Phones: 346.
24. See: General Linguistics/Phones: 359 – 366.
25. Abu Al-Atahiya, his poems and news: 33 in the introduction by Ibn Abd al-Barr.
26. General Linguistics/Phonology: 301.
27. Abu Al-Atahiya, his poems and news: 91.
28. General Linguistics/Sounds: 311.
29. General Linguistics/Phones: 379.
30. Abu Al-Atahiya, his poems and news: 31.
31. See: Linguistic sounds, d. Ibrahim Anis: 23.
32. See: General Linguistics/Voices: 396, 397.
33. See: Philology and Arabic Characteristics: 90.
34. Arabic minutes: 16.
35. See: Aesthetics of the Qur'anic Word, Ahmed Yasuf: 236.
36. See: Characteristics: 150-167.
37. See: General Linguistics / Sounds: 304, and Linguistic Sounds, Dr. Anis: 25.
38. Abu Al-Atahiya, his poems and news: 342.
39. See: Linguistic sounds, d. Ibrahim Anis: 72.
40. He mentioned his experience in the introduction to the research, pp. 5-6.
41. See: General Linguistics/Sounds: 378.
42. See: Linguistic sounds, d. Anis: 47.
43. See: M. N: 183.
44. See: General Linguistics/Phones: 301.
45. Abu Al-Atahiya, his poems and news: 5.

46. See: General Linguistics/Phones: 303.
47. See: Aesthetics of the Qur'anic Word: 229.
48. Abu Al-Atahiya, his poems and news: 190.
49. See: Book: 4/464.
50. See: linguistic sounds: 21 and 25.
51. See: General Linguistics/Phones: 301.
52. Consider: The literary context is an applied critical study, 97.
53. Abu Al-Atahiya, his poems and news: 249.
54. See: Studies in Linguistics: 324.
55. Aesthetics of the Qur'anic Word: 249.
56. Abu Al-Atahiya, his poems and stories: 250.
57. Linguistic sounds, d. Ibrahim Anis: 21.
58. The theory of vocal harmony and its impact on the construction of poetry: 41, (PhD dissertation.)
59. Abu Al-Atahiya, his poems and news: 96.
60. General Linguistics/Phones: 288.
61. Poetry Music: 265.
62. Abu Al-Atahiya, his poems and news: 246.
63. See: Characteristics: 2/168.
64. See: Al-Kitab: 4/436, and Linguistic Voices, Dr. Ibrahim Anis: 62, and general linguistics/
65. Votes: 241, 250.
66. See: General Linguistics/Phones: 378.
67. See: M. N: 357 – 359.
68. Linguistic sounds, Dr. Ibrahim Anis: 23.
69. Characteristics of Arabic letters and their meanings: 101.
70. See: General Linguistics/Phones: 294.
71. Abu Al-Atahiya, his poems and news: 532.
72. Literary context, applied critical study: 97.
73. See: The eloquence of the word in Quranic expression: 56.
74. Abu Al-Atahiya, his poems and news: 292.
75. General Linguistics/Phones: 435.
76. The theory of language and beauty in literary criticism: 21-22.
77. Abu Al-Atahiya, his poems and news: 4.
78. Thus spoke the text: 243.
79. Stylistic structures in the language of modern Arabic poetry: 37.
80. See: The Guide to Understanding Arab Poetry: 71.
81. Abu Al-Atahiya, his poems and news: 282.
82. Poetry music: 30.
83. See: Artistic photography: 92.
84. General Linguistics/Sounds: 369.
85. Consider: The literary context is an applied critical study: 99.
86. See: The Secret of the Syntax Industry: 1/26-27, and the syntactic movements between the phonetic significance.
87. And grammatical significance: 198.
88. Abu Al-Atahiya, his poems and news: 92.
89. Abu Al-Atahiya, his poems and news: 168.
90. Phonology, Muhammad Jawad Al-Nouri: 268.
91. The guide to understanding Arab poetry: 71.
92. Abu Al-Atahiya, his poems and news: 58.
93. General Linguistics/Sounds: 348.
94. See: Aesthetics of the Qur'anic Word: 207.
95. Abu Al-Atahiya, his poems and news: 57.
96. Consider: Creativity of Semantics in Pre-Islamic Poetry, a linguistic and stylistic introduction: 29.

97. Abu Al-Atahiya, his poems and news: 57.
98. See: Linguistic sounds, d. Ibrahim Anis
99. Abu Al-Atahiya, his poems and news: 260.
100. Creativity of significance in pre-Islamic poetry, a linguistic and stylistic approach: 29.
101. *Destruction is not harmful It means death, as every bad fate is considered destruction.
102. See: Introduction to Linguistics and Linguistic Research Methods: 100.
103. See: General Linguistics/Voices: 305, 348.
104. See: Introduction to Linguistics and Linguistic Research Methods: 94.
105. Abu Al-Atahiya, his poems and news: 476.
106. See: Phonology, Dr. Muhammad Jawad Al-Nouri: 297, and 298.
107. See: Introduction to Linguistics and Linguistic Research Methods: 95.
108. See: Linguistic sounds, d. Abdel Qader Abdel Jalil: 210.
109. See: The theory of language and beauty in Arabic criticism: 51.

REFERENCES

The Holy Quran.

1. Creativity of Semantics in Pre-Islamic Poetry: A Linguistic and Stylistic Introduction, Muhammad Al-Abd, Dar Al-Maaref, Egypt, 1st edition 1988.
2. Abu Al-Atahiya, His Poems and News, ed./d. Shukri Faisal, Dar Al Models for Printing and Publishing, University Press Damascus / 1384 AH - 1965 AD.
3. Linguistic sounds, d. Ibrahim Anis, 4th edition/1971, Anglo-Egyptian Library.
4. Linguistic sounds, d. Ibrahim Anis, Muhammad Abdul Karim Hassan Press: 2007, Anglo Library.
5. Linguistic sounds, d. Abdul Qadir Abdul Jalil, Dar Al-Safaa for Publishing and Distribution, 1st edition, 1998, Amman- Jordan.
6. (Graphic Touches) program on Sharjah Channel: <https://bily/sharijant YT>.
7. The eloquence of the word in Quranic expression, Dr. Fadel Al-Samarrai, Yusuf Baydoun Press, 2nd edition / 1437 AH 2016- AD, Beirut - Lebanon.
8. Stylistic Structures in the Language of Modern Arabic Poetry, Manshaet Al Maaref, Alexandria.
9. Al-Bayan fi Rawa'i' al-Qur'an, Tammam Hassan, 2nd edition/1420 AH - 2000 AD. Abdel Khaleq Tharwat Press - Cairo.
10. Analysis of poetic discourse (intertextual strategy), Muhammad Muftah, Dar Al-Tanweer for Printing and Publishing, 1st edition 1985, Beirut - Lebanon.
11. Artistic Illustration in the Qur'an, Sayyid Qutb, Al-Shorouk Publishing House, 10th edition/1408 AH - 1988 AD, Cairo.
12. Aesthetics of the Qur'anic Singularity, Ahmed Yasuf, Al-Maktabi Publishing House, 1st edition / 1415 AH - 1994 AD.
13. Inflectional movements between phonetic significance and grammatical significance, Dr. Abdul Qader Marei Al-Khalil - Research – Magazine Muta Research and Studies, Volume Seven, Issue One/1992.
14. Al-Khasa'is, Ibn Jinni, edited by Muhammad Ali Al-Najjar, 1st edition, 2015, Al-Tawfiqia Printing House, Cairo.
15. Characteristics of Arabic letters and their meanings, Abbas Hassan, Writers Union Publications Arabs.www.awu.dam.org
16. Studies in Linguistics, Kamal Bishr, Dar Gharib for Printing, Publishing and Distribution, Cairo/1998.
17. Arabic Minutes, Amin Al Nasser/1st edition, 1952, Beirut - Lebanon.
18. The Meaning of Words, Ibrahim Anis, 1st edition/1985, Arab Bayan Committee Press.
19. The Secret of the Syntax Industry, Ibn Jinni, edited by Muhammad Hassan Shehata and Ahmed Rushdi Shehata Amer, publications.
20. Muhammad Ali Baydoun, Dar Al-Kutub Al-Ilmiyyah, 3rd edition, Beirut - Lebanon.
21. The literary context, an applied critical study, Mahmoud Muhammad Issa, Nancy Library/2001, Damietta - Egypt.

22. Phonology, Bartel Malberg, Arabization and study by Dr. Abdel Sabour Shaheen, publisher, Youth Library (Dr. T), (d. i)
23. The Science of Phonology, Muhammad Jawad Al-Nouri, 1st edition, Dar Al-Kutub Al-Ilmiyyah, Beirut - Lebanon / 2019.
24. General Linguistics / Voices, Kamal Bishr, Dar Gharib for Printing, Publishing and Distribution, Cairo / 2000.
25. Al-Ain, Al-Khalil bin Ahmed Al-Farhidi, ed./d. Mehdi Makhzoumi and d. Ibrahim Al-Samarrai, publications
26. Al-Alam Publications Foundation, 1st edition, 1988, Beirut - Lebanon.
27. Philology and Characteristics of Arabic, Muhammad Al-Mubarak, (a comparative analytical study of the Arabic word and its presentation
28. For the authentic Arabic approach to renewal and generation), Dar Al-Fikr for Printing, Publishing and Distribution, 7th edition/1981.
29. Al-Kitab, Sibawayh, edited by Abdul Salam Haroun, Al-Khanji Library, Cairo / 1434 AH - 2013 AD.
30. Lisan al-Arab, Ibn Manzur, Dar Sader, Beirut-Lebanon, (ed. (.
31. Introduction to Linguistics and Linguistic Research Methods, Dr. Ramadan Abdel Tawab, Al Khanji Library, Cairo, 3rd edition / 1417 AH - 1997 AD.
32. The Guide to Understanding Arab Poetry, Abdullah Al-Tayeb Al-Majzoub, Mustafa Al-Bani Al-Halabi and Sons Press, 1st edition/1995.
33. Dictionary of Literary Terms, Magdy Wahba, 1st edition, 1970 AD, Beirut - Lebanon.
34. H. A. Kanber, S. H. H. Al-Taai, and W. A. M. Al-Dulaimi, "Recruitment of teachers for cooperative education in educational institutions," International Journal of Emerging Technologies in Learning, vol. 18, no. 3, pp. 110–127, 2023. <https://doi.org/10.3991/ijet.v18i03.36815>
35. H. A. Kanber and M. E. Alkhalidy, "Google scholar and the scientific originality of the professor," Iraqi Journal of Information Technology, vol. 8, no. 2, pp. 22–45, 2018. (in Arabic)
36. Poetry Music, Ibrahim Anis, Dar Al-Qalam for Printing and Publishing, 3rd edition/1972, Beirut - Lebanon.
37. The theory of vocal harmony and its impact on the construction of poetry, Nawara Bahri, doctoral thesis, College of Arts- Republic of Algeria, 2009-2010.
38. The Theory of Language and Beauty in Literary Criticism, Tamer Salloum, Dar Al-Hiwar for Publishing and Distribution, Syria, Dr. T. Thus Spoke the Text, Muhammad Abd al-Muttalib, Egyptian General Book Authority/1997.