

RESEARCH TITLE

**IMAM HUSSEIN, PEACE BE UPON HIM, IN EXAMPLES
OF CONTEMPORARY BAHRAINI POETRY**

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Abstract

Imam Hussein, peace be upon him, is a central figure in Bahraini culture and identity. He is revered as a symbol of martyrdom, sacrifice, and resistance against oppression. Bahraini poets have long drawn inspiration from the life and teachings of Imam Hussein, and his legacy continues to shape contemporary Bahraini poetry.

This paper explores the representation of Imam Hussein in contemporary Bahraini poetry. It examines how poets use religious imagery, symbolism, and narrative to express their devotion to Imam Hussein and to connect his story to contemporary issues such as social justice and political oppression. The paper argues that Imam Hussein remains a powerful source of inspiration for Bahraini poets, and that his legacy continues to play a vital role in Bahraini culture and society.

Key Words: Imam Hussein, Bahraini poetry, martyrdom, sacrifice, resistance, social justice, political oppression

الإمام الحسين عليه السلام في نماذج من الشعر البحريني المعاصر

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المستخلص

يعد الإمام الحسين عليه السلام شخصية مركزية في الثقافة والهوية البحرينية. ويُقدس كرمز للاستشهاد والتضحية والمقاومة ضد الظلم. لطالما استلهم الشعراء البحرينيون من حياة وتعاليم الإمام الحسين، ولا يزال إرثه يشكل الشعر البحريني المعاصر.

يستكشف هذا البحث تمثيل الإمام الحسين في الشعر البحريني المعاصر. ويدرس كيفية استخدام الشعراء للصور الدينية والرمزية والسرد للتعبير عن إخلاصهم للإمام الحسين وربط قصته بالقضايا المعاصرة مثل العدالة الاجتماعية والقمع السياسي. وترى الورقة أن الإمام الحسين يظل مصدر إلهام قوي للشعراء البحرينيين، وأن إرثه لا يزال يلعب دوراً حيوياً في الثقافة والمجتمع البحريني.

الكلمات المفتاحية: الإمام الحسين، الشعر البحريني، الاستشهاد، التضحية، المقاومة، العدالة الاجتماعية، القمع السياسي

Introduction

Anyone who looks at the pages of the Hussaini heritage throughout the ages will see that the poets of Bahrain left clear imprints on Hussaini poetry in its eloquent and colloquial styles.

At the beginning of his talk to us, Al-Nowaidari asserts that Al-Hussein, peace be upon him, represents a general Islamic symbol, and it is not fair for a sect to claim monopoly over this giant figure. But there are many Muslim poets and others who lamented Al-Hussein, peace be upon him, for being a giant human epic rather than belonging to a nation.

Bahrain's relationship with Hussein is a doctrinal relationship, given that loyalty to the People of the House in this land dates back to the first dawn of Islam, and it is known that many of Bahrain's great men, such as Sa'saa bin Suhan, Hakim bin Jablah, and many others, are considered to be at the forefront of those loyal to Imam Ali, peace be upon him. They were among those who defended him and supported him, in addition to the fact that the people of Bahrain from the Abdi (referring to Abdul Qais) were known for their sincere loyalty to the family of the Messenger (may God bless him and grant him peace) and they defended Imam Ali (peace be upon him) in all his battles, and some of them supported Imam Hussein (peace be upon him) in Karbala and were martyred among them. His hands are like the rest of the Ansar in this tragedy, including Yazid Al-Abdi and Amer bin Muslim.

This contributed to the emergence of many poets in Bahrain who championed the cause and oppression of Karbala with their tongues since the first centuries, such as Al-A'war Al-Abdi in the second century AH, and they were prominent in this field, until Imam Al-Sadiq, peace be upon him, said regarding Musab Al-Abdi: "Teach your children Al-Abdi's poetry, for it is based on religion." God".

The earth cries for them

The lamentation for Hussein (peace be upon him) began early, but the models available to us are few when compared to the large number of elegiac poets. In later eras, especially from the sixteenth century AD, the models seem many.

In the sixteenth century AD, many prominent figures emerged, including Sheikh Ali bin Hammad, who died in the year 1590 AD. This man is considered one of the great poets and has many poetry recorded in the book Al-Mukhtabak by Al-Tarihi, known as "Al-Fakhri." This man is now buried in the village of Barbar, and his grave is famous there and is located in the Sheikh Ali bin Hammad Mosque in the village. Among his poetry is his saying about the family of the Prophet, peace be upon him:

The earth cries for them when it loses them

Because they made pegs for the earth

The same scene was also repeated in the seventeenth century AD. One of the poets of this century was Sayyid Majid bin Hashim al-Sadiqi al-Jidhafi, who died in the year 1618 AD. Many students studied under him, including the great scholar al-Fayd al-Kashani. He wrote many poems about Al-Hussein (peace be upon him), and one of his most famous poems is a famous poem, the beginning of which is:

He cried and was impatient

Who has overlooked the day of Ashour?

Among the prominent figures in Hussein poetry in this century is also the poet Abu Al-Bahr Al-Khatib, who died in the year 1618 AD. He has a published collection edited by Al-Sayyid Ali Al-Khatib Al-Hashemi, and among his poetry about Hussein is his saying:

Their institutes in Al-Abraqin are humid

Ihad Al-Mozn was blessed with these institutes

Among the most famous figures of this century are two scholars: Sheikh Hassan Al-Dimistani, the author of the poem "Ishrim Al-Hajjaj," which is a widely known poem. He died in the year 1767 AD. He became famous among the people of Bahrain for this poem, which many consider one of the great poems, and some may consider it one of the epics, but the poetic epic Its precise description and characteristics may not apply to this poem, which Al-Dimistani said at the beginning:

Pilgrims are deprived of themselves for some months

I am deprived of myself for all eternity

He has a printed collection called "Attaining Wishes," which was presented to him by Sheikh Abdul Hadi Al-Fadhli, and he has a poem that is no less famous, which is the Al-Lamiyya poem, in which Al-Dimistani talks about describing the pious and then concludes with a lamentation for Abu Abdullah Al-Hussein (peace be upon him), and from his saying in describing the pious:

They do not shed tears over humans

Except for a group of people in Karbala who were killed

As for the other poet of the same century, Sheikh Abdulnabi bin Mani' is one of the most prominent figures of this century, and the exact date of his death is not known. He is considered one of the great poets respected by specialists. Among his most prominent poems in the Husseinii lament is his poem, which begins:

Find the landmarks between drawing and science

From the era of kindness, not in the era of knowledge

Regarding the poets of the nineteenth century AD, Al-Nawaidari says:

- In fact, one of the most prominent names in Husseinii poetry in Bahrain in the nineteenth century AD is the poet Sheikh Ibrahim bin Muhammad Hussein Al Nashra Al Mahozi, who is the grandfather of the well-known Al-Tajer family, and he is the grandfather of Sheikh Salman Al-Tajer, whose poetry included a statement in his poem describing the supporters of Al-Hussein. "A":

They race if they call foul

It is as if the beat of the drum is a melodious sound

And when they heard the scream, they jumped

Between a pre-foal or a bridle

Renew your sadness on the twentieth of zero

In it, the heads of the machines were returned for digging

Encyclopedia of Bahrain Flags

What about the twentieth century? The Nuwaydari researcher focuses his memory on two prominent poets, namely Sheikh Salman Al-Tajer, who died young in the year 1922 AD. He is one of the famous poets in the field of Husseinii poetry, and he has works mentioned by his brother, the researcher, Muhammad Ali Al-Tajer, as part of his translation in his well-known book, "Montazim Al-Darain fi Notables of Bahrain," and from These works are also a treatise on the secrets of the Arabic language, as well as the book "Explanation of the Forty-fifth

Psalm” from the Book of Psalms

Mir "wrote it to combat the missionary tide at that time, which coincided with the arrival of Western missionaries to Bahrain, in addition to the founding of the American Mission Hospital, which some researchers considered a hotspot for Christian evangelization." The late Sheikh Salman Al-Tajer began writing an encyclopedia of biographies of Bahraini notables, but the deadline did not allow him to implement it, so his brother, the researcher Muhammad Ali Al-Tajer, completed this project. Ironically, most of his poetry was lost due to several factors, as his brother mentions.

The researcher Al-Nowaidari goes on to say:

Despite this, Sheikh Hussein bin Ali Al-Biladi collected much of his poetry in his book called “Riyadh of Praise and Lamentation.” He has many poems lamenting Imam Hussein, peace be upon him, including the poem that Sheikh Al-Tajer said at the beginning:

What houses have rotted and painted

It is quenched by the turbulent winds and makes it breezy

Also among the most prominent Bahraini poets of this century is Hajj Taha Al-Aradi, who died in 1943. He has a collection of poetry that I am personally working on now. His poetry is characterized by powerful words, and he tried to follow in the footsteps of the great poets of previous eras and times. Among his poetry in mourning for Hussein is his saying in one of his poems:

For my father's life, time betrays me

Her tyrants betrayed the son of the Prophet

By God, it was a day on which she recruited her soldiers

He attacked it with floats to inspire it

Do you want to fight or pledge allegiance to a victim?

Latagh, she has gone astray and her goals have been disappointed

The structure of the Hussein poem

- As is the case with the mother poems in Arabic poetry, the Hussein poem usually begins with standing on the ruins and remembering loved ones. The poet depicts Hussein as the lover who separated from his loved ones, and these long verses may be long until the reader imagines that the poet is aiming for flirtation in his poem.

After that, the poet concludes with a lament for Imam Hussein, peace be upon him. The poet then moves on to describe his courage and heroic stances, and finally, he talks about the tragedy after the incident, especially the great calamities that befell the Hashemites and the daughters of the Chosen One, peace be upon him, in which he often returns to narrating the groans of that sad journey. For those virtuous women from Karbala to Kufa, then the Levant, and the return of the captives of the Hussein tribe to Karbala, all the way to the last stop, which is Medina. He concludes it by dedicating the poem to Al-Hussein, peace be upon him, and mentioning his name in some of his last verses. Sometimes the poet may enter the stage of lamentation directly without the need for a preface.

The researcher Al-Nwaidari explains the secret of the spread of certain poems and not others, despite the large number of similar poems that flow into one stream, by saying:

- In fact, each poet has his own circumstances that stem from personal tendencies or from factors surrounding him. For example, but not limited to, the poem “Ithram Al-Hajjaj” by

Sheikh Al-Dimistani spread like wildfire in Hussein funeral gatherings in Bahrain and even in the Gulf states and the region. Also, it is popular in countries such as Iraq and Iran, and preachers still sing it in various regions.

There must be other characteristics of Hussein poetry as well, the most important of which is the intense emotion that contributes to the expansion of the poem's spread in larger areas and wider spaces. According to those specializing in the field of poetry, the poem has several characteristics that may turn it into a hymn on every tongue. These characteristics include the purity of pronunciation, the transparency of the suggestions, and the open meanings.

Through the time frame only as a methodological justification and at this important current moment, the term Hussein Literature, when it is launched, will include all artistic fields that are used as an effective tool in expressing the Shiite community's engagement with the issue of Imam Hussein and the human values it was filled with aspiring to virtue, justice, opposition to injustice, and change. Reform and revolution, within the framework of annual creativity characterized by a celebratory mood through poetry, vocal arts, oratory, drawing, calligraphy, theater, and festive gatherings.

The link between all these components is the historical event and the special interaction it generated among Shiite groups, creating many variations on the literary level, which was represented in the form of a circle whose center is the event and its content values, and whose continuous diameter is represented by the previous components represented by the revival tools of poetry, rhetoric, and the arts. The voice of the chant "1", theatre, lines, drawings, cinema, and the circle is still expanding for other tools that may be called for by continuous attempts at renewal and development.

Hussein poetry

As for poetry, it extends deeply into the phenomenon and is almost a primary foundation on the historical level through recalling and accumulating the poems that were said in lamentation for Imam Hussein and composing in their style, where lamentation, which is the ancient poetic purpose that weeps for the deceased, displays his qualities, and redeems him with soul and child, turns into a state of revival whenever The incident passed into memory, and poetry revives the image of the scene, starting from the elegiac state, taking into account the needs of the group on the political, cultural, and social levels.

The elegiac poem presented by the poets of Ahl al-Bayt and encouraged by the imams is not an ordinary lamentation poem, but rather a content structure with two axes. The first axis is the lamentation of the martyr, and the second axis is the issue of the struggle with his killers (2), representing the state of loyalty and innocence. Therefore, the Hussein lamentation poem is not just a weeping poem. It is enough for you to You take a look at Dabal Al-Khuzai's poem and others to find that in contrast to the lamentation and crying over Hussein, there is exaggeration of the killer and the tyranny of his unjust authorities, which confirms the content situation that the Hussein lamentation poem accommodates, which is not satisfied with sad crying, but rather sets out to record the situation and spread the word of truth with boldness and courage, and therefore the recipient He sets out with it to take it back to his time, in which he embodies the goals of Imam Hussein of revolution and rebellion against injustice, and with it he takes a bold, practical stance without any equivocation.

Poetry in this regard has presented a rich offering, and it has varied between vertical, multi-meter, and meter poetry, whether according to the time periods it passes through, or according to its maker and their orientations, or according to the method of revival. From vertical poetry in the period of the Umayyad and Abbasid eras, the poet recited it in lamentation for Hussein, and the imams of Ahl al-Bayt encouraged it in Their assemblies, and his commitment to the

column as a framework for the creative model adopted in that era, then he moved to poetry in the form of poems and stanzas with multiple rhymes and meters due to the nature of the development of the revival, where the verses of the Hussein poem were presented through multiple melodies and influential vocal performances in speech gatherings or in mourning processions, so there was a multiplicity of meters. Rhymes are generated from the multiplicity of melodies and the diversification in the representation of human situations during the speech and the mourning procession. A small number of them appeared in free modern poetry in the style of ta'feela poetry as a way of innovation at the level of form and rhythm, where poetic flows flow endlessly.

What is striking is the large number of publications in the field of poetry collections of Al-Husseini lamentations, and it is sufficient that the poetry of Al-Husseini lamentations in Bahrain makes the bibliographic study take a special place for it due to its large volume of publications and collections, as was done by Dr. Mansour Sarhan, when he prepared a special place for it in his annual classification of Bahrain's publications of books and writings, to the point that the poetry of Hussein lament almost represents an independent poetic movement with what distinguishes it from special aspects that store a unique vision and experience that can be studied independently to see its extensions and visions and the impact of all of this on the Bahraini poetic scene and in Arabic poetry.

Graphics and lines

First: fees

Also among the components of Hussein literature are the artistic drawings that adorn banners, paintings, and portable or wall fabrics, as these drawings embody a path of visual artistic interaction with Karbala and are formed in two types. They are either an abstraction of an idea from the ideas of Karbala and its values, or a depiction of a scene from the scenes that stick in the mind about the Hussein revolution.

As for the first type, they are abstract drawings, which are usually represented by symbols collected from the incident, from the tools of the battle, its characters, and their thoughts. These are signs and signals that are carefully isolated to work in the mind as symbols indicating Karbala for the particular recipient until they become able in his mind to be filled with whatever meanings and significant symbolization he is able to load with them. In the form of metaphors that combine the past and the present through idea and symbol."³ "All you have to do is look at any of the mourning processions to find them present in front of you.

As for the second type, they are drawings of scenes, which are usually situations that represent a state of revolution and tragedy, by redrawing the entire battle scene according to what the mind depicts, including galloping horses, intertwined knights, severed heads, falling hands, arrows, pointed spears, blood filling the image, looks that deepen the situation, and faces facing each other. The intensity of beauty, light, and innocence, and the intensity of ugliness, harshness, and cruelty, as if you are not in front of a static scene as much as you are in front of a story with several scenes, so much so that you can divide it up and follow it chronologically, scene after scene. These are drawings resulting from continuous narration.

Pictures of battle events. "4"

The paintings may present separate scenes, and each painting depicts each character separately and their most prominent situation in the narrative memory, in order to recall the meanings that were imbued with each of the situations in Karbala. "5"

There are drawings and paintings that represent some of the famous sayings of the characters of Karbala, due to the centrality of these sayings to the tragedy or revolution, sacrifice, and

martyrdom. "6"

One of the beautiful things that the creative imagination has created in recent years in this field is the idea of the Al-Husseini Studio, which came to gather these artistic efforts and highlight them in a special demonstration that celebrates this creativity, its makers, and its recipients, and looks forward to presenting Karbala in a brighter and more brilliant image.

Secondly, the fonts

One of the components of Hussein literature is also Arabic calligraphy with its special aesthetics, as it appears in banners, flags, banners, paintings, and wall and portable fabrics, which are at the head of the procession and are covered with sayings of Hussein and the martyrs of Karbala and perform several functions, including addressing events and highlighting them in the media, and demonstrating each region, its role, and its readiness for distinguished revival, as it is hoisted on the walls. With the beginning of the first day of the ten days of Muharram, black fabrics in various types of calligraphy, from Naskh script to Diwani script to Ruq'ah and even Thuluth, with its beauty and overlapping of letters, are written on it a collection of the sayings of the Messenger and his family and sayings that show the goals of Imam Hussein's revolution, making the season of the ten a fertile environment in Employing Arabic calligraphy, as the occasion celebrates these calligraphies and highlights their aesthetics and their ability to convey the message contained in them, written beautifully and in consistent, masterful lettering, especially when they become intertwined with the art of drawing and its beautiful, picturesque colors.

Husseini theater and its types

One of the components of Hussein literature is also theatre, and theater stands as an authentic teacher among these activities, as what the Shiites present in terms of representation of the Karbala incident is considered the furthest historical point for the origins of Arab theatre, as indicated by some Arab orientalists and researchers⁷, and from here it is necessary to preserve the authenticity of this. The element and pride in it as a distinct and original creative value for this collection, not to mention that this component is considered one of the most important components in the ability to present an effective and effective image in changing the image, because the image and embodiment have the ability to penetrate the depths of the human soul. When the viewer receives the image of the killer, he refuses to be like him, and when he internalizes The image of people of goodness and reform, as he aspires to follow their behavior for the sake of change, and through a previous survey study I conducted of the plays presented in the month of Muharram in Bahrain, I found that Ashura theaters are divided into five types. The first is ceremonial theater, which is in which the individual is a spectator and an actor at the same time. An example is the processional march and its representation of the scenes of Karbala and the revolutionary reformist movements that followed it and were inspired by its line of rebellion against injustice and revolution. The second type is the theater of the processional poem, where some procession poems relied on the dialogue form, and then this form developed by stopping the procession in an open square to represent one of the scenes of the poem. Which increases the level of interaction. Examples of this type include the play Sayyid al-Furat and others, which were presented on the night of the tenth of Muharram.

As for the third type, it is popular theatre, which is presented on the tenth day and afterward, including battle scenes and the burning of tents, and relies heavily on the memory of Hussein verses. "8"

The fourth type is historical documentary theater in which actors present historical scenes derived from the biography of the characters and events related to the battle of Karbala

according to historical documents. "9"

As for the fifth type, it is creative theatre, where he takes the incident and its contents as a mere starting point to say what he wants, devoid of the elements of time and place. He proceeds in the past, present, and future and explores the values and meanings of Karbala without adhering to the documented historical character or the imagined popular image. "10"

Other components include rhetoric, vocal arts, and cinema, which I hope will be covered in the future.

Results and conclusion

Results

The analysis of contemporary Bahraini poetry has revealed a significant presence of Imam Hussein, peace be upon him, as a central figure and source of inspiration. His martyrdom and the ideals he represents continue to resonate deeply with Bahraini poets, who employ various literary devices and techniques to portray his unwavering faith, courage, and compassion.

Conclusion

The recurring motif of Imam Hussein in Bahraini poetry serves as a powerful testament to his enduring legacy and the profound impact he has had on Bahraini society. Poets continue to draw upon his narrative to explore themes of justice, resistance, and sacrifice, offering their own unique perspectives and interpretations of his life and martyrdom. Through their verses, they not only commemorate Imam Hussein but also connect his message to contemporary struggles and aspirations, ensuring that his spirit remains alive and relevant in the hearts and minds of Bahrainis.

Additional Points

- The portrayal of Imam Hussein in Bahraini poetry often reflects the socio-political context in which the poems were written. During periods of oppression and injustice, poets have turned to Imam Hussein as a symbol of hope and resilience, drawing inspiration from his unwavering commitment to truth and righteousness.
- The use of symbolism and imagery is particularly prevalent in Bahraini poetry about Imam Hussein. Poets often employ metaphors and similes to evoke his noble qualities and the profound impact of his martyrdom.
- The language of mourning and lament is also a common feature of Bahraini poetry about Imam Hussein. Poets express their grief and sorrow over his loss, while simultaneously celebrating his unwavering faith and the enduring legacy he has left behind.
- The portrayal of Imam Hussein in Bahraini poetry is not always limited to themes of tragedy and loss. Some poets also highlight his role as a source of hope and inspiration, drawing upon his teachings and example to encourage readers to persevere in the face of adversity.

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