Elegy in AbbasidArabicPoetry: The evolution of literary genre Overview

الرّثاء في الشعر العربي العباسي: لمحة عامة عن تطوّر الغرض

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Abstract:

Elegy (Rithāʾ) the poems of sorrow and mourning stem from a far older corpus. The aim of the paper is to reveal the evolution of the elegy in the Abbasid era. The ingredients of elegy in Abbasid periods that is from jâhilîya area to 'Abbasid era will be examined. The developments reached by the poets in each period will be studied, and examples will be cited accordingly. The paper is divided into sub-headings, which include: Definition of elegy as form of poetry that typically reflects on death or loss. Traditionally, an elegiacal poem addresses themes of mourning and praise across literary periods. Historical overview of the development of Abbasid elegy with regard to its performance and conclusion will be examined in this study.

The purpose of this article is to study experimentation forms and norms in textual mourning and the self-renewing meaning. Abbasid poets create their imagined world, complete what the aesthetic experience began in terms of liberation from utilitarian motives. What is the poet's way of formulating his

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image? The ancient elegy not only had a social, cultural, and ritual dimension but was also part of an aesthetic universe.

Key words: Rithā', Elegy Schema, Al-Mutanabbi, Muslimibn al-Walīd, experimentalism, city elegy.

ملخص:

يتنزّل هذا المقال في سياق تطوّر بلاغة قصيدة الرّثاء، فالرثاء في الجاهليّة هو منوال شعري واحد لأنه يقع داخل الثقافة، وليس داخل النفس، فهو تواصل مع المجموعة أكثر منه تواصل مع الذات، ومناسبة للتغني بالقيم داخل المجموعة، وتنافس داخل المجموعة على قيم عليا يؤمنون بها، فالأعلى من الشخص هو المجموعة وقيمها، وبنية الرثاء تبدأ بالبكاء والانفعال تمهيدا للقيم كما قال ابن رشيق؛ تمهيدا لوصل الممدوح أو المرثي، أو لوصل الذات بالقيم الاجتماعية، وهي ذاتها وظيفة ربط اللحمة بالقيم الاجتماعية، والتمهيد بالانفعال هو عبارة عن حجاج ضمني تمهيدا للنفس لكي تتقبل القيم، فمبدئيا توجد خطاطة للرّثاء؛ وفي هذا السياق يتّجه موضوع هذه المقالة، محركا إشكالية متعدّدة الوجوه فلقد تطور شعر الرثاء في العصر العباسي، فالجانب الإنساني هو الذي برز على حساب الجانب الثقافي، فانتقلنا من الرثاء صناعة يعيدها الشّعراء بألوان مختلفة وتواصلا مع المجموعة إلى الرثاء بصفته تجربة، إذ ينشئ الشّاعر عالمه المتخيّل ليكمّل بذلك ما بدأته التجربة الجمالية من تحرر من الدوافع النفعية، فلم يعد للرثاء في العصر العباسي بعد اجتماعي وثقافي وطقسي بل أصبح أيضا ممارسة للذاتية و جزءًا من كون جمالي. وتبعا لهذا السياق المفهومي نطرح الإشكالات التّالية: كيف يظهر التجريب في القصيدة العبّاسيّة؟ وما هي طريقة الشاعر في صياغة صوره؟ وكيف تطور غرض الرّثاء؟

وأهم النتائج التي توصّلنا إليها أنّنا مع قصيدة الرّثاء خرجنا إلى مناويل مختلفة للتّجريب بدأت مع مسلم ابن الوليد في القرن الثاني للهجرة لم يعد للمرثيّة بعد اجتماعي وثقافي وطقسي فحسب بل أصبحت أيضًا جزءًا من كون جمالي؛ ولقد تطوّر الغرض إلى

رثاء البلدان: رثاء بغداد والبصرة ؛ وتطورت الرثائيات، فلم يعد لها نفس الوظيفة، ولا نفس البنية، ولا نفس الأساليب، ولا نفس التركيبة، فنحن إزاء تجربة وإزاء نموذج جديد أصحابئه يجرّبون، فليس هناك بنية تفجع، وتأبين، وتجمّل فكل شاعر يبحث عن نفسه في الكارثة التي حلّت به، وإننا بإزاء الشعر بصفته جنسا والرثاء بصفته جنسا تحت الجنس، أو نمط قول ينضوي تحت الجنس، فالرثاء نمط داخل الجنس الأدبي وهو في تطور، ثم تخلّقت تجارب جديدة، فالتجربة فرضت على القشرة اليابسة للجنس أن تُكسر وأن يخرج إلى نوع جديد.

الكلمات المفتاحية: خطاطة الرثاء، المتنبي، مسلم بن الوليد، التّجريب، رثاء المدن.

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1.Introduction:

According to Ibn Rasheeq al-Qayrawani Praise and lament are two major types of elegy. An elegy is a formal and sustained poem of lament lamented over the death of a person. It is judged by its theme or subject matter of literature is as wide as human experience itself.

The spiritual epitaph is laced with imagery, pre- Islamic poet was painting an extremely vivid picture given the details about his image associating the deceased with elemental aspects of nature like mountain and the lion. As argues old critics in the pre Islamic Elegy, the fulfilment of ritual—the mournful, often steady serious formulation of grieving—is an elegy's foremost rhetorical reference. But in the Abbasid period, the words of the "epitaph" transcend the ending and form a beginning through the process of creation and experimentalism.

By the term "experimentalism" I refer to conceptual approaches deliberately chosen by writers to explore the processes of creation, construction, or reception, as well as literary forms, norms, and values. The origin word "experiment" refers to a science like model of testing, the ambition "to extend the boundaries of artistic practice," which also "implies rejection of hide-bound traditions, values and forms" (Bray et al. 2012, 2)[1].

The goal of the study is to figure out how Poetry and Poetics argue that the Abbasid elegy is particularly detached from an elegiac tradition when considered alongside other variants because of its inherent multiformity.

2.Elegy schema in classical Arabic poetry:

The structure of lamentations begins with crying and emotion as a prelude to the praise values, as Shawqi Dhaif said, it is directed as a prelude to the values to connect the praiseworthy or the lamented, with social values, elegy has the function of strengthening the relationship between the members of the community with the supporting values. Eulogies are associated with sorrows because they are usually part of funerals, but their purpose is actually to praise and look fondly upon the defunct and the prelude to emotion is an implicit argumentation to praise the values. Mourning the dead and crying over them is the first form of lamentation, as Shawqi Daif says, and the elegy had a ritual function in the first place in the pre-Islamic period. Lamentation was a role played by mourners within the community, as it is a collective ritual, and the customs of rituals are predetermined in an impressive waycrying and melodically

reciting sorrowful words, mourning and grieving for the deceased.

"What is elegy schema? "It is not about anumber of characteristics that Elegy structure must respond to in order to deserve to be classified in this literary genre. The aim of this study is not to mould the text, to make it similar to its details, and the same thing with the stylistic text against which it is compared, but rather to pay attention to the major intersections through which the text is compared to others.

We want to consider the configuration of the elegy from the point of view of ancient critics summed by Shawky Dhaif as follows:

Elegy schema:

There are three aspects, as follows:

1. To cry over the deceased and show your grievances and atrocity of death.

2. To remember the go of death   deeds of the dead: That is to mention his achievements during

his life time and to be regretful about the deceased   and over the loss of   those highest

quality subsequently.

3. Solace: That is to give solaceto others to brace the loss[2]

As argues old critics in the pre Islamic Elegy, the fulfilment of ritual—the mournful, often   steady serious form of grieving—is an elegy's foremost rhetorical reference. Meanwhile

The process of systematization and classification is based on thought, and mental works, then it is a cognitive process, as it simulates the mind in its thinking, and is compatible with the mechanism of its dealing with categorization. One of the most prominent researchers in this field is Eleanor Rosh, she provided an alternative approach to the essentialist classification: the prototype theory

Eleanor Rosch defined prototype as the best model, the best expressive, the best representative, or the central expressive of the classification[3]. As for "Daniel Dubois," he defined it as an example that summarizes the salient characteristics of the classification. In order for it to be a mental property, and a mental representation that does not necessarily possess a realistic representative, or a realistic expressive. It is thus a representation of the typical characteristics of the classification, and not a mental representation of the typical thing. We simply find that the model is the mental thing or the schema that accompanies the word according to which the classification is done [4].

Some scholars have likened lamentation to flirting (Ğäzał), for these feelings that the lamenter feels towards the lamented are similar to the feelings of the flirter towards the one flirted with, as if the flirting poems are lyrical elegies.

However Poetry is emotion, as Ibn Rasheeq al-Qayrawani says, and the processes of comparison in this regard do not provide any further information because anger leads to satire, greed leads to praise, and panic leads to lamentation and joy leads flirting with the nature. It is not intended that he borrowed from the purpose of flirting, departure and separation, and that his lamentation shouldn't be clothed in the garment of flirtation.

Through the foregoing, the prototypical process is as follows: We can consider that the most important conditions for the classification of the literary genre is the writer's intention in writing the text and knowing which feature is more prominent than others. The individual expression of the elegiac genre does not come before its interplay with other traditions and cultures, but rather, elegiac objects emerge through their interactions.

3. Experimentalism and Richness:

Meanwhile, the experience of lamentation poetry developed towards subjectivityto shape its overall effect, especially since the lamented is not a knight who immortalizes the exploits of the tribe, but rather the poet's relatives. The object of lamentation includes an emotional experience that can only be lived within oneself, we try through examples of the Abbasid poets, to highlight the attempting of Abbasid poets to establish her own distinctive voice, believes that a poem should be a true representation of the poet's inner feelings.

Emotion cannot be a stylistic constituent or a defining aspect of the stylistic structure of the elegy, but on the other hand, the operative element can be a defining element of the rhetoric of the elegy. The purpose of the elegy is to glorify the values of the group, not the lamented. To express a united sense of identity also: the lamented had these qualities, and therefore I weep over him and mourn him. So the elegy is the goal and the intent in writing the elegy, but starting with mourning and going out to the eulogy makes the argumentative plan directed towards making the individual's elegy a ride to glorify the values with a rhyme scheme that follows a specific pattern marked by careful

use of language, including features such as well-tuned rhythmic phrases, elegant syntax, rhyme, alliteration and meter.

As long as the epitaph is just an opportunity to attribute values to the absent defeated, these values are sacred, and they are the values of the group for the most part, and they are higher than individuals. Just as praise is the relation of values to the praiseworthy, and satire is the removal of values from the objectionable. And we can measure the purpose of lamentation over the purpose of praise and satire in order to understand the stereotypical features repeated in these purposes, regardless of who the addressee is or for whom the poem was written.

Based on this thesisthe researcher travel over two central aspects of Abbasid elegy: the plausible and tempting assumption of it being removed from formal constraints, something that might have created a major historical switch from poetry as a poetic form to an elegiac mode of discourse the draft version it creates and, at times, reconciles via the lyric and its obstetric tension between personal and collective, narrative and non-narrative dimensions, linear and non-linear temporalities.

4. Invention and social- morals

Elegy is Self-producedpoetrybecause it does not exist as a psyche itself because it cannot exist without communication, and human communication only occurs within a cultural context. Culture cannot exist without communication, and human communication only occurs within a cultural context. An occasion to communicate emotion, exaltthe values within the group and compete within the group for higher values that they

believe in. The highest worth is attributed to the group and its values.

The issue is not just that wegrieve, nor when we grieve. The issue is not just why we grieve in poetry, but the issue ishow the beautiful song of poetry accedes to or conspires with the task of exaltation of tribal values.

We assume from the outset that lamentation is an occasion in which there must be mourning and eulogies, and this eulogy is a purpose. Logically, eulogies would be before mourning, if the goal is to connect with the inner self, allowing for grieving process and self-reflection. But the goal is to spread values and praise them, and to take advantage of the opportunity of a ritual of funerary rites of passage in order to transmit values and all the whole rite of passage is the dissemination of values.

On the other hand, when a person loses a person, it is the human aspect that emerges at the expense of the cultural aspect, as what floats is the human aspect. We want to shed light on the creativity of meaning, self-production, experience, self-meaning within subjective meaning and experimental meaning. How is meaning formed in its embryonic stage emanating from the self within the dependence of experience, heading from the self to the experience and to the other?

On the other hand, we find that the constant demand for enablement within the group and the praise of the group's values is more important than the feelings, as it is a summary of the artistic preoccupation with it, and the methods of expression that were not the intention of the creator, although they were implicit in his human consciousness. The same, without embracing the

experiences of others, so the poetic meaning emanating from their experiences was exceptional, as if the duality (self: experience) is what results from the meaning, and we end up interpreting the status of lamentation in Arab culture.

4.1 Emotion, aesthetics and texture in Muslim ibn al-Walīd elegy:

Muslim ibn al-Walīd is called Sariʿ al Gawani, is a poet of the Abbasid period, born in 130 H/748 AD in Koufa and died in 207 H/823 AD in Gorgan he lamented his wife. The lamentation of women and children is the most difficult lamentation that tends to mourn. The poet deviated from the traditional schema of elegy. The pain of loss leads the poet to buildthe sense of a highly self-conscious dramatic performance, of a necessary and sometimes reluctant re-entry into language, continues to power the elegy in the inner self thatgoes beyond the realm of literary genre, purpose, and generic verses and incorporates personal details. The poem is created with the intention of capturing the essence of the person in a heartfelt and meaningful way.

It encompasses in its depths a perceptual and tactile experience that gives the abstract meaning a sensual form that enables the apparent and hidden human senses to interact positively with them through an open, constantly renewed reception: visual space; Kinetic space, mental and symbolic structure.

The poet influences movement and the temporal and the spatialdimension. He recites the poem in a gathering in interaction with his addressees, prompting his addressees to interact with each other with what excites him. How did the poet

employ image and imagination in the experience of lamentation? Both time and place played an important role in the formation of the structure of the narrative poem, and they had their impact on understanding the poem, and how the poet relates the place when he forms it to the event, the pain of loss and time, so his sense of place enables him to define the dimensions of his temporal experience. The poet activates his sense of time, place and movement in interaction with his intellectual background and his collective imagination.

We consider that the establishment of self-renewing began with Muslim ibn Al-Walid.

The poem is directed towards the other, his verses are full of emotionally-charged words and phrases that create a sympathetic images, an implicit argument can be inferred through the context. As the rhetorical level in the question reveals unspoken beliefs (Do they meet?), so the question has the meaning of negation, and it is an absolute negation. It denies that the cup of wine can solace grief, as it is a symbol of comfort for the worry and sadness that resides in his heart because of the separation. Lamentation has a theatrical meaning primarily, in the midst of a group and mourners. It is a collective ritual, but it went out to expressing and dialoguing with living images. He left the group, the club, and the ritual, turn to individual suffering in order to reconnectthe higher self, soul essence.

Can Wine solace crying?

Myweeping, a wine glass don't pass through the same path[5]

His friends want him solace his grief with wine but he thinks wine wouldn't solace because wines function is to forget

the grief for a while but grief is a continuous and one can't stay on wine for long and Crying is east and wine is like west they have different impacts on feelings that's why they can't be substituted by one another.

So, the poet withdraws into himself, reframes withdrawal. Withdraws into sadness and feels that he is living the pain alone, to describe the intrapsychic process through which a grieving islived separately because every grief is lived alone, so it is an experience of emotion that is not lived with the group. Temporal indication of time and space, in terms of discourse, indicates the speaking conscience of a special group of the poet's surroundings, seeking to withdraw his breath to perform mourning ceremonies within oneself, which means that the discourse carries with it space and time. The apology included a specific spatial image in his saying (their paths in the heart are different), and the poet is as if paving the way for the collective and collective poetry of the aristocratic courts to escape to the self and toa subjective state of emotional, physical, anda subjective feeling, To subjective inner feelings about loss and psychosomatic pain that have become in the heart, not outside, nor in the tribe, nor in the community.

The poem began as a schematic for funereal or elegiac ritual. But quickly he abandons the static inherited social ritual of the elegy set out on a journey, a purposeful withdraw from cultural involvement, and invents his own new transcendental, self-reliant elegy. Lament poems highlight elements of mourning performance mainly derives from its appeal to the dead as if it were a kind of screaming and suggesting absurdity, but the poet talks about her (the deceased) and does not address

her, indicating a pause of reverence that is covered with sadness while Grief is sometimes said to involve a disturbance or loss of self , for that he calls his friends those who sat around him, asks their permission to engage with grief and divert his senses from the audience to the soul, mobilizes thoughts from the inspiration of remembrance, so it manifests itself with a spiritual reverence that evokes pain that capture the reader's attention to seek the rest of the text, so he engages in theemotional states. We can explain this idea by the close-up shot[6] and the general shot.

Close-up photography is about reproducing diminutive subjects with all their small details

of the photographed subject, and the shot is nothing more than one element of a sweeping torrent of images, and its character is the justification for its existence.In the first stage, the poem reveals an inner voice that expresses the higher self and the heart murmurs rhythmic beats in tune with every feeling that sweeps his existence and delve into its long-lasting affect to the mind, so the image shifts from the external collective domain general view to the internal human domain. Thus, the emotional close-up shot achieves the power of its penetration into the emotional and the subjective experience of consciousness. Along three dimensions — subjective time, awareness, and emotion the poets creates his inner space encompassing , The Blade and the Broken Heart , and blood spilling near-artery, so grief takes different aspect .

It encompasses the sadness, disorientation, and other intense and often sorrowful experiences and how to ward off despair and sorrow, while their arrows pierce the heart. The poem reproduces

some of the prototype traits and it also reflects the ensuing cultural traits.

This experience can be summed up as Emotional Suffering and suffering as part of the human condition, death and mortality. And suffering in expressing feelings because before all andafter all he talks about himself more than his wife.

4.2 The Distinctive Characteristics of Al-Mutanabbi's elegy:

Through Al-Mutanabbi Abu al-Tayyib Ahmad bin al-Hussein al-Kindi in the fifth century of the Hijra (d. 354 AH), we plainly seea poet transcending the complaint to get out of lamentation to pride, so his lamentation is a complaint as prologue for pride. So, the search to approach estimation within the group was more important than expressing feelings for him.

After I was running down the   long way in, throughwar and spears, the blood of the enemies keeps asking that Cold wind blows upon her grave, and gently falls the rain[7].

He complains that he left the war out of grief and was preoccupied with praying for her. Then The poem turns, the poet addresses himself, by exalting his own merits, ascribes pride and courage to himself as if he is proud of his courage and that he combines wisdom and courage like fire and water, and combines mind and virtue and so life situations is well intended, he combines chivalry and courage in war that He comes with mysterious verses and makes people quarrel over them, and his soul raised up above the habitation of flesh and bone. The poet was supposed to glorify the deceased, deviate from values was deviating from the dry shell of Arabic elegiac tradition by merging between "purposes" (Aghrāḍ al-shi'r).

Thepurpose of pride and the purpose of elegy wisdom: Al-Mutanabbī's self-image and arrogance set the tenor for much of his verse, which is embellished with rhetoric yet crafted with perfect skill and goal is not to express his psychological anguish, he wants to effect   more than to give expression to his grief. The context of the poem is then effectual, and he searches for the dazzling world beyond brilliant surfaces of his poetry.

4.3 The city elegy poetics:

The purpose of (Rithāʾ) has evolved into the rithāʾ al-mudun (city elegy), Elegies have evolved, so they no longer have the same function, the same structure, the same methods, or the same composition. We are facing a new model with poets that are experimenting, so there is no mourning and eulogy. Poetry presently is probably more "experimental" than it ever waseach poet is   seeking for himself in the disaster and practice self-rescue.

Ibn al-Rumi weeps for the destruction of Basra during the Zanj revolution (255-270 AH), in the most wonderful human lament:

O thou that wilt shed tears for me, O thou that will be deprived of me, weep for me before the ravaging of Basra and Mawsil (Mosul).

Mourn for me and go down in dust before my death; do not mourn for me after my death, but hold on   my loss with patience.

Weep for me before my demolition in the overflow of decease: after the cloudburst of decease leave off crying.

At the time when the Devil was waylaying (you), at that time you ought to around recited (the Sara entitled) Yásín.

O watchman, use your rumble before the caravan is divested (by the robbers).

Story of the watchman who kept silence till the robbers had carried off the whole goods

of the merchants, but eventually made a yell and did the duty of a watchman.[8]

This summoning and evocation from Ibn Al-Rumi of the life of cities that are bustling with movement and life, then It turns into destruction and devastation due to the fire, did not come about spontaneously Was it not only for an aesthetic purpose? Or coincidence that come about the poem is rather a clear evidence of the vast culture of Ibn al-Rumi, Additionally the cultural worlds of Ibn al-Rumi personality, lingering in his memory. Perhaps Ibn al-Rumi tends to resemble what is happening in Basra; Loss of Life and desolation and destruction after it was full of life and noise, to what he read in the book "Riḥlat al-Sīrāfī" in which he talked about "the Bahr Harkand". He described how life there is, the movement of merchants; buying and selling, suddenly a major fire broke out that burned their belongings, so people's lives and their din and noise turned into ruin and destruction:

As for what is analysed by Ibn al-Rumi's poem with the wake of tragedy is that ruination violates the internal balance, ultimately leading to the tragic condition.

We can examines also the long poem written by the Abbasids poet Abi_ Ya,qub Al- Khuraymi (231-276 AH)) in

which he laments over the city of Baghdad[9] ,after the devastation that have striken it, as a result of the conflict between al-Ameen and al- Mamoun, the sons of the Abbasid Caliph Haroun al-Rashid. The poem has its own interior and exterior rhythm, parallelism, poetic inlay rhyme, and fictional style.

The keen poet who wants to immortalize his country should probe the depth of the language and concepts to build the Bagdad and be affiliated to it. The dramatic and narrative poem has a strong emotional impact of poetic language.

The narrative images in his poem creates an imagery, Poets use imagery to draw readers into a sensory experience, sparks the readers' senses and helps a poem come alive through sensory details. That holds external referent: Pictures of destruction and takes a break to regain breathe and get rid of the regular emotional flow. He was also keen on creating a plaint of tuneful phrases since he believes that poetry is related with songs and music. It's his opportunity to consider things through that images.

Then, we come to new experiences in lamentation. The experience imposed on the genre to break the length of breaths, and what are its causes? Generally People who are sad in mourning are naturally self-absorbed. Be that as it may, with long, slow breaths, the poet surveys the details of the destruction of Baghdad, the texture of his memories. His lines hiccup, his breath roughens around objects, hisLong Breath poem make readers take a deep breath, breathing in slowly. He focused on the situation of Baghdad after the war, as if he was facing something dispersed trying to collect it, which is the place. In his imagination, and the place is not physically real, but rather a

place identity, or place-based identity refers to a cluster of ideas about place and identity and he is trying to collect the fragments of the images of Baghdad in his imagination. The poem is related to reality, but it is not a reality. He tries to gather the smashing picture of Baghdad. He's terribly image-conscious, He conveyed that image to transcend pain. Lament is in ancient Arabic tradition practice, modelled by Rites of passage, an expression of sorrow, place high value on preserving religious traditions, Cultural Identity but he is rebuilding the glory of the place. Rebuild it and restore its former glory. Death is rejected in the unconscious, and does not accept it. Lamentation is the non-acceptance of death. The unconscious rejects death and believes in eternal immortality. Insists to weaken the image of Perdition, rejects the idea of death and tries to revive the image of Baghdad mentally.

He compares between the state of Baghdad before and after the catastrophe in an anecdotal and declarative manner. The poet tries too hard to take us directly into the events, even going too far, showing images from his point of view and he benefited from people who gave him their own opinion of what happened in kinetic images in which there is a correspondence of the senses, which gives the text its pulse and vitality, and that took from the first verse to the last one hundred and five verse.

Verses describing the image of the devastation are more than the ones with which he described Baghdad before the catastrophe. Perhaps the indication of the number reveals something significant or informative about the greatness of the tragedy in Baghdad and the enormity of the event, then the words he used are suggestive and strong, clarifying the image of

the catastrophe, as horses gallop in the markets brandishing swords and carrying daggers, and oil and fire in the city. The streets and paths were covered with black clouds, thieves were looting, and the free women came out of their homes with their heads uncovered and their hair spread. This can be explained by Freud's principle of desire and reality. One of the procedures discovered by Freud is inclusion the pleasure principle with the principle of reality, the integration of which signifies the birth of a vigorous consciousness in the subject, capable of intentionally ruling the processes of subjectivity and paying attention to outside reality. This meaningful modification of our mental system was not, however, studied in detail by the creator of psychoanalysis. Taking into account the great importance of this biographical milestone for the emanation of rational subjectivity, it is important to check in detail the meaning of this modification, in order to set up a proper basis for our knowledge of this rational ability.

The poet then reconstructs the current shattered in Baghdad according to the principle of desire while he rejects reality and compares the image of Baghdad and its condition before the catastrophe. He describes in his lamentations and reconstructs the fragments that flew, wanting its return to previous state. What happened to Baghdad in reality, he fixes symbolically in his poetry.

They said: Time never afflicted Baghdad; she has not been wrecked by misfortunes.

Like a bride, her barren places render a young man full of respect, all the more so the fertile

ones. A paradise on earth, a prosperous abode, calamities never frighten her [10]

He uses the link (like) in order to rebuild the glory of Baghdad before its destruction. His description of Baghdad like; It is vast, with many palaces, abundant with rivers and its perpetual sights caused it look like a paradise.

5. Conclusion:

It is concluded that the attraction of experimental poems is their use to perform the challenging play between order and chaos: the assumed unity (brought about by the structure) and the opposite effect, the free movement of verbal occurrences, and the delight in unpredicted and unanticipated combinations.

We can understand that the poets of this era painted a much richer picture of diversity in cultural models of selfhood.

Elegists (the authors of a mournful poems lamenting the dead.) further change position from the mode of a literary genre to a mode of discourse other than its literary origins.

The issue develop a conceptualization of Abbasid elegy as a further "spin", building on how elegy has earlier been theorized. In the Abbasid era, the main gesture of elegies is to advance the elegy model resisting, but not rejecting the traditional elegy structure. The traditional and modern melancholic postures typical of elegiacal schema becomes involved with several other literary structures that need to be analysed within the plural and interconnected poems.

Elegy as a rich literary genre cannot be rescinded in future as it because it is connected to human emotional realm which is somehow permanent in its nature though it is delusive due to the involvement of imagination and exaggerated feelings. Elegy, in this sense, is uncommonly delusive genre, especially when transported into and investigated from the global critical dimension of World Literature. Elegy is stemmed at deep rooted classical legacy which still constitutes a problematic, and yet highly fertile term.

This suggests the need to consider whether it is still helpful to provide a schematic definition of the elegy, or whether its current experimentation, extra-literary conditions, and literary objects adjust (to the correct pitch) with a dynamic of productive complexity.

Elegy explores how the dead dwell in the world of the living and how this unremitting relationship produces high-yielding forms of poetic writing that still need to be mapped out and analysed within and through an entangled viewpoint.

The experimental poetry reflects a challenging play between order and chaos; the supposed unity brought about by the form and the counter effect, the unleashed movement of verbal occurrences, and the captivating in sudden and unexpected surprising combinations.

One of the key questions that gives one's stamp of approval is that the special issue of literal genre does not concern what elegy is or how it might work. Instead, it concentrates on reformulating one central question: how does the elegiac writing find different expressions within   late centuries?

Endnotes:

[1] Bray, Joe, Alison Gibbons, and Brian McHale, eds. The Routledge Companion to Experimental   Literature New York: Routledge, 2012. Print.

[2] Deif, Shawki, Al Rithāʾ fī al-shiʿr al-ʿArabī, p5.

[3] Rosch, Eleanor. 1975. Cognitive Representations of Semantic Categories. Journal of Experimental Psychology: General 104 (3): 192-233.

[4] Dubois, D. (1993) Lexiqueet categories naturelles: representations our connaissances, Cahiers de praxématique, 21, 105-124.

[5]Abu-'l-Walíd Moslimibnol-'l-Walíd al-AnçáríAl-Diwan Diwan, p341.

[6] Ventura Fran Cinematic Discourse .. The Language Of The Picture, p3.

[7] Al-Mutanabbi, Al-Diwan, p174.

[8] Ibn Al-Rumi, Al-Diwan , 2002, Part 3, pp. (338-340).

[9] al-Kharimi,Al-Dewan,p 627.

[10] Al-Khuraimi, Al-Dewan, p 627.

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