



كبح اليأس واثارة الانهيار النفسي:

فتاوى رجل البيت المتواضع حجر اساس مبادئ السلام (دراسة نقدية في قصائد التحرير)

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ملخص البحث:

تعتبر هذه الدراسة الحالية محاولة في تتبع التأثير الديني على القصائد التي كتبت اثناء اجتياح بعض المحافظات العراقية من قبل داعش ومن منظور نفسي وتحليل ادبي نظرية الإعاقة وتعتبر المرجعية الدينية هي الحجر الاساسي في العالم الإسلامي بصورة عامة و العراق على وجه الخصوص وذلك لوجود عدة زعماء للطوائف الدينية ووجود عدة فتاوى والقصائد المختارة هي قصائد ذات موضوع اساسي مرتبط بعمليات الاحتلال وما يتبعه من تحرير الأراضي العراقية واجتمعت هذه القصائد على نسيج من الادب العربي والادب الانكليزي لاضفاء نوعا من التنوع والشمولية لهذه الدراسة التي جاءت لتلقي الضوء على صدى الفتاوى على مدارك الناس واستجابتهم للشعر وكذلك مدى تصور القارئ غير مسلم لهذه الفتوى من ناحية وكيفية تقديم هذه الفتوى من قبل الشعراء والمناخ الذي وصفوه والاساليب التي سخروها والرسائل التي حاولوا ان يوجهوها للمتلقي من ناحية اخرى . وبعد التحري عن هذه المفاصل المهمة ستعطي الدراسة اهمية الى الاجراءات التي تشتمل على اختطاف عناصر الموضوعية في خضم تفاعلات الكاتب العاطفية والوجدانية لذلك ذهبنا الى دراسة في تبني ثلاثة فصول عالج أولها فتوى الحوزة المباركة وحكمة رجل البيت المتواضع والصوت المبجل آية الله العظمى السيد علي السيستاني (دام ظلّه الوارف) وركز ثانياً على الشعراء الرساليون قبيل الشعراء الذين ليست لهم متبنيات عقائدية وفق الرسائل التي تمتد الى ما بعد النص وجاء ثالثهما لبحث في التحديات ما بين عوامل كبح اليأس ومخططات الانهيار النفسي في هذه القصائد المختارة وأخيراً اسبرت الخاتمة اغوار المدى الرئيسي في هذه الدراسة طالما تابعت صدى الفتاوى في هذه العينات .

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Despair Absorber and Cataclysm Amplifier Challenges: Edicts of the Modest-House Man into Pacifism (Critical Study on Liberation Poems)

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Abstract:

The current research study is an attempt to trace the religious impact on selected poems written during the invasion of some Iraqi provinces by ISIS from a psychological perspective and literary explication, disability theory. The religious authority is a very essential cornerstone in the Muslim worlds in general and in Iraq in particular as there are many denomination heads and many edicts. The selected poems, whose main focal theme is an invasion-and-liberation stratum of the Iraqi lands, are collected from Arabic literature and English one to apply a sense of diversity and universality to the article. How the edicts fall into the orbit of the laypeople mentality as reflected in verse and how the nonMuslims portray the edicts on the one hand, how the poets broach the edicts, what tone they employ, what technique they implant and what messages they endeavour to convey on the other hand.

In doing so, the study gives much shrifts to the procedures to cull a tint of objectivity in the welter of emotionality and simpatifico factors, that is, there are three chapters, the first tackles Hawza edicts and the sapience of the modest-house man, the second does the canonical poets as compared to other ones in the light of the missions beyond the texts and the third does the challenges between despair absorber and cataclysm amplifier in the selected poems. Ultimately, the conclusion fathoms the major scope of the article as much as it trucks the echo of the edict in the samples.



Chapter One

Throughout ages the hawza designates a fount of guidance, succour, relief, knowledge and sapience people resort to in time of hardship, frustration and calamities. In 1891 seid. Muhammad Hassan Al-Shirazi issued an edict to forbid tobacco in Iran to clip the wings of the foreign dominance over the tobacco trade. Again in Iran the major marja'aeia with the support of several marj'aeias a constitution revolution fatwa was realised in 1905 to settle the whole matter, in 1909 sheikh. Kadhim Al-Kharasani delivered a jihad fatwa on the Russian invasion. Muhammad Taqi Al-Shirazi announced a fatwa to prohibit the participation in the referendum the British administration held in Iraq in 1919. More exigently, Al-Shirazi released a fatwa in 1920 to do jihad against the British occupation in Iraq. By seid. Muhassan Al-Hakim in 1961a fatwa was uttered to forbid people participating in the communist party in Iraq, by seid. Abu al-Qassim al-Moosawi Al-Khoei in 1991 a system protection fatwa was decreed to regain stability in Iraq¹. In all these fatwas, the people diversity; Shiites, suniites, elites, labours, peasants, commoners, city-dwellers, tribes people, hawza disciples and litterateurs, proves that the higher religious authority maintains a spiritual and doctrinal grasp on the society and surges into the battlefield with greatest morale and sheer volition to adhere to the Ahalalbayt ethics and doctrines. With the process of time such revolutions change the mind trajectory of man under occupation and aggression worldwide.

There are many occasions political, economic, religious, military and social the marj'aeias endeavour to keep the equilibrium of the society intact. In 2014 the supreme religious authority, seid. Ali Al-Sistani, May Allah prolong his life, never spared efforts to salvage Iraq; fauna, flora and man from destruction and extermination. It is the gangs of ISIS, it is the freedom of faith and opinion, it is the challenge the grand ayatollah Sistani leads to do the impossible in the face of all difficulties and hindrances the Western axes do. As a school of theology, it intervenes in a crisis when necessary to prove that religion is to preach, teach and guide man into safety and peace, in his fatwa to fight ISIS rogue gangs he changes

1 أبو القاسم_الخوئي/ https://ar.wikipedia.org/wiki/أبو_القاسم_الخوئي, "2022" 1

all the formulas and surpasses all expectations to save the present situation and future generations from the terrorist machinations and fatal invasion. Not only does the fatwa liberate the lands, but it unifies all the denominations in Iraq as all the Iraqis, with brilliant mosaic beams, takes the field with these gangs regardless religion and political parties, heightens the morale of the national army to breathe and grip the weapon in the battlefields and proves that the country is immune to the venomous conspiracies and sectarian schemes woven to devastate the country, the major player in the region.

Chapter Two

The canonical writers cleave themselves to a set of doctrines and beliefs and have no other ones or interests in other fields, yet the other poets ponder over the edict from different vantage points in the light of humanity, mercy, norms and modernity standards; David Hernandez in his **Mosul** endeavours to depict the reality of the atrocities committed in the battlefield, the city that turns its schools and hospitals, houses and mosques and churches into a bloody arena and haunted rubble . As in the battlefield, everything is in complete shards, in fragments, no piece of logics, it is a kind of commotion and tumult, it is a thorough anarchy, so done in the poem, the most vague, the most mysterious, the most desired to unknot its codes. As a foreign quill, the poet delineates the emotion of a soldier having no knowledge of the place he is in, it is war and the key target is to gain at the expense of the humble and the poverty-stricken:

The donkey. The donkey pulling the cart.

The caravan of dust. The cart made of plywood,

of crossbeam and junkyard tires. The donkey

made of donkey. The long face. The long ears.

The curled lashes. The obsidian eyes blinking

in the dust. The cart rolling, cracking the knuckles

of pebbles. The dust. The blanket over the cart.

The hidden mortar shells. The veins of wires.

The remote device. The red light. The donkey

trotting. The blue sky. The rolling cart. The dust

smudging the blue sky. The silent bell of the sun.

The Humvee. The soldiers. The dust-colored uniforms. The boy from Montgomery, the boy from Little Falls. The donkey cart approaching. The dust. The laughter on their lips. The dust on their lips. The moment before the moment. The shockwave. The dust. The dust. The dust².

More into technically, the iteration of certain words “dusty”, “cart”, and “donkey” solidifies the fact that the city people are on the verge of ruin and have nothing to do beyond toiling and hard working to cull their livelihood though they are in the welter of perdition; bombs, explosives, detonation wires and devices. Finding solace in laughter and social communication, the cart grants no smile but death and creeps to demolish everything, ISIS knows no faith no principles: slaying the innocent for filthy lucre. It is a way of being and having an identity in such a sordid society. To the last, the poem terminates at a dust scene and takes the initiative with a caravan of dust and reticence, as the cart is detonated.

Thematically and technically accounting, there is no mention to the edict as the poet tends to be fixated on reality. As a nonMuslim poet the religious aspects are not summoned and literature for the sake of literature comes focal, the tone is so grave, destruction is everywhere and dominant in the poem to send a message that **Mosul** tends to be a waste land whose people are displaced and evacuated from their nests to wilderness as birds! War illustrated in the poem as inevitable to put the screws on one to taste all the acts of both perdition and imminent atrocities. More into techniques, the dust image, iterative, dominates the poem to convey and purvey that mystery and pessimism prevail in the ambience as the war reasons are vague and as dusty as the surroundings, whose merit and demerits are opaque for the street men and buried labours who have nothing to do but drudging from dawn to dusk.

For Mason Maestro to tackle a peculiar vantage point in **Nine Miles From Mosul** depicts the reality of the invasion and barbarism, man loses control of

2 Hernandez, David “Mosul,” poets.org, 2022, <https://poets.org/poem/mosul>.

his identity and entity and tends to be a target of these hidden death machines. Nothing he could reveal but his surrender and yielding chains. The poet illustrates the desert as haunted by evil and horror and as a den of wild and fierce animals, none could approach unless he is much satisfied to lose a part or even his entire life. There are two techniques set altogether to drive the mission in question: the grotesque depiction and common-into-uncommon portrayal, in the first he sheds light on the deepest pain and how people are used to being in plights and dependency:

**Five hundred miles of barren desert overcome by woe
 A lonely desolation of dusty roads, pomp and show
 Seek a thousand targets, clenching a perturbed view
 Sustain no humility, eastern culture becomes construed
 Nine miles to Baghdad, give or take one or two
 Downstream the Euphrates, swaths of men
 Break from Ar Raqqa
 From Aleppo, from Hamah
 Five hundred miles of barren desert overcome by woe
 A lonely desolation of dusty roads, pomp and show
 Seek a thousand targets, a deeply troubled view
 Sustain the indignation, displaced Syrians misconstrue
 Nine miles from Mosul, give or take one or two
 Up the Tigris River, swaths of men
 The follow-up of an early request
 Advancing masses, fill to spill³ .**

Consequently, the grotesque is highly elucidated in a way to feel that life in such a place is barren and futile, whereas the common-uncommon portrayal strikes no root as the poet delimits himself to describe the desert as stagnant and dead and gives no past images to the land. There is no shuttle technique between the past and the present, or flashbacks to set the comparison between the states. The poet takes hold of reality, does not show the reasons behind

3 Maestro, Mason. Nine Miles From Mosul (CreateSpace Independent Publishing Platform, 2022).

such tumult and chaos and abandons the life of the citizens and their ultimate confrontation; displacement and dislocation are major themes in the poem and result in the humble laypeople enduring misery and dejection.

These two poems, **Mosul** and **Nine Miles from Mosul** broach no remedy for the interlocutor, leave no iota of hope in the oasis of the desert and never guide man into a perfect way to exorcize himself from these gruesome and nasty straits and circumstances. That is, the voice of despair absorber vanishes and has no adamant presence to give flood gate to the sense of cataclysm amplifier. Both of the poets terminate at the fact that there is no volition to go on! Whereas other two poems, Arabic ones, float into surface as a thesis poems delineating the edict as a life jacket for the populace.

In **Heaven Colour** of Mudhir Al-Awsi, Iraqi poet, the persona tackles the crucial moments of the country and the advent of the fatwa on time and in its due moment to stymie the rogue gangs from proceeding any further:

A fatwa from Hashemite imam

We all swear an oath of loyalty and veneration to him

Whatever he utters is a decree

we bow to⁴ .

Not far and farthest from the reality of the battlefield, or rather the street warfare, his heart and sympathy palpitate with truth and the fact that the fatwa solidifies the laypeople who observes the government army scattered and confused to respond and gives kiss of life to man:

Thoroughly am I used to being so

We all adhere to emulating

Its evidence as an imam⁵ .

In the abovementioned excerpt, Mudhir Al-Awsi manifests the spiritual harmony between the supreme authority, seid. Sistani, and adherents. The marja'aeia portrait is iterative to convey the image of the paterfamilias of all Iraqis succouring the war-stricken everywhere and shielding man at all means:

4 Holy Shrine of Al-Hussein, By Them We Triumph (Karbala: Media Dept, 2017).

5 Holy Shrine of Al-Hussein.

**The son of the sun I am reputed as
Be informed I myself bear the brunt
In war and in peace .
No great distance halts me .
No galloping blood of mine congealed
If need be !⁶**

The Heaven Colour as a despair absorber endeavours to mitigate the levels of horror and petrification ISIS plans to erode the communal solidarity and historical fabric. From the canonical perspective , the poet endeavours to heighten the morale of the warriors and works in tandem with the marja'aeia principles to save and to salvage man . The tone is so promising, encouraging and supportive of social solidarity and triumph over the aggressive.

From the desert ambience to the palm tree orchards **Evidence from Herald of Vice and Virtue** of Massar Riyadh commends the fatwa for its importance in crucial times whose light prevails in all houses, whose fragrance discriminates every corner in the country, whose deeds are as resonant as thunder and whose heart cuddles all with tolerance and love:

**In fields of bullets
They have their own sapience
Exposing the falsehood of others.
In a trance
Everything changes
If they set step to the arena
Optimistically and ardently
They feel all ; an orphan finds fatherhood in them
Dawn-to-dusk talks
They maintain without impatience
In reticence⁷.**

It is quite tacit that the adherents emulate the marja'aeia yet it is not common that man adheres to someone to death or rather someone obeys somebody to

6 Holy Shrine of Al-Hussein.

7 Holy Shrine of Al-Hussein.

death. The technique common-into-uncommon is employed to serve the fact that the marja'aeia acts as a father to all indeed and in reality. So it is the epitome of despair absorber as the pivotal image tackles the doctrinal aspects of man:

Here they are

On the verge of death.

As prophets they are pertinaciously

In the trench,

Whose miracles pass all human expectation.

They tail the final vesture as a coffin

To their last martyrdom scene .

What they deem Allah best know⁸ .

Such canonical poets need not be explicated in line with their autobiographical data as much as the poems, **The Heaven Colour** and **Evidence from Herald of Vice and Virtue**, are so transparent and narrative enough to trace the historical events and to portray the solid volition for martyrdom the adherents desire to fall in the pathway of justice and dignity. That is the common-uncommon portrayal finds great existence in these poems through the depiction of the possible grotesque acts. As similarly done by Al-Awsi, Massar Riyadh disseminates a sense of confidence and valour and alludes to the prophet ethics and strategy of social dealing. The pivotal locus falls on the functionality of the fighter to liberate the lands for the sake of social justice and welfare.

Chapter Three

Despair Absorber and Cataclysm Amplifier: Traditional Struggle

It is the human schadenfreude to enjoy ruin and miseries of other: since one gains a foothold to observe a tale from distance, no matter how man will wane to vanish! By them We Triumph "Bahim Intasarna" is a constellation of psychological reinforcement with realistic depiction. In the collection are there many events whose hero are laypeople and forced to be in an unexpected death-life arena, that is why they plunge into death to cull life. The persona in certain poems exudes a kind of unbelievable self-struggle to fight to the last though wounded

8 Holy Shrine of Al-Hussein.

fatally or bleeding to death. Such persistence runs counter to the human valour but in the orbit of faith and doctrines everything possible will be.

From the critical perspective, Helen Meekosha and Russell Shuttleworth believe that the critical disability theory necessarily be of vital importance for having four primary principles: in the first quantitative analysis is to trace a text to find specific scientific scales, in the second, the theory advocates an autonomous society, in the third, there is great heed to the historical explication, the last of all, it highlights the macrocosmic dialogue between different cultures and nations; "Western to non-Western cultures"⁹. In reviewing these principles, the focus is to be on the real ordeal one with impairment or disability, wound or bleeding, or lack of military experience, physical defects, leads to death, it is a matter of human faith and beliefs, norms and decorum, life norms and ethic standards in time of calamity. The body runs decrepit and falls into destitute, yet the soul and morale hoist the colour of pride and dignity higher per usual expectation. **Mosul** and **Nine Miles From Mosul** are void of objective standards of reasonability in elucidating the calamity and never approach both the state of autonomy and freedom in the city and of historicity: no mention to historical events and societal solidarity.

In, **The Heaven Colour** the iterative image hovers over the volition of man to obliterate the abnormal and the freakish from everyday life events. Man is created to live in a system of human regulations and conditions, when derailing from these shapes and moulds, man loses his being and identity. How come to be shoulder by shoulder with the cannibals and mercenaries, with the usurpers, rapists and guys-plundering officers and with blood-thirsty traitors, that is why a shout to change and to reform grows louder and louder day by day., **Evidence from Herald of Vice and Virtue** starts with the image of valour in the face of terrorism to pave the way to the dominant portrayal, sacrifice, it is the human desire that knows no hindrance or defect or impairment and prevails through the dark lanes, valleys and cities. Though being wounded or injured and in a defect, he finds himself in the welter of the great challenge with all his comrades in a

9 Meekosha, Russell and Shuttleworth, Helen "What's so 'Critical' about Critical Disability Studies?," Australian Journal of Human Rights 15, no. 1 (2009): 52.

mutual trench. In the battlefields each shows his valour with a trend.

The major paramount issue here to be tackled more profoundly is what a kind of impetus people summon to be in such a niche; it is the call of the free, the call of the human standards to redeem, it is the doctrinal system man is used to adhering, the caldron of the supreme religion authority that guides man into his real and true choices is the pivotal scruple to defend the land at all costs.

Conclusion

Both **Mosul** and **Nine Miles From Mosul** fall short of manifesting the religious tone of the texts and never mention the impact of the edicts on the mere grounds facts of the city and the land but strike a chord with the repercussion of the anarchy happened in Iraq. On the basis of the disability theory, the tone is so dejected and there is no hope to sprout as they are cataclysm amplifiers.

Then only then **The Heaven Colour** and **Evidence from Herald of Vice and Virtue** spread the wings of the thematic and panoramic loci wide and wider as they trace the phase of these collapsing provinces under the sway of terrorism and highlight the sacrifice of the marja`aeia-backed warriors to shield the man, land, fauna and flora since they are despair absorber.

Technically explicating, the techniques of the grotesque depiction and common-into-uncommon portrayal are employed in these four poems differently: **Mosul** and **Nine Miles From Mosul** take hold of the grotesque depiction. Yet **The Heaven Colour** and **Evidence from Herald of Vice and Virtue** tend to implant the uncommon-into-common delineation, there is no accentuation on the grotesque or the abject. The importance of the canonical poets lies in the fact that their poems take soul of a thesis with a sense of narrativity: a procedures to be set and a problem to be remedied.

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