

**A critical Discourse Analysis  
of Two Poems  
on Imam Hasan**

تحليل خطاب نقدي لقصيدتين تحتفي  
بالامام الحسن عليه السلام

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### Abstract

Language users' choices of linguistic forms and expressions are usually guided by their thoughts, feelings, attitudes and their stance or points of view in the real world. One main serious reflection is the issue of religious ideology. Throughout history, different contradictory religious beliefs, concepts and opinions emerged due to various political disputes and authorial struggles or controversies by some parties and personae. This hints on the discourse produced in relation with this regard. A poet who opts to write a piece of discourse on a certain character is certainly affected by the personality and attributes of this character or he has a view to share.

One way of approaching such kind of discourse is critical discourse analysis (CDA). Language, according to CDA, is never neutral and it always has some implications of the world that surrounds us. Critical studies is concerned with scrutinizing power relations, ideological manifestations and hegemony in social practices.

The current paper is a CDA of a poem commemorating Imam Hasan. It sheds light on the religious ideologies of Shia's doctrine-apparent in such kinds of poems by conceptualizing the way Shi-asknow, view and feel their Imam. The poem is of a well-known religious Shia poet and a man of science. The poet and his piece of writing are selected randomly to get a critical analysis. This study raises the following questions: What are the religious ideologies reflected in poetry written on Imam Hasan? What are the figurative uses of language utilized to enhance presenting these ideologies? To answer these questions, the study develops an analytical framework for the critical analysis of the data under scrutiny. It is hypothesized that such kinds of poetry bear ideological connotations reflecting the Shia's beliefs and concepts. This is usually accompanied by figurative uses of language, let alone the fact that the language of poetry is usually loaded with figurative rhetorical devices. The analysis verifies the two set hypotheses. This research is hoped to be of value to those interested in critical studies, religious ideologies studies and figurativity in poetry.

## ملخص البحث

عادةً ما تحكم الافكار والمشاعر ووجهات النظر والمواقف الفعلية في الحياة خيارات متكلمي اللغة من تعابير وصيغ لغوية وتكمن أحد ابرز الانعكاسات الحقيقية لذلك تكمن في الايدولوجية الدينية حيث ان اي نص مرتبط بالشخصيات الدينية او السياسية او الادبية يعكس وجهة نظر كاتبه وتهتم بهذا المحور الدراسات النقدية.

الدراسة الحالية هي تحليلاً نقدياً لقصيدتين تحتفي بالامام الحسن عليه السلام وتسلط الضوء على الايدولوجيات الدينية للمذهب الشيعي المتجلي في قصائد شعرية من هذا النوع لتقدم صورة ذهنية عن نهج الشيعة في معرفة إمامهم عليه السلام وكيف يرونه ويحسونه. كتب القصيدتين اللتان اختيرتا عشوائياً شاعران مشهوران بالعلم والدين جرى اختيارهم عشوائياً ايضاً. تعرض الدراسة الاسئلة الآتية: ماهي الايدولوجيات الدينية التي يقدمها الشعر المكتوب عن الامام الحسن عليه السلام؟ ماهي الاستعارات اللغوية التي تعرض هكذا ايدولوجيات؟

للإجابة عن هذه الاسئلة تطور الدراسة اطارا تحليليا للمقاربة النقدية للبيانات قيد التحليل. تفترض الدراسة ان هكذا انواع من الشعر تحمل مضاميناً ايدولوجيةً تعكس المفاهيم والعقائد الشيعية. ويصاحب ذلك استعمالات لغوية مجازية تعزز ذلك ويثبت التحليل صحة كلتا الفرضيتان. من المؤمل ان تكون الدراسة ذات فائدة للمهتمين بالدراسات النقدية ودراسة الايدولوجيات الدينية والاستعارة اللغوية في الشعر.



## 1. Introduction

Throughout history, different contradictory religious beliefs, concepts and opinions emerged due to various political disputes and authorial struggles or controversies by some parties and personae. This hints on the discourse produced in relation with this regard. A poet who opts to write a piece of discourse on a certain character is certainly effected by the personality and attributes of this character or he has a view to share.

One way of approaching such kind of discourse is critical discourse analysis (CDA). Language, according to CDA, is never neutral and it always has some implications of the world that surrounds us. Critical studies are concerned with scrutinizing power relations, ideological manifestations and hegemony in social practices. In a broad sense, CDA can be traced to the Aristotelian study of rhetoric. In contemporary philosophy, the Marxist-influenced critical theory of the Frankfurt school as well as the works of the sociologist Habermas and the theories of Foucault have provided the basis for CDA and hence counted within its realm (Hart, 2010: 3).

## 2. Critical Discourse Analysis (CDA)

Gee (1999: 8) holds that there are different approaches to discourse analysis. Some look at the structure of language and how it makes meanings in specific contexts whereas others pay attention to the 'content' of the language being used and the themes or issues being discussed. The approach that pays attention to content is CDA. It is interested in the way language and discourse are used to achieve social goals and how this plays a role in social change or maintenance (Bloor and Bloor, 2007: 2). Wodak (2002: 7) claims that CDA is seen as an interdisciplinary research movement, subsuming a variety of approaches, each with different theoretical models, research method and agenda.



In contrast to discourse analysis and text linguistics, CDA focuses on spoken or written texts with a theorization and description of social processes and structures which result in the production of texts. Moreover, it pays attention to the social structures and purposes within which groups or individuals create meanings in the process of interaction with these texts (Fairclough and Kress, 1993: 2). CDA is mainly interested in the relation between language and power, language and ideology and language and dominance. As a result, concepts of power, of ideology and of history are indispensable in every critical practice (Wodak, 2001: 2).

It is worth mentioning that in CDA, the word 'critical' is used with the sense of 'critique' (Bloor and Bloor, 2007: 5). This means that the analysis can be directed to a positive outcome to highlight its legitimacy and validation as well as to the negative evaluation which has the aim of characterizing the negative or figuring it out to resist it and, ultimately, to change it.

In the rapidly developing field of CDA, as Bloor and Bloor (2007: 12) aver, the aim is to show how "linguistic-discursive practices" are connected to the "socio-political structures of power and domination" (Kress, 1990: 85). Language, according to CD analysts, is no longer viewed as a way of conveying information but rather it is the medium through which a speaker or writer influences and controls the recipients' minds, creates, supports, strengthens, and legitimizes an ideology or maintains a political power (Rogers, 2004: 7). Critical approaches are concerned with questions of power and of change, as Pennycook (2005: 575) maintains. To sum, discourses are the product of ideology and social struggle.

## 2.1 Ideology

Wodak and Ludwig (1999: 12-13) point out that CDA implies three perspectives. First, discourse "always involves power and ideologies". Secondly, "discourse (...) is always historical, that is, it is connected synchronically and diachronically with other communicative events which are happening at the same time or which have happened before". And finally, any approach to discourse analysis has to bear in mind interpretation, so that readers and listeners, de-

pending on their background knowledge, information and position, might have different readings of the same communicative event.

A central issue in CDA is the notion of ideology (Rahimi and Sahragard, 1968: 11). It was introduced by Karl Marx (1962) to refer to culture, political ideas, economic views and idiosyncratic characterizations such as self or identity (ibid.: 12). Bloor and Bloor (2007: 10) argue that ideology can be glossed “as a set of beliefs or attitudes shared by members of a particular social group”. Ideology is a system of ideas, world views or the fixed way of looking at life issues (Rahimi and Sahragard, 1968: 12). Critical discourse analysts are to be aware that “discourse used by members of a group tends to be ideologically based” whether consciously or unconsciously (Bloor and Bloor, 2007: 10). It is crucial to mention that ideologies can be manufactured or shaped by sources of power in systems and institutions (Rahimi and Sahragard, 1968: 13). As far as the role of language is concerned, “ideologies can function as the manifestations of the interplay between language and context as a means to preserve or change the current distribution of power in the society” (ibid.). To conclude, ideology creates us as persons and calls us into being and it is profoundly manifested in our language.

The other significant issue in CDA which is crucial for critical discourse analysts is that of stance and attitude. Those analysts are to be aware of their own point of view with regards to the object of their analysis as their beliefs and attitudes can colour the interpretation of the discourse under scrutiny (Bloor and Bloor, 2007: 33). Surely, this holds true for writers of discourse in the first place.

### 3. CDA of Fairclough

Critical approaches agree on investigating how discourse shapes and is shaped by social structures. This is achieved by “revisiting the text at different levels, raising questions about it, imagining how it could have been constructed differently, and mentally comparing it to related texts”, as Todolí et al. (2006: 11) expound. Different models to CDA are distinguished (cf. Rahimi and Sahragard, 1968: 35-38 and Todolí et al., 2006: 11-28). One paradigm is that of Fairclough’s (2010): the dialectical- relational approach. This approach has been

developed by Norman Fairclough in a series of works (1989, 1992, 1995, 2003, 2010). He is an influential practitioner in CDA. In his earlier work (1989), he called his approach to language and discourse as Critical Language Study. He explains that this is “to help increase consciousness of how language contributes to the domination of some people by others” (Fairclough, 1989: 1).

Fairclough views language as a form of social practice which reproduces and changes knowledge, identities and social relations. Hence, there is a dialectic relation between language and social reality. This is why Fairclough has called his approach “the dialectical-relational approach”. He believes that language and society coexist with each other and affect each other (Fairclough, 2000: 26). Discourse, to Fairclough, has three main functions: an identity function, a relational function and an ideational function. Here, Fairclough draws on Halliday’s (1978) functional approach to language. In other words, every instance of language use is a communicative event consisting of three dimensions (Jorgenson and Phillips, 2002: 66):

1. It is a spoken or written text;
2. It is an interaction between people involving processes of producing and interpreting the text; and
3. It is a piece of social practice.

His tri-dimensional conception of discourse are text analysis, discursive practice, and social practice. The text, as the model argues, is the only concrete level (physically seen) which concerns language forms and their meanings. The analysis of this level may be organized into vocabulary, grammar, cohesion, and text structure (Fairclough, 1989: 136). The second level - discursive practice - is related to the production, distribution and consumption of the text. One needs to consider who has produced the text, for what purpose the text is produced, to whom the text is aimed at and in what conditions is it read (Fairclough, 1992: 76). Fairclough, here, uses three main headings: the force of utterances (speech act types), the coherence of texts, and the intertextuality of texts. The last is “the property that texts have of being full of snatches of other texts” (ibid: 84). Only this last heading is included in our analysis. In fact,



some adjustment has been developed in the model of analysis to set it suitable for the data under scrutiny. The second level varies according to the situation at hand and according to the members taking part in the process.

The third level of social practice is divided into two headings: ideology and hegemony (Cipriani, 2002: 12). Regardless of the fact that the analysis will be based mostly on ideological manifestations, the idea of hegemony is also relevant since ideology is a means of establishing hegemony. To put it other way, people holding similar ideologies form groups that share similar objectives and aspirations. As put by Fairclough (1989: 92), hegemony “is leadership, as much as domination across the economic, political, cultural and ideological domains of a society”. These three elements are exemplified in the following diagram:

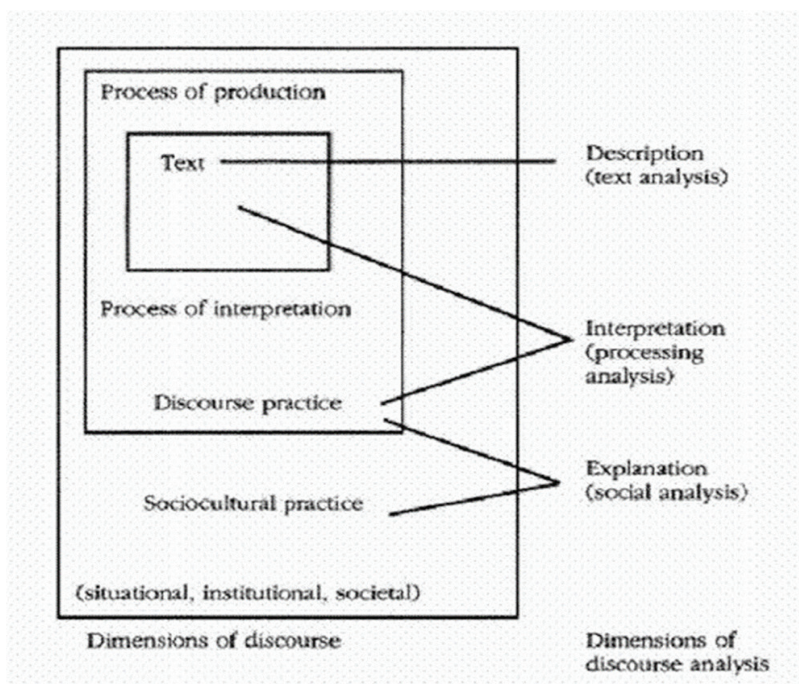


Figure (1) Fairclough’s Approach to CDA  
(Adopted from Fairclough, 2010: 133)

#### 4. Figurativity and CDA

In critical studies, “metaphor is traditionally just one of many textual features to be analysed to unveil discursive constructions of reality”, as Holmgreen (2006: 95) affirms. This hints on the fact that other figurative uses of language can be detected. Metaphor is considered an essential linguistic tool that provides understanding and manifests ideological representations unequivocally. Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two unrelated entities; they share, however, some common characteristics (Web source 3).

Other figures of speech crucial for the analysis can also be distinguished, in the same vein. Personification, for instance, is the representation of a thing or abstraction in the form of a person or an abstract concept is specified as a human being (Web source 4). According to Charteris-Black (2011 : 61), personification is a “linguistic figure in which an abstract and inanimate entity is described or referred to using a word or phrase that in other contexts would be used to describe a person”. Similes are simply hedged metaphors that are processed and understood in the same way as metaphors (Tirrell 1991: 40). Linguistically, similes are triggered by the explicit use of ‘like’ or ‘as’. Rhetorical questions do not expect direct responses (Quirk et al., 1985: 824). They are syntactically interrogatives but semantically statements (ibid.: 804). The use of a rhetorical question doubtlessly intends to enhance the interest or attention. Many other rhetorical devices can be presented. The analysis, however, is confined to these ones only.

#### 5. The Analytical Framework

CDA does not provide a ready-made, how-to-do approach to social analysis but emphasizes that for each study a thorough theoretical analysis of a social issue must be made so as to be able to select which discourse and social structures to analyse and which methods of research to adopt in the analysis (van Dijk, 2001: 98). Hence, CDA does not have its own distinct methodology; it integrates linguistic methods with a critical social stand point.

As such, the analytical framework schematized for the analysis of the data under scrutiny depends on Fairclough’s (2010) model of textual analysis, discursive practice, and social practice, as explained above as well as some additions and modifications devised by the researcher. The textual analysis concerns itself with the figurative use of language. It is broken down into these figures of speech: metaphor, personification, simile and rhetorical questions. The discursive practice highlights the use of intertextuality with its two subdivisions whereas the social practice has two branches: ideology and hegemony. The first is interested in revealing the possible ideological manifestations available in the data and the second is related to that same concept. Thus, Figure (2) below conceptualizes the analytical framework for this study.

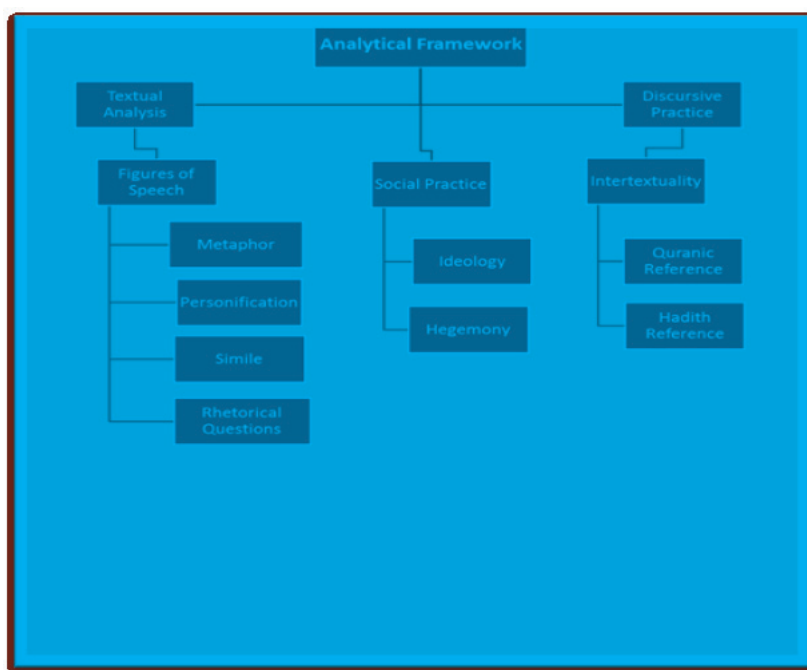


Figure (2) The Analytical Framework

## 6. Data Analysis

Following Fairclough's (1995: 14) idea that any kind of text is suitable for CDA, two poems about Imam Hasan are chosen for the analysis. The first is written by Dr. Al-Waili<sup>1</sup>, a well-known religious poet. The second is written by Ridha Al-Hindi<sup>2</sup>, also a famous poet.

### 6.1 Textual Analysis

#### 6.1.1 Figures of Speech

##### 6.1.1.1 Metaphor

Metaphor is an implicit or hidden comparison between two unrelated entities that have a common feature. Many instances are found. Here are two examples from Al-Waili (6) where he says:

والرافدان خلائقُ رَبِّتَها وَكَرَائِمُ أَغْنَاكَ مِنْها الْمُحْتَدُ

*The two tributaries are manners you fostered And virtues enriched by the nobility of birth*

The two 'tributaries' or the word الرافدان refers to Imam Ali and Fatima, parents of Imam Hasan where they are metaphorically referred to here. They both were raised up by Prophet Muhammad. The word ( خلائق ) refers to Imam Ali whereas ( كرائم ) refers to Fatima, as a man's daughter is called his ( كريمة ). The first fruit of this divine union is the birth of Imam Hasan. A second example on metaphor is found in this line when the poet says:

وَيَهونُ كرسِيٌّ لِمَنْ أَقْدَامُهُ تَرْقى على صدر النبيِّ وتَصعدُ

*Fie upon that chair for whom his feet Climb the Prophet's chest and ascends*

The poet says that Imam Hasan is not concerned with being appointed as the leader for Muslims, although he has been legally appointed to be as such by the recommendation and instructions of the first leader of the Islamic nation: Prophet Mohammed who assigned Imam Ali and his sons as his successors by a formal notification from Allah<sup>3</sup>. Ascending to the throne is not an issue for him, i.e.

Imam Hasan. He is the one who used to get on the Prophet's chest as a child which is a higher status and a privilege for one to take. The word كرسى or 'chair' represents taking the throne which is the metaphorical use.

Al-Hindi uses metaphor in his poem in the following line where he compares the falling of the stars because of their sorrows on Imam's martyrdom:

وهوى شهيدا صابرا فهوت حزننا عليه كواكب الدجن

*He fell, martyred, patiently and darkness planets fell with him sorrowfully*

### 6.1.1.2 Personification

Giving the attributes of human being to inanimate objects is personification. Instances from the first poem can be:

وَيْرِيَّةُ الْمِحْرَابُ وَهُوَ مُطَوَّقٌ عَنُقُ النَّبِيِّ غَدَاةً فِيهِ يَسْجُدُ

*Sanctuary cultivates him as he embraces The Prophet's neck when at morning he kneels*

The personification used by the poet is that of giving the human quality of raising a child to the محراب or 'sanctuary'. A sanctuary or a niche is a place in a mosque directed to the 'kiblah' where one prays to Allah or worships Him. The image is that Imam has been brought up in a religious place by his grandfather, the greatest Prophet of Islam and of course his father Imam Ali and the purified mother, Fatima. The same explanation applies to the following line where the 'sanctuary' yearned for Imam Hasan when he was poisoned as he used to pray all night to Allah:

واستوحش المحرابُ حَبْرًا طالما أَلْفَاهُ فِي كَيْدِ الدُّجَى يَتَهَجَّدُ

*The sanctuary yearned for a pundit whom it used To see supplicating in the heart of darkness*

Another example is seen in this line:

طَعَنوكَ وانتهبوا خِيَابَكَ وَالذِي رَضَعَ الْخِيَانَةَ لَا تَعْفُ لَهُ يَدُ

*They stabbed you and looted your tent and the hand Of who drank treason would not ever be chaste*

The poet addresses his Imam saying that those vicious people stabbed the Imam and slandered him by their deeds and behaviours. This is not strange for those who have been fed, drank and brought up by betrayal, treason and dishonest deception. Such persons can never be truthful honest.

Al-Hindi uses personification in the following line saying:

واستوطنت قلبي نوائبه حتى طفقت أهيم في وطني

*Disasters dwelt in my heart until I started roaming in my country*

In this line of verse, the poet personifies disasters as a human being settling in his heart. The image is that his heart is full of disasters and pains for the Imam and his sufferings.

### 6.1.1.3 Simile

The vivid comparison of simile is illustrated in the following example:

وجرعت أشجانَ ابنِ هندَ ولوئمةً كالليثِ إذ ينقادُ وهو مُقيّدٌ

*You quaffed the plots and meanness of Hind's son Like a lion when it is led in chains*

The poet says that when Muawiya<sup>4</sup>, also known as 'the son of Hind', betrayed Imam painfully, the Imam swallowed the meanness and vileness of that and passed it through just like an enchained lion. Although tied and curbed, a lion is a lion. A second example of simile is illustrated in this line:

لابدٌ من يومٍ على أجسامهم كمثلِ أهلِ الكهفِ يُبنى مسجدٌ

*Absolutely, one day on their bodies Like the cave men , a mosque would be built*

The poet says that one day a mosque will be built on the graves of those Imams who have been deprived of having shrines on their tombs<sup>5</sup>. The simile is in the word (كَمِثَالِ) where a mosque was built on the companions of the Cave as the Sura of the Cave in the Glorious Quran narrates. As the real status of the young men of the cave appeared after the long years of staying asleep in the cave, the real status of those persecuted Imams will appear to the whole world<sup>6</sup>.

Al-Hindi gives this simile in his poem where he compares overtly time to its people where they both are given evil instead of the good:

أم دهرنا كبنية عادتهم يجزون بالسوأي عن الحسن

*Is our time just like its sons where they are rewarded evil for the good*

#### 6.1.1.4 Rhetorical Questions

Rhetorical questions are found in the poem. The following lines illustrate:

أساك مزواجاً وهذي فرية وروى بأنك خائفٌ متلدُّ

ماذا؟ أنت تخافُ والجد الذي ينميك والابُّ شعلَةٌ تتوقد

*It called you Polygamic and this is a libel And said that you are afraid and reluctant What? Do your fear and the grandfather Raises you and the father is a burning torch*

In these two lines, a rhetorical question asks how come that the Imam is being seen as afraid while his grandfather and father are famous of their absolute courage. This is a faulty lie against Imam. He has never feared anyone but Allah. In fact, Imam Hasan has been accused of being afraid on himself and the very few number of his followers from the injustice of Ummayd's ruling leader (Muawiya) and this is why Imam has chosen the compromise with Muawiya. This is not the truth. Imam resorted to this agreement because he found that his supporters are very few in number and his fight with Muawiya would lead but to the death of some innocent Muslims and achieve nothing to the benefit of the Islamic state (2013 البدرى). The state of Muslims at that time would never endure war or more fights. Imam Hasan was completely aware of this fact.

The other example about rhetorical questions in the poem is the following:

أو يبتغي منه السيادة من لهُ شَهد النبيُّ وقال: إِنَّكَ سَيِّدٌ؟

*Does one look for presidency from it To whom Prophet testified "you are a master"*



This question is affirming that the man who has been named as (سَيِّد) 'master' by the Prophet does not care about asking or getting the mastery over others by being their judge or president. This is not his concern. He is already a master in this world and in paradise. These questions are rhetorical for they seek no specific answers<sup>7</sup>. They state facts, in fact.

Several rhetorical questions are found in Al-Hindi's poem as well where no answer is required for the following question:

أم كل من تنميه هاشم لا ينفك في حرب مع الزمن

*Are all those raised by ( the family of ) Hashim doomed to be in fight against events?*

## 6.2 Discursive Practice

### 6.2.1 Intertextuality

#### 6.2.1.1 Quranic Reference

Within the second branch in the model of analysis, discursive practice is manifested throughout intertextuality. This latter has two subdivisions: Quranic reference and Prophetic Hadith. The poem has this line:

تَتَنَاجَمُ الْأَسْحَارُ مِنْ تَرْدِيدِهِ إِيَّاكَ رَبِّي أَسْتَعِينُ وَأَعْبُدُ

*The dawns are tuned because of his repetition of "Oh my God it is you that I worship and depend on"*

The poet explains here how Imam Hasan (8) prays all nights until early dawn reciting a Quranic verse from Al-Fatiha Sura. The reference is not identical for the full verse says:

﴿إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ﴾ [الفاتحة: 5]

*Thee do we worship and Thine aid we seek (Al-Fatiha: 5)*

This shift in the order of words and changes are due to poetic necessity. Another example concerning the Quranic reference is the one below:



ما قبيح التاريخ حين يُلحُ في كذبٍ عليكِ وذو المناقبِ يُحسدُ

*Oh how vile is history when it persists To lie about you and the virtuous is envied*

The reference is to the Quranic verse in Al-Nisaa Sura when Allah Almighty says:

﴿أَمْ يَحْسُدُونَ النَّاسَ عَلَى مَا آتَاهُمُ اللَّهُ﴾ [النساء ٥٤]

*Or they envy mankind for what Allah hath given them of His bounty (Al-Nisaa: 54).*

When Imam Baqir was requested to interpret the meaning of this Quranic verse, he said that “ It is we who are envied” (الشافعي 234 :2003 ). He means that the members of the household of Prophet Muhammad are envied for the many dignities and nobilities they have been bestowed.

In Al-Hindi’s poem, the poetic line below hints to the Quraanic Verse in Aal-Imran Sura when Allah says:

﴿الَّذِينَ يُنْفِقُونَ فِي السَّرَّاءِ وَالضَّرَّاءِ وَالْكَاطِمِينَ الْغَيْظَ وَالْعَافِينَ عَنِ النَّاسِ وَاللَّهُ يُحِبُّ الْمُحْسِنِينَ﴾

[ال عمران: ١٣٤]

*Those who spend (freely) whether in prosperity or in adversity- who restrain anger and pardon men for Allah loves who do good (Aal- Imran: 133).*

جذبوا مصلاه فدهاه أبي من كاظم للغيظ مُمتحن

*They drew his place of prayers, by my father’s soul as He is an examined restrainer of anger.*

### 6.2.1.2 Prophetic Hadith

This second branch of intertextuality is found in the following line:

عيناها تستجلي ملامح أحمد وبسمعه الوحي المبين يُردد

*His eyes elucidate the features of Ahmed And the clear revelation echoes in his ear*

In this line, there is a reference to the great similarity in appearance between the Prophet and his grandson (Imam Hasan). The

allusion is to the Hadith of Prophet Muhammad when he says to Imam Hasan:

«يا حَسَنَ أَشْبَهْتَ خَلْقِي وَخُلُقِي» [المازندراني، ١٩٩١: ٢٥]

*O Hasan, you are similar to me in my appearance and morals.*

11:2015 البياتي elaborates saying that Allah has mentioned the morals of the Prophet in His Quran:

﴿وَأَنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ﴾ [القلم: ٤]

*And surely thou hast sublime morals (Al-Qalam: 4)*

This extends to Imam Hasan as well since the Prophet does not say things out of his own desire because Almighty Allah (1) says:

﴿وَمَا يَنْطِقُ عَنِ الْهَوَىٰ إِنْ هُوَ إِلَّا وَحْيٌ يُوحَىٰ﴾ [النجم: ٤-٥]

*Nor does he say (aught) of (his own) desire. It is less than inspiration sent down to him (An-Najim: 4-5).*

Another example about the Prophetic Hadith in the poem is clear in this line:

أَوْ يَبْتَغِي مِنْهُ السِّيَادَةَ مَنْ لَهُ شَهِدَ النَّبِيُّ وَقَالَ: إِنَّكَ سَيِّدٌ؟

*Does one look for presidency from it To whom Prophet testified  
"you are a master"*

The poet refers to the Hadith said by Prophet Muhammad about Hasan when he was still young:

«إِنَّ ابْنِي هَذَا سَيِّدٌ لَعَلَّ اللَّهَ يُصَلِّحَ بِهِ بَيْنَ فِئَتَيْنِ مِنَ الْمُسْلِمِينَ» [المازندراني، ١٩٩١: ٢٤]

*This son of mine is a master. May Allah compromise between two groups of Muslim people because of him.*

Al-Hindi refers to the Prophetic Hadith that says Imam Hasan has the dignity of Prophet Muhammad. The Hadith is as follows:

أَتَتْ فَاطِمَةَ رَضِيَ اللَّهُ عَنْهَا بِابْنَيْهَا إِلَى رَسُولِ اللَّهِ فِي شَكْوَاهِ الَّذِي تُوُفِيَ فِيهِ فَقَالَتْ يَا رَسُولَ اللَّهِ هَذَانِ ابْنَاكَ

فَوَرَّثَهُمَا شَيْئًا فَقَالَ: أَمَا حَسَنٌ فَلَهُ هَيْبَتِي وَ سُوْدُدِي وَأَمَا حَسِينٌ فَلَهُ جِرَائِي وَ جُودِي

*Fatima came to her father in his illness of death bringing her two sons saying to him: those are your sons, Messenger of Allah. What are you going to bequeath them? The Prophet said: As for Hasan, I bequeath him my dignity and reverence and I bequeath Hussein my courage and generosity (10:1967, ابن أبي حديد).*

This reference is found in this line of verse where the poet says:

قَسَمًا بِسُودَدِهِ وَمُحْتَدِهِ      وَبِحِلْمِهِ الْمَوْفِي عَلَى الْقَتَنِ

*By his true dignity, ancestry and his complete tolerance on peaks*

## 6.3 Social Practice

### 6.3.1 Ideology

Social analysis is one explanatory contribution to the discourse. This can be apprehended in ideology and hegemony. In terms of ideology, one may notice that such poems usually attempt to display some of the ideological perspectives inherently originated in the Shiite doctrine. Poems commemorating Prophet Muhammad and his household concentrate on revealing several themes and ideologies that have been never allowed for certain periods of time and they were forbidden for considerable times in the Shia's history. For long years, the Shia sect suffered from cruel treatment like killing, prisoning, displacing as well as being prevented to live peacefully practicing the rites of their doctrine<sup>8</sup> ( H. الخوارزمي , 1411 : 111). They have been oppressed by the unjust tyrant authorities who initially wanted to take the authorial ruling decision-making in the nation and forcibly grab the reign and power instead of Imam Ali (8) and then his sons. If power is a key central issue in doing CDA, it is the abuse of power that led to the creation of such kinds of discourse which are loaded with words that reveal the conceptual content and ideology. Several ideological manifestations might be detected. They can be summarized as follows:

#### A: Stating the elegant status of Imam(s)

By introducing these lines, Al-Waiili intends to show how Imam Hasan (8) has a highly respected descent related to the honest character of Prophet Muhammad (Hasan's grandfather) and his cousin and son-in-law (Imam Ali) by affinity through the divine marriage between Fatima (h) (Muhammad's loveable daughter) and Imam Ali ( البياتي , 2015 : 41 ). They enjoy as well all the perfect attributes

Allah wants in his people like being honest, generous, courageous, enduring and knowledgeable, among many others. As such, they deserve to be loved, followed and obeyed. Of course what is attributed to Imam Hasan applies to all other Imams as they retrace from the same sublime light of prophecy (1761 :1995 , الالباني). The poet portrays this image by the words in the two verses below:

فإِذَا سَمَا خَلَقَ وَطَابَتْ دَوْحَةٌ فَالمرءُ بَيْنَهُمَا السَّرِيُّ الأَوْحَدُ  
يَا أَيُّهَا الحَسَنُ الزَكِيُّ، وَأَنْتَ مِنْ هَذِهِ المَصَادِرِ لِلرَّوَائِعِ مَوْرِدُ

*If mortality sublimes with a great kind tree Man between them  
would be the sole honest Oh! the fragrant nice looking (Hassan),  
you from These sources became a maker of wonders*

Al-Hindi enhances this idea by this verse:

شَبَلِ الوَصِيِّ وَفَرخِ فَاطِمَةَ وَابنِ النَّبِيِّ وَسِبْطِهِ الحَسَنَ

*The son of the Guardian and Fatima the son and grandson of the  
Prophet: Al-Hasan*

## B: Stating the unfair accusations subscribed to Imam

To destroy and misrepresent the shining pure image of this Imam, several lies have been told about him like being afraid of Muawiya. One of these severe accusations is that Imam Hasan married a great number of women of about sixty or seventy and perhaps more ( 554 :2006 , الحسيني). He is described as a man who is concerned only with this worldly life by living luxuriously and marrying women for sensual desires. All these tales about his various marriages were falsified by men of religion and Hadith (ibid.), although his enemies and opponents claim the opposite. These are but lies to destroy the decent honorability of Imam. The poet says:

مَا أَقْبَحَ التَّارِيخِ حِينَ يُلِخُ فِي كَذِبِ عَلِيكَ وَذُو المَنَاقِبِ يُجَسِّدُ  
أَسْمَاكَ مِزْوَاجاً وَهَدِي فَرِيَةً وَرَوَى بِأَنَّكَ خَائِفٌ مُتَلَدِّدُ

*Oh how vile is history when it persists To lie about you and the  
virtuous is envied It called you Polygamic and this is a libel  
And said that you are afraid and reluctant*

Al-Hindi adds to this idea saying:

نسبوا إليه الشرك وهو من الـ إيمان مثل الروح للبدن

*They ascribed disbelief to him whereas his belief is as soul to  
body*

This line hints to the accusation against Imam that he is an un-believer person.

### C: Stating the crime of poisoning Imam

Most of the poetry about Imams (8) has the mission of showing the unfair treatment of this nation towards those whom Prophet Muhammad strongly advocated and recommended. He asks people to love his family, take care of them and follow them to win the consent and bliss of Allah and his Prophet. People did exactly the opposite. Several lines are given in the poem that narrate the story of betraying and hurting the Imam. They are culminated by this line:

أزجى إليك السُّمُّ وهو سلاحُه ويُدُّ الجبانِ بغيلةٍ تَسْتَأْسِدُ

*He foisted you poison which is his weapon and The hand of the  
coward invigorates in deception*

The poet refers to the story of poisoning the Imam on the hands of his own wife (Jiada Bint Al-Ashaath) who put poison in his food to cause his death. He told his brother Imam Hussein upon his death that he was poisoned three times before, the last trial caused his death (ابن الاثير, n.d. : 490). This same reference is found in Al-Hindi's poem:

حتى سقوه السم فاقطعوا من دَوْحِ أحمدِ أيّما غصن

*Even they poisoned him cutting from Ahmed's garden a promi-  
nent branch*

### D: Stating the infallibility of Imam

One significant theme in this respect is the veneration of Imams and showing their impeccability. In fact Allah created all Imams from one supreme light and they are all equal to his Glorious Book. They represent the talking book and the Quran is the silent Book. Both help people and guide them to cross this short life to the immortal one. Prophet Muhammad explicated their status saying:

«يا أيها الناس! إني قد تركتُ فيكم ما إن أخذتم به لن تضلوا، كتاب الله و عترتي أهل بيتي»  
[اللاباني، ١٩٩٥ : ١٧٦١]

*O People, I have left you the Glorious Quran (the Book of Allah) and my household family. If you keep them both, you would never go astray.*

In the following line, the poet shows that Imam Hasan and three other Imams (Imam Sajjad, Imam Baqir and Imam Sadiq) who are buried in the same place (Al-Baqee') and share the same calamity of having no shrines on their graves are equal in dignity and position to the Book of Allah (Quran). They are valuable authoritative sources for all Muslims.

أولاء هم عدل الكتاب ومن بهم  
نهج النبي وشرعه يتجدد  
*Those are the match of the Book, through them  
The Prophet's path and teachings are renewed*

### E: The desire to sacrifice lives for Imam

All Shia are ready to sacrifice their precious lives and possessions for their Imams. This is to seek 'Waseela' or 'mediation' to Allah who loves those people and loves those who adore them. They are the magnificent images of creation of the world. The poet says:

أفدي صعيدك بالجنان.. وكيف لا  
وبنو علي على صعيدك رقد  
*I exchange your dust with all Gardens, why not Since all Ali's  
lineage keep visiting it*

For many years, Shia were deprived of visiting Imam Hussein in Karbala and to do so, they have to give a large amount of money or to accept the cut of their hands or legs just to be allowed to visit their Imam<sup>9</sup>. They do this because they are really aware of the high status of those Imams and how Allah loves those who love them (1417 : H. القمي). Al-Hindi shares the same image saying:

أفديك من ثاؤ بحفرته مستودع في الأرض مرتين  
*I sacrifice myself to you buried in a pit and kept in the ground  
as imprisoned*

### 6.3.2 Hegemony

People sharing similar ideologies form a group of similar objectives and hopes. As a result, they should constitute a force and an established authority that should have the aim of gathering similar stance and points of view advocators under one basic tent to work and be unified together to defend their ideologies, especially if related to a sensitive issue in one's life as religion. The goal is to change the unjust practiced against them and to revolutionize in the face of abuse of power and hegemony. The domination of the opposite view-holders is to be resisted lawfully and justly. If Shia is a source of authentic righteous values, ideas and beliefs, it is time to enjoy the hegemony they need to hold.

Throughout the lines of the two poems, the writers show how Shia were (and are) oppressed, hurt and suppressed because they have faith in Ahlu-Albit who first went through this severe practice of hegemony by compulsorily taking their right in succession of Prophet Muhammad. All the pain, torture, agony and excruciation against Shia sect is a reflection of power-abuse, hegemony and opposing ideologies.

### 7. Conclusion

Doing critical discourse study requires a vast amount of knowledge concerning the beliefs and ideologies of the discourse composers. CDA is closely related to history and historical events which need to be displayed and stated for generations so as not to lose. The analysis shows that writers of such kinds of discourse enjoy a considerable level of strength to reveal their ideologies which have been kept hidden in the dark for some long years. The poet opts to reveal the unsaid showing his own ideology and that of the whole Shia sect. The belief that has been under wars since the death of Prophet Muhammad can find people to rebel portraying the hidden facts and explanations. Since CDA pays attention to the social structures and purposes within which groups or individuals create meanings in the process of interaction with texts, such kinds of discourse (like the ones being analysed) may require a good historical knowledge of events to construe the meaning behind the poetic lines.

A specific stance with regard to the ideologies being presented is surely significant in the process of producing such discourses and in the process of analyzing them. The analysis shows that this kind of discourse reveals ideologies and beliefs of its advocates. This verifies the first hypothesis. Although the language of poetry is characterized by figures of speech, the two poems manifest heavy use of figurativity that appeals to the readers and to make their message more obvious and powerful.

1. Ahmed Al-Waeli Al-Kinani (1928–2003) (Arabic: الدكتور الشيخ أحمد الوائلي الكناني) was a prominent Shi'a Islamic cleric, who preached the Islamic thoughts through books and lectures. He was also a poet. His poems represent his personality, spirituality and belief. He pursued his education in the institute of higher education –one of the institutes of university of Baghdad- and finished his master's degree. He received his PhD in economics in 1972 from Egypt and his dissertation discusses the Islamic view of exploitation of labor. (web source 1)
2. Ridha Muhammed A-Hindi is a man of science, religion and literature. He lived in Al-Najaf, but he is said to be originally from India. He belongs to Imam Ali Al-Hadi (8). Web source ( [https://ar.wikipedia.org/wiki/%D8%B1%D8%B6%D8%A7\\_%D8%A7%D9%84%D9%87%D9%86%D8%AF%D9%8A](https://ar.wikipedia.org/wiki/%D8%B1%D8%B6%D8%A7_%D8%A7%D9%84%D9%87%D9%86%D8%AF%D9%8A))
3. In Al-Maeeda Sura (verse 67), Allah says: يَا أَيُّهَا الرَّسُولُ بَلِّغْ مَا أُنزِلَ إِلَيْكَ مِنْ رَبِّكَ وَإِنْ لَمْ تَفْعَلْ فَمَا بَلَغْتَ رَسُولَهُ (الالوسي) 1451 H. : 282) expounds that this verse is about Imam Ali and Prophet Muhammad said it on the day of returning from pilgrimage near the small stream of Khum.
4. Muawiya bin Ibi Sufian is the first Ummayyad leader who caused many internal wars in the Islamic state. He was born in Makka and his mother is known as 'Liver eater'. He was one of the most malignant opponent to Islam and Prophet Muhammad and his family (web source 5).
5. In the cemetery of Al-Baqee'a in Medina in Saudi Arabia, which is located to the southeast of the Masjid al-Nabawi (The Prophet 's Mosque) which is built where the Islamic Prophet Muhammad used to live, and is currently buried, is a significant place for Shia as four of their Imam are buried there. A Fatwa held that these tombs should



be demolished. The mausoleums in al-Baqee were destroyed by the Wahhabi Ikhwan forces according to this fatwa or decision (web source 6).

6. In the story of the companions of the cave, different opinions appear: some say that those men should be surrounded by a wall or a mosque is to be built on them. (الطبرسي. 2005 /ج6/ص250) The last option was the last choice where the mosque was built as they wanted the cave and the place where those young men died to be a place for worshipping Allah. Those people who decided to destruct and takedown the tomb of Imam Hasan claim that it is forbidden to have high shrines on the tombs of the dead while this is advocated in the Glorious Quran as the Sura of the Cave shows. (web source : <https://forums.alkafeel.net/showthread.php?t=32250> ).
7. Prophet Muhammad's hadith about Imam Hasan and Imam Hussein as masters of the young inhabitants of paradise says: إِبْنَايَ هَذَا ن سَيِّدَا : "شِبَابِ أَهْلِ الْجَنَّةِ ، وَأَبُوهُمَا خَيْرٌ مِنْهُمَا . بحار الأنوار، ج ٤٣ : ص ١٤٠ "These are the two leaders of the youth of the inhabitants of paradise and their father is better than them."
8. Shia sect are distinguished of some rites of their own. One crucial serious rite in the doctrine of Shia is mourning the death of Imam Hussein in Ashraa and commemorating this catastrophe every year. Some ruling states never welcomed such acts and those who did them were liable to killing or imprisoning and the like.
9. This is a well- known habit of tyrant rulers like Al- Mutawakkil Al-Abasi with the Shia people (Web source 7).

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## Appendix 1

الشيخ الدكتور الوائلي في مديحته الحسنية الغراء

يَنمِيهِ حَيْدَرَةٌ وَيُنَجِّبُ أَحْمَدُ  
وَكِرَائِمُ أَغْنَاكَ مِنْهَا الْمُحْتَدُ  
مِنْ حَيْدِرٍ.. وَمَنْ النُّبُوَّةُ سُودِدُ  
فَالْمَرْءُ بَيْنَهُمَا السَّرِيُّ الْأَوْحَدُ  
هَذِهِ الْمَصَادِرُ لِلرُّوَائِعِ مَوْرِدُ  
أَوَاهُ مِنْ حَجَرِ النُّبُوَّةِ مَقْعَدُ  
نَغْمًا غَدَاةً تَهْزُهُ وَتُهْدِيهِ  
لِلَّهِ تُغْدِقُ بِالكَرِيمِ وَتَرْفِدُ  
وَبِسْمِعِهِ الْوَحْيِ الْمُبِينُ يُرَدِّدُ  
عَنْقُ النَّبِيِّ غَدَاةً فِيهِ يَسْجُدُ  
حُمْرٌ.. أَبُوهُ بِهَا الْهَزْبُ الْمَلِيدُ  
أَفْتَقِ نُمَيْتَ إِلَيْهِ إِلَّا فَرَقْدُ  
كَذِبَ عَلَيْكَ وَذُو الْمَنَاقِبِ يَحْسُدُ  
وَرَوَى بِأَنَّكَ خَائِفٌ مَتَلَدُ  
بِنَمِيكَ وَالْأَبُ شُعْلَةٌ تَتَوَقَّدُ  
يَرْوِي.. وَأَخْرُ بِالْبَطُولَةِ يَشْهَدُ  
مَاضِي شَبَاكَ لَهُ حَدِيثٌ مُسْنَدُ  
أَصْدَاءُ سَيْفِكَ مَا تَزَالُ تُعْرِيدُ  
مِنْ سِنَخِهَا.. وَابْنُ الْحَسَامِ مُهَنْدُ  
وُتْرُوا.. وَذُو الْوَتْرِ الْمُدْمَى يَحْقِدُ  
يُعْمِي عَنِ الْقَوْلِ الصَّوَابِ وَيُعَدُّ  
وَكُفِّ السَّحَابَةِ فِي عَطَاءِ أَجْوَدُ  
أَنْكِي لَدَيْكَ مِنَ الذُّعَافِ وَأَنْكُدُ  
تَرْقَى عَلَى صَدْرِ النَّبِيِّ وَتَصْعَدُ  
شَهِدِ النَّبِيِّ وَقَالَ: إِنَّكَ سَيِّدُ؟

بَيْنَ النَّبُوَّةِ وَالْإِمَامَةِ مَعْقِدُ  
وَالرَّافِدَانِ خَلَايِقُ رَبِيَّتِهَا  
يَزْدَانُ بِالْإِرْثِ الْكَرِيمِ، فَعَزْمَةٌ  
فَإِذَا سَمَا خُلِقَ وَطَابَتْ دَوْحَةٌ  
يَا أَيُّهَا الْحَسَنُ الزَّكِيُّ، وَأَنْتَ مِنْ  
أَبَا مُحَمَّدٍ أَيُّهَا السَّبْطُ الَّذِي  
وَشَدَّتْ لَهُ الزَّهْرَاءُ تَمَلَأَ مَهْدُهُ  
وَرَعْتَهُ بِالزَّادِ الْكَرِيمِ عِنَايَةً  
عَيْنَاهُ تَسْتَجْلِي مَلَامِحَ أَحْمَدُ  
وَيَرْبُهُ الْمَحْرَابُ وَهُوَ مُطَوَّقُ  
وَتَشُدُّ عَزْمَتَهُ مَلَا حَمُّ لِلْوَعَى  
زَهَتْ النُّجُومُ عَلَى سَمَاكَ، وَلَيْسَ فِي  
مَا قَبَّحَ التَّارِيخَ حِينَ يَلْحَ فِي  
أَسْمَاكَ مَزَاجًا وَهَذَا فَرِيَّةُ  
مَاذَا؟ أَنْتَ تَخَافُ وَالْجَدُّ الَّذِي  
وَلَكَ الْمَوَاقِفُ وَالْمَشَاهِدُ وَاحِدُ  
فَبِإِصْبَهَانَ وَيَوْمَ قُسْطَنْطِينِيَّةِ  
وَالنَّهْرَوَانَ وَأَرْضَ صَفِّينَ بِهَا  
وَأَبُوكَ حَيْدِرُ، وَالْحَيَادِرُ نَسْلُهَا  
وَعَدَّرْتَ فِيكَ الْمُرْجِفِينَ، لِأَتَمَّ  
قَالُوا: تَنَازَلَ لِابْنِ هِنْدٍ وَالْهَوَى  
مَا أَهْوَى الدُّنْيَا لَدَيْكَ وَأَنْتَ مِنْ  
وَالْحُكْمُ لَوْلَا أَنْ تُقِيمَ عَدَالَةً  
وَيَهْوَى كَرْسِيَّ لِمَنْ أَقْدَامُهُ  
أَوْ يَبْتَغِي مِنْهُ السِّيَادَةَ مَنْ لَهُ

وَمُدَّتْ مَنْ لَمْ يَقْدَهُ مُحَمَّدٌ  
 نَحْوَ السَّمَاءِ مُصَوَّبٌ وَمُصْعَدٌ  
 إِلَيْكَ رَبِّي أَسْتَعِينُ وَأَعْبُدُ  
 وَهَزَّةٌ وَقَعُ الْوَعِيدُ فِيرْعُدُ  
 وَيَدُّ بَدَيْنِ الْمُعْوِزِينَ تُسَدُّ  
 حَتَّى لِمُرْوَانٍ وَمَا يَتَوْلَدُ  
 حَتَّى لِمَنْتِنَةَ الْحَضِيضِ تَزُودُ  
 وَالْقَاسِطُونَ الْمَارِقُونَ تَمْرُدُوا  
 نَكْصُوا وَأَنْتَ إِلَى الْمَلَا حَمِ تَنْهَدُ  
 وَالَّذِي رَضَعَ الْخِيَانَةَ لَا تَعْفُ لَهُ يَدُ  
 تَعَسَتْ مَعَاهِدَةَ وَضَا تَعَهْدُ  
 وَالغَدْرُ فِي تَارِيخِهِمْ مَتَجَسَّدُ  
 يَجْتَثُّ نَابِتَةَ الشَّمُوحِ وَيُخَضِّدُ  
 كَاللَيْثِ إِذْ يَنْقَادُ وَهُوَ مُقَيَّدُ  
 وَيَسُدُّ الْجَبَانَ بِغَيْلَةٍ تَسْتَأْسِدُ  
 وَذَوَتْ شِفَاهُ بِالْكِتَابِ تُغَرِّدُ  
 أَلْفَاهُ فِي كَيْدِ الدُّجَى يَتَهَجَّدُ  
 يَا قُدْسُ عَطْرَةَ الْبَقِيْعِ الْغَرَقْدُ  
 وَيَسْنُو عَلِيٌّ عَلَى صَعِيدِكَ رُقْدُ  
 وَالصَّادِقُ الْبَحْرُ الْخِضْمُ الْمُرِيدُ  
 نَهَجُ النَّبِيِّ وَشَرَعُهُ يَتَجَدَّدُ  
 قَتَلُوا بِقَتْلِهِمُ النَّبِيَّ وَالْحَدَا  
 لَهُمْ وَشَيْدٌ لَلتَّوَا فِهِ مَرْقَدُ  
 وَالسَّيْفُ يَبْنِي الْمَجْدَ وَهُوَ مُجَرَّدُ  
 كَمِثَالِ أَهْلِ الْكَهْفِ يُبْنِي مَسْجِدُ  
 قَبْلَ الْجِبَاهِ عَلَى تُرَابِكَ تَسْجُدُ  
 وَسَقَّتْ رَبَّكَ مَدَامَعٌ لَا تَبْرُدُ

قَدْ قَادَنَا لِلصِّدْقِ فِيهِ مُحَمَّدٌ  
 يَا مَنْ تَمَرُّ بِهِ النُّجُومُ وَطَرْفُهُ  
 تَتَنَاغَمُ الْأَسْحَارُ مِنْ تَرْدِيهِ  
 يَتْلُو الْكِتَابَ، فَيَنْتَشِي مِنْ وَعْدِهِ  
 رُوحٌ بِأَفَاقِ السَّمَاءِ مُحَلَّقٌ  
 وَسَاحَةٌ وَسَعَتْ بُنْبُلُ جَذُورِهَا  
 خَلَقَ النُّجُومَ بِدَفْئِهَا وَشَعَاعِهَا  
 انْحَى عَلَيْكَ النَّكَثُونَ بِغَدْرِهِمْ  
 فَلَدَى الْمَدَائِنِ شَاهِدٌ مِنْ غَدْرِهِمْ  
 طَعَنُوكَ وَأَنْتَ هَبُوا خِيَابَكَ  
 وَتَعَهَّدُوا بِكَ لِابْنِ هَنْدٍ مِثْلَنَا  
 أَوْ مِثْلَ هَؤُلَاءِ تَنْهَضُ فِيهِمْ  
 فَرَجَعْتَ تَمَسَّحُ مِنْ جِرَاحِكَ وَالْأَسَى  
 وَجَرَعَتْ أَشْجَانُ ابْنِ هَنْدٍ وَلَوْ مَهْ  
 أَزْجَى إِلَيْكَ السُّمُّ وَهُوَ سَلَا حُهُ  
 فَتَقَطَّعْتَ أَحْشَاكَ وَأَنْطَفَأَ السَّنَا  
 وَاسْتَوْحَشَ الْمَحْرَابُ حَبْرًا طَالَمَا  
 يَا تُرَبَّ طَيِّبَةَ يَا أَرِيحَ مُحَمَّدُ  
 أَفْدي صَعِيدَكَ بِالْجِنَانِ.. وَكَيْفَ لَا  
 حَسَنٌ وَزَيْنُ الْعَابِدِينَ وَبَاقِرٌ  
 أَوْلَاءُ هُمْ عَدْلُ الْكِتَابِ وَمَنْ بِهِمْ  
 وَهُمْ ذُو قُرْبَى النَّبِيِّ فَوَيْلٌ مَنْ  
 وَأَبُوا عَلَيْهِمْ أَنْ يُشَيِّدَ مَرْقَدُ  
 مَهْلًا فَمَا مَدَحَ اللَّبَابُ بِقَشْرِهِ  
 لَا بَدَّ مِنْ يَوْمٍ عَلَى أَجْسَامِهِمْ  
 حَيْثُكَ يَا رَوْضَ الْبَقِيْعِ مِشَاعِرٌ  
 وَرَوَتْ نَرَاكَ عَوَاطِفٌ جِيَا شَةٌ

رضا الهندي عن الامام الحسن عليه السلام

لتحول بين الجفن والوسن  
فقد الأنيس ووحشة الدمن  
منها الفؤاد رميئة المحن  
حتى طفقت أهيم في وطني  
وأصون لؤلؤه عن الثمن  
فدع الفؤاد يذوب بالحزن  
ورميئت منه بجانب خشن  
جنبني ولولا الحلم لم يلن  
يجزون بالسوأي عن الحسن  
ينفك في حرب مع الزمن  
مضر الكرام وخير مؤتمن  
وابن النبي وسبطه الحسن  
يطوي الضلوع بها على شجن  
بين البغاة وطالبي الفتن  
ومشكك بالحق لم يدن  
يمتار صفوهم من الأجن  
نصحوا له في السر والعلن  
من لاعج للحقد مكتمن  
إيمان مثل الروح للبدن  
من كاظم للغيط مُتَحَن  
وبحلمه الموفي على القنن  
لو لم تكن في الكون لم يكن  
مستضعف في الأرض ممتهن  
أذن بمن ساواه في المحن  
شتم الوصي أبيه في أذن  
ويرى أذل الناس شيعته  
وأعزهم عبادة الوثن

يا دمع سحّ بوبلك الهتن  
كيف العزاء وليس وجدي من  
بل هذه قوس الزمان غدا  
واستوطننت قلبي نوائبه  
وأذلت دمعا كنت أحبسه  
ما الصبر سهلا لي فأركبه  
ما للزمان إذا استلنت قسا  
أو كان ذنبي أن ألنت له  
أم دهرنا كبنيه عادتهم  
أم كل من تنميه هاشم لا  
أوما نظرت إلى صفّي بني  
شبل الوصي وفرخ فاطمة  
كم نال بعد أبيه من غصص  
حُشدت لنصرته الجنود وهم  
ومحكم ومؤمّل طمعا  
حتى إذا امتحن الجموع لكي  
نقضوا موآثقهم سوى نفر  
وبما عليه ضلوعهم طويت  
نسبوا إليه الشرك وهو من الـ  
جذبوا مصلاه فداه أبي  
قسما بسؤدده ومحته  
لو شاء أفناهم بمقدرة  
لهفي له من واجد كمد  
ما أبصرت عين ولا سمعت  
يرعى عداه بعينه ويعي  
ويرى أذل الناس شيعته  
وقد ارتدى بالصبر مشتملا

بالحلم محتفظاً على السنن  
 من دَوْحِ أَهْمَدِ أَيُّهَا غِصْنِ  
 وَجِدَا عَلَى قَلْبِ ابْنِهَا الْحَسَنِ  
 حَزْنَا عَلَيْهِ كَوَاكِبِ الدَّجَنِ  
 مَقْتَادَةَ لِلْبَغْيِ فِي شَطَنِ  
 شُحْنَتِ مِنَ الشَّحْنَاءِ وَالْأَحْنِ  
 هَادِي وَأَدْنَتِ مِنْهُ كُلِّ دَنِي  
 وَسِعَ الْعَدَى تَسْعَانَ مِنْ تُمُنِّ؟  
 حَاطَتِ ذَوُ الْأَحْقَادِ وَالضَّغْنِ  
 لِلنُّبْلِ يَثْبِتُ مِنْهُ فِي الْكَفْنِ  
 حَاشَاهُ مِنْ فِشْلِ وَمِنْ وَهْنِ  
 خَيْرِ الْبِقَاعِ بِأَشْرَفِ الْمَدَنِ  
 بِحِشَاهُ زَنْدِ الْهَمِّ وَالْحَزَنِ  
 مِنْ أَعْيُنِ نَابَتِ عَنِ الْمَزَنِ  
 مَسْتَوْدَعِ فِي الْأَرْضِ مَرْتَمِنِ

حتى سقوه السم فاقتطعوا  
 سماءاً يقطع قلب فاطمة  
 وهوى شهيدا صابرا فهوت  
 وتجهزت بالجند طائفة  
 يال لورى لصدور طائفة  
 أقصت حشا الزهراء عن حرم الد  
 أفسبح أثمان تضيق وقد  
 الله من صبر الحسين، به  
 تركوا جنازة صنوه غرضاً  
 ويصده عنهم وصيته  
 فمضى به نحو البقيع إلى  
 وأراه والأرزاء مورية  
 ودعا وأدمعه قد انحدرت  
 أيطيب بعدك مجلس لي أم  
 أفديك من ثابوا بحفرته

المصدر:

<http://www.room-alghadeer.net/vb/showthread.php?t=7953>