

THE DISCREPANCY BETWEEN HIGH AMBITION AND A SENSE OF DEPRIVATION FOR THE POET MUHAMMAD MAHDI AL-JAWAHIRY

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Abstract

The poet Muhammad Mahdi Al-Jawahiri's feeling of the paradox between the self and its high ambition and its feeling of disappointment in the bad reality is one of the most prominent things through which Al-Jawahiri's poetry was founded, which is based on the strength of meaning, and the elegance of utterance. Al-Jawahiri waged a violent war on the factors of corruption by rejecting a miserable reality and looking forward to a better future. Al-Jawahiri lived great hopes and dreams in order to change the situation and create a new life dominated by freedom, love, safety and peace, and he realized that those hopes that he dreams of with his people are unseen. The light is only by undermining the edifices of the tyrants, and resolutely confronting the colonialists. However, the road to that is arduous and difficult.

Keywords: sharpness and violence, courtesy of the opponent, worship of the individual, submission to force, linguistic stock, rebellion and disobedience, childhood cruelty.

INTRODUCTION

Our choice and focus on the topic of the disparity between high ambition and feelings of deprivation in the poet Mohammed Mahdi Al-Jawahiri was to shed light on the impact of Al-Jawahiri's sense of strange paradox between the self and its high aspirations, and the feeling of disappointment from the bad reality that the poet lived, which led to his rebellion against society.

The research was divided into two main sections. The first section was titled "Tendency towards Extremism and Violence (in Language and Rhythm)", while the second section was titled "Challenge or Competing with Others". The list of sources and references came at the end of the study, preceded by a conclusion in which the researcher presented the most important results that the research has reached.

The scientific method used by the researcher was the descriptive-analytical method, which was based on reading and analyzing poetic texts, and revealing what lies behind the text by providing a simple critical view by the researcher, provided that the poetic texts express Al-Jawahiri's representation of the problem of the self.

The main questions we tried to answer in this study were: What were the reasons that made the poet feel the strange paradox between the self and its high aspirations in obtaining everything he wants through the feeling of his leadership importance in society, and his feeling of disappointment from the miserable reality imposed on him? How did the poet address others with violent and sharp words that expressed the deteriorating psychological state and the sharp mood he was in?

FIRST TOPIC: INCLINATION TOWARDS VIOLENCE AND AGGRESSION (IN LANGUAGE AND RHYTHM)

The poet Muhammad Mahdi Al-Jawahiri was born and raised in a harsh environment dominated by rigid traditions and customs that he felt constrained by. The society he grew up in was full of contradictions, where individual worship and appeasing opponents coexisted with submission to



power. Al-Jawahiri rebelled against his community and created his own style of rebellion and disobedience [1].

Al-Jawahiri faced difficult circumstances in his childhood and in his society, so it is natural that his poetry leans towards violence and aggression in its language and rhythm. He had a vast linguistic background due to his exposure to inherited poetry and his extensive collection of works, which are evidence of his enormous linguistic wealth. His poems are written in a sharp and straightforward language, mixed with sincere emotions and strong, strict intonations that aim to stir and mobilize the masses to confront danger [2].

In his political and revolutionary poems, Al-Jawahiri often used violent language. He aimed to unleash the infinite potential of language by going beyond conventional usage, not only in vocabulary but also in grammatical structure. To create his poetic language, he used all linguistic techniques from simplicity to complex rhetoric [3].

One of the reasons Al-Jawahiri used harsh and violent language when addressing others was the difficult circumstances he experienced from his early childhood. These conditions and events had a great impact on shaping his violent and aggressive personality, which was reflected in his literary works. He had a harsh childhood, including his home life, his father's treatment of him, and the deprivation of a peaceful childhood that any child deserves at his age. In addition to the cruelty, he faced in his school life from the harsh treatment of his teachers [4].

"The violent nature of Al-Jawahiri's temperament was the reason for his violence, and what's noteworthy is that his violence is not the kind that suggests roughness and resentment, but rather a violence that is required by the situation, time, and circumstances. His violence was a natural reaction to the harsh reality that the poet lived in, and violence for Al-Jawahiri is violence regardless of whether the issue is small or big. He always rejects and rebels against any situation that he does not like [5].

The domestic upbringing that the poet Mohammed Mahdi Al-Jawahiri received in his childhood was a reason for the violence in his poems. He lived a harsh and dry childhood that was imposed on him by his father, who forced him to attend adult gatherings and sit with senior scholars of jurisprudence until midnight, in addition to urging him not to neglect his duties in memorizing what was required of him. If he failed to do so, he would be punished severely because his father was tough in dealing with him [6].

The harshness of childhood and the difficult days that Mohammed Mahdi Al-Jawahiri lived through and being forced to grow up before his time might be a convincing reason for the intensity and violence in his language and rhythm. In addition to the political reasons that had the greatest impact on his tendency towards violence.

The situation in Iraq and what he experienced during that period of political events, security disturbances, Ottoman and British rule, was also a reason for Al-Jawahiri's rebellion. He witnessed all these governments, felt the suffering of his people, and the social and political grievances, tyranny, and destruction all of which pushed the poet to prominence. He then brandished his poetic weapon against those circumstances and injustices [7].

The Iraqi personality, by its nature, tends towards violence to the extent that it almost dominates it, and Al-Jawahiri is better than the typical Iraqi personality in all its known dimensions and contradictions. The poet says:"

Except for Ali, as the wolf catches

Creating marvelous patterns in Baghdad



Created in Baghdad inflated, and subtracted

The drum for people is blown and demanded

The creation of a deformed Baghdad overflows with it [8]

The history of Baghdad, neither Arabs nor Nubs

Not Al-Arihi, who included her playgrounds [8]

Nor is the pious who included mihrabs [9]

In these verses, we see how the poet deals with a very harsh language and violent words towards the rulers who conspired against him after he exposed a political alliance between them. This violent style is reflected in the following words: "like a sneaky wolf" and "deformed". When he referred to them as "sneaky", this was a metaphor for their cowardice and deception to the people, while they cling to high positions. This poem created a wide echo in various literary and political circles, due to its courage in exposing the falsehood of oppressive governments.

The struggle of the poet Mohammed Mahdi Al-Jawahiri caused him suffering that remained with him throughout his life, despite the succession of governments in the country and the changing circumstances. His emotions and passions were stirred up, and he began to speak out against those who caused him pain through violent and passionate language that almost bursts out through powerful and towering poems [10].

Sleep hungry people sleep

The food gods have watched over you

Sleep if you are not satisfied

Who is awake then who is sleeping[11]

Sleep on the foam of promises

rhyme in speech [12]

In these verses, we see how the poet shifts his violent style towards the rulers into a social satire. Through this approach, the poet was able to shake the thrones of the rulers and also mock some people who adapt to the painful reality and become complacent with injustice [13]. We also see the use of irony through the poet's dark comedy in the face of the painful reality he lives in, as well as his contradictory attitudes towards the people. Sometimes he is with the people, and at other times he criticizes them [14].

In these verses, we can see how the poet shifts his violent style towards the rulers into a satirical tone with a social character. Through this approach, the poet was able to shake the thrones of the rulers and also mock some people who adapt to the painful reality and become accustomed to injustice. We also find the use of irony through the poet's use of black comedy with the painful reality he lives in, as well as his contradiction towards the people, sometimes being with them and at other times criticizing them.

The poet's means of expressing his thoughts and feelings that swirl in his mind is language. Through his language, he was able to choose words and phrases that convey his feelings to people. Al-Jawahiri has a unique style and language that he acquired through his deep exposure to the vast Arab heritage during his childhood, as well as the experiences he went through in his long and difficult life.



Mohammed Mahdi Al-Jawahiri, with his revolutionary and violent style, was able to have a great impact on the recipient. The rulers who passed through Iraq's history feared his pen, which was more like a sharp sword.

The deep attachment of Al-Jawahiri to life and his sharp temperament formed two important factors in shaping the poet's personality and influenced the coloring of his emotions. This had a significant impact on his language, which was characterized by violence, rebellion, and rejection [15].

They brag about a tyrannical wave

They blocked the outlets and lanes

They lied, so fill the mouth of time with my poems

Never roam east and west

You take from their nails and put them down

their destinies, and represent false glory

I will bring them to their death

The newborn was tempted to curse them and the eyebrows

lose: manhood is still free

She refuses to suit her other than similarities

And the perfect ones are the black: I ransomed them

With the most humiliating of the purchasers, positions

By possessing the foreigner their souls

And on the shoulders of the multitude

Did you know ((Hashem)) which was overpowered

This epiderm you see a pal maturity?

I am in front of you as a haughty person

The tyrants tread with the breadth of my single sole [16]

In these verses, we find a sharp language and a violent tone. The poet addresses his speech to the tyrannical rulers, as seen in his saying "I will kill them," and the image of "Al-Waleed and Al-Hajib," who engage in insults and cursing, is a clear embodiment of his violent personality that shook the pillars of the regime. His poems diminish their powers and "trample the tyrants with my shoes," and the image here is not realized by words alone, but it came to be a metaphor for their meanness and weakness. The poet wanted, through this violent style, to send a challenging message to the rulers [17].

The poet says:

Go ahead, you are going to go ahead

Reach out, for you are capable of abuse



Trust that the whole country today

For what you hope for, you wait

Do not leave behind the people of their sedition

If they find an opportunity, they will take revenge

There a massacre awaits the free

Black hair that does not remain or leave [18]

In this poem, which the Jawahiri recited after Bakr Sidqi's coup in 1936, the poet called on the leaders of the coup to use violence against anyone who tries to mess with the people, manipulate them, and crush them in a strong and forceful language. He urges them and strengthens their resolve.

So, the people were held accountable for all that they committed

What they shed, what they assassinated, and what they monopolized

To this day, not an inch of their farms has been destroyed

And do not budge from what they have built of stone [19]

Here, the poet also calls on the leader of the government in a tone that contains a type of violence to hold accountable those who shed the blood of the people, monopolized their property, and seized their land and economy. He also says: "Hold accountable the people for all that they have committed, what they have spilled, what they have killed, and what they have monopolized. So far, not an inch of their farmland has been confiscated, nor has anything been taken away from what they have built with stone."

Tighten the rope and tighten their noose

Perhaps there was harm in relaxing it

And do not say that her lichen remains

They are anyway you have been strangled

Imagine the reverse and take an example

What they would do if they were victorious

Was kindness mentioned in their dictionaries?

Or was it from "wisdom" or accompanied by news

The poet continues to use the revolutionary violence style, and the intensity and harshness of expression have even increased to the point of inciting the use of violence against those who have stolen the dreams of youth and deprived them of their freedom and right to live a decent and peaceful life through his fiery speech. In his poem "Victims of the Mandate" which he recited in 1928, the poet says: [20]

He will know who thinks the atmosphere clear

The atmosphere is filled with fog



And whoever thinks the councils are full

Praising that she was charged Caba

And he knows who wanted the core of my people

Throw any kind of injury

He realizes where the water cleared from him

And his paper if the saba is received

And if my country knew what it wanted

By which the deputies did not want to be elected [21]

We notice that the poet Mohammed Mahdi Al-Jawahiri has used violent language in his political and revolutionary poems. He has painted a wonderful picture of the people's violence and revolution against the rulers through the effective use of language in the second stanza, which includes both praise and insult. He challenges them with a violent tone full of popular anger, threatening them with no clarity in the air for them and insulting them, despite their belief that the situation is calm, the air is clear for them, and the councils are filled with their praise [22] Al-Jawahiri tries through this violent style to influence not only the people and instill enthusiasm in them, but also to provoke the other party, the ruling authority, and arouse their anger.

The poet says in his poem "The Iraqi Revolution":

And a revolution, but an ember

To express, but to subside

Their parents fueled it

And the free is not enslaved

Do not deviate from a country

Until the country grows old

Hide to the caller and in the

Harb mountains stagnated [23]

We notice in this poem, which was recited by Al-Jawahiri in 1920, how the poet depicted the struggles of the rebellious writer by instilling passion in all its calm or violent forms in the hearts of the revolutionaries. Here, the voice of the rebellious poet stands out, as he tries to ignite their passion with resonant words that fulfill their function in influencing them. Mohammad Mahdi Al-Jawahiri used in his violent poems loud and intense voices that indicate the strength and violence of the scene, and the escalating and sharp rhythm.

The poet says in the poem "O Fruit of Shame":

Any try try

You are partisan

Like a sailor's needle



Oscillating storm

And like birds in the sky

free to turn [24]

In this particular poem, we can see how the poet uses violence and intensity in the rhythm to express his violent style by using words on a single meter pattern (tafa'alla) such as "tajrabi", "taktalli", "tahazzabi", "tadhububi", and "taqallubi", all in the imperative form, which indicate movement and disturbance. Through the use of these words, the poet incites people to rebel and stand against the rulers who have robbed the people of their lives. Additionally, the fast rhythm on which the poem was built through these words can also be noticed.

The researcher believes that the circumstances that the poet Muhammad Mahdi Al-Jawahiri went through, his harsh life marked by violence and psychological intimidation during childhood, as well as the political problems he faced in his long and difficult life, had a clear impact on his violent style. Perhaps the poet saw that through his violent style, harsh words, and rebellion, he could influence the ruling authority at that time, as he was used to rebelling since childhood if he did not get what he wanted.

The poet diversified his use of poetic meters and musicality, including the complete, simple, abundant, long, and other meters. However, he may have used the complete meter more than others due to its smoothness, ease of reading, and beautiful rhythm. It is one of the favorite poetic meters among ancient and contemporary poets, in addition to his frequent use of loud and whispered sounds in his poetry and the use of rhythmic patterns that affect the rhythm and music of the poem, such as repetition in all its forms, such as repeating a letter or a phrase, as well as using homophones. All of these patterns have a significant impact on the movement of the poem's rhythm, which, in turn, affects people's emotions.

The poet says:

Let your palm be an example

News of those who have fallen asleep

They ran away from his lair

How does a lion sleep? [25]

"We find intensity in the rhythm through the repetition of the word 'hibooa' (rush), which indicates the poet's troubled emotional state and sharp mood. He urges the revolutionaries to feel the necessity of defending the homeland, which the enemies are trying to steal from the people. He repeats these words to arouse their spirits. The poet says:"

Oh for those years

Taiht sympathy madness

We walk barefoot kings

Our thrones are luxurious [26]

He says too

Oh, for those years



By the gods sold and with nostalgia

We mix six sides in it

neither left nor right [27]

Then he goes back and repeats:

Oh, for those years

Squeezed from delicacy and softness

Whose sun returns in spring

And its night is the shining of the forehead [28]

In other verses he says:

Oh, so many years

As we are among them in affairs

And when things are in charge of us

Pork chops [29]

The meaning behind the repetition of the phrase "Oh, those years" is to express regret for the past days of youth and childhood, and the longing for those days. The poet seeks to employ this repetition artistically in his poetic text, and the use of the word "those" indicates extreme violence, suggesting that those years have inflicted a lot of pain and hardship upon him [30]. This is the poet's way of expressing the dagger that has been implanted in his heart, adding a new wound to his many wounds. The poet says:

Before the lost ingenuity cries

Curse those who dragged these situations

He cursed whoever he wanted to die and die

You have concern and that you go lost

Curse whoever wants to live remnants

Where the people of the country spend their hunger

We find intensity in the rhythm through its internal music, where the poet repeated a harsh word, "sabba" (curse), and through this violent word, the poet calls for not remaining silent about the injustice and hunger that the people are suffering from, and gives them the right to curse whoever they want from the rulers because they are the reason for starving people and depriving them of their rights.

And as an example of intensity in rhythm, the poet also says:

You fell in love with the support of the truth

Had it not been for death, she would not have been able to sleep

And had it not been for death, you would not have abandoned jihad



So let the tyrants let him go, and there is no executioner

And had it not been for death, she would not have rejoiced individually

I stunned them, and you did not grieve blackness

And had it not been for death, no fire would go away

ripe with harvest [32]

The rhythm of Al-Kamil meter clearly dominated most of Al-Jawahiri's poems during the revolutionary vision phase. The poet used it with its six activations, original form in major and serious occasions, and in its crushed form. When the revolutionary anger subsides, the poet turns to sarcasm and patching [33]. Al-Jawahiri composed many poems in Al-Kamil meter, including "Memory of Abu Al-Tamman", "Martyrs' Day", "Hashim Al-Watari", "A Secret in Your Jihad", "The Night Darkens", "The Lullaby of the Hungry", and other poems.

The poet says:

I apply dark, not clear

It is morning, and a meteor does not fail

I apply I opened your thickness

A creation in his insight is injured

He does not open - for fear of him -

From blindness to light is a door

apply to the day of the resurrection

And the day the quorum is complete

I apply Duji until lethargic vomit

The people of the jungle are gone

apply darkly; until he gets bored

From the blackness of the crow

darken until he shaves

In the skies of punishment

They are angry if you do not have a menstrual period

nests with angry birds [34]

In this poem, we find Al-Jawahiri directing his violent speech towards the idle ones who remained silent, waiting for fate's mercy to save them from their lost situation. He addressed them through the use of the verb "Atbq" (remain closed), in addition to using negative verbs such as "La Yanbalij" (does not shine), "La Yakhq" (does not hatch), and "La Yanfatah" (does not open). Darkness has overshadowed everything, and eyes have become blind, unable to see any open door to light until the day of reckoning.



Mohammed Mahdi Al-Jawahiri was precise in his description, as the word "Dajja" (darkness) indicating the darkness of the night and its blackness, suited the situation at that moment [35]. Al-Jawahiri also used the rhythm of Al-Mutqaarib (convergent) in his poems that were suitable for that period, such as "Al-Maqsoora" (the restricted), "Amanat Bel-Hussein" (I believed in Hussein), "Akhi Ja'far" (My Brother Ja'far), and others. The rhythm of Al-Mutqaarib represented the poet's mood of being sharp and harsh or his explosive anger. The poem "Akhi Ja'far" represents this explosive anger the most, as after the police killed his brother Ja'far, Al-Jawahiri found that the rhythm of Al-Mutqaarib is the best to represent that violent anger and incitement to take revenge from the killers [36]

The poet says:

Do you know or do you not know
That the wounds of the victims are mouth
A mouth that is not like the plaintiff
And not like another who seeks mercy
He yells at the hungry fanatics
Spill your blood, you will be fed [37]
I learn that the necks of tyrants
Heavier sheep and sins [38]

The poet also composed some of his poems in the rhythm of al-Basit and al-Wafir, but to a lesser extent than al-Kamil and al-Mutaqarib. As we mentioned earlier, the reason for this is that the rhythm of al-Kamil and al-Mutaqarib suited the poet's intense psychological state and mood during that period more. Among the poems he wrote in these rhythms are: "Abu al-Ala al-Ma'arri," "Jamal al-Din al-Afghani," "al-Yas al-Manshud," "Barid al-Ghurba," "Atla Mukaathan," "Ya Dijla al-Khair," and others.

The poet says:

I greeted your foot from a distance, so greet me
O Tigris of goodness, O mother of the orchards
I greeted your side with a thirst to seek refuge in it
The doves took refuge between the water and the mud
O Tigris of goodness, O spring that I leave
Hatred from time to time
I received clear eyes of water
Well, well, well, you wouldn't have quenched me [40]

The poet says in (The Poem of Barid al-Gharba):



I have been captive for the term

And the length of the march is boring

And the length of a march from Du

N Gay covetous shyness

That I - to end

Tomorrow is the length of the secret - majesty [41]

CHAPTER TWO: CHALLENGE OR COMPETING WITH OTHERS

The challenge and competition with others were one of the distinctive features of the poetry of Mohammad Mahdi Al-Jawahiri. The rebellious nature of Al-Jawahiri found in the circumstances what increased its intensity and fire. He faced many adventures, ranging from repeated pursuit, imprisonment, attacks on his newspapers, and the killing of his brother Jafar. All these conditions prepared Al-Jawahiri to confront the negatives and to fight against the causes of decline in the country, and to stand in support of the masses through poems that support the people [42].

The nature of the upbringing that Mohammad Mahdi Al-Jawahiri received in his childhood, the spirit of challenge, stubbornness, and rebellion against his father's orders, was the main reason for the penetration of the spirit of rebellion and challenge and entering major battles to prove himself. Al-Jawahiri was able to harness his poetry to prove that he was the best through his explosive poems [43].

Despite his rebellion, the poet was one of the few who used to hold himself accountable, confessing to his own mistakes boldly and forcefully, just as he did with his opponents, acknowledging the contradiction in his behavior.

Al-Jawahiri waged a fierce war against corrupt factors by rejecting a miserable reality and looking forward to a better future. He lived with great hopes and dreams to change the situation and create a new life dominated by freedom, love, security, and peace. He realized that those hopes that he dreamed of with his people would not see the light except by undermining the strongholds of the tyrants, and by facing the colonizers resolutely. But the road to that was difficult and arduous [44].

Dwell, as the planet flares up

Illuminates what strikes the clouds [45]

And they walked, even if the goal was far away

And make the way, and do not be weary

And stretch your forearms it's

A certain effort is inexhaustible

And bring your hearts emptied

On the help of the right, or go away

As soon as it suits the glory of the struggle

Weak on his victory is usurped [46]



We can see the poet's strength of resilience and his determination to reject, as he shows us the determination of his own self, which is harder than a rock. Here, the poet compares himself to a rock which is more powerful than the hurricane and stronger than the storms. He used a rhetorical device to convey the meaning, which is the confirmed simile. The one who is compared is the poet, and the one who is compared to him is the rock, and the aspect of similarity is resilience and strength [47, 48].

In another poem, he says:

And it is not the sea of those who aim at it
Fear that you will throw him a bumpy path
And you are not the one who gives rebellion its right
If you are afraid to starve and be naked
Is there anything else you would expect from a citizen?
It wants a major revolution in its conditions
Eternity walked towards me, provoking its engagement
As if in the eye of eternity, I am Caesar or Chosroes [49]

The poet continues to raise the banner of challenge through these verses: "For fear and challenge are two opposites that do not coexist in one's heart. Hence, Al-Jawahiri denies disappearing from his people for sixty years, knowing that disappearance is a defeat, and defeat is a clear indication of fear. Therefore, he is a constant presence in difficult situations if his people seek his help." The poet refuses to disappear from the masses because he believes that if a person disappears, they are afraid, and if they are afraid, they lose everything [50, 51].

He also says:

Reply to death, do not panic
And do not be intimidated by the ember of death
The embers of al-Kafa were not priced
H is more than worthy of it
Leave the blades of the swords of tyrants
You apply to the clip
The song of glory did not fall
Uncut veins
My reply is the sterility of death, the misery of life
chanted with humiliation [52]

The poet in these verses calls for the necessity of embracing strength, and draws attention to its effectiveness in achieving the desired glory, which is waiting behind a mountain of flames and



martyrs' blood. Strength is considered by oppressed nations as a strong rebuke to the tyrant who only understands the logic of force that shakes his existence. We also find the technique of contrast through the use of opposing words, which are life and death, and the poet uses this method to provoke emotional responses from the reader [53].

The poet Mohammed Mahdi Al-Jawahiri sees the life he aspires to and struggles for, and urges the people to create, as being difficult to give birth to, as it is born only after sacrificing the blood of youth. There is an organic and dialectical relationship between free and noble life and blood, and according to Al-Jawahiri, this relationship is like that of inseparable twins. In other words, if you want to live a free and noble life, you must be willing to sacrifice blood [54].

Al-Jawahiri is often criticized for his contradictory nature. On one hand, he is a fighter who stands with the voice of the masses, and on the other hand, he is a politician who works in the royal court, and there is a difference between the two. This indicates the contradiction that Al-Jawahiri suffered from, which led to a strange duality and his feeling of paradox between his high ambitions of gaining the king's trust and his feeling of deprivation as a member of a politically and economically exhausted society [55].

Al-Jawahiri also faced a struggle and a challenge with the society that had always been an integral part of his poetry. He was angry at society and rebellious for them, and his moody unity was the reason for his appearance as a rebel. He had a passion for challenging the society by breaking its prevailing norms, and this was evident in his bold and explicit poetry. It seems that Al-Jawahiri was disgruntled with his society, so his poetry always came out defiantly [56].

Al-Jawahiri faced death from all sides, as it was a terrifying event that had haunted him since childhood, where the death of his father revealed his contradiction and duality between his love for his family and his political ambition. Nevertheless, he continued to resist death and struggle for his ideals, leaving a lasting impact on Arab poetry.

I die and the delicious effort of life

His ghosts roam my eyes

His evening soothes my soul

His mornings refresh myself

I am dying of thirst for courage

It blows and its winds blow

So, my money and for living don't get excited

The fire of burning his ambitions

And my money and to death if you don't entertain

Ali is saddened by his joys [57]

He also says:

It is the soul that refuses to be humiliated and oppressed

You see death easier for those who are patient with grievance

And you choose Mahmoud from the remembrance forever



To live reprehensible, reprehensible [58]

The poet believes that the one who wants life and loves it ((death becomes easy for him and fear vanishes before him because the choice to confront death here is tantamount to life itself, and underestimating it is a will to create life itself, so it is impossible for death to have a positive content that contradicts the negative ones. Death and his familiarity with it is a challenge to death itself, because death is death, so how is the way to familiarize yourself with it?! But Al-Jawahiri rides the difficulty and tames it)). He refuses to surrender to him, and believes that whoever wants life must taste death [59].

The poet challenged death and the ruling authority on one side, and time and fate on the other. People claim that he possesses an invincible power, with no authority over him. They attribute to him everything that befalls them, whether it is beneficial or harmful, righteous or corrupt. The poet sees this as a corrupt and disabling belief, that leads to pessimism and retreat. He urges people to take risks and activate the dormant powers within themselves. If time is a destructive force, then people should be an extended force that struggles to give it clarity and radiance. Despite the frequent complaints of the poet about time and fate, his complaints were a challenge to continue living despite the pain. Perhaps the poet fell into the trap of contradiction in this aspect, adding to his other contradictions [60].[63][62],

The poet says:

Sorry, I cannot provide the Arabic text as it seems to have been lost during the conversation. Please provide the text again, and I will try to translate it for you [63][64].

It is the time of its harshness that accompanies you with its serenity

The owner of the days is nothing but the knocker

Have you not seen that time is of two types?

A brother with a belly of what is promised and hungry

We have desires for you, young Iraqis

Does our age help in it or does he mind [61]

In these verses, we find the poet complaining about the fickle nature of time, which he sees as sometimes a friend and other times an enemy. However, in both cases, it is up to the individual to hold onto hope and strength [66][65]. This discussion has revealed to us the strange contradictions that Al-Jawahiri fell into. He challenged those in power on one hand, yet worked with them on the other. The reason behind Al-Jawahiri's confrontation of others and his attempt to challenge them was due to jealousy and resentment from them, as well as his challenges being on various levels: challenging rulers, challenging time, and challenging death [67][68].

Conclusion

After this wonderful journey with the Najafi poet Mohammad Mehdi al-Jawahiri, one of the luminaries of modern Arabic poetry, the study arrived at the following conclusions:

Al-Jawahiri's sense of his social, intellectual, and leadership importance in society resulted in a split and duality in his personality, especially when he was shocked by his painful reality. This was one of the reasons that made him feel the contradiction between his high ambitions for himself and his feelings of disappointment and loss.



The poet's tendency to focus on music and rhythm through the repetition of words and letters indicates the tense psychological state and sharp mood that al-Jawahiri experienced.

The duality in al-Jawahiri's personality resulted in a contradiction and a diversity in his position towards the people, sometimes supporting them and being with them, and sometimes criticizing them.

The poet's use of violent language in his political and revolutionary poems from his collection is a strong indication that al-Jawahiri was disgusted with his painful and harsh reality, which he expressed through these violent and harsh words.

Al-Jawahiri's frequent use of loud and intense sounds that indicate a violent rhythm that he adhered to in his collection.

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