

A CONTRASTIVE STUDY OF LAMENTATION IN ARABIC AND ENGLISH POEMS

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Abstract

This study investigates the use of lamentation in Arabic and English literature through the use of two poems: the English one is by Clark (1990), "A Lament to the Lord," and the Arabic one is by Ibn Thabit (11 AH), "Tayba." The study aims at discovering differences and similarities in the use of lamentation and its types in the two poems and how it is employed in Arabic and English. To achieve the objectives of the study, the researcher has employed Searle model (1990). For the data of analysis, the researcher has used quantitative and qualitative methods. The results of the study show that the most frequent types of lamentation are assertive and commisive in English poems, while the most common type is the declarative type in Arabic poems.

Introduction

Lamentation is defined as an expression of regret, grief, or mourning. It usually happens when a tragedy strikes or someone passes away (Bate, 2008:26). Through these expressions of grief, the act of lamenting becomes not only a personal but also a collective experience, bridging the gap between the individual and the community. Lamentation is important in expressing a lot of feelings, whether it is audible or read. This study focuses on the lamentation as a way of showing sadness. Thus, the scope of the study will be on' Ibn Thabit's poem on prophet Mohammed's death and Clark's poem. Each study is important to a society and an addition to its field. Due to its communicative function, Searl's speech act types are the basis of interaction. Therefore, this study shows

the importance of the lamentation in revealing the feeling of sadness whether in Ibn Thabit 's or Clark's poems, or in other texts.

3. Definition of Contrastive Analysis

Contrastive linguistics is a theoretically based, methodical, and synchronic comparison of typically two languages, or at most a limited number of languages. Early on the field's development, comparisons were typically conducted with the goal of using the results for the good of the community, such as in translation or foreign language instruction (Johansson,2008:34).

The method of comparing two or more languages in order to identify their similarities and differences is called contrastive analysis. Contrastive analysis is commonly used for practical or educational objectives. It can be observed traits in each of the languages when people compare two or more of them. A student will find it easier to comprehend the language's structure once they have discovered similarities between some of these languages. Originally, the language genealogies were ascertained using this technique. In the 1960s, contrastive analysis was employed in the study of second language acquisition to explain why certain parts of the target language were more challenging to comprehend than others (Shaghi, 2014:84).

3. Definition of Lamentation

Lamentation is defined as an expression of regret, grief, or mourning. It usually happens when a tragedy strikes or someone passes away (Ahmed, 1992:16). The speaker at the funeral was barely audible over the cries of mourning. Lamentation comes from the Latin *lamenta*, which means "weeping" or "wailing," is more than simply shedding a few tears.

3.1 Lamentation in Arabic

Arabic literary traditions are rich in lamentation, a profound expression of grief and mourning (Menocal,2000: 54). Lamenting is not just a way to express grief; it is also a structured and culturally rich form of expression that has been used throughout Arabic poetry and history. This essay examines the different forms of lamentation found in Arabic literature, offering definitions, illustrations, and academic sources for each.

3.1.1 Types of Lamentation in Arabic

In Arabic literary traditions, lamentation is a deeply rooted form of grief and mourning. In addition to being a way to express grief, lamenting is a structured and culturally rich art form that has been used throughout Arabic poetry and history. Arabic lamentation types are as follows:

1. Ritha' (الرثاء)

The traditional Arabic poetry form known as "ritha" is used to honor and grieve the dead (Menocal, 2000: 37). It is among the oldest poetic forms in Arabic literature. Ritha's main goal is to pay tribute to the deceased by highlighting their accomplishments, praising their virtues, and expressing profound personal loss. For example, Al-Khansa' (575–645 CE), a pre-Islamic poetess known for her moving elegies mourning the passing of her brothers, particularly Sakhr, was one of the most well-known practitioners of ritha'. She uses strong imagery and repetition to portray the depth of her loss as she eloquently describes her grief and the emotional void left by her brother's passing in her poetry.

2. Nawh (النواح)

In traditional Bedouin culture, nawh is performed as part of funeral ceremonies and during times of mourning to express grief over the loss of a loved one. Nawh is a way to meet cultural and societal norms regarding how grief should be expressed, in addition to giving people a way to express their feelings. For example, when Bedouin women gather to chant laments, their vocal expressions build upon each other, creating a powerful collective experience of mourning (Ahmed, 1992:12).

3. Marathi (المراثي)

Marathi are elegiac poems written to honor and remember the dead, emphasizing their contributions, virtues, and the sense of loss they left behind (Arberry, 1965:77). Marathi is more formalized and literary than nawh, which consists of vocal expressions. They are frequently spoken at memorial services, funerals, or yearly commemorative events.

One example of Marathi is the poetry written for the martyrs of past conflicts. For example, poems honoring fallen leaders or warriors frequently lament the emptiness left by their absence while praising their courage and sacrifice. The

cultural significance of poetry in commemorating the dead is highlighted by the elegies performed for Muslim leaders or martyrs during important historical events (Arberry, 1965:77).

4. Maqta (مقتل)

A particular kind of lamentation known as maqta is used to describe the martyrdom of important people, especially in the Shi'a tradition (Howard, 1990:66). The phrase describes the historical accounts of the events that preceded and followed the martyrs' deaths, most notably that of Imam Hussein at the Battle of Karbala. In addition to being historical narratives, these stories also function as a tool for fostering community grieving and unity.

Abu Mikhraf's Maqta al-Husayn, the most well-known maqta text, vividly describes the events of Karbala and details the martyrdom of Imam Hussein and his companions. In order to remember the tragedy and evoke feelings of grief and fortitude in the mourners, these lamentations are recited throughout the month of Muharram, particularly on the Day of Ashura (Howard, 1990:66).

5. Dirges (النذب)

Sad songs or chants known as dirges, or nadb, are sung during funeral rites, especially in rural or Bedouin communities (Bailey, 1991:37). These chants frequently combine the elements of vocal lamentation with structured poetic expressions through the rhythmic repetition of phrases that convey loss and sadness. In order to replicate the natural ebb and flow of grief, women usually chant dirges in unison, their voices rising and falling in a rhythmic pattern.

6. Majalis (المجالس)

During the Islamic month of Muharram, Majalis, or religious mourning gatherings, are an integral part of Shi'a Islamic customs (Clarke, 2001:21). These meetings, which are frequently focused on the events of Karbala and the martyrdom of Imam Hussein, entail the recitation of poetry, storytelling, and group lamentation. In addition to commemorating the tragedies, the goal of majalis is to promote a feeling of spiritual and social unity.

3.1.2. Types of Lamentation in English

In spoken word, poetry, music, and other artistic mediums, lamentation is the term used to describe the expression of grief, sorrow, or mourning in English literature and cultural practices. The types of lamentation in English are illustrated below:

1. Elegy

An elegy is a somber, melancholy poem or song written to express sorrow over the death of a loved one, the certainty of death, and the passing of an important object (Abrams,2000:87). It frequently offers consolation or moral reflection while reflecting on themes of mortality, loss, and remembrance. According to this anthology, elegy is a significant poetic form that deals with death and mourning. It is distinguished by a contemplative tone that reflects on life and loss.

2. Dirge

Usually heard at funerals or other mourning rituals, a dirge is a solemn song or chant that expresses grief. It is frequently performed as part of a ritual to honor and remember the deceased and acts as a lament for the dead. In this piece, Bate explores dirges within the framework of Shakespearean drama, they manifest as funeral songs that evoke a sense of mourning and mirror the customs surrounding grief (Bate, 2008:56).

3. Eulogy

A eulogy, usually given at a funeral service, is a speech or written work that honors a recently deceased person (Kübler,1969:45). Instead of just expressing grief, it emphasizes honoring the life and achievements of the departed. Kübler-Ross describes the purpose of a eulogy as a component of the grieving process, emphasizing how it aids the living in accepting the loss by emphasizing the good things that happened in the deceased's life.

4. Requiem

A requiem is a mass or piece of music for the deceased's souls to rest in peace. Prayer for the deceased is said during a Christian liturgy as part of the funeral service or as a memorial service. In his discussion of the requiem's evolution in

Western music, Taruskin explains how it began in the Catholic liturgy and developed into a musical style that blends mourning with the hope of eternal rest for the deceased (Taruskin, 2005:89).

5. Threnody

A threnody is a lament for a deceased person, typically expressed through poetry or music (Greene, 2012:34). It portrays profound grief and loss, frequently using a poetic style that encapsulates the emotional burden of mourning. According to this encyclopedia, a threnody is a type of mourning literature that differs from an elegy in that it expresses grief more intensely and spontaneously.

6. Plaint

The term "plaint," though archaic, describes a poem or song that conveys grief or lamentation. It often uses lyrical and expressive language to express a sense of mourning or intense sadness. Benson explains plaint as a method of expressing grief in medieval literature, especially when it comes to unrequited love or personal loss, in his introduction to Chaucer's work (Benson, 1954:24).

Methodology

Qualitative and quantitative analysis are followed in this research for data analysis. The researcher initially analyzes tracts by following qualitative analysis and the analyzed them according to the quantitative method to show the differences.

Model of the Analysis

Speech act theory explains how language functions and it has a significant impact on communication and linguistics in addition to the philosophy of language. The theory is first placed within the broad framework of language philosophy. The key points of the theory as originally presented by Austin and then refined by Searle are then explained. It comprises a standardized set of procedures for categorizing speech acts, the differentiation between propositional and utterance acts, and the distinction between the consequences of perlocutionary and illocutionary acts, and the grounding of speech acts in terms of facts and rules are some of the innovations that Searle introduced. Searle identified the following key types of speech acts:

(1) Assertive

An assertive speech is always a means to communicate a belief, for instance, assertions, explanations, classifications, and descriptions. It is used to commit the hearer to the truth of the proposition (Searle 1999: 148). There are two types of conditions of satisfaction: true and false (Searle 1999:149).

(2) Directive

It is used to influence the hearer to act in a manner consistent with the directive's propositional content, for example, instructions, directives, requests, and orders (Searle 1999: 148-149). It also means the desire for the hearer to perform the directed act is expressed in every directive.

(3) Commissive

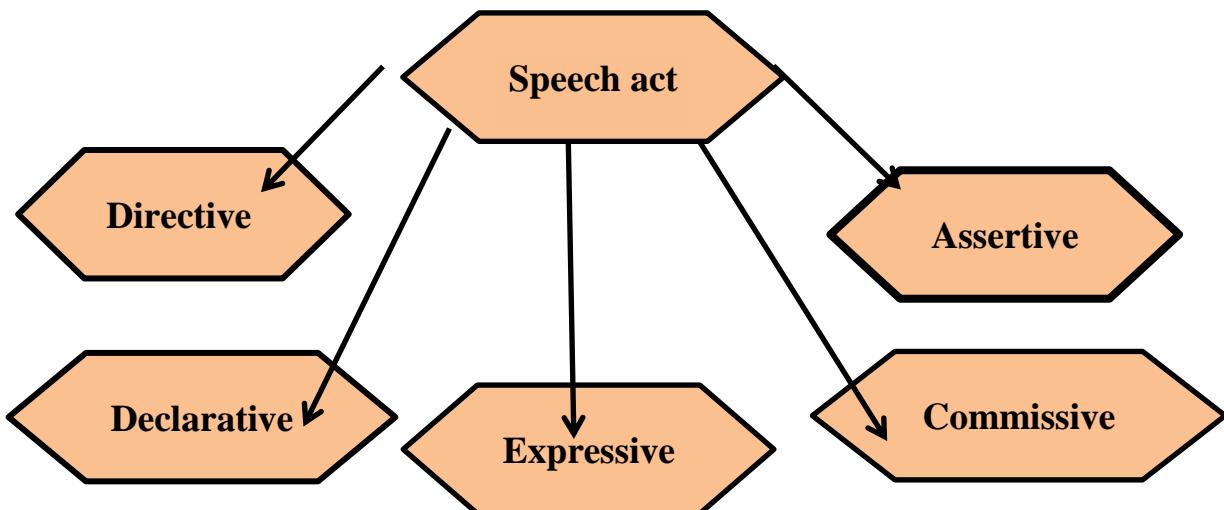
According to Searle (1999: 149), the speaker must pledge to carry out the activity outlined in the propositional content, for example, vows, pledges, contracts, guarantees, and promises. Searle states that each commissive is a declaration of intent to take action.

(4) Expressive

It is employed to convey the sincerity of speech act condition, for example, apologies, gratitude, congrats, greetings, and condolences (Searle 1999:149). Sincerity Condition differs according to the expressive, for example, when expressing regret for something, the speaker should feel bad about it; When expressing congratulations to someone, the speaker should be pleased with the accomplishment.

(5) Declarative

It implies to describe the world as having changed in order to effect change (Searle 1999: 150). For instance, "I declare you man and wife," "War is hereby declared," "You are fired," and "I resign.



Figure(1). Model of analysis depending on Searle (1999)

Data Analysis

Five extract are analyzed from Ibn Thabit 's poem and Five extract are analyzed from Clark's poem. In addition all the extracts are analyzed according to Searle's theory of speech act.

Qualitative Analysis

Extract.(1)

بِطَيْبَيْةِ رَسْمٍ لِّرَسُولٍ وَمَعْهُ
مُنِيرٌ وَقَدْ تَعْفُو الرَّسُومُ وَتَهْمَدُ

In this extract, assertive speech act is used because the poet told a truth description about a real person. He wrote the poem in mourning for a great figure, the Prophet Muhammad, who was the last of the prophets and whose loss was painful for all Muslims. In this line of the poem, the poet mourns the Messenger of Allah and tries to describe the character of the Messenger.

He describes the grave of the Messenger as not just rocks symbolizing the burial place of the Prophet, but rather a beacon of knowledge and scholars, eternal and never perishing, as everything can perish. The traditional Arabic poetry form known as "ritha" is used to honor and grieve the dead and it is among the oldest poetic forms in Arabic literature. Ritha's main goal is to pay tribute to the deceased by highlighting their accomplishments, praising their virtues, and expressing profound personal loss.

Extract.(2)

وَلَيْسَ هَوَىٰ نَازِعًاٰ عَنْ شَانِهِ
لَعَلِيٰ بِهِ فِي جَنَّةِ الْخَلَدِ أَخْلَىٰ

In this extract, Commissive speech act is used because Ibn Thabit promises himself that he will continue his love and faith in the Messenger of Allah. He continues to express his deep sorrow for the loss of the Messenger of Allah, Muhammad, as he promises himself that he will continue his love and faith in the Messenger of Allah and follows his good deeds until death. The poet wishes to meet the Messenger of Allah in heaven where he will be happy to see the Prophet Muhammad.

His deep sorrow is expressed in words of profound sadness as he urges himself to cry for a long time for a person who will never be repeated. He describes the Messenger as one of the purest families and the most generous people who will never be repeated throughout the ages. Thus, in traditional Bedouin culture, nāwīḥ is performed as part of funeral ceremonies and during times of mourning to express grief over the loss of a loved one. Nāwīḥ is a way to meet cultural and societal norms regarding how grief should be expressed, in addition to giving people a way to express their feelings.

Extract .(3)

وَأَمْسَتْ بِلَادَ الْحُرْمَ وَحْشًا بِقَاعُهَا
لَغْيَةً مَا كَانَتْ مِنَ الْوَحْيِ تَعْهَدَ

In this extract, declaration speech act is used because the poet continues to describe his grief for the Messenger of Allah with poetic verses that show the power of loss. The poet describes the state of change as the Messenger was alive among them and now he is dead. He describes the state of people and the universe after the death of the Messenger Muhammad as people were living in comfort and prosperity. The Messenger treated everyone with kindness and generosity regardless of their religion. He described death as an arrow that struck the light that illuminates the universe and everything became dead after the death of the Messenger of Allah.

Ibn Thabit shows the severity of the loss and says that everything in his view is like a desert and he sees nothing in it except the grave of the Prophet because everything weeps over the loss of the Messenger, even the houses, the courtyards and the graves. Marathi are elegiac poems written to honor and remember the

dead, emphasizing their contributions, virtues, and the sense of loss they left behind. Marathi is more formalized and literary than *nawḥ*, which consists of vocal expressions. They are frequently spoken at memorial services, funerals, or yearly commemorative events.

Extract.(4)

ظَلَّتْ بِهَا أَبْكَى الرَّسُولُ فَأَسْعَدَتْ
عَيْنَ وَمِثْلَاهَا مِنَ الْجِفْنِ تُسْعَدُ

In this extract, expressive speech act is used because the poet expresses his deep sorrow for the separation of the Messenger of God, Muhammad. In order to remember the tragedy and evoke feelings of grief and fortitude in the mourners, he sees the universe dark after the Messenger, as the prayer niche of the Messenger was like a light to the hearts of Muslims, as the light of the moon is to the earth. The poet expresses his sorrow by saying that he is happy when he cries for the loss of the Messenger. He describes that the light of the Messenger of God entered all the houses, but after the death of the Messenger, they all became dark like abandoned graves. The poet shows the intensity of his sorrow when he says that his eyes shed all the water on the dust of the Prophet's grave. Not only the dust which contained the body of the Prophet blessed, but also the city and the surrounding lands.

Extract.(5)

فَبَكَّى رَسُولُ اللَّهِ يَا عَيْنُ عَبْرَةَ
وَلَا أَعْرَفُكَ الْدَّاهِرَ دَمَعَكَ يَجْمَدُ

In this extract, directive speech act is used because the poet orders his eyes to cry for the Messenger of God and the tears never stop, expressing deep sorrow for the death of the Messenger of God. The loss of the Messenger of God is the loss of the blessing that people used to live with because he was a unique person. The Messenger of God had great and abundant knowledge that would never run out. He guides to truth, light, generosity, and the love of everyone despite their religions. Not only people cry for the Messenger, but everything, even the deserts, animals, and plants.

Everything became sad, desolate, and dark after the Messenger of God. His mosque became dark and desolate like a desert due to the absence of the Messenger of God and the absence of the light of revelation that came down to

him from God. Sad songs or chants known as dirges, or nadb, are sung during funeral rites, especially in rural or Bedouin communities. These chants frequently combine the elements of vocal lamentation with structured poetic expressions through the rhythmic repetition of phrases that convey loss and sadness.

Analysis of English Poem

Extract 1

**" For I'm growing rather deaf Lord, and when there's all that noise,
It gets so very hard Lord, to hear your loving voice."**

In this extract the poet uses declaration speech act because he tries to convey the idea that the deceased has departed to a new era and has left the life. The poet tries to convey the depth of his grief for the loss of his beloved or someone else, using profound words to clarify the effects of loss on the poet's soul and those close to him. He explains that the deceased is now in the church and around him they are playing a farewell anthem or song accompanied by music so as not to frighten the children present at the funeral. They try to praise the deceased and pray for him without making noise. Thus, an elegy is a somber, melancholy poem or song written to express sorrow over the death of a loved one, the certainty of death, and the passing of an important object. It frequently offers consolation or moral reflection while reflecting on themes of mortality, loss, and remembrance. According to this anthology, elegy is a significant poetic form that deals with death and mourning. It is distinguished by a contemplative tone that reflects on life and loss.

Extract (2)

**" They've written brand new hymns Lord, with tunes that I don't know,
So I hardly ever sing now, though I did love singing so."**

In this extract the assertive speech act is used because the poet tries to show the reality of death and also narrates the intensity of the shock resulting from the loss of one of his loved ones. The poet says, "I have become deaf from the intensity of the noise," to indicate the intensity of sadness and crying. The poet can no longer distinguish between sounds, even the voice of God, because they were new hymns to him and he does not know their tunes. He no longer feels inclined to sing, although he used to love singing very much.

The poet feels that the meanings of words inside him have changed, or in other words, the taste of life has changed and words are no longer as beautiful as they were in the past. He no longer sees or hears anything beautiful in life after the separation from his loved ones. Usually heard at funerals or other mourning rituals, a dirge is a solemn song or chant that expresses grief. It is frequently performed as part of a ritual to honor and remember the deceased and acts as a lament for the dead.

Extract.(3)

*" My mind's not quite so agile, as it was some years ago
And I miss the age-old beauty of the words I used to know."*

Expressive speech act is used in this extract because the poet describes his feelings towards life after losing his loved ones and losing his passion for life by describing everything around him. The poet sees that everything around him has changed, even the Bible, the Lord's Prayer, and the creed. The poet says that the old hymns filled all his needs, but now his mind is no longer graceful or desires them, as he misses the beauty in the words he used to know.

The poet personifies his mind in youth as the body of a young man, and now he has become an old man who does not comprehend words as before. A eulogy, usually given at a funeral service, is a speech or written work that honors a recently deceased person. It is a component of the grieving process, emphasizing how it aids the living in accepting the loss by emphasizing the good things that happened in the deceased's life.

Extract.(4)

*" But it can't be very long now before I'm called above,
And I know I'll find you there Lord, and glory in your love."*

In this extract commissive speech act is used because the poet expects to depart from this life soon and will meet the Lord and glorify Him greatly. Through his sad words, the poet shows his sadness and describes his previous experiences and how his outlook on life has changed. The poet now stands on the edge of death, as he no longer finds anything beautiful or new palatable, as he no longer has the desire to live. He expects to depart from this life soon and will meet the Lord and glorify Him greatly. Prayer for the deceased is said during a Christian liturgy as part of the funeral service or as a memorial service.

Extract.(5)

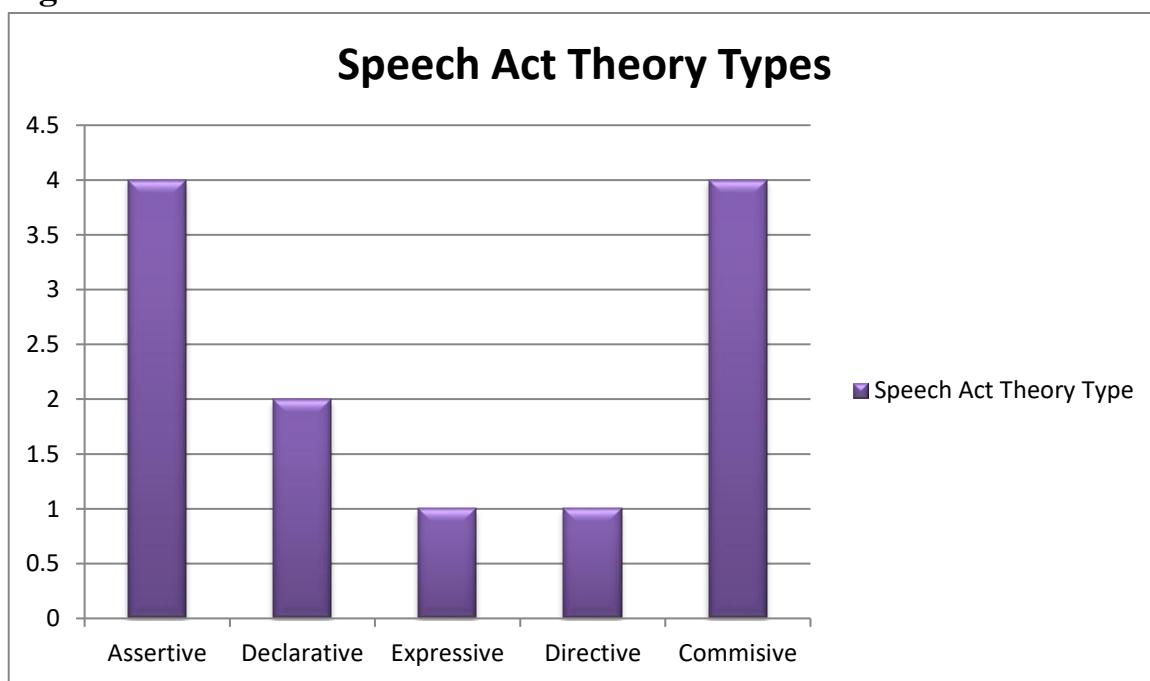
*"So 'til then I'll stick it out here, though it's not the same for me,
But while others call you 'You', Lord, do you mind if I say 'Thee'?"*

In this passage, the directive speech act is used since the poet describes his sad feelings and lack of desire for life due to his separation from his loved ones, as he no longer accepts change as gently as he did in his prime. He is now waiting for his departure from this life and is trying to get closer to God and befriend him as others do.

He asks to be close to God and asks him to accept that he calls him "you". Thus, he can feel close to him as others do because the poet expects to leave or die in a very short time and life no longer means anything to him. The term "plaint," though archaic, describes a poem or song that conveys grief or lamentation. It often uses lyrical and expressive language to express a sense of mourning or intense sadness.

Quantitative Analysis

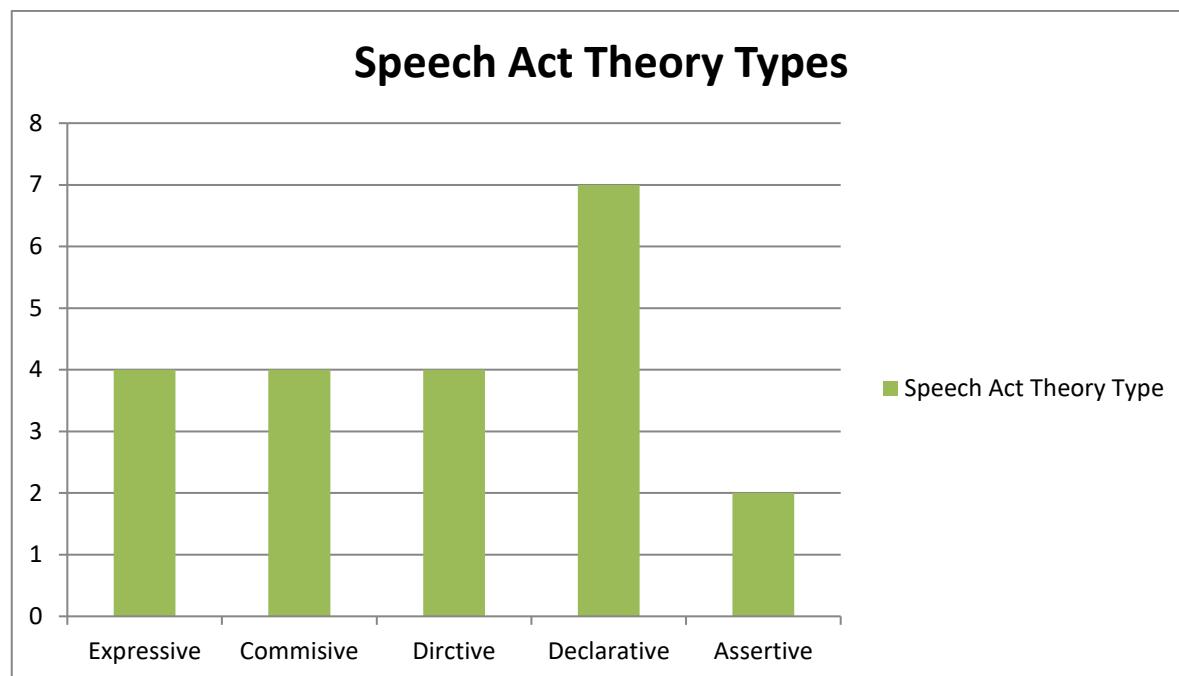
English Poem



According to the chart above, the total number of speech act type in the studied tokens is ten, by selecting five types from Clark's poem. Furthermore, the analysis indicates that Lord's poems contains many of the speech act types given by Searl's model. According to occurrences, the most common type in the

investigated types are assertive and commissive, while directive, expressive, and declarative are the least common signs of occurrence.

Arabic Poem



According to the chart above, the total number of speech act type in the studied tokens is twenty one, by selecting five types from Ibn Thabit 's poem. Furthermore, the analysis indicates that Arabic poem contains many of the speech act types given by Searl's model. According to the percentages and occurrences, the most common type in the investigated types is declarative, while expressive, commissive, directive and assertive are the least common signs of occurrence.

4.1 Conclusion

In English, lamentation refers to a variety of literary and cultural forms of mourning, such as plaints, elegies, dirges, eulogies, requiems, and threnodies. Poetry, song, and spoken word all have different functions when it comes to expressing grief. The depth of Arabic lamentation literature offers insight into the history, values, and beliefs of Arabic societies while illustrating the cultural significance of mourning customs. Through these grieving expressions, the act of lamenting bridges the divide between the individual and the community by

becoming both a personal and a collective experience. The Researcher reaches to the following conclusions:

1. Both poems contain types of speech act which are introduced by Searl.
2. There are differences concerning the types of lamentation due to cultural differences.
3. According to the occurrences of the investigated types of lamentation in English poem, it has been noticed that the most common type are assertive and commissive, while the most frequent types in Arabic poem is declarative.

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Appendix

English poem

Extracts	Speech act Types
They've done it for the young ones; we want to draw them in,	Assertive
They've modernised the Bible and the Lord's Prayer and the Creed	Assertive
My mind's not quite so agile, as it was some years ago	Expressive
So I hardly ever sing now, though I did love singing so.	Assertive
They've brought you up to date Lord, down at Saint Cecilia's.	Declarative
For I'm growing rather deaf Lord, and when there's all that noise,	Declarative
They're very go-ahead Lord, they're doing 'series three',	Assertive
But while others call you 'You', Lord, do you mind if I say 'Thee'?	Directive
But I do wish they could worship without making such a din.	Commissive
For I'm growing rather deaf Lord, and when there's all that noise,	Commissive
They've modernised the Bible and the Lord's Prayer and the Creed	Commissive
And I know I'll find you there Lord, and glory in your love.	Commissive

Arabic Poem

Extracts	Speech act Types
منيرٌ وقد تعفو الرُّسُومُ وَتَهَمَّدْ بِهَا حُجُّرٌ كَانَ يَنْزَلُ وَسَطَهَا مِنَ اللَّهِ نُورٌ يُسْتَضِعُ وَيُوَقَّدْ يَنْدَلُ عَلَى الرَّحْمَنِ مِنْ يَقْتَدِي بِهِ وَيَنْقُدُ مِنْ هُولِ الْخَرَايَا وَيُرْشَدُ عَفْوٌ عَنِ الْزَّلَّاتِ يَقْبَلُ عَذَّرَهُمْ وَإِنْ يُحْسِنُوا فَاللَّهُ بِالْخَيْرِ أَجَوَّدْ وَأَمْسَتْ بِلَادَ الْحُرْمَ وَحْشًا يَقْاعُهَا لِغَيْبَةِ مَا كَانَتْ مِنَ الْوَحْيِ تَهَمَّدْ وَرَاحُوا بِحُزْنٍ لَّيْسَ فِيهِمْ وَقَدْ وَهَنَتْ مِنْهُمْ ظُهُورٌ وَأَعْضُدْ دَلَّ عَلَى الرَّحْمَنِ مِنْ يَقْتَدِي بِهِ وَيَنْقُدُ مِنْ هُولِ الْخَرَايَا وَيُرْشَدُ وَلَا تَسْمَحِي الْأَيَّاتِ مِنْ دَارِ حُرْمَةِ بِهَا مِنْبَرُ الْهَادِي الَّذِي كَانَ يَصْعَدُ	Assertive Assertive Expressive Assertive Declarative Commissive Commissive Commissive Commissive Declarative Commissive Declarative Declarative Declarative Declarative Declarative Declarative

فَبُورَكَتْ يَا قَبْرَ الرَّسُولِ وَبُورَكَتْ بِلَادُنَّوْيِ فِيهَا الرَّشِيدُ الْمُسَدَّدُ	Declarative
لَقَدْ غَيَّبُوا حَلْمًا وَعِلْمًا وَرَحْمَةً عَشْيَةً عَلَوْهُ التَّرَى لَا يُؤْسَدُ	Declarative
فَبَيْنَا هُمْ فِي ذَلِكَ النُّورِ إِذْ خَدَا إِلَى نُورِهِمْ سَهْمٌ مِنَ الْمُوْتِ مُقْصَدٌ	Declarative
وَأَمْسَتْ بِلَادُ الْحُرْمَ وَحْشًا بِقَاعُهَا لِغَيْبَةِ مَا كَانَتْ مِنَ الْوَحْيِ تَهَدُّ	Declarative
فِقَارًا سَوْيِ مَعْمُورَةَ الْحَدِّ ضَافَهَا فَقِيدٌ ثَبَكِيَّهُ بِلَاطٌ وَغَرَقَدُ	Declarative
ظَلَّلَتْ بِهَا أَبْكَى الرَّسُولَ فَاسْعَدَتْ عَيْنَ وَمِثْلَاهَا مِنَ الْجَفْنِ تُسْعَدُ	Expressive
عَطْوَفٌ عَلَيْهِمْ لَا يُتَّسِي جَنَاحَهُ إِلَى كَنْفٍ يَحْنُو عَلَيْهِمْ وَيَمْهُدُ	Expressive
مَعَ الْمُصْطَفَى أَرْجُو بِذَلِكَ جِوارَهُ وَفِي نَيْلِ ذَلِكَ الْيَوْمِ أَسْعَى وَأَجْهَدُ	Expressive
وَهَلْ عَذَّلَتْ يَوْمًا رَزِيَّةَ هَالِكٍ رَزِيَّةَ يَوْمِ مَاتَ فِيهِ مُحَمَّدٌ	Directive
وَلَا تَنْمَحِي الْأَيَّاثُ مِنْ دَارِ حُرْمَةٍ بِهَا مِنْبُرُ الْهَادِيِّ الَّذِي كَانَ يَصْعُدُ	Commissive
فَبَكَى رَسُولُ اللَّهِ يَا عَيْنَ عِبْرَةٍ وَلَا أَعْرَفْنَكَ الْدَّهْرُ دَمْعَكَ يَجْمُدُ	Directive
فَجُودِي عَلَيْهِ بِالدَّمْوعِ وَأَعْوَلِي لِفَقِيدِ الْذَّهْرِ لَا مِثْلُهُ الْدَّهْرُ يَوْجُدُ	Directive
وَمَا لَكَ لَا تَبْكِنَ ذَا النِّعْمَةِ الَّتِي عَلَى النَّاسِ مِنْهَا سَايِعٌ يَتَعَمَّدُ	Directive