

# The Literary Pleasure of Dalia Al-Nahshli's Poem 'Al-Khali Fell Asleep'

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**Abstract**—This study aims to show the artistic and literary value of Al-Nahshli poem. The pleasure of the text comes from the presence of its textual standards, highlighting its thematic unity, which is so clear from the general meaning of the texts, without relying on the linguistic links that represent the standard of consistency, which is the first of the seven text criteria for De Beaugrande & Dressler (1981). The poem is a sad contemplation, a complaint about the passing of time, and a tingling twinge of old age that includes judgments and sermons inspired by human experiences on the extent of his historical consciousness; the idea of death dominates the poem from beginning to end, this fate that human thought in all its stages as a state of dilemma; the poet was one of those who felt this fate.

**Index Terms**—structure, consistency, coherence, death

## I. INTRODUCTION

What has come to us from the Pre-Islamic Period poetry can be summed up in four artistic structures: the fragments, the one-subject poem, and the complete poem (Al-Jaber, 1990, p.9). What matters to us in this study is the structure of the poem with one subject, because the current poem by Al-Aswad Bin Yafar Al-Nahshly falls within this structure relied upon the history of Arabic poetry, as this structure is considered the sign in the poetry that preceded the Omraa al-Qays. Perhaps, it was with Ibn Khadam (ibid) in what was mentioned about him in the poems of the other poets. As for the compositions, they are well-known, and perhaps they are the primaries of Arabic poetry, which is a collection of verses that people say in their daily needs. Ibn Salam pointed out: "The Arabs did not have any poetry before Omraa al-Qays and Al-Muhalhal except the verses that the man says in his need" (Al-Jamhi, 1974, p. 32).

The poets continued to take the structure of a single-topic poem as a model for most of their purposes and needs, so this structure remained present even after crystallizing the completed poem and laying it the basis for the criterion of poetic virility, and it continued to stand next to the completed poem. The construction of the poem is a fundamental pillar of the poetic work with its artistry and accuracy, and this reflects for us the poet's vision and the way he deals with his issue that haunts him, in case his immediate emotion over the event does not allow him to prepare for that preface decided in the completed poems, which is what Ibn Rashiq referred to by saying: "Among the poets are those who attack what they want to fight, and they shake hands with them" (Al-Kairawani, 1972, p.232). The poets who were known by the one-subject poem were not less than the poets of the completed poem. Rather, it delayed them from the stallions that many poems did not reach them like this poem, and this is what made Ibn Salam put Al-Aswad ibn Yafar in the fifth class of the Pre-Islamic Era poetry and saying: "Al-Aswad is a poet, then a stallion ... and he has a wonderful long one that follows the finest poetry, if his intercession was similar to it, we would have presented it to his rank" (Al-Jamhi, 1974, p. 32).

Before starting to analyze the text and discuss its pleasures, it is necessary to consider the textual criteria of De Beaugrande & Dressler (1981) who defined the text as: "a communicative event whose text is fulfilled if it meets seven criteria, namely: consistency, harmony, intentionality, acceptability, informativeness, attitude, and intertextuality (Beheiry, 1977, p.146). It is these standards that achieve the text of the texts, and these criteria are divided into criteria related to the text (consistency and harmony) and criteria related to the author and the recipient (intentionality, informativeness, and acceptability), and criteria related to the external context (position and intertextuality), and we will focus in our analysis on consistency, harmony, intentionality and informativeness. Coherence is a concept known in many terms in terms of casting, linking, coherence and interpretation, Muhammad Moftah says: Cohesion is a group of converging concepts, including typesetting, consistency, harmony and symmetry. (Moftah, 1994, p.157).

Consistency is a term showing coherence between the elements of the text that allows the text to be received and understood, through many linguistic elements that achieve the text of the text, in addition to its distinction in an inclusive connotation that achieves its overall textual unity. That is what makes it "a structured linguistic unit whose elements are joined by certain relationships and bonds" (Al-Subaihi, 2008, p.80).

Consistency is concerned with the means by which the characteristic of continuity is achieved in the appearance of the text, that is, they are facts from which the former leads to the next, and they are organized together according to the syntactic structures, and this is achieved by providing a set of methods of casting that make the text preserve its existence and continuity, and among these means: repetition, cohesive devices, referring and deleting, in addition to harmony, which is a semantic characteristic of speech that depends on understanding each sentence forming the text in

relation to what is understood from other sentences. As for harmony, it is knitting, semantic coherence and coordination, and this is what the recipient decides in judging the consistency of the text, including the "moral and logical relations between the sentences, as there are no apparent links between them" (Moftah, 1987, p.151).

As for the intentionality criterion, it needs parts contributing to the production and use of the text, namely the sender as a producer of the text and the recipient as a recipient of the text, each of which has its own role that it seeks to achieve (Al-Feki, 2000, p.110).

Informativeness is what the text conveys in order to direct the listeners' attention towards a particular message; there is no doubt that the application of these seven criteria in determining what a text means only modifies the contrast between the two concepts of the sentence and the text. The distinction between them is no longer limited to quantity or grammatical structure, but rather in the presence of these seven criteria; it requires the fulfillment of a set of conditions necessary for the quality of the text.

## II. ABOUT THE POET

He is Al-Aswad Bin Yafar Abdul Aswad Bin Jandal Bin Nahshal Bin Darem Bin Malik Bin Hanzalah Bin Malik Bin Zaid Bin Manat Bin Tamim. He is from the tribe of Nahshal bin Darem, Zabah, the Tamim tribes (Al-Andulusi, 1983, p.5) used to inhabit Yamamah where he was born and grew up and brought up, and the Yamamah was famous for its fertility, fresh water and the abundance of its villages. (Hamawi, 1977, p.115). He was an eloquent poet, advanced among the poets of the pre-Islamic era, not much (Al-Asfahani, 1950, p. 27). Muhammad bin Salam al-Jamhi says: "Al-Aswad was a poet, so good ... and he has a wonderful long poem, followed by the finest poetry "fell asleep," and did not feel my sleep (p. 224).

## III. THE PRESENT STUDY

This poem was composed by Al-Aswad Bin Yafar Al-Nahshly on the weight of the whole sea with equal and successive activations that suit the poetry of lament and sadness, for the poet is in a state of despair and anxiety, so he chose a long weight with many syllables, in which he pours from his bowels what his sadness and agony will give away, He needs this dynamic, successive resonance; To suppress the stillness and despair that controls him. The current poem is in conflict with three segments or sections: that is, it is a text that is not mono-topic but rather multi-topic. These sections are:

The first Part: represents the poet's present; Weakness, his old age, and his anticipation of death as he begins to talk about suffering and death, and the image of insomnia presented by the poetic text has reached an advanced and exacerbated level to link it with self-reflection and contemplation of existential issues related to the fate of life and death.

The second stanza: The poet looks back at past historical events. To cite it as evidence for what he emphasized in the first axis, which is the certainty that death is the fate of every living.

The third part: He opens a window with him, trying to escape from his terrible suffering by introspecting a past that he enjoys remembering, and is proud of his strength and youth in it, reassures himself with it, grieving and fearful of the expected fate, comforting and amusing her that his life has not go in vain; We have enriched it with forms of pleasure, which is soothing to remember:

وَالْهَمُّ مُحْتَضَرٌ لَدِيَّ وَسَادِي	نَامَ الْخَلِيُّ وَمَا أَحْسُ رُقَادِي
هَمُّ أَرَاهُ قَدْ أَصَابَ فُوَادِي	مِنْ غَيْرِ مَا سَقَمَ وَلَكِنْ شَفَنِي
ضُرِبْتُ عَلَيَّ الْأَرْضُ بِالْأَسْدَادِ	وَمِنَ الْحَوَادِثِ لَا أَبَالِكِ أَنْتَنِي
بَيْنَ الْعِرَاقِ وَبَيْنَ أَرْضِ مُرَادِ	لَا أَهْنَدِي فِيهَا لِمَوْضِعِ تَلْعَةٍ

(Al Qaisi, 1970, p. 25)

In the first verse at the beginning of the poem, the poet was keen to cite two opposing positions, represented by two people: the first: the Khali, and the other: the poet, so the first position deals with the sleep of the poet and the other: the poet, in the first position, deals with the sleep of the **Al-Khali**, and sleep was introduced to the **Al-Khali** because sleep is his deep obsession, he dreams of sleep, and this reveals a state of anxiety and sadness that struck the same poet thinking, agitated by pains and obsessions. The singular pronoun in the verb (I feel) is based on the fact that the poet is alone in his suffering, as he suffers insomnia alone and does not share his worries with any of his companions. At a time when sleep escapes his eyes, he is softened This is what the verb (Khali fell asleep) at the beginning of the poem, which is the basis of the text, and this increases the poet's worries because he feels the disconnection between the ego and the other, and this is what perpetuates the poet's state of sadness and makes him paint a sad picture of what happened to

him in his old age, he was keen to present the verb he slept to draw an emotional state based on anxiety and worry that the poet suffered and prevented him from sleeping.

Sleep is the basis of the poem; Because it expresses the emotional state of the poet, which he wants to portray the state of heartbreak and pain that the poet suffers, so the lack of sleep expresses the extent of the anxiety experienced by the poet, so sleep is absent and worry is present and in this equation we see a state of disharmony between the soul and the body. The body is thirsty for sleep, and the soul is troubled by worries, and the ghost of sleep is expelled from it. Here, the relationship between place and worry appears clear. The poet, in the first axis of this poem, talks about his weakness, old age, and his blindness, describing a tragic present in which he does not feel the effect of a slump, and he did not give sleep a chance from the worries that he took as a pillow for him while **Al-Khali** in a deep sleep.

The poet state of sleepless is not because of an illness that betrayed his body, but from these worries that remained in his heart. To relax the soul from the long agony. And among the poets who were overwhelmed by worries, the poets of the pendants in their standing on the ruins, which are considered a band of sadness, grief, bitterness and anxiety although each of them has grief linked to the nature of his life, so Qais, for example, is overwhelmed by worries and does not know the taste of sleep while he is in need, he says (Ibrahim, 1984, p.18):

وليلٍ كموج البحر أرخى سدوله  
عليّ بأنواع الهموم ليبتلي

But his worries are different from the concerns of Al-Nahshly, has his own concerns, a special psychological and physical one, which will not leave him until his soul is taken away, and he is handed over to the cold and dark world of Lahoud, where there is no life in it except for worms, while the Nashli lions complain of concern about two doors, one of them: Fate lurking for him, who does not Miss the blink of an eye. This amount came close to him, and between his body and his robe and between his head and a pillow, he lurks him whenever he tries to apply his eyelids to two tearful eyes destiny watches him in his movements and dwellings, counting his breath and his seconds, as if he is watching him alone. And referring to him without the people, and he forgets from his intense fear that this fate lurks about every neighborhood, without there being a deliverance from him for a newborn, and he does not accept a ransom or exchange as a substitute for himself. Secondly: Blindness that afflicted him from the succession of times and the different nights, which blocked his way of life until he was no longer guided to the largest and most knowledgeable city in the land of the Arabs, and he had a theater, a field and a resort in the past in his life. He still keeps memories of his movements between Arab neighborhoods, and he had a lot of movement and travel, which borders generosity, and praises and reprimands. And in the second house, worries are inconsistent with him, and he sees that illness is not a cause of his suffering, but rather that concern is the one that inhabited his hear. Here the controversy of absence and presence appears. Lack of sleep and the presence of worry, then he explains some of the reasons for his worry that kept sleep from his eyes, which are accidents (.....)

ومن الحوادث لا أبالك إنني  
ضربت عليّ الارض بالأسداد

Accidents are what brought him worry and awakened the tragedy that haunts him, especially the blindness that shackles the poet's consciousness, because the universe is closed in front of him.

ولقد علمتُ سوى الذي نبأتني  
إن المنية والحتوف كلاهما  
لن يرضيا مني وفاء رهينة  
من دون نفسي طارفي وتلاذي  
أنّ السبيلَ سبيلُ ذي الأعواد  
يوفي المخارم يرقيان سواد  
(Al Qaisi, 1970, p. 25)

The issue of fate worries and increases his worries. If the time comes, it will not calm him and will not accept a ransom from him, no matter what concessions he makes, and the deficiency has appeared on his body. The inevitable conclusion reached by the poet is that death is the end of his journey in life. The poet, in the second passage, recalls historical events from the stories of people who suffered and whose lives were turned from bliss to wear and tear, as a confidentiality and reassurance for him that the time did not go to him alone and consolation for what he suffered and spent his sleep in worries that bear the specter of annihilation and destruction. With this conclusion, and the historical history from the news of the Muharraq family and Iyad after, transferred to them, and their homes were destroyed after welfarelessness

ماذا أوّمل بعد آل مُحرق  
أهل الخورنق والسدير وبارق  
أرضاً تخيرها لدار أبيهم  
جرت الرياح على مكان ديارهم  
ولقد عُنوا فيها بأنعم عيشة  
أين الذين بنوا فطال بناؤهم  
نزلوا بأنقرة يسيلُ عليهم  
تركوا منازلهم وبعده إِياد  
والقصر ذي الشرفات من سِنَداد  
كعبُ بن مامة وإبنُ أمّ دُواد  
فكأنما كانوا على ميعاد  
في ظل مُلكٍ ثابت الأوتاد  
وتمتعوا بالأهل والأولاد  
ماء الفراتِ يجي من أطواد

فإذا النعيم وكل ما يلهى به يوماً يصيرُ إلى بلى ونفادٍ  
(Al-Dhbi, 1963, p. 218).

In the previous verses, the poet used to console himself and entertained her, employing the interrogation, to show the depth of the tragedy that he lives, for life and its pleasures are destined for demise and annihilation, and all that it contains from the children of those who are the symbol of strength and victory, and structure is the symbol of civilization and the luxury of life as a whole. The poet has come to a final conviction of the inevitable end of death and annihilation.

The reference of these stories, with their various incidents and the depth of their indications, will comfort the poet and ease his suffering, to prove that death is a natural thing that all people encounter at all levels. His self-satisfaction and acceptance, then the evocation of these incidents and their retrieval through the poet's awareness and merging them with his experience prepared his creative ability to continue expressing what his emotion, emotional energy and psychological needs are. Each incident before his eyes indicates death and annihilation until he submits himself to it and shows surrender:

مَا تَرَيْتَنِي قَدْ بَلَيْتُ وَغَاضَنِي  
وَأَطَعْتُ أَصْحَابَ الصَّدَابَةِ وَالصَّبَا  
مَا نِيلَ مِنْ بَصَرِي وَمِنْ أَجْلَادِي  
وَأَطَعْتُ عَائِلَتِي وَلَانَ قِيَادِي  
(Al-Dhbi, 1963, p. 218)

In the above two lines, the duality of the past and the present is embodied, as his admitting his own brokenness in these two homes embodies the duality of the past and the present. He admits his own brokenness and weakness in the face of existence. The verses paint an emotional picture that indicates the poet's asceticism in pleasures and his detachment from the whims of youth and the patience and obedience that accompanied it to the companions of youth and the afflicted. Weakness, therefore, we find it resorting to compensation for what was the condition of the youth in the days of drinking wine and its weakness in the face of existence. The verses paint a sentimental image that indicates the poet's asceticism in pleasures and his deviation from the whims of young people and the patience and obedience that accompanied them to the companions of youth and the excused ones. The soul is haunted by brokenness and weakness, so we find it resorting to compensation for what It was the state of the youth of drinking wine and his interest in elegance, good looks, recklessness of youth and generosity, which is a period different from what it is today. Events in these verses are divided into two opposite times, the past and the present, and in this duality there is a balance between two states of the poet that of youth, and the state of old age Because of its grayness and weakness, his head was lightened, and the bone weakened from him, and this picture we can infer from through actions (please, angry, obey because I'm a leader). All these actions taken together painted a picture of the deterioration that the poet reached from grayness, weakness in vision, bending, and wrinkles in the face. Health has become an elusive demand: "Health does not become a subject of special attention except when a physical imbalance occurs that affects the natural course of the self-object's relationship with life and other things. Manifestations of change" (Nassar, 2008, p. 328).

The poet gathers his ability to escape from this fate by retrieving an ancestral past from his life, capturing cherished memories that he stole from time, inside a white dream in which he lives some hours of youth, and the youth is abundant with miracles; he is a symbol of strength, vitality and activity:

فَلَقَدْ أَرُوخَ عَلَى التِّجَارِ مُرَجَّلاً  
وَلَقَدْ لَهَوْتُ وَلِلشَّبَابِ لَذَاذَةً  
مَذَلًّا بِمَالِي لَيْتَاءً أَجِيَادِي  
بِسُلَاقَةٍ مُزَجَّتْ بِمَاءِ غَوَادِي  
(Al-Dhbi, 1963, p. 218).

Money is in the hands of man, strength, and happiness. The money spent is created in the youth stage, for black people in his youth display the markets, taking advantage of the quick money he has in hand to spend for him, and increase his strength in this position which he is experiencing is the completion of his youth and his desire for life, and the symbol of strength and youth for the pre-Islamic Arab man there are three pleasures: taking alcohol, engaging in courage, and petting women.

The wine is associated with an aura of sanctification in the process of poetic creativity, as it produced rhetorical images, such as the analogy that the poet gave in the verses to women, , and like dolls, and the analogy of their hearts to sacrifices. The poet repeated the word al-Bayadh as a description of women. Because the white color of a beloved woman carries with it several connotations, including the symbol of health, safety, concealment, purity, and fertility. The moon symbolizes masculinity, while the sun symbolizes the face of the woman whom the poet loves, but he changed the image of the sun to the image of the moon in its white, so we find these values intertwine in the following imagery:

مِنْ خَمْرٍ ذِي نَظْفٍ أَعَنَّ مُنْطَقِي  
يَسْعَى بِهَا ذُو نُومَتَيْنِ مُشَمِّرُ  
وَأَفَى بِهَا لِذَرَاهِمِ الْإِسْجَادِ  
قَنَاتٌ أَنَامِلُهُ مِنْ الْفُرْصَادِ  
وَالْبَيْضُ تَمْشِي كَالْبُدُورِ وَكَالْدُمَى  
وَالْبَيْضُ يَرْمِينِ الْقُلُوبَ كَأَنَّهَا  
وَأَدْحِي بَيْنَ صَرِيْمَةٍ وَجَمَادِ

يَنْطِقْنَ مَعْرُوفاً وَهِنَّ نَوَاعِمُ      بِيضُ الْوُجُوهِ رَقِيقَةُ الْأَكْبَادِ  
يَنْطِقْنَ مَخْفُوضَ الْحَدِيثِ تَهَامِساً      فَبَلْعُنَّ مَا حَاوَلْنَ غَيْرَ تَنَادِي  
(Al-Dhbi, 1963, p.218-219)

The poet describes a vivid and lively picture of a drinking bar, and the owner of the bar seemed eager to earn money. As for the bartenders, they are among the mourning boys who put silver badges on their chests while they rolled up their robes, not to light the matter and fight the brave on the battlefields, but to show the decorations of their nails. Then it is separated by describing the white women who serve drinking from young Arabs who come to this pub, and the paths from Al-Saqr in its burning paths or from the pioneer travelers from the markets in the Neighboring villages .

As for their descriptions, they are soft white ways, their conversation is whispered and they walk dancing, attracting attention with their white skin, and this trait for women is loved by the Arabs. This white color has been repeated three times in three verses out of four that he held on the description of the waitresses, the white color symbolizes happiness, peace, life, and freedom. But suffers from a black present. There is no whiteness in it, nor salvation from the night crouching on his chest, which closed the paths and paths of life, so the white color was windows from which in this painting looked to the first delicious life and the youth of a hundred times with his coming, breathing through it the breeze of vitality and wellness and enjoying the clicks of this color in his imagination in moments of flow Poetic, so he prolonged this painting to stay longer with her, until it became the longest painting of the poem, and in it he tells us that these women are trappers of men's hearts, so he did not disclose at that time his experience with the women of this tavern, but rather this desire was stored in him in his subconscious mind, risking his poetic experience in the time of deprivation Who lives in his present state , And poetry is like daydreams seeking to fulfill repressed desires that cannot be fulfilled on the ground, and it appears through this beautiful painting describing women that women were the mirror of the pre-Islamic poet, through which he sees the effects of time on himself. In that painting, the poet tried to express what was in himself, and colored these verses with simile in an attempt to convey the meaning to the recipient, mastered the metaphor and chose words that affect the listener's soul, and convey his feelings to others as he tried to show his poetry in a beautiful way. To make the recipient interact with his meanings, swim in his imaginations and memories, and live the tragedy, as if he is its owner, and this poem is like the blood of a deer that comes out of his blood due to his great stress and fatigue, as Al-Mutanabi says (Al-Jaafi, 1983, p. 151):

فَإِنْ تَفُقَ الْأَنَامَ وَأَنْتَ مِنْهُمْ      فَإِنَّ الْمَسْكَ بَعْضُ دَمِ الْغَزَالِ

The poet concludes his artistic painting by pouring tears on the memories of youth and welcomes death with a wonderful welcome. As he spoke about what is being cured in his chest, and from this feeling full of vitality flowing his feelings, trying to perpetuate his activity and recover his strength from a horse with long legs prepared for a fast running, he enters it with a patron who is in dispute with it to defend it Spears, no one dared to enter until fertilized.

وَلَقَدْ غَدَوْتُ لِعَازِبٍ مُتَنَادِرٍ      أَلْحَى الْمَذَانِبِ مُؤْنِقُ الرُّوَادِ  
جَادَتْ سَوَارِيهِ ، وَأَزَرَ نَبْتَهُ      نُقَا مِنَ الصَّفْرَاءِ وَالرَّبَّادِ  
بِالْجَوِّ فَالْأَمْرَاتِ حَوْلَ مُغَامِرِ      فَبِضْرَاجٍ فَفَصِيْمَةِ الطَّرَادِ  
بِمَشَمَّرٍ عَدِ جَهْدِ شِدَّةِ      قَدِ الْأَوَابِدِ وَالرَّهَانِ جَوَادِ  
يَشْوِي لَنَا الْوَحْدَ الْمِدْلَ بِحَضْرِهِ      بِشَرِيحِ بَيْنِ الشَّدِّ وَالْإِيرَادِ  
(Al-Dhbi, 1963, p. 218-220).

his painting shows the spatial dimension in the poet's experience, so his attachment to the place is intense despite his frequent travel in the Arab countries. The idea of survival and eternity, these places are here to stay. And if it becomes impoverished from its people, and its life is long, it does not age, it does not grow old, and the nights and the times pass by, it is and the age is twin, and the age falls on people from their perches, and it does not convince or get bored, and does not regret the pretenders of it.

Perhaps remembering and attaching to it gives the soul rest and hope to return to it and to practice the means to live in it again.

This idea of clinging to the place corresponds to the image of a fast horse bound for game and always wins in every round they find a bull or a wild donkey, flaunting its beauty and proud of its strength, and has been physically complete, this beast, whatever its activity and ability to compete Inevitably.

And the poet comes with the last image; It is the tragic end for every living creature, as the poet reached a high degree of certainty about his inevitable fate and declared surrender, informing that he had pursued the pretenders of this world who had previously spoken of their glories and the supplies of their power that provide its owner with a kind of security and hope with a wider space in this life, but all These necessities of survival did not spare them anything from the power of the days, the brutality of the time and the treachery, as there was no time left from them, and they became a relic after an eye.

Al-Nahshly concluded his poem with this firm conviction that he reached after reviewing time, despite his attempt to take refuge in his past with condolences and clinging to the causes of life, revolting against a reality sometimes. But he realized that escaping from reality cannot transform the dream into reality, so he declared his surrender. To this end, he

is carried to it by a strong bridge that knows neither monology nor fatigue. This end is the natural end of the living poem.

Dalia Al-Nahshli alternates between an anti-dualism represented in death and life, stillness and movement, and blackness and whiteness, each side of these antagonists represents a stage of life. The poem was born after a long labor of pain and suffering, like the birth of a person in a normal state, where the poet started screaming from the first verse like a child who just came out of his mother's womb, frightened, anxious about the world and what its days hide from him from the twists and pain of the auras and her pain. The poet is anxious about his end from the beginning, mourning himself with his cry, which mixes with the voice of the tidings of his birth, and the regrets of the hours of separation are more painful than the joy of the hour of birth, and every natural beginning carries in its depths the seeds of Its end.

The poem began to grow in three stages or grow within three axes, all of which converge to form a complete model for human life in its development. The transition from one painting to another came as an unsurprising one. Its main axes, intertwined with a growing soul, went from tension, shouting and complaints at the beginning and began to grow as a person grows in the various stages of development, even if he grew up, the poem moved to its second axis. The axis that represents strength, perfection and fullness, is matched by the youth stage with its marvels and fun through drinking wine, petting women and riding risks by riding strong horses, and entering dangerous places. Then this stage of the stages of life ends and the stage of regression begins in everything until it reaches stillness and surrender, which is symbolized by the third axis in the poem, as the poem is an artistic picture of human life in nature.

In the poem, an objective, psychological, organic unity is formed, with a spirit running through its parts, which is the soul of the poet, which has spread in his body from the hour of his birth. He was pulling its ties from the first verse to the last verse in the poem. Little by little, it was developed by the psychological implications that linked the axes together. So every painting took the necks of the painting that preceded or followed it, so we cannot arrange the verses of the poem in another order other than their original arrangement in the poem to fit their parts and cohesion, otherwise the poem betrays an impediment that excuses its merits and wears out its features.

"The text is not a random structure, but rather a work intended to be coherent and coherent in order to achieve a specific goal. In other words, it is a planned action aimed at achieving a specific goal" (Faraj, 2007, p. 50). This goal is the pleasure and enjoyment of the text that is formed by textual coherence through the elements upon which the poet relied. Such as repetition, lexical cohesion and linkage, which made the poem consistent in the arrangement of its verses and the aesthetics of its images and similes, which made it achieve its goal that is treated in the same poet and thus achieved many standards clearly manifested in the poem such as consistency and harmony, the textual cohesion had a great role in the completeness and coherence of the poem And the consistency of its verses with each other, which returned in the affirmative to the strength of the text, and the pleasure of the recipient, and this is what constituted the intention in the text. When the recipient contemplates the poet's condition, he develops a certainty of the inevitability of the end, and the sincerity of feelings gives him pleasure in forming the inevitability of old age and death. The connection was also achieved through the letters that expressed his feelings that gathered in himself, such as despair and frustration, for the poem included many linking tools in his talk about those who perished and were respected by death, so he worries about their fate that awaits him and this fateful anxiety made him choose the narrator carefully as he came with the letter signal It is one of the letters of the telescope. To suit his psychological state, and what added to the pleasure of the recipient of the poem is its completeness, consistency, and rotation around one topic, which formed an understanding and pleasure for the recipient.

The poem is "documented in bonding, solid unity and no gap in it" (Al-Jamhi, 1998, p.147) and for this it is followed by the finest poetry, a wonderful long as the poem is distinguished from the rest of Al-Nahshli's poetry. The total in his poem is about the humanity of its subject, and the sincerity of its affection and the tightness of its construction and the convergence of its steps and the continuation of the soul in it, so the gap between it and the rest of his poetry is wide, as no other poem evoked what this poem has received of wide fame and turn on the tongues, and praise in literary forums in its time and ages Writing pre-Islamic poetry, preserving its repertoire with poetry's people and criticizing it, for most of his poetry in the Divan is composed of phrases in praise and satire, so one of the poets and his orphan is counted to distinguish it from the rest of his poetry and the high status and problems of the great and timeless poems.

#### IV. CONCLUSION

In this poem, the poet's suffering was clearly demonstrated through the images he uses, and the repetitions he mentioned, especially the repetition of the narrator who had chosen carefully to harmonize with his psychological state and the external rhythm of the narrator in the poem. The poem was beautifully crafted and compositions, and honestly expressed his sad feelings, because his words with a calm bell were in harmony with the psychological atmosphere that he wanted to spread in the poem and those suggestive images that he wanted to draw and imagine in order to present them to the recipient; To taste it and enjoy hearing it, and this is the intentionality of the standards of the text.

We find the poet dressed up in choosing the internal musical bell that attracts the recipient and draws his attention and makes him imagine mental images that fit the psychological atmosphere that he wanted to spread in the poem. So his thoughts came sincere, fraught with emotions and sad feelings, as he colored his poem in multiple linguistic colors, trying to influence the recipient with what fills himself from anxiety and tension. Then he poured his tears on the memories of youth, welcomed death, spoke about his worries and insomnia, and came up with historical examples that

relieve himself and amuse him about death and its inevitability, recollection of memories, adventures, the recklessness of youth and the flame of youth. The poem was one of the best ancient poems.

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