

# **A Discourse Analysis of Dialogue as Interaction in Abdul Razaq Abdul Wahid's (Al-Hur Al-Riyahi)**

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**تحليل خطابي للحوار تفاعلا وتأثرا في قصيدة (الحر الرياحي)  
لعبد الرزاق عبد الواحد**

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**Abstract:-**

To dramatise poetry is to subject it to rules, requirements and directions of drama performance and necessity on the stage. Language in this regard must be able to exhibit the drama actions and representations, keeping the characteristics of poetry evident; i.e., tempo, image, metaphor, etc. However, verbalising poetry dramatically or dramatising poetry is a renewal to poetry and a restoration to drama, is to turn against that perception of poetry as resulting from a chaotic and highly sensitive individual and is to revert to the conception of poetry as presenting human actions fruitfully reflected on society.

The poems of the late Abdul Razaq Abdul Wahid are too much close to drama and dramatisation. Their phraseology and sentimentalism are glaringly vivid and graphic and lifelike.

The current research is a sincere attempt at analysing selected exchanges from the first act of Abdul Wahid's dramatic poem (Al-Hur Al-Riyahi). It is hypothesised that: 1. messages between the participants within the poem can be taken as messages about the poem itself when looking at the communicative level; and 2. the language resources and codes accessible and employable by the poet at the 'character-to-character' interaction level can be analysed through certain 'analytical procedures' similar to those of natural language. Here lies the creative drama dialogue in poetry and here is the secret of the successful panoply of verbal interaction in (Al-Hur Al-Riyahi).

**Key words:** dialogue as interaction, descriptive rhetoric, discourse structure, discourse strategy, Abdul Razaq Abdul Wahid, Al-Hur Al-Riyahi.

**المخلص:-**

إن مسرحية الشعر تعني إخضاعه إلى أعراف ومقتضيات وتوجهات الأداء المسرحي والضرورة المسرحية على خشبة المسرح. ويتوجب على اللغة هنا أن تظهر الأداء والتمثيل المسرحي مع الاحتفاظ بميزات الشعر المختلفة (الإيقاع والصورة والاستعارة، الخ). غير أن مسرحية الشعر هي تجديد للشعر ذاته وإحياء للمسرح أيضا وهي عدول عن مفهوم الشعر نتاجا من فرد فوضوي ومشوش ومرهف الحس إلى الشعر تجليا لسلوكيات إنسانية تنعكس بفائدتها على المجتمع.

ومما لا شك فيه أن قصائد الشاعر الراحل (عبد الرزاق عبد الواحد) قريبة من المسرح والمسرحة بمبناها وإسلوبها وعاطفيتها وبحيوتيتها وتجسيدها للواقع والحياة.

هذا البحث هو محاولة جادة لتحليل مقتطعات حوارية منتخبة من الفصل الأول للقصيدة المسرحية (الحر الرياحي) لشاعرها (عبد الرزاق عبد الواحد)، باستناده إلى فرضيتين اثنتين: ١. تعدد حواريات شخصيات هذه القصيدة دليلا على القصيدة بأكملها وعنوانا لمستواها الخطابي التواصل، ٢. من الممكن تحليل المرجعيات والنظم اللغوية التي وظفها الشاعر في مستوى التفاعل والتأثر بين الشخصيات تحليلا إجرائيا شبيها بما يتبع في اللغة الطبيعية البسيطة. وهذا هو مكمن إبداع الحوار المسرحي في الشعر وهنا ينجلي سر النظم الناجح للحوار والتواصل في (الحر الرياحي).

**الكلمات المفتاحية:** الحوار تفاعلا وتأثرا، البلاغة الوصفية، بنية الخطاب، تدبير وتخطيط الخطاب، عبد الرزاق عبد الواحد، الحر الرياحي.

## 1. Descriptive Rhetoric and Poetry

To use the words of Leech (1969: 3), linguistics serves literature and literary studies through 'descriptive rhetoric', and its theory, techniques and practices, that focus on 'the analysis of the characteristic features of literary language, and ... the explanation of terms in the critic's vocabulary, where this can be done, using the linguist's insights at a level where they become useful to the student of literature.'

Rhetoric in this case is an authentic way of looking at human communication as both a conscious art and an art (Hauser, 2002: 2).

Poetic language is not an exception. For Lethbridge and Mildorf (2003: 142) poetry is associated with (a very dense use of) specialized language to express meaning through 'less is more'. That is, poetry makes use of highly concentrated employment of 'formal elements': syntactic, morphological, phonological and structural overstructuring. Poetic elements such as (imagery, stanza form, variable style choices, rhetorical devices, meter, verse, sound patterns, etc.), in addition to dense personal experience, subjectivity and aesthetic values, are textually utilized.

Similar to fiction or didacticism, some poetry cannot be expected to make the poem's author and the poem's speaker identical (ibid.). These two levels have to be separated in the communication situation of poetry 'which is very similar to the one in prose, except that poetry **very often** [emphasis mine] does not include dialogue, thus the inner box is optional', as adopted by Lethbridge & Mildorf (ibid.: 143) below:

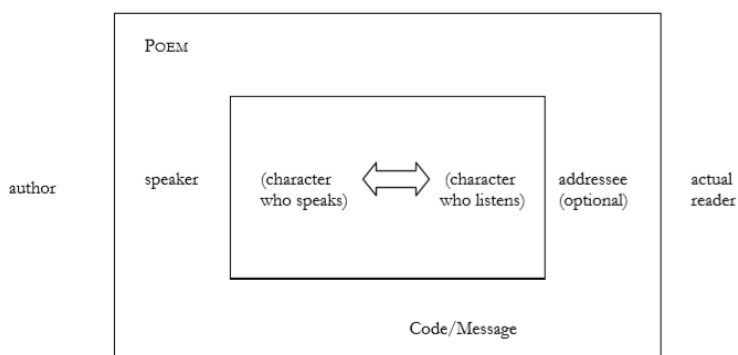


Figure 1: Levels of communication situation of poetry

To answer 'What is Poetry?' is to adopt the criteria of uncovering poetic texts set by Müller-Zettelmann (2000: 73-156). Poetic texts accordingly have an inclination to: 1. relative brevity (with some notable exceptions); 2. dense expression; 3. express subjectivity more than other texts; 4. display a musical or songlike quality; 5. be structurally and phonologically over structured; 6. be syntactically and morphologically over structured; 7. deviate from everyday language; and 8. aesthetic self-referentiality (which means that they draw attention to themselves as art form both through the form in which they are written and through explicit references to the writing of poetry).

## 2. Interaction and Dramatic Dialogue as Discourse

For Herman (1995: 1) 'dialogue' taken as discourse has to be both 'interactive' and 'interactional', where participants exchange modes of speech as sequenced roles in relation to other participants' speeches. This is simply because 'dialogue belongs not to the sphere of the 'I' but to the sphere of the 'we'...', as noted by Gadamer (1986a:65). That is, 'dialogue' is taken here as a speech exchange system in which the playwright acts, like a poet, as a 'an artist in words' within a 'world of emotions' (i.e., the world of drama) (Nicoll,1968: 341-344). It is also noted that the conventions and norms of everyday spontaneous communication are similar to those meaningful and orderly resources employed by dramatists in constructing the forms and types of speech in their plays (Herman,1995: 6f). Yet, this dramatic speech is not to be completely taken as an extension of daily use of language. There is no identity between them but an interdependence.

However, interaction and dialogue are two accessible and immediate drama levels in addition to the 'more abstract levels of the genre—plot, character, thematic issues and the like'. According to Honzl (1940:118–26), dialogue in drama can be seen as a 'device' with a 'world-creating' function not as a 'reflector' with a 'world-mirroring' function.

The current study appeals to 'dialogue' in drama as interaction, meaning that dramatic dialogue is a kind of interaction initiated by drama participants in their speech events (Herman,1995: 13). Drama as a written text concentrates on the context of performance that

entails a change in the discourse mode of drama; 'the transformation and transmutation of the written lines into the dynamics of spoken speech, which involve more than the recitation of the lines of the text by actors' (ibid.). In this regard, situations carried out by participants are created by dialogue, through the integration of (verbal) linguistic codes and features seen in their co-texts with other (nonverbal) codes in theatre and dramatic performance; i.e., gestural, kinesic, paralinguistic, etc. to invest the performers' body movements. These (nonverbal) codes are included under the notion of 'context' via (ibid.:14):

- 1.co-ordinates extralinguistically oriented such as participants' status and roles, temporal speech setting, spatial speech setting, etc.;
2. cognitive setting shown in frames, presuppositions, assumptions, beliefs, etc. activated or adhered to by participants for the sake of interpreting dramatic interactions.

This integration of the two classes of codes is envisioned in the context of culture or sub-culture of a particular society and its norms of behaviour.

### 3. Context of 'Al-Hur Al Riyahi'

To dramatise poetry is to subject it to rules, requirements and directions of drama performance and necessity on the stage. Language in this regard must be able to exhibit the drama actions and representations, keeping the characteristics of poetry evident; i.e., tempo, image, metaphor, etc. (Peacock,1946: 1-13).

It is clearly noticed the poem is highly subjective, individualistic and orally recited, and the play can be objective, collectivistic and definitely performed. However, verbalising poetry dramatically or dramatising poetry is a renewal to poetry and a restoration to drama and is to turn against that perception of poetry as resulting from a chaotic and highly sensitive individual and is to revert to the conception of poetry as presenting human actions fruitfully reflected on society (ibid.).

Imam Al-Hussein and his calamity is bigger than life itself and for this reason it is highly improbable to live with/in the same circle the supreme hero and centre of which is Imam Al-Hussein, hence the

dramatic performance would definitely be lacking. Instead, as Jabra (2000: 7) states in his preface to the play '**Al-Hur Al-Riyahi**', the calamity and tragedy would reasonably and possibly be dramatised and envisioned if there is a dramatised individual whom we, as audience, can unite the self with, hence the importance of '**Al-Hur Al-Riyahi**' as the main character. In line with this same universality, '**Al-Shimr**' is also quite important. Both characters are humanly presented and measured; one can be regarded in admiration and the other can be approached in scare and dread.

#### 4. Framework of Analysis

The unit of analysis adopted in the current research is the 'utterance' pictured through 'move', as it is appropriate to 'dialogue' as interaction for the following reasons (Herman, 1995: 13f):

1. bringing into play the contextual factors necessary for the analysis; 2. the analysis relates to 'language in use' and utterances are the most appropriate for that; 3. utterances would account for ellipsis, incompleteness, tongue slips, false starts, etc., and 4. utterances do not work alone; they are exchanged, after their initiation, within wider and complex units called 'speech events' and can carry out interpersonal and social actions, implied functions and intentions of participants and can show contextualisation and particularisation of drama actions.

The framework of analysis below would take utterances that show dialogue and interaction from the first act of '**Al-Hur Al-Riyahi**'. The framework is a checklist of the key aspects of how discourse is organised. It consists of:

1. Discourse structure, and
2. Discourse strategies (maxims and relevance, politeness phenomena).

The following is a general sketch of the whole inventory as they are set verbally and exactly by Simpson (1997: 175f):

#### A. Discourse Structure:

1. Are discourse exchanges structured in a neat and orderly way, with opening moves followed by supporting moves? If not, are

there any challenging moves which function to hold up or suspend the discourse framework? If there are challenging moves, do they form a pattern? Are they, for example, associated with a particular character in the text?

2. Which character initiates the conversational exchanges and which character responds? Is there a marked asymmetry in patterns of initiation?
3. How long are respective speakers' turns? Does one character hold the floor for longer than another? Does one character strike you especially as interactively reticent?
4. Are there any interruptions in the dialogue? Does the discourse of one character tend to cut across the discourse of another in any way?

## **B. Discourse Strategies:**

### **1. (Maxims and Relevance):**

1. Do characters observe faithfully Grice's four conversational maxims? Or, in the absence of 'maximal efficiency', do characters flout maxims? Are there flouts of any one maxim in particular?
2. Are the implicatures generated by maxim flouts accessible? Or, for example, do characters speak 'in riddles' all the time?
3. In terms of deriving satisfactory contextual effects, is it easy to establish the relevance of what characters say to each other? If not, does what characters say require substantial processing effort? And if so, what are the interactive consequences of these utterances which carry weak relevance?

### **2. Discourse Strategies (Politeness Phenomena):**

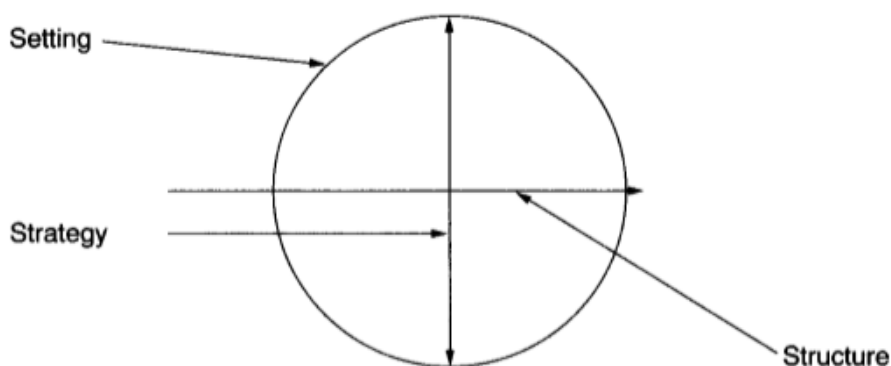
1. Are characters differentiated through their use of politeness strategies?
2. What are the perceived social relationships between characters? For instance, is a clear power differential or high social distance signalled in the text? How are these social relationships encoded into discourse strategies? Is any use made, for example, of the bald on-record strategy? If so, under

what conditions? Is it attributable to a perceived power differential or to a suggested social intimacy between speakers? Are any strategies used which appear to conflict with assumed social roles? Is, say, the bald on-record strategy used when the social distance between the speakers is too great to warrant it normally?

3. In Face-Threatening Acts, is the number of mitigating features used in the utterance in line with the actual imposition caused to the interlocutor? Or are they mismatched in some way?

### C. Setting:

This is the third dimension which is the contextual determinant of the first dimension, 'discourse structure', and the influence upon and the motivation behind the second one, 'discourse strategy'. It is the context that non-linguistically envelopes communication. In other words, setting '...does not, however, just mean the physical environment of interaction; it also extends to the assumptions and beliefs that people bring to discourse' (ibid.: 135). However, while dialogue progresses further, setting is always changing where 'it may simply be that a new framework of shared knowledge develops between interactants as discourse develops' (ibid.: 136). The framework with its three 'Ss', (i.e. structure, strategy, setting), can be depicted in the circle below, as adopted by Simpson (ibid.: 139):



**Figure 2: A revised discourse model: the three 'Ss'**

The framework has some specialised terms that are clarified below:

1. Discourse units (DUs): It is a term employed by Gylling (2013: 72) to refer to the 'building blocks' of the discourse structure of a well-formed and thematically distinct (piece of) text. They are able to distinguish the various relations that exist through linguistic structures in a given text.
2. Exchange: It is 'a combination of conversational contributions on the same topic produced by different speakers. Exchanges commonly (though not necessarily) consist of two parts' (Simpson, 1997: 132). An exchange comprises moves. Those moves are of three types (ibid.: 145):
  - a) Opening moves: they are 'essential topic-carrying items' that are 'new' in terms of the talk immediately preceding them;
  - b) Supporting moves: they occur after any type of move and can involve items that concord with the opening moves they are to support; and
  - c) Challenging moves: they function to 'hold up the progress of a topic or the introduction of a topic in some way'. Moves, however, 'are often coincidental with a speaker's turn in conversation and they also mark the transition points at which other speakers are drawn to respond and react'. Moves are realised through acts.
3. Act: It does not have a structure, yet acts can 'carry the main content of a move and are relatively freestanding whereas others can only operate in combination with another more substantial act', as illustrated in markers of requests, prompts, nods, rises, reactions, questions, etc.
4. Maxims: they are Grice's four well-known maxims (ibid.: 148):
  - a) Quality: 'Make your contribution one that is true and don't say things that are false';
  - b) Quantity: 'Make your contribution as informative as is required for the current purposes of the exchange—don't say too much or too little';
  - c) Relation: 'Say things that are relevant in the context'; and
  - d) Manner: 'Be clear—avoid unnecessary obscurity and ambiguity'.

5. Relevance: It is a theory of 'ostensive-inferential communication' that is completely based on 'relevance' concept, in an extension to Grice's maxim of 'relation'. For the relevance theory, 'communication is successful not when hearers recognise the 'linguistic meaning' of an utterance but when hearers infer the speaker's 'meaning' from it' (Simpson,1997: 151f). Two components are seen here:

- a) Ostension: It is the 'speaker's act of showing or making manifest through language'; and
- b) Inferencing: It refers to 'what hearers do when they attempt to decode acts of ostension in their search for meaning'.

This 'ostensive-inferential communication' is designed merely to achieve some 'contextual effects', which are 'modifications in the store of knowledge between participants in interaction', through adding new information or strengthening or even contradicting existing assumptions and knowledge previously adhered to or held. Therefore, understanding utterances means to elicit their contextual effects, hence to identify their relevance via the principle: 'The more overt the ostensive stimulus, then the less the processing effort needed to decode it'. In this case, the stimulus carries 'strong relevance'. If the opposite happens, then the stimulus shows 'weak relevance'.

6. Politeness phenomena: There are some central tenets of Brown and Levinson's model of politeness (ibid.: 156ff):

- a) Positive face: It is the wish that others approve your interests, others share what you want and like, and that others like you;
- b) Negative face: It is the wish others do not encroach you or impede your actions and that others do not force or order or coerce you;
- c) Face Threatening Acts (FTAs): Utterances that threaten some aspects of the positive or negative face of others are called as such;
- d) Off-record: It is the avoidance of explicit and clear mention of requested services or goods. It involves 'dropping a hint'; and

- e) On-record: It is the explicit and direct attention to and mention of requested services or goods.

The following figure, adopted by Simpson (ibid.: 158), aligns the pragmatic concepts presented above:

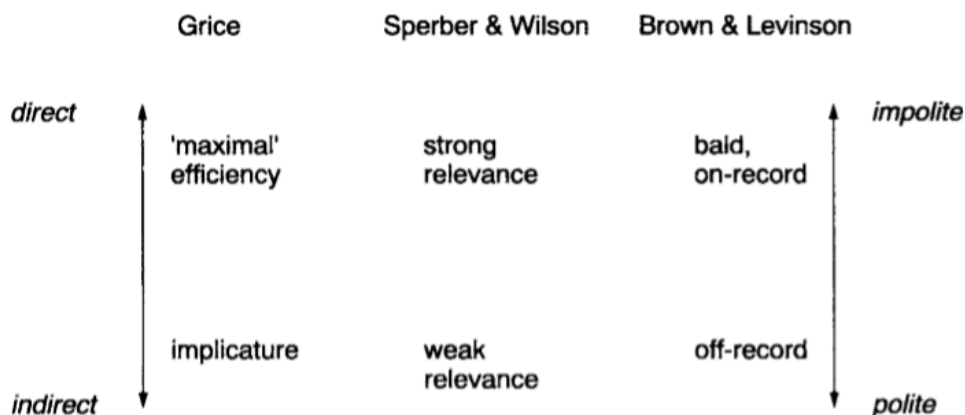


Figure 3: Aligned pragmatic models

## 5. Analysis

The analysis below draws upon the settled framework. First, the focus is directed towards the 'discourse structure' with the help of 'setting'. The relevant characters in the selected data (Act I), whose general setting is (Place: Camp of Al-Hur near Kufa, Iraq; Time: Dawn of Al-Taf Battle), are as follows:

1. Abu Hafs عمرو, Ziyad زياد (Leaders in the Army);
2. Al-Hur's Intuitive Flash الهاجس;
3. Army Watchman الربيينة أو مسعدة.

### 5.1 Analysis of Discourse Structure

The four questions stated above under this parameter can be elicited from the following diagram:

Table 1: Discourse structure of the selected data

| DU From-to               | Type of Exchange      | Structural Components of Exchanges (Moves)                            |                                             |             |     |              |     | Whole Setting                                       |
|--------------------------|-----------------------|-----------------------------------------------------------------------|---------------------------------------------|-------------|-----|--------------|-----|-----------------------------------------------------|
|                          |                       | Openin g                                                              | Act                                         | Support ing | Act | Challen ging | Act |                                                     |
| 1<br>إنها...مو<br>أقبعها | Stating & Questioning | 1.The intuitive flash<br>إنها لحظة الصمت<br>فلتختصر كلماتك...<br>تحدد | Three questions, Neigh, (صهيل) Noise (جلية) | ---         | --- | ---          | --- | The intuitive flash addresses Al-Hur's hesitan ce & |

|                                      |                                                        |                                                                                                                                                                                                |                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                 |                                                                                                                    |                                                                                                                            |                                                                  |                                                                                                                                                                              |
|--------------------------------------|--------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2<br>ها هي<br>...<br>أوضح؟           | Stating<br>&<br>Questioning                            | 1.Al-Hur<br>ها هي<br>الشمس...أ<br>ي<br>الطريقين<br>أوضح؟                                                                                                                                       | One question                                                                                                                                                                       | ---                                                                                                                                                                                                                                                                                             | ---                                                                                                                | ---                                                                                                                        | ---                                                              | inability<br>Al-Hur<br>stating<br>his<br>position<br>&<br>questioning<br>his<br>stance                                                                                       |
| 3<br>كان...<br>مسموعة                | Stating<br>&<br>Blaming                                | 1.The<br>intuitive<br>flash<br>كان<br>لسيفك<br>رأي ...                                                                                                                                         | ---                                                                                                                                                                                | 1.Al-Hur<br>to<br>himself<br>لو أن<br>هو اجسك<br>الآن<br>مسموعة                                                                                                                                                                                                                                 | Oh!<br>(وي...!)                                                                                                    | ---                                                                                                                        | ---                                                              | The<br>flash<br>pushes<br>Al-Hur<br>to be<br>clear &<br>plain                                                                                                                |
| 4<br>ماذا<br>وراءك؟<br>...<br>يلعبون | Stating,<br>Questioning,<br>Exclaiming<br>&<br>Blaming | 1.Al-Hur<br>ماذا<br>وراءك؟<br>2.Al-Hur<br>هل إفتونا؟<br>3.Al-Hur<br>أوجز أذن<br>4.Al-Hur<br>خمدت؟<br>5.Al-Hur<br>وتتبعتهم<br>6.Al-Hur<br>فصفهم<br>7.Al-Hur<br>هل فعلوا؟<br>8.Al-Hur<br>هم..م.. | 1.One<br>question<br>2.One<br>question &<br>Sudden<br>بفرح مفاجئ Joy<br>3. ---<br>4.One<br>question<br>5.Intonational<br>question<br>6. ---<br>7.One<br>question<br>8.Interjection | 1.Watch<br>man<br>ابتشر<br>2.Watch<br>man<br>حاشا...الك<br>؟<br>3.Watch<br>man<br>رايت<br>موافدهم<br>4.Watch<br>man<br>ما<br>يزال...دافنا<br>5.Watch<br>man<br>قد فعلت<br>6.Watch<br>man<br>قليل...الدر<br>ب<br>7.Watch<br>man<br>لا...تكتنع<br>ب<br>8.Watch<br>man<br>وهو<br>يضحك...<br>يلعبون | 1. ---<br>2.Interjection & One<br>question<br>3. ---<br>4. ---<br>5. ---<br>6. ---<br>7. ---<br>8.With<br>laughter | Referring<br>to<br>(1,2),<br>The<br>intuitive<br>flash<br>البشارة...ال<br>طريفة؟<br>---<br>---<br>---<br>---<br>---<br>--- | Exclaiming &<br>asking<br>---<br>---<br>---<br>---<br>---<br>--- | 1. Mess<br>age to<br>Al-Hur,<br>by the<br>watch<br>man,<br>saying<br>that Al-<br>Hussei<br>n & his<br>family<br>are<br>seen.<br>Their<br>descrip<br>tion is<br>also<br>given |
| 5<br>أوجزت<br>...؟<br>الأمير         | Questioning,<br>Stating<br>&<br>Commanding             | 1.Al-Hur<br>أوجزت؟<br>2.Al-Hur<br>لا...أدرك<br>تعم؟<br>3.Al-Hur<br>أين هم                                                                                                                      | 1.Angrily<br>غاضبا<br>2.One<br>question with<br>anger<br>3.One<br>question<br>4.---                                                                                                | 1.Watch<br>man<br>عفوك ايها<br>الأمير<br>2.Watch<br>man<br>أجل<br>3.Watch<br>man                                                                                                                                                                                                                | 1.With shame<br>& shyness<br>tone<br>2. ---<br>3. ---<br>4. ---                                                    | ---                                                                                                                        | ---                                                              | Al-Hur<br>questioning<br>the<br>watch<br>man, to<br>get<br>much<br>more<br>about<br>Al-<br>Hussei                                                                            |

|                                         |                                                                |                                                                                |                                                  |                                                                                           |                                                                            |                                                                                                   |                                                                                           |                                                                                                                                      |
|-----------------------------------------|----------------------------------------------------------------|--------------------------------------------------------------------------------|--------------------------------------------------|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
|                                         |                                                                | الان؟<br>4.Al-Hur<br>قل...خيولهم                                               |                                                  | مسار...للك<br>وفه<br>4.Watch<br>man<br>أمرك أيها<br>الأمير                                |                                                                            |                                                                                                   |                                                                                           | n & his<br>family                                                                                                                    |
| 6<br>أمنوا...<br>على<br>وجهه            | Stating<br>&<br>Exclaimi<br>ng                                 | 1.Al-Hur<br>أمنوا<br>الموت...<br>يهوي<br>على<br>وجهه                           | 1.Exclaim<br>-ing & some<br>hesitance            | 1.---                                                                                     | 1. ---                                                                     | ---                                                                                               | ---                                                                                       | Talk to<br>the self<br>about the<br>steadfast<br>stand of Al-<br>Hussein & his<br>family                                             |
| 7<br>ويك يا<br>...ح...<br>من بينها      | Exclaimi<br>ng,<br>Questio<br>ning,<br>Stating<br>&<br>Blaming | 1.The<br>intuitiv<br>e flash<br>ويك يا<br>...ح...<br>غير<br>الهوراجس           | 1.Interject<br>-ion of anger<br>ويك              | 1.Al-Hur<br>أعلم أن<br>لستيفي...<br>وأنا..                                                | 1. ---                                                                     | 1.The<br>intuitive<br>flash<br>أنت تخدم<br>نفسك...<br>حسانك من<br>بينها                           | Exclaiming                                                                                | Severe<br>censur<br>e to Al-<br>Hur by<br>himself<br>& the<br>flash                                                                  |
| 8<br>إنها<br>الشمس...<br>هذا<br>العطش   | Exclaimi<br>ng,<br>Questio<br>ning &<br>Stating                | 1.Al-Hur<br>إنها<br>الشمس...<br>نحو هذا<br>العطش                               | 1.Two<br>questions &<br>Exclaim<br>-ing          | 1. ---                                                                                    | 1. ---                                                                     | ---                                                                                               | ---                                                                                       | Deep<br>sorrow<br>&<br>darken<br>ed soul                                                                                             |
| 9<br>لبيك...<br>نزيف<br>الليل           | Stating,<br>Questio<br>ning,<br>Blaming<br>&<br>Comm<br>anding | 1.Al-Hur<br>مسمعه<br>2.Al-Hur<br>قل لأبي<br>حفص<br>...وزياد<br>---             | 1.Calling<br><br>2.Tone of<br>Command<br><br>--- | 1.Watch<br>man<br>لبيك أيها<br>الأمير<br>2.Watch<br>man<br>أفعل<br>الساعة<br><br>---      | 1.While<br>coming<br>2.While<br>leaving<br><br>---                         | ---                                                                                               | Referrin<br>g to (2),<br>The<br>intuitive<br>flash<br>ثم ماذا؟...<br>ما زال<br>نزيف الليل | There<br>is still a<br>space to<br>clear all<br>suspec<br>t in the<br>self &<br>act of<br>Al-Hur                                     |
| 10<br>عم<br>صباحا...<br>أرسانها<br>مضغة | Stating,<br>Blaming<br>&<br>Questio<br>ning                    | 1.Abu<br>Hafs<br>عم صباحا<br>يا حر<br>2.Ziya<br>d<br>والرجال..<br>؟<br><br>--- | 1. ---<br><br>2.One<br>question<br><br>---       | 1.Al-Hur<br>عثم<br>صباحا...اج<br>لسوا<br>2. Al-<br>Hur<br>لا<br>باس...مض<br>غة<br><br>--- | 1.Command<br>tone<br><br>2.Quiet<br>-ness tone<br>while sitting<br><br>--- | -<br><br>-<br><br>Referrin<br>g to (2),<br>The<br>intuitive<br>flash<br>ها أنت ذا...<br>لا تعرفه؟ | -<br><br>-<br><br>One question,<br>tone of blame                                          | Meetin<br>g Al-<br>Hur to<br>know<br>their<br>stand,<br>with<br>deep<br>loss of<br>right<br>thought<br>on<br>behalf<br>of Al-<br>Hur |
| 11<br>كيف...ذ<br>حن أم<br>نصالحها؟      | Questio<br>ning &<br>Answeri<br>ng                             | 1.Al-Hur<br>كيف...الر<br>جال؟<br>2.Al-<br>Hur<br>وانتمو؟                       | 1.One<br>question<br><br>2.One<br>question       | 1.Ziyad<br>...يكجون<br>في عيونهم<br>2.Amru<br>سل...أم<br>نصالحها؟                         | 1.Emphasis<br>tone<br><br>2.One<br>question,<br>emphasis tone              | ---                                                                                               | ---                                                                                       | Asking<br>about<br>their<br>alert for<br>fight                                                                                       |
| 12                                      | Stating,                                                       | 1.The                                                                          | 1.Two                                            | 1.Al-Hur                                                                                  | 1.Weakness                                                                 | ---                                                                                               | ---                                                                                       | Censur                                                                                                                               |

|                                |                                              |                                                                                                                                                                                                       |                                                                                                                                                           |                                                                                                                                                                                                   |                                                                                                                                                                                                                                                 |                                                                                                                                                 |                                                          |                                                                                                                                      |
|--------------------------------|----------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| أرايت؟<br>من أين<br>يعلم؟      | Questioning,<br>Answering &<br>Blaming       | intuitive flash<br>أرايت؟<br>بيئة<br>2. The intuitive flash<br>أي بيئة... في غمده السيف<br>3. Abu Hafs هل... أيها الأمير؟<br>4. Al-Hur كنت أود أن...<br>5. Al-Hur بل أقول<br>6. Al-Hur تعلمون... لأن؟ | blaming questions<br>2. One blaming question<br>3. One question<br>4. With hesitation<br>5. Stream of sorrow & hesitation<br>6. One undistracted question | لو كنت<br>املك بيئة<br>2. Al-Hur ثم يقولون... قبح وسأوسه<br>3. Al-Hur كنت أقول...<br>4. The intuitive flash تود ماذا؟... والله كنت<br>5. Abu Hafs إننا... أيها الأمير<br>6. Abu Hafs من أين نعلم؟ | tone, as if talking with someone<br>2. With prejudice<br>3. Hesitation tone while looking at faces<br>4. Two questions with rejection & denial<br>5. ---<br>6. One question to show their ignorance of the real reasons of their call to Al-Hur | ---<br>Referring to (3), The intuitive flash قل لـجنت... سيوف فهم من بعد<br>---<br>Referring to (6), The intuitive flash إن كان... من أين يعلم؟ | ---<br>Sever censure tone<br>---<br>---<br>Two questions | e, blame & inability to find the right way out of the mess of Al-Hur & his leaders who are also mentally & physically lost           |
| 13 مذ<br>أمن...<br>أيها الأمير | Stating, Questioning, Answering & Exclaiming | 1. Abu Hafs مذ أمن... يا حر<br>2. Ziyad مر... هاجمة                                                                                                                                                   | 1. ---<br>2. With emphasis & exclamation                                                                                                                  | 1. Al-Hur أجل<br>2. Al-Hur مة... في ضرب أقصى<br>Supporting (1. Al-Hur) by Amru تمتحن اليوم سيوفك...<br>Supporting (Amru, تمتحن اليوم سيوفك... by Abu Hafs يا عمرو...<br>Supporting (Amru,         | 1. Emphasis tone<br>2. Emphasis & Command tone<br>Emphasis tone<br>Emphasis tone & interruption<br>Emphasis tone<br>Quiet -ness & emphasis tone                                                                                                 | ---<br>---<br>---<br>---<br>---<br>---                                                                                                          | ---<br>---<br>---<br>---<br>---                          | Preparation for stating the real impulses, intentions & thoughts of Al-Hur & his leaders who are looking at each other in perplexity |

|                                                          |                                                                                                      |                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                          |                                                                                                                           |     |     |                                                                                                                                                                           |
|----------------------------------------------------------|------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|-----|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                          |                                                                                                      | <p>3. Amru<br/>لكن...</p> <p>4. Al-Hur<br/>مهلا...مخ<br/>الفوه؟</p> <p>5. Al-Hur<br/>فأنا لم<br/>أدعكم...<br/>تروا معي</p>                                                                                  | <p>3. With<br/>hesitance</p> <p>4. One<br/>question to<br/>state their<br/>real stance</p> <p>5. ---</p>                                                                                                                                                                                                                                        | <p>تمتحن اليوم<br/>(سيوفك...<br/>by<br/>Amru<br/>فترضى</p> <p>Support<br/>ing<br/>(Amru,<br/>تمتحن اليوم<br/>(سيوفك...<br/>by Abu<br/>Hafs<br/>يا عمرو.<br/>أهدأ...<br/>يشغل بال<br/>أميرك</p> <p>3. Abu<br/>Hafs<br/>لكن<br/>ماذا...الطا<br/>عه</p> <p>4. Abu<br/>Hafs<br/>حاشا</p> <p>5. Amru<br/>فهات ما<br/>عندك أيها<br/>الأمير</p> | <p>3. One<br/>question &amp;<br/>determin<br/>-ation tone</p> <p>4. Interjec<br/>-tion</p> <p>5. Emphasis<br/>tone</p>    | --- | --- |                                                                                                                                                                           |
| <p>14<br/>يا<br/>عمرو...<br/>تكذب يا<br/>حر<br/>تكذب</p> | <p>Stating,<br/>Questio<br/>ning,<br/>Answeri<br/>ng,<br/>Claiming<br/>&amp;<br/>Exclaimi<br/>ng</p> | <p>1. Al-Hur<br/>يا عمرو</p> <p>2. Al-Hur<br/>لو<br/>انتي...انت<br/>و<br/>ورائي؟</p> <p>3. Al-Hur<br/>أدري!...<br/>...<br/>تفعلون؟؟</p> <p>4. The<br/>intuitiv<br/>e flash<br/>...<br/>تكذب يا<br/>تكذب</p> | <p>1. ---</p> <p>2. Presuppos<br/>ing condition<br/>-al question</p> <p>3. With<br/>exclama<br/>-tion, one<br/>condition<br/>-al question &amp;<br/>five<br/>presuppos<br/>itions, while<br/>looking at<br/>them</p> <p>4. With<br/>exclama<br/>-tion &amp; one<br/>poignant &amp;<br/>highly moving<br/>question<br/>addressing<br/>Al-Hur</p> | <p>1. Amru<br/>لييك</p> <p>2. Amru<br/>أنت تدري<br/>أنا نفعل</p> <p>3. Ziyad<br/>أتفعله أنت<br/>يا حر؟</p> <p>---</p>                                                                                                                                                                                                                    | <p>1. Determin<br/>-ation tone</p> <p>2. Determin<br/>-ation tone</p> <p>3. One<br/>steadfast<br/>question</p> <p>---</p> | --- | --- | <p>Leader<br/>s are<br/>still<br/>confus<br/>ed with<br/>Al-Hur<br/>indirect<br/>-ness<br/>though<br/>his<br/>relucta<br/>nce<br/>and the<br/>flash<br/>pressur<br/>e</p> |

|                                                        |                       | حر<br>تكذب.                                                                                                                                                                                                            |                                                                        |                                                                                                                                                |                                                                                                                                                                                                       |                                                                                                                                                                                                   |                                                                                               |                                                                                                   |
|--------------------------------------------------------|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| 15<br>أيأتن<br>الأمير...<br>ما بين<br>قلبك<br>والشفتين | Questioning & Stating | 1.Ziyad<br>أيأتن<br>الأمير أن<br>أسأل...؟<br><br>2.Ziyad<br>أجل<br><br>3.Ziyad<br>كلا أيها<br>الأمير<br><br>4.Abu Hafs<br>يا حر،...<br>لا يستأذن<br>داخلها<br><br>5. Abu Hafs<br>الآن يخيل<br>...لي.<br>وعليها<br>حرسا | 1.One question<br><br>2.Determination tone<br><br>3. ---<br><br>4. --- | 1.Al-Hur<br>من...؟<br>زياد؟<br><br>2.Al-Hur<br>وهل<br>وضعت<br>بيننا حجابا<br>قيل؟<br><br>3.Al-Hur<br>فقيم<br>تستأذن؟<br><br>4.Al-Hur<br>والآن؟ | 1.Two questions out of Al-Hur instability<br>2.One question to know the real intention of Ziyad<br><br>3.One question to say that he has nothing against them<br><br>4.One question, hiding something | ---<br><br>---<br><br>Referring to (1,2,3), The intuitive flash<br>أماغلة<br>نفسك؟...<br>عينك فيهم<br><br>---<br><br>Referring to (5), The intuitive flash<br>بأسل...ما<br>بين قلبك<br>والشفتين.. | ---<br><br>---<br><br>Two questions that deepen the confusion of Al-Hur<br><br>---<br><br>--- | Pressure is increasing at Al-Hur in order to know what is hidden deeply inside the self of Al-Hur |
| Total                                                  |                       | 44                                                                                                                                                                                                                     | -----<br>-----                                                         | 42                                                                                                                                             | -----<br>-----                                                                                                                                                                                        | 10                                                                                                                                                                                                | -----<br>-----                                                                                | -----<br>-----                                                                                    |

Examining the table of the analysed exchanges within their EDUs, we notice the following as for the first parameters of analysis 'Discourse Structure':

The (44) selected discourse exchanges are mostly ordered into (opening move + supporting move) and then (opening move + supporting moves). The (44) exchanges are logically the opening moves and are accompanied by (42) supporting moves. Exceptionally, there are (10) challenging moves out of the selected exchanges. Only (1) challenging move is initiated by (Al-Hur) at (Ziyad's talk), and the other (9) moves are by (The intuitive flash) at (Al-Hur), indicating dominance over all the intentions and thoughts of Al-Hur.

Initiating the conversational exchanges and responding to them on the part of the characters can be ordered from the most frequent to the less one as follows:

**Table 2: Frequency of opening and supporting moves**

| Opening Moves       | Character | Supporting Moves    | Character |
|---------------------|-----------|---------------------|-----------|
| Al-Hur              | 27        | Army Watchman       | 14        |
| The intuitive flash | 6         | Al-Hur              | 13        |
| Abu Hafs            | 5         | Abu Hafs            | 6         |
| Ziyad               | 5         | Amru                | 6         |
| Amru                | 1         | Ziyad               | 2         |
| -----               | -----     | The intuitive flash | 1         |
| Total               | 44        | Total               | 42        |

It is quite recognised here that (Al-Hur) is the character that initiates and opens most of the selected exchanges, with (27) longer and shorter moves. The intuitive flash records (6) very longer opening moves. The leaders in the army (Abu Hafs) and (Ziyad) record (5) for each. Only (1) move is by (Amru). This refers to a very asymmetrical pattern of initiation caused by the fact that reflected in the poetic drama in hand: it is (Al-Hur Al-Riyahi) and about him, his character, actions, intentions, stance, etc. It is (Al-Hur) who controls the topics and sub-topics of the selected data. Structurally speaking, the moves are mostly of the type 'stating', then followed by 'questioning', 'answering', 'exclaiming', 'blaming' and 'commanding'. As for supporting moves, they are mostly balanced: (14) by (Army watchman), (13) by (Al-Hur), (14) by (The three leaders), and only (1) by (The intuitive flash).

As far as the dominant patterning of exchanges is concerned, it is observed that a two-component exchange is dominant, with (30), followed by three-component exchange, with (9), and then one-component exchange is less dominant, with only (5) large moves.

The prevailing one-sidedness of the dialogue by (Al-Hur) is clearly reinforced by the length of his moves and turns. He is recognisably holding the floor, much longer than any participant. This alludes to the confusion and perplexity that encircle (Al-Hur) and his changeable stance. His intuitive flash comes next in holding some floor within the conversational exchanges. This is not strange as it administers, controls, directs and push (Al-Hur) to change into another personality towards the end of the drama. The intuitive flash also is made responsible for the interruptions that cut across the

discourse of (Al-Hur) acting as an 'attention-getting' device employed by the poet himself.

Leaders of army have not made any interruptions in Al-Hur dialogue; this is the real characteristic of real leaders following up rules and regulations. They have interrupted the dialogue of each one of them as the topic of military withdrawal is a heated argument marked vehemently.

## 5.2 Analysis of Discourse Strategy

As for the three questions stated above under this second parameter, the following can be stated:

To position oneself in this dramatic interaction is to uncover the real 'psychological intentions' of the invented dramatic characters. If witnessing the functional exchanges by the characters, a keen reader can easily distinguish that all of them are never differentiated in their politeness strategies. One is not superior than the other. One is not the only polite character and the other is impolite. Even their language use is not made harsh and unpleasant, though the social relationships that link all characters are easily detected and perceived by inference and some cues. The leaders and the watchman are all under the military authority of (Al-Hur). The exception to this is the intuitive flash of (Al-Hur); it represents all thoughts, images, visual and mental representations, confusing impressions, fears, worry, solicitude, noises, whispers, etc. that control over his acts and actions. Later, towards the end of (Act I), (Al-Hur) and his leaders regain their noble values, morals and courage and join Imam Al-Hussein.

This dramatic interaction evokes the co-operative principle and its maxims in all exchanges between the interlocutors. The main character (Al-Hur) is dramatised as one who flouts the maxims of (quality, quantity, manner) by his lexical protocols and structural patterning. To flout the quality maxim is to say that what is presented is not the accurate reflection of Al-Hur's state of mind. Another reason might be the highly metaphorical, figurative and rhetorical language tools functionalised on the tongue of Al-Hur. Such use of language does not reveal true and accurate descriptions of one's state of mind (Grice, 1975: 53). Other characters in some exchanges are made to flout this maxim, particularly in their metaphorical use of language.

Flouting the quantity maxim means saying deliberately less or more than required. This is so evident first in the exchanges of the intuitive flash that triggers all hidden intentions of Al-Hur. Leaders of the army are not able to speak more than expected except when they are asked by Al-Hur of what they could do and when the argue with him about his veiled, muted and unclear intents.

The manner maxim is flouted mainly in the blatantly ambiguous and obscure locutions of Al-Hur. It is quite impossible for a person to be so clear in his decisions when surrounded with confusion, disorder and instability to be with or against noble deeds.

Moreover, an 'ostensive-inferential communication' is seen everywhere in the selected exchanges. Interlocutors being hearers of the utterances of other participants are able to recognise the linguistic meaning of their messages and are able also to infer other hidden meanings. The intuitive flash is the most successful character that both recognises and infers from the talk of Al-Hur what is overt and covert. Leaders are also shaped as able to somehow recognise the messages and infer Al-Hur's hidden intentions as they are destined to the same direction finally. The dramatic interaction of the characters achieves their contextual effects, drawn for them by the poet himself, by negotiating new information or strengthening or even contradicting existing assumptions and knowledge previously adhered to or held. However, it is noticed that the 'weak relevance' is spreading over the locutions between Al-Hur and other characters; the intuitive flash and his leaders. In other words, the stimulus is less overt, hence more processing efforts are needed to decode his messages.

As far as politeness phenomena are concerned, the first thing to admit is that there is no maximal social distance and there are no psychological risks in their locutions. The utterances of the leaders and watchman never constitute a threat to the negative face of Al-Hur or of each other. That is, all their linguistics acts observe attentively his basic wishes, desires and actions. Yet, their questions are not of an order tone but they rise out of ignorance of his real covert intentions. No FTAs are seen in this regard. In other words, the off-record strategy is resorted to in most situations. On the contrary, all exchanges of the intuitive flash make use of the bald, on-record strategy extensively. No redress is ever offered to Al-Hur to the extent that one can easily feel the FTAs in all exchanges directed

at him. It can be said that Al-Hur needs badly for other characters to approve his interests, his wants and what he likes. This is why he makes use of positive face.

## 6. Conclusions

The study has ended to the following:

1. There is a very close linkage between drama and poetry which supplies drama with the required poetics, vividness, power and attractiveness, as it is clear in Al-Hur Al-Riyahi;
2. The analysed exchanges have proved that they communicate too much than expected about the dramatic poem (Al-Hur Al-Riyahi) itself. This is the universality of the poem if dramatised this particular way; and
3. The analysis of (Al-Hur Al-Riyahi) is a success mark of the flexibility of the adopted model to investigate discourse structure and strategy of dramatic poetry as similar to natural language occurrences.

Here lies the creative drama dialogue in poetry and here is the secret of the successful panoply of verbal interaction in (Al-Hur Al-Riyahi).

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سهيل  
مالك  
من رجاله

هاجس الخز

هاجس الشمر

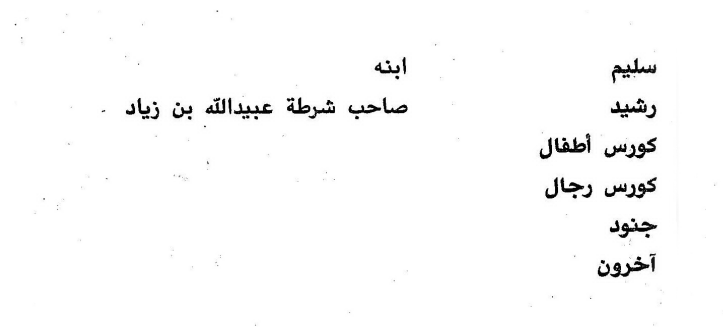
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سليم

رشيد

كورس أطفال

كورس رجال

جنود

آخرون

## الفصل الأول

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المكان : معسكر الحُرّ بن يزيد الرياحي قرب الكوفة  
الزمان : فجر موقعة الطف  
« يلاحظ هنا: ان صوت الهاجس يسمعه الحُرّ الرياحي وحده »  
« الحُرّ وحيداً في خيمته » .

---

الهاجس : إِنَّهَا لِحِظَةُ الصُّمْتِ  
فَلْتَحْصِرْ كَلِمَاتِكَ أَنْفُسَهَا  
تَتَرَجَّعُ ؟  
أَنْ تَقْتُلَ الْآنَ ؟  
أَيُّ طَرِيقَيْكَ أَوْضَحُ ؟  
عَقْرَبُ تَضْرِبُ اللَّيْلَ بَيْنَ ضُلُوعِكَ  
مَأْكُولَةُ الظَّهْرِ  
إِنْ تَنْتَشِرُ  
تَفْتَنُ خَيْلَكَ الْآنَ حَتَّى حَوَافِزِهَا  
السِّيُوفُ  
لَا تَفْلَسُ فِي زَهْجِ الْمَوْتِ أَفْعَالِهَا  
« صَهِيل »  
كَلِمَةً لَانْتِظَارِ الرِّجَالِ  
تُحَدِّدُ مَوَاقِعَهَا  
« صَهِيلٌ وَجَلْبَةٌ »

الْحَزْ : هَا هِيَ الشَّمْسُ تَنْهَضُ  
وَالنَّاسُ تَنْهَضُ  
وَالكَلِمَاتُ الْقَلِيلَةُ تَنْهَضُ  
تَنْهَضُ أَحْرَفُهَا كَالْعَمَالِيقِ عَمِيَاءَ مَجْنُونَةٍ

تتخبطُ بين حناياك  
أئي الطريقين أوضَح ؟

الهاجس : كان لسيفك رأيي هو الحدُّ  
حدُّ هو الرأي  
أصبح رأيك والسيف خديين  
رطوبة أذاهما تلمس الآن رأسك يا حرُّ  
الحُر : « لنفسه » وي ..!  
لو انْ هواجسك الآن مسموعة  
( يدخل الربيئة )

الحُر : ماذا وراءك ؟  
الربيئة : ابشُر  
الحُر : ( يفرح مفاجيء )  
هل أفلتوا ؟  
الربيئة : حاشا  
الهاجس : وهل إفلاتهم بشارة أُرْفها إليك ؟  
البشارة الوحيدة !  
من أين للطاير أن يرى صراخ الله  
بين عيني الطريدة ..؟

الحَزْ : أَوْجَزُ إِذْنُ  
 الرَبِيبَةُ : رَأَيْتُمْ مَوَاقِدَهُمْ  
 الحَزْ : خَمَدَتْ ؟  
 الرَبِيبَةُ : مَا يَزَالُ الرَّمَادُ بِهَا نَافِثًا  
 الحَزْ : وَتَتَّبِعْتَهُمْ  
 الرَبِيبَةُ : قَدْ فَعَلْتُ  
 الحَزْ : فَصَفَّهِمْ  
 الرَبِيبَةُ : قَلِيلٌ حَوَافِزُهُمْ  
 الحَزْ : قَلِيلٌ مَوَاطِيءُ أَقْدَامِهِمْ  
 الحَزْ : جُلُّهُمْ صَبِيَّةٌ  
 الحَزْ : خَلَّتُهُمْ مَوْهُوا الدَّرْبِ ..  
 الحَزْ : هَلْ فَعَلُوا ؟  
 الرَبِيبَةُ : لَا ،  
 وَلَكِنِّي أَوْهَمْتَنِي أَقْدَامُ أَطْفَالِهِمْ  
 فَرَطَ مَا تَتَشَعَّبُ  
 الحَزْ : هُم .. م ..  
 الرَبِيبَةُ : « وَهُوَ يَضْحَكُ »  
 الحَزْ : أَمِنُوا الْمَوْتَ ،  
 فَانْتَشَرُوا يَلْعَبُونَ  
 الحَزْ : « غَاضِبًا »

أأوجزت ؟  
الربيقة : عفوك أئها الامير  
الحز : لا تزئ  
أدركتهم ؟  
الربيقة : أجل  
الحز : أين هم الآن ؟  
الربيقة : مسار فرسخين في الطريق للكوفه  
الحز : قل للرجال يسرجوا خيولهم  
الربيقة : أمرك أئها الامير  
« يخرج ويبقى الحز وحيداً »  
الحز : « لنفسه »  
أمنوا الموت فانتشروا ..  
وأمنتم ،  
فجلهمو صبية  
أصغر الجرح أكبر منهم !  
وأمنتم .. فهم نفر  
يصرخ الحق بينهمو صرخة  
ثم يهوي على وجهه  
الهاجس : وئك يا حز

تَأْمُرُ أَنْ تُسْرِجَ الْخَيْلُ

صَافَيْتَ نَفْسَكَ ؟

هَا أَنْتَ

لَا سَرَجَ فَوْقَ حَصَانِكَ غَيْرُ الْهَوَاجِسِ

لَا نَصَلَ فِي غَمْدِ سَيْفِكَ .

غَيْرِ الْهَوَاجِسِ

الْحَزُّ :

أَعْلَمُ أَنَّ لِسَيْفِي جَوَاباً إِذَا سُئِلَ الْآنَ

أَعْلَمُ أَنَّ حَصَانِي يَعْرِفُ كُلَّ مَهْمَّتِهِ

وَأَنَا ..

الهاجس :

أَنْتَ تَخْدَعُ نَفْسَكَ يَا حُرُّ

تَمْتَلِكُ السَّيْفَ

لَكِنَّ مَقْبَضَهُ فِي يَدِ لَسْتِ صَاحِبَتِهَا !

هَا أَعْنَتْهُ أَلْفٌ مِنَ الْخَيْلِ تُمَسِكُهَا الْآنَ كَفُّكَ

تَمْلِكُ كُلَّ مَهَبَّاتِهَا

وَلَيْسَ عَنَانُ حَصَانِكَ مِنْ سِنِّهَا

(شعاع من ضوء الشمس يسقط على يد الحر وهو يذرو الرمل) .

الْحَزُّ :

« مع نفسه »

إِنَّهَا الشَّمْسُ

ها كل ذرة رملٍ تميّزُ عن أختها  
هل لظلمةٍ روجك من كوكبٍ ؟  
هل لهذا الخليط شعاعٌ يميّزه ؟  
لو تبع المياة  
فتحت بالخنجر درياً نحو هذا العطش !  
« منادياً »

فَسَعَدَه

الريثة : « وهو داخل »

لبيك أيتها الأمير

الحز : قل لأبي حفص وعمرو وزباد

يقدموا إلي

الريثة : أفعل الساعة

« يخرج »

الهاجس : ثم ماذا ؟

جيشك الآن استوى فوق ظهور الخيل

قوادك آتون

وما زال نزيه الليل

لم ينبث ولا خيط ضياء بين أضلاعك

ما زال نزيه الليل

ما زالَ نزيْفُ الليلِ  
« القواد يدخلون »  
أبو حفص : عِمَّ صباحاً يا حَزَّ  
الحَزَّ : عَمْتُ صباحاً  
اجلسوا  
زياد : والرجالُ فوقَ ظهورِ الخيلِ ؟  
الحَزَّ : لا بأس ..  
فما بينكم والحسينُ  
غَيْرَ أَنْ تَمْضَغَ الخيلُ أرسائِها مضغَةً  
« وهم يجلسون »

الهاجس : ها أنتَ ذا تهربُ من نفسك  
ما جدوى الذي أخبرتهم عن المدى بينهم  
الساعة والحسين  
ما دام المدى بينك أنت والحسينُ  
لا تعرفه ؟  
الحَزَّ : كيف تركتُم الرجال ؟  
زياد : يكبحون خيلهم  
لكن ترى الصهيلَ في عيونهم

- الحَزْر : وأنتمو ؟  
عمرو : « ينهض مجرداً سيفه »  
سل هذه السيوف  
مَنْ أظماً للدماء : نحنُ أم نصالها ؟
- الهاجس : أرايت ؟..  
لو اذك تملك من نفسك الآن ما يملكون  
أكنت ترددت في أن تجرد سيفك ؟  
الحَزْر : « وكأنه يخاطب أحداً »  
لو كنت أملك بيئة  
الهاجس : أي بيئة مثل ان يتشرب في غمده السيف ؟  
الحَزْر : ثم يقولون :  
أقعى الرياحي يلعق قبح وساوسه
- أبو حفص : هل .. قلت شيئاً أيها الأمير ؟  
الحَزْر : « منتبهاً الى وجوههم »  
كنت أقول ...
- الهاجس : قل لعنت  
أنزل كلهم من نفسه منزلك الساعة

من نفسك  
ثم أنظر الى سيوفهم من بعد  
كنت أود أن ..  
تود ماذا ؟  
إن كل كلمة تنطقها في هذه اللحظة  
سيف  
أن تجس الوتر اللين من نفسك  
مثل امرأة تبكي ؟  
تبتين قذراً تصنعه أنت بهذا الخوف  
كن سيدهم وقل  
أو عبدهم وعبد طغيانك  
واسكت  
الحز : « غارقاً مع نفسه »  
بل أقول  
أبو حفص : إننا مصغون أيها الأمير  
الحز : « متنبها اليهم مزة أخرى »  
تعلمون لماذا دعوتكم الآن ؟  
أبو حفص : من أين نعلم

إِنْ كَانَ شَيْئاً سِوَى الْأَمْرِ بِالْحَرْبِ ؟  
الهاجس : مَنْ أَيْنَ يَعْلَمُ غَيْرُكَ  
مَنْ أَيْنَ يَعْلَمُ .. ؟

« الْقَوَادِ يَطِيلُونَ النَّظَرَ إِلَى بَعْضِهِمْ »

أَبُو حَفْص : مَذْ أَمْسٍ وَشَيْءٌ مَا يَشْغُلُ بِالْكَ يَا حَزْرَ  
الْحَزْرَ : أَجَلْ  
زِيَاد : مُزْ ، أَقْطَعُ عُنُقَ الصَّحْرَاءِ السَّاعَةَ  
مَا تَنْزِفُ هَاجِسَةً !  
الْحَزْرَ : مَهْ ..

قَدْ احْتَاجُ لِسَيْفِكَ فِي ضَرْبِ أَقْسَى  
عَمْرُو : تَمْتَحِنُ الْيَوْمَ سَيُوفَكَ ..  
أَبُو حَفْص : « مُقَاطِعاً »  
يَا عَمْرُو ..

عَمْرُو : « مُوَاصِلاً »

فَتَرْضَى  
يَا عَمْرُو أَهْدَأْ  
أَبُو حَفْص : لِيُخَيِّلَ لِي أَنَّ سَيُوفَ الْأَرْضِ جَمِيعاً  
تَعَجَّرُ أَنْ تَقْطَعَ مَا يَشْغُلُ بِأَلِ أَمِيرِكَ

عمرو : لكن ..  
أبو حفص : لكن ماذا ؟  
إن علينا أن نسمع  
ثم علينا الطاعة  
الحز : مهلاً أبا حفص  
لو انني أمرتُ أمراً الساعة  
هل أنتم مخالفوه ؟  
أبو حفص : حاشا  
الحز : فأنا  
لم أدعكم لكي تطيعوا  
بل دعوتكم  
لكي تروا معي  
عمرو : فهات ما عندك أيها الأمير  
الحز : يا عمرو  
عمرو : لبيك  
الحز : لو انني خضتُ بكم جيشاً من الجن  
يقاتلونكم  
ولا ترون واحداً منهم  
أخائضوه أنتمو ورائي ؟  
عمرو : أنت تدري أننا نفعل

الحَزْ : أدري ...!

« يطيل النظر اليهم »

هَبُونِي حَمَلْتُ بِسِيفِي هَذَا  
وَرَمَحِي هَذَا  
عَلَى صَبِيَّةٍ  
يَهْرَعُونَ أَمَامِي وَيَنْكَفَتُونَ  
فَتَحْمِلُهُمْ أُمَّهَاتُهُمْ حَاسِرَاتٍ مِنَ الرُّعْبِ  
يَرْكُضْنَ فِي كُلِّ مُتَجَرٍّ  
ثُمَّ قُلْتُ : أَغَيِّرُوا عَلَيْهِمْ مَعِيَ ...  
تَفْعَلُونَ ؟؟

زياد : أَتَفْعَلُهُ أَنْتَ يَا حَزْ ؟  
الهاجس : تَفْعَلُهُ أَنْتَ يَا حَزْ ؟  
تَفْعَلُهُ أَنْتَ ؟؟

الحَزْ : جِدْ لِي جَوَابَ سُؤَالِكَ هَذَا زِيَاد  
فَمَنْ أَجَلِ هَذَا دَعْوَتُكُمْ الْآنَ

الهاجس : تَكْذِبُ !  
تَكْذِبُ أَنْتَ  
وَجُبْنُكَ مَا زَالَ سَيِّدَ مَوْقِفِهِ  
مَنْذُ أَمْسٍ

وأنت تقاتل نفسك  
ما كنت تعرف من أمر جيش الحسين  
فتيلاً  
أتصطنع العطف ،  
تستر من كبريائك مذبوحة  
ثم تلبس للحسين ؟  
إنه يتقبل سيفك قدر تقبلك الذلة الآن  
إذ أنت تكذب  
تكذب يا خز  
تكذب

زياد : أياذن الأمير أن أسأل ... ؟  
الخز : من ... ؟ ... زياد ؟؟  
زياد : أجل .  
الخز : وهل وضعت بيننا حجاباً قبل ؟  
زياد : كلا أيها الأمير  
الخز : ففيم تستأنن ؟؟  
الهاجس : أمغالطة نفسك ؟  
أم تسأل كي تتبين مقدار الشك بأنفسهم ؟  
إنهم يتقونك

الحر الرياحي

يَتَّقُونَ يَدَ الْخَائِفِ الْمَتَحَفِّزَةِ الْآنَ فِيكَ  
ولو شعروا انها قبضة الواثق المطمئن  
الى نفسه الآن  
ما استأذنوا  
أَنْتَ تَعْلَمُ أَنَّ يَدَ الْخَوْفِ بَطَاشَةٌ  
وَتَلُحُّ لِيَزِدَاكَ خَوْفَكَ  
ها أَوَّلُ الْغَيْثِ  
أَصْبَحْتَ تَبْصُرُ فِي أَيِّمَا كَلِمَةٍ نَطَقُوا  
غَمَزَةً  
فَتَضَاعَفُ جَمَلَاكُ عَيْنِيكَ فِيهِمْ

أبو حفص : يا حُرُّ ،  
لقد كنَّا ندخلُ من نفسك باباً مشرعةً  
لا يستأذنُ داخلُها  
والآن ؟  
أبو حفص : الآن يُخَيِّلُ لي أَنَّ عليها أَقْفَالاً  
وعليها خرساً

الهاجس :  
باسلُ  
لغةً ملكَتْ صدقها فاستقرَّتْ  
تجرُّدٌ وضوحاً كهذا

وقل كلمة  
تقف الشمس في مستقر تعيته أنت  
لولا أصأت مسافة ما بين قلبك والشفقتين ..

الحُر : يا أبا حفص

أبو حفص : لبّيك

الحُر : لو خلعت نفس صاحبك الآن

أفقالها ؟

أبو حفص : غنوة ؟

الحُر : بل رضى واختياراً

أبو حفص : دخل الناس

لا خوف منها

ولا خوف منهم عليها

الحُر : « ملتفتاً الى زياد »

فسل إذن زياد

زياد : ما شئت ؟

أم الذي تشاء أنت تُسال ؟

الحُر : بل ما شئت

زياد : هل أوجز ؟

الحُر : ما استطعت

