

The effectiveness of the structure of quotation and implication in the semantic breadth in the poetry of IbnHajar Al-Asqalani (d. 852 AH)

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Abstract: This is a research in the quotation and implication of IbnHajar Al-Asqalani (d. 852 AH) in his diwan, as this creative style is considered one of the styles that took place in IbnHajar's poetry, and it was an integrated structure of creativity and sublimity in his poetic text, as his good taste that absorbed the Qur'anic text enabled him Employing these quotations in order to exalt his poetry and increase the impact on the listener and the reader, and imitating the timeless poems, all worked on the breadth of the significance of IbnHajar Al-Asqalani's poetry. We have tried to add a kind of novelty in dealing with the intuitive incident, and not to stop at the levels of additional improvement. Rather, we are trying to reveal the effectiveness of the wonderful in influencing the recipient and empowering the meanings in his mind. The issue of quoting from the Noble Qur'an and the hadith of the Prophet was formed; An important feature that can be used to identify stylistic values, which can be considered successful analytical criteria. The research was divided into an introduction, two sections, and a conclusion. The introduction consisted of flashes indicative of the main research concepts, and we devoted the first section to revealing the quotation in the poetry of IbnHajar Al-Asqalani, while we worked in the second section to reveal choices from IbnHajar's inclusion of poetry from other poets. In a way that reveals the value of these creative structures in the semantic breadth of the text, and we will explain the most important results that we reached - God willing - in the conclusion and results.

Keywords: IbnHajar, quotation, implication, rhetoric, poetry

Introduction / main concepts

The effectiveness of the creative structure: The nature of the research and its analytical tools require revealing the concept of structure in rhetorical use. The method of quotation and inclusion is one of the creative methods that has the ability to supplement the text with a semantic card, which works to form a semantic image that contributes to enhancing aesthetic values and enriching levels of creativity.

Quoting and embedding is an important creative method. It constitutes a series of imagination mixed with emotions and emotional outbursts that combine the values of form and content in the produced text on the one hand, and the quoted text on the other hand, all of which combine to produce the text that has high literary values, and this understanding extends to the limits of the wonderful in The rhetorical lesson based on the Arab heritage, as it combined the requirement of "clarity of significance" that belongs to the investigations of the statement, and its semantic and pictorial values are well known, and between "taking into account the case" that belongs to the investigations of meanings and investigation (1), and this indicates the stylistic values of Al-Budaiya, Including quotation and implication, which is formed as a rhetorical structure, and the structure has several comprehensive concepts, according to its uses in the fields of knowledge and the convention on it within the same discipline.

The methods of quotation and implication have been linked at the level of genesis and development of concepts, and even overlapped at times. There are those who believe that rhetoricians derive implication and allusion from quotation (2).

Perhaps the common denominator between quotation and implication is the creator's comprehension of previous texts that are not of his own creation (3), in order to elevate his text to the ranks of timeless literature, and to open semantic horizons that increase speech strength and give it aesthetic characteristics.

This confirms the role of quotation and implication in the literary text and the secret of its beauty that stems from the nature of their formative structure, which is based on similarity in the creative intent of both texts: the quoted text and the quoting text.

Illuminations from the biography of IbnHajar al-Asqalani: H and "Ahmed bin Ali bin Muhammad bin Muhammad bin Ali bin Mahmoud bin Ahmad" (5) and who is famous by his nickname Shihab al-Din Abu al-FadlIbnHajar al-Asqalani (6) and he wrote a lot in his biography, whether those were in the introductions of his books The investigator, or what was mentioned in the book "Al-JawahirWal-Durar fi TarjamaShaykh al-Islam IbnHajar, authored by Shams al-Din Muhammad bin Abd al-Rahman bin Muhammad al-Sakhawi, who died in the year 902 AH" (7), who specialized in translating Imam IbnHajar al-Asqalani.

The religious upbringing of the Sheikh enabled him to make his way, and to plan for him a distinguished scientific position among his peers. To take the sciences from their authentic sources and from the chests of trustworthy men (8). The sheikh, since his early life, was interested in literature and poetry, then he devoted himself to completing the acquisition of legal sciences. Because it contains important literary values.

The first topic / quote

One of the creative styles that consists of a verbal structure that achieves aesthetics in the poetic text. The composition of the style is based on quoting a text or parts of a text from the Holy Qur'an.

The result of this work leads to deepening the text and giving it an imaginary value that is a distinctive aspect of the semantic breadth of the text and its openness to new creative fields.

The method of quoting derived its concept from the linguistic indication, as the quotation is from a socket, and one of its meanings is the flame from the fire, and the socket that quotes a great part of the fire, and from it the taking (12), and from it "I borrowed knowledge from it also, that is: I benefited from it" (13).

And the texts of Al-Jahiz (d.: 255 AH) are among the first indications of this style, even if it was in the exhibition of what he narrated the glorious sermon. My uncle and father witnessed it. Then I passed by some gatherings, and I heard a man saying to some of them: This young man would address the Arabs if there was something in his sermon from the Qur'an »(14).

The ancients did not single it out for an independent study, but rather some of its concepts were mixed with methods close to it, including what was reported by Ibn al-Mu'tazila when he spoke in the investigations of the virtues of speech about good inclusion (15).

This is what the latecomers made it a starting point for their perceptions on the basis that Ibn al-Mu'taz called it his first inventor (good inclusion), and Qudama bin Jaafar agreed with him, and those who followed them, and said: "It is for the speaker to include in his speech a word or words from a verse, or a verse of poetry" (16).

The views of the author of (Explanation of Al-Kafiya Al-Badi'iyyah) are among the mature attempts that established the boundaries of (quotation style) and clarified his theorizing and analytical problems.

He pointed out the lack of celebration of all forms and types of quotation, for it is the praiseworthy one that is for serious purposes, and the permissible one that is in spinning, descriptions and stories, and there is a third type of it, which is the return, which is in the exhibition of absurdity and humor(18).

It goes without saying that Safi al-Din al-Hilli established an important rule in quotation and its types, the most important of which is: allusion, which was the basis that was adopted later, because it is based on the aesthetic value derived from the nature of the quotation from the text. With easy words, he insinuates what is included in that from him, such as a verse, sermon, poetry, or others... And if he leaves that word and refers to it, it is permissible »(19).

And the method of quoting settled on these borders with a detail that may explain the reason for the departure of the applicants from dealing with it in explanation and detail, especially in the case of its prohibition by the Malikis, and the reasons for its authorization according to other schools of thought, directing it towards prophetic praises and serious places, and avoiding quoting in places of humor and absurdity (20).

It is known that the poetry of IbnHajar Al-Asqalani belongs to the poetry of jurists and modernists who are dominated by the characteristics of piety and piety, which indicates a good beginning for choosing this style as an analytical criterion that shows the aesthetic and literary text in his poetry.

As for the modernists, they absorbed the heritage and benefited from it, so the owners of rhetorical dictionaries followed the method of quotation and its development. For example, Dr. BadawiTabana, after he presented his definition according to the limits of the ancients, presented its divisions according to the nature of the quoted text and the deletion, modification, introduction and delay in its words (21).

This is a good effort made to monitor the nature of the quotation from an analytical side that helps to employ it in the innovating study, which does not deviate from two types:

«1- Textual quotation, in which the poet adheres to the pronunciation and composition of the Qur'anic text.

2- The indicative quotation, which is when the poet takes from the Holy Qur'an what he refers to a verse or verses from it without being committed to its wording and composition »(22).

As for the first, it is the complete quotation that is quoted in its text or with a slight change, while the indicative quotation is similar to what was mentioned by the ancients, which they called (allusion), and is distinguished by its high creative effectiveness that comes from the nature of its structure based on concealment, implicit likeness, and the funny relationship that gives way to the writer's creativity and good formulation. The creative meaning that comes from the spontaneity of the creative style and its impact on the text and the enrichment of its literature.

(Quotation) constituted an aesthetic feature in the poetry of IbnHajar Al-Asqalani, as he employed it on several levels and for different purposes. The important function of Al-Badi' is in the production of the creative meaning, and the expansion of the semantic field of the text, and from that we read to him (23):

O group of merchants, your money
Pay its zakat and do not be arrogant
Before a calamity befalls you
Because you are distracted by reproduction

These two verses fall within the poetic stanzas of IbnHajar, and their meanings appear clear, as they fall in the field of advice and guidance. However, he worked to intensify the meanings through the structures of quoting from the Qur'anic text:

The first: Quote a hint (before you make you a bond) a reference to the Almighty saying: {And those who disbelieve do not afflict them with what they made a bare or a relative of the day.

He addressed them with the call (O people) and here is a rhetorical blink, as he used to call them the tool (ya) and it is used to call the far away (25).

Here is an indication of their negligence and their preoccupation with money that may waste the rights of zakat, and harden the heart. Duties, so we note that the two quotations came with the call, which formed an integrated structure that opened the semantic field of the text, and expanded the creative spaces, and the poet did not remain confined to the direct declarative significance. Examples of quotes from IbnHajar are his saying (2). 7):

Al-Awadel fought in a madame talk
When he ran like the sea, the speed of his walking
So I imprisoned him to preserve the secret of your passion
Until they go into another conversation

The poet quoted here from the Almighty's saying: {Those who disbelieve will still be afflicted by what they have done} (28), and the poet prepared the recipient of the quotation by saying: A reason for his

tears with what they contain of a figurative metaphor (a tearful speech) combined with his analogy (like the sea) and its imaginary value that poured into the semantic breadth and literaryness of the text.

Despite all this, the poet had a proud soul that preserved the cordiality and its secret between lovers, so that this semantic formation would be with the feelings of sorrow and secrecy it carries, so it implicitly resembled those who wronged themselves and delved into the verses of the Holy Qur'an without knowledge, so the quoted expression (until they engage) is an expression of patience towards This position, the method of quotation came with a structure that worked to go beyond declarativeism to a broader space that forces the reader to reflect on the connotations generated from it.

I treated him with an excuse

His grief is abundant, and patience is angry

You will really know which overturned

On the Day of Resurrection, O wrongdoer, you will be overturned (29)

This text is full of intense meanings that express disappointment with a friend who betrayed the trust and the reality of injustice against IbnHajar, and here was the quotation in (You will learn) from the Almighty's saying: {And those who wronged will know which way they will turn} (30). To convey the emotional feelings and their significance distributed between recalling the good treatment he used to treat his friend and what awaits this unjust and traitorous person from Egypt, so the poet expressed his good treatment of this person by the past act (I treated him) with what the past verb bears as an indication of stability and the non-breaking of this dealing despite the betrayal As well as the reminder of the past that this traitorous person neglected, so he moved on to describe the state of injustice and what awaits him in terms of punishment, quoting from the Qur'anic text that contained the present tense associated with (see) in (he will know), so that the indication extends to the future that he looks and waits for every unjust, so we note the advent of the quote Smoothly, he enriched the text and expanded its significance so that it enabled the poet to convey the flows of meanings distributed between grief and complete certainty of the fate of every unfair person who betrayed the trust. You will learn) to the third person pronoun in (Oh the Zallam), so this spontaneous, spontaneous diversity in creative styles was a factor in winning over the recipient and entrenching the verses in the minds.

From that, IbnHajar said (31):

He raises the foundations of his house to the highest

Ismail would raise the rules

The quotation here refers to the Almighty's saying: Here, the poet tried to reach his goal in praising Al-Ashraf bin Ismail, the owner of Yemen, as if the poet made an implicit comparison between the value of the immortal work that God Almighty honored His Prophet Ismail - peace be upon him - by raising the rules with our Prophet Ibrahim - peace be upon him - so was the work of Al-Mamdouh in raising the higher rules and establishing The values of science, so the quotation here was not just a method that is extracted in the form of an integrated structure that helped open up the text to the imagination of a wide range of text and its creativity, especially since these creative meanings coincided with what came from the quotation by hinting in his saying (3):

We have believed in the fulfillment of his promises

And Ismail usually believed the dates

The space of the text expanded here, and it did not recede into a single poetic line. Rather, the higher values that Mamdouh possesses, walk alongside them the qualities and meanings of fulfilling vows, and obtaining success, and this image mixed with what the poet alluded to in his saying (and Ismail's habit is the sincerity of promises), in reference to his saying The Almighty: {And mention in the Book Ismael. This stops the reader of the text, who finds himself facing an integrated semantic structure.

And when they saw its flags, they were excited

And they urged their mounts and untied their knots

And when her face was revealed, they submitted to him

To God, my Lord, how mighty is her majesty

And they roamed it, rejoicing in the best

From God they have not yet counted its qualities (35)

This piece is a painting describing a scene in which the feelings of eagerness to visit the blessed ancient corner differ from a sense of the blessings of God Almighty on those who visit his house. An influential factor that achieved concentration of these feelings and brought them together between the performance of the assignment and the sincerity of the feelings of the pilgrims, and their longing aroused when they saw its flags and became on the outskirts of Makkah.

Other methods were integrated with the structure of quotation, which is (mechanical metaphor) in his saying: (and when its face became clear), when he likened Mecca to a being that has a face, so he omitted it and kept one of its characteristics and chose the face to elevate its status. The piece in which the aesthetic and literary side of the text emerged.

Among the subtleties of the indicative quotation, in which the poet's employment of the eloquence of the Qur'anic text and its influence in consolidating the meanings and empowering them in the minds of the listeners, we read to him (36):

Who is worth his quality
By the sea, if it becomes thick
Seas are not equal
Sweet and that salt is greedy

The quotation in His saying (the two seas are not equal) is an insinuation and a reference to His saying: {The two seas are not equal. The piece is based on the praise of Prince Jal al-Din Astdar al-Aaliyah, and the praise did not begin with personal issues, but rather proceeded from his good dealings with delegations and students of knowledge. Its quality is limited and not even measured by the sea. After that, the role of indicative quotation (and two seas are equal) comes automatically as an invocation of the Qur'anic meanings and a gentle hint. This creative method appears in the form of a deep structure that expanded the meaning of the text and increased its impact by moving the feelings by recalling these Qur'anic images and recalling them in a manner He is characterized by grace and gentleness, which established the image of Al-Mamdouh and placed him in the position that the poet aspires to.

The second topic / inclusion

The inclusion method is characterized by the critical path at the level of the theoretical approach, and perhaps the analytical approach as well. However, it was associated - as we indicated - with the rhetorical quotation method on the basis of the writer's keenness to form an interactive creative structure with other previous texts. An explanation of that will also come.

Perhaps the linguistic indication tells of something like this, as it came in Al-Sahih Al-Jawhari under the article (within) he said: "I included him in the thing implicitly, so he included it on his behalf, like his fine. And everything you put in a container you have secured it. And the content of poetry: what is included in a verse. And the guarantor of the house: what does not complete its meaning except with what follows it »(38).

Ibn Rasheeq al-Qayrawani (d.: 456 AH) singled out a chapter for research on inclusion that he called (inclusion and authorization) and defined it by saying: "As for inclusion, it is your intention to come home from poetry or poetry, so you bring it at the end of your poetry or in the middle, as it is represented by it" (39).

Ibn Al-Athir (d.: 637 AH) was concerned with the method of inclusion and its limits. He researched it in his book (The Walking Proverb) under the title (The Twenty-seventh Type: In Inclusion), and he said about it: "This type has a consideration between good, by which speech acquires sweetness, and between defective when People, and they have a number of defects in poetry, and each of these two sections has a place »(40).

It is noticeable here that he made the inclusion of the verses of the Holy Qur'an and the hadith of the Prophet also in addition to the inclusion of poetry, and divided it from several aspects, including total inclusion and partial inclusion, and he made the writer's ability to absorb the meanings and formulate them the criterion for goodness or response. Rather, the skilled writer must know how to employ what He extracts it from the Holy Qur'an, the Prophet's news, and poetry (41).

The importance of implication is more evident in the writings of Hazem Al-Qartajy (d.: 684 AH), as his research is within the investigations of meanings and methods of consulting them, which indicates the importance of this method, and its promise as a coherent structure, some of which are related to imagination and thought, and some of them tend towards the direction of quotation for other reasons that may exceed Imagination and thought (42), and this reinforces the role of the two styles of quotation and inclusion in enriching the literary text.

It is noticeable that Hazem Al-Qartajani's perceptions of implication fall under the name (quotation), as they appear to him synonymously. Words that took place in systems, prose, history, hadith, or proverbs. Al-Khater searches for what is based on that on the nail, with what justifies him with the inclusion of that speech or some of it with a kind of behavior, change or implication, so he refers to that or guarantees it or merges the reference to it or provides its meaning in another phrase »(43).

Therefore, we find that among the modern rhetoricians who consider the inclusion derived from the quotation, which increases in goodness if the writer presents a text that is more beautiful than the original text included from it with its combination with another rhetorical style, especially the methods with a figurative semantic dimension such as puns or similes and others (44).

It is worth noting that there are other concepts that fall under the name of (inclusion), but they are of course considered idiomatic, and the owners of Arabic criticism dictionaries talked about them. There is the term (inclusion in performances), which is the incompleteness of the meaning in the first verse, so it needs another verse.

In addition to the inclusion in the semantic aspects of grammar and alternation between letters and names, and some forms (45).

“This is the linguistic implication, and the rhetorical implication is to restore the words of the other and include them in the new speech” (46).

IbnHajar Al-Asqalani was distinguished by his ability to simulate the immortal poetic poems, including verses from them in different ways, including his saying (47):

The meanings organize its attributes

And the gathering of His Excellency organized those Al-Fareed

The enthusiasm of Qays in His Eminence Hatem

And the happiest thousand pioneers in its gates

The poet wanted to broaden the laudatory meanings of Al-Mamdouh and to elevate him to the ranks of the Arab greats. He succeeded in his imitation of the famous poetic line of Abu Tammam in praising the caliph Al-Mu'tasim when he said (48):

The feet of Amr in His Eminence Hatem

In the dream of Ahnaf in the intelligence of despair

Abu Tammam elevated his praised one by making him comprehend the qualities of the Arab greats who were famous for a certain characteristic, and the praised one collected them, and so did IbnHajar with his praised one, who gave the most wonderful qualities of enthusiasm corresponding to the generosity that Hatim was famous for, and his saying (Hatem's Eminence) did not change it as if it was a reference to The origin from which the meanings were derived, and in his saying (IbnQais' dream) it included the meaning of (Ahnaf's dream), so IbnQais is Al-Ahnaf bin Qais, so IbnHajar tried to hide some expressions in order to deepen the meaning of the text and perhaps move away from the complete implication and matching the hoof to the hoof.

Of course, the form of inclusion here was in the form of a commensurate semantic structure between the meanings included and the original meanings, and at the same time opened to semantic spaces for the situation that is intended to depict the qualities of the praiseworthy. .

And read IbnHajar in his inclusions (49):

how many repentant seeking forgiveness

With forgiveness, I care about the overflow of its disputes

And the one who has a long life has prolonged it

God's pardon shortened its length

This piece is part of a long poem describing, in most of it, the journey to the Holy Land to perform the pilgrimage, so it was hymns of repentance and forgiveness from a servant who is certain of the generosity and forgiveness of God Almighty, and he began to recall from the memories and situations by which he draws closer to God Almighty and His Highness with the noble meanings that are rooted in the hearts of the believers who have excelled. With eternal spiritualities, and what increased the expressive beauty, he was gentle in alluding to verses of Imam Ali, may God be pleased with him (50):

How many of the true died without a bug

How many sick people lived for a while?

And the inclusion here of part of the meanings, and with complete concealment, which increased the contemplative dimension, given that the verses of IbnHajar came within the context of asking for pardon and forgiveness, while the verses of Imam Ali, may God be pleased with him, came in the context of rubbing.M, the cause has been extended for a long time, from elongation, towards that, God's pardon and mercy shortened its length, and he took it and won it, so the structure of implication was moral, under which similar meanings fell, which increased the areas of illusion and imagination mixed with feelings of longing and eagerness to reach home, but this similarity came on The form of gentle poetic flashes endowed IbnHajar's piece with creative values and made it among the masterpieces of Imam Ali's poetry - peace be upon him -.

Among the subtleties of inclusion in IbnHajar's poetry is his saying (51):

O son of the honorable, listen to a singular complaint

A stranger to him in the sea of your goodness is a legislator

The world has narrowed down to me with its welcome
And if the world is narrow, then your forgiveness is wider
And I have a friend in you that is not shaken by dryness
And did the deafness of Al-Rawasi shake?

If you don't treat your servant with satisfaction

So whoever is after me has a place for work

if you had reported an article about me

For your informant, I cheat and deceive

This piece came in the context of his address to the Minister of the Sahib of Yemen, in which IbnHajar mixed between admonition, longing, and feelings of alienation because of the estrangement that occurred as a result of the informers who used fraud and deceit as their method.

This piece was full of a series of successive descriptive images that IbnHajar made it revolve in the vastness of the poem of Al-Nabigha Al-Dhubyani, in which he praises Al-Nu`man Ibn Al-Mundhir, whose beginning is (52):

Damned father came to me that you blamed me

And those that I care about and devote

So I slept as if the returnees had brushed me

mashed with it on my bed and scraped

I swore not to leave you in doubt

There is no doctrine behind God

because you have reported treason on my behalf

For your informant, I deceive and lie

Which indicates IbnHajar's ability to summon the meanings and tame them in the field of his poetry in general and in the implication in particular. IbnHajar made of them moral flows that predict the alienation that the poet feels because of this gap caused by the informer, and it is a call not to rush into judgments, so we note the role of the method of inclusion here is not related to the amount of taking from the previous one as much as it is creating a dialogue with stocks of meanings and expressions that define the text to harmonize with other texts.

One of the forms of inclusion is what works to reverse the meanings and use them in meanings different from the general atmosphere of the previous meaning, including what IbnHajar said (53):

You are still a head of literature and your origin has been

Rasa, so honor the two cases in Al-Ras

And as long as you are stripped of the worst, you fast from the

Obscene Ola, and only you, the cupy feeder

His saying (the cup-feeder) is taken from the poetry of Al-Hutayah (54):

Let the generosity not go away for its purpose

And sit down, for you are the cup-feeder

It is well known that al-Hata'ih uttered satire, and only poets discovered it. So the house is in the field of blasphemous satire. However, when IbnHajar addressed this writer, he explained his high position, his origin, and his generosity. He came up with funny paradoxes, as he purifies him from vices and describes his chastity as (fasting from obscenity), and then reverses the meaning in the house. Previously, by saying (Sewak, the one who feeds the cup), thus achieving the production of a new meaning that led to a creative semantic expansion. The structure of the inclusion method here was not a matter of martyrdom and protest, but rather indicated IbnHajar's ability to absorb these deep meanings, so he came up with new templates that are considered a gain from the gains of the aesthetics of the form that goes hand in hand with the content.

Conclusion

In this research, we presented a comprehensive theorizing of the quotation and inclusion methods, which tend towards focusing on their effectiveness in semantic expansion, supplementing the text, and enriching its literature. These aspects were repeated in the poetry of IbnHajar Al-Asqalani and constituted an important rhetorical and stylistic feature.

- The common denominator between the quotation and the implication that relates to the creator's assimilation of previous texts that are not of his creation, in order to elevate his text to the ranks of immortal literature, and this feature was achieved in the general manner in IbnHajar's poetry, and it opened semantic horizons that increased the strength and beauty of speech.
- The poetry of IbnHajar al-Asqalani belongs to the poetry of the jurists and hadith scholars who were dominated by the characteristics of piety and piety, which led to the use of quotation in a polite manner, far from the purposes in which quotation from noble texts is not valid.
- The work of quotation as well as implication on the construction of the text and the cohesion of its components and their cohesion in IbnHajar's poetry; This ensured the realization of the hypothesis that we started with in dealing with the Badi'i style as an integrated structure.
- The form of indicative quotation or the so-called (allusion) is a wide range of types of quotation in IbnHajar's poetry. The effectiveness of this type has been shown to achieve high levels of creativity, which stems from the nature of its structure based on invisibility, implicit likeness, and the funny relationship that gives way to the writer's creativity and good formulation.
- It was noticed that the quotation and implication came mostly in concert with other rhetorical methods, forming a coherent creative semantic block.

The inclusion was mentioned in IbnHajar's poetry in a distinctive way, by reversing the meanings and using them in meanings that are completely different from the general atmosphere of the meaning in the places quoted from.

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