

Structural methods that include the meaning of the spirit in Andalusian poetry (a stylistic study)

Sura Abdul Rahman Hilal Rashid, Salam Abd Fayaad Hasan
University of Anbar / College of Education for Girls

INTRODUCTION

Praise be to God, Lord of the worlds, and prayers and peace be upon the faithful Prophet Muhammad bin Abdullah and his family and companions....and after

The country of Andalusia is a beautiful country, so if you mention Andalusia, then you remember Paradise Lost, and the Arabs had a great presence in the country of Andalusia, which gave their hair an oriental tint, so this country remains in the eyes and heart of every Muslim and Arab ...

My choice was placed on the title of the research, which is the compositional methods that include the meaning of the spirit in Andalusian poetry (a stylistic study)

In my research, I dealt with the constructive methods of interrogation, appeal and negation because of their great importance in this poetry. One of the poetic verses of multiple poets and I analyzed it stylistically.

Structural sentence patterns

The compositional styles are among the most used in poetry, and they are also the most important in building the verse and the poem. Because the requesting composition is artful in saying as it deviates from its real purposes to metaphorical purposes that we understand from the context of speech (1) and from these methods:

(1) The appeal

The calling style is one of the important styles in Arabic. Al-Makhzoumi defined it as alerting the caller and making him pay attention. This meaning is expressed by tools used for this purpose (2). Al-Khatib Al-Qazwini defined it by saying: The call is a request for the caller to come to the caller, with a specific letter (3). The call was defined as: to invite someone to turn to you, to come to you, and to listen to you, as it is just a shout devoid of actual and nominal composition (4)

The call is one of the methods that the poet relies on in expressing his emotions and thoughts because of the grief it contains, and a sensual call by which the poet shows some of his feelings and presents his wishes, in addition to his possession of the ability to attract the attention of the recipient. His ideas that are related to the addressee near and far in place or status (5).

The call, of course, does not stop at this meaning only, but rather it transcends it to meanings and connotations understood from the context of the speech. A monologue to oneself and a reprimand of the conscience, as he considers (the call a move to show regret and guilt and to make the interlocutor hear the feelings of longing and nostalgia that stir in the soul, and it is also an involvement of the thought in the experience (6). The call may go out among the Andalusian poets to other rhetorical purposes, through which they expressed their opinions And their feelings and these purposes regret, and pain.

The poets used a number of tools indicating the call, especially (hamza, ya, and aya), which are tools that alert the herald to receive something, which is the answer (7).

However, the call letter (yaa) is the most present stylistic stimulus in Andalusian poetry.

The poet Lisan al-Din ibn al-Khatib had pauses in this section, including his saying in which the call came out to the meaning of lamenting the closeness of his beloved, so he says (8):

And tell him you are my soul, O torturer
My tears have become a sea in its quarries
Your arrival may not convince me

I see no solace for you all the time
And the middle of it became eyelids

So my heart became convinced of your remembrance of the ego

The appeal came to deviate from its true meaning to the meaning of grief, and the purpose of that is to seek endearment and closeness to the beloved, and the appeal came to reflect an active role in the poetic verse, as through the appeal he seeks with his eager spirit to appeal to the beloved through another medium that transmits his message from him, so the appeal came to express About regret and the poet's attempt to express his pain due to the distance between him and his beloved, as the appeal came through a message conveyed by the mediator because the poet's expression reflects his despair in the meeting; So he began to broadcast his complaint through the appeal conveyed by means, that the appeal adopted by the poet here reflects the degree of psychological dimension that has reached its deepest limits in making the poet a psychological crisis, as he suggests to whoever wants to convey his message to the beloved to call her first to pay attention to her character with the poet, and then he begins The poet, by conveying his suffering, reflects the extent of his adherence to the beloved despite her torture, which reflects an important fact, which is that the poet did not suffer the pain of love as a result of a fate beyond their control, but only the beloved is the cause of that pain, so the appeal came reflecting the nature of the relationship. He said (9):

Except for those who know the meanings

Rejoice, soul of my soul

My beloved called me

And be in love continue

The lights shone on me

We seize the hour Hania

The call came to reveal the flood of feelings that were represented in the happiness of the poet, as the call came out in harmony with the happiness of the soul that is centered in his soul. And what confirms this is the action of the command that directs him to his soul and then repeats it with the call to reflect what the poet wanted from calling the soul, which is confirming his joy with his soul and his appeal to her is nothing but echoing the meanings of joy and preserving it in the soul. Abu al-Hasan al-Tashtari has another piece in which he says (10):

Leave existence

OlyaWesal

We find my soul

My love watered me a cup

O soul of souls

About me and peace

Between desertion

And my money and what's mine

The connection is my connection

You are my desire and my money

The poet's appeal to the beloved in this text came to represent a declarative method represented in the nominal sentence that takes the characteristic of steadfastness and stability. All of the foregoing reflects only the status of the beloved, and the appeal therefore reflects the meanings of regret through the poet's attempt to respond to the beloved, and it also reflects the poet's glorification of his beloved and his love for her.

What must be pointed out is the observation of the meeting of the two styles of appeal and interrogation in the same house. The addressee of the necessity of what he wants to love through the interrogative, and not only what is meant by the addressee is the beloved, but rather it represents a great importance to bring the attention of the recipient towards what he wants to express. Examples of that are the words of Abu Jaafar bin Saeed Al-Andalusi who says (11):

With his happiness, I did not hope for him
 SobhiVasud is not my love
 If you do not insist, O bliss of my soul
 Except that it has ink
 Thought and consideration reflected
 How not to spoil the thought

And because the call causes a crisis alert at the end, which raises the rhythmic vitality of the house and increases at the same time the interaction of the sender and the receiver alike (12).

The poet, when he came to his question with the beloved, intended to call her most of her status, so his question came in line with the status of the beloved. Through him telling his beloved to reveal his crisis condition.

I thought to conclude this method with the words of IbnHamdis (13):

I fell in love with her for a reason
 Oh my grandfather how did you find him
 So sorrow appeared and I was exiled
 My soul and I became his body

The call came here to represent the poet's self. As he addresses his grandfather, he addresses himself, wondering how his love for wine brought him to the extent that wine became equivalent to his soul in his body. Therefore, the poet adopted a method because he simulates himself after intoxication. He should use the call to wake her up after he wanted to ask. He came The method of the appeal in the foregoing constitutes a prominent role in giving the poet to present his idea that he wants and also giving the recipient the opportunity to analyze the text. The psychological states in which the poet introduces the style of the appeal in proportion to it. The appeal is in a state in which the poet expresses his feelings and feelings towards what he expresses, especially if he suffers from loss, longing, and nostalgia for the beloved or the family, or expresses feelings of happiness near the beloved or a specific situation.

(2) Interrogative

Some of the rhetoricians, in the idiomatic definition of the interrogative, went to ... the aesthetic values in this term. Al-Sakaki defined it by saying: The interrogation asks for what is outside in order to obtain in your mind an identical inscription of it, and in other than it an inscription in your mind. The first is followed, and the second is followed (15).

The meaning of this is that the interrogation is mainly related to the speaker's mental need to understand what makes him in the external reality, so he asks for it to be imagined in his mind, in a way in which the attribution of something to something or its negation is achieved, or the identification of one of the two parties or their connections, if he is aware of that ratio, to happen from behind This is based on the desired semantic benefit. The first is called by al-Sakaki the term ratification, and the second is the term perception (16).

The interrogation in poetry differs from the interrogation in ordinary speech. It is not the poet's business to ask for understanding about something he is ignorant of. Rather, the poet uses it to embody his suffering and his emotional experiences through questions. This is what I found in many of the Andalusians' poetry. The meaning and its enrichment, and the diversification of ideas, images and attitudes, so the interrogation came and it carries meanings and connotations that enriched the texts with dialogue and images, adding to them the spirit of suspense and excitement to know the answers, and the meanings that circulated in the ideas of poets that they wanted to convey or reveal in a declarative, dialogical, interrogative manner with its letter, because the letter itself It constitutes a poetic obsession in the poetic experience, as it constitutes an indication replete with meanings and an intense project to extrapolate the formative roots of the language entity (17), so the interrogation is ((expressing what is in the self of cognitive curiosity, and revealing what is in the heart of self-conscience, and revealing what is in the conscience of confusion and bewilderment If it is hidden, it becomes exposed, and if it is quiet, it becomes exposed." (18)

Perhaps the first thing that we see about the interrogative style is its tools that Andalusian poets used, namely: (how, how much, and the hamza). As for the houses of these tools, the Andalusian poets do not bring them in one instance of their poems, but rather they tend to bring them in the houses of an omelet, which may be These devices are in readings, and they may be in the fillers. Among the poets who came up with the interrogative letter at the beginning of the verse is the blind poet Al-Tatili (d. 525 AH), as he says (19):

Do you think that my heart has turned away from you?
 You are a daughter, so I have an immortal doubt between you
 I have replaced the soul from my body
 Longing denied my skin no, but captivated my mole

The interrogation came in the poetic text at its beginning and beginning, as many poets rely on it to begin with their poems, so the poet began with his interrogation beginning with it to attract the attention of the interlocutor with evidence that he meant the interrogation with the news. His worries and getting rid of them through questioning is thus a means through which the poet gets rid of his repressed feelings. Likewise, among the places in which the question was mentioned, the poet IbnHubaish (d. 686 AH) said (20):

How do I stay and no survival of the body
 It is enough that you robbed him of the limit
 The soul departed from him on the day of departure
 His heart carried them in pregnancy

In this poetic text, the interrogation came to reveal the poet's question, by which he wants to be surprised at his condition, which he is in. Here he describes through the interrogation his confusion about his matter, which has become the effect of separation from his beloved, trying to confront him with the conflict between him and the pain of separation. Likewise, among the poets who multiplied this style is the poet IbnHamdis (d. 527 AH), as he says (21)

Why don't we follow wishes Hala
 How wounded the soul hangs from it
 We commented on the wishes of the minds
 Wishing and the body of him dead

One of the forms of interrogation is its successive occurrence in the poetic text, not cut off by making it news, and perhaps the poet's resort to that is due to the strength of what he wants to express, so he came with the interrogation that came to represent in the text a permanent denunciation of what one has to do, as it constitutes a bad phenomenon that accompanies one with evidence that the poet came The verb indicative of the group (we follow - we stuck) and also its advent of the verb (hang) indicative of every person who drifts towards aspirations, leaving behind a reality to which one must return one day, and one finds himself, after a long wish, in front of a bitter reality that is difficult to accept. Likewise, IbnHamdis says in another place (22):

Oh her body, how devoid of the joy of my grief
 Layla, I long for you with sorrows
 And you are devoid of the soul that is your age
 Ali who was in the weddings has shortened you

The interrogation came in the form of a cry issued by the poet after all that he asked before his interrogation. What he asked before the interrogation was a regret for the beloved and a pain that the poet disputes while he imagines the beauty of the beloved in all its details and suffers the pain of separation. In order to complete the idea, and to suit the poet's condition while he was suffering from the pain of separation, but the question cited came as a result of all his questions that came to form external phenomena. Lisan al-Din Ibn al-Khatib (d. 776 AH) says (23):

The hearts of the stars beat so hard
 The inhabitant of the house, her soul, how does it remain

And the defects of the clouds smell sorrow
body after taking over the soul

The question came to form a psychological dimension in which the poet reveals his sadness and pain from love that made him feel that his soul had left him.

negation

Negation is one of the declarative methods employed by Andalusian poets in their poetry, and the purpose of employing such methods is to benefit the addressee of a certain ruling, whether the addressee is knowledgeable about the ruling or ignorant of it.

Negation is one of the chapters of meaning through which the speaker aims to bring out the ruling in a linguistic structure that is proven to its opposite, and to transform a mental meaning in which there is affirmation and acceptance into a ruling that contradicts it into its opposite, by setting a formula and forms of negation, and in some cases it is by diverting the mind of the listener to that ruling from an indirect way of interviewing or mentioning the opposite, or an expression that prevails in a society and is associated with the opposite of affirmation and affirmation (25).

Negation is one of the chapters of meaning, through which the speaker aims to remove the linguistic structure from its affirmative ruling to the negative, and to transform the positive mental meaning into the negative. Every language is supposed to know it from its infancy (26).

In my study, I will deal with explicit negation, which is meant by negation, which occurs by means of negation tools, and the negation tools used by Andalusian poets are multiple, including (what, not, no...) but what interests me in my research is what is related to the spirit, and among the poets who knocked on the door of negation is the poet Ibn Pharaoh (d. 820 AH) says (27):

A human God came to her

I became the slave for it

Time was a museum

Even if the soul was given, it would not be fair

The denial associated with the spirit here reflected the poet's state of overwhelming joy in his conscience. The poet denies to suggest the complete negation of the idea and his inability to express the direction of what is going on. All feelings, but the poet, in order to make his congratulations fit the position of the king, made his feelings express his great joy at the victory of the king, and he expresses and confirms all of that. since the past. Likewise, I find that the poet Abu Madin al-Talmisani (d. 594 AH) excelled in employing the negation method, as he emphasized in these verses his sincere love, as he says (28):

So where have you been?

You are my soul and my body

Even if it manifests itself

A lover of mine has appeared

It makes no difference to you otherwise

Your passion in my heart is a solution

The poet used the negation method to express through it his feelings towards the beloved, weaving through it the structure of the poetic text, and to complete the idea in expressing the feelings towards the lover and clarifying his position, the poet adopted the negation method, and what is noticed in the poetic text through the negation method is that negation has a role in proving an idea that the poet wants through his text. The negation itself represents proof of a general idea, which is the status of the beloved for the poet, and he also used the negation letter that negates sex to make the idea of separation from the beloved an impossible idea, revealing through that the extent of the depth and intensity of his love for her. The tools of negation continue on the authority of the poet IbnHamdis, as he says (29):

Only a boy is blessed in this world

So dispense with the permission of the Sultan of passion

Grandpa pushes her in jest

Nothing heals the soul but a cup of rest

The poet relied on the negation method through the negation with (not), which came with the present tense to return the negation of the situation. The poet expresses his spiritual state, and he wanted through it to show his desire to take from the pleasures of the world. And the exploitation of the worldly pleasures of wine and others, as well as resorting to palace in two ways, the first is palace by means, and palace by negation and exclusion, and he used all of this to prove the fact to him, which is that comfort does not come except through wine and fun.

He also says in another place (30).

I see your body marked by his soul, excuse me

If my soul was my earning, I would give it

And it became known by the grandmother of the soil

For your body but not my soul of my gain

This poetic text reflects a balance between the vocabulary, which represents (whether my soul was my earning) or my soul is not my earning, which reflects two verbal values that indicate two opposite situations that the poet lives in, which is the state of not gaining his soul, and the other is his regret for what happened to him because he did not gain his soul. The poet employed them both. Employed artistically and stylistically to reflect an impressive aesthetically and emotionally. Thus, the negation plays a prominent role in the production of the connotation that expresses the poet's monologue. The poet goes through various states affecting the soul. He lives with psychological impulses and emotional experiences that make him express what he feels towards him. There is no doubt that the negation has a major role in making the text suggestive of the experience that the poet lives.

Conclusion

Praise be to God, with whose grace good deeds are done, and after that the constructive methods had a prominent presence in Andalusian poetry, and these methods are the interrogative, the negative, and the appeal, and the poets resorted to them to serve their poetic purposes, and the presence of the negation in some Andalusian poetry was evidence of their denial of the demise of love despite the distance from those who love and adore him. The style of appeal had an expressive role in clarifying the feelings and thoughts of the poets, as well as the interrogation had a beautiful presence in this poetry, so that through this purpose other purposes came out, such as regret and pain over the separation of loved ones.

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