

Literary references in the complete book on language and literature of the Mubarrad

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ABSTRACT

The complete works of Abu Ali al-Mubarrad, a prominent 9th-century Arab scholar, serve as a rich repository of linguistic and literary insights. His texts explore the intricate relationship between language and literature, showcasing a profound understanding of rhetorical devices, poetic forms, and narrative techniques. Through meticulous analysis, Mubarrad references classical poets and prose writers, illustrating the evolution of Arabic literature and the nuances of linguistic expression. His commentary often highlights the interplay between grammar and stylistic choice, emphasizing how language shapes meaning and cultural identity. This exploration not only enriches the study of Arabic linguistics but also contributes to the broader understanding of literary traditions in the Islamic Golden Age. Ultimately, Mubarrad's work remains a vital resource for scholars seeking to understand the complexities of language as a vehicle for literary artistry

Keywords: reference, religious, Al-Mubarrad, poetry, literature.

INTRODUCTION

Life is the material of literature and it is a beautiful art. Poetry is an important and rich part in the development of literary culture among poets, through which we can understand many aspects of their social, cultural, intellectual and political life. Poetry is the primary source of literary culture and provides it with the necessary communication to revive its heritage in the pre-Islamic eras. Poetry was the first means of expression that reached the highest levels of maturity and development, and it reflected the spiritual, emotional and intellectual aspects of the life of the Arab person. And it is considered the most important aspect for the poet. The poet benefits from the verses or part of them and includes them in his new poem or draws inspiration from ideas from previous poets and applies them in the present, which arouses in the mind of the listener meanings and images that are close to the meanings that the poet wants to express..

Religious references

Poetry is one of the broadest creative and artistic fields that belongs to the past and preserves its roots. It expresses the human self and its psychological and emotional experience. The poet relies on the influence of the past to nourish his emotions and mind..

This raised questions in our minds about the nature of this emotional, mental and cultural nourishment that is based on benefiting from the literary heritage and relying on it in producing and intertwining new texts. It is possible that we will not be far from the truth if we assume that the answer to this question takes the following form: When cultural reliance is placed on the old text by benefiting from it, drawing inspiration from it and benefiting from its cultural and literary sources, the ability for artistic and creative creativity arises and ensures an additional state of creativity, and the suggestive semantic density is what makes the poet at that time contribute to providing a past cultural heritage that develops his creative abilities and poetic talent, and contributes to enriching his poetic context and charging it with limitless energy to make it full of ideas and meanings. This naturally prompts us to imagine that nourishing the poet's emotions and mind from the poetry of the ancients, and reproducing it in the new text does not indicate an attempt at absolute imitation, but rather indicates the richness of the poet's culture and his ability to preserve ancient Arabic poetry and choose what is appropriate for the new emotional experience and adapt its cultural components to serve the poetic position

The other part of the answer is that if this cultural evocation is poor in the spirit of creativity, far from artistic ability and inspiration, then it is poor in terms of semantics, and far from the principle of choice,

and thus it is considered a distorted cultural evocation in which the new literary text loses the ability to produce and develop meaning, through which the new literary text acquires its literary quality, as the literary quality of the text increases the more its ability to produce implicit meaning increases..

In any culture, the text is a source for the production of new meanings in addition to its textual structure and syntactic system. This production takes place in a continuous and unlimited process of texts, and this process depends to a large extent on the poet's creative ability and skill, and the strength of the influence of the old texts and their interweaving in the new experience.

In any culture, the text is considered a source for producing new meanings in addition to its textual structure and syntactic system. This production takes place in a continuous and unlimited process of texts, and this process depends to a large extent on the poet's creative ability and skill, and the strength of the influence of old texts and their interconnection in the new experience. Inclusion reveals the creator's ability to expand and the depth of his literary culture and his knowledge of the poetry of his predecessors, who represent a rich source and an essential element that provides him with the cultural information that he relies on in building his creative text and expressing his new experience in its various dimensions. The poet usually benefits from the poetry of others, which represents for him another life and world full of experience and thought.

Indeed, God Almighty did not limit knowledge, poetry, and eloquence to a specific time or a specific people, but rather made them common and divided among His servants in every age, and made every ancient window modern in its time.

The ancient Arab criticism tried to explain the state of similarity and inclusion in Arabic poetry, and found that it was not a secret to the skilled poets in the craft that when a poet writes a poem in a certain meter and rhyme, and there was a poet before him who had written a poem in the same meter and rhyme, and the later poet wants to convey the same meaning that the previous poet wanted, he takes from his poem, where the meter is present and the rhyme compels him and the context of the words pushes him. Until he presents the same words and meaning of the first one, as if he heard it and intended to steal it, even if it was not theft at all. It is most likely that the abundance of reading of old collections of poetry, being influenced by them, and the creator's wide knowledge of the poetic records among them, forms in the creator's memory and cultural store a focus that picks up what suits it from the source in constructing the new text, and in expressing the emotional experience, intentionally employing it structurally and artistically, and transferring it from its basic source to join the poet's new record, leaving the embrace of his original texts, whether that was by the poet's awareness and perception, or it was a personal summons to the culture in his possession and stored in his conscience, dictated by the special circumstances under which the creator is isolated and required, or for the suitability of the text relied upon in the cultural memory (pre-) meaning and content for the new productive text (post-) that expresses the creator's feelings and emotions.

Let us first pause as we enter into the details of the procedural research in explaining the sources of the poets' culture and their drawing from the wellspring of Arabic poetry with the Abbasid poet Abu al-Atahiya He invests his literary culture, borrowing from it the saying of the Umayyad poet Kathir:

I said to her: O glory, every calamity, if the soul is prepared for it one day, it will be humbled.

In expressing his human experience and his endurance and patience in the face of the misfortunes of this world, he said:

There is no good in someone who does not prepare himself for the misfortunes of time when they come.

The following diagram illustrates this semantic and pictorial relationship between the two texts:

Old New

My homeland is my homeland

Misfortune deputies

Same soul

The later poet made a comparison between his new text (the post-post), which expresses his preparation, settlement and accustoming himself to patience, and the connotations of the poetic text summoned from his culture (a large text) and its central structure based on the purpose (wisdom), seeking from it connotations of patience and submission to reality and how the calamity is humiliated by the hand of the patient. It seems that Abu al-Atahiya was successful in this cultural appeal from the artistic and emotional aspects, and the secret of his mastery lies in his use of the words (calamities, and settles, calamity) and what these words contained of suggestive psychological explanation that is consistent with the connotation of patience that the poet is trying to express and what these words carried of human and emotional dimensions that enriched his own poetic experience and linked it to previous experiences and gave it the characteristic of renewal and continuity. Thus, the old text (the pre-post) was able to gain the

strength of its presence in the new text and what resulted from it with the poet's skill and culture of a semantic transformation that played its appropriate role in Enriching the new experience and enriching it according to the nature of its subject and the psychological situation that the creator suffers from, and in a cultural investment of the old text, we find that Al-Farazdaq He recalled from his cultural memory and what it had accumulated of the production of pre-Islamic Arabic poetry from a text by Tufayl al-Ghanawi, the subject of his cultural search and textual interplay that formed the basic structure in constructing his new text, saying

When we reached the water-skin, the rats rushed towards me.

So I preferred him because I saw the evil in him... I feared the consequences of blame.

If there was a Hatem among the people, despite his generosity, Hatem's soul would be stingy with him.

He included in his verses a verse from a poem by Tufail al-Ghanawi In which he says::

If there was a generous Hatim among the people, Hatim would have been stingy with water.

It seems that Al-Farazdaq intended this cultural invocation with a controlled intention because both texts belong to a poetic purpose such as pride as a basis for it. The combination of the absent and new texts within one poetic context and one semantic boundary made us realize the poet's intention in this cultural invocation of the old text from the stores of his literary cultural memory to contribute to building the new text and reproducing it.

Perhaps the poet resorted to this to demonstrate his ability to compose poetry and his mastery of it. We find the contextual significance and its content in the text of Al-Farazdaq itself (crying and sadness) with the poet Abu Al-Atahiya while preserving its original purpose (elegy), saying

Heart, oh heart, what hurts you is not enough to break you

Oh my father, the earth has embraced you and death has wrapped you all up

I wish that when I died, I went to the grave with you

May God have mercy on your soul and cool your resting place

These verses included meanings and images from Al-Farazdaq's poem, saying:

Ibn Safwan said: I cried, and my eyes did not weep for a woman.

They say, "Put the green button", but the soil is beneath it. How can something whose covenant has been broken?

Even if you are dear to me, I will not visit the dust on a crumbling tree.

The easiest loss for a person when death befalls him is the one who is disguised as a companion.

And no one like her died at Ibn Al-Maragha's house, nor did she follow him on his way the day he said his farewells.

Abu Al-Atahiya benefited from the meanings of Al-Farazdaq's text and reflected his emotional experience on it and gave it its moral significance according to his poetic vision and the ancient cultural resource available to it to the extent that distinguished his work from other poets. In addition to that, the old text does not hide its imprint on the new text and its interrelation with it in meanings and image.

The following diagram illustrates this semantic and pictorial relationship between the two texts:

Old Text New Text

So, weaken, weaken you

The soil

Death Death

He got folded

It is an attempt by the poet to convey his emotional experience to the recipient. The poet (does not only express himself, but he must know how to convey his emotions to others to arouse in their souls the same thing that the experience aroused in himself). Crying and sadness are the interconnected things that unite the two texts together and breathe new life into the old text to live another life in the new text. The texts (no longer take their meanings through their succession in time but through their interconnection in the present, and the language in them has transcended the limits of the adjacent relationships between words within the framework of the sentence, to become a relationship between texts that the structure of culture calls for and gives it the possibility of interconnection between them)

Perhaps the poet Mahmoud Al-Warraaq His textual culture was linked to the production of the Umayyad poet Abdullah bin Abdul-A'la Al-Shaibani And his cultural heritage, he borrows from some of his poetic creativity what enriches his creative system and develops his emotional awareness in the purpose of wisdom, saying

O you who look with the eyes of one asleep... and you who observe the matter as if you were not observing it

You wished for your soul to be lost and then you searched for it... The paths of hope are weak and unattainable

Sins lead to sins and hope to attain Paradise through them and the abundance of the worshipper
And I forgot that God brought Adam out of it into the world for one sin.

He sought the saying of Abdullah bin Abdul A'la Al-Shami

Age decreases and sins increase... and the young man's mistakes are forgotten and he returns

Can a man whose limbs bear witness against him deny a single sin?

A person is asked about his age, so he desires to reduce it and avoid death.

He evokes the significance of the ancient text and its artistic image from its cultural components in order to enrich his personal experience, reconstruct it, and give it a broader pictorial and suggestive dimension, despite the poet's preservation of the objective and rhythmic unity between the ancient text and his new, rich creation, as the poet tried to give his text the psychological persuasion and emotional satisfaction for which poetry is read.

In a verbal modification of the language of the poet's ancient text and what it contains of the fragrance and scent of literary culture, the invoked text did not deviate from its meaning and images, we find that Abu al-Atahiya The poet Ibn Abi Uyaynah said:

People will know that piety and righteousness are the best things to be stored up.

How foolish is man in his pride, when tomorrow he will be buried in a grave.

Why is he who began as a sperm and ends as a corpse proud?

Abi Al-Atahiya recalled the implications of Ibn Abi Uyaynah's saying: In expressing the dimensions of his human experience and his psychological state between preaching and wisdom, and how a person invests his days and makes them a lesson and a reserve from which he benefits, he said :

The nights and days themselves... did not write the news about their own secrets.

The position of wisdom pushed the poet to search in his cultural memory and its cognitive store to seek from it what would help him express this position of his, so he derived the significance of the ancient text to benefit from it in depicting the wisdom that he wanted to spread through his indicative words, since every poet has his own indicative words that attract a number of words, and from this juxtaposition and cohesion a contextual relationship arises, through which he seeks to arouse a sudden mental activity in the reader.

We know that creativity cannot come from a vacuum, but rather the creator in his production evokes his culture, and the cognitive dimensions that lie within it, and what his memory contains of old poetic texts that have influenced him, and which are waiting for what suits them from life situations and to benefit from them with the aim of enriching the new poetic experience with meanings that give it its expressive and intentional dimension.

And the poet Abdul Samad bin Al-Muadhhdhal calls for From his literary culture and what it contains of the heritage of ancient poetry and his authentic memory to provide him with its services in description, so he picks from it what he admired and played with his mind from the poem of the Umayyad poet Yusuf bin Al-Qasim bin Subaih, seeking his help in constructing his new text and giving it additional significance, saying

Security for the one who seeks refuge... and what follows the grace of

What came was what never happened...and what has passed was never.

I see people as a story... so be a good story

He recalled the meanings of his words and images from the poem of Youssef bin Qasim bin Subaih. Saying:

And hasten to do good deeds that you hope will bring you success.

Thus, the young man prevails... and his company is well-known.

You are a story among people... so be the best you can be.

We can notice that the semantic growth of the pre-text has declined in the structure of the post-text and lost its aesthetic significance and its influential expressive value when the previous poet transferred it from the basic subject of wisdom to the purpose of description, although we believe that all poetic purposes fall under description, so praise is the qualities of the praised one, and love is a description of the qualities of the beloved and singing about her, as well as elegy, which is a description of the qualities of the one being satirized, and so on for the rest of the poetic purposes.

The subject of wisdom has distanced the text of Youssef bin Al-Qasim bin Subaih from its original meaning, which was centered on it and transferred by the poet Abdul Samad bin Al-Muadhhdhal, to the description centered around the image of the benefactor to the poor. The image is a means of conveying the idea and emotion of the creator, and at the same time it absorbs the dimensions of the imagination, both perceived and unperceived, at the same time. Perhaps this cultural invocation of the ancient poetic text is motivated by the desire to demonstrate the creative ability to formulate poetry in ancient molds

that are considered the ideal model in Arabic poetry, in addition to demonstrating his talent and ability to compete artistically in the field of creative creation and high-quality poetic and artistic glimpse.

We find the Islamic poetic text, its meanings and images present in the culture of the Abbasid poet Abu al-Atahiya, saying:

I have not seen anything that lasts... The meeting of the two stars will come to an end.

He recalled in the structure of the new text the meanings and words of a verse by Amr bin Ma'di Karib. Saying:

Every brother who leaves his brother... By your father's life, except for the two Farqands.

This cultural textual overlap between the new text and the text summoned from the literary reference was created by the poet's culture and its interaction with his emotional experience, and transformed it into another text that enjoys new connotations granted to it by the creator's special poetic vision. Thus, "the great heritage is reflected in the writer's work in the form of a rich culture that finds its echo in the poet's subjective vision."

Al-Farazdaq evokes his literary culture in his saying:

By my life, Ibn Shabiya has walked a path that made you see the stars of the night appear and flow.

Thus, the (new) Umayyad text becomes another text that resulted from the intersection of a previous statement and text that contributed to its construction and formal formation.

The new text may transcend in its meaning, wording, and subject matter the text drawn from the poet's culture and literary heritage, such as what Al-Farazdaq said:

By the hands of men who did not brandish their swords... and the number of dead was not many when they were drawn.

Who brought its meanings and words from the saying of Al-A'sha He says:

I said to the drinkers in our trough, while they were drunk, they became stinking, and how can a drunk drinker become stinking?

The new text is coherent in terms of semantics and imagery with the previous text, the text of Al-A'sha. Moreover, the two texts are equal in thematic structure, as both of them have made pride a field for their talent, because the poet derives his poetic formulation and the composition of his fabric from the language that he derives within the scope of literary traditions...you find its presence in the new text as an intense presence, as it is described as (a fabric of intertwined references). According to cultural data that agree with the poet's new experience with its emotional and psychological dimensions.

Among the Islamic cultural and literary manifestations that rely on the products of pre-Islamic times and its literary heritage is what the poet Haritha bin Badr sought to do From a cultural inspiration that identifies with his poetic experience and agrees with his expressive discourse, which he seeks to express through his path what is in his soul of a human feeling overflowing with deep sadness, and crying over his elegy Ziad because of what his psychological state has become, saying :

May God bless the grave and purify it... When the grave is buried, the water will be poured over it.

pitchTo him the Quraysh brought the coffin of their master... and there all piety and righteousness are buried

Abu Al-Mughira, the world is a disaster... and whoever is deceived by the world is deceived

You had knowledge of the good... and you had denial of the bad.

You were cheating and giving money out of abundance... If your house became deserted

People's dreams have faded after you... as if hurricanes had blown them away.

He recalled the meanings of these verses from the words of Al-Muhalhal bin Rabi'ah: He mourns his brother, Kilab, saying:

The best of the people are gone... and after you, O Kulayb, the council has been occupied.

They talked about every great matter... If I had been present at their affair, they would not have attributed it to me.

To derive from its moral significance what helps him express his emotional and psychological state as a result of the grief that the death of his loved one inflicted on him, and it seems that the moral, artistic, and suggestive value of Al-Muhalhal's text is what was behind this cultural employment, and its evocation in the poet's cultural memory, and its source of evocation that enriched the new experience and gave it broader richness.

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