

A STUDY IN THE LINGUISTIC LEVELS OF THE SEER ABI FIRAS AL-HAMDANI**Suad Shakir Shnawa**

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Abstract

The study dealt with a complete analysis of the vision of Abi Firas Al-Hamdani, as the research focused on revealing the linguistic levels of the poem according to the structural approach, and then applying the rules of this approach to the poetic text to highlight the most important literary and aesthetic features in the literary text. It was a modern critical approach that appeared in the twentieth century. And that its roots are Western in origin, then it moved to the eastern monetary schools, including Arab criticism.

Keywords: structural approach, structural levels, displacement, introduction and delay, semantic intent

Introduction

The pioneer of linguistic structuralism in the twentieth century was Ferdinand de Saussure, in (Lectures on General Linguistics), which was published in Paris in the year 1916 AD. It combines creativity and its first characteristic, which is language, in one cultural crucible. When linguistic structuralism appeared in (Saussure), Bart and Todorov pushed Bart and Todorov to reveal the elements of order in literature (Shukry, 1986). Then, French structuralism became the temple form of Structural ambition (Gregonrivot, 1980), and since the fifties there was a need for a new intellectual current, and the dictatorial policy pursued by (Stalti) had an impact on distorting the Marxist movement (Barah, 2005).

The Problem Study:

The cries of structuralism and their theses in the late 1990s and early 1970s had an impact on declaring a state of rebellion and boycott on fulfilling the requirements of studying texts and their aesthetic features, so the need for modern critical approaches appeared.

Objectives of the study:

The study aims to analyze the vision of Abi Firas Al-Hamdani and focus on the linguistic levels according to the structural approach and through a comprehensive vision of the text that goes beyond the temporal, the individual and the language, to find a dialectical relationship between the partial and the total.

Research assumes:

De Saussure said (that language is not a vocabulary with specific meanings, but a group of relationships), so the research assumes that the structure and pattern are the ones that link the parts of the text together, and this is centered in the deep network of relationships between the linguistic levels, which is the basis for the theory of De Saussure

Research Importance:

This research reveals the literary and aesthetic features in the palace of Abi Firas Al-Hamdani and analyzes the phonetic, semantic, rhythmic and compositional aspects, and demonstrates the importance of the relationships that link the elements through the application of the structural approach and highlighting the most important artistic images in and stylistics in it.

The style of the poet Abu Firas al-Hamdani had an impact on revealing the linguistic levels in his opinion poem, as these levels were analyzed in terms of semantics, sound, rhythm and statement, revealing the rhetorical images and the most important synthetic and artistic methods that reflected poetic creativity and artistic beauty through the application of the rules of the structural approach.

Research procedures:

The style of the poet Abu Firas al-Hamdani had an impact on revealing the linguistic levels in his opinion poem, as these levels were analyzed in terms of semantics, sound, rhythm and statement, revealing the rhetorical images and the most important synthetic and artistic methods that reflected poetic creativity and artistic beauty through the application of the rules of the structural approach.

Previous studies:

1. Abu Firas Al-Hamdani, the position and the aesthetic formation of Al-Numan Abdel-Moatal Al-Qadi, 1982 AD
2. The Poetry of Abi Firas Al-Hamdani, Noman Maher Al-Kanaani, 1919 AD
3. Elements of Artistic Creativity in the Romances of Abi Firas Al-Hamdani, Muhammad Aref Mahmoud Hassanein, 1988 AD.
4. The problem of the rooting of modernity in contemporary Arab critical discourse, a dialogue approach in the foundations of knowledge, Abdul Ghani Bara, 2005 AD.

Principles of Structural Analysis:

The structural analyst deconstructs the text in order to discover its formative elements, that is, the internal structures of the text and then to study the relationships

Which links its elements to each other (Asfour, 1998), then revealing the symbol, image and music in the fabric of linguistic and literary relations and its significance in sound and sentence, as well as relying on the principle of binaries that stem from the signifier and the signified, succession, synchronization, language and speech, and then the structuralist prepares tables for classification and sorting, so reading Structuralism infiltrates the text and searches for the structures inherent in the folds of the text and its deep significance. One of the important principles is the focus on the inner essence of the literary text (Shukry, 1986).

Then he searches for the significance of the text and focuses on filling in the spaces and gaps and searches for what the text did not say (the silence about it) to discover the structure of the text and show the similarity, symmetry, contradiction, contrast, parallelism, juxtaposition and contrast between the stylistic, semantic, rhythmic, and vocal levels by focusing on pause, stress, meter, rhyme, and syntax analysis. the whole.

Analysis of the opinion of Abi Firas Al-Hamdani in the light of the structural approach:

Vocal and rhythmic level:

Abi Firas al-Hamdani's poem can be described as dualistic in structure and its purpose is pride. He started his poem with flirtation, which is a traditional opening for the Arabic poem. Then the purposes of the poem varied between praise, satire and lamentation, but the main purpose is pride, as the poet is proud of himself and his clan, and this purpose is represented in the verses from (28 - 54), and that the relative represents half of the poem, as you find the high emotion and emotion of the poem, and this is the result of employing rhetorical methods in the poem (Al-Dahan, 1944), Al-Hamdani used all the Arabic sounds in his poem: (From the long).

I see you tear sticks your patience
As for passion, it forbade you, and there is no order

Yes, I miss and I have a sump
But like me, no secret is revealed to him

If the night illuminates me, the hand of passion extends
And I shed tears from his creatures of arrogance

The strong and soft letters were appropriate to his psychological state, as well as the applied and recited letters such as Sad, Dhad, Zaa, Gain, Qaf, and Khaa, which were represented in words such as (sticks, eggs, thirsty, Ghada, Al-Khalouq, Al-Qada) with which the tongue rises and rises to the upper palate, and this phonetic characteristic has A relationship with a self-characteristic in the poet, as it bears the meanings of (strength, steadfastness, bitterness (and hardship) (Al-Qadi, 1982). Which requires effort and strength, and the reason for his use of these letters is because they carry connotations of hunting, courage and strength, which are connotations related to the personality of the poet. The poet also used the independent open letters in which the tongue descends to the bottom of the mouth, so the poet's self calms down and rests after harshness and severity, such as ghen, the signifier, the cancellation, the ha, the tha, and the ta'. They are represented in words such as (broadcast, with tears, loyalty, impotence, your love, dead, chanting), which are words that symbolize housing and reassurance and give the soul an opportunity to reflect on the past. As it was for the whistling sounds (Al-Sin, Al-Sad, and Al-Zay), which are represented in the words (time, eagle, patience), as the sound emanates striking, alarming, and exciting, with which

the tip of the tongue approaches the roots of the upper inflections, and it was the means * of the poet in his groans and cries (Arif, 1981) and the repetitive sound of R had value Aesthetic and psychological, due to the vitality it gives due to its repeated blows to the tongue, and it also has a semantic intent that expresses the confusion of Abu Firas al-Hamdani and the length of his forbearance in captivity despite all the tragedies and sermons he encountered (Al-Qadi, 1983). As in his saying (the fire lights up between my two sides) by myself from the avalanche between me and Ghada, and I fought my people according to your whim and I come to a tractor for every battalion, but I go for what is not appointed, and make our souls easy for us in the excellency to die

A true expression of the poet's moans and feelings
and his conscience, which formed a quiet musical melody (Arif, 1988), as he said:

The fire is almost lit between my sides
If she was reminded of her youth and thought

Myself from Alqaden in the neighborhood usually
My hobbies have a sin and their joys an excuse

And I fought my people in your whim, and they are
And me, if it were not for your love of water and wine

poetic sea:

Abu Firas al-Hamdani used the long sea in his poem, which gave the poem harmony, harmony, and composition (Al-Rahan, 1994 AD).), and the musical composition had a prominent impact on depicting the suffering of the poet Abu Firas and his violent psychological struggle between self-pressure and its challenge, which created a coherent vocal unit, and the musical beauty did not depend on weight and rhyme, but transcended it to the consistency and harmony of the whole of vocal, morphological, grammatical and rhetorical formation. The creative arts had a prominent impact on that, as we find the alliteration clear in the poem, as in his saying: (urban and urban) and (dowry and dowry).

Likewise, the counterpoint, in his words (destroy, construct) and (thirsty, quench), (enjoy, satiate), and these two artist contributed to bestowing artistic beauty on the music of the poem.

Abdul Ghani, 1991

As in saying:

So thirsty until eggs and canna are quenched
And I will wait until the wolf and the eagle scatter

And he said:

And perish between humor and seriously irritating

If apart from the obvious tormented by desertion

Syntactic construction (nominative and verbal sentences)

The poet Abu Firas employed the nominal and verbal sentences in his visionary poem, as in his saying: (I long for her, my desires have sin, my family is present, and she knows, they are two things, it is death, and we are people, your character is patience) as these nominal sentences benefited steadfastness and stability (Al-Samarrai 2017).

As in saying:

Yes, I miss and I have a sump
But like me, no secret is revealed to him

And he said:

It is death, so choose what Ola you mentioned
The person did not die as long as the male was alive
We are people who do not mediate
We have the chest without the worlds or the grave

And use phrasal verbs such as: (I see you sticks of tears, spread the hand of passion, humiliated with tears, almost lit up, inciting to the slanderers, I appeared and my family were present, and my people were wary, and I fulfilled some loyalty, asking me who are you? On movement, transformation, and emotion, because the verb indicates renewal and occurrence, and this is what we find clear in the beginning (I see you disobedient), as it is this initiation that derives strength despite its weakness and brokenness (Al-Samarrai, 2017).

As in saying:

The fire is almost lit between my sides
If she was reminded of patience and thought

And he said: I wondered who you are? She knows whether a boy like me is in a state of denial.

Condition and justification:

The style of the condition in his opinion poem went out to reasoning, as in his saying:
If what the whistleblower said, it was not
Faith may destroy the praises of disbelief

And he said:

For a person must be dead
And if the days are long and life is widened

The reasoning is clear in these two verses, and it enriches the meanings with fertility and vitality, especially since it is linked to the tragedy and worries he is experiencing. (Arif: 1988)

Displacement:

The style of attention: Abu Firas Al-Hamdani said in his opinion poem:

And I fought my people in your whim, and they are
And me, if it were not for your love of water and wine

I find the poet moving from the first person pronoun (I) in (I tried) to the interlocutor (you) in (your whim) and then to the third person pronoun (they). At other times, in order to bring the meaning closer to the mind of the reader, to get excited with him (Al-Kanaani, 1919), and it seems that this transition has a psychological relationship between him and what he suffers from nostalgia, alienation, deep psychological wound, and nostalgia for the field of war and horsemanship.

Forbidding and commanding methods:

This method was represented in his saying (Al-Dahan, 1994):

Do not deny me, cousin, it is

To know who denied him Bedouin and urban

She said, "Here he goes out to the meaning of demand, when he asks his beloved not to deny him, because their love was known to Al-Badawi and Al-Hadari.

As for the method of the command, it was represented by his saying (Al-Dahan, 1994):

It is death, so choose what Ola you mentioned

The person did not die as long as the male was alive

When the verb (choose) came out, and it is the verb of a command to demand as well, because the meaning sought by the poet is to ask himself and others to choose a dignified death with dignity, not humiliation, because if a person dies dear, his memory will perpetuate (Al-Kanaani, 1919).

Submission and delay method:

Abu Firas said:

Layla I miss and I have a sump

But like me, no secret is revealed to him

And by myself, one of the Ghaden in the neighborhood, Ghada

My hobbies have guilt and joy excuse

The poet used the method of introduction and delay

So the best arrangement that serves pride and pride, which allowed him the flaming emotional outburst and he also said,

Reverence and youthfulness provokes her

They hum sometimes as I hum a pony

In the first and second verses (I have, in the neighborhood) it was presented to the subject (Lu'ah, Ghada) and the reason for the introduction is specification and emphasis, while in the third verse the subject (Ra'yan) was presented to the verb to provoke in order to highlight and show the subject (Aref, 1988).

Rhetorical level:

Simile: Abu Firas derived his similes from the reality and experiences he lived, so the relationship between the likened and the likened was clear.

Pain through these analogies, as in (passion wills it) (and passion is a bridge), (as if I am calling without Maitha Zabia) and the implicit analogy is his saying (Al-Dahan, 1994):

My people will remember me if their grandfather found them

And in the dark night, the full moon is missed

The likeness is the case of Abi Firas, his people remember him when calamities intensify, and they seek him, but they do not find a trace of him.

Metaphors:

You find it in his saying: (The hand of passion spreads out), and impatience humiliates it, and (I am overpowered by his garments of wealth, so Abu Firas combines the material and the spiritual, so you see him making urge a hand that he simplifies at night whenever his longing rages and the fire ignites his nostalgia, just as he gives wealth rewards, so he means here the intensity of wealth and luxury living

Metaphor: As he began his poem by saying (Al-Dahan, 1994):

(I see you tear sticks) and it is a metaphor for steadfastness, patience, steadfastness and defiance, as well as in his saying: (We have pictures), it is also a metaphor for elevation, supremacy, honor and pride

Semantic level:

The lexicon (semantic fields): The semantic units in Abi Firas al-Hamdani's poem are in different fields, based on the organization of words in areas that have semantic relations that can be divided into the following form (Muhammad Aref, 1988).

The psychological field: The poet's words were indicative of the psychological state expressing the calm atmosphere at the time: (tears, patience, longing, anguish, terror, sorrows), as Abu Firas al-Hamdani was a prisoner in a prison, far from his family, so he used to translate his love and nostalgia for the family and the country and fields of war, so his poem was charged and printed with a psychological character (Al-Kanaani, 1919).

The political field: As the state units of this field dominated the poem, which served the purpose of the poem, which is pride, so Abu Firas was in the position of isolation and estrangement and praising the warlike soul that does not fear strife and death. Whipped, victory, eggs, canna, raid,

army, al-razza, saq, hamr) Among the meanings raised by these words in the poem are chivalry, courage, patience and fortitude, and they also inspired deep sadness (Al-Dahan, 1994).

The social field: The nationalism appeared clearly in the poem, and it is a social element that binds him to his clan with close ties and ties, and he would not deviate from customs, traditions, principles and social values despite his family and their denial of him. family, whistleblowers, Bedouins, urban dwellers) and all these expressions came as a court in denoting the meanings intended by the poet and symbolized by them (Al-Kanaani, 1990.)

The natural field: Among the words in which he expressed nature and derived his purpose and goal from them are words such as (night, fire, water, mare, gazelle, pony), and he found in these words that they are an important tool for drawing literary, aesthetic and imaginary images through good expression and suggestion.

Conclusion

By applying the rules of the structural approach to the poem of the poet Abi Firas Al-Hamdani, the visionary, I found that the poet depicts his tragedy by talking about his life experience and his war sites, which have become just a memory that takes him back to the past time, so he regrets and suffers, and his pain was increased by the treachery of his beloved, even if it symbolizes freedom, and this It was a strong stab for him, as it tore his guts and melted his heart, but he is a knight of humility, even in situations of weakness, so the psychological space prevailed over the poem, as the poet headed in a psychological direction that reflects a painful psychological reality: he reflected through this poetic experience in his visionary poem the most important literary and aesthetic features, so it was images Creativity is clear and venerable in the poem, which symbolizes the bitter reality that the poet was suffering from

Results:

The study reached a set of results, the most important of which are:

1. The poem of Abi Firas Al-Hamdani collected many lights that he clarified and among them the structural approach, such as the glory of the emirate, the humiliation of families, the harshness of the sword, the accuracy of the rhyme - etc.
2. The poem embodied the reality of Abu Firas al-Hamdani and his poetic experience, through which it revealed poetic aesthetic images, aesthetic secrets, and the artistic creativity inherent in them.
3. The structural approach was successful in revealing the deep structures of Abu Firas al-Hamdani's vision, deconstructing the symbols of the poem, reading beyond the lines, and producing connotations loaded and charged with symbolic meanings.
4. The structural approach enriched the poetic text from the inside, as it revealed the most important literary and aesthetic features in the poem.
5. The structural approach helped to unveil all that is new in the critical arena, which gives the text a greater ability to understand its connotations and give a new and comprehensive

vision to the text. The artistic methods and the rhythmic composition that gave the language a clear aesthetic and creativity.

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