

PalArch's Journal of Archaeology
of Egypt / Egyptology

**ALASALIB ALIANSHAYIYA
IN THE POETRY OF POETS OF ISLAMIC LITERATURE MAGAZINE
A STUDY IN COMMITMENT AND ARTISTIC CREATIVITY**

**prof. Dr. Shaker Mahmood Abed AL- SaadiRuqaya Hussein Kadhim
Researcher Iraqi University-College of ArtIraqi University- College of Arts.**

prof. Dr. Shaker Mahmood Abed AL- SaadiRuqaya Hussein Kadhim, Alasalib Alianshayiya In The Poetry Of Poets Of Islamic Literature Magazine A Study In Commitment And Artistic Creativity, Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(8), 4503-4512. ISSN 1567-214x.

AL-Summary

The research dealt with the study of the structural methods mentioned in the poetry of the Journal of Islamic Literature

From the number 41 to the number 100, it included the style of the command, the call, the prohibition, and the question.

Since Islamic literature is "the purposeful artistic expression of man, life and the universe in accordance with the Islamic conception," we did not find any poets who contradicted the Islamic conception or departed from it, but all of them represented Islam in spirit, word and poetry.

Where the poets derived their thoughts and emotions from the Noble Qur'an and the Noble Prophetic hadith, and as a result, their poetry overflowed with quotations and intertextualities, from these two great sources of Islam

Introduction

The subject of Islamic literature is one of the contemporary topics, on which writers and critics differ, and the definition of the World Islamic Literature Association is "the purposeful artistic expression of man, life and the universe according to the Islamic conception". It is the definition under which all definitions fall.

Where search included study of the structural methods of sixty issues of the Journal of Islamic Literature, which covers a decade of the magazine's life (2004-2018), which is issued by the World Islamic Literature Association, which adopts the term Islamic literature, which draws from the Holy Quran and the Sunnah of its material.

The construction methods in the Arabic language are divided into two parts, and as it is known that these methods have a prescriptive construction and a non-required construction, as this means (what entails) a requirement that is not achieved at the time of the request, which is what is meant by the prescriptive construction, while the non-required construction is what (does not require (required) is not fulfilled at the time of the request, and what concerns us in this study is to shed light on the orderly construction that the grammarians gave their attention in abundance and in most of its types, including the command, the question, the prohibition, the wish and the call, which we will address in this research.

My research included four sections, preceded by the preface and followed by the conclusion and sources. I dealt with the first topic, the method of command, the second topic, the method of prohibition, the third topic is the interrogative method, the fourth topic is the appeal method.

The first requirement

Command

The concept of the command came as “the request for the action to take place in the direction of superiority, where it is from the highest to the lowest, so the superior asks those who are below him for the occurrence of the act and its realization and sends it to it, and urges. Obligation and assignment, and some of them believe that it is for assignment”(Ilm al-Maani : Arhetorical and critical study of the issues of meanings)(Bassiouni Abdel-Fattah Fayoud, Cairo: Al-Mukhtar Institution for Publishing and Distribution.355).

Also,“the imperative formula and determining its significance occupied the students in many fields, especially the jurists and the fundamentalists, because the formula is connected to the obligation and the recommendation, and other jurisprudential rulings that require caution in study and conclusion” (Semantics of Structures "Rhetorical Study", Muhammad Muhammad Abu Musa, Cairo: Wahba Library for Publishing and Distribution,246).

And it came to Sibawayh in the chapter on command and prohibition, he says: “The command and the prohibition are chosen in the accusative in the noun on which the verb is built and the verb is built upon, as it was chosen in the question, because the command and the prohibition are for the verb, and it may be in the command and the prohibition that the verb is based on the noun. And that is your saying: ‘Abdullah, strike him. You began with Abdullah and raised him up at the beginning, and alerted the addressee to him to make him known by his name.’ (The book “Sibawayh’s Book”, Amr bin Othman bin Qanbar, investigated by: Abdel Salam Haroun, Cairo: Al-Khanji Library, 137-138).

The poets of the Islamic Literature Association employed their role in the structural methods that have their impact, meanings and utterances in the poem, where the matter comes in many verses on the verbs. In the poem (The High Pleasure) by the poet Faisal Muhammad Al-Hajji says (Journal, Issue,41).

**Time is a debt..and activity pays off, so I rise for every task like a goshawk bird
And look at the purebred horses in the fight, seeking their end without spurs**

**And see the donkey (the Sheikh) walking idle, so he drives it with a whip and crutche
Be the original and do not be the slave of the stick to fall asleep.. so you knock him on the miraculous**

There are many verbs of the command in these verses, which makes this diversity urgent to the addressee, as in the act of the command in the first house (so get up) and the verb (see) is repeated in the second and third house, as well as in the fourth house the explicit command is done (be) and it is for the addressee and this is the form of the command in the style of (advice) and guidance) as it included giving advice and was not obligatory, What is meant by him is enthusiasm in work and diligence in benefiting from time, so the poet would send these texts to the addressee; To urge him and order him to get up and broadcast in his verses a beating, likening those horses to the battlefields that strive with every effort

For victory, and he also gives examples of the sheikh's donkey when it walks idly, so that idleness is beaten with whips. Likewise, when the matter is a request for salvation, the poet draws a color from the wreckage inside him while he seeks help in his verses with the tale of longing between a wall separating family and love, and the matter comes as in the words of the poet Adi bin Adeb

In his poem (Remove the Wall) (Journal, Issue 59, 21).

remove the wall...

This is the wall

Even if he wants to isolate and separate

I have despite the nose of the wall

There is a link:

There are people...

And there is a field

There is love and companionship..

There is a house and a neighbor.

The act of the command is characterized by a kind of rhetorical meaning that is used in a form to express wishful thinking while addressing with all heart the wall separating his alienation and his homeland, drawing that suffering and that alienation with which he wants the wall to be removed to reach

To his family, loved ones, and neighbor, and the matter was already done at the beginning of the poem (Remove), so the painting of this poem was that beyond this separation wall is the meeting of loved ones, family and relatives.

Likewise, when the matter has a message expressing that anthem and those reflections given by the poet Abeer Hussein Ibrahim (On the Conscience of Existence), her saying (Journal, Issue 60, 115).

Stand with me in the shadows of that anthem (Omar) now on the path to eternity Stop and contemplate the meaning of life slowly when the poem becomes the eye of existence

The poet employed the command (stop) to address that anthem with all the heartbreak, and in her contemplation she translates her hidden feelings and wounded psyche in these phrases that depict the extent of her heartbreak, pain and sadness in the lament of Omar Baha Al-Din Amiri, where the command is mentioned in these two verses meaning (permissibility), so the poet allows the

addressee to stand with her in the shadows of that anthem to look at the path to eternity and meditate on what life permits when the poem has the meaning of existence.

The command is used in the form (news, advice and guidance) as in the words of the poet Hussein Al-Maini in his poem (Oh my son, ride with us) (Issues of Contemporary Poetry, Nazik Al-Malaika, Beirut: Dar Al-Ilm for Millions, 287).

**Ride my son, there is no god in the universe, and in the name of your Lord its course and its anchor
Ride my son, so what is on the earth is a mutasim, and it is not useful to hide in its corners
Ride, you will not be saved by the high mountains, even if you reach the highest**

Ride my son, how many nations have gone, and the last of them is following the first

Ride, my son, with mighty waves, and the exposed ones are the first victims of it.

Here the importance of repetition stands out, as it “raises the level of feeling in the poem to an extraordinary degree” (Journal, Issue 77, 3). and has a great impact on the recipient as well, because it is “one of the best ways of persuasion and the most powerful means to focus opinion in the human soul” (Issues of Contemporary Poetry, Nazik Al-Malaika, Beirut: Dar Al-Ilm for Millions, 287).

So the act of the command (ark) came in the sense of advice and guidance, as the poet sends an open letter to everyone who thinks that in his shelter on the mountain, he will seek refuge from the flood, and he is inspired by his poem from the story of our Prophet Noah (peace be upon him).

As stated in the verse: and I have placed them in waves like mountains, and called Noah, his son was in the ghetto, son ride with us and not with the unbelievers * Sawe said to Mount Aasmna water said no Asim day of God is from the womb of the case between the two waves was from Those who are drowned” (Analysis of the poetic discourse, "The Intertextuality Strategy", Muhammad Muftah, Casablanca: Dar Al-Tanweer for Printing and Publishing, 39). so he advises him to be in his father's house, i.e. on the ship of enjoining good and forbidding evil.

The second requirement

Forbidden

The method of prohibition is defined as “every method by which one is asked to refrain from an action in the direction of superiority and compulsion, so it is from a higher and forbidden side to a lower forbidden side, and it has one formula, which is the present tense without the ending, as you say: Do not accompany the wicked, do not do evil, and do not stop About giving and giving” The science of semantics, “a rhetorical and critical study of the issues of meanings,” (Bassiouni Abdel Fattah Fayoud, 371).

The prohibition has many rhetorical meanings, including: “praying, solicitation, advice and guidance, urging to act, wishful thinking, threatening, despairing, intimidation and intimidation. From the act at all, and the restriction or description at that time is to exaggerate the repulsion and warning, as you say: Do not waste your religion with a piece of bread... meaning, you do not want to forbid the loss of religion in this case” (The previous source, 372).

Among the formulations of the prohibition with (not the prohibition), we find it in the poet Muhammad Walid in the poem (Resala admonition) (Journal, Issue 69, 30).

Do not say that the springs of my heart have sunk, for in the heart of the spring you will receive its sermon

Do not say that my lightning and thunder are fading, that the water of the clouds conceals its thunder

The prohibition came in the two verses meaning (wishing), so it does not mean compulsion or arrogance, nor humiliation, but wishful thinking. It exists, and with these similes and metaphors many reflections the poet excels in describing with that love (don't say) that he tries to renew that harmony without hiding those feelings for her beloved, and to stop her from hiding those emotions that were in the past, so he likened feelings to lightning and thunder sometimes, and to springs at other times.

The prohibition comes in the form of a threat, as used by the poet Hussein Muhammad Ali in the poem (The Conqueror of Fear) says (Journal, Issue70,93).

rain on my window,

Waiting for you

Those are the divisions of hollow time

See your sword drawn, do not throw it

And you spend your night in connection with your Lord

The prohibition comes in the form of (threat) when the poet describes all these questions and these divisions in the face of hollow time. What you will get from your Lord when you go near and reach God.

And when the prohibition has formulas that indicate refraining from saying what is not intended to do so, as it came in a poem

(Abu Firas Al-Hamdani) by the poet Muhammad Kamal in his saying (Journal , Issue 72,35).

They denied the prince's blessing, and that the ungrateful see the path of righteousness

Do not blame him if he surrenders, and he knows that your hands are in tight chains

Do not say that the emirate has dried up at its walls the flowers of Wydad

What is meant by this is to refrain from blaming when submissive, as well as to refrain from saying dryness, because at those walls it does not mean the flowers of sympathy, meaning that the poet wants by this not to blame. Blame and say, even if the flowers of Wydad have dried up at those walls.

The third requirement

Interrogative

The concept of the question comes to be "the hamza, the sein, and the ta' that indicate the meaning of the request in this word, and what is required is understanding, and understanding means the obtaining of the image of what is intended to be understood in the soul and the establishment of its form in the mind"(Semantics of Structures "A Rhetorical Study, Dr. Muhammad Muhammad Abu Musa, (previous source ,203-204).

And the interrogative tools are: the hamza, is, who, what, when, which, where, how, where, how much, any.

“The meanings that these tools benefit from are many and it is not possible to comprehend them, rather the scholars mention from them what guides the way to understand them and be aware of them” (The previous source, 216).

Because it derives from the context of speech and to stand on the clues conditions.

Among the interrogative tools (is, or) that are used, the first is to request confirmation and the second to interrupt the first speech and resume others, as in the words of the poet Ashraf Muhammad in his poem (Yes, the neighbor, the loyal and the teacher) when he says (Journal, Issue 79, 59).

Did the poets bid farewell to a shining star, or did the writers bid farewell to an apparent pillar

Or did the loved ones bid farewell to a pure heart, as they bid farewell to the poor today

It came in the two verses (Is) and (Umm), and the meaning of (settlement) is evident in these two verses through this question, as we see that the poet equates between leaving for a star that was shining in the space of literature, and saying goodbye to that apparent pillar, after he bid farewell to his loved ones with a pure heart i.e. the neighbor man, the teacher among his friends and literati, and the teacher who was a shining star of sciences.

Among the interrogative circumstances, comes (when), by which it is requested to specify the time in the past or the future, and this is what the poet Ahmed Bashar Barakat wants to confirm in his poem (I am tired, shall I rest), he says (Journal , Issue 83,90).

I am tired..do you rest?

In the vast world of today

And for how long.. I'm in the world

How long will I keep crying! ?

The poet employed the interrogative letter (when), which is from (sluggishness), provided that the question is a complaint about slowness, as the question was manifested in the poet's verses in the form (when) who expresses his sadness in his tired world, so there is no comfort he finds in his life, while he is conversing and asking Rest and insist in his question and repeat it until it removes that fatigue.

The poet may ask if he was seeing after the owner of blindness was his companion, that is the strange speech that the poet Dr. Muhammad bin Saad bin Hussein in his poem (What if you were seeing) in which questions varied after he employed in his verses a message showing his creativity, he says (Journal , Issue 84,91).

Blindness has been with me forever, so how can I hope for it!? And how do I want today other than my companion1?

We have strived together for more than fifty years, and we are striving to reach the next in every way

And we stay long-term through good company, what a brother to brother loves

The poet leaves us with that question about the interrogative tool (how) and repeats it in the hope that this adherence to the idea of the text appears after he employed his creativity what he wanted to show his condition and he does not see from the comrades other than blindness, which is accompanied by all eternity, was the question tool (how) that he asks With her about the reality of the situation and its perception, and he does not want a companion other than that blindness.

The fourth requirement

the call

The call He knows “the call and the call: the sound is like a supplication and a foam, and he called and called by it, and he called him with a call and a call, meaning: he shouted it” (A Dictionary of Rhetorical Terms and Their Development, Dr. Ahmed Matlab, Beirut: Arab House of Encyclopedias for Publishing and Distribution, 1st Edition, 2006AD326).

and the call is a vote with the herald to accept, or it is a request for the turn of the invited to the caller and it was entered by the later rhetoricians (Miftah al-Ulum, Siraj al-Mila wa al-Din Abi Yaqoub Yusuf bin Abi Bakr Muhammad bin Ali al-Sakaki, Beirut: Dar al-Kutub al-Ilmiyya, 1st Edition 1983AD, 154).

The call is defined as “praying and breaking the nun more than holding it and stretching in them more than shortening, and calling him a call and a call from the door of a killer if you called him” (The Lighting Lamp in Gharib Al-Sharh Al-Kabeer by Al-Rafi’i, Ahmed bin Muhammad bin Ali Al-Maqri Al-Fayoumi, graded as authentic by “Mustafa Al-Saqqa Nada Article, Beirut: The Scientific Library, 267).

and a man when his voice improves, and his saying: “Rise, I fear for you on the day of the call” (4). It is defined idiomatically as “the demand for turnout by me or one of its sisters, and what is meant by turnout is absolute answer” (Al-Husari’s Commentary on Ibn Aqil’s Commentary, by Sheikh Muhammad Al-Damiati, famous for Al-Husari, Egypt: Mustafa Al-Halabi Library and Press. NS. Al-Akhira, 1940AD, part 2).

that is, “what includes the real and figurative turnout, which is intended to answer as in the manner of: O God, and he does not turn back, O Zaid, because what is meant by turnout is to hear the prohibition of turnout after turning.” (Al-Sabban’s Commentary on Sharh Al-Ashmouni on the Alfiya of Ibn Malik, Muhammad bin Ali Al-Sabban, Egypt: Mustafa Al-Halabi Library and Press, C3, 133).

And since the call is a demand for turnout, it is one of the constructional methods of demand, while he objected to that that there is a contradiction between the call being a request, and the letter of the call being a substitute for the verb, such as (I pray) and others such as (I call), which are declarative verbs (The Methods of Appeal in the Poetry of Lamenting the Martyrs of the Al-Aqsa Intifada, "A Descriptive Analytical Study", Gharib Muhammad Nayef Barbakh, a letter).

Among the letters of the call comes (Ya), which is called by the far and near and according to the intended meaning (Letters, “their meanings, exits, and sounds in our Arabic language”, Fahd Khalil Zayed, Amman: Dar Jaffa Al-Ilmiyya , 110).

which is what the poet Ahmad Al-Bara Al-Amiri addressed in his poem (Without Farewell) saying (Journal, No. 85, 13).

Oh, Abu Ahmed, oh Nassma, I crossed in the summer of my life, and my age gave me tenderness

**O star in the darkness of the night, bright, my night is bright,
the universe and the teeth**

The call was received in these two verses with (O) for the purpose of praise, as the poet we find him glorifying and praising his friend (Muhammad bin Ahmed Al-Rasheed) and describing him with that breeze that comes to him in the summer of his life (which is from the formula of specialization), after he compared him to that star in the darkness of a night that shines and the universe overflows with joy with it .

As for the call of longing for the best of God's creation, Taha the Prophet, the poet Ibrahim Abu Talib sends us a poem (The Journey of the Soul) saying (Journal, Issue 85,45).

Oh my soul's longing to meet you, Taha, longing for you to settle in my soul and revive it

My longing for you, Aba Zahra, overwhelms me with love, light and hopes that we have walked

O my master, O Messenger of God, we have an affiliation with you and we have ties of kinship with you

So the call to "Glorification" in the first verse is "O my soul's longing." Likewise, "Oh, Taha," the poet glorifies the Prophet Taha, and he sends that longing to the Messenger of God with love, longing, and eagerness to see him. And close to God.

Thus, the poetic experience that the poet possesses through his calls for what he loves, which is the spring of tenderness, the abundance of giving and his shining sun, appears. Those words are gathered in the poem of the poet Moaz Nahas in his poem (Mama) in which he says (Journal, Issue 85,73).

Mama, oh heart that overflows with tenderness, oh mother, oh sun that shines with light

Mama, O Zahra, its perfume spread, O mother, O musk, it smells of pure

And in this call (endearment), which is a rhetorical purpose that benefits the call and is intended to give the feeling of this love and kindness, with an abundance of love, as the call is manifested in the first and second house of the poet to his mother's call and endearment to her because it is an abundance of giving, a sun that lights up the roads for him, and a flower for her of fragrant perfume who is inexhaustible in his soul.

Among the call is what comes in wonderment, which is "the veneration of the matter in the hearts of the listeners, because wonderment can only come from something outside of its analogues and forms"(The methods of demand for grammarians and rhetoricians, Dr. Qais Ismail Al-Awsi, Baghdad: The National Library,1988 AD, 292).

The words of Najwa Salih Hindawi appear in the poem (The Meccan Lights) after her grief was erupted while she was close and begging God, as she invoked Jerusalem, saying (Journal , No. 57, 63).

O Lord, fix the delinquency of our souls, passion overflowed, and slips rolled over

O my nation, unite the ranks, unite, this enemy is behind the calamities

Al-Quds is a wound that bleeds every day

The call came in these verses for the purpose of (amazement), as the poet calls to her Lord and pleads with the auras of sadness after slips and passions abounded, and she marvels at these events in the life that sees in her nation division without unity, the enemies are based on many calamities, even Jerusalem is still bleeding She complains of her pain.

Conclusion

My thesis came to the most important topic of contemporary literature, which is the subject of Islamic literature, in which I dealt with the study of the structural methods in Islamic poetry published in the Journal of Islamic Literature from the forty-first issue to the hundredth issue.

And we found that most of the poets adhered in their poems to the Islamic conception, which stems from the Qur'an and the Prophet's Sunnah.

This indicates their adherence to Islam, as well as their poetic creativity with regard to language and style, but they varied in their level of creativity, among them were distinguished, medium and weak, and the reason for this is that the magazine publishes famous and emerging poets for the purpose of encouraging them.

The study reached a number of results, which are:

- Islamic literature is literature committed to the Islamic conception of man, the universe and life.
- We did not find any of the poets who went against the Islamic conception or departed from it. Rather, all of them represent Islam in spirit, word and poetry.
- The poets derived their thoughts and emotions from the Noble Qur'an and the Noble Prophetic hadith. As a result, their poems were overflowing with quotations and intertextualities, from these two great sources of Islam.

As for the suggestions that may contribute to the continuity of the research:

- The necessity of publishing Islamic literature in international universities, by including it within the teaching curriculum, while choosing the topic of a thesis or thesis for graduate students, because of its aesthetic and creativity.
- The necessity of spreading Islamic literature in general, and Islamic poetry in particular, by providing resources for researchers in this field, especially on the Internet.
- The continuity of issuing this magazine, as many magazines have stopped publishing, and we do not wish this magazine to stop, because of its magnificence, as it touches on all the arts of Islamic literature, from theatrical, novel, story, children's literature, and others, so it is not only poetry.

Sources and references

After the Holy Quran

Ilm al-Ma'ani "A rhetorical and critical study of the issues of meanings, Bassiouni Abdel Fattah Fayoud, Cairo: Al-Mukhtar Foundation for Publishing

Semantics of Structures "Rhetorical Study", Muhammad Muhammad Abu Musa, Cairo: Wahba Library for Publishing and Distribution, 2nd Edition 1987 AD.

The book "Sibawayh's Book", Amr bin Othman bin Qanbar, investigation: Abdel Salam Haroun, Cairo: Al-Khanji Library 1988 AD.

Issues of Contemporary Poetry, Nazik Al-Malaika, Beirut: Dar Al-Ilm for Millions, 5th Edition.

Analysis of the poetic discourse, "The Intertextuality Strategy", Muhammad Muftah, Casablanca: Dar Al-Tanweer for Printing and Publishing, 1st Edition.

Semantics, "a rhetorical and critical study of semantic issues", Bassiouni Abdel-Fattah Fayoud.istribution, 4th edition, 2015 AD

Semantics of Structures: A Rhetorical Study, Dr. Muhammad Muhammad Abu Musa.

A Dictionary of Rhetorical Terms and Their Development, Dr. Ahmed Matlab, Beirut: Arab House of Encyclopedias for Publishing and Distribution, 1st Edition, 2006 AD.

Al-Misbah Al-Munir fi Gharib Al-Sharh Al-Kabeer by Al-Rafi'i, Ahmed bin Muhammad bin Ali Al-Maqri Al-Fayoumi, authenticated by "Mustafa Al-Saqqqa", Beirut: The Scientific Library, (b. i).

Al-Husari's Footnote on Ibn Aqeel's Commentary, by Sheikh Muhammad Al-Damiati, famous for Al-Husari, Egypt: Mustafa Al-Halabi Library and Press, i. The last,1940.

Al-Sabban's Commentary on Sharh Al-Ashmouni on the Alfiya of Ibn Malik, Muhammad bin Ali Al-Sabban, Egypt: Mustafa Al-Halabi Library and Press.

Methods of Appeal in the Poetry of Lamenting the Martyrs of the Al-Aqsa Intifada, "A Descriptive Analytical Study", Ghareeb Muhammad Nayef Barbakh, Master's Thesis, The Islamic University, Gaza, Palestine: 2010.

The letters, "their meanings, exits and sounds in our Arabic language", Fahd Khalil Zayed, Amman: Dar Jaffa Al-Ilmiyya, d. i, d.t,

Methods of application for grammarians and rhetoricians, Dr. Qais Ismail Al-Awsi, Baghdad: The National Library, 1988 AD.