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The poetry of semantic phenomena in the Maqamat of Badi' Al-Zaman Al-Hamadhi

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Abstract---Significance is considered an effective and central element in the formulation of poetry, since it is the tributary from which poetry derives its existence as an art, so the value of poetry or prose does not lie in its texts alone as much as it relates to the degree of its compatibility with the data of aesthetic communication. We have relied in this study on the analytical method, and our tools of analysis, interpretation, and comparison, and several poetic phenomena have been demonstrated in the texts of the maqamat, including: - Poetic parallel semantic parallel as it represents a phenomenon of poetic values that embodied the technical and semantic structure of the shrines. Including the poetry of juxtaposition, the existence of which brought about solidarity with other hegemony in the text of the shrines, as well as the poetry of anecdotal news, because the news is one of the most prominent Arab narrative forms.

Keywords---semantic, poetry, aesthetic communication.

Introduction

The significance is an effective element, and a major foundation in the formulation of poetics. Because it is the tributary from which poetry extracts its existence as an art, and a direction in formulating the pillars of both prose and poetic art to reach the desired meaning that it seeks within the framework of the literary text in which it was born. Speech with its meaning due to their ignorance that if the meaning is literature and wisdom and is strange and rare, then it is more honorable. The relationship between meaning and poetics, and poetic and pronunciation is: strength and durability in the embodiment of the sober literary image within the literary text, and its ability to employ beautiful words. Therefore, “poetic culture depends on different colors of knowledge of life and its different contexts, and the ability to employ beautiful sayings in various of these contexts. 2) We have relied in this study on the analytical method, and our tools in that analysis, interpretation, comparison, investigation and conclusion; The nature of our subject necessitated that we research the mechanisms and techniques of

poetic semantic phenomena that Badi' al-Zaman al-Hamadhani employed in his Maqamat, so we had to make an effort of investigation; for the poetic significance in those places; Let us reveal the extent to which the writer employs this prose art, and in its light, he searches for the poetics of the possible semantic phenomena.

The first topic **Semantic parallelism lattice**

This technique represents the most important phenomenon of poetic values that embodied the artistic and semantic construction of the shrines of Badi' al-Zaman al-Hamadhani, and as one of the stylistic dominants. And we can review what we found in the shrines of Badi' al-Zaman al-Hamadhani, as in the following text:- Among his shrines is the kufic shrine, on the tongue of his speaker, Issa bin Hisham, who said: "I, a young man of the age, traveled the hardest for every blindness, and I ran from both ends to the edges of every desert." So when the day dawned beside my night, I gathered my tail for the return and I trampled on the back of the nursery to perform the obligatory duty. The face of the day turned green, and when the night turned dark and his mustache fell, he knocked on the door(3)

This text is full of various rhetorical methods that make it a distinctive text, and full of illumination that overflows with poetic through metaphor, metonymy, counterpoint, omission, and brevity. All of these methods are mutually supportive in their main theme, which represents parallelism as the first line on which this network was established.

Badi' al-Zaman al-Hamadhani created in this maqam a set of parallel relationships, which produce in the light of the poetic connotation ((without weakening the rest of the fields of knowledge and mysticism that beg a lot with sense and employ its fields and images, even if it remains far from the general perception and higher than the reach of the common circulating imagination, but Perceptual richness and sensory glow remain a fertile source for the creativity of forms of living beauty in Arabic poetry (4) (4)

Badi' al-Zaman al-Hamadhani created a set of relationships that established a parallel duality in which he depends on the actual sentence that consists of the verb and the subject. The basis of the similarity between verbs in their denotation to the present continuous tense, it is composed of:

The present tense is more intense _____ ran

A hidden subject _____ a hidden subject

Nomadic object _____ terminal object

Parallelism came in it using the alliteration between two words (blindness, seduction) to highlight the importance of convergence between the two sentences. And he said: "Until I drank from old age, and I wore from old age ".We glimpse the syntactic parallel in the light of Badi' al-Zaman al-Hamadhani's employment of the past two verbs (drink, wear) coupled with the subject of the connected pronoun (t) and the object (pastable, past) with the alliteration between them that gives the text a special rhythm that contributed to highlighting the poetic

manifestations resulting from the parallel element The syntactic, as well as the musical rhythm of the semi-sentence (from the age, from the time), which also effectively contributed in focusing the parallel significance, and the poetic text associated with its structural structure.

We also read pictures of the syntactic parallel in his saying (when the day woke up next to my night. I gathered my tail for the day, I trampled on the back of the nursery to perform the obligatory). The writer has intensified the syntactic parallel in this text in his desire to reach the goal he wants to reach in the light of this text, that this The pairing, which is built on the two verbs (plural, plural) coupled with the two subjects, the day, and the pronoun t, the parallel form in them is stylistically dominant, extending from parallel in structure to phonetic parallels in rhyme and rhythm. A parallel line between day and night without overlapping each other, in conjunction with the feature created by the alliteration between (the tamed and the imposed), which enhanced the aesthetic presence in the context, as ((the poetic function very briefly creates the structure of parallelism by creating symmetries between the syllables)). 5) It is these symmetries that the poetic finds in the text that reveal the meaning of the text The significance of the text, which is part of its place called the Sijistan Maqamah, says ((I limit me to a Sijistan, a Lord, so I folded his fold. When the morning came and the lamp army came out, I went to the market and chose a house(6)

What draws attention in this section and makes it a phenomenon of structural parallelism is that it is full of contrasts, alliterations, and semantic metaphors in word and meaning. It works to oppose, compete and challenge the opposite image)) (7) as these alliterations and metaphors continue to grow, and expand to saturate the text of poeticism in the light of which the structural parallel grows.

As he juxtaposed between (in front of me and in front of me), which is a complete alliteration and between (his fold and his mount), and the metaphor of the morning blade and the lamp army, the metaphorical language expanded in these two texts and grew to saturate the poetic text. his mount), and between “The resolve made him in front of me and the firmness made him in front of me.” The lines of parallelism were combined in these passages until the signification gained clarity and importance. Not only that; Rather, he returned again to employing alliteration in saying (and its paths have been fulfilled), and (and the sun has set its setting) and ((this shows the importance of the context, whether the context is linguistic or non-linguistic in determining the meaning of the words. And surrounding circumstances contribute to clarifying the meaning of the word, so we find the same word comes in different linguistic contexts with different meanings) (8), so the context of its various types strives to clarify the poeticity of the text and the semantic dimension of the structural parallel.

Synthetic parallelism is not limited to the limits of the texts we mentioned, but rather derives its extension from the texts of the other maqamat in the book of the art of the maqamah, and from this what the following maqam carried: My body is a little dirty, so choose a bathroom for us to enter, and a size to use. And let the bathroom be spacious and clean, with good air and moderate water. And let the bathroom be light, with iron mousse, clean, and he returned to the clothes, so I drew a little bit of curiosity for us. Azimuth(9)

Badi' al-Zaman al-Hamadhani collected in this maqam a group of manufactured rhetorical methods that depend on assonance, and al-Badi', which describes a bathroom with eloquent structural edges, in which phrases have accumulated. This text consisted of structural units that supported each other and were stylistically close. To show the poetic parallelism of the composition employed by the writer in the production of the meaning of the text.

In the first stanza of the maqamah (I closed from the pilgrimage in whom it was locked, and descended with those who descended) we find movement and retreat in parallel with stillness and descent, so that the two sub-parallels in the first party mix with the meeting of the second party consisting of two sub-parallels, thus achieving semantic parallelism an aesthetic presence in the reality of the text. The poetry of semantic parallelism is also realized in the sections (I find my hair long and a little bodied), (a bath we enter, a cupping we use) and (wide area, clean spot) (good air, moderate water). It was the focus of the writer's interest, to move the thought towards contemplation of the recipient through the system of structural parallelism that supported the alliterations created by the text. If he juxtaposed between (long, a little), (a bath, a cupping), (the patch, the spot) and (air, water), all of which contributed to revealing the poeticity of the text and its significance, as ((what is my poetry is the space that sits between things, between two things or more). They are organized first in coordinated alignment relations, and then secondly in interlacing, intersection and mutual internal illumination relations within the same text)) (10) The fulcrum in the text is (the object and alliterations), and they are two mutually supportive pillars in the production of semantics; Therefore, Badi' al-Zaman al-Hamadhani worked on making them mix, so that this connotation could expand to a depth that shows the aesthetics of the text. Whenever the recipient looks at the structural parallel that governs this station, his poetry will delight him because it is ((the effective tool in transforming the prose meanings into poetic meanings, although it is not the only one who plays this role, but its role is not compared to the role of any other tool)) (11) Emphasize the significance of the prose text.

The Second Topic Juxtaposition Lattice

Here we will stand on the most prominent semantic hegemony in the texts of the Maqamat Badi' Al-Zaman Al-Hamadhani, whose existence occurs in solidarity with the other hegemony in the text; So, it is a justification to talk about poetics and its relationship to semantic levels in the text, and in light of the juxtaposition relations that establish the metaphor in the significance of the maqamat, which we will indicate its presence in the Armenian maqam ((when we closed from the Armenian trade, we gave the desert to its children and found them. Our stirrups, and we remained white today. In the hands of the people. Cods organized parties. Our horses were tied by robbery. Until night came to its tails. And the star stretched out its tails. Then they took their horses.")(12)

We were Badi' al-Zaman al-Hamadhani about desert thieves and their rapists with children who know no shelter for them but for them, and they have no livelihood except by eavesdropping, and robbery, but they were her children when their condition is similar to that of children in mothers' quarters. Rather, she presented

it to them as a mother gives food to her children, and this is the meaning of her gifting it to her children, in addition to the role for which she based the metaphor that he employed at the beginning of the station (She gave us the desert to her children, and we found them in her tails) it led to the realization of the emotional meaning, as ((that Poetic metaphor is not just a change in the meaning, it is a change in the nature and pattern of that meaning and a transition from the understandable meaning to the emotional meaning)) (13) And this mana actually occurred when he moved the meaning to this level of significance to reach the idea in a smooth, understandable and eloquent language. Al-Zaman al-Hamadhani cursed thieves with children, while they lived in the arms of their deserted mother, and when he used children to protect them from thieves; He wants to point to a common syndrome between them, which is embracing in all situations, and intrusiveness on others in order to achieve their goals. Here he focuses on completing one of the pillars of the image that he embodied for the poetic text, to move to a continuous metaphor with the previous metaphors in his saying (clean our bags, relieve our stirrups, and we remain white today). It is a metaphor for light, and the people are the thieves, children of the wilderness.

These metonyms are a concomitant picture of the poetic juxtaposition that the writer adopted in formulating text phrases that give speech an aesthetic level that enhances the significance of each word. It has more experienced and mature text images, taking advantage of the meaning, poetic, and significance of the metonymy, and it is ((one of the most important features that distinguishes the art of expression is its submission to a geometric layout that parallels and intersects its lines according to the rules of causation and grammar) (14) in which light the poetics of juxtaposition occupies a wide space One of the shrines of Badi' al-Zaman al-Hamadhani, which is almost a main axis, and an important pillar in the structure of building the shrine with its various themes.

The metaphorical image continues to flow in succession, when the writer resorts to using it as an important element in building the poetic text of the text, saying (We have organized parties for cods. That is, the thieves tied them in groups and sects in the march, and as they tied them in chains, they tied their horses as if they were tied by the thieves, so he said rape.

We sense from this text that the poetics of juxtaposition is continuous and continuous between the paragraphs of the maqamah, not interrupted by word or meaning, even as if you live in an atmosphere of storytelling with all its techniques. Her sin behind her is a representation of the extension of darkness, to be concluded with a metaphor that is the extension of the threads of the sun's rays emanating from it to the earth, so here it is described as "an expression that leads and does not respond to itself, aiming to convince the mind by presenting meanings and attributes confirmed by evidence of their proof" (15) and it is a confirmation of the poeticity of the neighboring structures that we have realized In the light of the search for the image, which combined many elements to form, such as metaphor, simile, and metonymy. The aesthetic of rhythm and intonation in this text is clear in the performance of the aesthetic role of the significance adopted by the maqama.

Poetic anecdotal news

The news is one of the most prominent Arab narrative forms, and its appearance was in the second century AH at the beginning of the blogging, and we can see the presence of the poetry of the news clearly in the shrines of Badi' al-Zaman al-Hamadhani, he says in the Najmiyyah Maqam:- ((I stayed one night in a battalion of the grace of my companions. So we studied eloquence, and we did not say goodbye until there was a knock on the door, so I said the one who mourns? He said: The arrival of the night and its mail. At the door, we took his ride. We gathered his journey. We said, "Your house, you came, your family, and you came. The house came. We laughed at him. We welcomed him, and showed him what he wanted." (16)

The maqama begins with a narration of an unknown recipient, topped by the past tense (bit) coupled with the adverb of time (one night), and synergistic with the metonymy in (battalion), which is the faction of the army. To reveal his purpose of speech, he retrieves significant news details from the reality of his circle in a news story structure. We spy its poetics from the relationship of details within the overall narrative picture of the establishment The nakedness of his saying (the door was knocked on us, and I said, "Who is the one who repents?" Time is the present according to the data of the story, and the data of objective monitoring, in which the time of the story is intertwined with the time of the narration and in which time is fixed. As the recipient hears the news and waits for what comes after it, in addition to the aesthetics of naturalization that framed the narration's body ((then he includes his tale another tale or other tales. Or as if he cites in a present context his story, as evidence or testimony, historical events that occurred in a previous time) (17) The news came in an accurate narrative construction in monitoring the audible or visible scenes, both external and internal, in a building in which the poetics of the news and the poetics of the narrative image are coherent. The narration is not interrupted or separated from the narrative text. Because the narrator and the recipient live in one time and place, what the narrator feels is felt by the recipient, making the language more compatible with the desire of the sender and receiver in the maturation of the poetic significance.

And his saying: (And it is strange that his ablution is good, and his life is comforting. The writer used the euphemism in (His ablution), which is a metaphor for the emaciated camel, and (Taleh) a metaphor for extreme fatigue .The semantic features that we discern from the text of the maqamah are arranged in a system of congruences that represent the consequences of hunger, fatigue, and misery. Since these same congruences are clinging to the semantic structure of the predicate, which is ((a power that tries to subjugate other forces, other meanings, and other languages. The power of meaning depends on its ability to enter into a system: the strongest of meanings is that meaning whose system accommodates the largest number of elements to The limit in which it seems to surround everything worthy of note in the semantic universe (18) The semantic meaning created by this text of the news is the one who tries to subordinate poetic to the meaning and its ability to give language characteristics that make it poetic full of beauty, while the language retains its distinctive characteristics that make it Preserving its poetry, and the evidence for this saying is his saying: "Without his

two chickens, his tasks will be fragrant, and his shadow is rustling, and his shadow is a loaf of bread, so is there a host among you? We welcomed him and showed him what he wanted)

This text belongs to the poetics of news, in which language acquires the characteristic of poetry. The writer continues the narration with continuous episodes that are almost inseparable from the narration mechanism to be more resonant in the souls, in light of the use of alliteration between his texts. He has juxtaposed between the words (soak, light, loaf, host, departing, journey, wafit, home). These alliterations employed by the writer led to the creation of connotations in which rhythmic dialogue techniques are organized, in order to give the text features capable of stimulating the recipient, and ((making Total indications in which the techniques of representative rhythmic dialogue and internal intertextuality mechanisms are organized to give the spirit of the text features that are able to evoke the readers aesthetically”(19) and to consolidate the meaning that the speaker wanted, thus opening new outlets that accommodate the horizon of the text, which is “a necessary thing in the interpretation of the narration and we must feel that in periods of The musical transition from the retrospective scene in proverbs to the next scene (20)Then he said:-(So we asked God for his survival, and to grant us to meet him, and he established the Najm for days confined to his tongue to thank him for his kindness, and he does not act from his words except in praising his days and speaking of his goodness.”(21)

We can say that the text has increased from poeticism by intertwining phrasal sentences with alliterations, and one of the most prominent elements of phrasal verbs, which is the significance of the verbs (ask, provide, establish, act), which formed semantic and aesthetic images, and vocal rhythms transmit more poeticity that creates beauty in the text.

Conclusion

The phenomenon of semantic parallelism is one of the phenomena of poetic values that embodied the artistic and semantic construction of the shrines of Badi' al-Zaman al-Hamadhani. Because the significance in it is an active and central element in the formulation of the poetic text

1. The texts that we have adopted in our study are among the most prominent texts that are rich in poetry.
2. This study led to the unveiling of the intention of these shrines, and their educational goals.
3. The study focused on the importance of rhythm in consolidating the poetic significance that was adopted by Badi' al-Zaman al-Hamadhani in the Maqamah texts from which the poetry of rhythmic formations emerged, from the pattern of repetition, the rhythm of assonance, and alliteration as well as the contrasts in the phrase.

Margins

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2. sensual glow poetry, d. Salah Fadl, 193.

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