



RESEARCH ARTICLE

Section: *Literature, Linguistics & Criticism*

The phenomenon of Arabic language absorption into Mandailing language: An autosegmental phonology analysis

Omar bin Nooh Almotiry*

Prince Sattam bin Abdulaziz University, Al-Kharj, Saudi Arabia

*Correspondence: o.almotiry@psau.edu.sa

ABSTRACT

This study aims to contribute to investigating the facts of the ancient literary heritage and revealing its contents, by returning to the past and recalling it through extrapolating its texts. To reveal its cultural richness and the diversity of its literary purposes for a single poet, and the ways of mixing them and their psychological and social motives. It is to measure the impact of the psychological state on the emotional feelings and strong, sincere emotions that dominated him at that time, the extent of their influence in shaping his images, and his methods of expressing them. In addition to their influence on his reality without limiting it to a specific textual reality, perhaps imposed on him by reflexive circumstances.

KEYWORDS: flirting, Al- Maari, 'Ghazal', Stylistics

Research Journal in Advanced Humanities

Volume 6, Issue 2, 2025

ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

ARTICLE HISTORY

Submitted: 20 January 2025

Accepted: 10 April 2025

Published: 9 May 2025

HOW TO CITE

Almotiry, O. bin N. . (2025). Flirting in the poetry of Abu Al-Ala Al-Maari: A stylistic study. *Research Journal in Advanced Humanities*, 6(2). <https://doi.org/10.58256/x45emd26>



Published in Nairobi, Kenya by Royallite Global, an imprint of Royallite Publishers Limited

© 2025 The Author(s). This is an open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

1. Introduction

Of many genres in Literature poetry in the form of *Diwan*¹ in Arabic world is the most representative of the culture, its history, and its literature in general. Arabs have many collections of poetry, as it was considered the material of their history, the record of their lives, and proof of their identity. It had a great impact on their souls expressing their emotions, conscience, and pain in words. As Coleridge says,

In essence, it is an emotional perception of truth, the aim of which is to present the human experience in an imaginary way and to enlighten us with the facts of nature and the human soul, not as they are in the midst of life, but rather to transform it into a unified form with meaning or significance for the poet and the reader alike. (Badawi, 1985, p. 75)

In almost all forms of poetry since ancient times the subject of women had been of interest to many poets and critics. There is no wonder in that a woman is man's companion and she complements his existence. She has always been his support and inspiration, and the source of living beauty in his world. Her femininity and charm intensifies his longing and yearning when she is not around. No doubt the woman occupied a high place in Al-Maari's poetry. He excelled as he wished, and his discourse about her became the inspiration of his poems and therefore an essential part of the fabric of his poems. He depicted, deftly, the beauty and adornments of women, drawing from his own experiences and observations, thereon making taste and delicacy famous throughout history.

Stylistics, one of the most important studies, which studies the style used in literary texts, searches for the sources of creativity in it at the levels of form and content throughout the literary ages, and, for all purposes, monitors its variables. This study, which focuses on the stylistic analysis of flirting in the poems of Abi Al-Ala Al-Maari, examines the distinctive structures in the text, which may add up to the meaning and beauty of flirting in the poet's case. Poetry witnessed a distinctive transformation and noticeable development in the Abbasid era, and the extent of the poet's control over it according to his emotional state. This study of stylistic structures reveals new dimensions when we examine his images and poetic lexicon that relates his style in both, his life, and his relationship with the beloved woman which also reflects his aesthetic values in his relationship with her. The poetic formation contains, stopping at his most important stylistic phenomena that formed part of the structure of the poem for him, close connection between it and his emotion, and what this flirting text carried of beauty that makes the reader soar to the sky.

Based on the fact that he is one of the poets who left a distinctive mark in the history of literary era and among those who entered its field, reviewing the artistic part of this stormy state in his conscience, deepens our understanding of the first period of his life before he turned to asceticism. This is achieved through the stylistic analysis of some texts included in "Luzumiyyat and Saqt al-Zand," which remained far from any study that monitors its influence on his soul.

Reasons for choosing the study

This study attempted to present a clear picture of the trends of flirting in poetry in Abu Al-Ala Al-Maari's poetry based on the poetic incident through his *Lazumiyat* and the *Diwan* of *Saqt Al-Zand*. Taking into consideration the vision of modern criticism towards this issue through this paper studies the stylistic structure and stylistic elements that were clarified in it through the data of the language, based on the fact that stylistic research. It is the search for linguistic elements that make the text an aesthetic literary work based on the linguistic phenomenon and searches for the foundations of beauty that speech can be based on, as the studies of Dr. Taha Hussein and Dr. Aisha Abdul Rahman, may Allah have mercy on them, did not address it. That is, despite the extensive studies they presented into the character of Abi Al-Ala, which covered many aspects, they did not address this aspect.

The research aims to achieve the following:

- 1- To identify the trends of flirting and the aesthetics of flirting in the literary discourse of the poetry of Abi Al-Ala.
- 2- Highlighting his ability to arouse aesthetic feelings and emotional reactions in the reader through his flirting in poetry.
- 3- Identifying his stylistic linguistic dictionary in his flirting in poetry, and whether he was a natural poet

to who poetry came naturally or it was just an artifice.

- 4- Examining the manifestations of innovation in his poetry as well as the fascination and distance from affectation - freedom from adherence to meanings, words and rhymes etc.

Research Methodology

The present study followed the stylistic approach, which was concerned with studying the text as a linguistic message that the writer uses to convey his emotional experience to the reader. The study relied on a direct approach to the poetic texts, involving reading, analyzing, and interrogating them until the researcher gained a clear understanding of the most important features of flirting in them. This included understanding the nature of the discourse, its patterns, and its semantic and stylistic manifestations in Abu Al-Ala's *Luzumiyat* and his *Diwan*. It used the data of both the descriptive and analytical approach for its suitability to the nature of the study and for what it enjoys in flexibility and comprehensiveness, which enabled the researcher to achieve the objectives of the study.

During the research journey, I found several previous related studies that help in completing the journey without repetition. The most important of which were:

- 1- Dr. Nazim Rashid: Arabic Literature in the Abbasid Era - Dar Al-Kutub for Printing and Publishing - Mosul: 1410 AH / 1989 AD
- 2- Muhammad Najib Al-Bahbiti: "History of Arabic Poetry until the End of the Third Century AH" - Dar Al-Kutub, Egypt - 1950 AD.
- 3- History of Arabic Literature by Ahmed Hassan Al-Zayat, in which he wrote about poetry and non-native Arab poets.
- 4- Jawahir Al-Shi'r by Al-Sharbini Shuraidda, who wrote about Arabic poetry in the pre-Islamic, Umayyad, Abbasid, and Andalusian eras.
- 5- Al-Shu'ara by Ibn Qutaybah, who wrote about poetry and poets in every era.

There were also several different scientific researches and studies similar to the subject of this study, including:

- a- The poetic experience of Abi Al-Ala by Naima Saeed Abu Ajila - Research submitted for a master's degree in Arabic literature - University of Tripoli - Libya 2014/2015.
- b- Rhetorical images in models of Abu Al-Ala Al-Ma'arri's poetry prepared by researchers: M.M. Ismail Falih Hassan with the participation of M.M. Aqlan Abdul Hadi Rashid - Tikrit University Journal for Humanities in the tenth issue of the twenty-second volume.
- c- Ahmed Abbas Al-Tayeb: The renewal trend and its impact on the renaissance of poetry in the first Abbasid era - University of Omdurman, Sudan.

The research proceeded according to a plan consisting of the following four sections:

Section 1 provides a detailed discussion on the trends of love poetry in Arabic poetry until the era of Abi Al-Ala. It showed how the trends of flirting developed in literary eras, according to the development of the temporal and spatial environment, history and civilization, and evidence from models of Arabic flirting poetry in those eras.

Section 2 studies trends of flirting in Abi al-Ala's poetry, and through the study of the literary situation, it addressed the discovery of three trends in Abu Al-Ala's flirting, which are —the traditional trend, the symbolic trend, and the psychological trend.

Section 3 studies the artistic characteristics in Abu al-Ala's flirting - "A reading in vision and formation" and addressed the stylistic analysis of the most important features and characteristics that distinguished his poetic lexicon of flirting, and the types of images.

Section 4 consists of the conclusion and recommendations. It included the most important results and reached by the research.

2. Trends of flirting in Arabic poetry until the era of Abu al-Ala

Poetry is nothing but a kind of beauty drawn in words, which were carefully chosen to express a deluge of human emotions. And great poetry is a sincere human feeling, and a beloved mystery that inspires ecstasy in the hearts. Arabic poetry, like poetry in other prominent world languages, had been based on different purposes, since its early beginnings which represented the first motive for writing it, emanating from the poet's own environment, and influenced by his feelings, dreams and hopes. Like flirting, love, and expressing the feelings and emotions of lovers and what those emotions reflected in the soul of colors of feeling, they carried meanings that were more influential on the soul. These emotional tendencies and delicate and sensitive feelings showed longing for the beloved, complaining about his separation most of the time. This was closest to human nature and instinct since he became aware of his existence.

Love and flirting thus become a literary phenomenon, the inevitability of which was imposed by the environment since ancient times, where the Arab poets used it to express their emotions, feelings, and emotions towards the traces of the vanished and obliterated homes. The characters of the ruins caused regret and pain. The pre-Islamic era relied heavily on description and romance. The least of it came in the form of stories carrying memories of romantic adventures interspersed with dialogue.

Critics considered flirting one of the most important purposes of emotional Arabic poetry, based on direct romanticism, in mentioning the feelings, sensations and obsessions that carry the soul closer towards the beloved other. We do not find an era or any of the ages that passed by where love poetry is not one of the most important things written in it. Such poetry was laden with beautiful feelings that the sensitive heart carries with noble and honest feelings towards the other. And there is no wonder in that, as poetry is a waterfall that flows from human feelings when that strange and sudden interaction occurs between the elements of nature, the elements of man and the elements of language, so he expresses life through it as he feels it through his conscience, and monitors the links and connections that take place in it. The customs that prevail in it are controlled by ideas, opinions and social relationships man is affected by, and influenced by. It is the result of what society dictates to him towards it, so feelings and emotions surge in his mind that his genius reflects with all transparency and his overflowing conscience imitates it; the reason why its first function was to express the emotional aspects of himself and the highest and most effective degrees of poetry in souls.

There is no wonder in that, as the emotion of love is the first emotion since the first human being, the basic pillar in the family structure. God Almighty said what meant: (And among his signs is that he created for you from yourselves mates that you may find tranquility in them, and he placed between you affection and mercy). "wamin ayatih 'an khalaq lakum min 'anfusikum 'azwajaan litaskunuu 'ilayha wajaal baynakum mawadatan warahmatan" (Surat Ar-Rum: 21). Perhaps the most difficult thing that a lover, whether male or female, suffered was the pain of the arrows of love that did not strike a physical injury but rather reach their target directly to the heart, so he secretly and openly felt in love, because they are feelings that penetrate the depths of the soul. When he felt defeated by longing, whether for the beloved or for family and friends, he felt it was uncontrollable. Many writers and poets have explored these qualities to depict the emotional state of an individual experiencing love and longing. Love is nothing but one party that suffered and the other that was restless. Women occupied a large space with them in general, and each of them described her according to his vision of her, whether she was a wife, lover or a beauty.

Imru' Al-Qais was a pioneer of this art in Arabic poetry. He wrote poems, depicting his pain and suffering because of the restlessness in him for his beloved's departure. He was inquiring about her and her family about the reasons for her separation. He crossed the land and the deserts searching for them, accompanied by his distinctive and unique she-camel. He said:

*min dhikr layla, wayn layla
qad aqtae alard wahy qafir
Al-Qays (1984:148)*

*w akhayr ma rumt ma yunaalu
wa sabby bazil shimplalu*

As for Amr ibn Kulthum, he saw the separation from his beloved and her departure far away from him, abandoning him despite his faithfulness to her love, as the harshest kind of torment and pain upon him, and that he had no choice but to submit and surrender to fate. He said:

*qify qabl alttafarruqi ya zaeina
fama wajadat kawajdy 'umm saqb*

Ibn Kulthum (1411 AH - 1991 AD: 13-15)

*nukhabbirk alyaqin watukhbirina
'adallathu farajjaet alhanina*

Hassan bin Thabit says, expressing his longing for the beloved who was far away and from whom he had not been able to reunite, and the yearning for her that burnt in his heart:

*yaetaduny shawqun min ghayr maa nasab wala sihri
katadhakkur alsaadi walaysa ma'un biqunnat shahiq wairi
walaqad tujalisuny dyqu aldhirae waeillat alkhafri*

Poetry, with flirting as its chief essence, was contemplative poetry imposed by the nature of the place and the desert in its sandy and phantasmagoric implications. Therefore, when the ancient poet flirted with women, he did not stray far from the beauty contained in his environment, so he likened her to a spacious garden, which was visited by rains, its grass increased, its plants grown tall, its flowers bloomed and its fragrance spread. Their 'Ghazal' and comparison were not far from what existed in their environment of limited beauty. Al-A'sha said in his long poem, flirting with his beloved, who was soft-looking and of wonderful beauty:

*'iidha taqwm yadwe almisk 'aswiratun walzanbaq alward min 'ardaniha shamilu
ma rawdatun min riad alhazn mueshabatun khadra' jad alayha musbil hatilu
yudahik alshams minha kawkab shariqun muwazzar bieamym alnabt muktahilu*

Sometimes love in pre-Islamic poetry came from inner ecstasy and emotional pleasure, which are considered among the most important gifts of life, so they called it ghazal (flirting). They expressed in it their feelings for women, and what they suffered from the torment of abandoning her and the pain of parting with her with all sincerity and honesty. This was what prompted "Shukri Faisal" to say, "The other purposes that the pre-Islamic poets presented were not, in many cases, intended intentionally, nor intentionally deliberate, but rather the spirit of love and the emotions of passion were what sent them forth, and lay behind them" Faisal (1986:277).

Imru' al-Qais said, embodying in his long poem a scene of this trend in its frank aspect, for which he was famous, describing his state when he was overcome by longing for his companion, Salma:

*samawt 'iilayha baada ma nam sumu hababi alma' haala ealaa
faqalat: sabak allhu, 'innka alsta tara alsummara walnasa
faqultu: ymyn allahi, la anaa walaw qattau raasi ladyk wa awsay*

In these lines he is describing how the wait was long, so he had no choice but to surprise her in her people's home, mentioning the secret of his arrival to her, while they and she were unaware. And what prevented her from coming was the gathering of her people and their staying up late, and fear that her affair would be exposed, so he swore to her that he would stay with her and not leave her for fear of anyone, even if that led to his death.

The article will hereby use the term 'Ghazal' for such flirtatious poetry, which is rather chaste and sensual - and what it includes of reproach, apology, attribution, longing, and the eagerness of love and encounter, has occupied the throne of poetry. It occupied the largest part of our literary heritage throughout the ages, especially in the Umayyad era, where it became in three directions:

Because of the nature of life and the environment surrounding the poet, even though there was a clear difference between his poets and the poets of other Arab eras in style, words, and the way of expressing their love, longing, and anguish of waiting, and the words and actions that accompany them when they meet. This is because of the principles and teachings of Islam that refined it, supported what the Arab had of chastity and honor, and granted it extension and depth and did not stand in its way. They also

cared about the psychological state of women, so they were creative in depicting the meanings. The poetry became more chaste and committed to its chaste purpose, even though its first nucleus appeared among the Bedouins of the pre-Islamic era; when the life of wandering was predominant. It witnessed an unparalleled prosperity, especially among Bani Udhra, who were famous for the large number of their infatuated lovers, and its leaders were many among them. Their names were linked to the names of their beloveds, such as: “Qais ibn al-Mulawwah and Laila al-Amiriya,” “Urwa bin Hazam and Afra,” “Qais and Lubna,” and “Jamil ibn Muammar and Buthaina.” They relied on the style of storytelling and dialogue at times, so the phrases “he said, I said, and it was said” and others became common. Some of the love poems at that time were transformed into short stories that contained within them visual narrative scenes and short stories, relying on description and dialogue as a basis for them, such as the saying of Qais ibn al-Mulawwah “Majnun Laila”:

*waqalu law tasha' salawt anha
wakayf wahubbuha aliq biqalby
laha hubb tanashshaa fi fuwady
waeadhilat tuqattieury malamana*

*faqult lahum fa'inny la 'asha'u
kama aliqat bi'arshiatin dila'u
falays lah wa 'iin zujir intiha'u
wafy zajr aleawadhil li bala'u*

The ancient Udhrite poet did not long for the beloved, waited for her, or expressed his longing for her alone. Rather, his waiting and longing were an inevitability imposed upon him by his tendencies, and the nature of the environment around him. And here is “Katheer Azza” expressing in his what he suffered from pain and sadness, and what he endured from the humiliation of love upon separation from Azza, he who possessed a proud soul that did not accept humiliation:

*wa ma kunt 'adry qabl azzat ma albuka
wa ma 'ansafat 'ama alnisa' fabaghghadat
fa 'iin sa'al alwashuon fim saramtuha*

*wa la mujieat alqalb hatta tawallati!
'ilyna wa'ammaa bialnawal fadannat
faql nafs hur' suliyat fatasalat*

There is no dispute that all Arab poets of love in that era were creative in their meanings and words despite the pain that they considered a sort of strength even if its result was defeat. It was based primarily on hope for the future, so they composed the most beautiful immortal verses of love. The Arab woman had maintained the loftiness of her status since the pre-Islamic era, as she was “loving herself” by nature, and did not wait for a man to be complete with him. She “loves him for the sake of love” without revealing it, and chose him while she was in a position of strength; so that he would share her life and not struggle with her by waiting. Laila Al-Amiriya said:

*falaw 'ann ma 'alqqa wama iby min alhawaa b'aren ruknah safan wahadid
taqatta min wajd wadhab hadidh wa' amsaa tarah alayn wahwa amyd*
Ibn Al-Mulawwah (2012: 110)

As for sensual or explicitly flirtatious poetry, as some researchers call it, it depicted the feelings of love and its adventures in the civilized society in which the Arab woman achieved a great deal of liberation, and was not bothered by what was said about her in ‘Ghazal.’ This era was distinguished by its distance from abstract emotions and the expression of sensual desires and its interest in the charms of women and their physical beauty and the description of the poet’s enjoyment of them. What prompted researchers to confirm that ‘Ghazal’ in that era was not an expression of the life that these people lived, but rather it was revenge for the life that they could not live, in the shadow of the authority in the capital. Faisal Alarji said, describing a woman:

*fihinn hawra' lhaa suwraturun
mumkwratu alsaaqin rubuwbat*
Al-Arji (1956:12)

*kalbadr qad qaaran bial'asead
kalghusn qad mal walam yakhdud*

They also emphasized the abundance of verses and poems of love, with the difference in the way of expression

in describing the feelings of pure and sincere love, longing and eagerness to meet among male poets and female poets throughout the ages, in different places and over the course of time.

As for the Abbasid era, the progress and civilizational prosperity that this era witnessed in various aspects of life, and the manifestations of extravagance and luxury that prevailed, and what resulted from the Arabs' contact with other races, helped in changing many of its social patterns as a result of the multiplicity of races and the differences in ethnicities, customs and traditions. 'Ghazal' in this era, like other aspects of life, witnessed a remarkable development. It began to address new aspects that were not known to Arab love poetry before, as a result of the prevailing social, economic and psychological conditions, where concubines and singers became numerous. A class of guys emerged, some of whom surpassed women in methods of seduction and corruption, after debauchery, drinking alcohol and singing became widespread, and religion and morals weakened among the people. This left a great impact on the emergence of the most degraded types of love poetry in that era - love poetry with the male - and its scope expanded, and its motives and motivations multiplied without shame in describing or embarrassment in depicting sexual perversion, or mentioning the body's faults with the words and meanings descending to the lowest level of misery, and the beloved was often addressed in the masculine form out of affection and kindness (Rabie 2008: 29).

The trend of love poetry continued to flourish in this era, to the point that it seemed that everyone who sang poetry had composed it. Its licentious and chaste style, stemming from the sincere emotion that distinguished it with the tenderness and gentleness that prevailed in the Umayyad era, continued to occupy the largest part of the output of its poets, even though the course of its chaste trend became very narrow in comparison to the Umayyad era, Al-Fakhouri, Hanna (n.d.: 361).

Some critics believe that this flirting did not depict actual facts, but rather depicted imaginary situations from some faces. It was intended to be a joke and a humor in the gatherings of these licentious, dissolute people. They composed it and circulated it for laughter and fun, as if it resembled in some ways what might be on the tongues of some in our time of bawdy jokes. However, Dr. Shawqi Dayf adds, saying: "This does not mean that we want to deny explicit ghazal, but rather we want to point out that much of it is made for jokes and humor", Al-Fakhouri (N.D.: 56).

Despite this, some poets continued to maintain modesty and chastity in their love poetry, sometimes resorting to symbolism. Especially in formal poems that maintained the traditional character, so the usual love poetry remained balanced in its introduction, adorned with the garment of sobriety and modesty. Singing and the accompanying manifestations in palaces and entertainment clubs had a great impact in softening the language and distancing it from harshness and strangeness to suit the taste of the era. The most important love poets of this era were Bashar ibn Burd, Abu Nuwas, Al-Abbas ibn Al-Ahnaf, ..., and many others.

3. Trends of 'Ghazal' in Abi al-Ala's Poetry

'Ghazal' emerged as an independent literary genre in the Umayyad era, influenced by the social environment and its resonance in emotional life, to depict what stirred the feelings and desires occupying the forefront of emotional colors in Arabic poetry. Its appearance, as mentioned, came scattered in the folds of the ancient pre-Islamic poem. Many studies had extended to that poetic genre within the methods of the sociology of literature,. An effort is made to read the events surrounding him without any influences, to discuss them in detail, and demonstrate that most of them were inevitable phenomena that resulted from deep societal issues. These issues were subject to numerous changes based on the social, economic, and political circumstances and data surrounding that environment after the era of the beginning of Islam. Some poets, known for their 'Ghazal' in all its directions, were specialized, especially in the Abbasid era, and our poet - Abu Al-Ala - had a share of it and a gentle side, mixed with emotion and imagination, within a delicate, transparent language. The poet sometimes used symbolism to hide in it the wishes he was attached to, and his soul was affected by them with longing and love, so it came as an expression of the deepest and most beautiful feelings in his soul, and with what its meanings carried of the warmth of pure and chaste emotions, relying on his innovative imagination. In this he was no less creative than his contemporaries and those who preceded him in this purpose. Although studies indicated that he did not marry, it was not known in his history that he went through a specific love experience, became attached to a woman, or suffered the experience sensually in the reality of his material life. However, some verses were mentioned in his poems, although they were not many, on the subject of love and

flirtation, indicating that Al-Marri's heart responded to the call of nature, so he wished and desired, as was the case with every sensitive man. Therefore, the trend was to interpret him in a special way and to search for the flirtatious tendencies in it by analyzing the methods of aesthetic formulation and linking them to the factors of the external environment, the components of his personality and social upbringing, and the psychological complex that was formed in him because of his turning away from love and marriage.

3.1 The Traditional Trend

Al-Ma'ari, who can be called the cultural product of the Abbasid civilization, lived his life between tension and attraction, between rejection and acceptance, between love and hate, a heart that desired and a mind that rejected. Although his view of women appeared to be one of hatred and distance, her inner self was love and longing. This was confirmed by his saying:

'a'udhhib fykum 'ayam shayby kama 'adhhabt 'ayam alshabab
fama 'umm alhuwayrith fi kalamy bi'aridat wala 'umm alrabab
dharwny yafqid alhadhayan lafzy wa 'ughliq lilhimam alay babi

He was unlucky in being with her, and the suffering and pain of longing for her consumed him, like the unlucky Imru' al-Qais in being with his two beloveds, Umm al-Huwayrith and Umm al-Rabab, and his suffering of longing for them. Perhaps in mentioning those two women and seeking their help, he wanted to employ his culture in knowing about the lovers before him and their conditions, and to show what happened to him due to sadness and pain that accompanied the distance of the beloved whom he loved passionately. It is evident that he did not deserve this estrangement and separation, and deprivation from her. His heart did not travel a lot among women like those who came before him, nor is he known for treachery and disloyalty. Despite her refusal he respected her and considered her to be in the place of the Pleiades in generosity, and in the place of the sun in height and loftiness of the soul, as he said:

'iidha ma ghadwb ghadabat kull raybatin wakanat lamys la taqirr ala al-lamsi
faqad hazata fadl alhayati wa uddata makan althuraya fi almakarim wash-shams
nurajjy 'iaban min ghad wahuw ayib wakan sawabaan law bakayna eala 'ams

When he flirted with her, his flirting images were not far from what he had gathered from people's talk, and what was present in his environment, and what it contained of phenomena and scenes, even if they were limited. He understood them and they were drawn in his imagination before the illness. So, he addressed "Umama" whom he had loved so much that he had reached an unbearable level of love for her, and despite this he could not console himself with her passion, and found her love sweet with its bitterness and sweetness. Saying, and longing and yearning had taken him to her to their limit, and had taken him in every direction, and he had found no way before him to find out where she was except to smell the soil wet with the scents of camel urine; to find out where she was going and the place to which she had traveled:

walaqad dhkrtuk ya Umamat baadama nazal alddlyl 'iilaa alttrab ysufuh
waleis tullin balhnyn 'ilykum w lughamuha kalbirs taar nadyfuh
fanasit ma kallftinyh wtalama kllftiny ma darrny taklyfuh
wa hawak indy kalghina' lannh hasan laday thaqiluh wa khafyufuh

Abu al-Ala's 'Ghazal' was an honest portrayal of his feelings and the development of the emotional, mental and psychological stages of his life. What follows from that in terms of emotional growth, gaining experience and knowledge, complex desires and intertwined relationships, is unlike the 'Ghazal' of Omar ibn Abi Rabi'a in the Umayyad era, and what it depicted of aspects of the environment and era!

There is no doubt that Abu Al-Ala's 'Ghazal' differed from that of his peers in the Abbasid era, as it could not reach the stage of a sensual encounter or sexual intercourse with a woman. Rather it revolved around innocent admiration, devoid of sexual tendencies and instincts of the species. Despite the fact that he did not

devote a special topic to women in ‘Ghazal,’ it came in passing in his poems, with the exception of a few in which he could not suppress his passion for them. He expressed in it an artistic position with a distinct texture and special patterns that determined its directions, artistic features and stylistic structures in a reality governed by a certain fence, and a specific set of customs and traditions that should not be exceeded:

wqft bih lsawn alwud hataa adhalt dmu’ jafn ma tusan
wa lahat min buruj albadr budan budoor maha tabarrjuha aktinan
ruziqn tamaknna min kl qalb flys lghyrihin bih makan
wfayt waqad juzit bimitl fiely faha ‘ana la akhuwn wala ‘ukhan

So, it remained a secret and he could not reveal it. He said:

wrub musatir bihawak eazt sarayruh wkull hwaa hawan
ahabbk fi damayirih wanaadaa lyuelinaha waqad fat aleilan

Perhaps we disagree with Dr. Taha Hussein when he said about him: “The man spent his life with a steadfast soul, a balanced mind, correct thinking, strong intellect, honest taste, moderate temperament, and one of his most prominent morals was self-control, and the subjugation of desires... tender heart... until he was afflicted with the disease from which he died”; Hussein (ed.: 34). This is because Abu Al-Ala had experience with the descriptions of the beautiful woman that souls desire. Where did he get them from if he had not relied on sensory scenes that he had perceived and then recalled? He says:

waya asyrt hijlayha ‘araa safaha haml alhuli lman aya an alnnzar
ma sirt ‘iila w tayf mnk yshabuny sura ‘amami wtawiban alaa ‘athari
law hat rahly fawq alnjm rafieuh wjadthum khayalaan mink muntziry

The image of the beloved or the woman he was flirting with, despite her passing and leaving, was mentioned by him. He had his own free opinion regarding it. He realized that there was love, longing, and suffering, and that there are poets who loved, and he was one of them. They had their own experiences with their beloveds, and that is the characteristic of life, human nature, and the rule of the heart, which has been created since Adam, and poets were no exception.

Which poet had not submitted, even for a moment, to the unconsciousness under the banner of love? Which poet had not suffered from its effect in a verse that exudes from the depths of his heart an immortal fragrance that his predecessors felt, and from whose spark those who came after him were illuminated; in which he revealed the secrets of his soul, and expressed his suffering and anguish, regardless of the state that this love took, and the differences in that feeling among other poets?

However, Abu Al-Ala did not reveal to us a specific girl who was passionately in love with him and who he was passionately in love with. This remained a mystery and we do not know anything about. It could be due to his material and moral deprivation, and what caused him great mental disturbance that increased his strength in the morals that his era suffered from, so he turned away from responding to human nature - marriage and procreation - and preferred solitude and isolation:

fama lilfata ‘illa ainfirad wa wahdat ‘iidha hu lam yurzaq bulwgh almaribi

3. 2 The Symbolic Trend

There are various ways of expression, and multiple and diverse doctrines that had occupied a large space in critical studies. The foundations and doctrines laid out in these critical theories clarified the characteristics and features, including expression by symbol, that life, a phenomenon since the beginning of humanity, had influenced the writings of the ancients, and has become part of the nature of poetic performance, and its influence continues to this day in the arts and literature. Al-Ruslan, Ismail (N. D: 1). The importance of the symbol and metaphor lied in discovering the poet’s world, which allowed the researcher to explore the details of

his inner life, and the reality of his relationship with the outside world. In addition to exploring the dimensions of the idea, or the issue that he raised in his text, it was not generated from a vacuum, nor did it come merely out of a desire for it; rather, it was a glimpse of the real existence that tends toward philosophy. It indicated to those with conscious feelings something that was impossible to translate into direct rational language, an indication based on direct inner certainty. Al-Ma'ari used the simple symbol, which hints but does not state or indicate. He said, flirting with his beloved, lusting for her, and hiding behind the symbol of love:

*subhaan man 'alham al'ajnaas kuluhum mran yaquwd 'iilaa khbal watakhbil
lhaz aleuyuwn wa'ahwa' alnufus wa'i'hwa' alshshifah 'iilaa lathm wataqbili* Al-Marri (1971:238)

Although Abu Al-Ala pretended to turn away from the world of love and lust, his love poetry came to symbolize what he harbored in his soul, the desire to connect with her, and his inclination towards her, and his inability to hide it at the beginning of his life like other young men. He carried it within himself, a sincere emotion and deep love, which was exposed in some of his rhymes that refused to do anything but translate his suffering, where the heart desired, and the mind rebuked and forbade. For example in the following verse he talks about the feelings that a person might feel towards his beloved when he hears the sound of a dove cooing. This was due to his longing and yearning for her, which was aroused in him by her presence in Qarqara:

*'ahinn 'iila 'amal fatany wama lilshabwb wa aysh alfira
matta qarqar alhatif aleikrimi hayaj sabban 'iila qarqara*

Al-Ma'ari yearned for her, and wished and desired to be with her, while his mind repelled the thought. This is evident from his opposition to marriage, since he had feelings of love towards a certain beloved woman. These feelings could not be ignored. So, he hid behind the symbol accompanied by the faith factor; to convey what he felt of love, longing and yearning, and he revealed his emotions towards her, and the sighs he had suppressed.

He stood on the ruins, as was the custom of the pre-Islamic people, symbolizing the beloved whom the dove standing on the branch of the arak tree had made him sad, and his softness and lightness stirred his longing and yearning for her. He found in the softness of her voice, the sweetness of her speech and her tenderness, as she poured out to him the honeyed love, and the effect of those times in his soul; and what she had inspired of pleasure in them, as if he were living in that moment in a world of dreams and myths. He said:

*washaklyn maa bayn al'athaafi wahid wakhar muwf min 'arak eilaa fari
'atay wahw tayaar aljanah wi'in maday 'ashah bima 'ayaa satyhaa min alssaji
yajyb simawiaat liwn ka'anmua shikirn bishawq 'aw sukarn min albatl*
Al-Marri (1971:238)

He said, crying and in pain, complaining about his condition and describing his pains, her coldness towards him, her distance and her refusal to him. His expression came to symbolize his desire for union, and the desire hidden behind the description of his suffering and the pains of passion that disturbed his sleep:

*'asaalat 'atiy alddame fawq 'asiyl wa maalat lizill bialeiraq zaliyl
'ayaa jaarat albayt almumannai jaaruh ghadaut wa man liy eindakum bimaqiyl
lighayri zakaat min jamaal fa'in takun zakaat jamaal faadhkuri abn sabiyl*

As if he had become a professional at sadness, he cried out in great longing and anguish, and the feeling of pleasure in love and passion and the desire for union, until it became a habit that stuck with him. There was no wonder in that, as he had indicated that in describing his instinct when he wrote to his uncle: "And I, as my wild instinct was taught, am human by birth. He said, Al-Mahasni (1963:51).

*washabih sawt alnaei 'iidha qi s bisawt albashir fi kull nad
'abakat tilkum alhamamat 'am ghanna t ealaa fare ghusniha almayaad*

Life became stable for him after losing hope, and feeling a lack of desire for him as a lover or beloved, or as he called it (lost love), so he turned away from its pleasures, and surrendered to his sorrows, and became isolated and broken. He felt that he was a blind, heartbroken man, whose circumstances stood between him and his heart, and the development of his love, which followed one path that he did not exceed, even though in the depths of his soul he was not convinced of that,

<i>lys aladhi yubka alaa waslih</i>	<i>mthl aladhi yubka alaa saddh</i>
<i>walttrf yrtahu 'iilaa ghumdh</i>	<i>walays yartah 'iilaa suhdih</i>
<i>kan alasaa fardaan law an alrrda</i>	<i>qal lana afdwh falim nafdih</i>

Abu Al-Ala left and respected the other's independence and freedom, realizing that true love means trust and going beyond possessing the beloved no matter what the cost.

3. 3 Psychological Trend

This trend differs in the positions, visions and motives of poets in their poetry. Its formation in their dimensions according to its spatial data and its effect on the mind and conscience, and the extent of attachment to the beloved, regardless of his type, person or land in which he grew up and became attached to it and his longings and nostalgia for him aroused him, with eagerness, regret, and a feeling of deprivation, insomnia and torment. Nostalgia usually gives life a lot of passion after loss, a passion in which the lover distances himself from different sensual pleasures inspired by the beloved whom he was unable to meet. It did not leave his mind for a single moment, and the heart incapable of not loving her, because she is engraved in the depths of his heart. He therefore resorted to the moral description that depends on depicting the pangs of longing and nostalgia for him, and the soul's inclination and attachment to him, because he was adorned with high social values, which were not mixed with the values of new concepts as a result of the Arabs mixing with other neighboring nations, approving of his moral qualities - chastity, immunity, modesty and shyness - which his faith urged him to, pushing them to the depths of his soul. These emotions were stubborn, especially after his isolation, so they would surface from time to time, and rattled him for fulfilling his desires. Abu Al-Ala suffered due to this unexpected treatment by his beloved, and her refusal to have intercourse with him after her passion had taken hold of him. His pride prevented him from submitting, so he declared his surrender and declared the end of his love for her, explaining that she had perhaps turned away from him because he had passed the stage of youth and playfulness. He began to look at things from an angle in which sadness, joy, crying and singing were equal. He said:

<i>ya hadiayna 'ala suwqa bina saharan</i>	<i>waya wamyday hawana walsaba shawqa</i>
<i>wal'la ash-shabab wamin shawq liruyatih</i>	<i>yazalu mashbihuh fi alrawd manshwqa</i>
<i>man kan ean al hind war-lrabab sala</i>	<i>fama yazal baqa' aldahr mashwqa</i>

This was an indication from him of his admission of suppressing feelings of passion and love when he was an adult, and his killing of that instinct that he had always buried and hidden. He claimed that love in the eyes of women was only for someone who was in a certain stage of life, which was the period of childhood and youth, and after that it disappeared. He would continue to love her, because he was a human being, and loving and being attached to her was a characteristic of human nature.

After the departure of the beloved we saw his heart grieving, making him an ill patient in its defeat. He distanced himself from thinking about her and grieving her departure, realizing that grief would be of no use at all, and would only leave him with harm and psychological pain; because she had become, to him, nothing but crying over ruins, after she had become distant. Distance was estrangement, and love was based on closeness upon closeness. He said:

<i>alsabr ywjad 'iin ba' lah kusirat</i>	<i>lakinnah bisukoon alba' mafqood</i>
<i>wayuhmad alsabir almufi ala gharad</i>	<i>la ajiz bi'ura altaqsyr maeqwd</i>

This is as if he wanted to establish in the mind, through a level of psychological revelation and paradox, the meaning of stability and constancy in the continuity of love. That, moving from one place to another did not carry within it anything but fatigue, pain and sadness, for those memories left behind in the corridors of the place from which the beloved departed and left him. Perhaps this opened the door to an important question: Did Abu al-Ala al-Ma'ari go through an unsuccessful love experience that he did not mention in his poems? And, did his rejection and lack of trust in women and love closing the door to passion and desire, turning away from and rejecting marriage, preferring solitude and isolation, and asceticism in life. Or he believed that flirting in its various directions was a form of compensatory exaggeration, as one of the expressive methods that helped him express what was going on inside his soul, and compensated him for his repressed feelings, which he could not disclose or reveal; so that his psychological calm and balance returned to him, and he could get rid of the extreme despair and frustration, his suffering, his pains, and his acute feeling of pain and bitterness?

It might be that what was mentioned in Al-Ma'ari's experience regarding the psychological aspect was an echo of the psychological states that befell him; because of his mood disorder, which conflicted with various feelings and whims. He was lost between this and that as he tried to get rid of the aspects of deficiency in psychological formation that he had been thrown at, in addition to his personal inclinations as well, and the desires of the self that tended toward this type of literature.

4. Stylistic Structures in Abu Al-Ala's Poetry "Reading of vision and formation"

Stylistics is nothing but rhetoric in a new guise, characterized by duality, negation and continuity, and rupture at the same time. Creativity is its common denominator. If rhetoric was the depiction of creativity, then stylistics was the explanation of this creativity; and based on the distinctive structures and phenomena in it, which formed part of its structure, it seeks to demonstrate the close connection between images and imaginations that affected its construction, especially the lyrical text. This is due to the fact that it was the poetic purpose that witnesses a distinctive transformation and noticeable development since the middle of the first century AH, and was controlled by the nature of the environment, and the emotional state of the poet.

Research into stylistic structures meant research into its poetic lexicon and the rhetoric of discourse inherent in imagination, to reveal its stylistic characteristics and qualities. That distinguished it, in addition to the artistic features that were noticed in things and bring joy and satisfaction to the soul, and which distinguished the literary text in its artistic and stylistic qualities and characteristics, and their effect on the meaning. And the follower of Abu al-Ala's poetry in its erotic content found it distinguished by several qualities and characteristics that distinguished it from all his other purposes.

4. 1 The Poetic Dictionary

When we tried to stop at the poetic dictionary to know whether Al-Ma'ari had a special language in his poetry that stirred up in him the depths of longing and nostalgia we found that that Al-Ma'ari relied on in his 'Ghazal' to express longing, yearning, eagerness and anticipation, especially since the issue of words was one of the issues that was always raised in poetry criticism, as Shawqi Dayf said: The first thing that was noticed about the language of Abu al-Ala's 'Ghazal' was that it came in clear and simple meanings, without affectation, distance or immersion. He did not know exaggeration that might take him beyond reasonable limits when he spoke about his feelings or when he depicted his state, and love possessed him, for, and perhaps it was due to his disability that turned women away from him, as Dr. Taha Hussein said, while trying to link his approach in his life with his style of expression and depiction (Hussein, n.d., p. 209)

It caused him a state of imbalance and anxiety, until it led him to a degree of despair and frustration, turning away from the joys of life, the sound nature of creation, and exaggerated modesty, which led him to a state of division, isolation, and alienation:

laqad an an yathny aljamuwh lijam

wan yamlik alsseb alaby zimam

And the one who pondered the words of Al-Ma'ari that preceded his poetry that used flirting, found that they came in a kind of beauty, elevation and strength. If we compared them to those who came before him, his peers and his contemporaries, focusing on the senses of hearing and touch according to the principle of compensation

- based on the sensory-auditory-sensory-olfactory style, but this strength was not due to a special talent, but rather raised from the skill of using them and the length of training. Ross (1961:82). It was a habit that blind writers resorted to, and Abu Al-Ala was at the forefront of blind poets who wrote it a lot, even though he was influenced in some of its words and meanings by the poets who preceded him, such as Imru' al-Qais, Al-Musayyab ibn Alas, and Al-Mutanabbi. He said, influenced by the beginning of Imru' al-Qais's Mu'allaqa:

<i>an yamlik alssab alaby zimamu</i>	<i>wa fi an-naawm maghnan min khayalik mihlal</i>
<i>ma'aniyki shatt-a wal-ebaratu wahid</i>	<i>fatarfuki mughtal wazanduki mughtalu</i>
<i>wa' abghadtu feeki an-nakhl walnnakhl</i>	<i>yanie wa'ajabaniy min hubbik alttalhu wad-dal</i>
<i>wa'ahwaa lijarrak as-samaawatu walqata</i>	<i>wa law 'ann sinfayhi wushatun wa udhdhal</i>

He also shaped the aesthetics of his poetic lexicon by relying on a number of styles and tools, which he employed to convey many and varied meanings, bearing the significance of his interaction with the poets of his time, and his influence by his contemporaries or those who preceded him. No researcher denied Abu al-Ala's admiration for Al-Mutanabbi, and his influence upon him in his saying, about which he once said: If he had nothing but this poem, it would be enough to bride him:

<i>lk ya manazil fi alqulub mnazl</i>	<i>aqfrt ant wuhnn mink awahil</i>
<i>yalamn dhak wama alimt wa'innama 'awlakuma yubka alayh alaql</i>	

Abu Al-Ala also said:

ya manazl 'ahibbayi, lak manazil fi qalbi, 'ant naazilatun fihaa

Perhaps he was influenced by Al-Buhturi's saying:

<i>manazil 'adhat fi alfuaad manazilan</i>	<i>fa'asbahti minha bayn nuua wamawqid</i>
--	--

The ease of his words, the strength of his style, and the quality of his composition showed that the time in which Al-Ma'ari lived was a time of affectation in literature, both poetry and prose. It was the greatest evidence that Al-Ma'ari possessed tremendous abilities in the field of literature, which made him challenge his contemporaries. He said, relying on the method of repetition:

<i>wma sahha wuda alkhill fiha, w' innmaa</i>	<i>taghurr bi'wddin, fi alhayati, saqim</i>
<i>wjdtu bani addunya, ladaa kull mawtin</i>	<i>yaddoun fiha shaqwatan kana'eem</i>
<i>yazyiduk fqrn, kulmia azddt thrwatan</i>	<i>ftulfa ghnyan fi thiyab adeem</i>

Another feature of his poetic lexicon was his extensive use of interrogative words to express his emotional and psychological state, and what he suffers and endures, including the interrogative form. He said, expressing his suffering, despair, and the passing of his life without him attaining what he aspired to:

<i>'a'udhhibu fykum 'ayam shayby</i>	<i>kama 'adhhabt 'ayam alshabab</i>
<i>fama 'umm alhuwayrithi fi kalamy</i>	<i>bi'aridat wala 'umm alrababi?!</i>

He paid great attention to words, and was keen to choose words capable of expressing his longing and yearning with tenderness and sweetness. He found nothing more than the dove, of which they said: It is the one who taught man love.

<i>washaklyn maa bayn al'athaafi wahidwakhar muwfin min 'arak eilaa fari</i>	
<i>'atay wahw tayaar aljanah wi'iin maday</i>	<i>'ashah bima 'aeyaa satyhaa min alssaji</i>
<i>yajyb simawiaat liwn ka'anamua</i>	<i>shkarn bishawq 'aw sukarn min albat</i>

Al-Ma'ari (1971 AD: 305: 308)

Among his beautiful poems, in which he combined the tenderness, brokenness, and purity of love, and the eagerness of the one who yearns, for he neither had the power to repent from it, nor was he able to be patient... he said:

*waqaf bisawt alzayt hataa yanzil ealayk
wamin burj badr mae waed bialdhahab baeidan satukhafun
falaw smah alzzman bia ldannt walaw samahat ldana biha alzzman
ruziqna tamaknna min kl qalbin flys laghyrihin bih makn*

He talked about the feelings that a person might feel towards his beloved when he heard the sound of a dove cooing. This is due to his longing for her which was aroused by the distance in him as she was in Qarqara, which is where the Banu Abs tribe lived, and this was evidence that the poet, despite his opposition to marriage, loved and longed for her.

He also elaborated on the description of the scents that were characteristic of women, and he went to extremes in this by including the full moon in the scent, and giving it two nostrils; so, the image came out strangely three-dimensional. He said:

*fasaqyana likaas min fam mithl khaatam min alddur lam yahmum bitaqbiylihi khaalu
ka'ann alkhuzamaa jamma'at laka hullatan alayk bihaa fiy alllawn walttib sirbalu
'ataelam dhat alqurt walshshanf 'annaniy yushannifuniy biz-zar 'aghlal ribaalu*
Al-Marri (1971:228 -229).

No one doubts that flirting was an emotional response that depended on describing the raging emotions that disturbed and worried the poet, such that it did not allow him to think about any material pleasure. Rather, the only pleasure that possessed his feelings and monopolized his emotions was the pleasure of pain and the feeling that was deposited within him that he loved, adored, and longed, and deviated from his opinions to please the beloved. He said, relying on the style of paradox:

*hay min 'ajl 'ahlihina alddiara wabk hindan la alnmuy wal'ahjaara
hi qalat lamma ra'at shayb ra'asi wa'aradat tanakkuran wazwirara
'anaa badr waqad bada alssubh fi ra sik walssubh yatrud al'aqmaara
lasti badran wa'innamaa 'anti shamsun la turaa fiy aldduja watabdu nahara*

4. 2 The image and structural formation

The poetic image was the second element of the artistic and stylistic formation that Al-Ma'ari adopted in his flirting to express his longings and nostalgia for his 'Ghazal,' which ranged between imaginary illusion and hidden reality. Critics considered it an essential element in the construction of poetry, and summarized its importance in conveying the experience that the poet went through in an artistically and realistically honest manner, in addition to its contribution to shaping the artistic structure of the poem through a framework of relationships formed by words, when they were linked in a special way; to form a group of images. From the point of view of modern criticism it was the strongest means of expressing the idea - which the creator was affected by - and the feeling in a lively and influential expression, and a reflection of his self and psychology, Abbas (2021: 230).

His imagination created it from multiple data, the tangible world being at the forefront of which, most of it is derived from the senses, in addition to what could not be ignored of psychological and mental images, Al-Batal (1981:30).

4. 3 Visual image

Abu Al-Ala's blindness did not prevent him from being creative . His awareness of the visible features of life around him and his drawing of beautiful pictures of its beauty and ugliness, and presenting them in the manner of sighted people, which indicated the breadth of his culture that exposed him to linguistic images of many of the visible things that his disability prevented him from seeing.

The visual image in his poetry occupied the forefront of attention and represented a paradox at the level of formation and construction, through the antithetical duality of sight/blindness. This image carried a sensual, material character that the reader's eye could touch, and it represented a reaction to his condition; as if it were compensation for his lack of sight. He sometimes relied on similes in drawing it; which increased its magnificence and beauty and contributed to bringing the hidden out of it to the obvious, and bringing the distant closer to the near, which increased the meanings' elevation and clarity, and gave it beauty and virtue, and clothed it with honor and nobility. He complained, burning with grief, about his constant inability to see the face of his beloved, which was imprinted in the depths of his heart, taking the world as an objective equivalent so that he would not be accused of lying, even though he was known for his asceticism in it, very keen on honesty, and extremely wary of falsehood:

ruba lail kannh alssbhu fi alhusn wa' iin kan aswad alttylasan
qad rakadna fiah 'ilaa allhwi lmma waqaf alnnjmu waqfat alhayrani

He was seeking to acquire artistic images that suited the situation he was in, as Mandour said: "The content of the artistic work and its goal directed the writer towards choosing the most suitable artistic principles for drawing that image" Mandour (1977: 144). He said, borrowing sleep as a muse that imagination finds in:

maghani allliwaa min shakhsik alyawm 'atlal wafiy alnawmi maghnan min khayalik mihlalu

The metaphor was not intended for itself, but rather came in connection with his "argumentative" goals and persuasive purposes. Therefore, it was an argumentative metaphor, not a rhetorical one, which clearly contributed to achieving persuasion.

ya rabb la 'adeu lamys kama daa 'aws wala dawa zuhayr har
wala alnafs laji'at 'iila jasadin laha khuliqat muhadhiratan min al'iishari

In another place, he gave a description that called for contemplation and interpretation of a Negro woman who brought him back to life, and when she appeared to him, he replaced the visual sights with spiritual sights, perhaps he recalled them from what he heard and was affected by them:

walaylat sarat fiha w abn muznatiha kametin ad hayana badama qubada
wala alnafsu laji'at 'iila jasad laha khuliqat muhadhiratan min al'ishari

The visual image in the poetry of the blind was not only represented by the necessity of exploring the stereotypical system that was supposed to distinguish it, since it was a product different from the world of the sighted, as Dr. Abdullah Al-Fifi says, but also in that it raised the issue of a number of issues in the theory of imagination and creativity. Indeed, the great poet, as Al-Aqqad said, "... is the one who feels the essence of things, not the one who enumerates them and counts their shapes and colors," Al-Aqqad (? : 20). Coleridge confirmed the same thing when he said: Poetry is an emotional perception of truth, through which the poet presents human experience in an imaginative way that makes us see its truths in nature and the human soul, not as they are in life. He did not limit himself to metaphors and similes; rather, he employed rhetoric to serve his meanings and ideas. This rhetoric was characterized by spontaneity and smoothness, and his poetry was dominated by antithesis, and this was due to his painful experiences and expertise that were brought together by contradictions. However, his antithesis was not an elaborate decorative craft, but rather an intellectual and philosophical antithesis that combined opposites, and represented the basic element in constructing his images and shaping them in a realistic way. He said:

lys aladhi yubka ealaa waslih mithl aladhi yubka alaa saddhi
walttrf yrtah 'iilaa ghumdihi walays yartahu 'iilaa suhdihi

As for his metaphors, they came to prove the meaning, to clarify it, and to express the feelings and thoughts that were going through his mind without disclosing them. Among them was his saying, describing and complaining through meanings that carried the emotion of love and longing, whether it was real love or a tool of flirting from his imagination, showing his ability to his contemporaries:

wa'lahat min burj albdar, bud'an budur maha tabarujha aktanu
falaw smah az-zman biha ldannt walaw samahat ldan bia az-zmanu

There were also many meanings that had the characteristics of the pure love poem, such as chastity, tenderness, and beauty. He composed them during the two phases of his life, in which he suffered from the pain of love, regardless of their realism. However, he flirted with them and excelled, and expressed with them what lovers suffer from and what they hold within themselves for the woman, from whom he received nothing but rejection:

mink alssududu waminniy bialssudud ridaa man dha alay bihadha fiy hawak qada
bi minka ma law ghada bialshshamsi ma tala'at min alkaabati 'aw bialbarqi ma wamada

Finally, I can only confirm that: Abu al-Ala's vision of life, as reported from him, was a vision that was contrary to its true essence, and different from everything that was familiar. The faith that he claimed and his asceticism were nothing but an innate, hereditary faith, which was imprinted on him as a Muslim. It was not honest and translated what he often repeated in his poems, his letters, in his personal behavior and practical application. He was one of those who said with their mouths what was not in their hearts, differing with Dr. Taha Hussein, and what he told about his love poetry being a work of art, which we did not see, and was confirmed by his saying:

'aindi wa qad marst kull khafitin yusaddq wash 'aw yukhayb sayil
waqad sar dhkry fi alblad fman lahm b'iikhfa' shamsi daw'uha mutkamil

Otherwise, he would not have been so courageous in admitting, after all that he had declared of asceticism and austerity, that he could not divorce the world, but that it was his divorce. This was confirmed by his saying:

Fa ma tulliqat hia, bal tllaqat walstu baw'wl man tulqqia

He lost his ability to adapt and satisfy himself to the outside world, and he hated her after she divorced him. He was unable to join her family who were healthy, strong, comfortable, and luxurious. What we have heard about him was nothing but a state of inner wealth, as a result of the outer poverty resulting from the introversion generated in the subconscious, either because of failure or because of his imprisonment of his body, from which he was unable to free himself. This made him build for himself a private world that was much richer than the inner life of every person around him, a world filled with gloom, pessimism, and despair at times, and at other times he broke through barriers, prohibitions, and taboos, to address issues and topics that no one in his time, or in the times that preceded him, dared to approach. His responses to the world remained excessive to the point that he exaggerated in portraying it as a curse on its people. He stuck to this position - anxious, pessimistic, hating it and its people - and that what came from his experience of abundant contentment and wealth in terms of asceticism. That was nothing but an attempt to alleviate the feelings of frustration that accompanied him, and a kind of defense of his self that was oppressed by failure; to compensate for what he missed and what life deprived him of due to his disability in addition to his jealousy for it and his inability to defend it. Otherwise, how could his feelings towards it be negative, when he raised it to the highest position and made it equal to men when he said:

warijaalu al'anami mithlu alghawani ghayr farq at-tanith wat-tadhkeer

He expressed his admiration for her as a wife, and appreciated her support for her husband in bearing the responsibilities of life and its consequences. This indicated that his experience in the aspect of asceticism was nothing but paths taken by the instinctive desires repressed in his subconscious; to quench his thirst symbolically or ascendingly, which arose within him as a reaction represented in a liberating escape or compensatory

quenching in the aspect of commitment, as an attempt to find means to make him forget his worries and alleviate his sorrows. This is what psychological studies confirm, according to Al-Daroubi (1981: 229-230), which is the desired goal of the research.

It is certain that this state of surrender, in which he belittled what he had achieved, after the voice of the self, had become louder to him, and the ego had occupied a high place in his soul, which no poet had ever done before, was out of conviction and satisfaction; as the desire for life and enjoying its pleasures continued to conflict with his soul from time to time—the soul strives for life. He was resentful of the world, complaining about it until the end of his life; for what it had afflicted him with since he was four years old:

wawqdt li nar alzalam falam ajd

sanak btrfy bal sinanak fi dibny

5. Concluding remarks and recommendations

Through the previous sections in which we discussed the poetry of Abu al-Ala al-Ma'ari with the aim of exploring the trends of love in his experience the following is concluded:

- 1- His experience was not devoid of the joys of life and women, and he showed his longing for them, his nostalgia for them, and his love for them through new meanings, which came to him spontaneously as a call to a sound human nature, in the form of pure love stanzas similar to the pure love poets in the Umayyad era.
- 2- His 'Ghazal' was a response to his psychological need to express the most delicate feelings of his human soul, which was charged with love and passion, and to relieve them when the power of love possessed it and emotions flared up in it. Therefore, based on the psychological aspect, depicting his love, loyalty, and devotion to the beloved, tending to care for the soul and its aesthetics, not care for the body, in opposition to the trend of contemporary 'Ghazal,' which followed the approach of Omar bin Abi Rabi'a, where he devoted his attention to describing his conversations with women and their talks, and caring about describing their beauty, and following the details of their bodies.
- 3- His 'Ghazal' carried within it an easy, soft style that tended towards colloquialism most of the time, so his words came to carry an easy, symbolic style, in addition to the abundant, beautiful meaning connected to all souls, and the extraction of meanings from the reality of life was not forced.
- 4- He used in his 'Ghazal' aesthetic concepts that did not exist, such as sensory rhetorical similes and creative sentences. This model achieved emotional and artistic unity, which was more fortunate, and investigative of the poetic moment or emotional image because it mostly dealt with a single psychological thought, which was considered a new violation of the nature of the ancient Arabic poem, as he was one of those who found in elegance in expression what they were looking for.
- 5- His negative feelings towards women, and his showing of his asceticism towards them were nothing but an attempt on his part to alleviate the feelings of frustration that accompanied him, and a kind of defense for himself that was marked by private failure; to compensate for what he missed out, which life deprived him of due to his visual impairment, and his feeling of deficiency that made women stayed away from him, in addition to his aversion of the woman and his inability to defend her at the same time if she was exposed to harm.

Recommendations

The study recommended more in-depth objective studies on Abu al-Ala's poetry before giving any general judgments, which may not carry much credibility.

Acknowledgements

The researcher extends his thanks and appreciation to the Deanship of Scientific Research at Prince Sattam Bin Abdulaziz University, for the financial support for this study under the research project number: (2023/02/26063).

References

1. Abbas, Ihsan (2021). The Art of Poetry - 3rd edition - Beirut: House of Culture.
2. Adler, Alfred (2005). The Meaning of Life, Translated by: Adel Naguib Bushra - 1st ed. - Supreme Council for Culture.
3. Al-Aqqad, Abbas Mahmoud (? : 20) Naghd Alshi'r. Egypt: Al-Shaab Publications
4. Al-Arji, Abdullah bin Amr bin Othman (1956). Investigation: Khader Al-Taie and Rashid Al-Ubaidi - 1st ed. Baghdad: Islamic Printing and Publishing Company
5. Al-Askari, Abu Hilal (1952). Al-Sina'atayn in writing and composition. Cairo: Issa al-Babi Al-Halabi and Sons Press
6. Al-Batal, Ali (1981). The Image in Arabic Poetry until the Second Century - 2nd Edition - Beirut: Dar Al-Andalus for Printing and Publishing.
7. Al-Daroubi, Sami (1981). Ilm Annafs wa'ladab- 2nd ed. Cairo: Dar Al-Maaref.
8. Al-Fakhouri, Hanna (N.D). History of Arabic Literature. - Lebanon - 10th ed. Lebanon: Policia Library.
9. Al-Khawli, Amin (2017). Opinion on Abu Al-Ala "The Man Who Found a Soul" - Hindawi Foundation - <https://www.hindawi.org/books/47297974/>
10. Al-Mahasni, Zaki (1963). Abu Al-Ala Al-Maarri: Critic of Society, "Literary Research Series." Lebanon: Dar Al-Maaref.
11. Al-Marri, Abu Al-Ala (1971). Diwan: saqat alzind – poem: 'Atlal. Beirut, Lebanon: Dar al-kutub Aleilmiat.
12. Al-Qays, Imru' (1984). Diwan of Imru' al-Qais, poem: My good deeds are sins in the eyes of time. Edited by: Muhammad Abu al-Fadl Ibrahim - 4th ed. Egypt: Dar al-Maaref.
13. Al-Ruslan, Ismail (N. D). Alramziat fi al'adb. Cairo, Egypt: Dar Al-Hamami for Printing and Publishing.
14. Al-Saharti, Mustafa (1984). Contemporary Poetry in the Light of Modern Criticism. Cairo: Al-Muqtataf and Al-Muqattam Press
15. Badawi, Muhammad Mustafa (1985). Coleridge, "The Geniuses of Arabic Thought Series". Egypt: Dar Al-Maaref.
16. Dhaif, Shawqi (N.D.). Studies in Contemporary Arabic Poetry - 8th ed. Egypt: Dar Al-Maaref - Library of Literary Studies.
17. Faisal, Shukri (1981). Islamic Societies in the First Century: "Their Origins, Components, and Linguistic and Literary Development" - 5th ed. Beirut: Dar Al-Ilm Lil-Malain.
18. Faisal, Shukri (1986). The Development of Love Poetry between Pre-Islamic and Islamic Times - 1st ed. - Beirut: Dar Al-Ghulam Lil-Malain
19. Hamza, Mukhtar (1964). Psychology of Patients and the Disabled - 2nd ed. - Egypt: Dar Al-Maaref.
20. Hussein, Taha (N.D) Tajdid dhikraa 'abi alala' - 9th ed. Cairo: Dar Al-Maaref.
21. Ibn Al-Mulawwah, Qais "Majnun Layla" (2012). The Diwan (narrated by Abu Bakr Al-Walabi). Beirut: Dar Al-Kutub Al-Ilmiyyah.
22. Ibn Kulthum, Amr (1411 AH - 1991). Diwan of Amr Ibn Kulthum, edited by: Emile Badi' Ya'qub - Beirut: - Dar Al-Kitab Al-Arabi.
23. Mandour, Muhammad (1977). Literature and its Arts. Cairo: Egyptian Renaissance Library.
24. Rabie, Amin Abu Al-Layl, Muhammad (2008). The First Abbasid Era - 1st ed. Amman: Al-Warraq Publishing and Distribution.
25. Ross, Ashbel (1961). A Journey into the World of Light - Translated by: Dr. Abdul Hamid Younis. Cairo: Dar Al-Ma'rifa.

Websites

26. <https://cp.alukah.net/social/3/31632/>
27. <https://poetsgate.com/poem.php?pm=74918>
28. <https://shamela.ws/book/753>
29. <https://www.aldiwan.net/poem10130.html>
30. <https://www.aldiwan.net/poem101679>
31. <https://www.aldiwan.net/poem21240.html>
32. <https://www.aldiwan.net/poem21969.html>

33. <https://www.aldiwan.net/poem22047>
34. <https://www.aldiwan.net/poem22343.html>
35. <https://www.aldiwan.net/poem22717.html>
36. <https://www.aldiwan.net/poem22817.html>
37. <https://www.aldiwan.net/poem23625.html>
38. <https://www.aldiwan.net/poem23634.html>
39. <https://www.aldiwan.net/poem23635.html>
40. <https://www.aldiwan.net/poem23641.html>
41. <https://www.aldiwan.net/poem23643.html>
42. <https://www.aldiwan.net/poem26031.html>
43. <https://www.aldiwan.net/quote111.html>
44. <https://www.aldiwan.net/quote61.html>
45. <https://www.hindawi.org/books/47297974/>
46. <https://www.hindawi.org/poems/15284702/>
47. <https://www.hindawi.org/poems/35364615>
48. <https://www.hindawi.org/poems/50425058>
49. <https://www.hindawi.org/poems/97179273>