The Mechanisms Of Constructing The Critical Theory Of Poetry According To Ancient Maghreb Pioneers- Ibn Rashiq As A Model

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ABSTRACT:

Critical engagement emanating from the thresholds and corners of heritage poetic texts in general, and more specifically the Maghrebin material, prompts us to draw from the rich knowledge left by critics and scholars of different colours, interests, opinions, and critical and rhetorical orientations. This would allow the critical reader to open up and delve into these areas, with a large number of perspectives and perceptions; through interpretation, expansion and deduction, especially since "poetry as a term, concept and issue" has occupied pens and scholars for quite some time; it has not remained hostage to the Greek or Oriental library only.

In addition to its artistic dimension that transcends nationalities and frees itself from collective and even individual ideas, convergence and divergence, agreement, disagreement and parallelism, it transcends the geography of countries as an inevitable result of the deep and effective impact that it leaves in the mind of both the critic and the reader in their attempt to capture an explanation of the hidden feelings and sensations; which only lasts for several times, given that poetry elevates itself along with the highest human ideals; each age has its own men, in addition to the multiplicity of concepts that lead us to the difference in the argument, and the latter leads us to new discoveries and horizons; more receptive to the most acceptable In addition, the multiplicity of concepts leads us to a difference in argumentation, and this latter leads us to new discoveries and horizons; accepting more than one opinion and interpretation, which we would not have reached in fact by contenting ourselves with the opinions of the Orientals without detracting from their critical material and knowledge expertise.

This in turn prompts us to pose the following question: What are the critical and poetical ways in which Ibn Rashiq al-Qayrawani, as one of the leading scholars of ancient Maghrebin criticism?

Keywords: Criticism, Ibn Rashiq, Poetry, Criticism, Maghrebin, Ancient.

Introduction

1- The Critical Value of the Book "Al-Omda"

The Arabic critical works that came before and during the era of Ibn Rashiq al-Qayrawani, whether Oriental or Maghrebin, contributed in one way or another to fuelling the critical mind of the author of "Al-Omda". They are considered as one of the stations of education and a starting point for awareness and critical maturity, which obliged him to address countless works that had the advantage of precedence and codification, especially those related to: "the Sciences Of Language, Literature, Criticism, and Rhetoric, and he surrounded them with knowledge and understanding, digested them and represented them" [1]. He listed the valid and worn-out ones and differentiated between them through his presentation of various textual models that highlight the value of the method and its imbalance among the previous scholars.

"Critics believe that Al-Omda, although it does not pioneer theoretical perspectives in literature, is a major reference book and a comprehensive summary of the religious, social and stylistic debates related to poetry since the early days of Islam. Ibn Rashiq al-Qayrawani's book has a total of one hundred and seven chapters and one section; fifty-nine in the chapters of poetry and its literature, thirty-nine in rhetoric, and seven other chapters in literature, in which he extensively addresses unique chapters of the poetry industry, including the chapter of poetry theft and its types: Such as skinning, extremism, plagiarism, raiding, usurpation, synonymy, interest, inspiration, inspiration, misappropriation, and ..." [2]. These are all synonyms that we can refer in more than one place to what is known as the issue of plagiarism among Ibn Salam al-Jumahi and other critics who spoke in further details about this issue with varying degrees of semantic use; because this term has a differentiated circulation among critics and varies between copying, pasting, skinning and other uses that are close and far apart in form and content. This is what is known as plagiarism among the ancient Maghrebin critics.

Returning to the critical material of the book, Ibn Rashiq al-Qayrawani included in his book many quotations from books that are now lost. This helped

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[1] Shaker Jad'an Jabal: The Book of Al-Omda by Ibn Rachiq Al-Qayrawani – A Critical Study, Volume 3, Journal of Iraqi University, Issue 51, p. 180.

[2] Ibid.: p. 180.

to saturate and enrich his cognitive material with various types of discourse and textual analyses, including (Classes of Prominent Poets) (Tabaqat Fouhoul al-Sha'ar) by Douabol [3], al-Zujaji's al-Anwa'a, Ibn Waki'a al-Tinisi's The Fair in Al-Mutanabbi's Theft, and al-Nahshali's al-Moumtia [4], which helped to saturate his cognitive material and enrich it with various types of discourse. However, their critical outputs lacked a systematic approach to interpreting the essence of poetry, analysing its nature, classifying it, and often confusing it, as 'they did not know how to classify it or name its types, so they classified it in vague chapters and gave it accused titles. He wanted it to be an encyclopaedia of poetry, its merits, language, sciences, criticism and purposes, rhetoric and its arts, and what the literary person must know of the basics of genealogy, the days of the Arabs, their kings, horses and countries, with 59 chapters of poetry, 39 chapters of rhetoric and its sciences, and 9 chapters of various arts [5]", which would reveal to the critical reader the essence and value of the book's knowledge. He considered it as a historical document that details genealogy, a geographical, political and social map dealing with kings, countries, nature, war, writing and poetry, by basing his presentation of these models on the poetic material "Dawawin" because it is a document of the Arabs recording their residence and travels, and so on. In addition to his imbibing and learning from the Qur'an and the Sunnah, which was evident in his critical writings, without forgetting his teachers of transmission (the Orientals) and through transmission and indoctrination together with his teachers of Maghrebin critics such as: Abd al-Karim al-Nahshali, Abu Ishaq al-Hossari, and al-Qazzaz al-Qayrawani.

The Concept of Poetry according to Ibn Rashiq.

I. Intention:

Ibn Rashiq al-Qayrawani limited the nature of poetry after "intention" to four things, namely "term, meter, meaning and rhyme [6]", following in the footsteps of his teacher, Abd al-Karim al-Nahshali, author of the book Al-Moumtia fi Sinaat El-shiir, who made intention, intention and purpose of different names a key element of poetry speaking and organising it.. Accordingly, Arab critics considered the

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[3] See the word "Douabol", which the author might have mistakenly included, as it was in the context of discussing the author of The Classes of Prominent Poets, whose author is Ibn Salam Al-Jumahi, considered one of the earliest sources of Arabic criticism from which Ibn Rachiq Al-Qayrawani drew. Refer to the article by Shaker Jad'an Jabal, The Book of Al-Omda by Ibn Rachiq Al-Qayrawani– A Critical Study, Volume 3, Journal of Iraqi University, Issue 51, p. 180.

[4] Ibid.: p. 180.

[5] Ibid.: p. 180.

[6] See: Yassin Jamul: The Rhyme of Pre-Islamic Soothsayers and Their Poetry: Collection, Verification, and Study, Abu Dhabi Authority for Culture and Heritage, 1ˢᵗ Edition, 1434 H-2013 CE, pp. 22-25.

beginnings of poetry to be the fall of rhymes from a priest that signalled the beginning of poetry ... Rhyming is native to prose and may appear in poetry, but it is preferable if it is spontaneous and free from stiltedness, and is best when its vocabulary is graceful and its words signify its meanings. In its beginnings, rhyming was associated with fortune-telling and prediction because of the influence of fortune-telling in the life of the Arabs [7], an influence that may often depart from its purely artistic and aesthetic pattern to other expressive patterns that carry the characteristic of belief; or rather the call for idolatry and idol worship and claim to know occult matters before their occurrence.

"Fortune telling according to the Arabs: The telling of the unseen, through a follower of the jinn. By this definition, it differs from ayafa, which is the calling of birds, optimism and pessimism by their names, sounds and direction of flight, from qiyafa, which is following a trail, and from divination, which is inferring some current events to future events by a connection between them".[8]

From this, we find that some of the Quraysh disbelievers during the prophetic call labelled the Messenger of God - may Allah bless him and grant him peace- with poetry, fortune-telling and magic because of their coexistence with this trio of "poetry, magic and fortune-telling" and their saturation with its culture before the advent of Islam, and their attachment to the Arab thought, so that the matter varied between belief and disbelief; so the reason for these disbelievers in labelling the Messenger of Allah - may Allah bless him and grant him peace - was to influence the general public.

As a determination of the value of Ibn Rashiq's view that intention is the first of the sources through which the pure concept of poetry flows, through the mind's processing of the senses in a form of pure artistic expression.

The intersection of imagination and sensation makes the heart melt into the solution of the mind, because the mind is one of the levels of expression of the feelings and sensations in the soul.

In addition, Ibn Rashiq called for the need to differentiate between poetry as a term and concept and the sanctity of the religious text (the Qur'an and the Sunnah), and the gaps before them, which may be included in literary genres, such as the rhymes of the priests, or even in speeches or general conversations among people, which Al-Jahiz alluded to before Ibn Rashiq, without explicitly using the term "intention", saying: "Know that if you intercept people's conversations, speeches and letters, you will find in them the example of 'Mistafa'ala' a lot, and

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[7] Bashir Abd, Zaid Atiyah: The Rhymed Prose of Soothsayers: Between Artistic Motives and Beliefs, Oorak Journal for Humanities, Volume 3, Issue 3, May 2010, p. 109.
[8] Ibid.: p. 109.

no one on earth would make that amount of poetry. If a salesman had shouted, "Who buys aubergines?" he would have spoken words in the rhythm of Mastafa'alin, so how can this be poetry when its owner did not intend it to be poetry...[9]

2- Pillars of poetry:

If Ibn Janni set a limit to language and considered it as sounds with which all people express their purposes, Ibn Rashiq al-Qayrawi recognised that the poetic structure is based and stacked after "intention" on four main pillars, namely: 'term, meter, rhyme and meaning'. This embodies his esoteric concept of the artistic image of the literary text, as words are considered the mirror of the poet's creative potential, which does not surface and is only uttered through its contact with the senses. Words are considered the mirror reflecting what is in the poet's heart; they do not float to the surface and are only uttered through their contact with sensation and feeling; their purpose lies in stimulating the imagination of the recipient; thus, the words go beyond the stage of sensation to intuition during the initial abortion process of the text. Words represent and portray the meaning of meanings, meters and rhymes just like an artist's feather in painting a painting in an expressive emotional surge, or a photographer while taking a picture.

We find that words in their internal monolithic structure, especially those related to the genre of poetry, are based on (melody, resonance, music, weights and rhymes) because they have a deep impact on the ear of the hearer when he receives them; whereby, through their rhythmic movements, their tones and sound syllables create a delicate sense of conscience; through which most poets, in order to express the human self, seek to embody a kind of spiritual harmony with the external world. Therefore, they strive to produce verbal texts that are subject to accepted acoustic standards and considerations, because sound induces in the recipient a sense of pleasure and enjoyment; the poetic verse is composed of "a set of sounds whose signed strokes form a melody that touches the emotions and whose rhythm creates a melody which touches the heart [10]. Therefore, imagination assists the poet in attaining perfection, eternity and circulation.

The combination of sound elements among each inside the sound unit forms the structure of the poem or the verse, beautifying it with lyrical rhythms and outlines its artistic framework and sound structure. By exploiting the natural characteristics of sound, "sound is the instrument of speech and the essence by which chopping is done, and by which composition exists, and the movements of

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[9] Amr Ibn Uthman Al-Jahiz: Al-Bayan wa al-Tabyin, edited by Abdul Salam Harun, no edition, Arab Islamic Scientific Complex- Beirut - Lebanon, pp. 288-289.

[10] Dr. Mohamed Zaki Al-Ashmawi: Literature and the Values of Contemporary Civilization, The Egyptian Book Organization, no edition, Cairo, 1979, p. 434.

the tongue will not be verbal, metrical or prose except by the appearance of sound" [11]. In this sense, music is "that whispering rhythm that emanates from a single word, with its resonance, good sound, subtlety, precision, composition, harmony of letters, and distance from the sound, and proximity of exits".[12]

Poets search the language for what suits them and corresponds to their words, as they favour "expanding knowledge of Arabic and its uses, and knowing the finest words, the fallen, the chosen and the poor" [13], as the chosen words mean the quality of the language and its hierarchy within the musical fabric, as the human voice was and still is very important to establish the pattern of language, because "its boundaries are sounds that express the purposes of each people" [14]. The importance of sound in a poetic text lies through its association with meaning first, and the rhythm that results from it and the auditory value it leaves on the recipient; as it leads to good knowledge of the relationships between the signifier and the signified, and what it refers to us, or what it makes us imagine; because sound automatically invokes the meaning that is mentally stable in the soul.

If one considers Ibn Rashiq's definition of the four pillars of poetry, one can imagine the early beginnings of the dialecticians in their interpretation of the concept of poetry, similar to what Aristotle argued in his book "The Art of Poetry", to which he devoted the process of responding to Plato's 'the Republic' in which he, on one hand, devalued poets, and on the other hand, he attempted to determine a new concept for poetry through his critical opinions, considering meter rhythm and language as among the most important tools of the poet in his creative process.

In addition to the above, Ibn Rashiq's definition, with the exception of his exclusion of the term intention, intersects with Qodama Ibn Ja'far's view of poetry that it is, on the face of it, "a rhymed saying that indicates a meaning... Our saying 'saying' indicates the origin of the speech, which is like the genus of poetry, and our saying 'rhymed' separates it from what is not rhymed... Our saying "rhymed" separates what has rhymes from what has no rhymes ... and our saying "signifies meaning" separates what is rhymed and rhymed with a sign of meaning from what is rhymed without a sign of meaning" [15]. In essence, the four pillars of poetry for

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[11] Amr Ibn Uthman Al-Jahiz: Al-Bayan wa al-Tabyin, Op. Cit., Part 1, p. 79.

[12] Abd Al- Rahman Al-Waji: Rhythm in Arabic Poetry, 1st Edition, Al-Hossad House for Publishing and Distribution, Damascus, 1989, p…

[13] Ibn Al-Athir Dia Al-Din: The Prevailing Proverb in the Art of the Writer and the Poet, edited by Ahmed Al-Hofi and Badawi Tabana, Volume 1, 1st edition, Al-Nahda Press, Egypt, 1960, p. 222.

[14] Ibn Jinni Abu Al-Fath Uthman: Al-Khasais (the Characteristics), Volume 1, p. 34.

[15] Qodama Ibn Ja'far: Poetry Critique, 1st Edition, Al-Jawaib Press, Constantine, no date, p. 15.

Ibn Rashiq, after the term intention or intent, are related to each other within two dichotomies.

A/ "Word and Meter":

For Ibn Rashiq al-Qayrawani, the conjunction of words and meter is based on the character of the conjunction and interaction between the level of speech and sound vibrations, whether minor (moneme) or major (phoneme), up and down; not to mention that the words must be carefully balanced and selected; if the meter "the meter of the verse and its activations" differentiates between prose and poetry. If the meter of the poem and its activations differentiates between prose and poetry, the word is responsible for knowing the quality and poor quality of the textual space of the creator on which the phrases and words are distributed; tracking its field, its linguistic and compositional level, and the ways in which the poet invests in them and adapts them to the poetry verses; and knowing the extent to which he is in harmony with these meters during and after the stage of poetic furnishing.

The textual structure reveals the extent of the flow and sequence of words and the sweetness of their weaving with the poet's linguistic trunk, his training and practice; not to mention that the word itself determines the value of the poetic meter of the verse, or vice versa without artificiality or pretence; linguistic richness allows the creative self to interact with the inner music of the words from loudness, whisper and sound. It is a beautiful artistic image which emphasizes the poet's proficiency in utilizing language and meter together.

However, in his book 'The Origins of Artistic Criticism', Ahmed E-Shayeb sees the opposite. He presented the definition of Ibn Rashiq and before that of Qodamah Bin Jaafar, admitting that these four common elements are making the foundation of defining poetry. We can observe the definition and its allowance for the scientific writing to address poetry. They are: word, meaning, meter and rhyme.

However, the word "meaning" in the authors' words is the reason for this, as its meaning is unclear, as it could be a grammatical, logical, or jurisprudential rule that does not enter the poetry chapter at all. The same can be said of Ibn Khaldun's definition of the regulated poetry, which is the rhymed speech, and its meaning is that all its meters are on one rhyme, which is the rhyme, but it is no longer an occasional definition that defines the features of poetry in meter and rhyme, because they are only apparent to the truth and nature of poetry without being a difference between it and the system that is made to facilitate the memorisation of scientific rules, such as Ibn Malik's Alifiya in grammar. However, his interpretation in itself is seen true and corresponds to the evidential interpretation of the nature of poetry, especially the duality of "meaning and

rhyme", which requires us to stop and interpret it in a representative interpretation that is not ambiguous and not subject to the criterion of logic or accurate scientific description through:

The Duality of Meaning and Rhyme:

The observer of these two pillars can recognise Ibn Rashiq al-Qayrawani's insight into two important matters, namely.

A/ His combination of meaning and rhyme:

It is an acknowledgement that rhymes must take into account the meanings that regulate the general connotation of the text in its objective or subjective qualities; the rhyme at the end of the verse is like the last verse of the poem; it expresses the poet's good dedication and ingenuity, as in the case of rhyming, for example; in addition to that, when the rhyme is straightened, it is more stable and attached to the soul, being a link between the beginning, end, and transition between levels of discourse.

In his use of the word meaning, Ibn Rashiq refers to generating meanings and exploding them with a number of interpretations that imprint the word with new meanings, especially since, in his critical process of poetry, he equates structures and meanings as "two sides of the same coin"; for rhymes, words, and meter are the heart that is filled with imagination, sensation, passion, and a sense of belonging and tranquillity. Rhymes, words and meters are only forms of artistic expression of the meanings that are raised in the mind. Therefore, Ibn Rashiq considered "a verse of poetry as a house of buildings, whose origin is nature, whose thickness is narration, whose pillars are knowledge, whose door is experience, and whose inhabitant is meaning, and there is no good in an uninhabited house, and rhymes have become like scales and examples for buildings, or like wedges and pegs for octaves, but everything else of the beauties of poetry is only a resumed adornment and if it were not for it, it would be dispensed with".[16]

B:/ Talking about Meanings:

It is a reference to all the purposes and themes of the various poetic texts in praise, satire, pride and genealogy... In addition to the issues to which the poets resorted, such as social and humanitarian issues, Ahmed E-Shayeb's interpretation remained hostage to the philosophical and logical interpretation of poetry; to contradict what Ibn Rashiq himself stipulated, as if he refuted the suspicion from himself, saying: "Philosophy and news is another door other than poetry, and if something from either of them falls into it, it is to a certain extent, but they should

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[16] Ibn Rachiq: Al-Omda in the Aesthetics of Poetry and its Arts , pp. 1-107.

not be made the focus of the eye, so that they become a reclining and resting place, but poetry is that which amuses and shakes the souls and moves the natures, and this is the door of poetry for which it was created and built upon, not anything else".[17]

3- Motives for Poetry by Ibn Rashiq al-Qayrawani.

A/ Intrinsic motivations: External stimuli:

Prior to the process of writing poetry, poets find themselves surrounded by a range of external influences that work to stimulate their imaginations and spur poetry from its inherent decision; which in turn only lingers in the poet's mind, fluctuating between extinction and resurgence in line with the creator's psychological state and the degree of interaction with these influences, symbols and signs with everyone with his talent and effect motives. Some are influenced by fascinating landscapes, while others are influenced by a beautiful woman... and so on. This is recognised by Ibn Rashiq through his presentation of various examples that confirm the theme of the technical difference in the process of evoking the text from one person to another: "Then people later have different ways of invoking poetry: They call for poetry, which sharpens the talents, awakens the thoughts, softens the speech, and facilitates the path of meaning, each person according to his temperament and habit". [18]

As a poet and critic, Ibn Rashiq did not lose sight of one of the most important motivations of the creative process, which is mainly represented in the times that are conducive to the recitation of poetry and the difference in their timing from one poet to another. The poet has times when his coming is quicker and his eyes are allowed, such as the first night before the sleepy night, the morning before the day's lunch, the day of taking medicines, isolation in prison or walking. Due to these motivations the poet's poems and the writer's letters differ[19]. In addition to all this, Ibn Rashiq went beyond the dichotomy of poetry and prose, and started looking for the reasons to provoke them separately, whether in writing or organisation, citing the letter of Bishr Ibn Mu'tamir when he said: "Take yourself an hour of leisure: "Take from yourself the hour of your leisure, and your mind's emptiness and its answer to you, for your heart at that hour is kinder in essence, more honourable in sense, better in ears, sweeter in breasts, safer from obscene error, and more attractive to every eye and temptation than a noble word and a wonderful meaning, and know that it is more useful to you than giving you your

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[17] Ibn Rachiq: Al-Omda in the Aesthetics of Poetry and its Arts , pp. 128.

[18] Ibn Rachiq: Al-Omda in the Aesthetics of Poetry and its Arts , pp. 105.

[19] Ibn Qutaybah: Poetry and Poets, Volume 1, edited by Ahmed Mohamed Shakir, 2nd edition, Al-Ma'arif House, Cairo, Egypt, 1982, pp. 25-26; "al-shi'r" instead of "the poet" and "al-katib" instead of "the writer"

longest day and the cost and obstinacy, and whatever mistakes you made did not mistake you to be acceptable on purpose, or light on the tongue as it came from its fountain and starred from its origin" [20]. Taking into account the time of man's rest, the activity of his mind, and the clarity of his mind from worries and distress; and not forcing the poet himself to say poetry in a stilted manner, which strains the intellect, blinds the vision, and burdens the senses; and makes the writer a craftsman or a craftsman who writes with weight and effort rather than out of nature and nature.

B/ External stimuli:

In order for a poet to be fluent and write consciously and knowledgeably, he must tan his nature and imbue his instincts with a lot of memorisation and constant practice in writing poetry; based on knowledge of its basics and its main pillars, including a comprehensive knowledge of poetry verses, meters and rhymes; because "a meter of poetry is like a house of buildings: Its origin is nature, its thickness is narration, its pillars are knowledge, and its door is experience ... Poetry is like eye water, if you leave it to rot, and if you neglect it, it will deteriorate".[21]

The poet must also take great care of his linguistic lexicon, because as it has been said, style is the man who makes him a favourite among the masters of eloquence and the people of language and statement; the poets' exuberant poetics is the result of the combination and fusion of the integrity of nature and the poet's tribal acquisitions and his extensive study of the Arab days and genealogies and his daily practice to produce the verse in the right way and in a poetic atmosphere where ideas collide and clash.

Conclusion:

The above-mentioned critical approach has shown that.

- Maghrebin critics in the fourth and fifth centuries of the Hijrah (the Qayrawani school) had the advantage of combining the duality of "criticism and manifesto" or "rhetoric" by different names during their textual discussions of various types of discourse; unlike the Oriental approach, whose owners were fond of following the logicists, especially in the beginning of their divisions of poetry, such as what emerged in the book "Qodama bin Jaafar" (The Criticism of Poetry).

- The issue of poetry was also an important axis of study for the Maghrebin critics, as they absorbed the efforts of the Easterners and employed their opinions within the context and process of critical criticism without directly recognising

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[20] Ibn Rachiq: Al-Omda in the Aesthetics of Poetry and its Arts, Op. Cit. pp. 113.

[21] Ibn Rachiq: Al-Omda in the Aesthetics of Poetry and its Arts, Part 1, pp. 121.

them or cancelling them altogether, just as Ibn Rashiq, the author of "Al-Omda" and "Qaradat al-Dhahab", put most of his predecessors' opinions on the table of critical dissection and looked at them to see what they lacked in terms of critical or rhetorical correctness.

- Ibn Rashiq formulated his critical judgements related to the method of organisation, structure, and artistry in the ways of speech and the structure of the poem; the internal structure of the poem ranged between the thematic and organic units, and his endeavour was to find out the extent to which the owners of the poems were free from crying and wailing or to follow his guidance and example.

- Work to individualise the significance of each verse in the poem.

- Fulfilment of the intention or purpose of employing the poetic purposes of each verse is an urgent necessity to semantically connect the units of the text.

- The knitting of nature and the musical ear according to the terms and rules of the sciences of performances and rhymes.

- Flexibility and fluidity in moving from art to art within the same poem.

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