READING OF OLD PEOPLE TO POETIC TEXT 'THE BOOK OF THE BALANCE AS AN EXAMPLE'

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Abstract:
This research investigates the reading of the old people to poetic text in the book of Balancing of Al-Amidi (Al-Mouwazna) because it has a great importance among critic books.

This research has monitored the most important rhetorical and critical readings on the evidences that were chosen, because the opinions of the ancient people were different, due to their departure from the prevailing custom, and this is why most of them were regarded as defects of poetry. Some of critics even went on to say that these reading caused the corruption of the language.

However, it can be seen that many of these readings criticized or attacked Abu Tammam, due to the movement of the struggle between the old and the new that appeared in that era

However, the researcher provesthat getting out of the ordinary and the frequent use of aesthetic is not considered a defect for the poet. This is clear in the difference of the reading of the same verse from one critic to another, and in many cases the refusal of the verse is due to getting out of the old patterns.

Those critics who reproached Abu Tammam for his verses do not want to acknowledge his genius, or they did not understand the poetic mentality of his era that it differs from its predecessor. If the poet is not innovative, what is his value?
The reason for the multiplicity of these readings is also due to the departure of Abu Tammam from the ordinary, so these readings abounded. For the same reason, such reading about Al-Bahtari's poetry are not found because he follows the old design and imitates the old poets without getting out of the ordinary.
Key Words: Abu Tammam, Al-Buhtari, Rhetoric, Simile and metaphor.

Introduction
The ancient Arabic poetry has a special luster in the hearts of the ancient people who are interested in rhetoric as well as the criticism and even to this day. The old Arab poetry reached the peak because it is characterized by its shows that are full of weight and the rhyme. Syntactically, it has wonderful structure and well formed sentences. It is distinguished by its rhetorical devices.

The ancients from the masses of rhetoric and critics intentionally rooted the critical and rhetorical rules in this poetry in terms of linguistic observance of all the meanings in it and their study and their conformity with the intended goal in which they were said. From this standpoint, the researcher chose his title carefully to be identical to his method in the study, and conform to its content in the poetic reading, taken from the ancients. The research is divided into two topics.

The first topic is to address the rhetorical reading of the poetic text, because it contains a clear rooting of the rhetorical rules in the analysis of rhetoric to the poetic text. The second topic is devoted to critical reading in the poetic text. The critical effort of the ancients whose work was distinguished by the criticism and scrutiny of the poetic texts must be studies and investigated.

The first topic: rhetorical reading of the poetic text

According to Shukri Ayyad (1993, page: 43), the ancient Arabs are interested, from ancient times, in the science of rhetoric, which is one of the most prominent and important science for them. It is one of the important tools for understanding the Holy Qur'an and realizing its miracle. This in turn pushed researchers to understand and study it until it becomes an independent science with rules and principles.

Therefore, the science that studies the differences in meanings between the images of the various structures based on the most appropriate composition for a particular situation is called rhetoric. It is this (suitability) that the ancients called (conformity) and it does not differ much from what we today call (the situation). They called it (Al-Haal) or (Maqam), because this science is the science of meanings.

Therefore, issues of well-formed language (grammatically, morphologically and semantically) are not included in the subject of rhetoric. Rhetoric does not search in grammar, morphology or the intended meaning. Rhetoric benefits from all of these sciences and exploits them to its advantage. This is what appears in their definition of rhetoric.

Dr. Abd Al-Hakim Radhi (2010:3) concludes that rhetoric (does not search in "what we say" but rather in "how it is said").It does not search in the subject of meaning, but rather looks at the image of the meaning.   How is the meaning formulated. The science of meanings is based on the study of this type of meaning by monitoring the images of structures and their changes. It is also concerned in what we will follow these meanings to know the extent of the relationship between these images and the requirements of the conditions that surround them.

First: the metaphor: -

The first reference to the metaphor is from Al-Jahiz, who saysthat: (it isnaming a thing in the name of someone else to refer to it).[1]

Logically, it is (to borrow the word of something known to replace something that is not known for showing invisibility)[2].

Metaphor is an important aspect of poetry, as Aristotle said about it: (Metaphor is the touchstone of poeticism, and the proof of the poet's genius, and it is something that cannot be learned) [3].

Since the poetic evidences that the researcher studies are taken from Al-Amidi's book of 'Balancing' (Al-Mawzana's), the researcher delays his opinion about metaphor, as he says about it: " the Arabs borrowed the meaning of what it does not have but it is close to it. The borrowed word is appropriate for the thing that was borrowed for it, and appropriate to its glory)[4].

The word metaphor appeared in the book of 'Balancing' ' Mouwazna' abundantly. Al-Amidi borrowed attention to this word so that he devoted a chapter to it in his book. He called it (a chapter in the poetry of Abu Tammam on of the ugliest metaphors)[5].

Most of the old views of criticism consider the deviation from the prevailing custom, wrong. Al-Amidi says: (All the meanings that approach from the facts touch the soul. They are sweeter in hearing, and more important to author)[6]

Al-Amidi reproached Abu Tammam for some of his metaphors, including his saying:

يَـا دَهْرُ قَـوِّمْ مِنْ أَخْدَعَيْكَ فَقَـدْ   أَضْجَجْتَ هَذا الآنَـامَ مِنْ خُرُقِـكْ

Al-Amidi sees that there is no necessity that activates Abu Tammam to say so[7], he could say, " - Correct your warp - or make a correction of your workmanship, or time do us best for the workmanship, because it is the clumsy one who does not do the work well, and against him the workmanship" [8]. Abu Tammam may follow in his verse some of Arab's poems using strange metaphors.[9]

We agree with Al-Amidi that there is no necessity that activates Abu Tammam for that, but at the same time we cannot blame Abu Tammam for saying that because he is a renewed poet. It is permissible for poets what is not permissible for others. If Abu Tammam says, " time do us best for the workmanship", he does not bring something new. Al-Amidi himself admits that Abu Tammam may have imitated some of old poets. So is it possible for us to criticize those who preceded Abu Tammam?

Al Gadhi Al-Jarjani mentioned that this verse hurts the recipient, so he must block his hearing. It harms and rusts the heart. It blurs the insight of those whohear it[10].

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[1]-Albaian Wa Altabeen: Part 1, (153).
[2]- Proficiency in Quranic Sciences, 134.
[3]-Image and poetic construction, 12.
[4]-The Balance, (266).
[5]-The same Source, (260).
[6]-The Same Source, (157).
[7]-The balance, (271)
[8]- The Same Source, (271)
[9]-The Same Source, (272)
[10]-Mediation between Al Mutanabi and his opponents,(40-41).

Abu Tammam wanted to say (Time correct your tricks, be just not unjust. But when he heard that people did admit to attribute these adjectives to time and used these vocabularies. He used them".

The use of this style leads to the corruption of language but the intention was to mediate and separate what was near and known and limit what appeared and explained)[11]

Al-Jarjani was cruel to Abu Tammam. We admit that this verse is heavy on hearing, but not as described by Al-Jarjani. It is natural for us to accept the verse. As for his saying that the verse may deviate from the method of poets, his interpretation is a scientific one, and we, as we know, the scientific interpretation cannot be applied to poetry.And his saying, if this is permitted, the language is corrupted, and the speech differs, so it is not entirely acceptable because Abu Tammam is a poet in the Abbasid era. We know the revolution of development that took place at that time. Do we ask Abu Tammam not to keep up with his time and organize poetry as organized by Bedouin poets?

Al-Askari agrees with Al-Jarjani, as he sees the verse of Abu Tammam in an obnoxious sense, and that Abu Tammam has exaggerated in his metaphor[12].

We see that the meaning was not unpleasant, as Al-Askari said, but we agree with him that Abu Tammam has somewhat exaggerated in his metaphor. Al-Tabrizi and Ibn Snaan do not agree with Al Gadhi. They said that the attribution of the adjective 'deceived' to the time is accepted as metaphor, even though it is heavy to hearing.

Ibn Al-Mustafi did not present a reading of the verse, but rather mentioned what AL-Amidi said about it, so perhaps he agreed with what was mentioned by Al-Amidi[13].

Al-Qalqashandi was content with what Ibn Al-Atheer mentioned in the fact that the ugliness of Abi Tammam's word came in the form of duality.

Abu Tammam's metaphors stem from his creativity, and that creativity mixed with oddness, as Abu Tammam's metaphors reached to the complexity and cost, and this is what caused the revolution around him between admirer and rejecter. Abu Tammam tried to go beyond the old, so unleash his idea and reject the familiar inheritor, as he did not adhere to what was prevalent in his time.

Abu Tammam was fought because of his metaphor with which he disobeyed the ancients, as (Abu Tammam destroyed himself with these metaphors, and he released tongues of critics. The people's choices are different according to their different images, colors, morals, and different minds)[14].

Al-Buhtari was not alienated in his metaphors, so we did not find many readings as we found at Abu Tammam, because Al-Bahtari was traditional and followed the doctrine of the early poets. He was restricted to the old verses. He avoided the complexity and the reprehensible words and brutality of speech)[15]. Abu Tammam trendedto complexity and his poetry differs from the old one because of his exaggeration in using metaphor.[16]

Al-Bahtari's metaphors won the admiration of most of the ancient critics, and therefore we did not find anyone who criticized his metaphors. They praise him and his style dealing with metaphor. One of his metaphor is:

أَتَاكَ الرّبِيعُ الطّلْقُ يَخْتَالُ ضَاحِكَاً   مِنَ الحُسْنِ حَتّى هَمَّ أَنْ يَتَكَلّمَا

Al-Amidi mentioned this verse that is taken from the most wonderful poem.

 Ibn Sinan narrated the verse but he replaced the word (هم) (want) by (كاد) (Intend). He thought that the use of this word makes it better.[17]

Most of the critics do not agree with Ibn Sinan and say that the verse as it is better. The image in the verse is the best one that clarifies the emotions of the person affected by the beauty of spring.

It becomes clear that Al-Bahtari came with metaphors that matched the taste of the old Arab critic, as he wove his words as the readers wanted at that time. This means that the comparison between the metaphors of Abu Tammam and Al-Bahtari is on the behalf of Al-Bahtari.

Second: Simile: -

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[11] - The Same Source,(432-433).

[12]- The book of the two industries, (66-212)

[13]The Method in Explaining the Poetry of Al-Mutanabbi and Abu Tammam, p11, 290)

[14]- The Balance,P1, 4.

[15]-The Same Source,4-5)

[16]-The Same Source, P3, 612)

[17]- The Mystery of Eloquence, 272.

Simile is considered one of the methods of Al Baian science and one of the important elements that helps to form the poetic image. Therefore, it has an effective role in the composition of the poem. The meaning by it is getting better and clearer.

Simile is usually present arts in Arabic poetry, so Arabic scholars are interested in it. Al Mobred says: (You should know that simile has a limit, because things are similar in faces and contrast from faces, but you should look to the perspective of simile, so if the face is likened to the sun and the moon, then it is intended to contain brightness and luster, and it does not mean bone and burning)[18].

The eloquence of simile arises from the fact that it moves from the same thing to something cute that looks like it. A brilliant image that represents it. Whenever this transition was far away with little mind, or mixed with a little or a lot of imagination, the simile was more interesting to the soul)[19].

Since the term simile was mentioned by those who preceded Al-Amidi, he was not ignorant of it, as he saw it as an important aspect in the manufacture of poetry.

Al-Amidi emphasized the conformity between the thing and the thing liken to it and said," The thing that liken to another thing may really like it or not. If it is similar to it in many aspects, this means that the simile is true"[20]. One of the simile of Abu- Tammam, his saying:

<div dir="rtl">

قَـنَـا الخـطِّ إِلَّا أَنَّ تِلك ذَّوَابِلُ   مَهَا الوحْشِ إِلَا أَنَّ هَـاتَـا أَوانِـسّ

</div>

Al-Souli stood beside Abu- Tammam and said that the simile is correct in this verse but Al-Amidi criticized this verse and said that the simile is incorrect.

Al-Jarjani criticized Abu Tammam because he uses (these) and (those). The first one is for the present and the another for absent. They are contradictory. He said that this verse is strange and odd.

AL-Gaeirawani affirmed that this verse is correct and Abu Tammam used simile in a good way. Some critics stood beside Abu Tammam and the others criticized him.

The second requirement: critical reading of the poetic text

Reading heritage is not a state of entertainment for peoples and nations. Rather, it is a necessary condition for building civilization. A conscious reading of cultural and civilizational heritage establishes psychological, social and cultural factors to renew the vision of our cultural heritage. How to benefit from it in our present is an urgent question.

Therefore, reading is readings and each reading has its own peculiarities. The most important characteristic of literary reading is that it tries to search the distance between the signifier and the signified and works to break the ambiguity of the semantic diversity that characterizes the literary text.

Why are there multiple readings of the literary text? It can be said: The reason is due to the fact that some texts impose on the recipients a certain type of reading, or due to multiple reading and the difference in their knowledge and culture. Therefore the readings are levels as the readers who themselves are levels. It can also be said that the reason is the different critical curricula and its multiplicity that critics invest in reading the text.

It can also be said that there are some texts that have the ability to direct the reader to something more than other things, so the text has authority over the reader if the expression is correct and it is an independent subject in itself [21].

The readings are levels as well as readers, and for this there are many types of readings, including critical reading:

First: Thefts: -

Theft in a language: (Someone steals something, stealing is to take it invisibly. He steals the hearing, meaning that he stole hidden. The thief comes cover up to a place and he took from it what he does not have) [22].

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[18]-Al-Kamil in Language and Literature, P3, 41.

[19]-Al-Bayan Image Art, 33.
[20]The Balance, P1, 372.
[21]- Tongue of the Arabs, 155-156.
[22]-The Same Source.

Terminology,   Al-Asma'i was the first who talked about poetic theft, as he said, " Al-Nabigaa Al-Gudi's first poetry was good but the last poetry was stolen and not good) [23].

For Al-Amidi, the theft is not a big defect because it is in his opinions a door from which all authors must enter [24]. The poet can express his creativity despite the thefts that are common in people's habits. It is used in their proverbs and dialogues". [25]Al-Amidi mentioned the word (taking) a lot

Taking in a language: (I took something, I took it).

'taking' is an aspect of poetic theft, and it was mentioned a lot in the past, and there is some slight variation in its concept. Some of them thought that theft (plagiarism) includes taking the words without meaning. Others thought that it includes words with their meaning. There is another trend, which sees that it deals with meaning only.

One of Abu Tammam's verse that Al-Amidi thought was stolen is:

<div dir="rtl">

أصمَّ بِك النَّاعي وإنْ كَان أَسْمَعا   وأصْبَحَ مَغْنَى الجُودِ بَعْدَكَ بَلْقَعَا

</div>

He thought that this verse is taken from the poet Soufian Bin Abd Yagouth Al Nassri who says:

<div dir="rtl">

صَمَتْ لـه أُذُنَـاي حِـيـنَ نـعيـتَـه   و وَجَـدْتُ حُـزْنَـاً دَائِماً لَـمْ يَذْهَب

</div>

Sometimes, Al-Amidi said that the verse is stolen from Soufian and sometimes from others. Therefore, Al-Hamoy said that Al-Amidi was not just in his judgments.

Second: The defects of the two poets: -

Poetry is not free from faults and disadvantages, as poets are not immune from error and defect, and Al-Amidi found some verses in which there are errors and disadvantages, whether in terms of language or meaning.

There are some linguistic criteria enacted by the ancient poets, and poets must abide by them, but Abu Tammam is a poet who has violated some of them when he employed new words or introducing and delaying words. This violation does not take his words out of eloquence or take him out of the circle of poets. For example:

<div dir="rtl">

قَسَم الزَّمَانُ رُبُوعَهَا بَينَ الصَّبَا   وَقـبُـولِـهَـا وَدَبُـورهَـــا أُثْـــلاَئَـــا

</div>

Al-Amidi said that Abu Tammam abuses the meanings of his words. The meaning of the word (الصبا) which means (youth) in English is acceptance. He uses another words to refer to the opposite which is (قولها). It means the opposite wind. Abu Tammam also uses the word (دبور) (Al-Dabour) which has the same meaning of (قولها). He wanted to say that there is a repletion within one verse.

He wanted to say that there is a repetition because there is no difference between (الصبا وقولها). Both of them refer to the same word which is acceptance.

One of the defects of Al-Bahtari is:

<div dir="rtl">

لا الـعَـذْلُ يَرْدَعُـه وَلا الـ   تَّعْنِيفَ عَن كَرَم يصُدُّه

</div>

Al- Amidi said that Al-Buhtari wanted to praise caliph but because of his style the praise is changed into the opposite making caliph one of the people who prevented generosity. Al-Murtadha stood against Al-Amidi and said that the meaning of this verse is the praise not the opposite. Most of the critics stand beside Al-Murtadha.

The Results

1- The metaphors used by Abu Tammam were not familiar to critics and rhetoric of that era, so they reproached him for his metaphors, but despite the revolution that stood against his metaphors. They were poetic metaphor but they are deviated from the norm.

2- Al-Bahtari metaphors did not exceed the old ones. They did not face a revolution. Critics do not find many readings about Al-Buhtari if they are compared with those of Abu Tammam.

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[23]-Al-Muwashah in the intentions of scholars against poets, 82

[24]-The Balance, P1. 211.

[25]-The Same Source.

3- The appropriateness of the Arab taste, which was prevalent at the time, is one of the important criteria in accepting the metaphor in poetry, and for this, we find the clear preference for Al-Bahtari over Abu Tammam in many of the metaphors used.

4- Abu Tammam used in his similes some strange and gentle words, but they are lighter than his metaphors; so we did not find many objections to him, as he was able to achieve through them congruence and acceptability.

5. In spite of the homogeneityof taste between Al-Bahtari and those who preceded him. They objected to his similes, as some described them as false and brutal.

6. The two poets resort to a kind of plagiarsim but they added their touches to it and they mastered this kind of plagiarism.It cannot be faulted for them.

7. Abu Tammam used strange vocabularies in his texts.

8. The metaphors of Abu Tammam and al-Bahtari were not the basis for the comparison between them but the language was an important criterion in evaluating each one from another.

9. Al-Bahtari's preference was not always prevalent for Al-Amidi, but he was the best.

10. The differing narrations were the reason for multiple readings for the one verse.

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