

The Religious implicature of Ghazal Wisdom in the Abbasid poetry

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Abstract: Wisdom is defined by Arabs as having the knowledge within the best sciences. It indicates using less words to express great meaning. Arabs were well-known with their wisdom in addition to their eloquence. They used poetry to immortalize their wisdom. 'Wisdom is the aim of the believer' said profit Mohammad (Pbuh) showing that the believer should be keen to strive for it. If some one acquire it, he would have a great spiritual treasure. The Abbasid Arabic poetry includes wisdom that abounds in exhortation and the gist of life experiences, as it contains an important axis in the construction of the lyrical poem.

Keywords: religious implicature, Ghazal wisdom, , Abbasid poetry, permissions.

Introduction

The religious character and the emergence of Islam had a great impact on the Ghazal poetry. The religious tendency changed the vocabulary of poetry and the poets' view of life and death. This opposing duality between enjoying the pleasures of the world and its lust, and being cut off from that world has been reflected in the poets' ability to intensify the poetic meaning in one verse that includes extensive life experience, or the extravagance and exaggeration in explaining that experience in more than one verse.

Based on that, the poets' means vary in formulating wisdom according to their different natures, and their outlook on life: calmness, balance, preaching and contentment with reality prevail for some of them, while some of them are filled with pessimism, despair, bitterness, and rebellion. This distinction stems from the being of wisdom which is the fruit of long experiences, astuteness, piercing insight into people, their morals, the past, and their destinies, and contemplation of man's quest, his goal and his end, then an accurate sense of life. It is a gist of experience, suffering, and a view of universe and society, which its owner expresses in short and accurate words to express a truth, opinion, or A principle that directs the generations to advice and guidance. Its conditions are to be general and comprehensive. This implicature is based on a campaign of religious requirements represented by the following:

Oath

The Holy Qur'an reinforced the status of the oath in privacy and promoted its religious value, as it is a means that enables something in the soul and brings it closer to the importance and holiness of the hearts in religion. What was mentioned in the wisdom of Al-Abbas bin Al-Ahnaf the farness of his beloved, when he says (: (Al-Taweel)

إلى الله أشكو إنه موضع الشكوى فقد صدّ عني بالمودّة من أهوى
لعمري لأهل العشق فيما يصيبهم أحقّ بأن يُبكي عليهم من الموتى

Al-Abbas bin Al-Ahnaf complains to God Almighty that the beloved has turned away from him and wronged him. In the second verse, taking the idea of oath as a religious inclination in its origin is what prompted the researcher to ascend to it. Such a type of judgment towards the religious implicature, as the poet swears at his age that lovers - from his point of view - are better to weep for them than to weep for the dead. The image of pain may deepen further if we consider the crying of the dead themselves for the lovers: (Al-Taweel)

خَلِيلِيَّ إِنَّ الْحَبَّ حُلُوٌّ وَإِنَّمَا مَرَارَتُهُ فِي الْقَلْبِ يَوْمًا مِنَ الْهَجْرِ
ووالله، لولا الهجر ما كنت سائلاً سيوى حُبّ مَنْ أهواه في ليلة القدر
ولكنّ هذا الهجر ما زال آفةً على الحُبّ يعلّو كالكُسوف على البدر

The poet talks about the beauty of love, the intensity of its sweetness and its effect on the heart on the one hand, the difficulty of separation and the torment of desertion on the other hand.

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Through the oath in the second verse, the poet is keen to show the psychological state that has been weakened as a result of abandonment and deprivation. He asked about his beloved, intending to pray for his beloved on the Night of Decree, and through this, desertion and separation are a scourge that afflicts love and changes its sweetness to bitterness.

Prayer:

Prayer is one of the most important religious manifestations, as it is a type of worship as we find romantic feelings that are carried within the religious wisdom as in the expression of the sincere feeling brought by Ibn Al-Ahnaf when he says (¹): (Al Kamil)

عَدَبْتُ قَلْبِي بِالْعِتَابِ فَكَلَّمَا فَنِي الْعِتَابِ بِدَأْتِهِ بِعِتَابِ
وَرَزَعَمْتُ أَنِّي لَا أُجِبُكَ صَادِقًا وَاللَّهِ يَعْلَمُ مَا تُجِنُّ نِيَابِي
لَوْلَا مَخَافَةُ أَنْ تُصِيبَكَ دَعْوَتِي لَدَعَوْتُ يَا سَكْنِي عَلَى الْكَذَابِ

The philosophical tendency is not hidden in the text. Many blamed the lack of honesty between the two lovers. The religious implicature we see is residing in the prayer that was surrounded by the conditional sentence which Ibn Al-Ahnaf brought as evidence of the sincerity of his feelings and the purity of his heart in the being of his prayer for his beloved. His fear for her is stemming from his honest love for her prevents him from praying against the liar of them. This honesty and purity attributed to him is in harmony with the Almighty's saying in the holy Qur'an in Surat Al-Baqara 186 :

{وَإِذَا سَأَلَكَ عِبَادِي عَنِّي فَإِنِّي قَرِيبٌ أُجِيبُ دَعْوَةَ الدَّاعِ إِذَا دَعَانِ فَلْيَسْتَجِيبُوا لِي وَ لِيُؤْمِنُوا بِي لَعَلَّهُمْ يَرْشُدُونَ}

Peace :

Islam insists on the notion of peace to reveal the principle of peace among people and deepen its roots in the hearts of the believers, because of its importance in providing peace and tranquility in the hearts of Muslims : (Al-Taweel)

إِذَا لَمْ يَكُنْ لِلْمَرْءِ بُدٌّ (2) مِنَ الرَّدَى فَأَكْرَمُ أَسْبَابِ الرَّدَى سَبَبَ الْحُبِّ
وَلَوْ أَنَّ خَلْقًا كَاتَمَ الْحُبَّ قَلْبُهُ لَمِثُّ وَلَمْ يَعْلَمْ بِحُبِّكَ قَلْبِي
إِذَا قِيلَ تُقْرَبُكَ السَّلَامُ تَمَاسَكْتُ حُشَّاشَةُ نَفْسِي وَانْجَلَتْ غَمْرَةُ الْكَرْبِ

The implicature of wisdom here is showing and spreading peace from the certain Islamic Sunnahs that asserts to the lover in protecting him from imminent doom and in relieving him of the worries and anguish that befell him as a result of his distance from victory, as well as his concealment of his love . in view of what surrounds this covenant of declaring security among people and divulging it among them. The greatest Messenger Mohammad (Pbuh) on more than one occasion ordered the Muslims to spread peace, and he said "You will not enter Paradise until you believe, and you will not believe until you love each other. Shall I not tell you something that if you do it, you will love each other? Spread peace between you"

Permission:

Islamic Sharia is concerned with organizing people's lives by presenting higher purposes, and among those purposes is the preservation of honor and the protection of rights; Therefore, this purpose is manifested in the etiquette of seeking permission. : (Al-Baseet)

أَتَادَنُونَ لَصَبِّ فِي زِيَارَتِكُمْ فَعِنْدَكُمْ شَهَوَاتُ السَّمِيعِ وَالْبَصَرِ
لَا يَظْهَرُ السُّوءَ إِنْ طَالَ الْجُلُوسُ بِهِ عَفْتُ الضَّمِيرَ وَكَيْنَ فَاسِقُ النُّظَرِ

Wisdom in these two verses is taking into account the ethics of permission to visit as one of the legal norms our God Almighty in His Book focused on saying يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَدْخُلُوا بُيُوتًا غَيْرَ بِبُيُوتِكُمْ حَتَّى تَسْتَأْذِنُوا وَ تُسَلِّمُوا عَلَى أَهْلِهَا ذَلِكَ خَيْرٌ لَكُمْ لَعَلَّكُمْ تَذَكَّرُونَ [Naur 27]. Here, Ibn Al-Ahnaf, the beloved Fawz, asks permission to visit her, addressing the implicit question regarding the impotence of the first verse and its implicature: Do you have longing for me? So 'the lust of hearing and seeing' is a metaphor for the intensity of longing to see the beloved, especially since this love (for his beloved)

is characterized by all the elements of chastity that lies at the top of its pyramid, chastity of conscience, and self-restraint from what God Almighty has forbidden.

Despite the poet's statement of his chastity, he realized with a metaphorical paradox that he wants her to allow him something of the prohibition that he imposed on himself, which is (immorality). This contradicts with the values of the true religion, which called for the aversion of sight. However, the poet was clever when he presented to permit this prohibition with the chastity of conscience in a reference to himself. He has restrained the lustful view of the beloved as long as the conscience is the watchdog despite the general prohibition of looking at what is not permissible or for the purpose of corruption and what leads to the commission of taboos.

It seems that the poet is aware of the saying of Imam Ali (Pbuh) : 'if the eye sees the lust, the heart will be blind to the consequence'. So, cling to the first look pointing to it in the saying of the prophet Mohammad (Pbuh): "Do not look after the first look, for the first is for you and the second is against you". The look of Ibn al-Ahnaf did not carry within it the lust that leads to falling into sedition, as much as it was a look of pure longing only.

Glorification:

glorification is intended to exalt God Almighty and purify Him from what is not appropriate for Him of contradictions and representations and to prove what befits Him from the desirable, and the qualities of perfection. Glorification may come out for wonder as we find in the verses of Bashar bin Burd when he says : (Al-Taweel)

فَسُبْحَانَ رَبِّيَ لَا جَلَادَةَ⁽³⁾ بَعْدَمَا جَزَيْتُ وَأَبْلَانِي الْهَيَّوَى فَبَلَيْتُ
ظَمِنْتُ فَلَمْ أَظْمَأْ إِلَى بَرْدٍ مَشْرَبٍ وَلَكِنْ إِلَى وَجْهِ الْحَبِيبِ ظَمِينْتُ⁰

This is an explicit invitation to reflect God Almighty's creation and decree based on "Glory be to my Lord". It is one of the axioms using glorification to be constant with wonder. Here, the poet marvels at the state he has reached of impatience and fading out of his strength after he was distinguished among his like-minded lovers: the meaning of "running" has summed up in its folds the proverb that says "The running of the slanderers are overpowering." Which is said about the one who is distinguished among his peers. However, the situation soon turned into the opposite, and "the valley ran so weaned to bury the villages", which is an example said to describe the spread of evil and exceeding the limit. As Bashar was prevented from meeting his beloved after he was enjoying her neighborhood and her impenetrable love. The wind swept in a way that the poet's ships did not desire. Therefore, the oasis of meeting dried up and the stream of connection with it receded. Perhaps the focus of the religious formula in this wisdom is represented by the language of Bashar, who sees that whoever brought this matter and brought it to this state and the organization is a wise administrator, free from absurdity and oversight. Then, there is no doubt that he has his wisdom in what he did and destined, decreed and managed.

Polytheism:

Almighty and Sublime God singled out monotheism for himself and obligated his believers to worship him. He is the Creator who deserves to be worshiped other than anyone else, "Polytheism is the greatest sin."

Bashar bin Burd acknowledges that he has committed a sin as a result of the love with which he reached the limit of associating partners with God, when he says: (Al-Khafeef)

وَيْحَ نَفْسِي ، أَكَلَمَا دَبَّ وَاشٍ بِحَدِيثٍ وَثَبْتُ لِلْهَجْرِ وَثَبَا
مَا كَذَا يَصْنَعُ الْمُحِبُّ فُقْرِي أَيْنَ مَنَا مِنْ لَا يَقَارِفُ ذَنْبَا
لَمْ يَكُنْ لِي رَبٌّ سِوَى اللَّهِ يَا عَبْدَ فَمَا لِي اتَّخَذْتُ وَجْهَكَ رَبًّا

The poet explains to us his stance with pain and compassion towards the love that filled his heart and praying for himself with woe and perdition. This can be discerned through his saying 'Woe to my soul', for the state of weakness that engulfed him which made him move towards

distancing and abandonment whenever he heard the words of a gossip. Before his love for Abdah - his beloved -, he was a worshiper of God Almighty alone. As soon as his love became attached to her, she became his lord and his idol. the love that made him lose control of himself. Despite the confusion of those turbulent feelings that led him to worship the beloved and polytheism with God, the gist of wisdom here is that love may get a person to the point of atheism and associating him/her with the divine, and then he must devote the self to this kind of love.

Forbiddances of looking :

It is intended to block the sight from looking at the forbidden things. This matter is of great importance in the Sharia. It is one of the Islamic etiquettes, and a means by which Islam defends man so that he does not fall into taboos. Ibn Al-Mu'taz , however, presents us a justification for sins, including eavesdropping, deviating from taboos. His argument is the intensity of the beauty of his beloved : (Al-Madeed)

قَدْ وَجَدْنَا لِغَفْلَةٍ مِنْ رَقِيبٍ فسرقتنا نظرة من حبيب
وَرَأَيْنَا نَمَّ وَجْهًا مَلِيحًا فوجدنا حجة في الذنوب

Ibn Al-Mu'taz invokes sins as a pretext to ward off his bad consequences from the look witnessed by the monitor who can be interpreted by God Almighty not a slanderer or blamer. The wisdom behind this transgression and disobedience, even at the expense of strengthening the poetic image, is the call for sacrifice for the sake of the beloved, even if that sacrifice and adventure came at the expense of religion and doctrine. Muslim Ibin Al-Waleed says : (Al-Kamil)

كَسَبَتْ لِقَالِي نَظْرَةً لِتَسْرَهُ عيني فكانت شقوةً ووبالا
مَا مَرَّ بِي شَيْءٌ أَشَدُّ مِنَ الْهَوَى سُبْحَانَ مَنْ خَلَقَ الْهَوَى وَتَعَالَى

He takes the sweetness of his beloved and the intensity of her beauty as an excuse to look at her for a long time, and thinks that this look is happiness for his heart. So, it was nothing but a bad situation and calamity. looking is the result of fornication, for whoever looks more at the beauty of a woman because of which he may be able to love her from his heart will be the cause of his doom. Ibn al-Walid's investment in looking at his beloved violates the rules of the Islamic religion. It becomes clear that the exclusion of passion and love is the most severe thing that a person is exposed to. In the poetic context of the second line, the poet refers to an explicit call to notice God Almighty's ability to create and to give a person the ability to love.

Footnotes

(1) See: Pre-Islamic Literature: Issues, Purposes and Arts, Ghazi Tulaimat and Arafat Al-Ashqar: 208

2) Pre-Islamic poetry, its characteristics and arts, Yahya Al-Jubouri: 403

3) See: The Qur'an and Human Values, Abdul Latif Muhammad Amer, Wahba Library: 43

4) Diwan of Al-Abbas bin Al-Ahnaf, explained and verified by Atika Al-Khazraji: 2

5) The same source: C4/67

6) See: The supplication of the prophets and the righteous: 6-5

7) The same source: 34

8) The same source: 36

9) Bud: the share of everything, looking at the eye: a substance (bed)

10) Al-Rada: destruction, looking at the eye: material (roda)

11) The Book of Jurisprudence on the Four Schools of Thought, Abd al-Rahman al-Jaziri:

Part 2/51

12) Sunan Abi Dawood by Imam Al-Hafiz Abi Dawood Suleiman, T: Muhammad Abdul-Aziz Al-Khalidi: 3/353

13) See: Asking permission in the Qur'an and Sunnah, objective study, research required to obtain a master's degree, An-Najah National University, prepared by Islam Kamal Saeed: 40

14) Diwan al-Abbas ibn al-Ahnaf: 147

15) Deception of judgment and the abode of speech, the predator from the words of the Commander of the Faithful, Nasih al-Din Abi al-Fath Lamdi, T: Abd al-Hasan Zohni: 155

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- 16) Treasure of Workers in Sunan of Words and Deeds, the scholar Alaa Al-Din Ali Al-Muttaki Husam Al-Din Al-Hindi, cared for by Ishaq Al-Tibi: 624
- 17) Diwan of Bashar Bin Bard, Muhammad Al-Taher Bin Ashour: Volume 2/39
- 8) Executioner: patience
- 9) Dhamit: the lip has a tan and withered, looking at the eye: a thirsty substance
- 20) The Gathering of Proverbs, by Abu Hilal Al-Askari, Muhammad Abu Al-Fadl Ibrahim, Abdul Majeed Qatamish: Part 1/299
- 21) Gathering of Proverbs: Part 322/1.
- 22) Summary in the explanation of the Book of Unity: Saleh bin Furan bin Abdullah Al-Furan: 118.
- 23) Diwan of Bashar bin Burd: Part 1/381
- 24) See: The rule of Islam in looking at the nakedness: Muhammad Adib Kulkul: 7
- 25) Diwan bin Al Moataz: 316.
- 26) Explanation of the Diwan of Sari Al-Ghawani, Sami Al-Dahan: 201

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- 14) Ali bin Jabla's poetry, compiled and verified, d. Hussein Atwan, Dar Al Maaref, 3rd floor, Cairo, 1119.
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