

Manifestations of Poetic Intersexuality in the Poetry of Siraj Al-Baghdadi (Died 500, H)

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Abstract

This study aimed to clarify the semantic and aesthetic dimensions that lie in Siraj Al-Baghdadi's poetic and sensory experience, and then reveal the poetic source on which he relied in shaping this experience. This is done through monitoring and analyzing semantic poetic texts. The study concluded: The dominance of the Ghazali introduction (courtesy poetry), in the poetry of Siraj al-Baghdadi, which focused on describing the physical beauty of the beloved rather than focusing on her moral beauty. Evoking shadow memories that embody the lover's deprivation of the beloved in reality, and that was a kind of compensation for that deprivation. Al-Sarraj Al-Baghdadi was inspired by the experiences of poets in the Umayyad era, and benefited from them to enhance his poetic and sensory experiences. Al-Sarraj Al-Baghdadi absorbed the new poetic experiences of the Abbasid era, such as: the experience of Abu Nawaz and others, and benefited from them to enrich his artistic experience. The study recommends reviewing the poetry of Al-Siraj Al-Baghdadi, to demonstrate its other artistic characteristics, such as: aesthetics of language, style, and artistic images.

Keywords: *Intersexuality, Poetic intersexuality, Al-siraj al-Baghdadi, Abbasid poetry.*

Introduction

The poetry of Al-Siraj Al-Baghdadi has not received any study, except what was done by his poetry collector, in what is required for collecting and compiling poetry, in terms of talking about the biography of the poet's life, pointing out his poetic purposes, their artistic characteristics, and some of the drawbacks imposed by compiling and compiling poetry from its meanings. No scholar paid any attention to him, despite the fact that his poetry was mostly tender in emotion, gentle in terms of wording, meanings and ideas, his images were exquisite, and his language tended to be smooth, sweet, clear, and sincere in feeling, with a mixture of imagination and realism, and the love of the ascetic worshiper and the sensitive world .Hence the current study: To shed light on one of the artistic phenomena that characterized the poetry of Siraj al-Baghdadi; That is, the phenomenon of poetic intersexuality.

Importance of studying:

The importance of this study comes from its treatment of the phenomenon of intersexuality in the poetry of Siraj al-Baghdadi, which is a phenomenon of great importance and constitutes a remarkable presence in his poetry.

Research Objectives

The purpose of this study to the following :

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Revealing the phenomenon of intersexuality in the poetry of Siraj al-Baghdadi, which constituted a striking artistic and stylistic phenomenon for the recipient, and revealing its semantic, aesthetic, and psychological dimensions.

Study Approach:

The study relied on the descriptive analytical method, which monitors significant texts and examines their semantic, aesthetic, and psychological dimensions.

Reasons for choosing the study:

It was represented in the absence of any specialized study that dealt with the stylistic and linguistic phenomena in the poetry of Siraj al-Baghdadi. Then he urged researchers to reconsider his poetry. To highlight the other artistic phenomena inherent in it, in addition to identifying the phenomenon under study and treating it from both artistic and semantic aspects.

The limits of the study:

The study relied on the collection of Al-Siraj Al-Baghdadi's poetry, which was collected by the researcher. Adel, Nassif Al-Azzawi's book, published by Al-Ani Press, Baghdad, 1st edition, 1990 AD.

Literature review

The researcher did not find after investigation and investigation any specialized study that dealt with the poet's poetry as the subject of the study from both the objective and artistic aspects.

There is no doubt that intersexuality in its modern sense; it is considered one of the modern critical terms, although it has roots in ancient Arabic criticism, under many names. Close to it in meaning, such as: inclusion, quotation, raiding, and theft. (Al-Saadani, 1991). The sense of the interconnectedness and overlapping of texts, and their benefit from each other, has been present since an early time. Abu Hilal Al-Askari (d. 395 AH) cited the words of Ali bin Abi Talib - may God be pleased with him -: "If the words had not been repeated, they would have been exhausted." (Abu Hilal Al-Askari, 1952: p. 196). But this term deepened, its concept expanded, and spread in modern critical studies, both Western and Arab, and researchers paid attention to it from both a theoretical and applied standpoint.

If the researcher tries to understand the concept of intertextuality among ancient Arab lexicographers, he will find that they did not address it as a critical term. It has also been established in modern literary criticism, but among the closest meanings to it are: attributing a hadith and raising it to so-and-so, as well as animation (Al-Zamakhshari, 1979; Ibn Manzur, D.T.; Al-Fayrouzabadi, 2005). Intertextuality requires attributing meanings and ideas to their owners, as well as moving texts and deconstructing their internal structures. To show the extent of their connection and relationship in one way, or their difference and contrast in another way.

As for intertextuality, from the terminological point of view, it has many names. It was called: textualism, intertextuality, intertextuality. But these terms have become widespread and widely spread among scholars; it is "intersexuality" (Abdul Muttalib, 1995; Azzam, 2001). The signs of this term began to appear when the formalists and structuralists sought to isolate the text from its contexts: intellectual, cultural, and social that influence its formulation, and to consider the literary work as a text closed on itself, and there is no need for the critic to try to establish a relationship between the text and anything outside of it (Fadl, 2002). In the midst of this reality, the concept of "intertextuality" appeared with Mikhail Bakhtin, and he called it "dialogic," meaning: "the dialogic of texts and the modes of their intersection" (Khamri, 2007). Texts are

subject to the process of influence, influence, and acculturation. And Hawraa became a shadow for lovers to fight him.

How many have said that when he saw her, she was conceited?

Are her sick eyelids from the continent a warning to him?

She appeared between her circles like the full moon in the halo.

She is wearing fine clothes, the ends of which are drawn.

O gazelle in the belly of the sheep, a guest who would like to be brought down. It is noted - in this flirtatious introduction - the description of the beloved as a two-eyed nymph, the effect of her intense looks on the lovers, her lukewarm eyelids that enchant the hearts, her swagger in her walk, as she drags her tails, as well as her comparison to the full moon and the gazelle. He also says this in a poem praising one of Bani Aqil, from [Al-Mujtath]: (Al-Siraj Al-Baghdadi, (1990: p. 106)

She said: "Their tents have been destroyed and they have surrendered to the forces of Dhu Salam". To the inciting driver, return peace to the one standing by and be upright. Oh God, peace be upon you, in a heart attack of passion, from which you have preserved flesh on its own. As is the custom of the authors of pre-Islamic ghazal prologues, he describes the hour of the beloved's departure and her standing, and their nourishment is walking to where pasture and water are, and this state left him distracted and unconscious, he became weak and emaciated, and he could not turn his mind to anything. He also says during a poem in which he praised one of the Banu Munqidh from [Al-Khafif]: (Al-Siraj Al-Baghdadi, (1990: p. 106) Lamia showed me fear, telling the story of a young branch of grace and strength. Women walking like lions. Why do they hide the words between themselves? I was about to give up my excuse, but I was embarrassed where I was a forbidden person Then I called out while the heart was filled with a flame for passion that increased its turmoil. O daughter of the people, do you have a drink of lavash that will cure the pain? She replied that chastity is forbidden, and Islam is forbidden.

Among what was presented to him in this flirtatious introduction the exposure of the beloved to the lover, and her likening to a soft and swaying branch of milk, as well as her likening to a sand elk in beauty and beauty, and the astonishment of the lover, and the burning of his heart when he sees her in this state, as well as the reluctance and reluctance of the beloved. He paid attention as is seen to physical virtues, more than to moral virtues, like the pre-Islamic poet who was

He likens a woman to a full moon, a wild cow, an egg, a pearl, a spear, a cloud, the sun, a gazelle, a cat, a doll... Sensory similes were more dominant in his poetry than moral similes.

Among the examples of ghazal introductions that were influenced by Al-Sarraaj Al-Baghdadi in his poetry - for example, the poem Al-Hadra; As Al-Kamil says: (Al-Dhabi, D.T.: pp. 43-44) Sumaya woke up early, and he enjoyed his time, and went out early in the morning, not having finished yet. And my eyes became brighter the day after I met them with the brown stone, with a look that did not take off. And they moved together until they were straight and clear, like the erect erection of a gazelle.

And by the eyeballs of Hawraa, you count her limbs and two teeth, free with the beginning of tears. And when a conversation disputes with you, you saw her beautiful, smiling, and pleasant to eat. The wanderer was unable to conceal his grief and his eagerness to part with his friend, when he saw her intending to leave, fascinated by dreams of the next trip, forgetting her memories of him, as if she had never met him, nor spent happy times with him, while he looked at her farewell, and contemplated her face, and went on. He describes his charm with her graceful beauty, her round eyes with their

charming, lukewarm looks, her bright face, her sweet speech, her delicate smile, and her sweet, fragrant saliva (Atwan, D.T).

B- Introduction to the spectrum:

It is one of the secondary introductions that poets did not use in abundance in the pre-Islamic era. It is rarely used in their poetry, and its meanings are limited. The poets did not expand on it, but rather repeated the same meanings and details in a very brief manner. (Atwan, D. T.). In it, the poet speaks “about the specter of the beloved that penetrates the curtains of darkness and travels in the darkness of the night to visit the poet in his dreams, haunting him and bringing him back to past memories, arousing in him feelings of longing and nostalgia hidden deep within him, and embodying his sense of distance and deprivation.” (Khalif, D.T.: p. 168). Al-Sharif Al-Radi (d. 436 AH) says: “The poets were greatly astonished at the pilgrim’s visit at the distance of the home, the desert of the shrine, the ruggedness of the roads, the uncertainty of the paths, and his finding his way to bed without a guide to guide him and a supporter to support him, and how he traveled a long distance without a hoof or sandals in the nearest place.” A period of time, and the fastest time. Because the poets assumed that the visitation of the specter is a reality, and that it occurs in sleep just as it is awake, and with that there must be astonishment at what they marveled at.” (Al-Sharif Al-Murtada, 1955: p. 15.(An example of this is his saying from (Al-Khafif): (Al-Siraj Al-Baghdadi, 1990: pp. 89-90). She knocked after a moment of distress, a mother, and a leaf of fear, a snitch, and an envious person who yearns for

Then she broke the seal of reproach and said, “If you were in love, you would die in love”. Just as some of the Banu Adhra died, every one of his true desires died, and was thrown into ruins. His beloved knocks him at night; For fear of the snitches and envious people who lurk around them, spoiling the relationship between them by slandering them, but poets - in most cases - do not submit to these snitches, and do not surrender to their actions, but rather rebel against them, and reveal the hidden secrets of themselves, without fear or apprehension. His statement is also from [Majzu’ Al-Kamil) (Al-Siraj Al-Baghdadi, 1990: pp. 110-111.(What is the matter with your kindness? It visited a modest person. If it had not visited one, it would not have been accused. He died, and the blacksmith had fallen asleep, and the sergeant neither noticed nor knew of him. And the night has extended its curtains, and the morning has not revealed its knowledge. I wished that the night had been long and that the morning had not yet come, smiling. Oh, kind of highness, you have arrived despite the treachery of passion, have mercy.

He wishes that the night would be long, so that he could enjoy meeting his beloved; Because he cannot achieve this in the real world, for fear of censors and snitches, and the specter is a source of tranquility and peace of mind for the poet, even if he is aware that it is self-talk, in addition to being one of the incentives for reciting poetry.

He thanks the dreams that brought him together with the one he loves. He complains to him about the rages of passion, the suffering of love, the intensity and burning of passion, and the blame and humiliation of the humiliated person. He says from [Al-Raml): (Al-Siraj Al-Baghdadi, 1990: pp. 122-123.(The specter of Sulaima wished to be careful when it was folded. The secret informant warned of the secret snitch.

I began to complain about what I met, it’s fleeting spectrum, from touching the air. I thank dreams for bringing us together despite our intentions. O you remorseless one, leave me while passion is not occupied and empty of anything else. In these introductions, like other ancient poets, he is satisfied with visiting the ghost of his beloved, so that the suffering of love will be alleviated from him, and the rages of passion and pains of love will be relieved from his state of tension and anxiety.

An example of these introductions that Al-Siraj Al-Baghdadi used to conjure is the poem Al-Harith bin Hilza Al-Yashkari from (Al-Kamil): (Al-Siraj Al-Baghdadi, 1990: p. 225)

the imagination roamed and the night of a flatterer drove us on our journeys and did not falter.

Because you were guided and were not a man .(186صIt is not, then, “one of the great disadvantages of poets - especially the later ones - if this is a section that neither the early nor the late have stripped of it.” (Al-Amidi, 1954: p. 250) Al-Siraj al-Baghdadi summoned many poetic images that could be placed within the framework of the common and common among poets. He extracted them from their contexts and included them in new poetic contexts that expressed an emotional experience that he went through and suffered. He gave them a splendor to be admired, a splendor to be admired, a sincere feeling, and feelings. Fiery, realistic, far from affectation and artificiality, with a sweet, smooth style, far from ambiguity and ambiguity, and an excellent ability to depict scenes and moments of farewell, including heartburn and pain, and descriptions extracted from the natural environment. Among the pre-Islamic images he recalled was the scene of him standing on the hill, his crying, and praying for him to give him water, as he said from (Al-Taweel): (Al-Siraj Al-Baghdadi, 1990: p. 116). We stood while the stones were scattered over the house, weeping for our loved ones, a quarter of which was watered by the barn. And the tears of those who mourn were increased by its appearance. If ships were sent with it, the ships would sail.

This is not far from the position of the pre-Islamic poet, as Al-Abdi said - for example from [Al-Tawil]: (Al-Abdi, 1971: pp. 235-236).Indeed, as long as the abode is alive, its drawings irritate us as its ancient turmoil irritates. He watered that house, and whoever took a quarter of it, Dhihab Al-Ghawadi, and his wet and long lasting water.

I kept turning the eye away from its tears. If it bleeds, its blood clots quickly.

Whoever looks at these two scenes based on the metaphor (He watered a quarter of it from the barn / He watered that from the house) will find that they are very similar - in terms of structure and composition - but Al-Sarraj Al-Baghdadi gave the scene he painted a civilized image, represented by the scene of the ships that could be To flow in the tears of those who mourn. The image of watering with rain remains in pre-Islamic poetry. An expression of the tension and anxiety that pre-Islamic people suffer from the withholding of rain and the desire for it. (Abu Sweilem, 1987).

Likewise, in the image of the woman in his poetry, it is like the image of the woman in the pre-Islamic poet. Inspiring and tormenting, causing sickness, suffering and pain, joy and pleasure, and in likening it to a wild cow, a gazelle, a full moon, and a branch of dairy..., as what Al-Khafif said: (Al-Siraj Al-Baghdadi, 1990: p. 66), we were struck by the sharp edges of deer, as if their sharp marks were spears. From the gazelle, in every predator of which a lion is wounded. His saying is also from (long): (Al-Siraj Al-Baghdadi, 1990: p. 66). And I will be enlisted in an army of good men. I will ransom its waters, its eyes, and the line of its virgins. The fawn scratched the sand well and poorly. I wish he had not scratched it in his anger. A similar statement from [Al-Mansarh]: (Al-Siraj Al-Baghdadi, 1990: p. 74).A beautiful looking slave girl, best photographed by her illustrator. Like a young branch and the full moon, if she travels, her likeness to the gazelle is her guileless.Then from a dune he saw her apron, and a full moon covered her apron.

Thus, the woman's eyes are likened to the eyes of a gazelle/doe/wild cow/, as well as the effect of her words on the lover, and her beauty is like the goodness of the merciful man, and her pampering and repentance are like the gaze of a gazelle, and the softness and bending of her waist, the softness and bending of a branch, and the likening of her buttocks to a soft dune of sand, and the roundness of her face to the full moon. These are all familiar and present similes in pre-Islamic poetry. It can be seen - for example in the saying of Al-Nabigha Al-Dhubiani: As he likens the looks and eyes of his beloved to the looks and eyes of a young gazelle, Al-Kamil says: (Al-Nabigha Al-Dhubiyani, 1991: p. 66).

I looked at the eyeball of a dusty shaden, the hotter of the two eyeballs, imitated Imru' al-Qays said, likening a well-beloved animal to a beautiful gazelle, beautiful and beautiful. Al-Taweel says: (Imru' al-Qays, D.D., p. 16). It is as good as the goodness of the good one. It is not obscene if it is stated, nor is it obscene. And Ibn Shaddad said: Where he likens the face of his beloved to the shining full moon, he says from [Al-Tawil]: (Ibn Shaddad, D.T.: p. 61). And the bright full moon said to her: "Don't travel, for you are like me in perfection and happiness."

Imru' al-Qays said, likening virgins to wild cows: Jamal is white and has a good gait. He says from [Al-Taweel]: (Imru' al-Qays, D.T.: p. 22). Then a flock appeared for us, as if its ewes were swirling virgins in a covered blanket. Despite his imitation of these images, especially of the pre Islamic poets, this does not necessarily mean that he was not creative in his poetry compositions. Rather, their novelty stems from their being an honest expression of his own emotional and psychological experiences. Therefore, there is no harm in him invoking these common images, not to mention their sincere emotions, strong feelings, delicate and delicate feelings, smooth and sweet style, and chastity pure of impurities and impurity. Therefore, it can be considered an extension of chaste virginal flirtation. The second topic: Intertextuality with Umayyad and Abbasid poetry Al-Siraj Al-Baghdadi was inspired by the experiences of poets in the Umayyad and Abbasid eras. As he found in it rich material, a spacious space, and a rich resource, from which he drew what nourished his poetic and emotional experiments, these poets preceded in doing good things, which those who came after them admired, so they followed their approach. Intersexuality with Umayyad poetry: He says a quote from a poem of praise from [Al-Khafif]: (Al-Siraj Al-Baghdadi, 1990: pp. 66-67).

I swam when I saw from my tears a sea that could not swim. Then she said to raise her in secret: I wish this boy had died and they could rest! O departed ones, respond to the longing heart with a heart that you have inflicted with wounds. He concealed his feelings with all his efforts, but when he was touched by secrets, he found his feelings revealed. He sold you his gloomy heart as a fool, so you took his slumber as a profit. The narrative style is clear in the verses, in terms of the event represented by the poet's intense crying at the time of his beloved's departure to a new place, then the beloved's dialogue with her peers, informing them of his love for her, and the escalating internal monologue that constitutes the climax of suffering and pain. It seems that he was influenced in this aspect by the poetry of Ibn Abi Rabi'a (d. 93 AH). As he says for example - from [Al-Taweel]: (Ibn Abi Rabi'ah, 1996: p. 69).

So she said to her companions, "I think that Abu Al-Khattab is among us in the presence of nearby, in a certain distance, from the people whose eyes are shining, from Taif and Samar. To him, my eyes twitched. I thought it was evening, and a fawn approached like a herald. But the difference between the two poets is that Al-Sarraj Al-Baghdadi is the lover, not the beloved. He depicts his torment, pain, and groaning at the hands of his lover, and that his beloved is chaste, possessing femininity, and her lover does not control her. She completely - mimics the image of a woman in virginal poetry, and this is in contrast to Omar bin Abi Rabi'a, who considered himself the desired one, not the seeker, and the adored, not the lover. And in his saying from [Majzu' Al-Kamil]: (Al-Siraj Al-Baghdadi, 1990: p. 81). You promised and you fulfilled, and your promise is incomplete. She was promised repulsion and abandonment, and she fulfilled it, but she did not fulfill her promise of connection. In this sense, he refers to the saying of Ibn Abi Rabi'ah from (Al-Raml): (Ibn Abi Rabi'ah: p. 69). I wish India had accomplished for us what it promises and healed ourselves of what it finds. His saying is quoted from (Al-Tawil): (Al-Siraj Al-Baghdadi, 1990: p. 96).

She destroyed a portion of the land of Najd and supplied fever agate, a relief for her in times of crisis. To the words of Aqeel bin Ulafa Al-Marri (d. 100 AH) from [Al-Taweel]: (Alawneh, 2004: p. 94). It destroyed a part of Deir Saad on the verge of striking it with skulls. The talk in both verses is about camels. However, the line of Al-Siraj Al-Baghdadi

came at the beginning of a flirtatious introduction to a praise poem, while the line of Aqeel bin Ulafa Al-Marri came in self-pride and the difference between the two emotions is clear and clear, and this is also the case with employing camels for two different purposes. And in his saying from (Al-Tawil): (Al-Siraj Al-Baghdadi, 1990: p. 63). I wish my poetry would return to the nights of my youth after you have passed away. A reference to the words of Ibn Mayada (d. 149 AH) from [Al-Tawil]: (Ibn Mayada, 1982: p. 119).

I wish I could spend a night in the heat of Laila, where my family raised me. Both poets wish to return to the nights of youth; where the lover enjoys the connection of his beloved, but that is nothing but just wishful thinking. From [Majzu' Al-Kamil] he says: (Al-Siraj Al-Baghdadi, 1990: p. 97). The mixture was so intense that my tears began to fall on them. Alone, they separated from their homes and were independent. Say to those who have departed from my sight and heart, they are sweet

And my blood, without guilt, came in the morning, and they were made lawful among them. What harm would it do to them if they had a drink of water and reached them and climbed Him describes the scene of his beloved's farewell and her departure to another place, and his tears flowed in abundance. We were sad to leave her, and even though she had become disillusioned and turned away from him, she remained constant in his heart, and all he needed was for her to reach out to him and stop abandoning him and turning away from him. Perhaps he benefited from the experience and suffering of Jarir (d. 114 AH). As he says from (Al-Basit): (Ibn Atiya, D.T. p. 160).

The mixture is clear, and if I had obeyed, we would not have been able to do so. And they cut off the ropes of connection between us. Neighborhood of houses, since we do not seek a house instead of a house, nor do our neighbors our neighbors. I was in the wake of grief, filled with terrific euphoria, avoiding what was evidently sad. It is noted that Al-Siraj Al-Baghdadi benefited from Jarir's meanings centered around: the distance of the beloved and her departure from the lover, and depicting his condition at the time of departure; where he shook with sadness and crying, pain and heartbreak. He also benefited from his style in constructing his flirtatious introduction. He turns around in his statement from (al-Raml): (Al-Siraj Al-Baghdadi, 1990: p. 109). They say that patience is the best protection against Paradise, so protect your patience or die with honor. And gain a look by which you can live. I am not accused among the people of inclination. I said, "I have an ice-cold drink from you, for the thirst has quenched." To the words of Al-Farazdaq (d. 114 AH); As Al-Taweel says: (Al-Farazdaq, 1987: p. 109). He received from her a look that left no heart for him and she did not feel what they had acquired. I did not see a person killed, nor did I see a killer without a weapon like her when they targeted The dialogue that Al-Sarraj Al-Baghdadi conducted with his beloved, even if it was bold; He asked her to empower him with herself, but her chastity prevented her from doing so, so she called on him to be patient, and if necessary, then with the look that would keep him alive, and this - of course - is nothing more than a mere saying; Due to the piety and righteousness he was known for, while Al-Farazdaq stripped himself of another soul; When he told about another person, and he wanted himself, that he is provided his beloved with a look that he enjoyed from her face and eyes. Al-Farazdaq is satisfied with the look, along with some self-admiration and pride in her, as the signifier states "provided" where Al-Sarraj Al-Baghdadi seemed to have the most sincere emotion and most delicate feelings of his companion, even if he was more daring than him. A-Intertextuality with Abbasid poetry:

The Abbasid era witnessed an active poetic movement, aided by the development and fundamental change in new life in its various fields: social, political, and cultural. Due to the expansion of the Islamic Caliphate on the one hand, and the mixing of the Arab element with various foreign elements, and the tendency of people to civil and urban life on the other hand, this life opened a wide field for the various poetic arts, which helped in its development, for "the establishment of the Abbasid state was a revolution in life." Social. And the establishment of this state was a revolution in the life of Arab poetry as

well.” (Khalif, D.T.: p. 689). There is no doubt that Al-Sarraj Al-Baghdadi was aware of these new poetic experiences - which came to reflect the reality of the new Abbasid civilization and was influenced by them, and whoever reads his poetry will find that he interacted with the Abbasid poets, especially the poets who preceded him. An example of his intertextuality with Abbasid poetry is his saying from [Al-Basit]: (Al-Siraj Al-Baghdadi, 1990: pp. 77-78).

And one of the monks left me, my love, and it spread among the people and became famous. And he said, “If I were a boy, I would have ransomed whomever I liked to wear the girdle and hair”. So I said, “It is not my sin asking for compensation, even if my greatest love were to be forgiven and acquitted”. This was from him the origin of his steadfastness and determination in the matter, which follows braiding. It is the only piece that explicitly indicates flirting with the masculine, and this type of poetry became widespread in the Abbasid era. As a result of the luxurious life and the elegance of living, this yarn became widespread and spread by a number of poets of the Abbasid era, such as Muslim bin Al-Walid (Sari’ Al-Ghawani, d. 208 AH), Al-Hussein bin Al-Dahhak (d. 250 AH), and Abu Nawas (195 AH). “Despite the deterioration of the political and social conditions of the era, Al-Sarraj Al-Baghdadi as it appears to the researcher was not serious about it, as it did not agree with his behavior and life, which leads the researcher to think that what pushed him to do so was his imitation of the Abbasid poets who preceded him; His poetic ability.” (Al-Azzawi, 1990: p. 33). Many poems of this type of ghazal were mentioned in the poems of these poets. For example, Abu Nawas (d. 195 AH) said from [Al-Mansarh]: (Abu Nawas, 2009: p. 918). And someone who led me in shamelessness made me forget you as long as you were in my company told him, “And the palms take hold of me in any way they see you meeting me”. You deceitfully got me into a job that I don't see as my business. From (Al-Tawil) says: (Al-Siraj Al-Baghdadi, 1990: p. 75)

And he has a sorrow like me, I complained about my youth to him, and my tears never stopped dripping He said, “He did not have any exemplary precedents that could translate from what was included in his chest”. We are both captive in love, threatened with death, and he continues to live captivated.

The charioteer at dawn and its drivers worried me when they kept rebuking him. In this text, Al-Siraj Al-Baghdadi depicts the outbursts of passion and the torments of love that struck him, and he was unable to conceal his love, so his never-ending tears exposed him. This text also revealed the love and passion that the beloved had for him that might destroy them both We are both captives of passion, threatened These pains became more severe and severe when the people decided to leave and demolished their tents in preparation for leaving for another place. Here he is influenced by the saying of Sari’ al-Ghawani: As he says from [Al-Tawil]: (Sariq Al-Ghuni, D.T.: pp. 177-179).

Should I declare what is in me, or should I conceal and conceal? And how, when there is a sign of love in my face. I complained to her about my love and she smiled, and I had never seen the sun smile before her. So I said to her, “My goodness,” and she frowned. “You must kill me, O beautiful one.” She frowned.

At one time, I used to deny people mentioning it, but tears of emotion rolled down my face. So I became a liar because I concealed my desire, and what I was concealing has come to light. Al-Sarraj Al-Baghdadi and Sari’ Al-Ghawani converged in depicting the suffering of the pain of love and passion, and the inability to conceal them. Because its signs are evident on the face, and in addition to that, the depiction of the scene of departure, and the beloved's exchange of love for him, love for love, and love for love, in addition to the sincerity of emotion, the tenderness of feelings, and the sensitivity of feelings. From (Al-Khafif) says: (Al-Siraj Al-Baghdadi, 1990: p. 101).

Between Bab Abaraz and the Al-Mualla River there are gazelles, captured and killed They abandoned the house with each other, and their desires took the soul from my body.

And they refused to forgive with ropes. Perhaps he relieved his worries and became lazy. Here, he describes the beautiful, beautiful and pampered women who stood out between the most prominent gate and the Al-Mualla River, as well as their looks and their reluctance. This increased his pain and sorrow, and he embodied the complete alliteration (sala / sala) with its timbre and connotation, thus deepening this suffering and increasing its dimensions. This is not far off, from the words of Ali bin Al-Jahm (d. 249 AH); As Al-Taweel says: (Ibn Al-Jahm, 1980: pp. 141-144). The eyes of the oryx between Rusafa and the bridge brought love from where I know and I do not know They brought back to me the old longing, and I was not eloquent, but they added coals to coals They were safe and the hearts were safe as if they doubted the dark, cultured parties. Do not attempt it unless the observer is provided with provisions, and do not arrive except with a running imagination.

Displace the anchor of the heart from its resting place and inflame what is between the wings and the chest. It was useful in employing place in the poetic and emotional experience, and this may be due to the similarity of the two experiences. It is useful in depicting his suffering, his beloved's charm, and her charm. As Al-Sarie' says: (Al-Siraj Al-Baghdadi, 1990: p. 73). O you who shot my heart but did not miss it, you killed me and I did not know it. From the words of Ibn Al-Ahnaf (d. 194 AH); As Al-Kamil says: (Ibn Al-Ahnaf, 1954, p. 240). O you who shot my heart and aimed for it, you are the one who knows the location of the arrow. It seems to me that Al-Sarraj Al-Baghdadi was in a state of astonishment and loss of consciousness, while looking at his lover, and his expression in this state was more successful than Al-Abbas bin Al-Ahnaf, who was in a state of awareness and awareness, while watching his beloved. Whoever contemplates the poetry of Al-Siraj Al-Baghdadi will find that he also recalled some of the poetry of Al-Mutanabbi (d. 354 AH), such as his saying of [al-Rajaz]: (Al-Siraj Al-Baghdadi, 1990: p. 72).

And He draws His arrows from the eyelids, which are drawn from the eyelids. The words of his lovers have become a purpose for her. How his sick eyelids caused a sick heart this meaning is similar to Al-Mutanabbi's saying from [Al-Khafif]: (Al-Mutanabbi, 1986, 2/38-39). And the eyes of the oryx are not like the eyes of a baptized orphan. Throwing arrows with the feathers of a falcon, tearing open hearts before skins.

It was useful in depicting the effect of the enchanting eyes of the beloved that destroys the lover and increases his distress upon his distress. He says in another place in [Al-Mansarh]: (Al-Siraj Al-Baghdadi, 1990: p. 83.) O He who, when I approve of his judgment, is fair and just in his judgment with us. This meaning is taken from Al-Mutanabbi's saying: As Al-Basit says: (Al-Mutanabbi, 1986, 4/83.) O most just of people, except in your dealings with me, you are the adversary and the judge. But he used it for the purpose of flirting, while Al-Mutanabbi's house was subjected to reproach that reached the point of blaming. Likewise, what Al-Kamil said: (Al-Siraj Al-Baghdadi, 1990: p. 67). His body is as soft as water, but his heart is as hard as ice.

This verse is close to Al-Mutanabbi's saying: As Al-Khafif says: (Al-Mutanabbi, 1986, 2/41). Every wine is more delicate than wine, with a heart harder than a boulder. Al-Sarraj Al-Baghdadi and Al-Mutanabbi converged in describing the beloved with a soft body and a hard heart.

Conclusion:

This study, titled "Manifestations of Poetic Intertextuality in the Poetry of Al-Siraj Al-Baghdadi (d. 500 AH), dealt with a set of results, perhaps the most prominent of which are the following:

1. First: Pre-Islamic poetic texts had a remarkable presence in the experience of Al-Siraj Al-Baghdadi, and his intertexts came from what is called: common and common

among poets. One of the most prominent things he called for was the flirtatious introduction, which is concerned with: describing the physical beauty of the beloved, more than paying attention to her moral beauty. Likewise, there is talk about the beloved's reluctance, repulsion, abandonment, and her desire to connect. Filming the farewell and departure scene. He also called for the introductions of the spectrum that embody the lover's deprivation of his beloved in the reality of life, and it came as compensation for that deprivation. To conceal from himself what he had suffered from, and the cruelty of rejection, abandonment, and refusal that befell him; Because the specter is not subject to censors and snitches, and the specter, in addition to being an effective catalyst for reciting poetry, is a source of comfort and tranquility for poets, and a salvation from a state of anxiety, tension, and excruciating suffering.

2. Second: Al-Siraj Al-Baghdadi also conjured many poetic images that could be placed within the framework of the common and common among poets. He extracted them from their contexts and included them in new poetic contexts that expressed an emotional experience that he had gone through and suffered, giving them an exquisite splendor and elegance. And a sincere feeling, burning feelings, and realism far from affectation and artificiality, in a sweet and smooth style, far from ambiguity and ambiguity, and a superior ability to depict scenes of farewell moments, including heartburn and pain, and the duality it embodies: pain and sadness, joy and pleasure.

3. Third: Al-Sarraj Al-Baghdadi was inspired by the experiences of poets in the Umayyad era. As he found in it rich material, a spacious space, and a rich resource, he drew from it what would nourish his poetic and emotional experiments, and he was influenced - for example - by Omar bin Abi Rabia, Al-Farazdaq, Jarir, and others.

4. Fourth: The establishment of the Abbasid state was a revolution in the life of Arab poetry, and there is no doubt that Al-Sarraj Al-Baghdadi was aware of these new poetic experiences and was influenced by them, and whoever reads his poetry will find that he interacted with the Abbasid poets, especially the poets who preceded him, such as: Abu Nawas and Sari' Al-Ghawani. Al-Mutanabbi and others.

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