

Semantic analysis for term of time in Arabic poetry -Abu Al-Fateh Al-Busti (D. 400 AH) for example

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Abstract:

The poets have generally resorted to creative means and techniques that aid them in expressing their poetic themes , purposes and their inner discourse. Among these methods which are using the words of time, as they are effectively mentioned in the poetry of Abi Al-Fath Al-Busti, which reveals to us the high culture that this poet possesses with the value of time, and his active role in expression and representation, and the study revealed the most frequently mentioned terms in his poetry, which are the words of the age, time, days, nights, youth, gray hair and other expressions, these functions were useful in constructing texts with a distinctive aesthetic and semantic structure that showed versatility in use.

Keywords: Busti's poetry, time, significance.

Introduction: The poets, in the past and present, have been interested in the issue of time and its expressions in their poetic patterns, especially in the Abbasid era. Expressing his emotions and potentialities, and disclosing his inner wings and feelings.

Through extrapolation, monitoring and statistics of Abi Al-Fath Al-Busti's poetry, and according to the percentage of roses for words of time, we divided the research into the following:

- 1-Eternity.
- 2- Time.
- 3- Night and Days.
- 4- Young men and women.
- 5- Tomorrow, dawn, spring and winter.
- 6- Al-Hashr (gathering) , the night of fate, promise and threaten .

Before delving into the vocabulary and functions of time, we review the terms of time through the following table:

No.	Time indicative	Rate of mention
1	Eternity	76
2	The time	59
3	the days	44

4	The night	31
5	tomorrow	14
6	Days of youth and gray hair	14
7	morn	11
8	The moment of death	9
9	Daytime	8
10	The time of darkness	7
11	The waxing	5
12	The Promise	4
13	Intimidation	4
14	Year	3
15	Night of Power	3
16	Lunch time	3
17	age	3
18	yesterday	3
19	Times	3
20	On Judgment Day	2
21	hour	2
22	Daybreak	1
23	a week	1
24	Day of Repetition	1
25	Evening	1
26	Sundown	1
27	The last hour	1
28	A glance	1
29	Spring time	1
30	Winter time	1
31	Eternity	1

We notice from the above table the percentage of the appearance of the words of time in the poetry of Abi Al-Fath Al-Busti, as time, time, days and night are at the top of the list, and this indicates the importance that these functions attain in the thought and sentiment of the poet.

We will address these functions as follows:

First: The Time: The age is a symbol and a semiotic feature and a sign of oppression, injustice, torment, deceit and deception for the poet, and that it is not safe in the side, and a person must be careful and beware of it.

came to you, complaining of an eternal inebriation
triumph over your servant of him,
listen to the grief and complaints
and do not accept the injustice of your servant, because if the king is wronged, he will repeat it to the Lord (Al-Busti, 1989 AD, p. 22).

The poet complains about the prince's affection for him, and asks him for victory in his disappointment, and warns at the same time that the age has no safety and when the slave (poet) is finished, he will be grateful to you, O Prince.

Among the prince's praise - also - for his good neighborliness:

Hire me against an eternity that is bad in its neighborhood,

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and you do not see as eternity a bad neighborhood

Your drawing is going on since I knew you,

that if an eternity is running, your help is going by (Ibid, p. 252)

Here, Abu Al-Fath Al-Busti uses the method of metaphor for making an eternal human being next door to him, and this neighbor is bad, and he asks for the caliph's help to get rid of the torments and oppression of this age of the continuous giving flowing of gifts and gifts.

As for the purpose of wisdom, he says:

The eternity is deceitfulness, and is deceitful.

And most of the people - so avoid them - a template made of hearts

So do not be deceived by your nights, for their brightness is false charm (Ibid , p. 29).

Abu Al-Fath Al-Busti warns against deceit and deceit of the time, and calls for not mixing with people, because most of them do not possess the mind, as he is about minds with hearts, and (night) is associated with eternity in this poetic text, and takes its characteristics from the lies of lightning, which is shining in it - in which it is shining. It is a collector of worries, pains and torments.

Among the purpose of spelling is his saying:

Eternity is peace, for every bastard is warfare for every bastard, for honor is war (Ibid, p. 39).

And from satire - also -:

Do not marvel at an eternity that remained in the light of its nobles, and raised above the lower facets (Ibid, p.153).

The reader notices in the two texts that the poet seemed to be an eternal indignation that he raised low humiliation and lowered honor, and this is a permanent character embodied in him. Genetically the Caliph Nasir Al-Din said:

If an eternity annoys my troubles
Prince Nasser Al-Din and the King died
I have some certainty in God and his religion
Prince, I am certain of the bad in the soul and in the kingdom
Some of qualities is to cassation of harm, and my conviction and patience in this time, from perdition (Al-Busti, 1989, p.140).

The age is clearly manifested as a structure for deceit and cunning, and the hatred against the loved ones and evacuation when he tries to take away their souls, including Prince Nasir Al-Din, as he holds him responsible for his death, in addition to that in this text (time) is associated with eternity and he takes inspiration from it all the traits and other bad ones from harm. As for the purpose of asceticism, he says:

Oh, the people of the world, for the desolation of time, strive for Godin my believe is ruined?

Oh, eager to collect money, I forgot that the pleasure of money is sorrows.

And be forever with the help of those who hope to call you, for free is my helper

He who fears God, praises in his consequences, and stops the evil of those who are comforted and those who are humiliated (ibid, p. 187).

The poet - here - turns to the purpose of asceticism, which is - of course - very little in his poetry, as he calls for a move away from collecting money and asceticism in it, because the age will come and destroy everything, and there is no ruin of life at all, and to stand with the needy and those who are eternal over them. Because this

attribute of helping the needy is the attribute of the free in this world, and it also calls for piety and fear of God Almighty.

Abu Al-Fateh Al-Busti transforms from the symbolism of oppression and disappointment from the age to the symbolism of heroism and confrontation with weapons, perseverance and patience, and this transformation in the semioticism of speech - of course - is for the purpose of pride only, as he says proud of himself:

And when I saw eternity, its spears exceeded all of its spears, and its spear shed.

I was relying on what happened, if a knife was curled up, and its proximity was twisted (Ibid, p. 40).

An eternity - here - is a fighter and a warrior who has the shoots and spears, and as long as he has surpassed and fired these weapons to nobles like me, I am ready to fight him and his kinship, and here he changed from the intention of defeat to the structure of confrontation in poetic discourse. And from it - also -:

I grew up with what I meant from the sorrow of age, and I got used to myself carrying the poverty of poverty

If it seemed to the people that I was ill in life, I rested on it, contenting it with patience (Ibid, p. 257).

The reader sees that the poet is proud of his arrival against eternity and patience and perseverance.

Second: Time: The sign of time comes after the sign of the age in usage according to our poet Abi Al-Fath Al-Busti, and he carried in most of his characteristics the attributes of the age of oppression, victory and abandonment, and this is the general characteristic of it, and he gave other characteristics according to the purpose contained also - Among the indications of oppression is his statement for the purpose of the satire:

To God, I complain about the age's tragedy and the time's evidences, we have with it

Revealed of Alerted and drifting away the noble man (Al-Busti, 1989 AD, p. 38).

In the above verses, the reader notes that time is a traitorous one who exalts the humiliation, humiliates the generous, demeans the dignity of every dear and glorious, and he is a miserable sultan who does not have justice to mention.

And from him he says about the purpose of complaining about friendship and friend:

Alas! this time, for it is a time of disobedience, not a time of rights

Every companion is not felicitous, and every friend is not honest (Al-Busti, 1989 AD, p. 138).

We note that Aba Al-Fath Al-Busti says categorically, complaining that this time is a time of lack of loyalty, a time of disobedience to friends, and it appears frustrated and miserable. the shift in the semantic structure of time begins when he is proud of himself. everything regresses before the poet's determination and will, for we have noticed his transcendent ego in the purpose of pride in the eternal and time, and from him he says:

If I am a servant for the honorable I am free and the time is my servant

(Al-Busti, 1989 AD, p.176).

He says: I am obedient to the honorable, and he refers to caliphs, ministers and governors, but I am free and time is my servant and obedient to me, and here is a clear manifestation of pride and transcendent dignity, meaning that time, despite its strength and tyranny, is unable to defeat me and confront me, for it is submissive to me.

He praises:

God showed me your face every day

to be happy in safety and hopes

Your face when I see him

shows me human beings in the time's evidences

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O who has become beauty for his time's tragedy , the two handsome boys said: two handsome boy (Ibid , p. 179).

In the text above, time becomes a symbol of happiness and radiance, as soon as the face of the Caliph is reflected in it, and we note - here - the semiotic transformation of the poetic discourse from pessimism to optimism in dealing with the term of time and according to the poetic order contained in it.

As result he said:

Recommend the time , it is a servant

to care of me , by its protection and guarantee

(Al-Busti, 1989 AD, p. 180).

The time is a servant of the prince, and he is a person working under the command of the caliph, and the prince calls for the leader of this servant to take care of him, for the poet was distinguished in employing time to serve the poetic purpose contained in it, and this came in an influential and beautiful metaphorical structure.

Time shifts from oppression to other symbols and indications continue, as he says:

Whoever complains about the cruelty of time,
I am grateful for the kindness of time for me
If you show me that you are satisfied with me
and you will receive a high degree of righteousness and arrogance
(Ibid , p. 215).

The reader notes the clear reversal of the significance of time to the significance of compassion and mercy in a sudden shift in the poetic context of our poet Al-Busti, and the level of satisfaction has reached the point of gratitude for this blessing, and that is just because time is associated with the caliph, and then the functions and symbols vectors are the formats contained in it.

Third: Night and Days: As for these functions indicating time, they varied according to the poetic context coordinated in it, the occasion of the saying and the poet's sychological direction (Al-Alawi, 1982, p. 12, and - also- Al-Qayrawani, 1972, pp. 2/174). We see the night fluctuating between beauty on one side. and between pain, torment and heaviness on the other side,

As we see him saying in a flirtatious position:

And for a night, like the heart of the beloved, I cut it with flowers like her cheeks, and Suitable drug (Albusti, 1989 AD, p. 101).

The night denotes beauty and glamor, because the beloved is present in it, and here - of course - is an inverted analogy whose purpose is to create surprise for readers and recipients, as the night has been likened to the hearts of the beloved. He also says flirtatiously:

A virgin the frown nigh laughs of her smile (Ibid , p. 261).

The Virgin Beloved transformed a frowning night into an upbeat laugh, and the poet transformed the figurative composition into an influential linguistic structure (Abd al-Rahman, 1982, p.65).

But when he complains, the night turns into a symbol of pain and suffering, as he says:

Eagerness of the nights, and avoid them, for they are blessed without blessings

They are two saplings: day or night whose fruits nightingale for people (Albusti, 1989, p. 216)

The day and night are symbols of torture for the poet, so Abu Al-Fath Al-Busti appeared pessimistic, as was his habit of time in this satirical text.

As for when the poet is proud, the textual balance is reversed with the poet, to show - to us - a hero who wrestles with days, and that he has shielded his clothing for those miserable days, as he says:

I am hero at war time if I armored with war cloths (Albusti, 1989 AD, p. 110).

And from it - also -:

Who flaunted the world and its adornment, be of its nights , with caution

And do not be deceived by living, if one is pardoned and pardoned, then one is deceived by others (the same previous source, p.88).

The reader notices in the poem above the poet's warning about the days, that it does not prove the same for anyone and that it is always volatile, intending to spread wisdom in his creative texts.

Fourth: The youth and the gray: The times, times and days of the youth and the grayness took place in the texts of the poet Abi Al-Fath Al-Busti, as he seemed to be a lot of discontent, weeping, and anger about the departure of young people and the arrival of the old man, where he says:

Let my tears flow through the house, and my ribs are completely praying with fire

It has restored sorrow day and night since bad repeats day and night (Ibid , p. 81).

The anguish that afflicts the creator with the departure of the youth's time and the advent of the gray are clearly evident in a constant sadness in all poetic contexts of Abi Al-Fath Al-Busti, and the night was opposite to the youth, meaning the darkness indicates the blackness of the head, while the bright day symbolizes the white gray in the head.

I experienced the days of youth, and its effects , and I experienced an eternity in my neighborhood, the slave-women

When I saw the gray hair smiling and laughing, I cried, and ashamed the crying eyes (Ibid, p.85).

The poet remembers the days of youth, mankind, and fun with the maidservants, but he cries because those days are gone with a gray smile in his head, until the eyes were ashamed of the intensity of his crying and his indignation. It is the presentation of abstracts in sensual images, as it would achieve clarity and clarity, and be more able to express ideas and their implications (Al-Jarjani, 2002 AD, p.89 and-also-Naji, 1984 AD, p. 185).

And from it:

Let me, because the opponent of the mind is attached to me , and for this your time, so have fun in it, not my time

The youth is over the grants I love, and the gray hair aren't satisfied with the trials I hate (Al-Busti, 1989 AD, p. 206).

The reader notices that, according to Abi Al-Fath Al-Busti, youth is associated with fun, amusement and happiness, while grayness corresponds to torment, adversity and misery.

Fifthly: Tomorrow, dawn, spring and winter: The words: (tomorrow, dawn and spring) came in the poet's texts and his creative patterns indicating and symbolizing hope and desired happiness and a glittering life in the future. He promised him a gift and goodness in the near future:

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Still on the day that enticed a preaching with happiness, It looks forward to tomorrow (Al-Busti, 1989 AD, p. 240).

He described the prince's promise of a special, elegant day that would carry with him happiness in a bright, bright tomorrow.

Contemplating meeting his lover after separation, he said:

And I hope that our time will be well again, since after winter there is a spring (Ibid , p.117).

The reader notices that the spring indicated promised hope, joy, and happiness, while the winter was a sign of pain, separation and distress, and all the uses - as we see it - influenced the aesthetic and semantic construction of the poetic text.

And he said in Wisdom:

And if you sing, do not be idle. Behind the days of the rich and the poverty

And if it becomes poor, do not be dreadful behind every dawn (Ibid , p. 247).

The poet calls on the rich to not be forced and domineering, and asks the poor to be patient and to whip out poverty, because behind this darkness is the bright light of the dawn that carries in its folds the goodness, happiness and radiance. - Also - Hamdan, 1990, p. 124).

Sixth: Al-Hash (gathering) , the Night of Destiny, the Promise and the Promise: In the poetry of Abi Al-Fath Al-Bosti there were expressions that were sacrosanct in usage, and denote the doctrine and thought of Al-Busti, which are: (The Day of Judgment, the Night of Power, the Promise and the Promise), as the words were specific to their use, including power. An ascetic and seeking intercession:

The hand of one who is in Al-Hashr (gathering day) has an intercessor, and I have no intercessor in Al-Hashr (gathering day) .

Other than the Prophet, the Chosen One, then my belief is the Shafi'i school of thought (Al-Busti, 1989 A.D., p. 121).

he poet mentions the Day of Resurrection, which is the Day of Judgment Day, as he believes that there is no deliverer from that day but the Most Generous Prophet Muhammad (may God bless him and his family and peace)

And from his statement reproach:

So be modest, I sacrifice oneself for , the promise of eternity, if you do not visit me, it is promising (Al-Busti, 1989 AD, p.74).

Abu Al-Fateh Al-Busti used the words (promise and warning) and the first is to win Heaven and the second to enter Hell and to be thrown into Hell.

As he used them as tools in the hand of the age that rules over the necks of people

And here - of course - a metaphorical use of the transformation of the imperceptible (aeon) into a tangible (a human being), an arrogant and authoritarian.

And he proudly said:

I am fearful, omnipotent in people, and high by omnipotence (Ibid , p. 249).

The creator - as we note - intended to compare and depict his position and status as if it was the great night of fate for Muslims in the disappearance, status and status in the minds and hearts of people.

Results: Accordingly, the most important results that we reached are as follows:

- 1- The eternal marker is the symbol of betrayal and the constant pain of the poet, for he is an authoritarian being who exalts the sordid and the lowly, and degrades the value of the majestic, and that he is volatile and has no stability in treachery, and the recipe for treachery is associated with him.
- 2- The term of time carries all the bad qualities of the age. But it fluctuates in connotation according to the purpose contained in it, as time is beautiful when the caliphs praise, but it is bad when it turns into satire in which there is no constant characteristic in time as eternity.
- 3- All times are not invincible when the poet is proud of himself, for he is a brave and patient hero who is indomitable by age or time or nights and days.
- 4- an indicative of night and days are indicative, according to the purpose mentioned therein.
- 5- The mention of the days of youth and gray hair causes the pain of Abi Al-Fath Al-Busti, as he is constantly crying and grief over the departure of youth and the arrival of gray hair.
- 6- The expressions of tomorrow, dawn and spring are the sources of hope and happiness for the poet, and autumn is indicative of grief, sadness and separation.
- 7- The functions of Al-Hashr, the Night of Decree, the Promise and the Promise are considered sacred expressions, which are employed according to the purposes mentioned therein.

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