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Article

The Heritage Implementation in Alaa Al-Deen Al-Wadaei's Poetry

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Abstract: Al-Wada'i (b 716 H) holds a prestigious position among the poets of the First Monarchical Era. He is one of the foremost poets of that period and has gained a significant acclaim from his contemporaries, who recognized his poetic talent and praised him and his poetry, sharing it in their gatherings and circulating it among themselves. As for the use of heritage in the poet's poetry, heritage is one of the crucial elements that poets have absorbed in their work; it serves as a means through which poets can achieve creativity, preserve the past, and connect it to the present. Often, a writer whether poet or prose authors resort to this technique to express a specific particularity related to themselves or the community they live .The research includes four axes: The first axis: The use of religious heritage. The second axis: The use of literary heritage. The third axis: The use of historical heritage. The fourth axis: The use of scientific terminology.

Keywords: The Monarchical Era, Alaa Al-Din Al-Wada'i, religious heritage, poetry, history.

1. Introduction

Requirement One - Concept of Heritage:

Heritage linguistically: from "he inherited his wealth and glory, and he inherited from him inheritance. Inheritance and legacy... Ibn al-A'arabi: Inheritance, legacy, heritage, and inheritance are one.Al-Jawhari: Inheritance in its original form is "miwarath," the "waw" turned into "ya" due to the kasrah before it, and in heritage, the original "ta" is a "waw."Ibn Sida: Inheritance and heritage and legacy: that which is inherited; it is said that inheritance and legacy pertain to wealth, while heritage pertains to lineage [1], [2].

It is mentioned in the Al-Qamus Al-Muhit, "He inherited his father," and from it, with the 'ra' pronounced as 'ri,' 'he inherits him,' like 'he counts him,' inheritance and heritage, with the entire word pronounced 'irth' and 'wiratha' and 'irth' and 'ritha,' with all letters pronounced. 'His father bequeathed him,' and 'he made him one of his heirs.' 'The heir' is the one remaining after the extinction of creation [3], [4]. In the supplication: 'May you grant me my hearing and my sight and make them my inheritor,' meaning: keep them with me until I die.

He inherited: "The dead: His assets were transferred to him after his death. He bequeathed: the person: made him an heir, allocated him a share of his inheritance "[5] .

Allah the Almighty said, relating the news about Zachariah and his prayer to Him: "So grant me from Yourself a protector who will inherit me and inherit from the family of Jacob." Anyone who remains after me will inherit my legacy. And Allah Almighty said: (And Solomon inherited David) He inherited knowledge, and David was given kingship along with prophet hood and knowledge. And in another verse: "And He made you inherit their land and their homes and their wealth, and a land you did not tread ".The word is metaphorically applied to what is abstract, so it is said that he is in an inheritance of glory, and the glory is inherited among them [6], [7]. These linguistic connotations of the origin of the word in the Arabic language and the Holy Quran have their own significance in defining the concept of heritage among the Arabs. 'In the linguistic origin, there are hints of temporal connection between generations, and the meaning of the inevitable organic connection. There are also shades of meanings related to the idea of national belonging

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and group unity, and the continuity of the past into the present [8], [9]. Indeed, this past can be genuinely revived from the shadows of history... This feeling of the necessity to draw inspiration from heritage and to launch from it into new horizons of creativity, and to delineate the rights in its entirety and in detail; because a thing can only be itself.

As the concept of heritage is diverse in the linguistic aspect, it is also varied among many scholars. However, they all agree that the primary meaning of the word refers to everything that is inherited by the successors from the predecessors, or what the previous generation has left for the subsequent generation. It seems that most of them agree on the necessity of linking heritage with the present reality and attempting to employ it with a contemporary vision, so that it acquires evocative dimensions that reflect the present [10], [11]. As for what is mentioned in the Arabic philosophical encyclopedia about the meaning of the word 'heritage' according to the opinions of Arab researchers, it does not differ much from the previously mentioned meanings of this term. Linguists agree that heritage is what a person leaves behind for their heirs, and that the root of the word is originally 'waw': meaning 'the heir'. Thus, the initial 'waw' of these words turns into 'ta,' because it is stronger and more resilient than 'waw,' and does not change with the changes in the conditions that precede it, as they say [12], [13].

This means that inheritance, heirs, and heritage are sources that signify what a person inherits from their parents in terms of wealth and lineage. Some ancient linguists distinguished between ' poetry' and 'inheritance' based on the fact that they are specific to wealth, while inheritance is specific to lineage [14], [15]. The term 'heritage' is perhaps the least used and circulated among the Arabs, from whom the language was collected, even though this word was known and existed before, it did not acquire its currently circulated theoretical meaning until relatively recent times, starting from the third era of this century [16].

Heritage in terminology: Researchers have differed in their definitions of heritage, first, and in determining its components, secondly. The reference of this disagreement may stem from the ideological perspective each one has towards heritage, as each has their own viewpoint and reference upon which they base their concepts and components [17], [18]. Some view heritage from a narrow angle, regarding it as sacred, deserving to be looked at with awe, and believe that it is not subject to renewal or development, as it contains all the elements of continuity, and it should be passed down through generations in that sacred form.

From here, the concept of heritage is still not firmly and accurately established in the minds of many researchers and scholars; it is sometimes simply the past, at other times the religious belief itself, and sometimes Islam as a whole (its doctrine and civilization), and at other times history with all its dimensions and aspects [19], [20].

Some scholars have gone as far as to define a specific concept of heritage, stating that it is: "what has accumulated over time from traditions, customs, experiences, arts, sciences, in a given people; it is an essential part of their social, human, political, historical, and moral fabric, and it documents their relationship with past generations that contributed to its formation and enrichment [21], [22].

“This means that heritage is "what a people inherits from generation to generation of literature, sciences, arts, customs, traditions, and experiences, thus becoming, over time, a part of the national sentiment and strong pride among the individuals of that people."

Naturally, heritage is not a collection of rigid texts preserved in our ancient sources, nor is it a "museum of ideas" that we take pride in and gaze at in admiration, standing before it in awe and inviting the world to join us in intellectual tourism [23], [24]. Rather, it is a theory of action... and a national resource that can be discovered and invested in for the purpose of rebuilding humanity.

Regardless of the matter, the term heritage has been one of the most prevalent terms in the field of literary and critical studies; it is "the total intellectual, cultural, and historical output inherited by all of humanity, which is represented in written artifacts, whether they are archaeological, meaning stone inscriptions, or in the form of books or documents and similar items, which history has preserved for us, either completely or partially [25].

Heritage is everything that has come to us from the past and will extend to the future; it is a material that carries thought and behavior, as well as many material and moral concepts.

Dr. Mohamed Abed al-Jabri defines it in his book titled (Heritage and Modernity) as: "The product of a [certain] * time period that is located in the past and separated from the present by a certain amount of time during which a cultural gap was formed that has separated us and continues to separate us from contemporary civilization."

In another place, he says: "Heritage is not only what belongs to the distant past, but also what belongs to the recent past, and the recent past is connected to the present [26]. The present is a narrow field; it is a point of connection between the past and the future... what we have in our present, in terms of its connection to the past, is also heritage ".

Dr. Zaki Nagi Mahmoud sees that "heritage is everything that human beings create; heritage includes books, arts, and so on. From this written inherited body that we read and extract from, we can choose what we want to use with the perspective we desire [27], [28], [29]. In other words, a person selects what they want from the heritage and then interprets, analyzes, and adds their own agency to this heritage, resulting in a perspective that makes heritage both active and acted upon, because the value of heritage arises from the interaction between the perceiving self and the perceived object."

It seems that Dr. Zaki Naguib focused his understanding of heritage on written heritage, neglecting oral heritage, such as proverbs, elegies, and some folk tales that are passed down from generation to generation [30]. From another perspective, Dr. Youssef Azeddine sees: "Our intellectual heritage and literary legacy, which include civilizations, preceded and encompassed human civilizations, and excelled in creating the new, contributing to the development of human life and raising the cultural level of humanity, encompassing knowledge, art, literature, social habits, intellectual traditions, and civilizational methods. The good cultural heritage of any nation is the active factor in developing the life of that nation, providing it with moral strength and self-confidence, and protecting it from melting away, loss, and extinction."

If we move to Dr. Ahmed Haykal's concept of heritage, we find that it is not far from Dr. Youssef Ezzeddin's concept; he believes that 'Arab heritage is everything that the previous Arab nation has bequeathed to its subsequent generations, or all that the ancient Arab past has left to the new Arab present.

2. Materials and Methods

Dr. Boujemaa Boubaïou believes that heritage is "an inheritance left by previous generations, like any other material or immaterial thing. Although it is often limited to immaterial aspects, some see heritage as the excavation of books, archives, and achievements that we inherit from the past; it is, in fact, the living force that drives us towards the future."

It should be emphasized that 'dealing with heritage must be substantial and genuine so that it does not become merely a facade or a sign under which the poet stands. This dealing does not intend merely to revive the heritage inspired by reality, but primarily means the values expressed by this heritage, even if they were unintentional and incidental. The poet's connection to heritage should be extended from its original springs.

But heritage is not only a testament to what the past has achieved, but also to what the past provides for the present, and what the present can achieve for the future. The writer... by treating heritage as a source of evidence for the present has come to believe that the past and present possess the same fixed characteristics, and that the human soul is subjected to the same problems and contradictions across all times. Heritage, as the experience, energy, and personality of the nation that created it according to its talents and circumstances, can be a tool that pulls back, or it can be a means of acceleration and push forward, depending on what values and feelings are instilled in the souls of its children and what perspectives are illuminated .

It is noteworthy that "the heritage of every nation is its remaining asset, its stable treasure, and its reserve that expresses what it was like in terms of progress in all fields of civilization and culture. There is a difference between a nation with heritage and a nation

without it. The commitment of the Arab nation to its heritage is nothing but a means to live a present that is connected to the past, and to build a strong present on this past."

There is no avoiding saying that the relationship of the Arab poet to his heritage is as ancient as Arab poetry itself; this relationship, although weakened in some eras or its forms and nature changed from one era to another, has never been severed. The Arab poet, in any era, has not ceased to benefit from his heritage and draw inspiration from it in whatever way possible. Our Arab critique has also, since its earliest times, studied some aspects of this relationship in one framework or another... such as "literary thefts," "oppositions," and "splitting, quadrupling, and quintuplets," among others... All these are examples of the Arab poet's relationship with his poetic and literary heritage in general, and they are all examples of imitating the heritage and drawing from it, without any attempt to develop or enhance it... where the heritage, in the context of these forms of the relationship, is the ideal model that the poet should not transcend.

The second requirement - A reading of the poet's biography and his era: First - The poet's era (the royal era 648H - 923H): There is no doubt that the origins of the Mamluks trace back to the white Asian slaves from the Turks and Circassians, with their original homeland being the lands of the Kipchaks in the Volga River Basin, north of the Black Sea and in the Caucasus, where various tribes of Turks, Circassians, Russians, and Hungarians live... Slave traders obtained these Mamluks through capture in wars or by abducting them from their families, who at times might be compelled to sell their children due to poverty and hunger in exchange for money or food.

Furthermore, the slave was bought from slave traders at a young age and was raised with military and religious training, so that when he reached young adulthood and completed his training, he was freed from slavery, while remaining connected to his master, serving him and remaining loyal to him.

Naturally, the Mamluk state was established after the decline of the Ayyubid state in the year (648 AH). Historians mention some reasons that led to the end of Ayyubid rule, including their increasing reliance on Mamluks from Central Asia and the formation of military factions from them in their armies, which were a mix of Turks, Circassians, Kurds, and other elements. Sultan Najm al-Din Ayyub notably brought in many of them.

It is worth noting that the Fatimids ruled Egypt and the Levant, as well as a large part of the Arabian Peninsula, for nearly three centuries, and they led the jihad movement against the Crusader and Mongol invasions. They became the primary force in the Ayyubid state.

It is noteworthy that many historians see the establishment of the Mamluk state associated with the name of Shajarat Al-Durr(*),the wife of the Ayyubid Sultan Al-Malik Al-Salih Najm Al-Din Ayyub, who took power after his death.

In this regard, Taqi Al-Din al-Maqrizi (d. 845 AH) says: "Shajar Al-Durr was of Turkish origin, although some say she was Armenian. She was purchased by King al-Salih Najm Al-Din Ayyub and became so favored by him that he did not part with her, whether traveling or present. She bore him a son named Khalil, who died young. This woman, Shajar Al-Durr, was the first to rule Egypt among the Mamluk Turkish kings..."

However, Shajarat Al-Durr concealed the news of the death of King Al-Salih Najm Al-Din Ayyub in the year 647 AH, so that the soldiers would not disperse while fighting the Crusaders in Mansoura. Here, she sent for his son Turan Shah – the governor of the fortress of Qifaa and Diyarbakir on behalf of his father in the Levant so that he could ascend to power. However, his father's Mamluks killed him due to his mistreatment of them less than a month after his appointment in Egypt, on the 27th of Muharram in 648 AH.

Thus, the conditions were set for Shajarat Al-Durr to rule the country for eighty days until the Abbasid caliph objected to her because she was a woman.

This means that the first to lay the foundation of the Mamluk Sultanate was a woman, Shajarat Al-Durr, and her husband Aybak was their first sultan. They are divided into two categories: the Bahri Mamluks, who ruled from the year (649 AH to 784 AH / 1250-1382 AD), and the Burji Mamluks, who ruled from the year (784 AH to 923 AH / 1382-1516 AD).

The Bahri Mamluks originated from the guards purchased by the Ayyubid Sultan al-Salih and settled in barracks on the island of Rhoda in the Nile, most of whom were Turks and Mongols... As for the Burji Mamluks, they were brought to Egypt after the Bahri Mamluks... and they were called Burji because they resided in the towers of the citadel in Cairo.

The royal era witnessed a good cultural movement, and saw factors that uplift the cultural activity, including the fierce wars that stir emotions, inspire discourse, and mobilize efforts to defend the nation in all fields of confrontation, including the field of culture. Moreover, some sultans showed encouragement for the various sciences that the state needed. The royal state enjoyed a special circumstance that benefited the cultural movement: the migration of Arab Muslim scholars from the Eastern part of the Islamic world to it.

It is noteworthy that the "migration of Muslim scholars to Cairo also advanced the hands of sciences, literature, and arts, leading the literary and scientific renaissance to progress rapidly and elevate its significance... The Mamluks of Egypt encouraged the religious and scientific renaissance to move forward in broad strides to meet the spiritual and cultural needs of Arab society, and they supported scholars in their writing endeavors with the wealth and prestige they provided, as well as the positions they assigned to them, filling libraries and repositories with valuable writings and significant works.

The literary activity was at its peak, and it was governed by the taste of the people of the era, their understanding of literature, and their aesthetic values. It is unjust to compare their literature with that of other eras.

It must be emphasized that the prominent phenomenon in the history of Arabic literature in general, and the royal era in particular, is that the procession of poetry has not stopped or ceased, despite changes in political situations, shifts in social conditions, in addition to varying intellectual and cultural atmospheres across different countries and throughout various eras .

Whatever the case may be, there is another phenomenon that captures the attention of the reader or recipient in this matter, which is evident in the number of poets in each era. In the early ages, they were few in number, and they could be counted and recognized. However, poets of this era are so numerous that it is difficult for a researcher or scholar to enumerate them. This means that poets in previous eras were dedicated to their artistic production, whereas in the royal era, the role of the poet has changed. Now, he could be a cleric, a storyteller, a judge, a butcher, a calligrapher, an eye doctor, a prince, or a minister; his profession comes first, and the second attribute of being a poet comes afterward.

In conclusion, literature in general and poetry in particular received attention even though the Mamluk sultans were not originally Arabs. Nevertheless, a group of poets emerged and excelled during this era, having special conditions that helped them to excel, such as the environment, heritage, migration, and the competition between the poets of Egypt and Levant in refining their poetry. Among them is our poet Sheikh Aladdin Al-Wadaei Al-Kindi (b. 716 AH).

Secondly - Translation of the poet's life: A- His name and title: He is "Ali Ibn al-Mudhafar Ibn Ibrahim Ibn Umar ibn Zayd, the eloquent scholar, the reciter and hadith expert, the initiated writer, Alaa Al-Din al-Kindi, known as (Al-Wada'i), the writer of Ibn Wad'a.

He is the Alexandrian or the Alexandrian, then the Damascene, and his nickname is Abu al-Hasan. He belongs to the Kinda tribe, the famous Yemeni Arab tribe, the tribe of the poet Imru' Al-Qais. He is a versatile literati and poet, knowledgeable in Hadith and recitations. He is from Alexandria and resided in Damascus.

This means that their saying Alexandrian or from Alexandria does not imply that historians clearly mentioned that the poet was born in the city of Alexandria or lived there. However, it is likely that the poet was born in that city.

As for their saying 'the Damascene', it refers to the city of Damascus, where he received his knowledge and held a number of positions; as it was his place of residence for most of his life.

As for Al-Wada'i, it refers to 'Izzy Aldin Ibn Abdul Aziz Ibn Mansour Ibn Wada'a Al-Halabi, the scribe of Al-Nasir Ibn Al-Aziz. He was appointed to manage the diwan in Damascus, and then Al-Zahir Beybars appointed him as Minister of Syria, with Alaa Al-Din Al-Wada'i as his scribe, and he became renowned by this title due to his long association with him.

As for the date of his birth, there are differing opinions about it, one of which is the view of the majority of translators; they assert that he was born in the year (640 AH)

B- His News :

It is noted that the poet has 'recited' the seven modes to Al-Qasim Al-Andalusi, requested the hadith and copied the sections, and heard from: Al-Khash'ouni, Al-Kafartabi, Al-Sadr Al-Bakri, Othman Ibn Khatib Al-Qarafa, Al-Naqeeb Ibn Abu Al-Jin, Ibn Abdul Dayem, and others. He studied Arabic, memorized many of the poems of the Arabs, wrote those attributed to them, served a position in the fortresses, and moved to (Damascus). He is the author of (Al-Tadhkira Al-Kindiyya) which is dedicated in (Al-Samysati) in fifty volumes in his handwriting, containing several genres [thus].

His tongue was a slanderer, which made people shy away from him for that reason. He was strict in the doctrine of Shiism without cursing or rejection. They claimed that he was negligent in prayer, and he was an attendee at the court of the Umayyad Mosque, and he held the position of head of precious hadith. He had a white tuft of Poetry until he died.

Moreover, he was one of the prominent poets. Sheikh Jamal Al-Din Ibn Nubatah intruded upon the banquets of his puns and Arabic meanings in the type of double entendre; he contemporized a group of poets... and Sheikh Jamal Al-Din Ibn Nubatah encountered him in he early part of his age, met with him, and exchanged verses.

They talked about several of his attributes; some described him as virtuous, saying: "He was a virtuous, cultured poet with high aspirations in acquiring knowledge. He heard the hadith, wrote the attributed script, composed poetry and prose, held several administrative positions, and worked in the Diwan of Creation in Damascus..."

But some attributed negative traits to him, including his student Shams Al-Din al-Dhahabi (b. 748 AH); he questioned his piety, righteousness, and religion.

His Status:

The farewell poet holds a prestigious position among the writers of the first royal era, as he mastered both poetry and prose, and he was among the pioneers in both fields. His contemporaries, including critics, historians, and writers, acknowledged this, and those who came after them also recognized his high standing in the world of literature. They praised him extensively, referring to him with various titles that indicate his merit in this field, such as: the distinguished scholar, the eloquent and notable writer. He was indeed an outstanding writer, a virtuous scholar, and an esteemed intellectual.

His Effects: The poet Ala' Al-Din Al-Wadai is not an author, and this is what Al-Safadi indicated when he said: he compiled literary collections and selected prophetic sayings, and Al-Dhahabi confirmed it by saying: he endowed his books at the Khanqah. However, the biographers, including Al-Dhahabi and Al-Safadi, only mentioned two books for him: a diwan of poetry and his book 'Tadhkirah Al-Kindiya', which became known among them as 'Tadhkirah Al-Wadai'. The author endowed it at the Samisati Khanqah, and it consists of about fifty volumes.

Death: The distinguished scholar and writer, the remarkable phenomenon of his time, Alaa Al-Din Ali Bin Al-Mudhafar Al-Wadai Al-Kindi, a famous poet, passed away in Damascus in his garden near the dome of Al-Mustijaf, in the year 716 of the Hijra, and was buried in Mezzeh *. He lived for seventy-six years

Utilization of Heritage: Heritage is considered an important source for the Arab poet in terms of artistic, aesthetic, semantic, and intellectual employment, due to the wealth of

human, social, civilizational, cultural, and profound intellectual resources it encompasses; this is because it is a productive, effective, and valuable heritage on a global human level. Therefore, heritage constitutes a "broad reservoir and a rich source for poets who evoke meanings from it; by invoking and inspiring its meanings; to lean on its implications and radiations which contain a large amount of connotations that sometimes align deeply with the current era, or the poet may summon them to provoke the implications that should define reality, emulating the sites of past dignity and honor, or to warn against the sites of weakness in the nation's life."

The employment of heritage is not merely an ornament or decoration that poets use to adorn their poetic texts; rather, it is a means through which poets can achieve creativity, preserve the past, and connect it to the present. Often, a writer whether a poet or a prose writer turns to this technique to express a particular specificity related to themselves or to the society in which they live.

It is important to say that heritage holds great significance for the Arab poet, as it provides them with vision, history, and identity. Poets have employed it to achieve maximum communication with heritage; through heritage references, they were able to express their human and civilizational visions, and to redraw reality in accordance with a vision that resonates with the present, revealing a living creative testimony connected to it, and evoking its dimensions, including grandeur, triumph, and a dream of creating a better human future.

Returning to our poet, he found at his disposal a heritage that was profoundly rich and diverse in sources. He eagerly approached this heritage, drawing from its generous springs tools that would enrich his poetic experience, granting it comprehensiveness, wholeness, and authenticity. At the same time, it [thus]* provides for it the richest artistic means with suggestive energies and the greatest ability to embody, translate, and convey this experience to the audience.

It appears from the study of the farewell poetry that he had a broad knowledge of the heritage in its various aspects, especially (religious, literary, and historical heritage). He had memorized the Hamasa, in addition to being knowledgeable in Hadith, Quranic readings, language, and grammar. These sciences require their students to be aware of the historical aspect related to them; a history filled with events and personalities. One indication of this is that the elements of this entire culture are manifested in his poetry.

In light of this, the research seeks to explore the employment of heritage in farewell poetry, by demonstrating the impact of the poet's culture on his poetic experience, contrasted with showcasing the poet's ability to employ this heritage. According to this perspective, our analysis is presented in four axes: the first concerns the employment of religious heritage, the second focuses on the employment of literary heritage, the third deals with the employment of historical heritage, and the final one addresses the terminology of sciences.

Axis One: Employing Religious Heritage Religious heritage is a rich source of inspiration for poets, as religion is closely linked to people's daily and living experiences. Furthermore, it plays a significant role in shaping the cultural emotions of the nation.

This has been the case, and the religious heritage still is in all eras, 'and every nation has a bountiful source of poetic inspiration from which poets derive models, themes, and literary images. World literature is full of many great literary works centered around a religious character or religious themes, or that have been influenced in one way or another by religious heritage."

3. Results

Naturally, the employment of poets of religious heritage in the understanding of people and poets of the Quranic text and the noble prophetic hadith is manifested. This includes the utilization of meanings of words and structures in the Holy Quran, as well as in the prophetic hadith and their implications [31], [32]. It also involves the use of Quranic stories that captivated the minds of poets. The Quranic text is both sacred and open at the

same time; its words, meanings, symbols, guidance, and artistic images are not closed systems but rather can be read, interpreted, and explained. The process of drawing inspiration from a verse, or the spirit of a verse, or a portion of it is an intellectual activity that reflects a cognitive dimension, indeed an understanding of reality within a specific temporal framework.

This means that what is meant by religious heritage is "all that the poet has employed from the significances of religion, whether it is a Quranic text, a Hadith, or an event from the Prophet's life... in any form of employment, whether it is a quotation or an inclusion of meaning or significance, because of the uniqueness and richness of those texts, which carry charges that illuminate the models that they intertextually relate to and employ in a way that suits the nature of the emotional experience that the poet expresses"

There is no doubt that the employment of heritage by poets gains immense importance and carries a sacred authority; "because it forms a part of their civilizational identity, making it a reflection of the social, cultural, and psychological nature of the poets, who are powerful voices expressing the identity, values, and ideas of society on multiple levels [33], [34], [35]. Therefore, they will necessarily pay great attention to this heritage in all its forms and shapes, which has become a rich source of creativity, thought, culture, and human civilization in general ".

Nonetheless, the description of religious heritage cannot be viewed as something past that we can retrieve whenever we wish; this heritage lives within us and shapes our behavior and attitudes in life, which is why it has a prominent presence in the poetic texts of the royal poet.

In summary, the religious heritage has a presence in most poems of the royal era poets, which is due to the deteriorating state of society and the decline of values, and the emergence of political and religious conflicts... that affect people's movement [36], [37]. The revival of these texts is an indication of the potential for reform, correction of paths, and overcoming crises, as most texts rely on imagery; which includes description and dialogue, the resonance of words, the melody of phrases, and the musicality of context, to highlight an image of images...

The first source the Holy Quran: Poets of the royal era employed many Quranic images in their poetry, creating poetic images through which they embodied their feelings, emotions, and expressions of their personal views on existence [38]. The Holy Quran is one of the most important sources that poets turned to, from which they borrowed its words, drew inspiration from its phrases, and its images..

But the imagery in the Holy Quran; is the preferred tool in the style of our farewell poet; as it "expresses through the imagined tangible image the mental meaning and the psychological state, and represents the human model and human nature, as well as expressing the tangible event, and the visible scene, then elevates the image it paints, granting it a vivid life or renewed movement [39], [40]. Thus, the mental meaning becomes a form or motion, while the psychological state turns into a scene or painting, and the human model becomes a living entity. The events, scenes, stories, and views are present and vivid, imbued with life and motion; when dialogue is added, all elements of imagination are perfectly in place.

There is no denying that the farewell poet has been greatly influenced by the Holy Quran, and he has taken that influence in various forms, including :

1. The first aspect: Quotation.
2. The second aspect: Unpacking the Quranic structure, benefiting from its meanings and ideas.
3. The third aspect: Drawing inspiration from the stories of the Holy Quran .

The first aspect - Quotation: Quotation is defined as "the speaker embedding in his speech a word from a verse, or a verse from the revered Book of Allah, specifically; this is the consensus. Quotation from the Quran is of three types: accepted, permissible, and rejected. The first is what is found in sermons, admonitions, pacts, and praises of the Prophet (peace be upon him), and the like [41]. The second is what is found in poetry,

letters, and anecdotes. The third is divided into two types: one is what Allah (may He be exalted) attributed to Himself, and we seek refuge in Allah from someone who attributes it to himself... the other is embedding a noble verse in a context of triviality, and we seek refuge in Allah from that.

Thus, the poets of this era did not leave a source for seizing and acquiring meanings; except that they sought it and took from it, and the Holy Quran, with its miraculous eloquence and lofty style, was the most deserving of their interest [42], [43]. They began to quote from it and strengthen their own styles with it, to the point that the presence of a verse in literary text became a reason for its acceptance and an impetus against any objection to it.

The poet Alaa Al-Din Al-Wada'i quoted some verses from the Quran, or parts of them, to express his thoughts and meanings, and to illustrate his images. One of his statements depicts his torments in love and the changes in his states, saying:

Marvel at my tears, for they have become white, and were once red blood.
Do not marvel at my eyes, for the Lord of passion is busy with something every day.

He quotes from the Almighty's saying: "He is asked by whoever is in the heavens and the earth. Every day He is concerned with a matter."

This means that most poets of the royal era including Al-Wada'i – frequently adorn their poetic texts with Quranic expressions, considering their religious heritage as a source of poetic inspiration that was central to their literary works [44], [45].

The quote is clearly evident in his poem in mourning for the jurist al-Nawawi (d. 676 AH), as he spoke of the qualities of the deceased scholar, his worldly role in guiding people to the path of faith and righteous deeds, and his afterlife destiny, as he now reveled in God's blessings, a reward for his sincere deeds for God's sake in this world. He said:

1. I lament for him, a master and a chaste one, a support for the promulgation of guidance and a helper
2. And a builder of the pillars of the Sharia, an advisor and guide to lasting good deeds.
3. That pallor of worship and sorrow for God has become freshness and joy.
4. Those corners and rough clothes have become paradise and silk for him.

He quotes from another surah in the Holy Quran, from the saying of Allah: "And the angels called him while he was standing in prayer in the sanctuary, 'Indeed, Allah gives you good tidings of Yahya, confirming a word from Allah, and [he will be] a master and abstinent and a prophet from among the righteous".

Allah increases those who are guided in guidance, and the righteous deeds that remain are better with your Lord in reward and better in return [46], [47].

And of His saying, the Almighty, in describing the state of the believers on the day of Resurrection: "So Allah protected them from the evil of that day and granted them radiance and joy. (11) and he rewarded them for their patience with a Paradise and silk." ,and the poet frequently quoted from Surah Al-Rahman,As it was influenced by the Quranic texts, it scattered throughout his poetic writings, invoking the words and phrases of the Quran, or invoking the names of the Quranic chapters to convey another meaning that aligns with the formulation of his poetry [48].

However, the poet sometimes does not succeed in his quotations, as it seems in his saying, describing the fleas of his house:

1. Our fleas are bold, for they do not bring us back with killing and imprisonment
2. They are very abusive, although they do not let us sleep for a little while at night

He talks about the harm caused by these fleas and their constant movement at night. He quotes a verse from the Holy Qur'an that depicts the activity of the faithful worshippers and their lack of sleep. There is a great difference between the two images. God Almighty says, describing the believers of Paradise: "They used to sleep but little of the night.".

The Second Aspect: The Solution of the Qur'anic System: Ibn al-Athir (d. 637 AH) described this feature of poetry in his book entitled (The Common Example in the Literature of the Writer and Poet) as (the solution of the Qur'anic system), saying: "As for

the solution of the verses of the Noble Qur'an, it is not like the prose of poetic meanings; because its words must be preserved, as is the place of its eloquence [49], [50]. However, the wording of the verse should not be taken as a whole; that is a matter of inclusion. Rather, only a portion of it should be taken, either at the beginning of a statement or at the end, according to what its context requires..."

It is noteworthy that the poet did more than solve the Qur'anic system, and benefit from its words, meanings and images. He employs the words of the Holy Qur'an in creating puns (*). It is mentioned that he headed from Damascus to Balqa' (**) to visit a friend of his nicknamed the Sun. When he arrived in Balqa', he found that he had headed to Hisban, so he wrote to him: "I came to Balqa' seeking to meet you, but I did not see you, so my longing and sorrows increased." The people said to me, "Who are you intending to see?" I said, "The Sun." They said, "Hisban."

In the words 'the sun' and 'his calculation', the near meaning of the sun is his friend, and 'his calculation' refers to the country his friend directed to, which is located in Jordan today. As for the far meaning intended, it is what is mentioned in the Almighty's saying: 'The sun and the moon are [calculated] by precise measure. They run consecutively with a regulated calculation that does not vary or fluctuate [51], [52].

And in another place, the poet said, describing his beloved's saliva and its sweetness:

1. Paradise, its abundance is the nectar of the fragrant
2. And above its tall branch is its fragrant rose

He is inspired by the image of the Almighty's saying: "We have given you Al-Kawthar" Al-Wada'i stands, depicting the earth and sky on a snowy day, their conditions having changed. He imagines that the Resurrection has taken place among them, and says:

"I say, while the snow has spread out its sheets on the faces of angels. If the Resurrection had not taken place, the earth and the heavens would not have been changed."

It seems that the poet looked at the words of Allah Almighty regarding the description of the Day of Judgment: "The Day when the earth will be changed to another earth, and the heavens (too), and they will appear before Allah, the One, the All-Prevailing "[53] .

Thus, the poet continues, using the name of Surat Al-Rum and the verse (Ha-Mim) that appears at the beginning of Surat Ghafir, Fussilat, Ash-Shura, Al-Zukhruf, Ad-Dukhan, Al-Jathiya, and Al-Ahqaf, as he says, flirting:

I seek refuge for the Turkish gazelles in Al-Rum and the temple with its mouth, Ha-Mim. (i)

Naturally, the usage here falls under the category of affectation and the desire to harmonize between the Turkish and Surah (Al-Rum), both terms referring to something foreign. Al-Wada'i depicts his sleeplessness and the tears he shed over his separation from his beloved, demonstrating their futility, as they neither quench the fire of longing nor bring back a departed lover, in his words:

I slept one night to meet your shadow, but sleepless doves kept me awake.

So I spent the night with her, partners in love. From her there is wailing, and from me there are tears [54], [55].

That trade between us has never profited, when the merchandise of the bereaved has profited.

The poet takes his meanings from the Holy Qur'an, and describes the hypocrites in the words of God Almighty: "Those are the ones who have purchased error at the price of guidance. So their transaction has brought them no profit, nor were they guided."

The Third Aspect:

Inspiration from the Stories of the Holy Qur'an:

There is no doubt that the Qur'anic stories are one of the secrets of the Qur'an's miraculous nature. God Almighty has combined in them the miraculous eloquence of the Qur'an for mankind and jinn, coupled with enjoyment and benefit. God Almighty says: "We relate to you the best of stories in what We have revealed to you of this Qur'an, although you were, before it, among the unaware." God Almighty says: "There was certainly in their stories a lesson for those of understanding."

It is obvious that the "poets" were fascinated by the aesthetics of the Quranic stories, so they became passionate about them and made them part of their intellectual and cultural reserves, using them according to the poetic context of the poem, so that mentioning the Quranic story would not be merely a linguistic ornament, but rather utilized to enrich the poetic work artistically and intellectually. Thus, the poet [here]... resorted to drawing inspiration from the Quranic story and employing it [56], [57], [58].

The circumstances of the era helped the poet to benefit from religious stories in his art, particularly in the subjects of moral lessons and reflection. Moreover, these circumstances provided the poet with the opportunity to engage with them from a religious perspective. Thus, recall the stories of the prophets with all their similarities, differences, and uniqueness, using Islamic symbols of various kinds as means to enrich the poetic text [59]. Al-Wada'i employed more than one story from the Holy Quran in his poetry. The poet referred to the story of Moses (peace be upon him), as he addresses God Almighty, and addresses Him when he says, flirting with a blind man:

Moses, infatuated with his hearing, complains of the sight of the eye, a hardship
Leaning on a moist stick, and he has other desires.

The poet recalled the story of God's Prophet Moses (peace be upon him), in His saying: "And what is that in your right hand, O Moses?" He said, "It is my staff; I lean on it and I beat down bushes with it, and I have other uses for it [60].

The poet was inspired more than once by the story of the Prophet Solomon (peace be upon him), including what was mentioned in the Almighty's saying: "Until, when they came upon the Valley of the Ants, an ant said, 'O ants, enter your dwellings lest Solomon and his soldiers crush you while they perceive not.' (18) So he smiled, laughing at her words and said, "My Lord, inspire me to be grateful for Your favor which You have bestowed upon me and upon my parents and to do righteousness of which you approve." And admit me, by Your mercy, among Your righteous servants.

Here, the poet has captured the moment when Prophet Solomon (peace be upon him) smiled when he heard the ant's words. He used it in his poem, depicting the flower's joy when the wind passed by and gave it good news of the approaching rain, relying on the personification of nature:

The flower in its sleeves went frowning, and the wind swept over it with its tail
And it began to give it good news of the approach of modesty until he smiled, laughing at its words [61], [62].

In another instance concerning the poet, Allah Almighty tested the Prophet Solomon (peace be upon him) by taking away his kingdom and allowing a devil to sit on his throne for forty days. Then Solomon returned to his kingdom, his authority, and his majesty. And this is what is mentioned in His saying: 'And We certainly tried Solomon and placed upon his throne a body, and then he turned. Al-Wada'i used this story when he depicted the return of King Al-Nasir Muhammad Ibn Qalawun to his kingdom after it had been taken from him for a period of time, to draw a parallel between the two kings and what happened to them, and how different they are. He says:

King Al-Nasir, his kingdom has arrived at the rising of the sun
He has returned to his throne just as Solomon returned to his throne

Thus, the farewell proceeds with the employee narrating the stories of the Noble Qur'an in his poetry, with the most recurring being the story of the Prophet Yahya (peace be upon him); this is evident in his poem mourning the scholar Al-Nawawi, where he draws a parallel between the attributes of the one being mourned and his name Yahya, and the attributes of the Prophet of God Yahya. Allah describes Yahya (peace be upon him): ﴿O Yahya, take the Scripture with strength; and We gave him judgment while yet a boy (12) And [made him] sympathetic to people, and a prophet, and righteous (13) And dutiful to his parents, and he was not a disobedient tyrant [63], [64].

Al-Wada'i took some of these qualities to name Al-Nawawi with, in his saying: "Kindness to parents has been his motto ever since he was given clear wisdom as a child."

The poet invokes the story of the owner of the two gardens mentioned in Surah Al-Kahf, where Allah said: "And he entered his garden while he was unjust to himself. He said, 'I do not think that this will ever perish'."

Al-Wada'i said: "If the one who hastens to pluck his cheeks, then the blame will be upon him. The one who hastens to pluck his cheeks is not the first to enter Paradise while he is a wrongdoer."

The second source - the noble Hadith: The royal poet connects in various places of his poetry with the noble Hadith. The prophetic hadith clarifies and elaborates on the spiritual, moral, intellectual, social, and humanitarian teachings of Islam. The companions used to narrate the sayings of the Messenger of Allah (peace be upon him), and he himself encouraged and urged them to do so [65] .

Just as the poets of the royal era used verses from the Qur'an in their poems, they also employed the sayings of the Prophet (peace be upon him) in their poetry, considering it the second source of legislation, from which Muslims derive their laws.

The royal poet was influenced by the noble hadith and the prophetic biography, and he drew from them his meanings and words, thus expressing his religious culture [66].

However, the farewell poet is influenced by the noble prophetic sayings, yet this influence was not significant in the poems that have reached us. This is contrary to what one might expect from a scholar in poetry like him regarding hadith. Perhaps his lost poems contain the significant influence of hadith that is sought after.

The poet has employed some terms from the science of hadith in his poetry. Moreover, he draws inspiration from the meanings and words of hadith. Concerning the image of Imam Hussein Ibn Ali (peace be upon them), he says: "Ashura renews my grief and sorrow for the master of the youth in the eternal paradise "[67] .

He takes his meanings and words from his saying (peace be upon him): "Al-Hasan and Al-Husayn are the masters of the youth of the people of Paradise ".

In this regard, Al-Wada'i continued to employ the noble prophetic hadith, depicting the martyr, saying: "Whoever takes from his cheek the blood of the martyr who has been afflicted, the scent will be the scent of musk from him, and his color will be the color of blood."

He refers to the noble hadith in which it is mentioned: '... and by the One in Whose Hand is the soul of Muhammad, there is no one who is struck in the way of Allah except that he will come on the Day of Resurrection in the same state as when he was struck, with a color like that of blood, and a scent like that of musk[68.]

The Second Axis: Employing Literary Heritage

There is no doubt that “literary heritage is the most influential and closest source of heritage to the souls [of the royal era poets]... It is also natural that the personalities of poets, among the literary figures, are the ones most closely associated with the souls and consciences of poets, because they are the ones who experienced the poetic experience and practiced expressing it. They were the conscience and voice of their era, which endowed them with a special ability to express the poet's experience in each era [69], [70]. It is therefore not surprising that the personalities of poets are among the most common [among the poets of the royal era]... and at the same time, among the most malleable to the poet... and capable of absorbing the various dimensions of his experience.”

In light of the above, our reading comes in two aspects:

1. The first aspect: Employing poetic heritage.
2. The second aspect: Employing proverbs.
3. The first aspect - Employing poetic heritage:

Ibn Hijjah Al-Hamawi says in his book (The Treasury of Literature and the Ultimate Goal): "The entrustment we are discussing is when the poet entrusts his poem with a verse of someone else's poetry, or half a verse or a quarter of a verse, after introducing it with a suitable introduction using compatible links, such that the listener assumes that the entire verse is his. The best entrustment is that which diverts the meaning of the poet's original purpose. It is permissible to reverse the embedded verse, by making its second half the

first half, or its first half the second half. The first half of a poem may be omitted entirely, and the entrusted composes new verses for it, for a purpose of his choosing, and vice versa."

It is important to say that employing literary heritage in poetry is considered a "qualitative shift that revealed latent capabilities in the mind of the borrowed poet's language, especially the poetic heritage that carried his concerns and psychological state at that time. Poetry is linked in its existential reality to the human emotional state due to its distinctive expression of psychological suffering created by a group of circumstances surrounding the poet."

Hence, the poet interacts with this literary heritage in a new textual space, adding semantic dimensions to it through union and allusion.

This means that poetic heritage "represents the sum of what poets have produced across different times and eras dating back to ancient times, from which poets have benefited… in various contents, so that these contents can express, with a modern spirit, the reality of their lives. Thus, poetic heritage came as an open text, from which poets learn their language, images, styles, and sentences."

The poetic heritage refers to those literary heritage elements that were present among the poets of the royal era. The royal poet utilized the artistic techniques of literary heritage such as artistic imagery, expressive patterns, and similes; however, with the perspective of the poets of the era to shape the contents of heritage in such a way that literary heritage becomes open to poets. Or as Tarad Al-Kubaisi says: "They draw from it language and images and benefit from it styles, sentences, and other writings, and it appears that the more the poet is immersed in a part of the heritage, the stronger its influence on him "...

Naturally, the presence of heritage in poetry serves an artistic aesthetic function; or an objective intellectual one that serves the poetic context and aligns with it. This presence is for a certain purpose that the poet deems essential, suitable, and vital; to deepen the idea presented, or to crystallize their vision on a certain issue, or to see it as consistent with the artistic, stylistic, or linguistic structure of their poetic text.

It should be noted that the literary heritage, which the Arabs inherited from their ancestors, with its eloquence and rhetoric, distinguished them from other nations, making it a strong motivation to recover it and employ it in royal poetry.

And whatever the case may be, 'not everything in this heritage must necessarily be applicable or subject to utilization and interaction, as the poet who wishes to employ the heritage selects specific elements from it that are suitable to align with his experience in each poem'.

But the royal poet did not overlook the importance of this heritage; for "there is no poet who has not benefited from the poetry of others, which represents for him another life, and a world rich in experience and thought. He draws from it the images and meanings that he includes in his poetry. Memorization is a strong reason for the poet's influence by other poets, as his [thus](*) memory operates through automatic unconscious recall, and sometimes he deliberately remembers or invokes the meanings that his imagination needs when the paths of creativity become obscure to him .

It is noted in most of these uses of ancient poetry a transformation in context and meaning, that is, bringing the ancient words of poetry out of the meanings intended by the ancient poet in the context of his poetic texts, to a new meaning at the royal poet.

The poets of the royal era were passionate about the poetic heritage that preceded their time, considering it a model to be emulated. Al-Wadaa is one of the poets of that era, with his eyes set on the poetry of his predecessors, from which he drew inspiration in various forms. His poetic subjects largely did not deviate from those explored by earlier poets, including praise, satire, love, description, lamentation, complaint, and others. Moreover, the meanings he conveyed hardly deviated from those of his predecessors. In some of his words and images, it feels as though we are facing a pre-Islamic poet, although this influence is not significantly pronounced in his poetry.

Al-Wada'i included in his poetry some or all of his famous verses, including the following:

O you who criticize me among the ignorant, discard my criticism and excuse me, for my excuse is clear and good regarding them.

If the rebels try to wage war on me by abandoning them, then a rough group will rise up to support me.

The poet relied on alliteration, including in the beginning of the verse of the pre-Islamic poet Qurait ibn Unayf:

Then a group of rough people stood up to support me, when the one with the bad temper was present.

In his eulogy for Fakhr al-Din Abu al-Hasan al-Maqdisi, known as Ibn Al-Bukhari (d. 690 AH), Al-Wada'i says:

Shall I not tell the students of hadith to abandon the night journey and throw away the staff of the present and the future?

The poet was inspired by the words of Zuhair Ibn Abi Sulma (d. 13 AH), and he included the second half of the poet's verse:

When they reached the water, its blue doves, they put down the staffs of the present, the imposing.

The meaning of this is that when these weak ones reached the water, and its clarity was intense, it was difficult for anyone to stay, like someone building a tent to live in. Due to the intensity of the longing and the torment of the beloved, Al-Wada'i says, flirting: "O you who blame me for your love for her, you have loved her excessively out of ignorance. No one knows longing except for me, nor infatuation except for me."

The poet employs in his verse, in addition to (inclusion), the rhetorical art of (sufficiency), which means "that the poet brings a verse of poetry whose rhyme is related to something omitted, so he does not need to mention the omitted thing because the rest of the wording of the verse indicates it, and he is satisfied with what is known in the mind in what requires the complete meaning."

And the poet here was satisfied with it in the verse he included, so he deleted parts of the first and second parts of the verse due to the fame and continuity of this verse, by the Abbasid poet Al-Ablah Al-Baghdadi (d. 579 AH) *; as he says:

No one knows longing except for the one who suffers it, and no one knows passion except for the one who experiences it.

The poet says:

May God bless the eye on the night I visited it and found it tender and graceful as a spring.

And it welcomed the moon of time with its face, so it showed me the two moons at the same time.

Al-Wadaei depicted Ras Ain in Baalbek, including a famous verse by the Abbasid poet Al-Mutanabbi (d. 354 AH), in which he said: "And she faced the moon of the sky with her face, and showed me the two moons at the same time.

If we ignore the poet's influence by other poets who preceded him, we find him drawing from pre-Islamic poetry the images and meanings he includes in his poetry, saying:

I did not return to the valley nor did I return with the caravan except that I said: O camel driver, I sacrifice myself for you. Take me on a detour and stay for a while, so that I may quench my longing with the camels of the market.

Al-Wada'i has other images in describing nature, employing images and words that are almost identical to the meanings of his predecessors, saying:

And the old, pure, and pure ones inclined towards us, the fresh, pure, and pure, and their arts are beautiful.

And among its images is his saying:

And a day for us on the two sides, its edges delicate, devoid of a guard to disgrace it.

We stood by the valley, greeting it in the morning, and its branches turned their heads back to us.

The second resource - the use of proverbs:

It is stated in the dictionary of Maqayis al-Lughah by Ibn Faris (d. 395 AH): "The letters m, th, and l are a sound root that denotes the similarity of one thing to another. This is like this, meaning its counterpart. The word 'example' and 'example' have the same meaning. They may also say 'example' or 'like'. The Arabs say: 'The sultan killed someone in retaliation,' meaning that he did to him the same thing as he had done to him. The proverb is also the same, like 'similar' and 'similar'. The proverb is derived from this, because it is mentioned as an allusion to something similar in meaning."

Of course, proverbs are a form of literature and one of its wonderful arts in terms of its beautiful depiction, eloquence of influence, brevity of expression, truthfulness of speaking about events, and precision of depiction of what is happening on the stage of life in different eras.

This indicates that the proverbs transmitted from the Arabs are a unique kind of literature that Arabic has known since its inception, and its people have composed them since they entered the doors of life. A scholar studying those proverbs feels that they are poetic images that draw clear outlines for many inherited political and social events.

From here, the Arabs have recorded in their literary journey throughout the history of human civilization various forms and colors of prose that immortalized their stories and detailed their lives, revealing their brilliance in this regard. Thus, it became a rich record passed down through generations, which they devoted themselves to with care, explanation, and interpretation for their benefit in the fields of life...

In this context, proverbs have become a "means of measuring between meanings, and a source of connection between the past and the present, linking similarities and analogies across different times. Therefore, writers and poets turn to them, drawing from their light, weaving in their style, embellishing their literature and poetry with them, and igniting their lamps to illuminate the landmarks of the path ahead".

Among the manifestations of using proverbs in farewell poetry is the use of the proverb 'The first drop of rain is a drop. In his saying, "And I have been given a gift of rain":

You have sent a gift of rain, and my request for it is accepted and excused.

Then the rains will come, and the first of the downpour is a gift of rain. The poet uses the proverb, "Every horse in the field is ahead." As it appears in his statement praising Prince Sanqar Al-A'sar (d. 709 AH), and depicting the advance of people and all the princes in the construction of the square in Damascus:

Shams AL-Din has been generous with his wealth and generosity, and no one has a rival in the arena of virtue. He has been unable to build this structure with his precedence, and every generous person in the field is a forerunner. Among the inspirations of proverbs in Al-Wada'i is the use of the proverb "In the field, horses outpace each other." Which came in his statement speaking about the princes of Damascus, as they compete in building the square; as the poet - here - praised King Ashraf Khalil bin Qalawun (d. 693 AH), when he ordered the demolition of the places adjacent to the square in Damascus, and distributed its construction to the princes:

I see the princes have worked hard and worked hard and intensified their construction and building

and they are competing, and it is not surprising, for in the square the horses race

The third axis: Employing historical heritage Ancient critics have recognized the importance of history; hence, they urged poets to equip themselves with ancient stories. Ibn Rachiq (d. 456 AH) in the chapter on (The Ethics of the Poet) says: "He should take upon himself the memorization of poetry and stories, and knowledge of lineage and the days of the Arabs, to use some of that in what he wishes to mention of legacies and to give examples, and he should attach to himself some of their breaths and strengthen his nature with the strength of their temperaments" .

History is a "fertile field and a rich source of abundance. In Arab and Islamic history, there are many scenes filled with what gives the poet a strong opportunity for metaphor and intertextuality to depict the bitter reality that the nation is experiencing at that time"...

There is no doubt that history is "the vessel that preserves all the events that the nation experiences in its internal relations between its diverse cultural, political and intellectual currents, or in its external relations with other nations and peoples. The return to history is not a regression or a retreat, or as some think, a return to a self-absorbed Salafism, but rather a return to the meaningful pages of the nation's history to learn from the shortcomings that the nation has fallen into and to draw inspiration from the bright pages... [as] historical events and figures are transformed for the poet into symbols that merge in his poetic experience with other elements, producing a work rich in meanings and connotations."

This means that historical events and historical figures are not merely transient cosmic phenomena that end with the end of their real existence. They also have a comprehensive, lasting significance that is renewable throughout history in other forms and shapes. The significance of heroism in a particular leader, or the significance of victory in winning a particular battle, remains, after the end of the real existence of that leader or that battle, lasting and is suitable for recurrence through new situations and new events.

Naturally, history, with its characters and events, is a rich mine for the poet, from which he can borrow what expresses his personal experiences and visions of his reality. The truth is that it is possible to describe real characters, all of them historical characters, whether literary or otherwise, as having a historical existence.

According to this vision, history is considered a rich source of poetic inspiration, through which the poet reflects the spirit of the age by reverting to it, reconstructing the past according to a contemporary human perspective that reveals the concerns, sufferings, aspirations, and dreams of humanity. This means that the past lives in the present... it unleashes the imagination... to uncover the major historical themes that prominently shape the nation's history.

Accordingly, the poet chooses from historical figures what aligns with the nature of the ideas, issues, and concerns he wishes to convey to the audience. Thus, the nature of the historical and civilizational phase our nation experienced during those periods is reflected in the type of historical figures that our farewell poet drew upon.

Accordingly, our reading consists of three paragraphs:

1. Paragraph One: Evoking historical figures.
2. Paragraph Two: Invoking the names of several Arab tribes.
3. Paragraph Three: Drawing inspiration from the names of some books written before his time.
4. Paragraph One - Evoking Historical Figures:

Historical figures occupied a significant portion of Al-Wada'i's poetry, ranging from literary and linguistic figures to religious and historical figures. Since the poet is a product of his environment, civilization, and history, he attempts to draw inspiration from his reality and present through his history. However, historical heritage occupied a significant space for poets of the royal era, as they resorted to it to evoke their historical figures by embodying their suffering and reality.

The farewell poet brought a large crowd of those historical figures, and employed them in his poetry, and the most frequently repeated of them were the names of the heroes of the revolutions and noble calls, including the figure of Imam Hussein (peace be upon him) (martyred on the tenth of Muharram 61 AH), and he is almost the most common figure in the historical heritage..., "For [the poet] saw in Imam Hussein (peace be upon him), the unique representative of the owner of the noble cause, who knows in advance that his battle with the forces of falsehood is losing, but that does not prevent him from sacrificing his pure blood for it, certain that this blood is what will achieve victory and immortality for his cause, and that in his martyrdom there is victory for him and his cause..."

Through this stance, Al-Wada'i depicted Imam Al-Hussein (peace be upon him) standing alone, carrying the majesty of his cause and the nobility of his insistence on not giving it up. He recalled when the army of Ibn Ziyad (d. 67 AH) stood between Imam Al-Hussein (peace be upon him) and water, and refused to give him water unless he pledged allegiance to Yazid bin Muawiyah (d. 64 AH), saying: "It is amazing that someone killed Al-Hussein and his family, whose hearts were burning on the day of Ashura. His father and grandfather gave them the world, and they were stingy with a drink of water."

On the day of Ashura, the poet says:

Ashura renews my sorrow and grief for the master of youth in the eternal paradise.
I see it as nothing but the Day of Resurrection, because of its length, which is added to the tide.

And from his saying also:

I heard that kohl gives strength to the eyes, so I applied kohl to my eyes on Ashura
to strengthen my tears for what they made me taste, without water, the heat of the fire.

The historical figures employed by the poet in his poetry are diverse, and for this reason he has made history speak, by summoning historical and religious symbols that invite interpretation. The Sultan appointed Ibn al-Maqdisi, who is Nasir al-Din Muhammad ibn Abd al-Rahman ibn Nuh (d. 682 AH), whose deeds are known, summoning the character of the son of the Prophet Nuh, saying:

Say to the king, 'The Lord of the Most High has granted him from Him a spirit.'
'The one whom you have entrusted with advice, nor eloquence.'
'He is the son of Nuh. So ask the Qur'an about the deeds of the son of Nuh.'

The poet draws inspiration from the character of the Prophet Solomon (peace be upon him), combining the return of Sultan Al-Nasir Muhammad bin Qalawun (d. 741 AH) to the kingdom for a second time in the year 698 AH, and the return of the Prophet Solomon (peace be upon him) to the throne; as he says:

King Al-Nasir, his state has arrived, the sun shining
He has returned to his throne, just as Solomon returned to the throne

And from the image of the Jewish sage known as Asida (d. after 730 AH), when he treated Sanjar al-Dawadari, al-Wada'i invokes the character of the Prophet Daniel (peace be upon him), saying: "O my people, al-Dawadari is followed in his virtue by the prophets of God, striving. It is as if he were Daniel in his honor. Lions have humbled themselves before him, even his medicine is like a lion."

From the historical heritage as well, the poet recalled the names of men from the scholars and narrators of hadith who lived in the early Islamic eras, especially the Rashidun and Umayyad eras, including Safwan ibn Assal, a companion (d. 40 AH), as in his words, longing for Egypt: "And narrate to us, Sa`d, the story of Safwan ibn Assal about its attainment."

Elsewhere, the poet evokes men who played a significant role in narrating and memorizing hadiths, and whose fame spread during the Umayyad era, such as: Ata' ibn Yasar (d. 103 AH), Ata' ibn Yazid (d. 107 AH), Al-Zuhri (d. 123 AH), Aban, Ikrimah, Amir, Alqama, Jabir, Qurrah, and Hassan. Al-Wada'i said: His delegation narrated from him the news of generosity.

On the authority of Ata' ibn Yazid and Ata' ibn Yasar

The poet says:

A young man in generosity is an elder. Whoever comes to him seeking benefit will be rewarded.
His hadith is from Ata' ibn Yazid.

Al-Wada'i says in praise:

Whenever we came to him to see and tell of his generosity, his comfort told us about Ata' ibn Yazid

In these verses, the poet used the image of Ata' bin Yazid. Ata' is not the person he is referring to, but rather the poet wants to say that whenever he went to visit his beloved, he showered him with many extra gifts. And from his saying:

Do not ask me about the nights I stayed up watching the stars of the horizon until dawn.
My speech is high in the sky because I took the long hadiths from Al-Zuhri.

Al-Zuhri is not the intended figure in these verses; rather, the poet used him to create a pun, referring to the star Venus, which the poet finds comfort in and draws inspiration from during his sleepless nights. From the historical heritage, he says: "I stood on the pass, asking about what the young man of Shaiban had suggested. It narrated the stories of fever from Amir and the story of the meadow of the slope from Aban."

The poet recalled symbols that have had an impact on our history, saying:
And in the chains of transmission of the arak tree is a keeper of the covenant, narrating his patience on behalf of Alqamah.

Whenever a dove moaned over him, he narrated the story of his tears on behalf of Ikrimah
The poet employs some of the men of Hadith science, in his saying:
Whoever visits your door, his limbs will not cease to recount the beauties of the favors you have bestowed
The eye from comfort, the hand from connection, the heart from Jabir, and the ear from Hasan
Thus, many poets of the royal era turned to the historical heritage, drawing from it what would help them in expressing their poetic images.

It appears that from the aforementioned poems of Al-Wada'i, "He intended this crowd to highlight to the recipient his culture in the science of Hadith, first, and second, and more importantly, to employ it in affectation and the introduction of various rhetorical arts, especially the poet's method of allusion. This made his poetry difficult for the recipients from two angles:
First: These characters are not known to most ordinary recipients... only to a specialist in the science of Hadith.

Second: These characters in the texts in which they appear are not the intended meanings in themselves, but rather there are other meanings that the poet intends by evoking them.
The poet invoked the Hanafi imams, summoning the scholars of the school, namely Abu Hanifa al-Nu'man (d. 150 AH), Abu Yusuf, and Muhammad, eulogizing the companion Muhyi al-Din Ibn al-Nahhas (d. 696 AH), one of the Hanafi imams, who had a son named Yusuf. Here, he linked the knowledge of the one mourned – Ibn Al-Nahhas – and his fame in the Hanafi school with the knowledge and fame of these people in it, saying:
And who is like Muhyi al-Din, whose life lasted, guiding to the Hanafi school of religion?
He resembled al-Nu'man, who is the truth, Abu Yusuf in his knowledge and Muhammad
Al-Wada'i also used other historical names to express his various meanings, including literary and linguistic figures, such as: the pre-Islamic poet Handuj Ibn Hujr Ibn Al-Harith Al-Kindi, known as (Imru' al-Qais) (d. 80 AH), the pre-Islamic poet Hatim ibn Abdullah Ibn Sa'd al-Ta'i (d. 46 AH), the Ayyubid poet Muhammad Ibn Nasr, known as Ibn 'Unayn (d. 630 AH), in addition to the imam of language and literature, Al-Khalil Ibn Ahmad Ibn 'Amr Al-Farahidi Al-Basri (d. 170 AH), and the imam of language and grammar, Ali Ibn Hamza ibn Abdullah al-Kisa'i al-Kufi (d. 189 AH). In this context, Al-Wada'i says:
Our grandfather, Imru' Al-Qais ibn Hujr, was one of the most amazing kings of the time.
He went astray when he continued to seek their kingdom and guide people to the paths of meaning.

Hatim Al-Ta'i's name was mentioned repeatedly in his talk about the abundance of his tears and their presence on the day of parting from his loved ones, saying: "My beloved ones have bestowed upon me a glance, for on the day of farewell no generosity is denied me. Let me point my forked gaze toward you, so that Hatim may turn away from you, shedding tears."

The poet was inspired by the character of the Ayyubid poet Ibn 'Unayn, to employ him in depicting the defeat of the ruler of Hama at the hands of Prince Sunqur al-Ashqar (d. 693 AH), saying:

I visited the grave of the young man of 'Unayn, saying, "I was not an expert in the art of satire."
The man of Hama succeeded on the day of his flight from Sunqur until he ended up broken.

The name of Al-Khalil is repeated in his saying:
And a night that has no equal in fragrance, if it helped with length
How many turns of the eloquent are there in it more delightful than the turn of Al-Khalil

He said: I said, as the splendor of the garment was poured, putting the full moon to shame when it appeared: Al-Kisa'i never showed a figure better than his height, when he appeared.

The second paragraph - Invoking the names of a number of Arab tribes: It is no doubt that the poet was widely knowledgeable about the genealogy of tribes, in terms of their names, stories, customs, and characteristics. The knowledge of Al-Wada'i about the tribes is clearly evident in his poetry, which indicates a deep understanding of this subject.

The poet mentions in his poetry the names of a number of famous Arab tribes throughout history, namely: Banu Lam, Banu Sahm, Banu Duhl, and Banu Fahm, in his lyrical verse:
I was captivated by one whose beauty extends to the pure Arabs
Adhar from Banu Lam and Dharif from Banu Sahm
And the critics of Banu Duhl and the haters of Banu Fahm

The names of a number of other Arab tribes are mentioned in his poetry, from Bani Zahran, Bani Lihyan, and Bani Shaiban, as he says:
I swear by your beautiful appearance, he is a handsome Arab from Bani Zahran
I would have left you even if I saw you from Bani Lihyan, or rather from Bani Shaiban

He said in a poem in which he flirts, mentioning the tribes of Taym and Duhl:
My heart is from the tribe of Taym and my mind is from the tribe of Duhl
And nothing can satisfy the passion of the lover except that passionate one

Paragraph Three - Drawing inspiration from the names of some books written before his time:

Poets of the royal era used the names of books as an outlet for renewing meanings, and they did not lack a field for competition, competing in the number of names the poet would include in the few verses.

It seems that the poet's manipulation of the names of works and their use has become a prominent feature of his poetry, and this was aided by his broad culture and his familiarity with the books of his predecessors in various sciences of the Arabic language and its literature.

Therefore, the poet mentioned the names of some of the sources that were composed before his time, which helped him in forming his puns, as appears in his saying, inspired by the books (Al-Fasih) by Ahmad ibn Yahya ibn Tha'lab (d. 291 AH) and (Al-Mujmal) by Ahmad ibn Faris (d. 395 AH), when he said, speaking about Abdul Aziz, the singer known as Al-Fasih (d. 710 AH):
Reproach me for my love for Al-Fasih. Leave me alone and listen to the excuse clearly and explained.
I feared a mistake in explaining the summary of my love, so I have memorized Al-Fasih.

In the same context, Abdul Aziz, the singer known for his eloquence, says:
The melody of this eloquent singer is better than the grammar of that eloquent singer in every case.
Between these two in eloquence there is a distance between them, one from a fox and the other from a gazelle.

Al-Wada'i interrogates history, so he refers to the two books Al-Fasīḥ by Tha'lab, and Kifāyat Al-Muḥtaḥiz in al-Lugha, by Abdullah Ibn Muhammad Al-Khu'i (d. 693 AH), employing the two books Al-Fasīḥ and Kifāyat Al-Muḥtaḥiz in Al-Lugha, to make a pun from them, in his saying:
Tell the one who loves Al-Fasīḥ and who knows that eyes are not awake to him

O you who are cautious about your love for people, Al-Fasīḥ is not the sufficiency of the cautious

Axis Four: Employing Scientific Terminology

The phenomenon of employing scientific terminology was not new in royal poetry; rather, it is an ancient technique, one that ancient poets, specifically those of the Abbasid era, benefited from. They embellished their poems, enriched their meanings, and used them as tributaries to enrich their poetic output with new content and connotations, adorning them with beautiful, loose garments, especially in the fourth century AH.

What is meant by scientific terminology is: "Every verse that includes the mention of words that are specific to a science, such as grammar, arithmetic, medicine, or other."

The phenomenon of employing scientific terms during the royal era spread, especially the terms of the Arabic language and its various sciences. The reason for the prevalence of this phenomenon was that the poets of this era practiced many professions beyond the art of poetry, such as: judge, mufti, hadith scholar, jurist, writer, and scholar in language and grammar, as well as Quran reciters. Thus, it was natural for many of the terms they used in their poetry to be reflected in their works .

It is noteworthy that many of the ancient critics. He took a stance against the use of these terms in poetry; due to their rigidity and emptiness of human pulse. And because it may pose a difficulty for the recipient who might not be familiar with these terms and their implications, all critics have stated "the ugliness of introducing scientific and industrial meanings and the phrases established in all of that. They prohibited the inclusion of all of that in poetry ". Returning to the royal era, poets expanded in their use of it, and they began to compete in employing terms from various sciences, driven by their desire to innovate new methods of expression that deviated from their predecessors' styles. It seems that the diverse culture of the poet and his desire to showcase this culture are behind his use of those terms. This was confirmed by Salah al-Din al-Safadi (d. 764 AH), who spoke about the passion of the writers of that era for those terms in his book titled (Al-Ghaith Al-Masjam in Explaining the Lamyat of the Persians); he says: "Everyone who has experienced composition and has been overwhelmed by a particular art leans toward that art, and its rules dominate him, as he uses them in his poetic purposes and the imaginings of his meanings, and what he seeks becomes clear through the terminology and rulings of that art." As a result of the aforementioned reasons, the poet made frequent use of various scientific terms in his poetry, especially those he was familiar with, such as linguistic and grammatical terms, writing terminologies, Sufi terms, astronomical terms, as well as terms related to singing and music. He employed them in his poetry to create double meanings and to shape his poetic images. Many of these terms harmonized with his texts, contributing to the clarification of his meanings and ideas in a beautiful manner .

In light of this, our reading consists of six sections:

1. Section One: Linguistic and Grammatical Terminology.
2. Section Two: Writing Terminology.
3. Section Three: Sufi Terminology.
4. Section Four: Astronomical Terminology.
5. Section Five: Singing and Music Terminology.
6. Section Six: Other Terminology.

Section One: Linguistic and Grammatical Terminology:

Al-Wada'i employed linguistic and grammatical terminology, including melody and syntax, in his statement about Abd Al-Aziz Al-Mughni, nicknamed Al-Fasih:

The melody of this eloquent singer is better than the syntax of that eloquent singer in every situation.

Between these two in eloquence is a great distance: one from a fox and the other from a gazelle.

It seems that the poet plays with names, terms, and terms to create a pun, expressing the beauty of the singer's voice and his status in the world of melody and music. The unintended near meaning of the word "melody" is a linguistic or grammatical error, due

to the presence of its necessary components, namely the words "I'rab" and "Fasih." The intended distant meaning is the musical melody or singing eloquently produced by an eloquent singer.

Second Section - Writing Terminology:

The poet invokes the terms "inkwell" and "ink" to express his poverty and beg his praise. It is a beautiful expression from a writer like him, in his saying:

O Chief Justice and whoever calls upon him, He has a publication that perfumes every call
My inkwell has gone mad with whiteness, so protect it with a talisman of ink

Al-Wada'i uses writing terms, such as (pen and sharpener), and makes good use of them when he flirts with a beautiful writer, depicting his passion for him and the damage that befell his body as a result of that love, saying:

Listen to my speech, then after that, criticize me if you wish, or rebuke me.
My body has become a pen from exhaustion, and none but the writer sharpened it.

The third section - Sufi terminology:

The poet excelled in employing Sufi terminology appropriate to the situations he expressed. He depicted the actions of the Mongols and their leader Ghazan in the Levant in the year 699 AH, in terms of robbery and plundering of Muslims' money and property, explaining the impact of this on them. He used terms such as (poverty group, detachment, sheikh, poor people, morals, and wool) to create a satirical image of Ghazan and a painful depiction of the conditions of Muslims at that time. Among these terms is his saying:

I did not wear wool in vain, nor morals for free.
It is the clothing of one who is one of the poor of Sheikh Ghazan.

He says:

Sheikh Ghazan spared no one from his detachment
And everyone became wearing the rags of poverty from his hand

The fourth topic - Astronomical terminology:

Al-Wada'i invokes astronomical terminology in his poetry, including: (Manazil al-Dhira'), which is one of the lunar mansions, a star in the shape of an arm. He says, flirtatiously:

And one night I imagined our gathering to be a sky, and my companions like the Pleiades in a gathering.
So the eye spent the night watching the full moon from them until it reached the position of the arm.

It is noteworthy that Al-Wada'i used the astronomical term to create a pun. The near meaning is the astronomical meaning of the existence of (the full moon, the Pleiades, and the sky), while the intended distant meaning is the place where the one he is flirting with has disappeared from his sight. The poet invokes the term (Al-anwa) in his poem, depicting the changing seasons:

The Al-anwa did not refine or autumn soften from passion
Except to erase all that I wrote in the spring season

Fifth Section - Singing and Music Terminology:

Al-Wada'i relied on singing and music terminology and their instruments in his poetry, especially in describing nature and its entertainment gatherings. He also used these terms in his poems about Abd Al-Aziz, the singer nicknamed "al-Fasih." Their use was appropriate for these themes. These include the words "jank," "duff," "maghna," and "ghanna," as is evident in his description of a gathering of entertainment and singing in the natural setting of Damascus:

"By the jank of Damascus's singing are doves in the trumpet of trees, yearning for their tenderness.
"When the mourner points to them with his cup, they sing to him with their jank and tambourine."

In other poems, he employs the terms (strings and lutes), as he formed a council of amusement and singing from the elements of nature, in his saying:

And the meadow guides with the morning breeze its lavender and basil

And the dove and its hyacinth sent forth a song on the strings of its lutes

The words (songs, music, and inclination) are evident in Al-Wada'i's poetry, as he said (and the eloquent sang, and the candle swayed, and music in the plural):

And the eloquent one, we have not heard an example of his songs

He delighted the neighborhood until the candle swayed and inclined

Section Six - Other Terms:

The poet frequently uses terminology from various scientific disciplines in his allusions, including: jurisprudential terminology, terminology from Hadith and its sciences, and terminology from magic and sorcery. An example of the use of scientific terminology is his saying about a sharp-tongued poet:

We have a friend whose poetry has been refined by nature, so that even his rebellious ones have become obedient to his mouth.

If people classify a poem as five for its beauty, then it is right for his poetry to be seven.

However, the first impression the verses give to the recipient is that al-Wada'i is praising that sharp-tongued poet, highlighting the quality of his poetry. It might be understood that "tasbi'" is a poetic genre equivalent to and superior to "takhmis." However, Al-Wada'i means by "tasbi'" the legal term meaning purification or cleansing. In Al-Wada'i's opinion, that poet's poetry is impure in its words and meanings and needs to be purified. In another instance, we find Al-Wada'i employing the terms "narrated" and "authentic hadith," saying: "And an authentic hadith about illness, narrated by Makhul from his side."

It is not hidden what is in Al-Wada'i's poetry of terms of magic and sorcery; namely (talismans and amulets), in his saying:

My inkwell has gone mad from whiteness, so protect it with a talisman of ink

4. Conclusion

1. Al-Wada'i's poetry is distinguished by its harmony between words and meanings, or, in modern criticism, between form and content. This is a point that ancient Arab critics have long considered.
2. The poet's poetry reflects his broad religious culture. He drew on the Holy Qur'an, the Hadith, and various religious sciences to formulate his style, express his meanings and ideas, and shape his poetic imagery. The Islamic influence is clearly evident in his poetry. Here, he borrowed what was consistent with the meanings he expressed, often adding a few words, while sometimes abbreviating them. Furthermore, he drew on the Prophet's Hadith in some of his poems, although this influence was limited. The research demonstrated that the poet was well-versed in various aspects of the heritage, particularly literary and historical heritage. He was also knowledgeable in hadith, Quranic recitations, language, and grammar. This was evident in his use of the names of historical figures, his use of proverbs, and the inclusion of verses or portions of them from earlier poets.

The poet frequently employed terminology from various scientific disciplines in his poetry, particularly those with which he was familiar, such as linguistic and grammatical terms, terms related to writing and hadith, Sufism, and astronomy, as well as terms related to singing and music, hadith and its sciences, jurisprudence, magic, and sorcery.

Al-Wada'i employed in his poetry the methods and styles of scholars and teachers, styles that were stored in his mind due to his extensive engagement with science, his dedication to teaching, and his debate, dialogue, and discussion. Al-Wada'i kept up with contemporary tastes, making extensive use of rhetorical devices in his poetry, competing with other poets of his time in this regard. Perhaps the most prominent rhetorical device evident in his poetry was the art of allusion. This allusion, which later scholars called "permissible magic," was what later scholars called "permissible magic."

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