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# The Image of the Creator in Ibn Rashiq's Book "Al Omda"

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## **Abstract**

The aim of the study is to investigate the image of the creator in Ibn Rashiq's book entitled Al Omda via comparative qualitative research methods. As a result, the creator does not depart far from his linguistic meaning, through which he tries to capture the psychological, existential and intellectual aspects. In conclusion, Ibn Rashiq was largely consistent with critics of his time; his view came to the creator - like other old critics - focused on the psychological, moral and ethical aspects.

**Keywords:** Al Omda, book, Arab, critics, creator.

# La imagen del creador en el libro de Ibn Rashīq "Al Omda"

## Resumen

El objetivo del estudio es investigar la imagen del creador en el libro de Ibn Rashīq titulado Al Omda a través de métodos comparativos de investigación cualitativa. Como resultado, el creador no se aleja mucho de su significado lingüístico, A través del cual trata de captar los aspectos psicológicos, existenciales e intelectuales. En conclusión, Ibn Rashīq fue en gran parte consistente con los críticos de su época; su opinión llegó al creador, al igual que otros críticos antiguos, centrado en los aspectos psicológicos, morales y éticos.

**Palabras clave:** Al Omda, Libro, Árabe, Críticos, Creador.

## 1. INTRODUCTION

The critics of Arab scholars have paid great attention to the creator as an integral part of the circle of creativity. This attention came to the author, whether poet or prosaist, while not forgetting any other elements in the creative circle. The recipient and the text also interfere in one way or another with the creator. Therefore, this paper aims to study this element as integrated elements that leads to each other. Furthermore, this research comes to highlight the creator as one of the important elements in the creative process and tries to reflect the image of the creator in one of the critics who has imposed their

presence through critical contributions, critical works as well as critical books. This critic is the Ibn Rashīq Al Kairawani, selected from his books *Mayor* in the manufacture of poetry and criticism. This is because of the great importance between the work of men, this book dealt with major issues touching the core of poetry and the conditions of poets through its doors and multiple classes.

## **2. METHODOLOGY**

The research came in four main axes: The first axis was a prelude to the study by addressing two parts: the definition of Ibn Rashīq and the introduction of his book *Mayor* in the manufacture of poetry and criticism. The second axis dealt with the issue of creativity and the creator, particularly discussing the poetry alone as a form of creativity, so as to correspond with the nature of the critic who chose to take a model representing the ancient critics, and in line with the nature of his book, which was special in the industry of poetry and criticism. The third axis came to show the image of the creator through the models of ancient critics. Finally, the fourth axis came to deal with the creator and his situation at the Ibn Rashīq Al Kairawani's work.

In this research, I have pushed myself to the limit to refer to the information and the news that serve this study, through its meanings and sources. Also, I tried to illuminate some of the closed vocabularies and to introduce some flags and countries with the reference to the language books and their glossaries, in addition to return to the

translation books and countries. I have mentioned those by adding citations in the text as well as references to those illuminations. It is important to mention though that this study does not claim full attention to all manifestations of the creator and its conditions in the old criticism, but the paper tried to shed more light on this issue through these four main axes.

### **3. RESUTS AND DISCUSSION**

#### *3.1. The definition of Ibn Rashiq*

It is Abu Ali al-Hasan ibn Al Kairawani, one of the most distinguished poets. He was born in a place called Al-Maseela, and he raised up there, then he moved to Al-Kairawani in the year six and four hundred. This is what Ibn Bassam said. However, other scholars said that he was born in Al-Mahdiya year ninety-three hundred, and died in the year sixty-three and four hundred. His father was having a job in his own country – Al-Muhammadiyah. He was Goldsmith, and he teaches him this kind of job. Ibn Rashiq started learning the literature in Al-Muhammadiyah and author some kind of poetry, and he was motivated to learn more in the literature field and to meet the scholars of Arabic literature; therefore, he traveled to Al Kairawani, became famous there, and established and praised the owner of that place and then moved and stayed in Sicily, until he died. His father was a Roman. The scholars have a disagreement concerning the date of his death.

There was also disagreement, contradictions and reservations between Ibn Rashiq and Ibn Sharaf Al Kairawani these disagreement has been described and classified into several replying messages including a message called Sagur dog, and a succeeded the demand message, cut off the breath message, the not truthful message, and supporting the assignees' message. He was a gentleman who was influential in peace and affection so that no one would dare him. However, if he was forced to do so, he would only be referring to the shouts of the tongue. He would go away from disagreeing or attacking the rulers and consider these actions as foolishness. He is the one who said the poet should be the first one who controls himself and sacked the stumps of the tongue. He was always satisfied with a little, and avoid having or doing the risk. He was having honesty and humility. Says: This section was quoted from the book of Ibn al-Mu'taz only what is not hidden by one of the people of discrimination.

The scholars differed in the year of his death. However; Abdel Raouf Makhoulf quoted the lexicon of the writers that he died in Al Kairawani in 495 AH for sixty-six years. Moreover, Makhoulf said that his death is more likely to be his death in 456 AH because he migrated to Sicily in 453 AH to the year 466 AH, which makes some people the year of his death, or more than ten years, and then do not hear him a voice, as I see far to be said and produced, and then lost his saying and production in the dust of events because the history in this period is written in more than one source, and those who are without the graceful son of the poets spoke of a status and status.

The mind does not rest - and so it is - that he ignored our friend throughout this period. The most important effects are the book of the mayor in the manufacture of poetry and criticism, and gold lending in the criticism of Arabs poetry, and the model of time in the poets of Al Kairawani, and abnormalities in language, and messages and super good systems. Makhlof also quoted Khalkhan (2010) that he mentioned other than these works, To Ibn Sharaf, and the works he mentions are: Sagur the dog, the request succeeded, lifting the problem and pushing the shops, cut the breath, copy the salt and break the mark.

### *3.2. Definition of Mayor's Book*

Abdul-Raouf Al-Makhlof is likely to be the book of the mayor is the first written by Ibn Rushiq he mentions the arrival to the Almua'z, and his praise in his hands, which is common on that time and time to submit books to politicians and governance, as did by him Aljhaiz and Qali This is a reason for the proliferation of their books and sermons and to ensure the livelihood and the privilege of the rulers and politics. Through reading of his book (Mayor's Book) and making attention to the classifications and the included topics, you will notice that this book included sections about important issues such as the old and modern scholars, and the work of poetry and sharpening the definition, and boycott and reading, and Badi, and the purposes of poetry, meanings, poets and others that address the issues of poetry and poets in that Time. The mayor's book also included a large crowd

of critics of the past and contemporary of Ibn Rashiq in various poetry issues. Also, Abbas (1983) describes the mayor's as the most important books of Ibn al-Rashiq and the most influential, it is a book of the mosque in that it is an exhibition of the critical views that appeared in the Mashreq until the age of Ibn Rashiq, written by Abi Hassan Ali bin Abi al-Gujail (Sumud, 1992), who was preparing him and his family Bramka African. He mentioned in the introduction section of the book that he saw people have to make classifications in the poetry and every one of them had his own direction. Therefore, he collected the best of what each of them in his book.

All I did not assign to a man known by his name, It must be understood that relying on the outcome of his own risk and selfdefinition does not mean innovation, but means the disposition of transport in what may be acted upon. But Abbas (1983) goes back to point out in the same place in his book *The History of Literary Criticism in the Arabs* that Ibn al-Rashiq was blushing the opinions of others and incorporating them in his opinion, and thus it becomes impossible for the reader - in some cases - to distinguish the words of Ibn Razziq from the words of others.

### *3.3. Creativity and Creativity*

The creator is characterized by the above meaning of the source of creativity, which is the name of the actor of the verb more by the boldness created in the sense initiated, created and begin. This concept



may be given by different names, including the creator, sender, reporter, author, speaker and other names or attributes applied to it.

Creativity is the establishment of something about the thing. Creation: finding something, God said: Exalted the heavens and the earth. And he said: He is the best of the heavens and the earth. He said: He created man. He did not say Man's bid'ah. The creative meaning of the creator means the person who has a distinct talent and a culture that helps him to innovate, create and perceive the hidden connections between things. In this sense, the creator does not depart far from his linguistic meaning. Through which he tries to capture the psychological, existential and intellectual aspects through contemplation of the universe and life, and to stimulate the pillars of beauty, excitement and artistic pleasure of the recipient in the event of receiving it. Thus the creative word can be launched on the poet, the preacher, the painter, the musician, the playwright and others. Thus, creative tools vary according to their creative fields. The painter is his color instrument, and the musician is his musical instrument, and the playwright is his instrument of movement and saying. The writer is the language of all its manifestations and aesthetics. The creator from the point of view of the Romanticists is a man who speaks to people, albeit a more sensitive person, a more animated person, a greater human nature, and a more generous soul than is usually found among humans. 20 Thus, On the subject of the beauty and its sensitive sense, the universe and life's assets are seen in a third eye other than that seen by ordinary people, not only through the external surfaces of these objects but also in their metaphysics and sensing their distant shadows. And

creative work whatever - as is known - on three pillars integrated cannot be dispensed with any of them, and these elements are in sequence starting from the creator and then the text and end at the receiver. And these three pillars in the creative process as integrated as I said, there is no text for the recipient and not for the existence of the creator who reads the text in the space of language open until the reader takes it, and takes the report of his truth.

As the creator of the text, it is of great importance in our ancient heritage, ancient critics have recognized the important role played by the creative in the creative process. Mandhoor (1988) which is a prerequisite in the creative process in all its forms, especially poetry, which does not seek to convey a logical idea, as much as it seeks to convey a vision accompanied by some of the artistic pleasure that the recipient receives through receiving the text and interact with him. The concept of creativity among the ancient Arabs was often associated with metaphysical forces that inspire poets to say poetry, and receive it on their tongues, and appointed them, so that they made every poet a devil to suggest his poetry, and made them a valley called Wadi Abqar.

The evidences and news in our ancient heritage are many like this. Abu Zayd al-Qurashi narrated in his Gemara that a man who met Jana named Hebid did not know him at first, and the man asked him: Do you know anything from the poetry of the Arabs? He said: Yes, I tell and say a great saying. From the simple The imagination of the night of the valley of the family of Salma did not meet the deadline I have been guided to Tal for their night in Sebbsb with DCDAC and

When he finished singing, I said: This hair is famous in Madin bin Adnan of the child of the Persians, who is in the dust of the godfather. This is to Abid the son of the leper, the lion. And I said: Who is Heibid? So he said: I am the son of the thief, The slaves were chained to the ma.

Then he said: If you had been hit by milk, we would have had it. I said: I thought, I want to be with him, so he went and brought me some of it to Abu Dhabi, his idea of his sanctity, I said: you, and glowering what was in my mouth, he took it and then said: go to an adult companion! And I will not let you go. The old critics - as I have been able to know - did not deal with the creator in their studies independent of the elements of the creative process, but dealt with him through his relationship with the text or through his relationship with the critic.

This indicates the attachment of the vocabulary of the creative circle to each other, as well as the strength of the relationship between the creative creator of the text and other elements in the creative circle. Although the poets are the kings of speech as it is said, but that the creator / poet remains often restricted by the critic / recipient, the relationship between the critic and poet Tshobha a bit of tension in many cases, as the critic claims to guardianship of the poet, he directs him and follows his footsteps, so what is good for his hair is good and what is denied is a smog.

### *3.4. When creative models of ancient critics*

Critics who pointed to the importance of creativity and its effectiveness in the process of creativity and integration of many, including Bisher bin Muammar 210 through his newspaper, which AlJahiz in his book Al-Bayan and Altibeen. The relationship between the creator and the receiver focuses on taking into account the social dimension in this relationship (Alqarshiu, 1960; Soo et al., 2019).

It is not strange to criticize poets and writers to serve as servants in the court of kings, and they see rhetoric as taking due account of the situation and then evolved into a strange law that orders linguistic error and sees the establishment of the expression of folly. Then complete his quote from the owner of the proof: As for the places where the melody is to be used, and it is intended for him in the likes of it, and that is what he directs Ie, when it is the presidents who Elhnon, or kings who do not know (Aldiynurii, 1967). Perhaps the best of what is represented by the incident with Al-Rama Abdul Malik bin Marwan, when he sang saying (Alghidhami, 1985): What is in your eye is the water that pours out like a kidney from a swarm. He said to him: What is your question about this, you ignorant, and then you have to ask him to take him out? 37 In another narration of this story, the poet returns the following day and calls upon him.

Ibn Tabataba 322 e has turned to the importance of systems and coordination of the words of the creator, which helps the recipient to understand the meanings and purposes. This is not strange to a critic like Ibn Tabataba, believes that creativity is a conscious process from

the beginning (Eiad, 1977). As for al-Jarjani, 392 AH, he turned to the safety of the creator's creativity in his language.

Al-Jarjani here refers to the important issue of the intervention of the environment in the formulation of the personality of the creator and the formation of the printing, and noted by many of the sociologists of ancient and modern, as Ibn Khaldun pointed to such in his introduction. I can not believe the story of Ali bin Jahm with the Caliph al-Mutawakil - that the story is correct - to demonstrate the impact of the environment on the creator. In the context of the relationship between the creator and the recipient, Ibn Qutaiba 276 e explained the tendency of poets to the foreground in their poems as an attempt to prepare them psychologically to receive the main purpose in the poem.

### *3.5. The creator at Ibn Gheit*

Ibn al-Razaq is one of the critics who has given the creator special attention through his various works and classification, especially his book, the Mayor of the Poetry Industry and Criticism. One of the manifestations of this attention is to moral and moral characteristics, which helps to influence the recipient and draw his attention to the creator. The creator tries to involve the recipient in his creative experience (Eabd, 1985; Abbas, 1983).

One of the things that Ibn Rushi also turned to was the personality of the creator, her flexibility and her ability to deal with all the occasions and situations in which he is subjected (Sumud, 1992).

The first thing that the poet needs after the grandfather is the end, the intention of saying: The proportions of humiliation has been subjected, and praise is the best and heard, and the arrogance of pain and ache, and the pride of a man and a situation, and if he repented to cut and raise, and if he turned back and turned back, but purpose is to know the purposes of the caller whoever he was; to enter him from his door, that is the secret of the hair industry and its significance by which people differ and differentiated (Alsafdiu, 2000).

Ibn al-Risheq asserts that what he said was that for every place of an article, the place here is the occasion in which the poetry or the psychological state of the recipient or the recipient is said. The article is the creative text, whether it is a poem, a sermon or otherwise. Species. Ibn al-Rashiq also pays attention to the need to take into account the mental state of the recipient, by focusing on the importance of the insider in the poem, the forerunner is the opening which forms the threshold of the text, through which the recipient to the atmosphere of the text and the enjoyment of pleasure and pleasure and open his mind and mind to interact with the text. This is a very powerful gesture to which the ancient critics, including Ibn Rushi, have turned their attention to psychological preparation through the quality of the insider in the poem (Alzarkli, 1980; Yang et al., 2019).

It is not only a benign son that the person who is inscribed in the poem is an attractive glow that directly affects the recipient's sense and draws him to follow the listener, but also turns to the need for good conclusion in the poem, which is the last heard by the hearer, and thus remains stuck in his mind and himself (Alqiruanii, 1981). He did not

make it a rule as did other owners of the pendants, which is the best, and hated the taste of the poets seal the poem by praying because it is the work of weakness, except for the kings; they desire it. Ibn alRishiq does not miss paying attention to the vastness of knowledge possessed by the poet and that combines the talent and science or between the ability to criticize and say the poet, poets saw and told poetry from others (Alrubaeiu, 2006; Darabsa, 2003: 10).

Ibn Rashiq sees the creator / poet as a distinct human being, possessing extraordinary energy, anticipating what others can not anticipate, and feeling what others do not feel. The poet is derived from the feeling that is a fundamental theme in poetry, the most important differences between hair and systems. Ibn Rushi did not stop at the issue of deriving the name of the poet from the feeling but increased in linking it to that sense and meaning it not only generalities but a step forward in associating the name of the poet to create or generate meaning. But the poet is called a poet; because he feels what is not felt by others, if the poet does not generate a meaning or invention, or the arrogance of the word and its origin, or increase the value of other meanings, or lack of other words, or the meaning to the face on the other face; the name of the poet was a metaphor, not a fact, and had only the virtue of weight, not thanks to me with the default.

In a description of him and a vision of poetry and its components, Ibn Rashiq offers a beautiful description that is not without wit. He says: And the house of poetry as the house of buildings, his decision to print, and the thickness of the novel, and pillars of science, and Baba Aldrp. And this description and these

determinants, although the house of poetry, they necessarily are important qualities and qualities must be achieved for the poet-creator, the literature that he talks about is - as I see - talent and the presence of mind, but the novel is the large number of poetry, as it is not possible for the poet to say poetry so as to obtain a knowledge, linguistic and rhythmic inventory of his vocabulary, meanings, weights and coffers. As for science, it aims at all forms of knowledge and culture from the knowledge of the origins of the hair industry and knowledge of the days of the Arabs and their expectations (Indriastuti, 2019; Kosari, 2018).

It appears that Ibn Rushia - despite having the qualities of a distinguished critic - believes in the principle of politics of saying in the sense that the hair has two sections, hair, and hair occasions. Ibn Rushiq does not overlook the motives of poetry and its reasons, it conveys a word that does not mention the author (Alhumwi, 1993): They said: The rules of poetry are four: desire, awe, and anger, and anger: with the desire be praise and thanks, and with awe be apology and infallibility. And with anger is the spelling and vengeance and painful repulsion Ibn Rabhiq shows the importance of the poet and his social, political and cultural value (Sears, 2018). As for the care of the son of graceful poetry/ creative attention is careful to mention the layers of poets and their titles and titles, both on the basis of time or art. And we see it in a second site that says: And they said: The poets are four: a poet is a nerd, and he who brings to the quality of his hair a good novel of poetry of others, and asked Ruba about Fhoula, he said:



They narrators; his poetry; and poet only, which is above the poor degree; and hair, which is nothing (Aljurjaniu, 1985; Aljahiz, 1980).

This commandment that Abu Tamam gave to his Bahri student demonstrates the depth of knowledge, the length of knowledge and the skills in the art of poetry and the exploration of its ways and methods. It is comprehensive for many important aspects that every poet should know and take from them. In which there is talk about the occasion of the sanctity and the consideration of the psychological situation and the case of the address and the motives of saying poetry and the appropriate word for meaning/ purpose, and the selection of appropriate words, good systems, and the appropriate meanings.

#### **4. CONCLUSION**

Thus, we find that the Arab monetary heritage did not ignore any party of the parties associated with the creative process. Besides what was dealt with in this study, there are other aspects of the attention of the old critic of the creator, and perhaps talk about the balance between poets, books of classes, translations poets, and poetic selections. And the transfer of news and talk about their conditions is only a form of celebration of this creative, which occupies a great place in our heritage of cash. This great interest in the creator by the ancient critics, which is - in my opinion – is only the attention of the recipient, on the other hand, the urgency of the creator to take into account the case, for example, or to take into account the

psychological state of the recipient or the good choice of meanings and words, etc. is an interest to the recipient. Thus, the study of any of the elements of the creative process is, in the end, a study of the elements of the whole process, in a way that leads to each corner to the other.

We have noted through what was dealt with in this study that Ibn al-Risheq was largely consistent with critics of his time, his view came to the creator - like other old critics - focused on the psychological, moral and ethical aspects and taking into account the case and so on about things that were mentioned. In addition to the value additions that he added in the exhibition of transportation from others, and the good division, tabulation, presentation and integrity of the curriculum that he followed in his book throughout the course of the lesson.

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