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SEMIOTICS OF PASSIONS IN ALĪ SHARQĪ 'S POETRY

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**ABSTRACT**

In his dīwān entitled *'Awāṭif wa- 'awāṣif [Passions and Storms]* which was published in Baghdad in 1952, Sheikh Alī Sharqī<sup>1</sup> distinguished himself from his peers of poets as well as from later poets in dealing with emotional states in their subject matter and style. The poet tries to deal with human concerns and portrays a troubled, persecuted self who found himself as a prisoner.

This research is an attempt to apply the various mechanisms and procedures that the semiotics of passions relied upon in Algirdas Julien Greimas, and Jacques Fontanille in their book *The Semiotics of Passions: From States of Affairs to States of Feeling, 1991*. The research is concerned with the readings of Jean-Claude Coquet in his book *La Quête du sens [The Quest for Meaning], 1997*, also concerned with the views of Denis Bertrand, in his book *Precis de semiotique litteraire [Literary Semiotics Precis], 2000*, and reveals significance of passions in Ali al-Sharqī's poems, by showing the way passions work and how meaning is produced. The research also reveals the extent of the influence of these passions on forming the meaning of a text.

**Semiotics of Passions in Alī Sharqī 's Poetry**

Poetry's relationship with passion has been established in literature and philosophy from an early age, and poetry represented the poets' response to the passion that stirred the poet's soul. The poet attracted his audience by penetrating the depths of the soul, as well as describing hidden feelings with words expressing a certain passion. In his famous book *The Republic*, Plato complained that the ability of poetry in many cases to attract people's passions instead of their minds is one of the reasons for what he called the bad moral influence of poetry. (Plato & Griffith, 2000)

Because Plato realized the value of reason in the republic, he thought presence of emotion and appraisal of its value a violation of the protocols of the republic and a valid reason for the emergence of an immoral tendency that does not help in building a virtuous city, hence his position on poetry. He said: "I am sure you

won't denounce me to the writers of tragedy and all of other imitative poets - everything of that sort seems to me to be a destructive influence on the mind of those who hear it. Unless of course they have the antidote, the knowledge of what it really is." (Plato & Griffith, 2000)

Aristotle defined passion as "all those feelings that so change men as to affect their judgements, and that are also attended by pain or pleasure" (Aristotle & Barnes, 1984). He considers pain and pleasure as two basic features of passion, and it seems important for him to describe feelings in general, rather than listing specific types of passion. Aristotle asserts a connection between passions and distinctive judgements. (Dow, 2015)

Francis Bacon has been considered poets and writers of histories as the best doctors of this knowledge; where we may find painted forth, with great life, how affections are kindled and incited; and how pacified and refrained; and how again contained from act and further degree; how they disclose themselves. (Bacon & Devy, 1901)

Jean-Paul Sartre gave emotion an important role for a specific manner of apprehending the world, and he concluded that the study of emotions "has indeed verified this principle: an emotion refers to what it signifies. And what it signifies in indeed, in effect, the totality of the relations of the human-reality to the world. The onset of emotion is complete modification of the 'being-in-the-world'" (Sartre & Mairat, 1962)

One can ask about the nature of perception of the world through emotion, according to Sartre, and about the mechanisms that are used in achieving this perception. I argue that the semiotics of passion demonstrated a clear ability to research this specific method of perception, as it was able to suggest appropriate mechanisms to search for the conditions of epistemology prior to the emergence of meaning, and to reveal implicit areas of connotation of passion, body, and self-acceptance through verbal practice. As it appears in Algirdas Julien Greimas, and Jacques Fontanille in their book *The Semiotics of Passions: From States of Affairs to States of Feeling*, 1991, these semiotics did not stop at this point, but sought to perceive emotion in terms of the sources of the production of passion which may be from the action of the self itself as in passion of regret, It is the action of another self, as in passion of anger, and the passion may lead to action as it stimulates passion of enthusiasm to build, or as it drives passion of anger to destruction. (Greimas, Fontanille, Perron, & Collins, 1993)

The semiotics of passions showed great interest in studying the effect of passion on the topic, and monitoring its manifestation in discourse. Jacques Fontanille realized that passions represented in discourse according to two considerations, the first is a set of formulas that embody efficiency and factor, and the second is a group of tensions to which the self-facing the event responds. It is clear that the simulation of emotions pays attention to the state that has classified it into two types, namely: the state of the external world, or the state of things, and the state of the transformed topic the sense of the self during the transformation process to differ with the simulation of the work that is concerned with the transformation, which monitors the transmission of the self from case to case.

Grimas and Fontanille believe that to be able to speak of passions we must therefore attempt to reduce the hiatus between "knowing" and "feeling". (Greimas, Fontanille, Perron, & Collins, 1993) Although semiotics initially concentrated on clarifying the role played by molecular modal articulations, it should now focus on the passion fragrances produced by their array. To situate passion prior to the emergence of signification, prior any semiotic articulation, as a pure feeling, would in a way, correspond to apprehending the degree zero of the vital, the minimal seeming of being, that constitutes the ontic backdrop. Passion is responsible for forming the passion dimension of a person who does not only act, but that action guarantees a passion charge that determines the degree of intensity through which this action is achieved in addition to the action itself. This is an indication of the importance of the active self and its effect on what it does, and from here the focus is on being in the emotional track and on action in the narrative track. Early Paris semiotic practice privileged the analysis of action, realis and setting in texts, leading to narratology understood as a kind of grammar of action (Brodén, 1992) Greimas and Fontanille according Martin and Ringham "elaborate a canonical schema of passion, that is, they present a trajectory divided into four sequences: predisposition, sensitization, emotion and moralization - a model that has since been successfully applied to music as well as to literature." (Martin & Ringham, 2006)

Jean-Claude Coquet in his book *La Quête du sens [The Quest for Meaning]*, 1997 considers the passion dimension to be an extension of the characteristic status of the same emotion with which the judgmental subject is facing. Coquet has focused on the various aspects of the distinct self, studying and describing their states in discourse. (Fontanille & Bostic, 2007)

Denis Bertrand, in his book *Precis de semiotique litteraire [Literary Semiotics Precis]*, 2000, argues that emotional phenomena in discourse appear in the form of a complex path of competencies. These passion phenomena are often contradictory and inconsistent in the level of discourse. Because of this contradiction, making the cases into formulas alone is not sufficient to analyze the effects of passion meanings as they appear in language and discourse. The passion aspect, which appears as an increase and an excess in the structure of the formulas, must be taken care of Moralization and Sensibilisation, the two processes that frame passion regulation. (Bertrand, 2000)

#### **Alī Sharqī and The Culture of Poetry, Passion and Semiotic.**

Alī Sharqī wrote interesting concepts about the relationship between poetry, emotion, text/ language, adornment of saying /poetics, and the subject /group in poetry. He introduces more than this in his readings of the nature of literary texts in general in an important article entitled *Adab Alkitabah [Writing Etiquette] in 1913*, and in his readings of the poems of another poet who was in a generation before him, the poet Ibrahim Tabatabai (1832-1913) through the (Sartre & Mairet, 1962) introduction he wrote to *Divan Tabatabai* that printed After his death in 1914. Alī Sharqī formulated innovative concepts through the introduction he wrote to a collection of his poems in *'Awāṭif wa- 'awāṣif: dīwān [Passions and Storms]*, 1953.

Sharqī wrote: “If we know that poetry is an expression of emotion, we will realize that that the woman who is closer to passions and is more capable of that expression than the man. Did you not see her tears thinner, faster fear, earlier smile and more flexible than a man?! It is the spirit of poetry. If poetry is a spirit that is driven by imagination and photography, then women are more poets than men, did you not see her think that there is a soul in everything? The female writers see her fresher and softer than the man, I count the number of lovers and the love makers are betting more than men. Listen to the miss’s tone and the man’s voice and ask your heart which of the two voices is the best tweet? I read the poetry of the two classes in the colloquial language, and the poetry varies according to the different languages, so I see women's poetry thinner and fresher, but the man in poetry is more thoughtful and shorter words than women” (Sharqī, 1913)

In previous text, Sharqī realizes that emotions are the source of influence and affect, and that they are responsible for the emergence of various connotations, as they stand behind competencies. Emotions drive efficiencies and semantics. Sharqī considers emotions and feeling the basis on which any work of art is built, and on its basis the human sense crystallizes the subjective realities with its feelings, imagination and its different dimensions. I think that this is an advanced awareness of the most important semiotic pillars that have clearly realized that the world of emotions is an important stage that cannot be crossed, because it is considered responsible for generating meanings and it determines the different directions that the self takes in forming the discourse.

Sharqī believed that the most important writing rules that the poet must adhere to is considering poetry as a translation of emotions, and he believes that these emotions appear in different colors in poetry and they represent the parts of the poet's heart. Sharqī considers that the soul in the lover’s poetry is not present in the poetry of someone other than the lover. Therefore, he does not believe that emotions are a group of direct words taken from the appearance of language and borrowed from dictionaries. He believes that the poet should move to the valley of skepticism and live in the hour of illusions and soar in the sky of confusion. Sharqī finds it obligatory for the poet to state his good belief through a persuasive narrative and to declare this to the public. (Sharqī, 1913)

Sharqī realized that the value of language in producing emotion, and he understood that the flow of feelings and emotions expressed by the poet depends on the poet’s vocabulary and words, which he believed should be hoarded with emotional connotations to reflect the poet’s feelings and emotions. He wrote: “The writer blows into every sentence something of his soul and makes the voice of his pen an echo to the voice of his conscience. Descriptive poetry other than romantic poetry, and social poetry other than passionate poetry.” (Sharqī, 1913)

Poetry, as Sharqī believes, is a spontaneous expression of feelings, and this poetry comes within a complex artistic process in which the poet uses his structural psychological energies to present an artistic picture of his feelings. The poet, according to Sharqī, is the one who serves the language because it is his instrument, and he has to deceive in understanding its secrets and fully realizing its spirit, and the poet does not have to celebrate fossilized words and rigid

structures. According to Sharqī: "The book is a mirror on which the image of the writer overflows with those puffed up words that we have exhumed from the graves of weirdness and complexity, and the writer who does this wants to enter rust on the mirror so that his distorted image is lost between the layers of the rusty mirror." (Sharqī, 1913) On the other hand, Sharqī classifies a poet who lacks words as a simple poet who uses meaning by pointing and waving.

Sharqī writes in 1914 in the introduction he wrote to the Divan of Ibrahim Tabatabai (1832-1913), that the best poetry is the poetry of innateness and not the poetry of impotence, and that the poet is known for his good depiction of the psychological aspects that reside in himself, even as if he refers to something perceived outside. Sharqī concludes after this that the doctrine of the poet Tabatabai is that poetry was created as a medicine for the sad soul of a person to be entertained by it. (Ṭabāṭabā'ī, 1914)

In the introduction for his collection of poetry 'Awāṭif wa-'awāṣif, 1953, Sharqī mentions unprecedented references that are considered an advanced awareness of the concept of emotion and the mechanisms of its presence in the poetic text, and this introduction includes terms that are used more than a quarter of a century later in theories of meaning or semiotic terms. Sharqī believes that poetry is a picture of the poet's life and a mirror reflects his inclinations and feelings, and he says: "My poems are spontaneous ideas that sometimes want me before I want them, so my mirror reflects the image of the society in which he appears, and I used to record these images bound by prosody and rhyming." (Sharqī A. , 1953) Sharqī poems express the situations he was exposed to in his life and he expressed them with a human sense full of feelings, and it is based on his vigilance, conscience and openness to what is around him. Sharqī believes that his poems are a collection of pictures for environment and conditions, but he does not know whether these images were distorted or coordinated because the environment he photographed was not completely coordinated or completely confused. (Sharqī A. , 1953)

Sharqī connects the deep structure in the text with the psychological and emotional state of the poet. He wrote: "The semi-symbolic in my poems reflected my desire to be in the direction I want because it was more an expression of what is in the soul than repression and because it was the complete picture of the inner sense that I feel, it was the act what can be done in a society that has not practiced freedom of speech completely and the members of society in it were not accustomed to frank opinion." (Sharqī A. , 1953) This means that he uses the semi-symbolic for personal reasons as a poet who suffers from suppression and deprivation, and he cannot express his inner suffering except in this semi-symbolic way, because he lives in an environment that does not allow him to exercise his freedom, and does not let him choose the explicit method in order to be able to declare what he believes in, and so on. As a poet, nothing remains possible for him except to use this direction in expression and writing.

What is important about what Sharqī wrote is that he uses a term that was not common in environment which he lived, as well as other Arab environments, it was the term (semi-symbolic) which is considered a semiotic term. According to Martin and Ringham, this term designates a particular relationship between

expression and content, or signifier and signified. Nodding one's head to signify 'yes', would be an example, or shaking it to mean 'no'. The concept semi-symbolic differs from symbolic in that the relationship between signifier and signified relates to categories rather than units. Nodding yes or no, for example, uses the vertical axis to affirm and the horizontal to deny, thus linking the category of spatial axes to that of assertion versus negation. Or a semi-symbolic representation of the category good versus evil may be found in nature where a mountain is associated with God and an abyss with the devil. In the case of a symbol, on the other hand, the relationship between expression and content is one of two individual units: a set of scales symbolizes justice; a rose symbolizes love". (Martin & Ringham, 2006) Sharqī represented this in his poems, which this research analyzed, making the cage of the bulbul as semi-symbolic of slavery, depression and confusion, the forest as a semi-symbolic of freedom, release and liberation. It was not the interest of this research to investigate the semi-symbolic in the poems of the al-Sharqī, but the research wanted to refer to the Sharqī's use of the term, and to the understanding of passion and its use in his poems.

### **Passions of “With the Imprisoned Bulbul”**

#### **Passion of Confusion**

##### ***Lexical configuration***

The Lexicon *Lisān al-‘Arab [The Tongue of the Arabs]* by lexicographer of the Arabic language ibn Manzūr al-Ansārī (1311-1232) shows that the word Hāyrah [confusion] in Arabic language means: (Ibn Manzour, 2013)

- A. He was, or became, dazzled by a thing at which he looked, so that he turned away his eyes from it: this is the primary signification: He was, or became, confounded, in his affair, or case. He erred, or lost his way. Also, said of water, it became collected, and stayed
- B. He, or it, caused him to become confounded, or perplexed, and unable to see his right course.
- C. It a cloud continued without motion, pouring forth its rain, and not being driven by the wind: or went not in any direction: It continued; said of time
- D. He alighted abode some days in a place. The bowl became full of grease and food; like as a watering-trough or tank becomes full of water
- E. He is in a bad state, and a state of perdition: or in error.
- F. I will not come to him, or it, I will not do it, while time lasts.
- G. A man in a state of confusion, or perplexity, and unable to see his right way.
- H. A man who does not apply himself rightly to an affair; who knows not the right course to pursue in his affair. (Lane & Lane-Poole, 1885)

The lexical semantic analysis of what is mentioned in the Lexicon *Lisān al-‘Arab* gives special concepts to the term Hirah (confusion), and it can be summarized in A- ambiguity and alienation, B - wandering and loss. C Hesitation and fullness. D- The permanence of solutions in place and dialogue. E- Concealment and surprise.

##### ***Semantic configuration***

In *Divan Awatef Wa Awasef [Passions and Storms]* by Sharqī, the various contextual connotations of the excited passion can be determined by moving

from research at the lexical level to textual discursivization, as the image of confusion appears within multiple textual contexts to refer to a group of textual semantics, including:

A- Being in place prison: This meaning is confirmed by repeating the first part of the first verse from the first quartet in all the later halves of the ninety-six quatrains, in which poet repeats:

أَيُّهَا الْبَلْبُلُ الْمَعْلُوقُ فِي السَّجْنِ!

O Bulbul, who is suspended in prison. (Sharqi A. , 1953)

B- Request for conversation as an introduction to start dialogue between the poet and the imprisoned bulbul.

أَيُّهَا الْبَلْبُلُ الْمَعْلُوقُ فِي السَّجْنِ سَلَامٌ هَاكَ الْحَدِيثُ وَهَاتِ

O Bulbul who is hanging in his cage, Greetings! Come let's talk together (Sharqi A. , 1953)

C- Ambiguity and Difficulty

فِي طَوَايَا نَفْسِنَا مُبْهَمَاتٌ لَمْ تَعْبَّرْ عَنْهَا سِوَى النُّعْمَاتِ

Deep within our souls are many mysterious things. It is very mysterious and only melodies can explain. (Sharqi A. , 1953)

E - Astonishment and Amazement

أَصْرِيحٌ وَكُلُّ دُنْيَاكَ رَمَزٌ وَمَتَى صَادَفَ النَّجَاحَ الصَّرِيحُ؟

O Bulbul, I am astonished at your frankness in your songs. The symbol surrounds you from everywhere. You know, Bulbul, that success is not the share of the frank. (Sharqi A. , 1953)

F- (Loss and Despair)

رَكَسَ الشَّيْخُ فِي الظُّنُونِ وَفِي الْوَهْمِ وَخَلَطَ الْمَجْهُولَ بِالْمَعْلُومِ

I have become a sheikh [an old man], drowning in suspicion and delusion, O Bulbul. I became a sheikh who mixed the known with the unknown

### ***Diagram of phoric***

Changes that the phoric actant undergoes in his connection and separation with the desired subject are evident through the phorical path from the restriction in the prison, that made the poet seek the dialogue of the bulbul, to the poet's refusal to reveal because he decided to keep the ambiguities hidden and he does not declare, and at the same time the poet expresses his amazement at the confusion Prisoner who uses candor at the time the symbol controls everything.

The paradox is clear between the poet's request to talk to the nightingale and the dialogue with him and the nightingale forbidding to ask about the mysterious matters that he cannot explain. The poet in this case chooses to interrupt the conversation and urges the nightingale to remain silent, in a clear indication of the passions of silence.

Prison → Asking to speak (the conversation) → Silence and Refraining from speaking → Concealment → Silence.

### ***The Actantial Model***

After examining the relationship between six factors or actants proposed by Grimas: subject, object, sender, receiver, helper, and opponent (Grimas, Fontanille, Perron, & Collins, 1993), it becomes clear that subject is (talk and freedom) which represented the will of poet, but the opponent is confusion and concealment. The Actantial model can be illustrated:

A- Conjunction relationship: combines the desirable topic and the desirable object, which is the poet's subject desire for the topic conversation.

فَعَسَى نَهْتَدِي عَلَى الصَّوْتِ لَمَّا قَدْ عَرَفْنَا مَا فِي الْمَصَابِيحِ زَيْتُ

After there was no vision, we hope to discover our surroundings through what we hear. (Sharqi A. , 1953)

B- Disjunction relationship: represented in the relationship of sender with receiver, and the matter takes its course through the relationship of the topic to the subject. The conversation between the poet and Bulbul is not done because of the poet's unwillingness to accompany the confusion, and thus the dialogue between them does not continue. Therefore, the poet gives the farewell greeting and separates from the confusion, so the relationship of separation is formed.

إِنِّي بُلْبُلٌ بَغِيرَ جَنَاحٍ قَالَ لِلْبُلْبُلِ الْأَسِيرِ: وَدَاعَا

I am this Bulbul, who have no wing, I decided to leave this captive bulbul with two wings in his cage, I say goodbye to him. (Sharqi A. , 1953)

### Passion of Reproach

#### Lexical configuration

The Lexicon *Lisān al-‘Arab [The Tongue of the Arabs]* by lexicographer of the Arabic language ibn Manzūr al-Ansārī 1311-1232, shows that the word ‘Et‘ab [reproach] in Arabic language means: (Ibn Manzour, 2013)

A- He reproved, blamed, or censured, him, in anger, or displeasure.

B- Signify two persons reproving, blaming, or censuring, each other; each of them reminding the other of his evil conduct to him

C- Signifies The act of disciplining, training, exercising, or making tractable: it is said in a trade.

D- He granted him his goodwill, or favor; became well pleased, content, or satisfied, with him.

E- He returned to making me happy, or doing what was pleasing to me.

F- He turned away, or turned back, or reverted, from a thing. (Lane & Lane-Poole, 1885)

The lexical semantic analysis of what is mentioned in the Lexicon *Lisān al-‘Arab* gives special concepts to the term ‘Et‘ab [reproach], and it can be summarized in:

1- blame 2- reprimand 3- discipline and education 4- deficiency and severity

#### Semantic configuration

A-Blame

كَيْفَ عَرَّتَكَ حَبَّةٌ فِي شِرَاكِ وَ لَقَدْ كُنْتَ دَائِمًا تَتَرَفَّعُ

O Bulbul, how were you deceived by a seed in a trap? You were so proud and above needs! (Sharqi A. , 1953)

B - Reprimanding

فَلَمَّاذَا خَلَدْتَ فِي قَفْصِ السَّجْنِ وَ قَدْ كُنْتَ فِي التَّعِيمِ الْمُخَلَّدِ

O bulbul who was moving between the branches and flying high in the sky. Why do you accept to stay in prison? (Sharqi A. , 1953)

C- Discipline and education

لَا وَرُودُ الرَّبِيعِ تُغْرِيكَ يَا بُلْبُلُ يَوْمًا وَلَا تَسِيمُ الْخَرِيفِ  
قَدْخٌ مُتْرَعٌ وَبُلْغَةٌ عَيْشٍ وَغِنَاءٌ كَذَاكَ دُنْيَا الظَّرِيفِ



O Bulbul, look at the spring roses and the autumn breezes, then ask yourself why you are no longer interested? You have been accepted to prison. And you thought that a glass of water, plenty of food and your singing in prison would make you happy. (Sharqi A. , 1953)

D- (Roughness)

لَعَنَ اللهُ كُلَّ قَاسٍ أَتَيْمٍ اشْتَرَى الْبُلْبُلَ الْأَسِيرَ وَبَاعَا

I curse every unjust and ruthless one who buys or sells the bulbul. (Sharqi A. , 1953)

### ***Diagram of phoric***

The feeling of being lost led the poet to the confusion that was expressed through a group of questions, which the poet poses to Bulbul and the fate he met. The questions were such as: Is society represented by its members a reason for its loss, or are situations represented by customs, values and norms that the community believes in is the reason? While the poet does not find an answer, he ends his questions by cursing those who were the direct cause of the suffering of the bulbul, and the poet describes these as cruel and unjust, they are the ones who buy or sell bulbul. These reasons produced the whim of reproach or admonishment.

Loss → Asking questions → Anger → Reproach

### ***The Actantial Model***

subject is communication which represented the will of poet, but the opponent is cruel and unjust. The Actantial model can be illustrated:

**A-** Conjunction relationship: combines the desirable topic and the desirable object, which is the poet's subject desire for the topic communication.

**B-** Disjunction relationship: It is represented in the failure of the topic's desire to remain in the relationship of communication, and because of this, the poet found salvation in throwing the farewell greeting to Bulbul.

إِنِّي بُلْبُلٌ بِغَيْرِ جَنَاحٍ قَالَ لِلْبُلْبُلِ الْأَسِيرِ: وَدَاعَا

I am this Bulbul, who have no wing, I decided to leave this captive bulbul with two wings in his cage. I say goodbye to him

### ***Becoming (deviner)***

In analysis of passion, the term becoming is regarded as the product of the tensions produced by phorical fission. (Greimas, Fontanille, Perron, & Collins, 1993) This is expressed in a series of changes that affect the state in the poems of Sharqī, in which passion appears with all its ramifications towards the future and passions in the future are transmitted within the poet's vision. In the poems of Sharqī, the connotation of passion is that it is absorbed and included within a specific purpose and a specific direction. We have witnessed the poet's quest for separation by finding a different passion as an alternative to the poet's stated desire in the journey of talk and revelation that appeared in the Rubā'iyāt<sup>2</sup> of "With the Imprisoned Bulbul". The poet produced a passion for conversation and dialogue as well, but he spoke with someone other than the captured Bulbul, and this conversation takes place in a space other than the cage of Bulbul. It is the desire to communicate and respond to the impulses of the body away from the conversation of spirits that appeared in the first sections of the Rubā'iyāt. It is

done by inviting Bulbul to use symbols in his singing, and to leave explicit singing that the poet does not see as a reason for success in this state:

أَصْرِيحُ وَكَلَّ دُنْيَاكَ زَمْرًا وَمَتَى صَادَفَ النَّجَاحَ الصَّرِيحُ؟

O Bulbul, I am astonished at your frankness in your songs. The symbol surrounds you from everywhere. You know, Bulbul, that success is not the share of the frank. (Sharqi A. , 1953)

The poet changed time as he changed his previous desire. The night took the time of dawn, which was within the poet's passion in saying:

كَلَّ يَوْمٍ يَلُوحُ فَجْرٌ لِعَيْنَيْكَ فَهَلَّا يَوْمًا لِعَيْنِي يَلُوحُ!

O Bulbul who looks at the sunrise every day. I ask you will the day come when I see this sunrise

The poet worked to create a new conversation, which was called "the pillow conversation" after he used the monologue, Sharqī replaced the soul tones that came in many readings of the Rubā'iyāt to confuse the prisoner. Instead of these spiritual notes, the poet asked to sing the maidservants in a singing and communion ceremony in which the poet tried to be in all its details:

إِنَّ هَذَا الْوَجِيدَ أَوْحَشَهُ اللَّيْلُ فَأَيْنَ الْغِنَاءُ يَا وَلَادَهُ؟  
حَدَّثِيهِ عَنِ الْوَسَادَةِ بِالشُّوقِ فَيَا حَبْدًا حَدِيثُ الْوَسَادَةِ!

I now feel alienated. The night makes me gloomy. I need to hear love songs and live romantic moments by taking a girl on a sofa and a pillow. (Sharqi A. , 1953)

### Passions of "With the Loose Bulbul"

In the second part of Divan entitled "*With the Loose Bulbul*", the poems (Rubā'iyāt) took a new passion, different from that dominated the first section of the Divan. After the passions of confusion dominated the first part of Divan entitled (*With the Imprisoned Bulbul*), the poet tries to create the passion of starting after stillness, and the liberated approach replaces the gloomy one who surrenders to his tragedy. The passion of starting came in one of Rubā'iyāt of the first section on the prisoner bulbul, the poet said:

نَحْنُ يَا بُلْبُلِي نُرِيدُ انْطِلَاقًا وَاللَّيَالِي نُرِيدُ مَا لَا نُرِيدُ

O bulbul, we want to go away and go far in this world, but fate and time stand against our will. (Sharqi A. , 1953)

The poet disclosed this passion in the second section of the Divan on loose confusion. The passion of confusion and the poet's desire for separation dominated the poet's to be free and set off. We have known at the end to symbolize the separation between the poet and the confusion.

### Passion of Starting

#### Lexical configuration

Lexicon Lisān al-'Arab (The Tongue of the Arabs) by lexicographer of the Arabic language ibn Manzūr al-Ansārī (1311-1232) shows that the word Ta'liqa' [start] in Arabic language means: (Ibn Manzour, 2013)

A-Signifies The loosing, or setting loose or free, and letting go.

B-His tongue was, or became, eloquent, or chaste in speech, and sweet therein.

C-He permitted him, or gave him permission or leave, to do such a thing.

D-Saying to be unrestricted, and unconditional.

E-He went away, or departed, or he went removing from his place.

F-With sweet speech. (Lane & Lane-Poole, 1885)

The lexical semantic analysis of what is mentioned in the Lexicon Lisān al-‘Arab gives special concepts to the term Inta‘līqa‘ [Starting], and it can be summarized in:

A-Rejection of constraints B- From Captivity to Freedom C-Generosity and forgiveness D- Preaching Happiness E- Clear and understandable speech.

### **Semantic configuration**

A- Rejection of constraints

مَعِيَ يَا بُلْبُلَ الرُّوضِ إِلَى شَمِّ الرِّيَاحِينَ  
وَعَلَّقَ قَفْصَ الْجَسْمِ بِأَشْوَاكِ الْبَسَاتِينِ

Come on, Bulbul, let's fly into the garden. Come smell the roses. O bulbul, go with your soul

And leave the prison of suffering hanging from the thorns of the forest. (Sharqi A. , 1953)

The poet freed Bulbul from his prison and led him to the heights of garden, and then invited him to give up feeling gloomy. Bulbul, who was suspended in his cage in the first part, became mandated by the poet to suspend the psychological prison that he suffered from with the thorns of the garden, thus getting rid of the two prisons together.

B- From Captivity to Freedom

مَعِيَ يَا بُلْبُلَ الرُّوضِ إِلَى التَّرْجِسِ وَالْأَسِ  
لِضَمِّ الْوَرْدِ لِلْوَرْدِ وَقَرَعَ الْكَأْسَ بِالْكَاسِ

Come on, Bulbul, come with me in the forest with the roses and myrtle. Let's drink and knock the cup with the cup.

Since the beginning of the Rubā‘iyāt, the second part of the Rubā‘iyāt, the poet has not only taken Bulbul out of his cage and made him free, but rather invited Bulbul to sit at the forefront of the Rose Club:

مَعِيَ يَا بُلْبُلَ الرُّوضِ تَصَدَّرَ مَجْلِسَ الْوَرْدِ  
بِمَا عِنْدَكَ طَارِحِي أَطَارِحُكَ بِمَا عِنْدِي

Come on, O bulbul, come with me to take your council to the fore as an honorable leader

Let us share conversations and ideas. (Sharqi A. , 1953)

C- Generosity and forgiveness

عَسَى أَنْ تَنْقَلَ الْبِنْدَرَ إِلَى مَزْرَعَةِ الْخَيْرِ

Come on, O bulbul, come with me. Let's take the seeds to the righteous farm. (Sharqi A. , 1953)

D- Preaching happiness

مَعِيَ تَنْزِلُ لِلْأَرْضِ وَتُعْلِي قِيَمَةَ الْفَنِّ  
قَدِيمًا رَقَصَ النَّاسُ أَلَا يَا بُلْبُلِي عَنِّي

Come on, O bulbul, come with me on the ground in order to make the value of art high. Let your singing mix with people's dances. (Sharqi A. , 1953)

E- Clear and understandable speech.

مَعِيَ يَا بُلْبُلَ الرُّوضِ إِلَى حَائَةِ أَشْبَاحِ  
عَسَى أَنْ يَكْشِفَ السُّكْرَانُ مَا يَحْجِبُهُ الصَّاحِي

Come on, Bulbul, come with me in the kindergarten to find the ghost bar. Let us look for the drunks and ask them about the secret that others do not reveal. (Sharqi A. , 1953)

### *Diagram of phoric*

The trail is a trope that begins with inviting the poet to get the bulbul out of his prison as a free man, then the bulbul moves from his place in the prison to the fore, sitting as a leader with a respectable position. The poet invites Bulbul to travel around the garden as a free man and aspires to accompany him on the journey of generosity and tolerance to transfer the seeds to the farm of the righteous. The poet preached with clarity because ambiguity was useless. The poet believed that the mind is not sufficient by itself, because the instinct is present in the soul and its outward:

أحألونا على العقل وإنَّ العقل لا يكفي  
غرائزنا قد اندست بما نُبدي وما نُخفي

People told us that relying on reason helps, but we realized that this was not enough. We knew that instinct drives ourselves. Instinct appears in the matter that we express or hide. (Sharqi A. , 1953)

The second section of the Rubā'iyāt ends with the poet's invitation to the bulbul to happiness, singing, and flying from high to high, so that the passion of starting in all its connotations is achieved away from thorns and mud as symbols of the artificial values produced by reason and measurement:

معي يا بلبل الروض من عالٍ إلى عالٍ  
فلا تُعرض للشوك ولا تمش بأوحال

Come on, O bulbul, come with me in the garden. Let's fly in the sky from high to high. Let's leave the thorns and the mud. Come with me so we don't spend our time suffering. (Sharqi A. , 1953)

Emancipation → Launch → Happiness → Clarity → Celebration of Instinct.

### *The Actantial Model*

The subject was (changing the state), and because the poet made the passion of starting dominating, and the level of change of the state was within the limits of passion, the poet did not allow any other passion to participate in this, which led to the absence of opponent.

**A-** Conjunction relationship: In the poet's passion that the starting was continuous, only another starting will follow it. This relationship combines the (topic) and the (object), which is the poet's (subject) desire for the topic (continuation).

معي يا بلبل الروض إلى الدروة أو أبعد  
يريد الكلم الطيب أن يصعد فلنصعد

Come on, O bulbul, come with me in the garden. Let's go to the sky high or higher, and as kind words rise to the Lord in the highest of the heavens. You and I must go up with kind words at the top.

**B-** Disjunction relationship: This relationship between sender and receiver was formed through the connection of topic with subject. The poet clung to his vision of instinct after believing in, and this relationship kept the topic in a relationship of communication with subject that he desired.

ولا تبحث عن الجنس أو النوع أو الفصل  
أنا من أسرة الروض ومن الواجبه أصلي

Do not research people's gender, color, or pedigree. I am from the garden family. I am the son of the garden and to garden my lineage returns. I was created from garden soil. (Sharqi A. , 1953)

### Results

This research is an attempt to apply the various mechanisms and procedures developed by the semiotics of passions by revealing the implications of the passions expressed in *Awatef Wa Awasef* [Passions and Storms] by Sheikh Alī al-Sharqī 1894-1964. This research reveals the way emotions are triggered and meanings are generated in poetry, also deals with the effect of emotions in forming different signs. The research reached the following results:

- The research showed the gradual of Sharqī poems through an original model that shows the path of emotional values and shows the generation of meanings through emotions.
- The research showed that the poet gradually used emotion in his poems through an original model that illustrates the path of emotional values and shows the generation of meanings through emotions.
- The passion of confusion and the passion of starting were clarified through poet's selection of words and the use of an appropriate dictionary. The poet diversified methods of composition in expressing the event.
- The emotion of confusion and its synonyms reflected colors of the lost and the unfamiliar in the first section of the Divan entitled (*With the Imprisoned Bulbul*) But the poet used becoming, or devenir according to Greimas, and Fontanille, in the second section of the Divan entitled (*With the Loose Bulbul*) in order to reveal another emotion to which a subject moved to it, which is the emotion of (starting) and the connotations it carried in the Arabic language, which was the language of Divan.
- The importance of the inner life of the phorical topic was demonstrated through the diagram of phoric.
- The poetic discourse that has been analyzed shows a wide space in which the poet was able to express the passions of confusion and the passions of starting and their synonyms, so that the constituent actant and passions preparation have two concepts carrying the significance of these two passions in poetic discourse.
- The poet used the passion of confusion and the passion of starting in his Divan through a group of minor passions that worked within the dominant passions
- Topic in Divan did not only work, but felt, and this was evident through the study of phorical side of topic in Divan.
- The dominant passions in the Divan are the passion of confusion and the passion of starting as bearers of the poet's vision and faith.

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