



Conceptual Analysis of "هل كان حبا" by Badr Shakir Al-Sayyab with Emphasis on Paul Ricoeur's Hermeneutic Arc

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Extended Abstract

Conceptual Analysis of the "Hal Kana Hubban"¹ Poem by Badr Shakir Sayyab with Emphasis on Paul Ricoeur's Hermeneutic Arc

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Objective

The goal of the present study was to use Ricoeur's Model of Understanding in the poem "Hal Kana Hubban". There are modern ways to understand poetic basics, which can effectively help understand the speaker's purposes.

Methods and Materials

The present study was based on Paul Ricoeur's hermeneutic arc framework, which helps interpret semantic layers in poems. The study used Badr Shakir Sayyab's ode "Hal Kana Hubban" as the material. This ode is one of the primary compositions of the poet that has a new structure but traditional content, produced in the versified collection of "Azhar Zabilah²" in 1948, and is included in this cognitive model. Furthermore, aesthetic elements, including characterization, poetic feelings, literary imagination in nature and what pertains to beauty, are seen in the ode, which has been selected for analysis based on the Ricoeur Hermeneutic Arc Model; for this, the present study aimed to investigate and analyze the underlying basics of this ode in the form of the above-mentioned model. It is worth mentioning that the study's innovation comes from its provision of a new reading of the text, which falls under developmental research, because through a new reading, the study seeks to answer the question, which is about language: "What semantic components has the author used to be read based on the mentioned model?"

Findings

Since the words selected in this section can represent some effective significations in the text and their literal and rhetoric knowledge can be a component of understating in the hermeneutic arc, called "Explanation", it is required to briefly describe the words that need greater semantic analyses to elucidate the text, and which have made the ode unparalleled.

Al-Harra³:

¹ هل كان حبا؟: Was it a Love?

² ازهار ذابله: Withered Flowers

³ الحرى

It denotes fervent or warmth and is used about love for people who are involved in love, i.e., those who are thirsty of friendship and have been infatuated. This word, as applied by the poet, delves into a truth latent within temporal and spatial details, with which he strives to get closer and closer to feelings, which signify his fervent for love.

Understanding:

To Ricoeur, the stage of understanding, together with a holistic view of structural issues in *explanation*, aims to unveil the purpose of the word in the mind. He raises a question of it to turn to an expression of doubts to signify his confusion and astonishment via the words “*Hyam, Gharam, and Hubb*”, which are connected with continuous “Ums”, while referring to the anxious presence of his agent, as he says:

*Hal Tosammin al-Lazi Algha Hyama*⁴?

*Um Jonouna Bilamani? Um Gharam*⁵?

(Sayyab, n.d., vol. 1, 120).

Conceptual Blending

What arises from a subjective mindset is a light that gives it limits and makes it spatial upon which the abstract spaces of mind can be founded (Fauconnier & Turner, 2002:3), thus leading to varied meanings that motivate minds. The relationship between the moving light, considered as the primary input, and vitality or happiness, called the role-based second input, creates a generic space, which leads to a vibrant abstract structure that helps form an emerging structure of the amazed lover by blending the two domains.

Self-assignment

According to the Ricoeur understanding model, the author-oriented element is one of the angles of this arc. In the end, the important point is the subjective fluidity of the reader who is capable of communicating and speaking with the text so that he can have different impressions of it.

Conclusion

As stated, the “*Hal Kana Hubban*” ode was a product of the poet’s internal experiences, and what he had arrived at was the tendency to facilitate “self-assignment” for the readership, because the readership generates meaning for himself based on the horizon of vision that lays hidden in each of the verses, thus opening a world of new meanings in his mind and keeping them away from being scattered.

Keywords: Hermeneutic arc, Badr Shakir Sayyab, Hal Kana Hubba, Understanding

⁴ تُسَمِّينَ الَّذِي أَلْقَى هِيَامَا ؟ هَلْ

⁵ أُمُّ جُنُونًا بِالْأَمَانِي ؟ أُمُّ غَرَامَا ؟

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