

RHYMES ARE FORMED IN THE POETRY OF THE Umayyad Poets Al-Muqallin (The Book of Umayyad Poets as a Model)

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Introduction

Praise be to God, Lord of the worlds, and the best prayer for His faithful Prophet, who was sent as a mercy to the worlds, Muhammad, his family and all his companions, and those who followed their path until the Day of Judgment, and after:

The poetry of the submerged fried poets is a wellspring of poetic creativity, but because of the lack of their poems, and the disappearance of some of them, these poets are made dumb in studies. The reluctance of most students to engage in performances made me defy the odds to prove my worth for myself and my teachers in this specialty. Perhaps my passion for performances was one of the most powerful motives I invested in revealing the musical formation that characterized this category of poets in the Umayyad era.

By following the statistical and descriptive approach with analysis in most of the poetic verses, and what prevented me from studying this book in its entirety is that most of its poets are well studied. bin Rumaila, Al-Abered bin Maather Al-Rihani, Abdullah bin Al-Hajjaj, and Abu Galdah Al-Yashkari, because they did not get what they deserve from the rhythmic study.

The study required dividing the research into three sections:

The first topic (rhyming titles), the second was called (rhyme in terms of rhyme), and the third was called (rhyme in terms of restriction and release).

The thesis concluded with a conclusion in which I presented the most important issues that I was able to reach through the research.

This study has also benefited from many studies and books, the most important of which are: the book (Rhymes) by Al-Akhfash, and the book (The Rhythmic Structure in the Poets of the First Class) by Dr. Iyad Ibrahim Falih Al-Bawi.

The research journey was not without difficulties facing the researcher, the most prominent of which was the large number of typographical errors in the book, whether in terms of words, letters or Arabic movements, which led to the breaking of poetic weight and the absence of rhyme movements, all this requires more effort, hardship and time to find these verses from the ancient sources and to verify its movements, words and poetic sense, and the research calls for long meditations and pauses, as well as the difficulties represented in the practical aspect, but they have been overcome, praise be to God.

And yet, I hope that I have succeeded in this study, and if I succeeded in it, this is by the grace of God Almighty, and if I did not succeed in this, then I ask God for payment and success after that.

The first topic

rhyming nicknames

The rhyme is divided according to its movements into five hits: the rhyme of the mutawatir, the repetition, the synonym, the compound, and the mutkaws. Then a sakin (- - - 5) towards the saying of Al-Ajaj (The debt has been redressed by God, so he has redressed), ⁽¹⁾ and perhaps the poets realized the presence of weight in the collection of four movements, so they did not choose texts that rhyme of this type, as this rhyme is rare in our Arabic poetry.

The synonym is "to have its inhabitants together" ⁽²⁾ "Also, the poet Shabib bin Al-Barsa's help us with one verse in Mirdif almost disappeared, and it is): ⁽³⁾ fast sea(

As if it were from the body and estivar that the Anbar bikes ran over

And the poet Walid bin Aqabah when he left Kufa to Othman): ⁽⁴⁾ Bahr al-Rajz(

I said to her: Stand up, and she said stand up

Do not think that we have forgotten

And the ecstasy is from a pure antiquity

and playing violins for us as musicians

We find that Ibrahim Anis mentions that "the narration that precedes the sukoon does not come in the restricted rhyme at all" ⁽⁵⁾ "This opinion does not apply to the synonymous rhyme, as it has neglected the synonymous rhyme in which the letter Roy ends with a sukoon and the preceding sukoon as well.

As for other types of rhymes, they did not record an equal presence in the poetry of poets, Faqavih (Almtdark) ⁽⁶⁾ one of the most rhymes which recorded a clear presence and abundance of these Rhyme top of the poets were ranked except Shabib, who almost Quaver the proportion of) recurrent ⁽⁷⁾ (To rise a little from its rhymes.

The following table shows the numbers and proportions of these rhymes for each of the few poets. ⁽⁸⁾

Numbers of texts with the following rhymes and percentages				Poet
superimposed	catcher	frequent	synonym	
2 %1	103 %63	54 %33	4 %2	Al-Waleed bin Uqba
zero -	65 %51	49 %49	zero	awful rhymes
7 %5	61 %45	66 %49	1 %1	Shabib bin Al-Barasa
13 %16	42 %52	26 %32	zero -	The Canadian Masker
4 %4	56 %56	40 %40	zero -	Al-Ashhab bin Rumailah
zero -	65 %52	60 %48	zero -	Al-Aberd bin Maather Al-Rihani
3 %3	72 %63	39 %34	zero -	Abdullah bin Al-Hajjaj
30 %16	105 %58	48 %26	zero -	Abu Jaldah Al-Yashkari

It is clear from this table the diversity of poets in their rhymes, and we notice a decrease in the proportion of (overlapping) rhymes ⁽¹⁹⁾ which is characterized by its rhythmic weight, and we also note that poets have moved away from the synonymous rhyme due to the rhythmic poverty in this rhyme, as well as the scarcity and weight of the inhabitants.

The second topic

Rhyme in terms of rhyme

And the letters of the rhyme are “the letters that if one of them enters the beginning of the poem, it becomes necessary in the rest of its verses ⁽¹⁰⁾” The scholars made the rhyme five letters, which are: “the foundation, the rump, the roy, the wasl, the exit ⁽¹¹⁾” and other scholars made it six by adding (the letter “al-Dakhil”) ⁽¹²⁾ And rui is one of the letters that occupied a large area of interest, as “the Arabs have no knowledge of any of these letters except through narration ⁽¹³⁾” which is, as Al-Akhfash (d. 221 AH) said: And in the rhymes of the narrator, it is the letter on which the poem is built. ⁽¹⁴⁾”

Al-Shantarini (d. 549 or 550 AH): The letter of the narrator is the one on which the poem is built and attributed to him, so it is said a bai and ta’i poem, taken from the narrator, which is the rope that is tightened by it, or from the narration that is the thing ;Because he kept the house, and his mind, mixing with others or from Drunk, because it is exactly the house, which is located and only by Drunk ⁽¹⁵⁾” and with it

the poem is called, it is Ba'i if its narrator is Ba'a and Ra'i if its narrator is a Ra'i, a Lamiyya if its narrator is a Lama, and a Dalia if its narrator is Dahlia....etc.

Al-Tanoukhi (d. 384 AH) says: "The Arabs have no knowledge of any of these letters except in the narration ,⁽¹⁶⁾" Al-Tanoukhi said that ;Because the Arabs did not mention in their poetry except the narrator ;Because of its importance and its precedence over the rest of the rhyming letters, and the Arabs may have known the rest of the letters, and did not care to mention them, but this saying is still an assumption ;Because it has no evidence.

This is due to the mastery of narration ;Because poetry is never without it ;Because poetry may come with a rump sometimes, and it may come without it, and so for the rest of the letters.⁽¹⁷⁾

And the narrator: "Whenever he resides, he is called restricted, because he is forbidden from moving, as the restriction is refraining from acting, then absolutely, because he is not forbidden from moving⁽¹⁸⁾". The scholars have unanimously agreed that all the letters of the dictionary are suitable to be narrations, except for letters that are not from the origins of words, or have not built the structure of the originals in words ;Where Al-Akhfash (221 AH) said: "All the letters of the lexicon are narrations except the waw, yaa and alif, which are for release .⁽¹⁹⁾" Ibn Jinni (d. 392 AH) said: "The most cautious thing that is said is that all letters are suitable to be rhymed except for the alif, waw, and yaa appendages at the end of the word in some cases, other than the building blocks of the origins, about a thousand (al-ayami) and waw (khayamu). The movement that preceded it towards (Talha) and (Darbah), and the distraction that shows the movement towards (Armah) and (Ghaza).⁽²⁰⁾"

"As well as the subsequent Tanween Akhralkelm drainage was or otherwise, about Zaid (commanded him) and (that day" ,⁽²¹⁾" (A and Monday, and F combined if he joined what came before.⁽²²⁾"

This was shown to us by extrapolating the poems of the famous poets that they did not limit their systems to the letters of Roy without the other, but rather to almost the most letters, and in varying proportions, as the following table shows us:

percentage	number of texts	its type	Roy's voice
%18.15	181	voiceless	r
%15.84	158	voiceless	lam
%13.34	133	voiceless	meme
% 10.43	104	voiceless	ba
%9.72	97	voiceless	signifier
%8.32	83	voiceless	Eye
%4.71	47	voiceless	the nun
% 3.41	34	voiceless	z
%2.50	25	voiceless	gym
%2	20	whispered	distraction
%1.90	19	whispered	H
%1.90	19	voiceless	the antidote
%1.50	15th	whispered	seine
%1.30	13	voiceless	the thousand
%1	10	whispered	t
%1	10	whispered	fa
%0.90	9	voiceless	rhyme

%0.90	9	whispered	Kef
%0.80	8	voiceless	t
%0.30	3	voiceless	hamza
	0	0	thu
	0	0	kha
	0	0	humiliation
	0	0	g
	0	0	the shin
	0	0	R
	0	0	Alza
	0	0	loser
	0	0	wow
	997poetic text	997poetic text	Total

It was clear from the previous statistical table that the poets chose poetic texts that did not include all the letters of the alphabet. , And.(

It is noticed that the poets employed the voiced voices more than the voiceless voices, “the voiced voice is clearer in hearing than its voiceless counterpart. ^([23])”

It offers luxurious music consistent with the meaning, on the other hand , the nature of the distinctive sounds of Al-maḥmūṣ effort ValohrvAlmanmōsh stressful to breathe because we need to pronounce face to amount of air the lungs greater than that required by analogues Al-majhōrḥ , ^([24]) and if the poet’s effort multiplied, and perhaps for this reason the poet avoided it, the narrator came with a voiced voice with a percentage of 91.67%, which included nine hundred and fourteen verses, and in return, a whispered voice came at a rate of 8.32%, which included eighty-three verses. In light of the foregoing, the reader can notice that the rhyming sounds that were absent were limited to certain letters, some of which are called rhymes (nafr) ^([25]) Except for (Al-Dhad, Ha’, and Ta’a), and others called rhymes (Al-Hosh) , ^([26]) and perhaps the absence of poetic texts with rhymes for aloof (except for what we mentioned) and rhymes in the yard among poets, is due to the fact that the authors realized that the music of these letters falls on the ears with a not good effect, as Abdullah Al-Majzoub confirms in his talk about rhymes Al-Hawsh by saying, “All of them were ridden by poets, and they did not come except with rain , ^([27])” and perhaps this was a reason for poets to avoid this type of rhymes because it rhymes force poets to come up with strange and brutal vocabulary, so they stayed away from texts whose rhymes came in this way, and perhaps there is another reason that led to the decline in the prevalence of rhymes in the yard and alienation and progress The humiliation rhymes of these poets, represented in the fact that the early poets did not organize their rhymes on all the letters of the dictionary, but rather excluded many letters, and this was confirmed by the poet Abu Al-Ala Al-Ma’ari by dividing the rhymes into three sections: “humiliation, alienation, and yards. in ancient and modern. and Alinver: what is less commonly used than others Kalgim and zai and so on, and the yard who abandoned not used. ^([28])”

The second result revealed to us by the census is that the letter Roy (Ra) occupied the center stage among the poets, then it was followed by the letter Lam, then the Mim, the Baa, the Dal, and then the Ayn in varying proportions, and it is one of the rhymes called (humiliation) , ^([29]) as Dr. SafaaKhulusi believes that (Baa, Daal, Raa, Mim, and Nun) is one of the most common letters of Roy , ^([30]) however, that its popularity

among poets in a remarkable way did not come randomly, but came against the background of what is characterized by the letters of Roy, which occupied advanced positions in terms of a phonetic value that is higher than the phonetic value of other letters, and in this context Abdullah Al-Majzoub points out in His talk about the meem and the lam indicates that they are “the sweetest rhymes for their ease of exit, their many origins in speech without extravagance, and their masterpieces are many ,^([31])” and here it becomes clear that the phonetic value of the letter Roy is what prompted poets to choose these letters over others.

We note the advent of the letter Al-Ruyi (Al-Ra’) in the first place, as there are many systems of this letter in the common, as the total of which he composed was (7) texts by Al-Walid bin Uqba consisting of (13) beta, and (6) texts by Awif rhymes consisting of (13) two verses, and (6) texts by Shabib bin Al-Barasa consisting of (33) verses, two texts by Al-Muqni’ Al-Kindi consisting of (3) verses, three texts by Al-Ashhab bin Rumaila consisting of (16) verses, and two texts by Al-Aberd bin Ma’ather Al-Rihani consisting of (63) verses. , and three texts by Abu Jildah al-Bishri, consisting of (28) verses.

If we adopt the criterion of plurality in martyrdom and in the verses of the poet, then he comes with the introduction, Al-Aberd, and he who organized it on this rhyme said when he lamented his brother Breda, and this poem is from beautiful poetry and counted it (47) lines when he says) :^([32]) long sea(

**If the case of bed without embers
 born missed a century sun until
 dawn appeared
 on the hardship even hardship
 realized Yosr
 if people astray opinion or order
 party^([33])
 And I was the dead one who
 disappeared from the grave,
 so the gray Sunnah was reduced by
 the diameter^([34]) has
 not brought us travel days telling
 him^([35])
 We have Ibn Aziz after the
 afternoon was short**

**Lilly did not affect volatile
 Onmh
 watched night cosine its stars
 and Sami things particles
 Venalha
 see people in the consolation
 waiting
 Fletk you live in people
 survived a
 boy buys good praise Bmalh
 if not Issahabna mail
 with pleasure
 for my age Yes to one high
 obituary**

This poem was launched by the sound of the damma to support the letter Al-Ruyi Al-Ra, as Al-Aberd mourns with his famous visionary poem his brother, describing the state of weakness that prolonged his life following the death of his brother Breda. In this the letter Roy (Ra) on the state of conflict that dominates him, he is lamenting his brother and at the same time he does not show his weakness for fear of those who mourn with his pain .The opposite of his feeling of instability and fluctuation, and his mediation in this situation is the average output of the r between intensity and softness, i.e. neither explosive nor frictional, so it is called a fluid sound ,^([36]) and this letter is pronounced leaving the tongue relaxed in the way of the air leaving the lungs, so the tongue flutters and strikes its tip against the gums with repeated strokes ,^([37]) such as the repetition of sadness and panic in the poet’s heart in the rhymes of each line of the poem (the embers, the dawn, the male, the excuse, the abandonment.....etc).

The letter Al-Ruyi (Lam) came in second place in popularity after the letter (Ra'a), as the total of what these poets organized on this letter was (29) texts, of which (7) are texts by Al-Waleed bin Uqbah consisting of (34) beta, and two texts by Awif rhymes composed of It consists of (6) verses, three texts by Shabib bin Al-Barasa consisting of (22) verses, three texts by Al-Muqni' Al-Kindi consisting of (11) verses, four texts by Al-Ashhab bin Rumaila consisting of (15) verses, and only one text by Al-Aberd bin Maather Al-Rihani consisting of (14) verses, and three texts by Abdullah bin Al-Hajjaj consisting of (12) verses, and (6) texts by Abu Galdah Al-Yashkari consisting of (44) verses.

An example of this is the statement of Abu Galdah al-Yashkari in a piece of her 'iddah (5) verses) : ⁽³⁸⁾ Full Sea(

You are better and more generous than your defenseless father ,while you are free from harm, in a dungeon, until we bring you into an army of wrath, lion the den with every blade that is open to the men and we are ready to attack

Do not rush to give thanks, Ziyad, and do not be, and know that if they had not attained the leader of Bani al-Mu'alla, their men would not have slept ,walking in adversity, as if they were, so beware Ziyad, and do not be slack.

Roy crowned the broken lam in this piece to make an effective contribution to the crystallization of pride on the one hand and the threat on the other hand in the most beautiful way, to beautify its rhymes (isolated, defenseless, jafol, saddled, for disorder), as he is proud and threatens Ziyad the non-Arab and his people because he slandered the sons of thankful, he is proud of his people Bani Shukr, where the stanza begins, warns Ziyad not to harm himself with the satire of his people, and he is far from harm. Then he utters harsh satire when he says, "I know if there is scum among my people, for they are better and more generous than your defenseless father, who does not even have what makes him defend himself, and describes them." With the lion of the jungle he cuts every sword, meaning that when his men are harmed, you find them like a lion in the forest when he encroached on his area, he cut them and devoured them, as well as the sons of Shukr, they cut him with a blade, i.e. with the sword. In this piece he used the lam because it is one of the sounds with a high percentage of audio clarity ⁽³⁹⁾ To spread panic in Ziyad and his people and to classify him among the fluid sounds intermediate between explosive and frictional, i.e. intensity and softness ⁽⁴⁰⁾ He deliberately mediated between the threat to Ziyad and the pride of his people. This explains more about the nature of the pronunciation of that letter. For example, the elevation of the tip of the tongue is similar to Ziyad, how he raises his tongue only, but his position is opposite to his tongue, as he is good at speaking only and not doing actions. Restricting it to the tip of the tongue, not the entire tongue, is an indication of fear and hesitation that is required to increase when uttering them. Likewise, the height of the tip of the entire tongue may indicate fear and hesitation that is required to increase when uttering them. Also, the height of the tip of the tongue may indicate the origins of the upper folds of the mouth, an indication of an attempt to increase access. to something elusive.

And after (Al-Ra' and Al-Lam), the letter (Mim) comes in a large number of syllables on it, as the total of what these poets composed according to this narration is (21)

texts, including three texts by Al-Waleed bin Uqba consisting of (19) lines, and five texts by Aaif rhymes consisting of (17 verses, four texts by Shabib bin Al-Barasa consisting of (14) verses, two texts by Al-Muqni` Al-Kindi consisting of (24) verses, three texts by Al-Ashhab bin Rumailah consisting of (32) verses, and two texts by Al-Aberd bin Maather Al-Rihani consisting of (12) verses.

An example of this is the statement of Al-Ashhab bin Rumaila in the maqtu' al-'iddah (5) verses in which he is proud of al-Farazdaq for killing the Banu Nahshalah Khalif bin Abdullah al-Numeiri with DhiTajb) :⁽⁴¹⁾ the abundant sea(

**The one who endeavors gallant
king
and a good son
MsaganaBalsmam⁽⁴²⁾
we responded somewhat to a Ljb
important⁽⁴³⁾
on the passengers in a narrow
place
it loose like Qram⁽⁴⁴⁾**

**Did you not ask and tell us, O
Ibn
Qain, and the killing of Abu Al-
Hermas, Umar, and
we were on the eve of your
recreation, and we
brought down the
kings ,we descended, and
left us?**

This is also an absolute cut Besait, as TwahjAlmim with the letter resulted Kasra by rising front of the tongue towards the center of the palate top so that the vacuum between them enough air to pass without going on in this position it passes any kind of friction⁽⁴⁵⁾ To support what was expressed by that poetic formulation of depicting an incident that swept the life of our poet through the narration (mim) of syllable rhymes (hammam, arrows, ham, maqam, Qurum) and the nature of the members participating in the lineup, as the lips are similar to the exit of the meme suggests to us strong sense of the poet himself Boatzazh and similar courage matched by his sense of glee FarazdaqKtmathl lips director AlmimKsota fluid medium.⁽⁴⁶⁾

As for the letter Al-Ruyi (Al-Baa), they have organized on it (25) texts, of which (6) are texts by Al-Walid bin Uqbah, consisting of (45) beta, and four texts by Awef of rhymes consisting of (7) verses, and (6) texts by Shabib bin Al-Rasaa consisting of (12) verses, two texts by Al-Ashhab bin Rumailah consisting of (7) verses, one text by Al-Aberd bin Ma'ather Al-Rihani, whose number is two verses, four texts by Abdullah bin Al-Hajjaj consisting of (23) verses, and two texts by Abu Galdah Al-Shukri consisting of (8) verses.

Like the saying of Al-Waleed bin Uqbah while he mourns his brother Othman bin Affan (may God be pleased with him) in a poem that I have counted (10) verses in which he says) :⁽⁴⁷⁾ long sea(

**Legged to us every day Akarabh
and
in the same thing, which is
the rider
and the first built Alat defect
Aaibh
and Talha and Jeb Numan not
outlier⁽⁴⁸⁾
And will the water make the
drinker forget the life of his
drinker,**

**The owner of Osman Field
Marshal to kill him
if Dlama shows today Gdrh
are Zgroa of saliva, including
Osman
has heel and Zaid bin pleased
fixed
for your age do not forget
the son of Arwa and killed
they killed him to be his place,
and I am Mojtab you Bjehvl**

**as one day you betrayed the ruins
of
his enclosures?**

Roy Al-B added to the absolute poem a melody that the poet benefited from in depicting the tragedy of the murder of his brother Othman (may God be pleased with him), which left a clear impact in his poetry .(.

In these verses, al-Walid laments Uthman and incites to take revenge on the murderer of his brother, with the help of the mouth of the bae and the extension of its outlet, passing through the throat, then taking its course in the throat and then the mouth until the air is trapped in the lips exploding ^([49]). And this is what we find where he begins to lament, but soon his feelings become sharp and explode to incitement, and the claim to take revenge for his brother, as this rhyme was well done in translating the volcanoes of rage that boiled in his chest, and this was proven by the sound of the ba'a to speak anxiously to show everything in these images of loudness and intensity ^([50]) which lends rigor to his strong image and his use of methods and methods to reach the deepest feelings and to provoke in the hearts of his people the most rush of impulse in order to achieve the desired goal, and the desired goal is to take revenge.

As for (Al-Dal), the total of what these poets organized was (18) texts, of which one text by Al-Walid bin Uqbah consisted of (6) verses, four texts by Awif rhyming consisted of (18) verses, and four texts by Shabib bin Al-Barsa consisted of (23). A beta, and three texts by Al-Qin' Al-Kindi consisting of (28) beta, three texts by Al-Ashhab bin Rumailah consisting of (12) beta, three texts by Al-Ashhab bin Rumailah consisting of (12) beta, and only one orphan's house by Al-Aberd bin Muhdi Al-Rihani, and one piece by Abd Allah Ibn Al-Hajjaj counted it (3) verses only, and one excerpt is also for Abu Galdah Al-Shukri, and I counted it (6) verses.

Like the saying of Al-Maqni Al-Kindi in a piece of her waiting period (4 verses)) : ^([51]) Full Sea(

**And he took marijuana and
exaggerated them, and lost
his hands in his eyes, so be strict
with your brother, thanks to your
dream**

.

**Make men you want their
brotherhood,
so if you win the man of
piety and
they meet, and if you see a slip,
let the humiliation and humility
you seek.**

Perhaps intensity and loudness ^([52]) And the explosion of the letter "Dal" prompted the convincing person to take advantage of the characteristics of that letter to impart the strength that the poet harbors through the strength of that letter .The confinement of that loud voice behind the closed exit provokes vocal and moral anxiety, such as the poet's strictness in the will he presents to us ,and his strength behind his grief over the debt that has befallen him and the people's censure of him, as the tip of the tongue meets the origins of the folds, a tight meeting and does not allow air to pass for a moment, after The two members separate, and the trapped air suddenly rushes out and makes an explosive sound ^([53])) and these are available within the scope of that piece (inspect, stress, repeat, distance).

As for the letter Al-Ruyi (the eye), they have organized 13 texts on it. We find that Al-Waleed bin Uqbah, Awef Al-Qawafi, Shabib bin Al-Barsa, and Al-Muqni' Al-

Kindi have one text consisting of only three verses, while Al-Ashhab bin Rumailah has two texts consisting of (12). Two verses by Al-Labird bin Ma'ather Al-Rihani consisting of (11) verses, one text by Abdullah bin Al-Hajjaj consisting of (20) verses, and four texts by Abu Galdah Al-Yashkari consisting of (28) texts.

Abu Jaldah said he praised Msama bin Malik and was proud of himself, as he said) :^([54]) Simple Sea(

**Do not die on what I missed
 alarmed I
 do not say something that would do
 well laps
 did not make God in their words
 Qzaa^([55])
 If musk were to be squeezed from
 their limbs as a
 source, the people would be the
 most generous in morals and
 fabrications.**

**God is pleased by the best mask
 and Okhatl neighbor house
 Gfelth
 I am praise by some people with
 good on Alat Magamh
 built by Shihab I mean they**

So Masmaa bin Malik connected him, carried him and clothed him, and Nashitekin appointed him, and his office was.^([56])

The poet arranged his poem on the simple sea with the rhyme of an open eye (a farm, a finger, a finger, a yard, a landslide.....etc). Then he concludes with the subject related to praise as he mentions that he praises people who have value ,place and prestige, whether in his heart or in society as a whole . .

And conclude it to declare the name of the tribe Mamdoha (Bani Shihab) and he describes as Akram people 's morals and work, and the nail Ruwi character eye strongly resonated Bostrsal meanings of pride and praise and delivery for others to express the extent of his love and respect and the depth of his feelings for this acclaimed , which is now standing in the chest Kaamq outlet eye ring^([57]) And his faltering path to confirm the issuance of Fakhr Abu Jeldah in the Wilayat of Al-Mamdouh (Musma` bin Malik), Governor of Sijistan.

As for the letter Al-Ruyi (Nun), they have included (13) texts on it, including one text by Al-Walid bin Aqabah, and two texts by Abdullah bin Al-Hajjaj consisting of (5) verses, and a snippet of Shabib bin Al-Barsa, and a poem by Al-Muqna' Al-Kindi whose number is (7) verses, an orphan's house and a pluck Al-Ashhab bin Rumailah, a poem by Abdullah bin Al-Hajjaj, numbering (11) verses, and five texts by Abu Galdah Al-Yashkari, consisting of (17) verses.

An example of this is the piece of Abu Galdah al-Yashkari in which his people leap (5) verses) :^([58]) abundant sea(

**And oh, the heart-
 wrenching grief,when we met
 and left the lands and the
 buildings, then we are patient with
 the affliction,
 if we are satisfied, then we will
 prevent it, and if
 we do not
 return a debt, the Nabataeans of**

**Oh my joy and my sorrow,
 we all left the religion and the
 world together.
 We were
 not religious people ,nor were
 we worldly people.**

the villages and the poets⁽¹⁵⁹⁾.

Abu Jeldah used the letter Roy Nun to crown his poetic piece that carries all the meanings of repentance, forgiveness, reform, and the awakening of his heart after changing it with the wines and the aesthetics of life. Humanity, and abstaining from indulgences, in addition to the possibilities that characterize this letter that exposes that inability that he was unable to leave. That is, between youth and gray hair, and to restrict the syllable rhymes (we found, Al-Benina, Balina, Dina, Al-Ash'arina) its impact on depicting the bitterness of the feeling of what was missed in the past and the inevitability of what happened to him.

As for the letter Al-Ruyi (Yaa), they organized on it (7 texts), including three texts by Al-Waleed bin Uqbah consisting of (17) beta, two orphan lines by Aaif rhymes, and an orphan house by Al-Ashhab bin Rumaila, and a poem by Al-Abird, with Ma'ather Al-Rihani, the number of which is (14) beta.

An example of this is the saying of Al-Waleed bin Uqbah to Utbah bin Abi Sufyan) : ⁽¹⁶⁰⁾ long sea(

Ful al-Huwaina, if he wants something favorable, then you are in it. If you rise on an imam day similar to him, he will rise above the people over your brother, for I thought him slack.

Oattabh move from your brother and do not and you have to accept the people 's license and you may OhbhtCka and not bean stomp and peace claimed

This piece is also absolute with the fatha sounding, which is intertwined with the nature of their production through "the rise of the front of the tongue towards the middle of the higher palate, which leads to the friction of the air with the speech organs as it passes ⁽¹⁶¹⁾ "To support what was expressed by that poetic formulation of inciting a threshold against his brother Muawiyah, through the rhyming (yaa) of the syllable rhymes (favorable, frontal, loud, sluggish), he employed this director, which is based on narrowing the vocal cords a narrowing that leads to their vibration during the passage of air out ⁽¹⁶²⁾ "It is like the poet's narrowing down of Muawiyah by instigating his brother, so that he may correct his feelings and meet his needs.

As for (Al-Jim), it was the sum total of what the poets wrote on it, two texts only, a poem by Shabib bin Al-Barasa and counted (23) verses, and a snippet of Abdullah bin Al-Hajjaj.

Like the saying of Shabib bin Al-Barasa) : ⁽¹⁶³⁾ Bahr al-Taweel(

For him to deputize the deputies to make noise to the guest, the strength of the years is to go out⁽¹⁶⁴⁾ for those who insult the meat which Ndaj on her nipples and a Dotain to Hauge⁽¹⁶⁵⁾ I read to me the words of the cold winter⁽¹⁶⁶⁾.

Omar 's daughter Marri what I am on him or the two boys have learned that I and I to boil meat raw , and I if breastfeeding Alauajja night full throttle if it seeks to make Aloziav villages

Chose the poet character Ruwi gym for this poem is what this character speak out, as it proclaims the poet his feelings and his feelings and Echtljh of pride himself, and wrote Shabib his poem in the traditional way accepted and is produced this character through the contact front of the tongue bay area of a telephone arbitrator followed by a short pause⁽⁶⁷⁾ " Perhaps this is what the poet intended, as the home cried at the beginning of his poem, then the poet changed the course of his poem to spinning with Hind, and this makes "the release slow for the air after the short pause, which produces a sound that combines explosion and friction⁽⁶⁸⁾ "as a result of pride at the conclusion of the poem.

As for the letter Al-Ruyi (haa) it is lower in the syllables than the previous letters when the poets Al-Muqallin composed two texts on it, a poem by Awf Al-Rhyani and counted it (18) verses, and a snippet by Al-Labird bin Ma'ather Al-Rihani.

As Oweif said rhymes in his poem, which lamented the Caliph Suleiman bin Abdul Malik and praised Omar bin Abdulaziz for his assumption of the caliphate, he says):⁽⁶⁹⁾ Bahr al-Rajz(

**He watered a grave, narrated and watered it⁽⁷⁰⁾
 The grave of a person whose right God magnifies
 The tomb of Solomon, whose kinship
 And the denial of the good that has survived
 O Omar of the good and well-endowed
 It was called Al-Farooq, so separate him
 and provide for Muslim children his sustenance
 Aim for generosity and do not fear it**

The poet chose the letter Roy (Haa) for this poem because of the looseness of this letter and a whisper to indicate the poet's weakness in the face of the death of Caliph Abdul Malik. nose⁽⁷¹⁾ "As the rise of Omar to the caliphate and blocking the place of Caliph Suleiman.

There were few letters left, and they were not found only by a few poets, which are (Ha, Dhad, Sein, Alif, Ta, Fa, Qaf, Kaf, Taa, Hamza).

Ibrahim Anis divided the letters of the alphabet, which fall into four sections, according to the percentage of their prevalence in Arabic poetry:

(A) Common letters of roses, although the percentage of their prevalence varies in poets' poems, and these are: Ra, Lam, Mim, Nun, Baa, Dal, Seine, Al-Ain.

(B) The letters of medium frequency and these are: qaf, kaf, hamza, ha, fa, ya, jim.

(C) Few common letters: daad, ta', ha', ta', s'ad.

(D) Rare letters of roses: thaal, eye, kha, shin, zai, za, and waw.⁽⁷²⁾

As in the following table, which shows the common and less common Roy letters among the famous poets:

The number of verses	common letters roses
181	r
158	lam
133	meme
104	ba
97	signifier
83	Eye
47	the nun

15th	seine
The number of verses	Medium common letters
9	rhyme
9	Kef
3	hamza
19	H
10	fa
34	z
25	gym
The number of verses	few common letters
19	the antidote
8	t
20	distraction
10	t
984	Total

By extrapolating the results shown in the table, it is clear that the poets used the letters of the narration that were permitted by the narrators. Etc.), so their use of it was average, reaching seven letters, then the rest of the letters in close proportions (Al-Dhad, Al-Ta'a, Ha'a, Ta'a), and thus the use of the letters (Al-Thaa', Kha', Al-Zaal, Zai, Al-Shin, Al-Sad, Al-Za', Al-Ghin, Waw) which are few common letters, and the rest of the letters that recorded a clear absence are the letters that are rare in terms of their appearance in the census of students.

If we compare these results with the general results of Ibrahim Anis and the results of SafaaKholousi, we did not notice a difference in the types of letters that are mostly adopted in the roy. The difference lies in the difference in the prevalence rate.

But there are some observations and differences that we encountered, as we noticed that their division did not include the letter Alif which was mentioned in our (13 beta) and we put it in the section of rare letters because it was mentioned in one poem only. It should be noted that al-Rawda'ites agreed that the hamza is one of the middle letters that is common, but it was received by us in little, as it included (3 verses only) ⁽⁷³⁾ Perhaps it is a long poem, but only three verses did not reach us, as the poetry of this poet was lost, and only a few of his poetry reached us, and this is what made the hamzah come to be few.

We also note that the letter Sein has not been found in abundance, and it is one of the common letters of roses, as well as the letters qaf and kaf, which are among the middle letters that are common, but we note the scarcity of their use in verses, and perhaps the reason for this, as we mentioned, is due to the fact that most of the poets included in our study were lost, and their poems were not distributed, They are mentioned in a study. Parts of their poems were mentioned to serve specific purposes and to be cited in specific incidents. Their collections did not reach us in full, but we got parts of their poems in multiple books, which led to the loss of many of their poems.

The third topic

Rhyme in terms of releasing and restricting

At a time when the letter rui gains exceptional importance as an active element in house music, the movement of the letter rui is also no less important in drawing the features of the music of the poetic text. And its release is related to the narrator's sukoon or movement, so the restricted is what was static in the narrator, and the absolute was what was in the narrator's movement, and each of them has a musical effect that differs from the other, and in order to know the direction of the choice and their inclinations to the absolute or restricted rhymes, we conducted a comprehensive census of all the texts included in the poetic collection. With regard to the famous Umayyad poets, he revealed to us several facts, which are as follows:

As it came on rhymes restricted in very small proportions, they constitute (6%) of their total poetry, so they organized only (31 lines) distributed over seven texts. Each poet has one text except for Al-Walid and Al-Ashhab, who have two texts. Al-Yashkuri did not organize this kind of rhyme.

We note that the restricted rhyme that was received is abstract rhyme, except for the house that belongs to Shabib and the verses of Walid bin Uqba, which is synonymous. On several seas, and this contradicts what Dr. Ibrahim Anis said, where he linked the rhyme (restricted) to singing and its coming in abundance in the sand sea, this sea that is associated with rapture, "and this rhyme abounds in the sand sea in a greater proportion than any other sea, and this sea, as we mentioned above, is the sea of singing influenced by singers. the composers, this rhyme has come a few percentages in the seas such as: long, shun, close - knit, rapid, and virtually non - existent in other seas ,^([74]) " we note that what we found after careful census is that the sand sea was not present in this rhyme, but rather recorded a complete absence, and this indicates that there is no truth to what Dr. We also confirm the denial of the link between these rhymes and singing, as we note that the poets used the seas of which Ibrahim Anis mentioned the advent of the rhyme that is restricted to a few, such as the use of Al-Walid bin Uqba for the sea of the convergence in his poem ,^([75]) and Awef's use of rhymes for Bahr al-Taweel ,^([76]) and Shabib bin Alprusa Rapid Sea ,^([77]) and Ashhab Ben Rumeileh Sea and the converging long ,^([78]) and Abdullah bin Al-Hajjaj for Al-Bahr Al-Rajz ,^([79]) and all of this is in response to Ibrahim Anis' saying about the coming of the rhyme that is restricted to a small proportion in the long, rajaz, close and fast rhymes.^([80])

As for absolute rhymes, the rhythms on them reached the equivalent of (94%) with a total of (175) texts, and we note their frequent occurrence among poets, where the movements came in the following form:

kasra	aperture	vibrio	Poet
61	35	54	Al-Waleed bin Uqba
12	35	48	awful rhymes
32	10	92	Shabib bin Al-Barasa
38	35	8	The Canadian Masker
33	21	42	Al-Ashhab bin Rumailah
17	42	66	Al-Aberd bin Maather Al-

			Rihani
43	3	55	Abdullah bin Al-Hajjaj
74	47	58	Abu Jaldah Al-Yashkari

Proceeding from the previous table, we conclude with the main observations, which issue the damma and its solutions in the first place in terms of employment, as it came to us in (423) houses, followed by the kasra, where it attended in (310) houses, while the fathah came in the last rank, where it was found in (228)) beta.

We also note that these movements came in the first place in terms of abundance, except for the fathah, which did not come in the first place among these poets. Ibn al-Hajjaj. Perhaps the poets' use of these two movements is due to the fact that "the damma and the kasrah are opposites, and they are the most common thing in poetry, and I mean when I say "opposite" that there is a kind of opposite between them. His poems are mostly broken, and the most luxurious of them are mostly contents, and he found poets of tenderness tend to use fracture, and poets of luxury tend to include ([81]) "

Perhaps the reason for the occurrence of the fatha is less in their poetry because "the fatha - in rhymes that is not connected to a pronoun or the like - comes with a vowel. In a vowel, it is like a shout, because it is a long elongated vowel, and its exit is from the farthest part of the throat. Therefore, the fatha is without its two companions, the kasra and the dammah. And poets do not multiply them. ([82]) "

They came in a variety of ways, the abstract rhyme formed an advanced percentage that dominated more than half of the texts and amounted to (47%) which is equivalent to (83) texts.) text, followed in the third place by the established rhyme, where it constituted (21%), which is equivalent to (39) texts.

Conclusion

1. The research revealed many errors in the book under study, some of them related to words, some of them related to letters and Arabic movements, and some of them related to the shape of the house, whether it was rounded or split.
2. The Umayyad poets used to rely on rhymes, which are characterized by rhythmic intensity, so the induction recorded their lack of use of the complex rhyme, so we found only a small level of it, due to its weight on the tongue.
3. The Umayyad poets were not inclined to rhyme based on established rhymes, so induction recorded a very low level, and the reason for this is due to the dependence of rhymes based on the letter alif, which separates it from the intrusive rhyme, which makes pronouncing it requires a long time, which made them use it, so they began to swing between dense rhymes The medium and simple rhythmicity, although the simple rhythm prevailed over the medium, indicating their way of living and their simple status in society, which in turn reflected on the style of their poetry . The rump of the rhymes with the alif has achieved a very advanced rate in relation to the rump of the waw and the yaa, and the reason for this is that the letter alif enjoys audio clarity so that the Umayyad poet's voice reaches us clearly and expresses his issues.
4. Loud voices took precedence over the whispered in their systems because of their close relationship to emotional tension and the publicity of what rages in their souls of pain and sorrow. We rarely .

5. The research revealed to us that absolute rhymes are issued to restricted rhymes, as most of their poetry was absolute , and the reason for this is that poets release their feelings and feelings and broadcast them with their poems, so they did not restrict it, but rather unleashed it for the recipient.

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^[3]Umayyad poets: Dr .Nouri Hamoudi Al-Qaisi, Iraqi Scientific Academy Press, 1396 AH - 1976 AD, 3/233.

^[4]Same source: 3/51.

^[5]Poetry music: Ibrahim Anis, Dar al-Qalam, Beirut - Lebanon, 4th edition, 1972 AD, 293.

^[6]Each rhyme is a succession of two vowels between two consonants, that is, at the end of which there is a collective wedge .The message of Al-Sahel and Al-Shahij: Abi Al-Ala Al-Ma'arri (d. 449 AH), edited by: Dr .Aisha Abdel Rahman, Dar Al Maaref, Cairo, 2, 1404 AH - 1984 AD, 599.

^[7]Every rhyme has a vowel between two consonants, which at the end of it was a slight cause .The message of Al-Sahel and Al-Shahij: 599.

^[8]The rhyme of Al-Mtkaus did not appear in the table and this is because a model for this type of rhyme was not found among poets, which confirms that these poets were not familiar with this type of rhyme.

^[9]Every rhyme in which three vowels are alternated between two consonants, i.e. the last of which was a small comma .The message of Al-Sahel and Al-Shahij: 600.

^[10]The Old Offers - Weights of Arabic Poetry: Dr. Mahmoud Ali Al-Samman, Dar Al-Maaref, Cairo, 2nd Edition, 1986 AD: 218.

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- (^[24])See: Linguistic sounds: 116.
- (^[25])They are: Al-Sad, Al-Zai, Al-Dhad, Al-Ta', Ha', and Waw .See: The Guide to Understanding and Making Arab Poetry: Abdullah Al-Tayeb, Dar Al-Fikr, 3rd Edition, 1989 AD, 1/75.
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- (^[29])It is the ba, the t, the signifier, the ra, the eye, the meem and the ya followed by the alif absolute and the nun without stress .See: The Guide to Understanding the Poetry of the Arabs: 1/58.
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- (^[43])Al-Lab: the voice, shouting, and clamor .Same source: 1/735.
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- (^[46])See: Linguistic Voices: 46.
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- (^[56]) Songs: 11/211-212.
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- (^[63]) Umayyad poets: 3/222-223-224.
- (^[64]) The Kharijites of so-and-so will come out if their impurity appears .Lisan Al Arab: 2/249.
- (^[65]) The farewells and farewells are small goatskins that come out of the sea to adorn the goats, and they are hollow white beads in their bellies, slits like the slits of the nucleus, varying in smallness and size, and it was said that they are hollow in a hollow cavity .Lisan Al Arab: 8/380.
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- (^[70]) and driving to the thing and Dakka and Odouka DNA .Lisan Al Arab: 10/372.
- (^[71]) Linguistic sounds: 86.
- (^[72]) See: Music of Poetry: Ibrahim Anis, 275.
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