

PalArch's Journal of Archaeology of Egypt / Egyptology

THE AESTHETICS OF EXTERNAL RHYTHM, THE POETRY OF IBN AL- NAQEEB AL-FAKISI (D 687 AH)

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Dalal Hussein Khudair, Orooba Khalil Ibrahim al-Dabbagh. The Aesthetics of External Rhythm, The Poetry Of ibn Al-Naqeeb Al-Fakisi (D 687 AH) -- Palarch's Journal of Archaeology of Egypt/Egyptology 18(10), 3550-3566. ISSN 1567-214x

Keywords: not given.

ABSTRACT

Not given

INTRODUCTION

Praise be to God alone, and prayers and peace be upon the master of creation, our beloved, the chosen one, the enlightening lamp, and upon his good and pure family. As for what follows:

The feeling of weight is concentrated in human nature, feeling it is a general human phenomenon, and the reason for choosing the method and topic is:

-1Al-Faqis is one of the unknown poets mentioned by us, but he is one of the famous in his time, with a high position among his peers, so I wanted to draw attention to him and bring him to the screen of criticism and analysis in a new and distinctive way, to regain what he lost of artistic rights.

-2Al-Fakisi is a distinguished poet, but he has not received any artistic study at all, as far as I know.

I followed the statistical and descriptive approach with analysis in most of the poetic verses:

The research aims to answer several questions that need to be answered, namely: What is the weight of Ibn al-Naqib ?What are the pure and composite seas when Al-Faqisi?

The research consists of two sections, in addition to the introduction and conclusion.

The first topic is: The clear seas in the poetry of Ibn al-Naqib, which included the sea (al-Kamil, al-Raml, al-Mutaqarib, al-Rajz). As for the second topic: the composite seas in Ibn al-Naqeeb's poetry, which included the sea (the long, light, simple, plentiful, swift, merciful, and uprooted). And the conclusion summarized the most important results that we reached through this research.

External Rhythm

It is the music that comes from the rhythmic system, the rhythm of which is subject to a regular variation at the end of each house, and is governed by the performances alone, represented by two rhythmic levels: the weights and rhymes¹. Weight is generally defined as "the particular complex form of temporal rhythm"², whereas the weight of the Arab poetry is the activations that make up the house³. Weight is not a structure isolated from words⁴. It harmonizes and interacts with the words⁵. The importance of meter in poetry varies from one language to another, and in Arabic poetry it is one of the greatest pillars of the poetry limit, and the first of which is particularity⁶. When looking at Al-Faqisi's poetry, we find in many of it an injury in choosing the weight that allows the language to flow, and is compatible with the emotional side, and Al-Fakisi's poetry came inclusive of most of the weights of poetry. By sea, it will be explained in detail in the text of the investigation, arranged according to the following table:

Table 1. It shows the number of poetic texts for each sea, the number of its verses and their percentage

ratio	The number of verses	ratio	The number of times the systems	Sea	sequence
%18	203	%17	49	full	1.
%14	163	%13	37	the long	2.
%18	205	%12	35	the light	3.
%10	111	%11	31	the simple	4.
%9	100	%10	30	abundant	5.
%5	63	%9	27	fast	6.
%9	110	%9	26	the sand	7.
%8	88	%7	20	convergent	8.
%5	60	%7	20	theater	9.
%2	19	%3	7	uprooted	10.
%2	28	%2	6	Al-Raz	11.
%100	1150	%100	288	Total	.12

When we contemplate this table, we find that the poet has varied by choosing Labahour, and we also find that each sea has constituted a certain percentage of his total poetry.

The First Topic

Clear Seas

They are the seas in which the single activation is repeated in the rest of the poetic verse in its two parts, and Ibn al-Naqib organized the following on the weight of these seas: al-Kamil, al-Raml, al-Mutaqarib, al-Rajz.

Table 2. It shows the number of syllables and their percentage, the number of pure sea verses and their percentage from the total of Al-Fakisi's poems

ratio	The number of verses	ratio	The number of times the systems	clear seas
%18	203	%17	49	full
%9	110	%9	26	the sand
%8	88	%7	20	convergent
%2	28	%2	6	Al-Raz
%37	429	%35	101	Total

We find that the poet used the singular seas (the pure seas), which are the seas in which the single verb is repeated in the rest of the poetic verse in its two parts, and arranged 101 times, at a rate of 35%.(%37) .

A - Bahr al-Kamel

What draws attention is the dominance of the full rhythm in the total of Al-Fakisi's poems, where the poet arranged the full rhythm (49) forty-nine poetic texts, i.e. (17%), and with a total of (203) poetic lines, at a rate of (18%), and thus assumes the full rhythm In its various forms (the complete complete, the complete partial) is the first place of the clear seas, and this is in keeping with modern Arabic poetry, giving it the lead, as Ibrahim Anis mentioned: "The perfect sea in our modern era has become the idol of poets, and it is also the sea that the audience of listeners enjoys." of poetry lovers now Vitrgah all Nazemin, poets of them and Almichaaron ,⁽¹⁷⁾ " and thus Al-Fakisi did not depart from the general poetic taste in choosing the weight.

The poet employed in this sea several purposes, including (spinning, wisdom, praise, complaint, satire) .We find the most dominant purposes in this sea are flirtation and wisdom.

The following table shows the frequency of Bahr al-Kamil in the total poetry of al-Faqisi, whether it is complete or partial:

Table 4. Shows full sea frequency pictures

Total	correct partial complete	complete, fragmented, closed	complete complete shoes	complete complete cut off	perfect perfect correct	full sea pictures
203	2	19	5	54	123	The number of verses
%100	%1	%9	%2	%27	%61	The ratio

As it is known, the full sea is activated (interactive/// = 0//0 (in which there are five movements against two inhabitants, as it is a revolution of movements that embraces the speed of rhythm, which is quickly stopped by the stillness, and calms its haste with the role of the creep represented in the agitation . Bahr al-Kamil is considered "the fastest poetic weights if it is healthy, which is rare, and limits its speed, its crawlers and its ills, because it inhabits the moving and increases the resident in it. ⁽¹⁸⁾ "

Also, he said in the complete complete al-ahdh ⁹:

The darkness is erased and the cloth cleared

///0//0/// 0//0/// 0

Interacting (following the example)

By God, there is no moon or sun

/0//0//0/// 0//0/ 0/0

intransitive

Say to the lamp and to whom it is going up

/0//0//0/// 0//0/// 0

Mtvaaln Mtvaaln Mtva

(example of)

what you Knapp and

his representative are not

/0//0//0/// 0//0/// 0

interchangeable (adjective)

And here the crawlers entered the house stuffing, and offers and hit the house, the crawlers entered the example.

According to the previous presentation, we find that the poet diversifies in choosing the possible metrical forms ; To form the appropriate rhythm and to show the desired poetic language, and what draws attention to Ibn al-Naqib's poetry is its large number of rhythmic shifts in the full sea .0//0 (in the stuffing is safe without being affected by the crawling crawling to become/) 0//0//0 :(that is, the calming of the second moving, and the advent of the full sea activations intact in the filling of the house is unfamiliar in Arabic poetry, as it is common in poetry that there is a creeping crawl in the filling of the full weight, it is rare to find a single house in the full sea whose activations are intact ¹⁰.

Pardoned meet, died openhanded

// /0 // 0// /0 // 0// /0/0

Interactive, Interactive, Interactive

Hearts hardened and the merciful said//

/0 // 0// /0// 0/// 0/0

Interactive, Interactive, Interactive

also saying ¹¹:

but I would pluck out every watchman's eye	I would cut the tongues of all the invertebrates
///0//0/// 0//0/// 0/0	///0//0/// 0//0/// 0//0
Interactive,	Interactive,
Interactive	Mtvaaln Mtvaaln Mtvaaln

We note in these texts the poet's choice of one of the possibilities of rhythmic diversification in the filling, which is an active commitment that does not crawl, and this commitment in the sea of the full leads to the creation of a distinct kinetic rhythm and that choice was suitable for the significance of the texts in which it was mentioned, so the movement mobilization was active in the formation of a tangible rhythmic change that contributes In drawing the attention of the recipient towards a house that has a meaning that the poet wants to distinguish from others with a certain sign.

The poet employed the purpose of wisdom in this sea, knowing that it is the most reverent sea, but wisdom needs calm and serenity .And the melody of the weight must be "a solitary thing that comes to the mind without tumult or confusion"¹² , and this is evidence that there is no specific purpose associated with a specific weight.

This pattern was mentioned in Al-Fakisi's poetry, indicating that the poet's meter choices may sometimes depend on the subjective taste in accepting the rhythmic behavior without relying entirely on the inherited patterns.

B- Sand Sea

The sand sea is considered one of the pure seas, which ranked second, as our poet composed in it (26) times, and the total percentage of our poet's total was (9%), and the number of his verses was (110) beta, and by (9%), and most of what came On this weight it was fragmented, out of a total of (26) poetic texts all that the poet arranged on the sand.

Most of the poets are composed in this sea for my purpose (satire and praise), and with the lack of order in this sea¹³ However, our poet made it the second sea in the clear seas.

Most of it was fragmented, and the following table illustrates this:

The above table first indicates the percentage of the sand sea in itself, this statistic only pertains to the sand sea. Through the data of this, it is clear that the poet composed (26) poetic texts, on the weight of sand, (9) of them are of complete sand, and (17) of its parts. From his choice of the largest rhythmic space, and from the patterns of sand sea roses he has said¹⁴

Table 5

ratio	The number of verses	ratio	number of texts	sea image
%30	33	%35	9	perfect sand
%70	77	%65	17	fragmented sand
%100	110	%100	26	Total

In love and serenity

/0//0/0/// 0/0

**Two doers are two verbs
(betrayed) and it is made of
clay and water /**

0//0/0/ 0//0/0

two actors are actors

Do not trust from Ademi

/0//0/0/ 0//0/

**Two doers are active (the
palm),
how do you ask him to describe
it**

/0//0/0/ 0//0/0

two actors are actors

We note that the poet's choice of the type of weight may be directed by an emotional action, for the poet uses the fragmentary sand to express a situation that necessitated the deletion of two equal kinetic expressions, in order to break the monotony of weight when the emotion strengthens, in the cases of inspiration that accompany the moment of producing a poem "The poet is in a state of despair and anxiety. usually elect weight too many syllables hurt the Ohjana what WinFS his grief and dismay, if the hair was said at the time of calamity and psychological panic and emotion, asking sea a short suit rapid breathing, increased cardiac pulse " ¹⁵ He employed the sand sea in his medium and short poems, as the number of verses of the longest poem organized on its weight was seventeen verses .Not the other way around .

C- The Sea of Convergence

It is one of the clear seas, which ranked third in the group of clear seas from the total of Al-Fakisi's poems, as he organized it (20) times, with a percentage of (7%), and the total number of his verses was (88) beta, and by (8%), this sea is suitable more than animal violence " ¹⁶.

The first thing that can draw our attention is that the poet does not have poems in the convergent section of his poetry, and this corresponds to the general style of the poet in preferring weights that occupy larger rhythmic spaces, and Al-Fakisi used this weight for several purposes, but the most prominent of them (satire, spinning).

As for the aspect of choice in the level of internal diversification, we find it varies between abundance in diversification and economy, in his saying ¹⁷

:

**To the garden from me I sent the
breeze**

**And when I lost the messenger of
the dew**

//0/0// 0/0// 0/0// 0/0 **//0/0// 0 // /0/0// 0**
They did ,they did, they did, **Verb Verb Verb Verb Verb**
they did

In the rhythmic behavior of the poet in the filler area, the poet adopted the common and possible variations, and did not specialize in a behavior that could be a phenomenon worthy of monitoring.

D- Bahr Al-Rajz

It is one of the pure seas with a unified activation, and it occupies the fourth place in the pure seas, and the last place in the seas in general, where our poet composed (6) times, and at a rate of (2%) of the total number of recitation times, and the total of his verses was (28) beta, and by (2%) of the total number of his verses, and the poet’s choice of Bahr Al-Rajz in some of his texts suggests that he seeks ease in some, as it is one of the seas rich in permissiveness and rhythmic variations ,⁽¹⁸⁾ and thus does not cancel out many of the possibilities of the language of the poetic text, as he used it for my purposes (complaining and praise), and the poet employed the impurity in whole and in parts, and he distributed it in the following form:

Table 6

The ratio	The number of verses	The ratio	The number of poetic texts	sea image
%0.5	6	%0.7	2	complete refusal
%1.9	22	%1.3	4	fragmented reservations
%2	28	%2	6	Total

According to shun this ratio is less than the seas and roses, and we note as well as roses Almdzu at a higher rate contrary to what passed in the rest of the seas, but for variations inside the house, in Almdzu we show saying ¹⁹ :

do not extend to the extent of the complaint /0/0// //0/ 0/0// //0 Mstfln Mstfln eye and causes of death the Mstaln Mstfln /	O you who complain of conjunctivitis /0/0// //0/ 0/0// //0 Mstfln Mstfln God enough eye the Mstfln Mstfln /
0 // /0/ 0/0/0// //0	0/0// //0/0/0// //0

We find some possible rhythmic variations, as in the second house, as it is a type of (declared) revenue, and we note that the poet chooses to rotate, and perhaps this is due to the poet's tendency to seas, which have a larger rhythmic space.

We find the poet in this text a lot of skis and rhythmic variations, and the poet chose this sea for the subject of the aforementioned text because it includes description and mentions news, and this type of poetry requires a special adaptation of the language ;That is why Ibn Tabataba said, "And if the poet is forced to cut a story in his poetry, he has a measure that will smooth his saying and expel the meaning in it. He builds his poetry on a weight that is likely to be feared by what needs to be trimmed with an increase of speech that is mixed with it, or a decrease that is deleted from it. The increase and decrease are easy. not sedated²⁰ because it Astaan them" ²¹ The poet's choice of a sea of great diversity was to meet the requirements of the purpose.

The Second Topic

Double Seas

These seas depend on the repetition of more than one activation in a single verse, so the poet diversifies the activation in the poetic verse, and Al-Fakisi used the double seas in a greater percentage than the pure seas, as he arranged them (187) times, and at a rate of (65%), and the total of the double seas verses (721) poetic lines, at a rate of (63%), and this indicates the tendency of Al-Fateqis to wavy weight that moves away from monotony .

Table 3. Shows the number of syllable times and their percentage, the number of mixed bhur verses and their percentage from the total of Al-Fakisi's poems

ratio	The number of verses	ratio	The number of the systems	double seas
%14	163	%13	37	the long
%18	205	%12	35	the light
%10	111	%11	31	the simple
%9	100	%10	30	abundant
%5	63	%9	27	fast
%5	60	%7	20	theater
%2	19	%2	6	uprooted
%63	721	%65	187	Total

We find that our poet used the rhythm of the seas with the compound unit (double seas), which are the seas that alternate in their poetic line two different activations in each stanza, and were repeated (187) times, at a rate of (65%), and the total of the compound verses of the seas reached (721) lines, with a percentage of.(%63)

A - Bahr Al Taweel

This sea occupies the first rank of the double seas, as it was organized (37) times, with a percentage of (13%), and the number of its verses reached (163) beta, and at a rate of (14%), and the long sea is one of the most frequent seas in

ancient poetry²²; Therefore, its arrival at Al-Fakisi was in accordance with the nature of the Arab taste in the use of the sea.

We have noticed in the previous weights that Al-Fakisi tends to weights that have a large rhythmic space; He organized in this sea several purposes, the most important of which (complaint, praise, satire), so the arrival of this sea was a large proportion.

As for the type of changes that occur in the filling of the house, he gave an example illustrating their nature, which is his saying²³:

**Limcomommer is like a lion in
war, but he is more
devastated⁽¹²⁴⁾**

//0/0// 0/0/0// 0/0// 0/0/0

So

**they acted together ,so they acted
against him in a fight that cut the
white and the brown //**

0/0// 0/0/0// 0/0// 0/0/0

**Fulen Mphaeiln Fulen Mphaeiln is
the sword of the necks Dharaba
oppress //**

0/0// 0/0/0// 0/0// 0/0/0

**So they repelled him
with humiliation, and
he supported him with
victory //**

0/ 0//0/0/0// 0 // /0/0/0

Fulen Mphaeiln potent Mphaeiln

He lowered flags and flew a writer

//0 // /0/0/0// 0 // /0//0

**Potent Mphaeiln potent Mvaaln when
they saw had fought Tqntr //**

0/0// 0//0// 0 // /0//0

**Fulen Mvaaln potent Mvaaln , say
heads Amol The Qlaona //**

0 // /0/0/0// 0 // /0//0

**Potent Mphaeiln potent Mvaaln is
king Mansour God Khazl //**

0 // /0/0/ 0//0/0// 0//0

Potent Mphaeiln Fulen Mvaaln

The verses that were cut include (32) activations, (12) of them hit by a crawl and the cause of arrest. It hit (Fauln) and turned into (Foul) in seven of them, and the other five are (Mafa'ilun) which turned into (Mafaalan), and the poet deliberately to skis to color rhythm, and alterations came activations approval of what is commonly used in Arabic poetry, the choice here is the choice for coloring, and in order to adapt the language of rhythm, as well as the poet did a lot of skis in the long house and this choice depends on the aesthetic taste Valzhafat long brook If it falls "in one or two parts of the house, and if it goes beyond that, nature denies it, and taste does not accept it"²⁵.

B- Bahr El-Khafeef

Bahr al-Khafif occupies the third place in terms of the number of recitation times for al-Faqisi, as he recited it (35) times, at a rate of (12%), and the first in terms of the number of verses, as the number of its verses reached (205), out of

his total poetry, and at a rate of 18%. We find that our poet ranked him in the first place in terms of the number of verses ,and the light roses are many common in Arabic poetry, ancient and modern, and it is a light sea suitable for various purposes²⁶ ,so choosing the large number of rhythms on this sea was a choice in accordance with the nature of the Arab taste and employing the diverse rhythmic capabilities of the sea, so most of the systems have a purpose (praise, complaint, satire) .

Through this sea, the poet was able to pour his experience, through what this sea allows, of light and delicate meanings. We find that our poet has composed very long poems in this sea. We find that we find poems that exceed (60) poetic lines. (65) beta, sing the deputy of the Sultanate, and he says²⁷:

We are Nothing But Severing the Armies and the Brigades of This Club

As for the choice of changes within the filler, we cite an example that illustrates this from verses praising Abu al-Husayn al-Jazzar²⁸ ,he says²⁹:

**and a nadeem and a singing
garden/// 0/0// 0//0/ 0/0/0
Your actions are beneficial,
because you are my luck, my death,
and my requirement .**

**0//0/0// 0//0/ 0//0/0
Doers of benefit, because doers
of shame, the chemical industry
is healthy /**

**0//0/0// 0//0/ 0//0/0
Your actions are beneficial ,because
you do the right things by dividing
the building ///**

**0/0// 0//0/ 0//0/0
Your actions are beneficial ,you will
not do them**

**Free me from chanting and
singing
/0//0/0// 0//0/// 0/0
Vaalatn Mtf will
not Flatn not me luck but
everyone /**

**0//0/0// 0//0/ 0//0/0
Vaalatn Mtf will
not Vaalatn you, the owner
of Alhdhur of persons ///**

**0/0// 0//0/// 0/0
Flatn Mtf will
not Vaalatn and Bobt
populations brightest /**

**0/0/0// 0//0/ 0//0/0
Valatn is a benefit, you will
not do it**

It was mentioned in these verses (30) activations, where the type of its activations in terms of dwellings and movements, and we will try to explain this through the following table:

Table 7

The ratio	the number	its type	Activator
%37	11	complete	two actors
%23	7	hidden	you did
%7	2	shaggy	Valatn

0	0	complete	beneficiary of
%33	10	hidden	useful for
%100	30	Total	

We note that the poet intensifies the diversification between the possibilities of creep, a diversification that increases the ripple of the sea, the rise and the tonal decrease, and it seems that the poet chose this color to suggest that harmonious possibility, including the feelings in his chest that he wants to convey to that praised one, the choice was in accordance with the possibilities of the sea, within within The usual variations.

C - Bahr Al-Basit

The simple sea ranked fourth in terms of the number of recitation times, as it composed (31) times, and at a rate of (11%), and it also ranked fourth in terms of the number of verses, as the total of its verses in this sea reached (111) poetic verses, and by (10 %), and this percentage indicates that the poet's choice of weight was in accordance with the common taste of poets

The most important purposes that Al-Fakisi employed in his poetry are (spinning, praise, satire). As for the types of the simple, the poet employed the simple perfect and the simple dislocated, and he did not employ in his poems that we have a simple fragment, and we will explain this through the following table:

Table 8

ratio	The number of verses	ratio	number of texts	sea image
%30	86	%74	23	perfect simple
%70	25	%26	8	The simple dislocated
0	0	0	0	fragmentary simple
%100	111	%100	31	Total

Where our poet organized (23) texts, in simple and perfect, at a rate of (74%), and in the amount of (86) beta, and at a rate of 77% .He composed the simple mkhul' (8) times, at a rate of (26%), and (25) poetic lines, at a rate of (23%), and the simple mkhalo' was mentioned with this percentage also in accordance with the general taste in choosing this weight. this is characterized by sea rhythm disorder ³⁰, also due to the poet's tendency to choose weights that have a wider rhythmic space.

As for the diversity aspect at the level of filling, we take samples from this sea as saying ³¹:

**He did not destroy the building of
the king or life**
//0//0// 0/ 0/0 //0//0

**Mstfln they have done Mstfln they
have done the secrets of the sun
even briefed Gamra //**

0//0// 0/ 0/0// 0//0

**Mstfln I have done Mstfln they
have done**

**Eternity showed you what it
showed and apologized**
/0/0//0/ 0//0/ 0/0// 0//0

**Mstfln declared Mstfln they
have done concealed father and
Obdak time for us /**

0/0//0/ 0//0/ 0/0// 0//0

**Mstfln declared Mstfln they
have done**

We note that the poet chose the common changes in the sea, there is an alternation between (acting) and (doing), while the betrayal (passive) occurred in the second part, and this site is palatable and acceptable. The part, especially the (passive) fading, is a disturbance in the melody, and the folding (passive) has heaviness³²,

D- The Wafer Sea

The abundant sea is “one of the most resilient seas, it gets tougher and thinner as you like”³³, The abundant sea ranked fifth in the number of recitation times, as our poet composed in it (30) times, and at a rate of (10%), and the number of its verses reached (100) beta, and at a rate of (9%), and it occupied the fourth place among the composite seas. And the abundance of seas in which there are many systems³⁴, the ratio of its occurrence according to Al-Fakisi is consistent with the normal ratio in Arabic poetry. Most of the systems are in (spinning, satire, praise). In stuffing, we note that he chooses the common and palatable change, so he increases the nerve crawl (soothing the fifth moving), and this crawl is specific to its activation (two reactors) and it is desirable to fill this sea³⁵, for example, a poem by the opening lines³⁶:

I told you, no, my gazelle, I missed you
//0/0/ 0//0// 0//0/0

**Two reactors ,two reactors ,so they reacted ,
and God said, “Your life will be preserved
for me ” .**

0/0/ 0//0/0/ 0//0/0

Two reactors, two reactors

**The antelope wanted to tell
your gesture**

//0/0/ 0//0/0/ 0//0/0

**Two reactors ,two reactors, and
the twig has cut you as**

it bends //

0/0/ 0//0// 0//0/0

Two reactors, two reactors |

We see him mentioning a lot of nerve crawls, which is a choice that agrees with the common and palatable, which indicates the preference of al-Faqis to light changes tonal in the sea of abundance, and this is confirmed by the absence of his hair from the crawl of the hole, which distorts the tone of the house, and other reptiles that are heavier than nerve such as mind and deficiency³⁷

E- Sea Express

It ranked sixth in terms of the number of recitation times, as it was composed (27) times, at a rate of (9%), and the number of its verses reached (63) beta, and at a rate of.(%5)

The rate of rhythm on this sea is few among poets, ancient and modern, due to its rhythmic characteristics. what familiarity " ³⁸ ,and the ratio of the arrival of this sea to the poet corresponds to what was decided by the common taste of poets .Most of the poet's systems are in my purpose (complaint, satire), and as for the changes in fillers, we give an example of that from his saying describing the pilgrimage³⁹:

Of extreme heat and excessive

Aloar

/0/0//0/ 0//0/ 0//00

**Mstfln Mstaln Mflat if the
rougher me latency /**

0/0//0/ 0//0/ 0//00

Mstfln Mstaln Mflat skies

Balhbb aimed Jamaraat //

0//0/ 0/0//0/ 0//00

Mtfln Mstfln Mflat

O night in which you stayed

awake

/0/0// 0/0// 0/0//0

**Mstfln Mstaln declared like I
was in Jnhaa Muharram //**

0// 0/0//0// 0/0//0

**Mtfln Mstfln declared and how
not disinherit at night //**

0// 0/0// 0/0//0

Active, announced ,active

The poet's type in the possible skins of this sea, as (passive) has two images according to the type of creep, it may become (pronounced = folding) or (mtifalan = spoiled). The folded folded times (actives), the beating three times the suspended folds (actives), the folded creeper entered the filling four times, the baking came in the filling three times, and its activation (subjective) came safe five times, and all of these changes are palatable in the fast, the poet chooses what It is palatable and common ;That is why he did not want the crazy slither, which is one of the heavy sledges that are detested in speeding ⁴⁰.

F- The Sea Of The Sea

Al -Munsarh constitutes a small percentage of the total poems of Al-Faqisi, or at least for what we have of the total of his poems, as he ranked seventh in the double chapters, and ninth in terms of the total of his poems.), and the total of its verses reached (60) verses, and formed a percentage of (5%), "It was called a theater because of its release from what is necessary to strike it and its genres, and that is that the person who is used to being beaten in other than it, there is no objection to prevent it from coming on its origin, and when it occurs, it is used to strike it, it does not come on Its origin is, but it came folded, because its release from what forms it is called a "loop"⁴¹ The percentage of recitation on stage is so few in Arabic poetry that poets almost abandoned it in the Abbasid era ⁴² ,and organized in this weight on the purpose of (spelling, wisdom spinning), and thus the poet's choice of systems in this sea came in accordance with public taste.

Likewise, all his poems that came on this sea were in the form of a piece consisting of two or three lines, except for one poem, which came consisting of seventeen lines, which indicates that his composition on this sea is accidental and not essential.

G- The Uprooted Sea

His percentage is very small in the poems of al-Faqisi, as he occupied the last rank of the composite seas, and the penultimate rank of the total al-Bahr, where we find the least verses in it. Its verses are (19) beta, at a rate of (2%) Dr. Ibrahim Anis noted the emergence of this weight in the Abbasid era, poets used to organize pieces of it, often composed and sung.⁴³ Likewise, the percentage of its occurrence with the poet was in agreement with the general rate of its occurrence in Arabic poetry .

The rhythms came in this weight with many purposes, the most important of which are (praise, spinning), and the poet in choosing to reduce the proportion of rhythm in it chose the taste of the ancient poets.

As for the filling, we quote⁴⁴:

And in seizing his reward

//0//0/// 0/0

**They are active from the lamp,
their difficulty //**

0//0/// 0/0

are you doing really

wanted to earn

//0//0/ 0//0/0

**They are active and doers ,and
what was in it is in disguise //**

0//0/ 0//0/0

active actors

And the changes that were mentioned in the models of the uprooted were among the common used, there were no changes that caused tonal weight.

CONCLUSION

Through our study of the poems of "Al-Faqisi ,"we found the following results:

- 1- The diversity of the literary level in Al-Fakisi's poems, as we find him sometimes walking in the path of great poets, capable of his images, so he fascinates us with them.
- 2- The compositions in Diwan al-Faqisi, which are composed of pieces, plucks, and orphan verses, were distinguished more than the systems in lengthy poems.
- 3- The poet used compound seas more than pure ones, and he did not adhere to a specific weight towards a specific topic, and he did not adhere to a specific rhyme in one experience. , Al Muhaddith), and this is what was known in the past, and Bahr Al Kamel ranked first in terms of the number of times he composed his poetry (49) times, and (17%.(
- 4- The use of skis and defects in the poetic seas of Al-Fakisi has increased, the most prominent of which are the adhmar, the catch, and the deletion, and almost all the weights are fragmented, and this sea is an exception.

- 5- Al-Faqisi made the movement of Al-Ruwi in harmony with the rest of the sounds, as it increases the possibility of intonation and musical tide, in proportion to the tide resulting from the rump, and thus gave the movement of Al-Ruwi a tonal dimension to the rhyme, the choice of release and not being restricted, resulting from the poet's tendency to employ musical possibilities in the rhyme area with all its energies, Proceeding from the presence of a general poetic taste for this, as the rhyme of the opening took the lead, and perhaps the poet wanted this openness, freedom and non-restriction.

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