OVERSIGHTS ON AL-KHALIL; FROM AL-AKHFASH TO AL-QIRTHAJNI

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ABSTRACT

This research attempts to present a critical study of the remedial efforts made by Arab scholars, researchers and critics after Al-Khalil bin Ahmed Al-Farahidi (d. 175 AH), starting with the middle Al-Akhfash Saeed bin Masada (d. 215 AH) and ending with Hazem Al-Qartagni (d. 684 AH), and among the scholars who were They have an interest in these remedial efforts, and we dealt with what they presented with study and criticism: Abu Ishaq Al-Zajjaj (died 311 AH), Abu Nasr Ismail Al-Jawhari (d. 393 AH), Al-Khatib Al-Tabrizi (died 502 AH), Abu Bakr Muhammad Abdullah Al-Sarraj Al-Shantarini Al-Andalusi (d. 549 AH), Zia Fadlallah bin Ali al-Hasani (died 551 AH), and Abu Yaqoub Al-Sakaki (died 626 AH), and it must be recognized that a high degree of scientific and artistic awareness of rhythmicity was formed as a result of the accumulation of research and studies presented by academics, researchers, presenters and critics and poets, which constituted a qualitative leap in the understanding, thinking, and methodology of Arabic performances, and effectively contributed to opening windows capable of receiving the rhythmic breezes needed by Arabic poetry as it progresses in the search for the most beautiful and pompous.

Introduction

Praise is to God, Lord of the Worlds, and prayers and peace is upon our honest and truthful Messenger and upon all his family and companions and those who are loyal to him until the Day of Judgment.

There are those who see that Arab prosody is a rigid science that has reached the stage of petrification, and that it is not subject to dialogue and questioning, and that it has closed the doors of renewal and development so that no hand or wind can open those doors or even touch them, and this contradicts the nature of science, the science of Arab prosody Like all sciences, it has the ability to renew, develop, and communicate with the variables imposed by time and place and created by the innovators and developers. There are those who believe that the Arab presentations are sacred and should not be touched, either from near or from afar, and opposed all attempts that were taken by adding as a way to move forward with presentations, The Arab, but in spite of all that, it must be acknowledged that the many centuries that have passed on the Arab performances since it was placed at the hands of Al-Khalil bin Ahmed Al-Farahidi until this day, during which there was an increase in the awareness of the performances and in the research and thinking of the foundations and rules of the performances, Going to the broad horizons in which performances are part of rhythm, and defining the network of relationships that connect performances with rhythm, for poetic rhythm is not formed from performances alone, but many branches combine in its formation.Thus, everyone who says that the performances are in isolation or that he chose his isolation in an illusion, and it is sufficient to respond to this delusion to mention that the recovery of Hebron began immediately after his death, and that he came from his closest disciple, the middle Al-Akhfash Saeed bin Masada, this is from one side and from On the other hand, the interest in propositions continued even in the later ages. For example, Safi al-Din al-Hilli (d. 752 AH) wrote a system of prosody, which included the so-called sea keys or poetic sea controls to facilitate the identification of the interactions of each sea.

1. Arab offers are on the way to renewal

If we look at the accidental studies and the Arabic rhythmic theories while they are engaged in the accidental and rhythmic lesson in search and exploration, we will find that they have taken multiple directions, each with its goal and means, and the remedial trend appears in a remarkable way on Al-Khalili performances. Dr. Kamel Mahmoud Gomaa divides the Arabic presentation resources into three sections (Kamel, 2012):

A. Sources dealt with the linguistic basis of Al-Khalili performances.
B. Sources suggested substantial modifications to Al-Khalili offers.
C. Sources kept Al-Khalili offers.
What concerns us here from these three sections is the section of the sources that suggested fundamental amendments to Al-Khalili offers, and the direction of redress stands on Al-Khalili offers in the foreground of them.Abd al-RaoufBabiker al-Sayyid believes that the Arab presentations ((by nature amenable to further study and classification, despite Al-Khalil's dedication to avoiding all its aspects by careful research and scientific classification)), adding: "The books of presentations presented us with various opinions and doctrines in this science and contrary to opinion With Al-Khalil, most of the rules of performance have prevailed, and there are those who used weights that Al-Khalil did not realize. Al-Khalil seized them and recorded them until it became the performances. Al-Khalil's opinion of it is like the rest of the opinions) (Abd Al-Raouf, 1985), and this means that there is an active jurisprudential

movement in the performance arena that had its own Her opposing opinions sometimes and remedial at other times, and we recall here the most prominent and most important and most famous corrections that took place in Al-Khalili's offers:

1. Al-Akhfash Al-Awsat Abu Al-Hassan Saeed bin Masada: Al-Akhfash redressed Hebron with several incidental matters, as Kamal Abdullah says in his introduction to the book (The Art of Slicing (Poetic and Rhyme): "With its increase in the receding sea, and this sea was not correct with Hebron".In his view, he is an unreliable anomaly, for violating the principles that most Arab poetry is followed by, as "shaving" or "cutting" of poetic defects are included in his filling, while they are specialized in all weights with bars and strips, and he corrected him by increasing it in the abundant sea, three fragmented and cut widths, And he struck her like her, and with Al-Khalil, this is also an anomaly that does not establish a rule, so he neglected it" (Safa', 1977), and besides that, Abd al-RaoufBabiker al-Sayyid says: "Al-Akhfash denied the brief and the present tense, and the split and the exhausted from Bahri Al-Rajz and Al-Hazj, and he supported him in that. Zajjaj, and their point of view was that these seas did not organize the Arabs and did not find complete poems, rather they are separate verses that do not deserve to be dedicated to them)).

 It is necessary to stop at what is rumored that Al-Akhfash catches up with the sea of Hebron, as this topic has been repeated many times in the episodic books, and in this regard, Abdul Hamid Al-Radi believes that seeking the truth ((compels us to reconsider the subject of Al-Akhfash's catch-up on Hebron, the Red Sea in the agreed circle, this circle includes the convergent and its weight: So, so, so then so, so if we apply the rule (the jaw), then we neglect the peg (the peg) from the beginning, we get the participle: He announced, then announced, then announced, then announced) (Al-Khalil, 1968), and he adds: ((there is no meaning To say: Al-Khalil has neglected it, and Al-Akhfash has forgotten it, and if we suppose that Al-Khalil did not find a witness to this sea in Arabic poetry, then it is not less than to mention it among the neglected seas, as in the extended in the different circle, available in the combination, and the steady in the suspect, this Al-Qifti mentioned in (Al-Ruwad News) that Al-Khalil has two poems from this sea... This shows the falseness of that legend which says that Al-Khalil neglected this weight and that Al-Akhfash had reclaimed it on him)), and what proves the falsehood of the legend of Al-Khalil's neglect of the apprentice is the book (Al-Awda') by Al-Akhfash himself. Al-Akhfash, 1998), there was no mention of the subject at all Al-Aq, Muhammad Al-Alami studied Al-Akhfash'sMustadrak in Al-Arad, and concluded that the aftertasks were represented by the following:

A. In the accidental circles: the rejection of the accidental circles, and in his rejection of these he wanted ((to reveal an important basis upon which his realization is based, which is the reliance on the audio from the Arabs to reject the Hebron approach)).
B. In the seas, Al-A'arid and Al-Adrib: Al-Akhfash had many additions and changes in this field, as he ((added to the long one a fourth type, which is Al-Maqsour)) (Muhammad, 1983), and in Al-Qasr it becomes (Mafa'ilin): Mafa'eel, and ((Permissible in the long offerings (Fawlin) on the side of the crawl, not on the side of the building and the original)), as ((mentioned in the second offers of Al-Madeed,

which is the partial omitted (actually) a fourth form ... and Al-Khalil was mentioned for these offers only three

Hit are: the deducted, the omitted and the amputated)), and under this fourth multiplication, the weight of the house is from the long as follows: the two verbs, the declarative, the declarative, the two pronouns, the pronouns, the plural Three fragmented, cut-out performances have a beat like them)), and "Permissible in hitting the short hajj", and he counted "the second beating and the third beating of the second performances of the long period as abnormal" and "Make the split and exhausted rajaz not with poetry, and it is like sajj.")), as he counted ((the exhausted beating that is suspended, and the exhausted beating that is exposed from the one who is slumbering from speech that is not poetry)) (Al-Khalil, 1968). And we stop to say: All the additions that Al-Akhfash made came from the reality of Arabic poetry itself, and stemmed from its foundations and rules. As for what Al-Akhfash considered abnormal or from words that are not poetry, this is due to the correct Arabic taste, which Al-Akhfash has its cornerstone.

In skis: the added and rejected: Al-Akhfash added skis and rejected other skis ((it permits the second beating of the second performances of the long)), and ((prevents the mind in the wafer on the pretext that he did not hear it)) (Hebron, 1968), and in the mind it is deleted The fifth movable, that is, deleting the lam from (Mufa'attan) in the wafer, so it becomes (Mufa'atun) (Muhammad, 2014), and it "permits the taking of the offers of humor" and "It permits the palm of two actors in light without punishment" and it is "permissible." Capturing the part located before the amputated beating in Al-Mutaqarib) and ((The minors in the presentations of the House of Peace prevent beating in Al-Mutaqarib)) (Al-Khalil, 1968). With regard to arrest and palm, Al-Akhfash ((contradicts Al-Khalil in the adjective he gave to both the arrest and the palm in the long, the arrest with Al-Khalil is good and the palm is ugly, and the arrest in his sevens is better than the palm with him, while the palm in the sevens at Al-Akhfash is better than the arrest)). Hebron, 1968), and in all cases of permission or prohibition, Al-Akhfash relied on the poetic evidence, and what the Arab poets used or rejected from the slips, and the evidence (Poeticism is present in all of that, and it represented the strongest evidence of what Al-Akhfash went to, and constitutes what he said In the field of crossbars and bats, and in the field of skis, whether or not they add, a catch-up splash is of high importance.

2. Abu Ishaq al-Zajjaj: The book al-Awaraat by al-Zajjij is considered the second book in terms of importance after al-Awaraat by al-Akhfash, and its importance lies in the fact that it is "the oldest semi-complete book in the science of al-Azarat that reaches us until today. We arrived with a hole in it that violated the greater part of it)), and we record here the most important opinions that Al-Zajji made, and as follows:

A. Rejection of every poetry that deviates from the weights brought by Hebron (Sulaiman, 2004).

B. He supported what al-Akhfash had said about the permissibility of deleting the nun from (Fooln) in Al-Mutaqarib ((which was narrated from Al-Khalil that it is not permissible to delete the nun from (Fawuln) with (Fal) and (Al), because it is a severe

breach of it to be deleted from (Fawuln) (will not) with the waw as well as the nun before it) (Sulaiman, 2004).

C. He contradicted all of the Al-Adaw'isyin about how to scatter (verbs of action), so he said: "The first thousand (verbals) were omitted, so the (verbs of action) remained, and the eye was calmed, so it remained (verbs of action), so it was transferred to (the two verbs)" (Sulaiman, 2004) .

D. Al-Zajjaj said about the present and the short: ((They are few, so that there is no poem for an Arab, but the verse and the two verses are narrated from each of them, and neither verse is attributed to an Arab poet, nor is it found in the poems of the tribes)) (Sulaiman, 2004) .

3. Abu Nasr Ismail bin Hammad Al-Gohary: Ibn Rashiq Al-Qayrawani (d. 456 AH) stated that Al-Jawhari disagreed with Al-Khalil ((The first thing he disagreed with was that Al-Khalil made the parts in which poetry is weighed eight: two of them are five-fold, namely: Faulun and Fa'aln, and six sevens, which are: Mafa'ilin. And passive, passive, active, active, and accusative, so the essential part of it negated the part of the accusative, and established the evidence that it was transmitted from (the beneficiary of the participative), that is, the precedent of the n over the lam, because he claimed that if it was a valid part, it would be composed of its singular sea)) (Muhammad, 1981), and it is known that the seas at Al-Khalil are fifteen seas, so he did not mention the cognates ((And Al-Jawhari made these genera twelve chapters that in them the compasses: seven of them are vocabulary, and five are compound, he said: the first of them is close together, then the hajj, and the long one between them is a compound of them, then after The sand and present tense shudder between them, then after the heavy and the light sand between them, then after the compulsive and simple between them, then after the long composes of it and the sand, then the abundant and the complete and there is no sea between them because of the comma in them) (Muhammad, 1981), meaning that he neglected Four seas are: the quick, the straightforward, the brief, and the prolific Th, while the learned and added (((Al-Jawhari rejects the rapid weights because they are simple, and he rejects the narrator and the brief because they are from the slander, and he rejects the abbreviated because it is light, and this contradicts the poetic reality and the Arabic taste, which distinguished them from each other in the past and present)), Muhammad Al-Alami speaks about Al-Gawhari'sMustadrakat, after reading his book (Wara'at Al-Warraqah) – not through Ibn Rashiq Al-Qayrawani's book – and verifying it, and he believes that Al-Gawhari followed the approach of Al-Khalil, but he contradicted him in a number of matters, including: his opposition to him in the parts, And not to mention the obstacles and strikes in the seas, and the combination between creepers and the disease in one concept, and its violation in some skis with its term and some defects with the term Hebron, and permitting skis that Al-Khalil used to prevent, and making the seas twelve seas and entering it into another sea (Hebron, 1968), and Al-Jawhari also disagreed with Al-Khalil In the concept of some skis and ills, and in his authorization of skis, which Hebron prevented, and his proof of a number of seas as a result of his dependence on old poetry on the one hand and modern poetry on the other (Al-Hasani, 1994) .

4. Al-Khatib al-Tabrizi: The views of al-Tabrizi are represented by the following:

A. Accidental circles: Al-Tabrizi named the third cross-circle as (the suspect's circle), while he named the fourth district as (Al-Mujtalib), which is in contrast to Al-Khalil, who named the third district as (Al-Mujtalib) and called the fourth circle as (the suspect). In the circle of the suspect by saying: ((and this circle was called the circle of the suspect, because its parts are also the same, and each of its parts is similar to the other part because it is similar to it, as the parts were all seven)), while he justified calling the fourth circle the circle of the mujtalib by saying: ((and this fourth circle was named The circuit of the jalap because in the language: the plural, it is the plurality of its sailing, and before it was called that because the jalap it sailed from the first circle, so they are active from the long, and the active from the long, and the passive from the simple) (Al-Hassani, 1994).

B. Addition of a new form: Al-Tabrizi mentioned a new form in Al-Bahr Al-Mansarh, indicating that the poets used it in the old and in the updated, and he said about him: ((They used another form that Al-Khalil did not mention, and its weight is an object, so from the old one is:

He who frightened the beasts with a spit on the cheek, wide enough for his frankincense to be scattered

...

It is updated:

God is between me and my mistress; she has shown me reproaches and temptations.))

And the weight of the first house: Mutta'n, Mu'ta'nun, Mu'ta'nun, Mu'tafat'an, Mu'taffal, Mu'taffar (things): as

And (mta'ifa'), its origin is (passive), and it has been damaged and cut, and it is equal to: (passive).

And the weight of the second house: plural, plural verbs, plural verbs, plural verbs, plural verbs.

And (Musta'lan) has its origin (Musta'lan) and it has been cut off, and it is equal to: (Mafoulun).

C. The reason: Al-Tabrizi defines the reason, saying: ((The reason is a vowel after a consonant letter, towards: May and is, and perhaps it was alone and perhaps his guardian has a reason like him. A reason towards "Aylan" from "Mafa'ilun" and "Mustafa" from "Mustafa'in." This is according to some of the narrators, and at most the reason is two reasons: light and heavy" (Al-Hassani, 1994), and from the above we understand that there are two concepts of reason according to Tabrizi One of them is according to some of the causalists, and it is he who restricts the cause to the light cause, and puts it into two categories: the single cause and the one that follows another reason, and the other is according to the majority, and he is the one who sees that the cause has two causes: light and heavy, which is common among the transversals, and al-Tabrizi presented the opinion of some of the causality. On the opinion of the majority, and it was the first to present the opinion of the majority.

5. Abu Bakr Muhammad bin Abdullah Al-Sarraj Al-Shantarini Al-Andalusi: The investigator teaches us that the book (Al-Miyar fi Al-Awzan Al-Ash'ar) by Al-Shantarini includes two books, the first: Al-Miyar fi Al-Shatterini Al-Andalusi, which is related to the poetic weights, and the other: Al-Kafi fi Al-Ilm Al-Rhyami, which is related to the rhymes of poetry. Abu Bakr, 1968), and studying the book (The Standard in the Weights of Poetry) brings us face to face with the opinions of Al-Shantarini in the Arabic presentations, and those opinions are represented by the following:

A. Transverse syllables: When Al-Shentini spoke about transverse syllables, he mentioned the reason with its two types: light and heavy, and the wedge with its two types: total and divided, but he did not mention the comma with its two types: minor and major, and a symbol for the consonantal letter with a thousand while a symbol for the vowel with a fa (Abu Bakr, 1968), and this is what We didn't find it anywhere else

B. Interactive: make the idiomatic sentrinaire (11) inactive, ten of which are used, and one is neglected, and those idiomatic are: verb and its branch are passive, participles and their branches: passive and participles, reactants and subordinates: reactants and they are used, and your subject, which is neglected, and the subject of Latin and its branches: accusative (and participles) Abu Bakr, 1968).

C. Poetic seas: It is known that the number of aarads at Al-Khalil is 34, and Al-Shentini has an opinion on the number of aarads and strikes in the Arab widths. He says: ((What I see is that it is below the comprehension of thirty-three widths and sixty-two strokes. Rather, they are half-dead, because the reality of the house is that which consists of two shutters and that which cannot be broken down is not a house." Al-Shantarini counted the poetic seas (16) as seas, by adding the adjoining sea, which Hebron did not mention (Abu Bakr, 1968).

D. Accidental circles: Al-Shentrini used the five accidental circles in decoding the two types of poetic seas: the sixteen used and the six neglected ones and he said: ((The total of the screwdrivers of the circles is twenty-two, six of them are neglected, and the rest are used. This is how the circles should have been arranged, so it begins with a circle.), The pentagon, then the circle of the seven, then the compound of it, but Al-Khalil introduced what he used a lot and his letters or movements increased, and everyone worked hard for what he intended and on it he relied) (Abu Bakr, 1968), and this means that the circles of Al-Shantarini start with the fifth, then the second, the third, then the fourth, then the first.

E. Skis and Illnesses: Dr. Kamel Mahmoud Gomaa studied the book (Al-Miyar fi Weights of Poetry), and looked at what Al-Shentini mentioned in the field of skis and ailments, and said: ((In his view, shaving is cutting the middle peg and it is only in the light... What is the value of the term "dispersal"? Just as the shattering also includes the uprooted and the degraded)" (50), and Dr. Juma' is right here, for ripping includes the uprooted and the degraded, as well as the sand in addition to the light. This is on one side, and on the other hand there is a difference between the two terms: scattering and cutting Al-Sha'ath ((is one of the causes that runs the course of the crawl, and it is the deletion of one of the two movers of the stake, the total of (fa'atin = fa'atn or fa'atin = passive) from the light and the uprooted, and from (fa'an = so-and-so or fa'in = verb) from the remedial)), and the cut is ((Deleting the consonant

of the wedge, the total, and pacifying what preceded it)), and Dr. Kamel Mahmoud Juma'a has another note on what Al-Shantarini mentioned about the crawlers and the ills, he says: ((We note the use of the term kashf instead of the kasf, and it is found in other sources)), and we have found that (The Dictionary Terminology of Shows) He did not differentiate between the terms Kashfand Kasf, and defined them as one term, saying: ((Al-Kasf or Kashf is one of the singular ills, deleting the last of the mafraq wedge from (objective = object = object) in the fast and the exhausted.).

6. Dia Al-Din Fadlallah bin Ali Al-Hasani: The Encyclopedia of Arabic Language Sciences mentions that (Creativity in the Presentations) is the name of a book by Dia Al-Din Fadlallah bin Ali Al-Hasani, in which he announced the addition to Al-Khalil, and arranged it into three articles, namely: Faculties of Ilm Al-Adarat, the famous Arab races from Weights, and Persian Weights (Emile, 2006), and it turns out that this book is a manuscript, and Abd al-RaoufBabiker al-Sayyid was able to access and study that manuscript, and what concerns us about this manuscript is the first and second articles. And Babiker al-Sayyid explained that Dia al-Din al-Hasani in his manuscript "studying the interactions on the basis of short and long teeth, not on the basis of causes and pegs" and that he "mentioned new types of seas of Hebron, as he mentioned new seas that Hebron did not encounter" That is, Zia al-Din al-Hasani added new weights to the Khalilian seas, in addition to adding new seas that al-Khalil did not mention. Thus, we know that it was (((recovering on the weights of the seas thirty-six weights, for which Hebron did not appear within the weights of the seas that he mentioned)), and from what Zia al-Din Fadlallah al-Hasani made up for: six weights on the rocks, six other weights on the sand, and seven weights on the hajj, and the other six weights on the sand, and seven weights on the hajj, which was mentioned by Zia al-Din Fadlullah al-Hasani, And four weights on the wafer, five weights on the close, and one weight on the laconic, as well as the sand exhausted, the wafer exhausted and the close to the close (Abu Yaqoub, 2000).

7. Abu Yaqoub Youssef Al-Sakaki: Al-Sakaki's views on the foundations and rules of Arabic performances, which were announced in his book (Miftah Al-Ulum), can be summarized as follows:

A. Implementation: Al-Sakaki calls it (al-Afail), and he also calls it (parts), and the fa'il has "eight in the pronunciation, two quintuples: active, passive, and six seven: accusative, passive, passive, active, accusative, accusative, but the consideration is on the The requirement of the industry makes it ten, by adding two to it, which are: masf', fa'a', and fa'at' (Abu Ya`qub, 2000).

B. Transverse syllables: Al-Sakaki calls the cause with its light and heavy types, the wedge with its two types, the total and the split, and the comma, with its minor and major types, as (combinations of verbs) (Abu Yaqoub, 2000).

C. Symmetrical circles: He called the symmetrical circles (poetic circles), and gave them the following names in succession: the different circle, the combined circle, the mixed circle, the suspected circle, the single circle, and he called the last circle by the monolith, because it includes one sea, which is the convergent (Abu Yaqoub, 2000) , Al-Khalil named the symmetrical circles with the following names, respectively:

F. The circle of the different, the circle of the recombinant, the circle of the collector, the circle of the suspect, the circle of the agreed

G. Poetic seas: Al-Sakaki says: ((The weights of Arab poetry by means of induction of its different types go back to Al-Khalil bin Ahmed ... to fifteen origins, which he calls Bahur)), and it is also in his view of fifteen seas, meaning that he neglects the surviving sea, following in the footsteps of Al-Khalil In this, and he says about the arrangement of the circles and the arrangement of the seas in them: ((We mention the result of the arrangement of the circles, according to what they were arranged, and the beginning of them from the seas, with what he began with)) (Abu Yaqoub, 2000), meaning that he adheres to the order in which Hebron walked In the circles Alorodh and poetic seas.

H. A new method for Al-Sakaki in extracting the poetic seas: Al-Sakaki follows a new method in extracting the poetic seas, by making the wafer octagonal and making it an origin on which all the seas are branched. He extracts from Masoub al-Waffer the octagonal hazj and makes it a circle, then extracts from the long octagonal al-Hazj and makes it a circle. From it the long, simple, and the brief are extracted, and the summary is managed, so it becomes the circle of the suspect, and its seas are extracted from it, and this is clear in his saying: ((It is for you to take the abundant as an origin, and branch out on it all the seas... and it is: to estimate the origin of the abundant, appreciating its warning on that by the saying of Imru Al-Qais:

Imagination engulfed me in grief, and I fell asleep in grief

The commander of the heart is subject to the remembrance of amusement and mirth." And he adds: "And his pistol is caught in, Do not scald with the fragmented, and its square: with the split, in contrast to the appearance of the industry, then extract the complete from it as an appraisal, and attach its gun to the fragmented and its square with the split, and then extract it from Masoub Al-Wafir Al-Hajj as an appraisal, and make it a circle and extract from it: Al-Rajz and Al-Raml are appraised) (Abu Ya'qub, 2000). And after that (((You are extracted from the long hadith octagon by deleting a part: Ln, from another like: (Mafa'i), (Mafa'ilin), and the convergent by deleting the eight parts, then you make the long one a circle, and extract from it: the long and the simple, and a third sea you claim deserted, half of it: Objective ObjectiveObjectiveObjective, then you make it harder, and it will remain with you: the plural of lamv, 'Ola tamv', which is the sea of the abbreviated, so you rotate it, and it becomes: the suspected circle, and extract its seas from it" (Abu Ya`qub, 2000), and he stops at the third sea, and he says: ((And if If you wish, I extracted the third sea like this: Mafa'ilan, then Fa'ilan, then Fa'ilan, then it was used, and if Al-Khalil neglected it, he narrates from Imru' Al-Qays poems with this weight, including:

Don't you, eye, cry for the loss of my king

And destroying my money without a letter and effort

I skipped my country and lost my flip flops

I used to be a brother of honor and glory))

In other words, Al-Sakaki replaces Hebron here with the addition of the sea whose interactions are: Mafa'ilin, Fa'ulun, Mafa'il, Faulun, and this is the rectangular sea, which is the inverse of the long sea, and it is considered one of the neglected seas

known in the Arab world, but Al-Sakaki considers it a used sea, and he did not name it, and Al-Sakaki continues to explain the extraction What is left of the seas, and he says, while talking about this neglected sea in the Arabic shows and its user: ((Then I pierced it first, and deleted it last, so it remains with you: So, nurture it, and it will benefit you. Then you will turn it around, and it will be Ain: the suspected circle. One, which is: Lunf, from: Failanf, without the first path) (Abu Yaqoub, 2000), and thus Al-Sakaki was able to extract all the poetic seas by making it the octagonal plentiful originally, on which all the seas branched. And if we stop at Al-Sakaki's method of extracting the poetic seas, by making the wafer an appraised value and making it a principle for all seas to be branched on, we would have the following observations:

A. Circles and Seas: Name the circles with the names of the seas that begin with, and they are, respectively:
Al-Wafir Circle: It included the Al-Wafer and Al-Kamel seas. The Al-Hajj circle: included the seas: Al-Hazj. Al-Rajz, sand, Tawil circle: it included the seas: long, long, simple, and deserted sea, Interactive: accusative object objectobject, short circuit: and included sea: Al-Saqaki extracted it in the following way: ((It is extracted from the long tense octagon by deleting a part: will not, from another such as: (fa'i), (mafa'ilin), and convergent by deleting the eight parts, Then you make the long one a circle)), and this means that he extracted the long one and made a circle from it, and extracted the convergent one, but he did not make a circle from it, so he remained alone, provided that Al-Sakaki calls the one who catches up with the admonisher, and he says about him "and he (doers) eight times… You find it apparent dichotomy on the convergent in his circle)) (Abu Ya'qub, 2000), and thus Al-Sakaki made the circles four and left the convergent one free without making it in a circle, and there is an important issue that is that Al-Sakaki ((He does not move from one sea in the circle to another except By creating a cause, it enables him to do so, while the circuit at Hebron is moving from one sea to another without assuming that) (Al Khalil, 1968).

B. Interactions of bahour: making bahour: al-wafir, full, hazj, rajaz, and sand, eight iambic, while al-Khalil made it hexameter as it is among the Arabs, except for hajj, which is quatrain (partial and juba) in use.
C. Al-Sakaki, while extracting the poetic seas, was forced to make the deciphering from the second letter of the plural peg, by way of example but not limited to, and not from the beginning of a peg or cause, as Al-Khalil and his followers did, and he was forced to insert a number of slips and defects into the meanings of the seas in order to Extracting other seas, and in this regard, Dr. Ahmed Fawzi Al-Hayeb wonders, and he says his opinion on the Sakaki hypothesis by returning all the seas to one sea, which is the abundant and appreciative: ((Was Al-Sakaki able to come up with convincing evidence, or any evidence, for the validity of his hypothesis? That he convince us of the correctness of his claim? Or that he is far from arbitrariness and has the necks of the seas and the abnormalities in deciphering them, and the exaggeration of the distance in assumptions? That he could not actually do that." Dr. Al-Haib added, "But despite all of that, he was able to impress us with his genius." And his imagination and assumptions, then his pioneering in this hypothesis despite

what some of the modernists claim) (Ahmed, 2004), and this is a reference to the attempts made by a number of modernists to make the accidental circles one circle.

8. Hazem Al-Qirtagani: There are many additions and interpretations that Al-Qirtagni made to Al-Khalili's presentations, and these additions and interpretations can be summarized as follows:

A. Transverse syllables: Al-Qirtagani named the causes and the Khalili wedges known as the legs, and added to them two sound syllables: the consecutive reason: which is moving after it two consonants, such as: he said, and the multiplicative wedge: which is moving after them two consonants, such as: maqal (Hazem, 1986).

B. Accidental circles: It is known that the separation of seas from the symmetrical circles is an agreed upon matter in Arab presentations, but the Carthaginian sees otherwise, as he sees that we must not believe ((in one of the weights that it is lacking in its situation until it is separated from another system, but rather Weight is deduced by investigating the types of combinations of causes and stakes, and by examining the types of what is composed of the combined parts of the combinations of causes and stakes, then it is necessary, after giving birth, to find another weight or weights, the context of their system of which is his system, by making its principle from the vertices of causes and stakes later than its principle on the foregoing.) He "believes that these disjunctions of these circuits are incidental matters that are not lacking in the conception of the essences of the pronouns and their realities, and that is why many of the contingents did not say them, and whoever mentioned them, he only mentioned them as a contingency that joined the weights in agreement, not that it is a reality on which the arithmetic is built. situation and dependence) (Hazem, 1986), and thus the Carthaginian sees that the idea of circles and the disjunctions they have, are only Presentational imperative.

C. Corrections in the causes, stakes, parts and seas: Muhammad Al-Alami, Dr. Kamel Mahmoud Juma'a, and Dr. Ahmed Fawzi Al-Hayeb studied the corrective measures that Hazem Al-Qartagni brought to Al-Khalil and his opposition to him, and Muhammad Al-Alami explained ((that the approach that Hazem followed in the presentations… An approach that contradicts Nahj al-Khalil)), and he showed that the Carthaginian (Al-Khalil, 1968) criticized the idea of the circle and its principle despite accepting some of its results, and made the weight that matches the simple dislocated weight as an independent weight by itself, and it is a compound of (subjects of two verbs), with a commitment to delete the seine from the second part, and he called it By (the later), and he showed that the Andalusians put a new sea that is (Mustafran, then announced, then announced), and he did not give it a name. As for Dr. Kamel Mahmoud Jumaa, he showed that the Carthaginian rejected the transverse circles, its operative (objects) and the present tense, firmly, and added to the idiomatic: the eight (interacting), and the ninth (transitive), and accepted the spurs and the defects in general, while he rejected the perforation, and described the perversion as Putting the total head of the stake instead of deleting it. As for his weights, they are fourteen weights, and that is because he doubted the accusative, and counted the present tense as a subject, and he has a special view of the simple mkhla', as he sees that this weight is a new weight, which is (the suffix), and its interaction is (the two passive verbs). , with the obligation to delete the second seine. From the foregoing, we know that the Carthaginian did not propose a new system for Arab

presentations, but rather made proposals to make amendments to the Khalilian system of presentations. As for Dr. Ahmed Fawzi Al-Heeb, he devoted five chapters of his book (The Rhythm of Arabic Poetry from Circle to Letter), which consisted of ten chapters, to study the Carthaginian views on Arabic propositions, starting with the causes, glides, and accidental circuits, passing through the activations and their parts, the weights and features of Arabic poetry, and ending with the rhyme, And reached the following results:

• The Carthaginian believes that ((slips are not equal in beauty and ugliness, despite their permissibility, as they are the ugly ones that poets should leave, because it disturbs the weights and removes a lot of their sweetness and proportionality)) (Al-Khalil, 1968), and so the skis are for To be beautiful, she must achieve proportion and maintain the correct weight.

• Al-Qirtagani spoke about the proportionality of idiomatic, and divided it into three sections, namely (Al-Khalil, 1968):

• Intransitive inflections: they are of three types, and as follows: The inflectional in the beginnings: like the verbs and the participles, so (meaning) the plural of the verbs, the inflectional in the endings: the like of the participle

• And a predicate, so (doing) is the accusative and the accusative, and the intransitive in the ratio: like the declarative and the two pronouns, so if we remove the meem from the peg and the n from the comma, we get the participle, and in return if we add a letter to each of the cause and pronoun and its wedge, we get two reactants.

• Contrasting Interactions: Like the passive and accusative, the first wedge is later than the two predicates, and the second wedge is ahead of them.

• Dissonant interactions: they are those that do not have an antithesis or an opposite, such as two reactants and two reactants.

• The Carthaginian rejected the present tense sea, and doubted that the continual sea was one of the seas of Arabic poetry (Al-Khalil, 1968).

D. In skis and ills: The Carthaginian views on skis and ails were as follows:

• The Carthaginian accepted from the creeps and the ailments that affect the causes and the pegs in the system what the following three characteristics are applied to: that which improves the hearing, and that suits the common sense of taste, and that which came steadily in the poetry of the sane Arabs, and this is clear in his saying which came in it: That it be adopted in considering the courses of the system, in terms of what crawls or justify its causes and stakes, to make the law of correct consideration in what must affect from that, that there are current weights from all of that on what improves hearing and suits common sense and taste, and there is with it a lot of steady In the Poems of the Fasha' of the Arabs) (Al-Khalil, 1968).

• The Carthaginian rejected Al-Khuzam, and indicated that Al-Awad'een erred in proving it in the text of the weights, and Al-Khuzm is ((increasing one or two letters or three or four no more in the first or second chest of the different types of poetry, if needed)) (Al-Khalil, 1968), and he said about him: ((As for what the Al-Araidites intended to prove in the body of weights of the addition that they call Al-Khuzam, they made a mistake in that, because the Arabs did not count these additions from the body of weights, but rather they were making them, as preludes, preliminaries, and misguidance for the construction of houses and the construction of their phrases on them. And if it is distinguished in appreciation and quotation from it in a short period

of time, it may be hidden from the listener, so he thinks that they have made it from the body of the verses, and this is not possible at all" (Al-Khalil, 1968).
The road to recovery is open and there is no barrier in front of it

The presentations according to Al-Khalil ((a system based on the extrapolation of poetry and the enumeration of its phenomena, and describing all of this in this system, with the establishment of laws that establish a clear relationship between these phenomena)) (Al-Khalil, 1968), and it came after Al-Khalil from the consideration of the Arab system of presentations And its phenomena and laws, in the context of remedial action on Hebron, and Muhammad Al-Alami described what the remedial efforts presented in general as "an addition to the system, or a criticism of its foundations, and the addition took forms, combining the addition of parts or the addition of a sea, beams, frogs, and skis, including what Al-Khalil stated by subtracting." As for the criticism, it is combined with the negation of some parts, the intersections, and the variants, changing the division of some of the seas, and the negation of others, and the negation of the slugs that Al-Khalil stipulated on their existence) (Al-Khalil, 1968).

Conclusion

Remedial efforts have proven that the field is open to studies concerned with Arab offers in terms of refinement, renewal and development, and there is no objection or impediment of any kind that stands in the way of strengthening these studies and expanding their horizons. The Arab was born completely and does not need any additional effort, and she was able to isolate the dissonant voices that claim the sanctity of Arab performances, its rules and principles, and call for them not to be touched, and the joining of the perceptive sea to the seas of Arab poetry has become a reality, and part of the reality of the state of the Arab poetic seas. And this sea was able to take its place in the fifth circle (the Al-Mutafaq circle) alongside the converging sea, to be an effective rhythmic addition to the poetic rhythmic arena.Available to Arabic poetry, the remedial efforts included all fields of Arabic performances, starting with the cross sections, and going up to the idiomatic, the poetic seas, the skis and the ills, the accidental circles. Various and multiple additions have been made to the verses and strikes, and the processes of refinement, renewal and development of Arab presentations are still required, in order to present the real additions Able to walk this science to the bright horizons and worlds crowded with creativity and brilliance.

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