

Manifestation Inner Rhythm in the Poetry of Abu Al-Fateh Al-Busti (D. 400 AH)

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Abstract

Music and the inner rhythm formed a prominent stylistic feature in the poetry of Abu Al-Fateh Al-Busti, as he relied on it effectively, moving and clear in all the purposes that he wanted to communicate to the audience of the recipients, and the most important rhythms contained in his poetic composition are: (parallel rhythm, the technique of repetition, the acceleration of music, the style of anagrams Minus), by which he was able to organize his surface structure (sound and music); To achieve this expressive growth in the regularity of speech and harmony with each other, to transform this music into an image of psychology reflected in the form of a distinctive crossing. These rhythms demonstrated the versatility of the poet Abu Al-Fateh Al-Busti and the uniqueness of the use.

Keywords: Ballistic, Manifestation, Inner Rhythm

Introduction

An inner rhythmic and musical structure in the poet's poetry What are the important elements in building his poem, but rather the basis of its emblem; Because ancient Arab poetry necessitated the availability of this element which, for longer poetry, this feature is not restricted to Abu Al-Fateh Al-Busti, but rather is implied by all Arab poets, especially the Abbasid era; Because the musical center of poetry revolves around other elements of the structuralist poem, but each poet differs from others when he says poetry; So he became a music influencer in enriching his poetry when he starts his tongue, as it gives him dimensions and shadows that he wants to transfer to the recipient; As well as on the psychological, intellectual and aesthetic dimensions.

May represent an inner rhythm and music when my father conquers Busti including?

First: The parallel rhythm,

Second: iterative method: the types include:

- 1- Total repetition (mass).
- 2- Closing repetition.
- 3- Response to chest deficit.

Three: wrestling music.

Fourth: the anagrams lacking method.

It was as follows:

First - the parallel rhythm:

It is the similarity of structures in parts of a sentence or paragraph, as all parts are equal in length and number of syllables and words, and therefore the buildings are identical and equal in opposite lines (Sheikh, 1999, p.7).

Therefore we calculate the parallel elements of the main component of the inner rhythm, which is:

If what happened, then let it be Karim El-Naggar, Sharif descended

A plant that causes men to go down like fruit and no wood (Busti 1989, p. 8).

The poet works on a rhythm parallel to the arrangement to divide the particular individual contained in the literary text from the hand, and again creates this parallel structure of the rhythmic actor mixed with beauty and influence that corresponds to the words as follows:

(Karim Al-Najjar Sharif Al-Nasab)

(Men bastard bastard like plants bastard)

(No fruit nor firewood)

The poet - here - corresponds to parallels - also - between functions as he does so in parallel with listing the totality of attributes for surveying and detailing in explaining the significance envisaged from the text of poetry.

He complains about the time saying:

He lived to the estranged stump and Linbo to the illustrious master

Abasm, for a loophole has become smiles, has been to. it (ibid., p. 38).

Parallel structure to form the following:

**I live to the inferred stump
Linbo to the illustrious master
It was an abaya for a hole
It became smiling too it**

Vahaar coincides with the verbs of time, relying on a parallel division of rhythm to display those traits to which the illustrious tormented Master Labee, standing next to the spaniel, has appeared in parallel with a musical structure capable of personifying emotions by emotionally singing the bad qualities that involve time, from the model as follows:

And from it - also:

Like sunlight, but his money ignites Kagit's presence, but Bella Gold (ibid., P. 33).

It corresponds to the characteristics of the caliph based on the rhythm of the parallel tone which greatly benefited from this rhythm influencing the characteristics of the show during the acclaimed. It was on the form as follows:

**Because the sun is light
The presence of caget
But his money is flame
But he is gone**

And say – also:

As in giving it, it is all a desire, just as when protecting it, every dread.

His actions, his words deceived his wall, his mind bars, and the opinions of meteors (Busti, 1989, p. 34).

The negotiator meets music remarkably fresh between the actions of the prince, these vocal sounds speak pleasant to himself, and to his comfort, and they do not leak into boredom as a result of focusing on one color. It was on the form as follows:

Like when you bid, all required
Like when protecting the whole Rehab
His actions are deceptive
His sayings are the fence
His mind bars
His views are meteors

These are the qualities mentioned by the writer the increase in splendor and parallel beauty parallelism; Rhythmic harmony came in a way brighter and clearer and showed interest in language with the textures of creativity and the transition from paragraph to paragraph, and the idea of the idea.

Second: Repetition technology:

Repetition is a distinctive stylistic feature of Abu Al-Fateh Al-Busti's poetry, which he used in his poetic contexts. Repetition is the repetition of a word and more in word and meaning until the poet intends (Al-Madani 1969). , 5/345). , As it forms in the poetic pattern the alternation of words and their repetition in the context of expression, so that they form a musical tone that affects the reader and listener (Hilal, 1980 AD, 239).

Among the types of repetition that dominated the poet's fabric:

1- Total repetition (comprehensive): where the poet intends to mobilize all types of Walt repeat, and in all places at the beginning, at the end, in the middle, or in the first house, the second or the third, in all places where the poet sees an actor and an influencer and intends to Influencing speeches, creating a musical atmosphere that suits the purpose of harmony in it and deepening the music and its importance in the poetic text, among them:

I see a person, I hope his life will be long enough to achieve what he loves, as long as he stays

Any viability, white and strong, is stronger than his intelligence

If the NBA's sense of Collet's insight is the length of his survival, the length of misery (Busti, 1989, p. 32).

The poet is trying - here - to confirm the purpose of wisdom in this text that a person does not benefit from his survival in this life and that his powers were tired and tired, and staying in this world means misery, and then the poet has not found any of the repetition music to prove this fact as a technique Focusing on speech, word repetition provides the text with a high performance acoustically and guided, a reflection of the word's voice and a reflection of its meaning.

He says:

**Oh sculpting ink pens. The trigger you say is broken with you
Were it not for inkwells and pens, science and literature creatures should not be searched for
Pens and pens oversaw the most capable and tidy honor (ibid., P. 37).**

It is noticeable - here - the intensification of the word creator (ink, pens, inkwells, and pens), with the intention of supporting these two tools and their importance in documenting science and literature, and even stipulated that without them there is no knowledge or literature at all.

He says:

**Good people, I'm a person, come on
My duty is my duty on my right, and the geese are against me, if not**

A poet proud of Busti himself, since that time, tenderness and a lot of generosity to people, depending on their frequency and emission and emotional flooding over the listener's heat pushes her heart and vital feelings and has given an aesthetic recipe, in addition to music, rhythmic and melody.

It is undermined for:

**So I wrote to him, a teacher arrived with a promise of Falqini, and he answered
I do not wish the answer, really heal what was raised in the air
I wrote you did not answer my book, so our people gave us the answer**

In his response to the concerns that had been taken by Tarhani, from Tabarah Aviation, BV (Busti, 1989 m, p. 41-42).

The poet repeats the word (the answer), waiting for a link from his beloved in an influential spinning position, harmonizing this word with the word (air B) and means what he considers to be torture from the inside (worries, pain, and heartburn), so the repetition was a real aid to the painful moments that afflicted the bathroom, In addition to the musical and rhythmic tone that highlighted the uniqueness of Abu Al-Fateh Al-Busti in the poetic formulation, in addition to intensifying the semantic and intentional content of the literary text.

2- Final Repetition: It is one of the types of repetition that dominated poems and verses, where the poet intends to repeat words at the end of the verses, including:

And Shaden, I saw him in the future, so I said, "Who found it: Hello.

My heart may fantasize about it, as I had on the battlefield, hello (ibid., P. 46).

We note the poet Madrigalen coming in his beloved and welcomed his saying (hello), then depicts that the dominant loves and divides his heart, as did the Jewish Imam Ali (peace be upon him) (hello), when a split in the battle of Siffin of the famous, which in both cases elapsed when the word (hello) is repeated hello), aims to spread an atmosphere of welcome and longing, as this term has a general impact on the audience and audience.

He says:

I was silent about meeting you a week and after breakfast, Eid Al Fitr

So, I tried you, and I promised you myself, and I promised eternity if you did not visit me, and Eid (ibid., P. 47).

The poet depicts his overwhelming feelings towards the prince and cannot tolerate his separation, so he creates an atmosphere of joy and pleasure in this meeting if it occurs, by repeating the word (Eid, Eid), despite the difference in importance in both forms. It includes:

I have a friend if he dries up a little because of the danger

Blany him, shooting Fawadi, if the danger is (ibid., P. 92).

We note that the technique of repetition is a useful and effective technique especially in cases of finding, love, longing, and spinning, because the poet here repeats the word (danger, danger), and warns of the extent of the suffering that he suffers from. When separating the beloved from his persistence in thinking about him and his fear of the events of the time, on the one hand, and that his feelings ignite a fire if it comes and comes to mind in another way.

He also says:

If conquered, Imru Imru little disagreement over the owner

Do not be blessed with grace and hang your oath, chant with it (Al-Busti, 1989, p. 32).

It doubles the friend's poet's friendship and healthy grains, according to the purpose of wisdom, as the fastest way to hearts and minds. It is advised to stick to a friend who does not arouse disputes and does not prefer him.

Repeat two adjacent beatings that affect music and the importance of the two (the owner shouted).

It includes:

She advanced in the miracles of science and filled the good word.

His words were published after the death of his age, oh my God, on my clay (ibid., P. 43)

The poet praises the caliph and engages in the miracles of science and good speech, and reiterates two influential and phonetic expressions (the good, the good in you), and the purpose - of course - is to create a musical atmosphere commensurate with the semantic content.

3- Restoring disability on the chest: the musical actors are the patterns performed by the poet Busti, the texts of poetry, which is a method of responding to a deficit on the chest, as it comes by the beginning of the first part and is repeated at the end of the second half (old, V, p. 225), and he said:

Fade away soon, if you let you either return, fade away decay (Busti, 1989 CE, p. 23)

Abu Al-Fateh Al-Busti repeated the word (artist, artist), with the intention of influencing the prince who praised him in this case, that he would die without the prince and his many gifts that flow to him, and from his unlimited association, this method has generated wonderful inner music with emphasizing the required importance.

He says:

My love for you printed and head printed for love

And the value of love, if it is not of a nature, permitted (ibid., Ibid., P. 39).

The poet flirted with his beloved in this verse, so he wanted to spread love, attachment, harmony and longing, so he went to the technique of restoring sexual dysfunction on the chest, as he repeated (my love, love, love, love) in both houses, and the creator showed unique dedication in building his creative texts. It includes:

Keep your promise, Ali, and all the servants of Al-Ula do not succeed the bleaching (ibid., P. 72).

When he mocks the Busti Prince, and he also relies on his repetition of the vision and the endings, as it condenses the word (promise, promise), trying to reprimand that prince, you have broken a promise to get to me, and you do not deserve the highest (the principality in the parish), because Guardianship of the people should assume the truthful and not the liars. He says – also:-

Convincing sufficiency, is generally the first free, from the yoke of channel (Busti, 1989, p. 116).

As a matter of wisdom, the Creator distinguishes - here - between liberals and humiliation, because freedom is satisfied with what comes from it and provides for sufficiency, while Abdi does not persuade him to do so, so he repeated the words (persuasion, content) in an attempt to spread the atmosphere of contentment in the poetic text.

And from it he said:

**Say to those who hope for emotional stability and when to give loyalty
I keep my faith without care! No! The House of Loyalty (ibid., P. 113).**

The poet himself prides himself on being loyal to the caliph and awaits his achievement, goodness and reward, so he goes to the method of restoring sexual dysfunction on the chest as an effective rhythm and guiding method, and he repeats the words (state), my salvation, and my sincerity), trying to attract attention to him, as well as creating an effective sound structure in the speech and the audience.

Second - wrestling music:

Al-Tabara: (Homma The house offers a sub-company for beating that decreases the Bnqs and increases the revision upwards) (Cyrene, 1972 AD, 1/174, - and also - wanted, 1986, p. 2/246), i.e. (is that the poet intended to present the first part of Shutter in the first verse of the poem as the second shutter) (Al-Baghdadi, 1989, p. 456):

He said about him:

Yamen Aissi Al-Ola, excuse me without getting tired crying for Neal El Ola, excuse me without getting tired
You are my grandfather, I have not found anyone with a share of Ella, from a monument other than what (Busti, 1989, p. 26).

We note that the poet relies on Tabarah music, to create a set of musical effects produced in the poetic text, as he strives to prove the wisdom that aims to communicate it to the addressee, from that life that you do not give easily and easily in (sorry without fatigue, sorry without fatigue) but rather requires Suffering, hardship, and extreme exhaustion, and the person must be glorious if he will achieve the highest level. Wrestling greatly affected the structure of the poetic text, as it intensified the focus on the issue of fatigue and hardship in the amphitheater.

He also says - (26):

**Meet more than meet you, do not bother sins, get up, or visit
They have if Jack, and flew spent on you, Outaroa**

Their morals - so they answer - one-eyed and near their death, or their shame (ibid., P. 102).

Abu Al-Fateh Al-Busti appears as a great queen, and is able to use professorship in his literary forms, where he used the statement in a series of continuous verses, with the intention of influencing the conscience of sermons, where he repeated the functions (Ozar). Ozar, frameworks, flew, or disgrace) The purpose of this wrestling, and this flowing music is the satire, the beating, and the insult of those who come to the governor, that your visitors are heavy bridges and heavy burdens without the benefit of them, and who has and has a way to either get it or fly - And here - a metaphorical use of the word fly to minimize arrivals. Disgraceful, and repeated disgrace in the sense that these represent difficulties or disgrace in most cases avoid them and do not care about their affairs.

And saying:

Abu Ghazal sleeps with a boy who donates his dye or supervision

I wish I had pity on Lehigh to love my heart in passion and prestige (Busti, 1989, p. 26)

And from it - also:

You meant to ride a jaw hole as long as you don't want to bake bread (ibid., P. 95).

The reader notes the repetition of declaring music for more than one poetry house, until it became a stylistic feature of the ballistic poet, but rather became a distinctive sign and sign in its creative composition and poetic system, and here the reason for the declaration and this attractive musical note is the purpose of rotation, so standing on the ruins of the beloved raises prisons from the poet's pain He started repeating these words, the pop (and the boy does, casting, Lehigh, and prestige) and the other part (the wasteland, the rodents), and that this exaggeration in the tabernacle described the cry caused by longing for the past, which the poet realizes when he

stood up to his ruins until He tears all this, so he cries the traces of the beloved. But they weren't still alive at the same time and bringing back their old memories, but revival continues in this intimate love affair.

Fourth: Attractive style:

The disposal of the means of phoneme used by our simplistic poet, since the transformation to be a single word means a different meaning, i.e. agreeing to the BDE visions in the types of letters and numbers and creating and arranging them, and perhaps agreed upon in some of these things, and they differ in some other (higher) matters. , 1914 AD, 3/351), and sensitivity to the style of stimuli that are based on exclusive sound values that produce specific rhythms related to sound or connotation, so generations generate internal rhythm in the text, and rhythm of influence is important in emphasizing the meaning and highlighting the emotions and feelings flowing from the poet and says :

The word Moulay is sometimes alone if it smiles on Deir and Zephyr

See you people sell their power, so how can you prevent me from preserving it? Ruby (Busti, 1989 AD, p. 49)
The reader notes that the Creator has mobilized many homogeneous terms in order to reprimand and approach the Caliph, especially since the text of praise and words (times, rubies, strength, strength, rubies), and the poet also believes that these functions have an exciting phonetic and rhythmic value in the structure and purpose of the poem In the structure of the poem and purpose. Contained in it. Attracts and motivates the reader.

He says – also:

If you are proud of money, we see high weights, copies,

Ezz Al-Awry coins, copied sooner Izz al-Din was born with goodness, not copies (Busti, 1989 AD, p. 61)

Abu Al-Fateh Al-Busti forgets between the words (we cherish, honor them, respect the opinion, honor the boy, find quality, transcription, transcription and transcription), and the text is based on a number of generations and the word derived in this passage is as - we watch - helped in the use of translations in the sequence of phrases, and their growth , And the escalation of meanings and their sequence, where each word leads to another word that emerges from it, as words push each other in a consistent and orderly manner, which gives the text a flowing musical effect, indicating the ability of the posty to deepen meanings and dive into their distant minutes. It includes:

Why were they late, because of the lack of people, they were flawed defects

The sincere promise and intimidation of us all, and the tongue-wise, is false (ibid., P. 28)

When she takes pride in not finding anything that expresses her mastery only of music and style of sensitivity, because she sees that the technical means and poet provide him with ammunition and linguistic abundance as providing her with harmonious and harmonious words, which reveals all that enables the language and tension, with agreement and harmony between the harmonious words sound, meaning and purpose From the text. Derived terms are: (defects, flaws, promise, intimidation).

He says - also :-

Today, I came with enough efficiency, the total quantity, about my recipe box

Furat hoped that my family would be the life conditions of the remains (ibid., P. 49)

The formula for praise depends on the words derived from each other, towards (enough, sufficiency, sufficiency, euphrates, lingering), as the use of sexual music creates a suggestive atmosphere, in addition to coloring the context in these functions in order to awaken the idea of the recipient and the audience.

And say:

And kicking, without the headscarf and light, misled opinion

Send the same precious that he thinks, turn to the right (ibid., Ibid., P. 35).

Most of the attraction came for the purpose of praise, by granting the qualities of generosity, science, and good thought to the praised ones from the caliphs, governors, and ministers, where words (soul, precious, towards, right) were received, this control creates anger a kind of surprise to the reader, in addition to what created the attraction of attracting attention And the tendency to listen to it, and the appropriate words, the spoken tendency and listen to it, and because the word is common if you carry the meaning and then become another meaning more interesting to the same effect before,

It includes:

Do not forsake me - my living blessing that my thanksgiving, like thanking others, is favorable

I am a land, and I will leave you with the sky and hands of Ghaith, and the Shukri Factory (Busti, 1989, p. 38).

The poet - as we note - increases his verbal derivatives, and we see the spread of this color of music as a burning fire in the wild in his poetic contexts (Al-Sayed, 1986, p. 87). He praises the caliph, and reinforces that praise in harmonious words such as: (Shukran, Shukran).

Results: The results that we obtained are that the structure of the biological clock contributed more effectively to transferring the experience experienced by the Creator, feelings and suffering were depicted by relying on the verbal component based on the derivation (anagrams) and the repetition of the match with a parallel structure, these attempts were From the poet to prove these words, and with a high music in the mind of the reader, and

the end in addition to the rhythmic structure is the statement and news. Hence, the writer seeks to control his store of knowledge by relying on music and inner rhythm. Because the nature of the case crosses it.

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