

characteristics in Andalusian poetic letters

Mahdi Ali Mohamed

Ph.D. at Ministry of Education, Iraq

mah714138@gmail.com

Summary

As is known, the process of correspondence includes three main parties, namely: the sender, the message, and the receiver. The classification of messages is considered a classification of their topics, and despite some stylistic characteristics that accompany them, they do not reach the degree of differentiation. Social messages constitute a broad aspect of their topics, and these messages constitute... Poems and pieces written by Andalusian poets during the brotherhood that took place between them, through which the ease of expression, sincerity of emotion, and distance from exaggeration appear, and it seems that the abundance of social poetic messages in Andalusia results from the prosperity of culture, because literature represents life, life is a social reality, and the poet is a member of society. He has a place in it, and he addresses an audience and performs a function that is not of a purely individual nature, and the prevalence of this literary style or genre as a social phenomenon cannot be understood without a careful analysis of the political, social, and economic conditions of society.

Introductory words: messages, stylistics, description, sender, receive

Ersal: releasing and directing, or they corresponded: they sent to each other, and the poetry was spread out and became a line, and the message is what the Messenger carried, and the plural is messages, which is what he sends, and the message of the Messenger is what God has commanded to be conveyed on behalf of God. The Almighty said (I convey to you the messages of my Lord and advise you).

The first time the word indicated oral communication and transmission through the messengers and prophets (may God's prayers be upon them), then it developed to indicate written communication, which reveals its type with linguistic, semantic, and external clues. Calligraphy was called writing for combining letters together, and the Messenger of God (may God's prayers and peace be upon him and

his family) wrote. (peace and blessings be upon him) his wife and his companions, as well as those who were close to the kings.

The Andalusians applied the word "messages" to the poems and poetic compositions that the poets composed in the form of a letter addressed to a friend, such as what was reported that Abu Marwan bin Ghosn Al-Hajjari was afflicted by Al-Ma'mun bin Dhul-Nun, and in it he wrote "The Message of Prison and the Imprisoned, and Sorrow and the Sorrowful" which he deposited in lengthy poems and verse pieces, and a message. Another one he called (The Ten Words).

Messaging components

The process of correspondence includes three main parties: the sender, the message, and the receiver. Critics have asked poets to make an effort at the beginning of the poetic message because it pushes the listener to listen, then improve, get rid of it, and the conclusion as the last thing left in the audience, and the unity of the line, the poem, and the meter. And rhyme, and they mentioned that words are templates for meanings, and that the apparent meaning of a word has a meaning, and this meaning leads to another meaning, as language is a set of relationships that we establish between things, and that writing has an aesthetic function in addition to being symbols of words that indicate mental images. "Poor handwriting is an eyesore in the reader's eye." "

Some of them made the treatise out of prose, and Al-Qalqashandi (d. 821 AH) discussed it in detail until his time, and some of them linked the modern article to the treatise.

The classification of messages is considered a classification of their topics, and despite some stylistic characteristics that accompany them, they do not reach the degree of differentiation, and social messages constitute a broad aspect of their topics.

Social messaging

Social messages constitute the poems and pieces written by the poets of Andalusia during the brotherhoods that took place between them, through which the ease of expression, the sincerity of emotion, and the distance from exaggeration appear. It seems that the abundance of social poetic messages in Andalusia results from the prosperity of culture, because literature represents life and life is reality. Social: The poet is a member of a society in which he has a position. He addresses an audience and performs a function that is not of a purely individual nature.

People's reception of literary work reflects its importance and the correspondence between this creative art and the prevailing values in society, as well as the common interests between the sender and the receiver. The spread of this style or literary genre as a social phenomenon cannot be understood without a careful analysis of the political, social, and economic conditions of society and its fertility. The literary environment in Andalusia enabled the poet to exchange this type of poetic correspondence. The poet's occupation of a prominent position in Andalusia and holding political positions enabled him to contact the leadership of society, including kings, princes, and judges, and exchange letters with them. Perhaps the strength of literary connections and the pattern of social relations on the other hand, and their desire to display Their ingenuity in fascination with expression, in addition to the friendly and friendly relations between them, all of these reasons contributed to the abundance of Brotherhood poetic messages, and the social messages have topics that we will talk about.

Social messaging topics**Complaint:-**

An example of the complaint is the letter of Abu Bakr Muhammad bin Ammar, who knew Al-Mu'tamid when he was his father's governor in Huelba. Then the relations between them strengthened to the point that after his father's death, Al-Mu'tamid appointed him as his governor in Shalab, then made him his minister, and others intervened, including Abu Bakr bin Zaydun in Spoiling the relationship between them, and so it was, Ibn Ammar fled until he was captured by the owner of (Shaqqura), who offered to hand him over to whomever would pay the largest sum. Al-Mu'tamid got hold of Ibn Ammar, who tried to win Al-Mu'tamid's forgiveness and joined Shaqqura after Ibn Ammar was arrested by Yazid bin Al-Mu'tamid in Al-Radi. Ibn Ammar wrote to him:

They said that Al-Radi came, so I said that perhaps some of his father's characteristics were imposed on him

An omen came to fruition, and Al-Muayyad's intuition was that he would grant me his satisfaction and his brother's security

They said yes, so I placed my cheek in the dirt to thank him and honor his children

O one who is satisfied, even if he does not meet me

From the page of satisfied with what I know

I hid myself for a clear excuse

Offering intercession is any excuse

Lighten the lines for your generous hands

Whomever you capture, then you will redeem

In this piece, Ibn Ammar expresses his grief and depicts his state in which the days prevailed, and its words were filled with tendencies of sympathy that express the weakness of the poet, and his inability to confront the temptations of time and bear its treachery, because he has experienced the affairs and sorrows of life, and perhaps within himself is an exhausting feeling in the interaction between two different situations. The whole difference is one state that is represented by bliss, vanity, pride, and pride, and another state that is embodied "in his captivity and in his hands the shackles of a hybrid animal, barefoot in a garment of creation between two justices made of hay, a sermon to those who consider, the streams of nights and days."

Whatever it is, this poetic piece reflects the sincerity of the poet's feelings and his psychological crisis in the cruelty of his suffering. In this piece, the poet approached a distinct compositional approach that required the position of poetic discourse that Ibn Ammar wanted to convey to Al-Radi ibn Al-Mutamid, so he began his piece with an appeal that focused on the subject of the statement, The joining of the question is what rhetoricians called (almost perfect connection) in their precise classification of the semantics of the structure.

The poet wanted to tempt Al-Radi, so he borrowed for him the removal of the characteristics that characterized his father, which were virtue and generosity, as the verb (khalat) reinforces the metaphorical image in its syntactic context, and the poet continues in this linguistic and rhetorical structure to highlight what was present in his conscience in asking for forgiveness and satisfaction, so it was virtue, gift, and giving. An event that takes place in Al-Mutamid's family, as the poet depicts.

Abu Bakr bin Ammar goes on to clarify these meanings that express sympathy, and weakness reaches the highest level when he conceals his submission to al-Radi and his father by dusting his face in the grave. Then the poet resorts to the method of appeal that tempts al-Ray to help him in saving him from this ordeal of his, provided that he does not stop asking for help and forgiveness. Forgiveness is in the form of the command that is associated with the meaning of supplication, and in this form of compositional connotations the meanings are consistent in the subject of this poetic message, placed in a precise structure in its wording, even if it has been plagued by some reiteration in the meaning and connotation, this is the result of the psychological disturbance of the poet and his emotional crisis in the course of his complaints about this. The pattern of sympathy, and what it turned into, which has changed over time.

B- Intercession:-

The environment of Andalusia was characterized by the diversity of the population and their beliefs. From time to time, intellectual conflicts appeared between people of religions, represented by what emerged

from prose letters issued by (Ibn al-Nagrāla) and (Ibn Gharsiyya), and the responses of Muslim writers to them. Ibn Abbas responded to Ibn Gharsiyya with a prose letter that included a satirical poem. In it, he said:

I apologize to you, my weak-minded brother, for you are less than a little in my opinion

He gave up on bluster and tampering with the display of the weak, the weak, the humiliated

Some poets interceded in their poetic letters to those in authority, and their intercession was accepted, such as Ibn Ammar, who was left behind at the palace of al-Mu'tmin, who imprisoned a boy for some reason, and wrote to him:

I am the imprisoned enforcer, not the one I imprisoned

And you applied it, then look at your servant or leave

It is forbidden, it is forbidden for the eyes of whoever sees me to see me. If you want me to return, then return

Oh, what a beautiful state of affection, if you are named after it and are met with an intercessor and intercessor in it

Al-Mu'min laughed and took that boy out.

C- Lamentation and condolence:-

It is what the Andalusians excelled at, although the lamentations of some poets are considered to be sincere emotion and an imitation of the footsteps of the ancients, especially in the poetry of occasions and the lamentations of statesmen. The emotion appears clear in the lamentations of the family and the soul, and this minister, jurist, Abu al-Qasim al-Hawzani, condoles the minister, jurist, writer, Abu al-Qasim Muhammad ibn Abdullah Ibn al-Jad al-Fihri, on the authority of his brother, says from a letter:

There must be something lost and missing

No way, there is no immortal among people

Be the comforter, not the one being comforted, if there must be one

This is Ibn Shahid writing to Abu Muhammad Ali bin Hazm Al-Shafi'i regarding his illness that he suffered from:

And when I saw the living, he turned his head

I knew that death would surely follow me

Who reported it to me, Ibn Hazm, and it was mine

A hand in my troubles and in my troubles

May God's peace be upon you, I am leaving

And you are enough for the provision of a separated lover

Don't forget to pay my respects if you lose me

And a remembrance of my days and the virtue of my creatures

May I find peace in my thoughts after my death

Do not prevent a boredom from it

Poets of elegy were forced to seek ways to compensate for intense human emotions, such as philosophizing and consideration, and this is what Ibn Wahboon did when he eulogized his most knowledgeable friend and teacher Al-Shantamari, saying:

Annihilation has preceded, so long does the stars perish and the high places fall

If I put myself and my body together, it will dissolve and become a created rock

We know what is intended for us, why do hearts become weary and desires prevail?

A person would not mention what is fixed in his nature if the opinions are correct
The equivalent of a person's death after his life is for the organs to be removed from his body
We see in the second half of the first verse an exaggeration in his conception of the annihilation of the stars, and his linking this annihilation with the fall of the heavens, and it is clear that this is a result of the weakness of the emotion that appears in the entire verses.

D- Apology:-

Ibn Rashiq al-Qayrawani held a special section on apologies made to leaders and brothers, and he saw that the poet should take the heart of the person apologizing to him with a kind approach, and this is what the poets of Andalusia did in their social letters. This is Abu Abdullah Muhammad bin Abi al-Khasal, who apologizes for the slowness of correspondence by saying:

Even if the days passed, their chests would be full

What I included or what I have

If the five winds blow, they will be lost

With what I inhaled from the duo and the friendliness

Even if it was a covenant for the gazelle, it would be specified

You have everything that remains of the new era

Didn't you ask while the heart is in your possession?

So he will tell you about me what is hidden after me

If events had accepted me in your place, I would have ended them and fled and touched them on my cheek

Did you not know that I, my family, and myself can be sacrificed, and that I am not satisfied with ransom alone?

E-Rebuke:-

Reproach is one of the topics of the Brotherhood's letters, and it is something that strengthens the bonds of affection. Abu Bakr reproached Muhammad bin Ammar bin Abdul Aziz in Valencia after he passed them and they were harboring enmity towards him, so they failed to meet him, so he wrote to them, and his reproach was filled with courtship, saying:

Have fun with us, please

With the handsome face of a friend when meeting

And you have lost the joviality between us

It wouldn't hurt if you helped Nadim

I will seek the beautiful excuse for being high

And a generous fraud for glory

I praise Rawdi's fluency with the genie

Even if I do not acknowledge his perfume with a breeze

You thought men were tied to stones

We did not find a leader among them

The poets corresponded, greeting each other when seeking advice. When the vizier, Abu Al-Asbagh bin Arqam, spent the night near Seville, and Al-Mu'tamid informed that he had arrived to him one morning, when Al-Mu'tamid wrote, he said:

Welcome, your company contains the blood, if I do not have a dream about you

Encourage the mount, even at night, with an unknown reason, and you will not go astray, and I give you good news

I will conceal what I see at a distance at night and ask about you in the morning when it smiles

Expressing suffering or imprisonment:

Among the important topics that the poetic letters dealt with were poems or pieces that some poets broadcast from their prison, in which they expressed the cruelty of their suffering. These poems have stylistic features and poetic images of their own, as becomes clear to us through our contemplation of the two poems of the poet Ibn Zaydoun, which are:

Not a moment passed after you in the moon's age without me reminding you of the eye's remembrance

And the blood of the night did not spill from regret except on a night that flowed with the palace

In the ecstasy of the years of connection, the illusion that there is no distance between weakness and magic

I wish that dark blackness was continuous

He borrowed the blackness of the heart and sight

As for distress, it came to him for a moment

As if she and the apocalypse had come as a result

I understood the meaning of passion from your inspiration for me

Dialogue is a concept from the poplar

Whoever asks people how I am, watch them

Pure sight that replaces the news

The cold of my youth has not grown old, I see

Gray hair rose above the hair shaft

Before the age of thirty, he was close to his youth

And the youth has a branch that is not withered

Oh, the misfortunes have seen their source

Overwhelmed, I will not drink anything bad in my life

Are the winds of the Earth star a storm, or are the eclipses of something other than the sun and the moon?

If I was kept in prison for a long time, it is no wonder

The eyelid may be deposited within the strict male limit

And for Abu Al-Hazm to discourage consent is fate

If I discover something harmful, then there is no blame on fate

I still have confidence in him

I did not refuse to avoid it with caution

A competent minister greeted Yemen, the bad omen of wars and the opinion of the harvester of ale

His eloquence enriched commercial singers and relieved the hasty glance of thought

How much Bakri bought his eyes from the month of calmness of Ain al-Huda during that night

In the presence of the absence of time spent in fear of Him

And the cat slept in it and did not raise

I was deprived of him and the luck of all people

This is one of the biggest lessons

And I thought the star was in a century

Why did you become degenerate into afar?

I have the luxury of literary horizons
Planted for him by the fruit seller
A means of a reason not to be a reason
It is Wydad Safa without being disturbed

O flower, the blossom is alive even though it has perished
His life is an adornment of antiquities and biographies

This poem was in the style of a poetic letter addressed by Ibn Zaydun to his praiser, Abu al-Hazm ibn Jahur, and it truly reflects the sincerity of emotion, the fervor of anguish, and the intensity of complaint about what happened to his condition in his bitter prison. It is an entire artistic image that combines in its formation several partial images, in addition to its linguistic structure. The suggestive energy it is loaded with on the syntactic, semantic and phonetic levels, and even these verses with which the poet begins his poem with flirtation in the traditional style followed by poets, are not separated emotionally and emotionally from the rest of the poem's verses. In the first verse:

How old are you in your life?

Unless I reminded you of the remembrance of the eyes with trace

An image of an eloquent simile that came in the form of the infinitive, as the eye overflows with tears, emphasizing the effect when the poet remembers the one he loves, and in a poignant compositional connotation, which he expresses in a wishful manner:

I wish that dark blackness was continuous

He borrowed the blackness of the heart and sight

The poet hopes that the blackness of his eyes and heart connects with the blackness of the night so that the feeling does not pass away and the psychological boiling that seems to overflow every word of the poem, and perhaps this stems from his harsh suffering in prison, and Ibn Zaydun points out by saying:

As for the dhanna, it came to him for a moment

As if she and the apocalypse had come in proportion

Until a moment appeared and intercepted him by surprise, as if she had stopped him in the judgment of fate and God

Yes, the inevitable, and the poet goes on to depict his condition, which was surrounded by misery and misery, while he was still young after turning the hair into the wood, and gray hair overcame him before the age of thirty, and he felt that he had lost meaning in his hopes and hopes.

In an exclamatory connotation, the poet expresses it in the form of an interrogative, depicting his astonishment and being immersed in deep confusion. Do the laws of life and the laws of nature operate in a manner other than their usual rules? However, what disturbed the peace of this verse is a linguistic error when the poet used (um) as an equation with (is) and this is not correct and because (Umm) is equivalent to (hamza), and perhaps the meter used it, and it is not permissible because the poet does not have the right to dispose of the language, and the poet breathes out his hot breath in his prison in an effective form of implicit simile, as he likens the period of his being placed in prison to the length of a sword being placed in its sheath, where it has no effect. That's in its effectiveness.

The poet is trying to seek an excuse for Ibn Jahour if fate prevented him from exposing his harm and releasing him from his prison. One cannot blame fate, although he has firm confidence in his praiser and does not doubt him. Perhaps he aims as a result of that to sharpen the resolve of his praiser to do

everything in his power to release him, and in the poet's words (Wazir Salam) is a metaphor for his wisdom, sound judgment, penetrating insight, and depth of experience.

The poet depicts His Highness Himmah Mamdouh in an interrogative manner and in a metaphorical image that calls for contemplation. Abu Hazm always sacrificed peaceful sleep so that the eyes of the subjects would remain restful and reassured in their sleep and nights. This is a metaphorical metaphor. He gave guidance as an eye through which people can find illumination. Ibn Zaydun proceeds with this metaphorical, diagnostic image, so that the events of time and his engagements are absent for fear. Mamdouh, who provided security and safety for his community, and in a partial metaphorical form (And I thought I was and the star fled a century) Ibn Zaydun contrasts his state of exaltation and exaltation with the deterioration and decline it led to, and the contrast here is on a linguistic approach, not in the sense of a contrast according to the rhetoricians.

In an influential interrogative style that pulsates with regret, the poet is surprised by the intensity of ingratitude and denial after his literature has been exalted and has risen in the horizons, and this structure is reinforced in a metaphorical way that suits the semantic context, as he borrows the horse and the ripe fruit of his literature, the sublime beauty and the pure, unobtrusive friendliness, and the poet excels in an artistic diagnosis of his literature, which He will remain alive for eternity, and Ibn Zaydun returns and praises Ibn Jahur in an expressive, interrogative form in which the poet depicts that the water of his blame and reproach is turbid and changing, so he urges what brings joy, contentment, and serenity to the soul of his praiser, and in his saying:

Is there any way? The water in my lintel is getting older

To the sweetness of your shame and waist

His saying (the water of the lintel) is an eloquent simile that came in the form of the addition, as he means the lintel is stagnant water, which is a funny descriptive adjective.

And in a combination of the forms of prohibition indicating hope, in his saying:

Do not ask him about me, I did not ask you arbitrarily

The response of youth is a failure to fulfill old age

Here the poet asks his praiser not to worry about him, for he is not asking him for something impossible, such as returning him to the youth, for example, while he is concealing the possibility of his release. Then he concludes this speech in his poetic message with a form of imperative that also indicates hope, and a request for help in getting him out of his bitter prison. This compositional significance is deepened in a familiar simile image that suits the position and poetic context. The poet is like someone who receives fertility and growth in his homeland without being alienated, and he is happy to reside in his homeland and enjoy the wealth therein.

Thus, we notice that this poetic message was coherent in its thematic unity, interconnected in its general linguistic context, and blended in its partial form until it appeared as a comprehensive picture that expresses in a high artistic style the poet's condition, his suffering, and his private experience on the subjective and objective levels.

This is what Ibn Ammar did when he sent a message to Al-Ma'mun:

A king whose person was hidden in awe, had it not been for his auspicious face

A mountain that raised its wolves to the heights and anchored its plateau to empowerment

This (al-Fakik) is sent to the authorized person and says:

O son of Abbad, the King, whose hand is abundant provision, the provision of which is divided among creation

Your praise in the shield of Al-Ula has become a fragrance with diffused and regulated breathing
In their letters, poets described the darkness of prison, such as Al-Fakik:

Whoever sees a poet in prison, thrown into darkness, while being slandered, is oppressed
He suffers from a feeling of injustice from the informants and describes his imprisonment by saying:
I am astonished at the prison whereby I have secured myself from fear in the bridegroom of Ribal
He describes the condition of the prisoners and their restrictions:

In the evening, there are men around me in agony

They are bound with handcuffs and shackles

The prisoners talked about informants and likened them to wolves, as Ibn Zaydun said:

A werewolf wandered into my flesh, devouring and devouring it

And he said:

A If the snitches claim something that is not alleged

Ibn Ammar, in his letter to Al-Mu'tamid, pointed out by saying:

Do not pay attention to the opinion and words of the informants

Each vessel has something in it that filters

In his letters, Ibn Zaydun blamed Ibn Jahur by saying:

Aba Al-Hazm, I am in your reproach, leaning on the side to which you seek refuge, the Almighty is easy

In another poem:

And if Abu Al-Hazm Al-Radi prevents fate from detecting a harm, then there is no blame on fate

Poets sent their sincere greetings to those who praised them, such as Ibn Ammar:

Peace be upon him, how the passion that leads him to attack or destroy me turns him away

He sends his greeting again to Al-Ma'mun after he sent the first:

It wouldn't hurt if I alerted him with a greeting that would make the breeze flow over Darren

The most important topic that dominates the letters remains, which is the request for intercession from those in authority, such as Ibn Ammar's letter to Al-Ma'mun in which he says:

Would you not ask for the intercession of Al-Ma'mun or say what is in his heart is enough for me?

And his message to Al-Rashid:

Where will I go to the intercessor if I do not seek refuge from you with Al-Rashid?

Al-Fakik also wrote to the commissioner, saying:

I called out your dream while fate was hovering, like the owner of the whale calling out while he was distressed

Ibn Zaydun did the same, addressing Ibn Jahur:

So intercede, be like a developer in his town, happy with the familiar homeland and the rain

He said in another letter:

The intercessor sings and praises in the direction of life to the winds and not to the clouds

And in another message:

So why don't you single me out for an intercession that looms over my eternity for its mark is a curse

Conclusion

It becomes clear to us through our study of these patterns that were formulated in the form of poetic messages that they were based on the concept of the modern message in the perception of the two modern styles who see that the science of (correspondence) consists of three elements: the sender, the message, and the receiver. These elements require describing the message as achieving one of the following: Two

things, or both, namely: reporting and eloquence, meaning that the message is purely communicative, or technically eloquent, or it combines the two.

If we examine the poetic letters that we encountered in the Andalusian environment, there is no such way of formulating letters, as Al-Batalyusi did in his letter that he addressed to some of his brothers in Cordoba, mentioning his messenger, for whom he harbors sincere affection, and charging this messenger with the responsibility of conveying his message to those to whom he refers. In his poem, he follows the style of the command, from which one can perceive the form of a petition from his

messenger, who asks him to inform his brothers of his feelings, sensations, and longings, in addition to the rhetorical images he included in that message that surrounded the linguistic context in the general structure of the poem.

The message, with this conception, combined the two things, and the features of rhetoric and reporting stipulated by modern stylistics were evident in it, meaning that the literary message is characterized as a rhetorical message. Rhetoric is represented by the news that does not look at the technical aspect as much as it presents the objective idea, and the artistic characteristics are depicted in the literary message that indicate the formulation Especially in its style, artistry, and psychological connotations.

The phenomenon of moving from prose to poetry is prominent in Andalusian literary production, due to the creator's attempt to ward off the recipient's boredom, in addition to his keenness to demonstrate his superiority. Perhaps the message does not adhere to the introduction due to literary historians dropping these introductions out of a desire for brevity, in addition to the Andalusians' tendency toward simplicity. We summarize that it includes Many messages of expressions suggestive of supplication due to the creator's desire to maintain the bonds of brotherhood, as well as the frequent quotation from the Holy Qur'an and the Noble Hadith due to their impact on the souls and their impact on the poet's culture, and his keenness to appear committed to the faith, and a careful examination of the texts shows us the ease of words, and the poet's reliance on Imagination is a prominent element of depiction and expression, and the power of emotion appears in the letters that include complaints, requests for intercession, praise and courtship, reproaches and apologies to him, such as what Ibn Abdoun wrote:

Peace, as a whiff of sadness blew

Breathe before dawn into her blossoming face

They mentioned the name of those to whom they sent their letters, such as Ibn Hazm al-Shafi'i:

Abu Amer, I called for a refinery

He will save you from the raids of Tuareg engagement

And the letter of Yahya Al-Sarqusti:

O Abu Jaafar, as for stumbling and rain, nothing confirms my decision

The messages sometimes included the name of the sender, such as Abu Hatim Al-Hajjari saying:

I am the stone, the rubies are from the stone, and the water flows cascading from the stone

Some poets mentioned the word "message" in what they wrote to their brothers, such as Ibn Shahid:

O Master, you have looked for the goodness of his virtues and have seen his beautiful poetry and his beautiful letters.

The communication in the letters came in the imperative form indicating the petition, as we saw in the poem of Al-Batalyusi, or in the verb (say) as what Ibn Al-Jaziri wrote:

Tell the minister whose virtues have become evident and who has taken the place of rain in us asking for rain

The notification also came in the interrogative form coupled with the notification, such as the letter of Ibn Shahid:

Ibn Hazm reported on my behalf and had a hand in my troubles and my annoyances

May God's peace be upon you. I am parting, and you are sufficient for the addition of a parting lover

What can be concluded in light of this careful journey between the poetic messages is that it was characterized by distinct characteristics that bring it out from all the other messages referred to by the studies that preceded it. It was also distinguished by an artistic approach, which is represented in its entire general context.

I spared no effort in showing what this research made available to me in terms of stylistic characteristics in the forms of rhetorical texts and their linguistic structure, which were harmonized in precise artistic relationships in their formulation, in addition to the new approach that distinguished these letters, as they contained the elements of the message studied by modern stylistic research in terms of: creative production, receiving the future, and distinguishing the poetic text. The messages that I studied and analyzed combined rhetoric and reporting, so they were news reporting from one aspect, and artistic rhetoric from the other aspect.

Finally, I hope that I have succeeded in my humble research, and success comes only from God.

Research sources and references

The Holy Qur'an, the narration of Hafis on the authority of Asim

Rulings on the Art of Speech, Muhammad Al-Kala'i, edited by Dr. Muhammad Radwan Al-Raya, 1st edition, Alam Al-Kutub, Beirut, 1985 AD.

Al-Badi' in Criticizing Poetry, Osama bin Munqidh, edited by Ahmed Ahmed Badawi and Hamid Abdel Majeed, 1st edition, Press.

Al-Babi Al-Halabi, Cairo, 1960 AD.

The History of Andalusian Thought, Angel Palencia, translated by Hussein Mu'nis, Library of Religious Culture, Cairo, 1955 AD.

Treasury of Literature, Abdul Qadir Al-Baghdadi, Al-Amiriya Press - Bulaq, 1391 AH.

Evidence of the Miracle, Abdul Qaher Al-Jarjani, Al-Manar Press, Cairo, 1321 AH.

Ammunition in the virtues of the people of the island, Ali bin Bassam Al-Shantarini, investigated by Dr. Ihsan Abbas, Libya, 1979 AD.

Poetry and Poets, Ibn Qutaybah, Al-Futuh Press, Cairo, 1332 AH.

Poetics of the Literary Genre, Rachid Yahyaoui, Africa Publishing House, Casablanca, 1991 AD.

Subh Al-A'sha in the Construction Industry, Al-Qalqashandi, Egyptian Printing Corporation, Cairo, 1963 AD.

The phenomenon of contemporary poetry in Morocco, Dr. Muhammad Bennis, 1st edition, Dar Al-Tanweer, Beirut, 1985 AD.

Al-Umdah fi Sha'at al-Sha'ir and its Criticism, Ibn Rashiq, 1st edition, Al-Sa'ada Press, Cairo, 1907 AD.

Abbar Al-Sha'ar, Ibn Tabataba Al-Alawi, edited by Dr. Taha Al-Hajri and Muhammad Zaghoul, Art Printing Company, Cairo, undated.

Al-Qamoos Al-Muhit, Al-Fayrouzabadi, Dar Al-Fikr, Beirut, no date.

The Book of Jamharat al-Lughah, Ibn Duraid, edited by Ramzi Baalbaki, 1st edition, Dar al-Ilm, Beirut, 1987 AD.

The Book of the Two Industries, Abu Hilal Al-Askari, edited by Ali Al-Bajjawi and Muhammad Abu Al-Fadl Ibrahim, Al-Maqtabah Al-Asriyah, Beirut, 1986 AD.

Lisan al-Arab, Ibn Manzur, Dar Sader, Beirut, 1965 AD.

Mukhtar Al-Sahah, Al-Razi, Egyptian Authority for Printing and Publishing, Cairo, no date.

Intermediate Dictionary, Dr. Ibrahim Anis and others, Dar Al-Shaab Press, Cairo, no date.

Morocco in the adornments of Morocco, Ibn Saeed Al-Maghribi, investigated by Dr. Shawqi Deif, 2nd edition, Dar Al-Maaref, Cairo, 1964 AD.

Nafh al-Tayyib fi Ghusn al-Andalus, by al-Maqri al-Tilmisani, edited by Dr. Ihsan Abbas, Dar Sader, Beirut, no date.

Criticism of Poetry, Qudamah bin Jaafar, Al-Jawa'ib Press, Cairo, 1303 AH.