Criticism of the poetry novel in Al-Abab Al-Zakher by Al-Saghani

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Abstract

Poetry is one of the most important sources of the Arabic language, and the grammar of the language was built on ancient, reliable poetry. Poetry was not written down in the early ages, so they relied on verbal narration of poetry. Therefore, the poetic heritage was exposed to a number of problems, including the multiplicity of narrations, and changing the setting of one narration, and this is what linguists called To confirm, trace, and scrutinize poetic narrations, many of which were criticized and corrected, especially from the owners of dictionaries, and Al-Saghani in his dictionary Al-Abab Al-Zakher cared about this phenomenon and worked to scrutinize the transmission of the correct narration (narration and control), and criticized the erroneous ones and corrected them. Poetry, to detect the authenticity and accuracy of the correct ones.

Keywords: Criticism, poetry novel, Al-Ubab, Alzakhir, Al-Saghani.

Introduction

The strength of the Arabic linguistic blog is the narration of what was reported from the Arabic speech on which that blog was built in all its forms and patterns, therefore, the narration of poetry is an art of great danger that was singled out by a group of advanced scholars, such as: Al-Asma'i, Al-Mufaddal Al-Dhabi, Khalaf Al-Ahmar, and other scholars of narrators who paid great attention to this variety of Arabic sciences, poetry is the speech that is more than the speech of the Arabs, and on it all the issues and various matters related to it were built in the language, so the scholars limited themselves to tracking its narration and examining its narrators. The grammatical, morphological, and lexical codes were full of poetry, and in the guidance of this approach, I chose to discuss the issue of criticism of the poetry narration of Saghani in his dictionary, Al-Abab Al-Zakher, because of the care he had in this regard, and because of his important additions that correct much of what was mentioned narrated from poetry, and accordingly I divided this research.
as follows to clarify the places of that criticism, and what it formed in terms of the phenomenon in Al-Abab, which indicates the interest of its author in poetry, its narrators and its narration; And because poetry is of great importance in building the lexical code through the ages and times.

The research came on two axes, the first was entitled (criticism of the plurality of the novel), while the second was labeled (criticism of the control of the novel). I have followed the descriptive analytical approach, which is based on tracking the novel in Arabic dictionaries, collections of poetry and other linguistic blogs, in order to prove the validity of Saghani’s criticism or not.

And Praise be to Allah, the Lord of the Worlds

Entrance

The Arabs in the pre-Islamic era were an illiterate nation dominated by oral speech, and writing between them was scarce. Therefore, poetry was not written down in that era, but rather the narrators, who are from the category of poets, memorized poetry, spread it and published it among the people, preserved, and passed on from one generation to the next.

Since oral narration and memorization are what pre-Islamic poetry relies on, it made poetry vulnerable to forgetfulness, confusion, and error in attributing the poetic verse to its speaker, in controlling the evidence of poetry, and in the validity of the poetry’s words, because it relied on what the narrators memorized in their memory, and for this we find a lot of transmitted poetry by the narrators subject to error, inadvertently or intentionally, which prompted the people of the language to criticize it and correct the wrong in it, especially the owners of dictionaries, so we find many of them whose books included criticism and correction of the problems of poetry narration from control the structure of its words, and the multiplicity of the images of its narration, and Al-Saghani is one of the scholars who were characterized by accuracy and keenness to convey the correct and reliable speech, whether it was poetry or prose.

This research dealt with a study of criticism of these problems in Al-Abab on two axes

First: Criticism of the multiplicity of narration of poetry

Second: Criticism of the control of poetry narration

First: Criticism of the multiplicity of narration of poetry

Plurality is the source of the verb (plurality) and indicates abundance, diversity and increase, and plurality in language and poetry is linked to the plurality of peoples and tribes, just as the tribes have multiplied with their languages and dialects, and with them the characteristics of the language, and the plurality may be the inclusion of the framework of...
one tribe, and the answer of many of them deals with the phonetic morphological, grammatical, semantic, and others. The multiplicity of the narration of poetry is one of the types of the phenomenon of plurality, and it results in a difference and change in the narration, and the difference and change that occurs in many forms, including, increase, decrease, substitution, submission, and delay.

The phenomenon of multiple narration is one of the phenomena that was common and spread in the books of the ancients, because the narration is oral, and people are prone to forgetting and making mistakes. Dr. Ayman Baker dealt with the study of this phenomenon in pre-Islamic poetry, and showed the levels of multiplicity of the narration, including multiplicity by changing the word, multiplicity through grammatical or linguistic existence, multiplicity by changing the sentence, and multiplicity by adding verses. We find in dictionaries many manifestations of this phenomenon, and it may sometimes receive criticism and correction from the owners of dictionaries, and our dictionary Al-Abab has a share of it in several places, including

1-Mabkooa-Makbooa-Mankooa-Maknooa

In the article (Bakaa) came a criticism of the authenticity and multiplicity of the narration of verse by Dhul’l-Rummah, when he said:

I left the thieves of Al Misra among the miserable cross and the bent chairs bless

Mankooa is narrated with Noon after Kaf on Baa and Maknooa with Noon after Kaf from Kanaa if he cut, this last one is correct

Al-Saghani cited the verse of Dhul-Rimmah where Mabkooa mentioned in which the object-noun from the verb Bakaa, and he mentioned in the verse from narrations from it Mankooa from Nakaa and Makooa from Kabaa and Maknooa from Kanaa likely the latter Maknooa from Kanaa) as the correct.)

In order to know the validity of Al-Saghani’s preference, we need to know the significance of the words mentioned in the narrations, and their appropriateness to the verse and its meaning.

Among the connotations carried by the word (Kabaa) and its derivatives are cutting and preventing, humiliation and submission. And the connotations loaded in the letters of the word (Bakaa) severe and consecutive beating, and cutting, and some of them singled out the cutting of the limbs, and some of them generalized it to the whole body, whether with the sword or the stick.

As for the term (Kanaa), it carries with it several connotations, including constriction and spasm, as well as shortening of the hands and feet from a disease in the form of cutting and tying up. Inverted connotations (Nakaa‘) are abundant, including beating, confinement, peeling, red
color, and haste in the matter. The connotations of the four words from which the name of the participle is derived range from cutting, humiliation, submission, beating, contraction, and the noun (the name of the participle) contained in the poem of the poet Dhul-Rimmah, in which he praises Malik Ibn Al-Mundhir Ibn Al-Jard, who imposed security and safety on their homes and the lack of thieves in them in a poem from Al-Bahr Al-Taweel, it is not long, it is only fourteen verses, the last of which is the verse cited, and it has multiple narrations, and it is the focus of research in this place, as Dhul-Rimah said;

I left the thieves of Al Misra among the miserable cross and the bent chairs bless

So the narrations ranged between Mabkooa, Makbooa ,Mankooa and Maknooa and the latter is the correct one according to Al-Saghani, and the noun of the object (Maknooa) bears the connotation of contraction and spasm, and the shortening of the limbs from disease, cutting, and hooking, and these indications are appropriate and compatible with the purpose in which the poem was said, and the verse in which the word was mentioned (Maknooa).), he describes the strength of the person and his authority and his fight against every aggressor, including the thieves who no longer have an existence or a role, because this praiseworthy one left them because of his confrontation with them between a helpless miserable person, between a crucified and punished, and a hand cut off on which the limit was established, and sitting and residing in his place does not move due to his fear of the praiseworthy, who is Malik Ibn Al-Mundhir, and it seems that these connotations fit the general purpose and the aforementioned verse, although other terms may share some of their meanings with (Maknooa), but it is more appropriate. Language books, including dictionaries, cited the verse as a witness, and each one cited what he heard and what was narrated. Al-Azhari in al-Tahdheeb , and Ibn Sayyidah in al-Mahkam , the verse with (Makooa)

I left the thieves of Al Misra among the miserable cross and the bent chairs bless

And it is narrated: from between the defeated, and he mentioned another narration of the chest of the verse, which is (from between the defeated) instead of (from between the miserable cross) without weighting between them. The verse was not mentioned in the articles (Kanaa) and (Nakaa) And Ibn Mandoor mentioned it with (Makbooa) in three places in different linguistic materials (Bakaa) and (Kabaa), and (Kanaa) mentioning that the verse needs confirmation and scrutiny in its narration.

As for Al-Zubaidi, he mentioned the verse three times, as he mentioned it in the article (Bakaa’) and (Kabaa’) (Salib and Mabko’ Al-Karasee’ is sitting), in the article (Kanaa’) and Makno’ Al-Karasee’ is sitting),
mentioning the narrations mentioned in it in all places. As for what was mentioned in the poet’s diwan, the diwan has several investigations, some of which were mentioned in the verse with (Makbu)

I left the thieves of Al Misra among the miserable cross and the bent chairs bless

And it is achieved by Carlyle Henry Hess, and achieved by Ahmed Hassan Basaj, and the explanation of the Diwan by Saif Al-Din Al-Kateb and Ahmed Essam Al-Kateb, and achieved by Abdul Rahman Al-Mastawi And it came in some of the explanations of Al-Diwan the verse (in Maknoua)

I left the thieves of Al Misra among the miserable cross and the bent chairs bless

And it is achieved by Dr. Abdul Quddus Abu Saleh to explain Al-Bahili on the Diwan, and achieved by Majeed Trad to explain Al-Khatib Al-Tabrizi We conclude from what has been shown that the verse was mentioned in several narrations, in the wording of the Maknoua which was preferred by Al-Saghani, and if he mentioned the Maknoua according to his transmission, it does not prove it, except that his preference for the Maknoua is correct; Because the connotations included in the root letters (Kanaa) carry cutting, and if the other words carry the meaning of cutting, except that the Kan’a singles out cutting in it by cutting off the hand from the palm, and this connotation is suitable for thieves and their punishment, since Islam commanded cutting off the thief’s hand.

2-Burqa – Thaqra

Al-Saghani mentioned in the article (Baraq) the criticism of the validity and multiplicity of the narration, so he mentioned a number of the country’s lightning, including, saying; ((And Baraqah issued: from the homes of Uthra. Al-Nabigha Al-Dhubyani said;

I said to Al-Nu‘man when I saw him going towards Bani Han with Baraq Sader

It is narrated: with Thugrah Sader, and this narration is more, as Al-Saghani mentioned two narrations of the poetic verse, the first (Burqa), and the second (with Thugrah), likely one of them by describing it as (more), and it may occur to the reader at first sight that the (second) narration is the most, and we must traced the poetic verse and its mention in language books and dictionaries, knowing the meaning of (Burqa) and (Thugrah) and their relevance to the verse and what was said about it.

The meaning of (Burqa) is a thick land of stones and sand, in which a color mixes between black, which is the color of stones, and white, which is the color of sand. The term Al-Burqa has been associated with
naming many Arab lands, including: Burqa Ruem, Burqa Alreqaa, Burqa Ruwawa, Burqa Alrohan, Burqa Saad, Burqa Saar, Burqa Salmaneen, Burqa Samnan, Burqa Shamaa, Burqa Alshawajin and Burqa Sader, (Sader is position), which Nabigah mentioned in his poetry.

As for the word (Thugrah), it carries connotations, including the area of the land, the place of fear from the outskirts of the country, and the place from which the enemy’s attack is feared.

The poem of al-Nabigha al-Dhubiyani, in which the aforementioned verse was mentioned, which is the beginning of the poem (I said to al-Nu´man), was told about an incident that took place during the time of al-Nabigha, when a man from Tai was killed by Bani Han (Bani Athrah), and they took his wife, and al-Nu´man wanted to invade them for doing this, and he forbade by Al-Nabigha Al-Dhubyani and his caution; Because they are in a free land and a severe country (choose for this capacity, severity, and Burgah) or On the day I met him, I told Al-Nu´man that he wanted to Bani Han in Burgha Sader.

Avoid Bani Hann, for meeting them is strong, and if you do not meet except with patient

Al-Nabigha chose the word “Burqa” or “Thugra” and the connotations it bears that fit the situation.

As for if the mentioned word is (Burqa), then it also fits the position of warning Al-Nabigha to Al-Numan; Because the indication of Thugra is the land and the place of fear from the outskirts of the country, and from which the enemy’s attack is feared, the poet revealed to Al-Nu´man that his invasion of Banu Adhra was Thugra in his record of victories, a place he was afraid of, and the warning hint was clear in his choice of the word (Thugra).

So both terms (Burqa and Thugra) fit the warning purpose, which Al-Nabigha wanted, for this we relied in seeing the correctness of Al-Saghani’s ruling on the abundance of what was narrated and mentioned in the books of language and literature for the verse and the poem, and if the books in which the word was mentioned were not many, Ibn Duraid mentioned in the derivation, and Ibn Sayyidah in al-Muhakam, and Ibn Mandoor in al-Lisan, and al-Zubaidi in al-Taj in two articles (Sadr and Barq) al-Bayt (Burqa Sadr) and in al-Diwan with two topics.

I said to al-Nu´man when I saw him going towards Bani Han in Burgha Sader.

The verse was mentioned with Barqa Sader also in the books of the countries, which cited the verse as a witness to Barqa Sader from the lands of the Arabs. It was mentioned by Abu Ubaid al-Bakri al-Andalusi, and al-Yaqoot al-Hamawi in two places. And the hadith scholars mentioned the verse with Burqa Sadr when they were cited in a verse, including Shawqi Dhaif, and As for those who mentioned the verse with
a narration (with Thugrah Sader), they were few, I had only one of them, and he is Al-Himyari in his book Shams Al-Uloom.

And based on the foregoing presentation, we conclude that the narration of the verse with Barqa Sadr is more than its narration with Thugrah Sader, and that what was revealed to us at first glance is that most are accustomed to (with Thugrah Sader), this presentation contradicts it. So his saying (And it is narrated: with Thugrah Sader, and this narration is more) after presenting the meaning of Barqa Sadr, and his mentioning it as a witness to it with a narration (with a Barqa Sader) indicates that (this narration is more) goes back to the verse and its narration with a Barqa, and the phrase (And it is narrated: with Thugrah Sader) is an interpositional sentence that occurred in the verse of the described, which is The narration of the verse, and the verse of the adjective in the sense, and this narration is more.

Second: Criticism of the control of poetry narration

Adjustment (Special signs attached to the letter to indicate a specific movement or sukoon or extension or tension or Tanween or the like). These signs greatly affect the significance and meaning of the word, Dr. Ibrahim Al-Samarrai said: (It must be pointed out that the movement in the linguistic book, especially dictionaries, is one of the necessities, because the breach of the correct exactness is a way out for the word from its meaning to another meaning. Poetry includes expressions whose meaning differs according to their settings, and this setting may face a change and correction in the movements, and an error in transmission and hearing, and copying of the codified ones, therefore, some poetry narrations were met with criticism for adjusting their structure, favoring one setting over another, accepting one setting, and rejecting another, especially in dictionaries, including the dictionary of Al-Abab Al-Zakher, which included some of these criticisms, and we dealt with the following;

1-Rob - Plunder (Saleb)

It came in the article (Saleb) a criticism of the control of the poetry narration and the weighting of one of the two controls as more correct, as Al-Saghani said: ((And the (saleb) is an example of a shoulder: the long one. Dhul-Rama said describing ostrich chicks; are like rolling pins, the fluff does not grow

Saleb As if its necks were flailing leeks that flew into coils or hesher

It is narrated: robbed,(Sulub) with two bandages, and this narration is more correct, i.e.: its paper has been carved. In Al-Saghani’s saying, an explanation of the meaning of the long plunder, indicating that its construction is similar to a shoulder, confirming that verse Dhul-Rama from a poem describing the young ostrich, the verse was narrated by another narration, which is plunder with two movements, one of the
two narrations is likely, by saying, and this narration is more correct, and it is clear that he preferred the narration (stolen) Sulub, because he added the new connotation (carved out its paper) in order to find out the correctness of Al-Saghani’s weighting of the narration, it is necessary to know the type of constructs, what the people of the language said about their significance, and their suitability for the poem and the verse. So the construction (verb) of opening the FA and breaking A, and (verb) of joining the FA and A, are from the triple noun weights, and they are from the weights of the noun and adjective, such as: liver, shoulder, and caution

And the construction (verb) is one of the plural structures of Taksir, and the singular is combined with the weight (fa’oul) meaning (actor), Sabur saber, and the quadratic singular before the end of which is extension letter (masculine or feminine), pillar, rod rodden

The poem was told in the description of ostriches and their young, and this verse was mentioned in most of the old dictionaries, Al-Khalil mentioned it in the article (Hasher), indicating that the looting means plundering the paper, and he mentioned in the article (Saleb) its connotation carried by the root, saying: ((The looting: the tall, and the mare robbing the listers and a camel like it, and the looting: the tree’s branches and leaves were taken.) Ibn Qutayba mentioned the verse in confirming of the meaning of plunder, when he said: (And a tree is plundered if its leaves fall) . Ibn Durayd mentioned the verse in three places, all of them with robbed (Sulub), indicating the meaning of the plundered trees, the fruit and the leaves.

Al-Azhari did not differ from Ibn Duraid, so he mentioned the verse in two places with the narration of the two movements. However, al-Khalil made a mistake in the article (Salib), saying: ((And al-Layth said: al-salb: the fiber of the eyelids, and it is white. I said: al-Layth made a mistake about it, and the tree is Sulub: when its leaves fall off. Al-Jawhari mentioned the verse in two places, detailing the saying in the article (Salib) in the connotation of Salib and Sulub, mentioning the occurrence of the verse in the two narrations without favoring either of them, when he said: (Salib, by breaking Lam: the long one. Dhul-Rimah said describing ostrich chicks

As if its necks were a palatable leek whose rolls flew away or Hisher Salib And it is narrated by annexation, from what they said: Nakhala Sulub are there is no burden on them, and trees are plundered: there is no leaf on them. It is the plural of Seleib, fa’ll in the sense of the object.) Ibn Sayyidah did not differ from him in mentioning in two places, except that he mentioned in the article (Kerth) the narration with (Salib) by opening the Sin and breaking Lam, and in the article (Hasher) the narration with (Sulub) with two annexations without indicating to the multiplicity of narrations in it, nor preferring one of them Al-Himyari
explained the significance of Heisher, the significance of the leeks, and the significance of the looting through his presentation of the verse with the narration of robbing with two annexation, as he said: ((Long, flaccid trees) Dhu al-Rimah said in Ra’al al-Na’am; As if its necks are loose leeks whose rolls have flown away, or hisher Sulub Leek: plant. Wasaifah: Ramla Musharafa. And rolls: crusts. And robbed: to lose one’s paper, the plural of Saleeb

Al-Saghani contented himself with one narration of the verse in the subject of (Sawf), which is (Sulub) only.

Ibn Mandoor narrated the entire verse or part of it in five places, explaining the multiplicity of the narration in the word (Sulub), and an explanation of the meaning of (Sulub): the long one, and the indication of (Sulub) the stolen trees and their fallen leaves. Al-Zubaidi did not differ from him in explaining the connotations of the two terms (Al Salib and Al Sulub), and he mentioned the verse in three exact places, mentioning its occurrence with another exactness in his narration.

As for the collection of the poet Dhul-Rama, and what the investigators mentioned in the narration of the word and the verse, they agreed on one narration and one narration (Al Sulub)

As if its necks were flailing leeks that flew in coils or Hisher Sulub.

And it is achieved by Carlyle Henry Hess, achieved by Dr. Abdul Quddus Abu Saleh to explain Al-Bahi on Al-Diwana, and achieved by Ahmed Hassan Basaj, and achieved by Majeed Trad to explain Al-Khatib Al-Tabrizi, and achieved by Abdul Rahman Al-Mastawi

After this presentation of the narrations contained in the verse in all languages and the poet’s collections, and what was shown by the significance of the building (Salib-Sulub) and the purpose of the poem and the verse, it becomes clear that the exact narration (Sulub) is more and more correct than the exact narration (Salib), even if the meaning of the two structures are correct in the verse. So Salib means long, and this meaning is appropriate for the legs of an ostrich and its young. As for (Sulub), which is more correct, it is denoted by plundered trees and whose leaves have fallen, this denotation is closer; Because the general shape of the ostrich resembles a tree that is devoid of its leaves and there is no leaf in it except at its top, with this indication, Al Sulub are more correct, in addition to the fact that young ostriches are plural, and trees that are similar to them are also plural, and with this it is correct to suggest Al-Saghani for the setting (Al Sulub)

2- Send her male(Khud Fahla)

It came in the article (Khud) a criticism of the accuracy of the narration and the weighting of one of its accuracy, as he said: ((And Al-Khalil said:
Khudtu  Al Fahal: if I sent it on camels, and he chanted verse - may God be pleased with him;

And he sent its male without movement in the abode of the wind, the oppressor.

The correct narration: Khud Fahlaha by raising Lam, i.e.: hastened, describing the cold of time and the male hastening to his resting place hastening the cold wind to blow in the evening, just as the male ostrich hasten to his egg, Al-Saghani cited several connotations for (khuaad), including the dispatch, and he mentioned the words of Al Khalil, mentioning the verse of Labeed, which is clear from the words of Al-Saghani; that it was mentioned with two settings, and this is in his saying (and the correct narration: Khuaad Fahlaha by raising Lam) knowing that he mentioned the verse with this narration, and this setting, without the second setting, and Khuaad a past tense based on the opening meaning hurried, and its male is its subject, this is the meaning of his saying that Lam is raised, and as for the second narration that is exact with precision other than this, Al-Saghani did not mention it, and here it is necessary to know it and its significance, and to clarify the meaning of the verse and the poem to show the validity of Al-Saghani’s weighting.

And starting with Al Khalil and his eye, he mentioned (Khud) in the meaning of (sent) citing the same verse and another setting, when he said: (And Khawwadto the male: I sent him among the females, he said; Wa Khawwadt the male, without paralyzing it,

in Dar Al-Rih, Takhweed the male of ostrich

And here we find the other setting of the verse, as Al-Khalil explained that “khoud” is a transitive verb in the sense of sent” it by opening the lam with its object, its subject is a hidden pronoun, so becomes clear to us that Al-Saghani conveyed Al-Khalil’s saying with Beit Labid, which Al-Khalil mentioned by opening Lam, except that Al-Saghani mentioned it with another setting, which is raising Lam. He stated that it is correct to rise. Abu Ali Al-Qali quoted al-Khalil’s saying in the connotation of (Khud) and Beit Labid exactly the same. As for Al-Azhari, he quoted the saying of Al-Khalil and the verse exactly the same, except that Al-Khalil made a mistake in the indication of recitation, and in the interpretation of the verse, showing the correct indication, the correct interpretation, and the correct setting of the verse, describing the saying as false, indicating that the indication of Takhweed is the speed of walking, conveying the saying of Abi Ubaid and describing it as correct, when he said: (( I said: Al-Layth was wrong in the interpretation of Al-Takhweed, that it means sending the male, and he misinterpreted the whole verse, and the verse is for Labid in a poem I read. It is said: Khud the camel Takhweedan - if it ran faster, and the narration: Wakhuwad her male without movement
described the cold of time, and the male hastening to its resting place,
hastening the cold wind to blow in the evening - as the male ostrich
Yakhood - if he went to his eggs and place, And Abu Ubaid said - on his
companions Takhweed is the speed of a camel, so this is the correct one.
As for Al-Layth’s saying: Khawad the male - if I sent him for camels, it
is invalid, and nobody said it.

Al-Jawhari explained Al-Takhweed, the speed of walking, and this
supported the saying of Al-Azhari. As for Ibn Fares, has opinions in his
two books on the interpretation of the Takhweed, explaining its
indication of speed in walking, and he mentioned the significance of the
dispatch, attributing it to some of them as if he was not sure of its
validity, as he said in Mujml: ((And Takhweed: the speed of walking, and
some of them said: Khudt the male : I sent him among the females)) .
And in the measurements, its indication is the speed of walking, adding
that the origin in its indication is Takhweed the male in the sense of
sending it, and he sang verse of Labid with the tuning of Khalil, and he
indicated the occurrence of another tuning, when he said: ((Kha’, Waw,
and Dal are authentic in it one word. and said Khudu in the waking ,
and its origin their saying Khudu the male Takhweedan If I sent it to
the females, and he recited;

Wa Khuwad her male without movement in the country house,
Takhweed ostrich male

As Al Khalil said, and it was narrated by others: Wa Khud her male )}, in
the words of Ibn Fares, look; Because Al-Khalil did not said this narration
and with this exactness, and it is clear that Ibn Faris mentioned the verb
built for the passive (including Kha), and its male is a subject of the
passiv, attributing this narration to Khalil, and he mentioned that the
verse was mentioned and narrated in another narration (Wa Khuad her male ) without giving preference to the correct one.

Al-Himyari explained the connotation of Takhweed: the fast walk, and he
mentioned that it is said to be Al-Irsal, citing the latter’s connotation in
Labeed verse (Khud its male) by opening Lam. Al-Saghani quoted in his
supplement the words of the aforementioned Khalil, and Labeed verse ,
and Al-Azhari misrepresented him, without mentioning another
narration of the verse. Ibn Mandoor conveyed the opinions of
the people of the language in the significance of Takhweed, including
the saying of Al-Azhari in the pronunciation and the verse . And Al-
Fayrouz Abadi indicated that the significance of Takhweed is the speed
of walking and sending, without mentioning Labeed verse.

Labeed’s verse is from a poem said in pride in the exploits of his people
and their generosity and generosity, and among its verses is the
aforementioned verse, and he said before it;

And she carried the vaccine uneventfully into the rooms, hastening
the pollen
Wa Khud her male without movement in the house of the wind, Takhweed ostrich male

In these two verses, he describes the condition of camels in the bitter cold and the speed of their movement to take shelter in their warm places of residence, and he mentions the female camels by pronouncing the pollen without milk in their udders due to the severe cold, then he mentions the speed of the male camels by saying (their male). ) and the males in its course due to the severity of the cold, and with this description, the time has earned the adjective of the fierce, severe cold by drawing the scene of the very fast pace of the camels (females and males), as if they were racing the wind without a race. So, the subject of departure is the vaccine (female camels), and the subject of Khud of its male (the male camels), so they are the ones who ran and walked quickly, and thus it is a narration (Khud of its male) by adjusting Lam by joining as a subject of the verb that is appropriate to the meaning and description of the verse. It is a subject that contradicts the meaning, so how can the female camels run quickly, while the male camels are facilitated by something else, given that the sentence (Khud of its male) is interconnected with the sentence (and sending the vaccine). Thus, it is correct to suggest Al-Saghani’s narration.

And what was mentioned in Diwan of the poet Labid bin Rabia agrees with the saying of al-Saghani and whoever said it, and it was mentioned in Diwan achieved Ihsan Abbas, and in the Diwan with the explanation of al-Tusi, achieved by Dr. Hanna Nasr al-Hitti, and in Diwan, achieved by Hamdo Tamas.

**Conclusion and Results**

1-The narration of Dhul-Rimah verse is intertwined with several narrations, so that the scholars did not ascertain which of them is correct and closest to the meaning, but it can be said: The verse mentioned several narrations, in the word al-Maknoa` which was favored by al-Saghani, and if he mentioned al-Mabkooa` according to his transmission, it does not prove it, except that his preference for the Maknoa` is correct. ; Because the connotations included in the root letters (Kanaa) carry cutting, and if the other words carry the meaning of cutting, except that the Kan’a singles with cutting in it by cutting off the hand from the palm, and this connotation is suitable for thieves and their punishment, as Islam commands cutting off the thief’s hand.

2-We conclude from the narration of al-Nabigha verse that his narration with (Burqa Sader) is definitely the most correct, and we exclude the word Thugrah, for reasons including: Many of what was mentioned in the books of language and countries was mentioned with the word (Burqa), and only Nashwan Al-Himyari mentioned it with the word (Thuga). Perhaps this is an from him, so the narration of Barqa is
more likely than the narration of Thugrah, but rather a Thugrah may be a form of correction and distortion

3-It is more likely for the researcher in Dhul-Rama verse, and he describes the ostrich as (robbed) according to the other narration; From a rhetorical side, as the comparison of the legs of an ostrich to a tree whose leaves have fallen is more informative than the analogy of its legs to having plucked its feathers, and usually poets mean the rhetorical meanings that enrich the text and fuel its semantic potentials for which it was composed. However, the most correct is what the text provided for sure.

4-In Labeed, verse in the setting of his saying: “Khawad her female” by annexation or by opening. Opinions differed and sayings differed, and the reason for this was what Al-Khalil mentioned in Al-Ayn, in addition to that, Al-Azhari made a mistake in explaining the meaning of the word “Al-Takhweed”, and carried it in another way. Al-Azhari follows the words of Al-Khalil and issues critical judgments that are sometimes somewhat harsh, as he described Al-Khalil’s interpretation as false.

5-Ibn Faris mentioned the setting of this verse by building the verb for the passive, so he made its solution in the accusative case as a representative subject, attributing that narration to Khalil bin Ahmed Al-Farahidi, and it is an illusion from him, and it was not verified by him, so he excludes his opinion in this issue, even if he had mentioned the other narration with an accusative and its solution However, the interpretation of Al-Khalil and his appreciation for the word “Khodt Fhalha” was not clear and convincing.

6-The narration of (Khodt Fhalha) is by adjusting lam with the genitive as the subject of the verb, which is appropriate to the meaning and description of the verse, while the narration (Khodt Fhalha) by opening lam as an object in it contradicts the meaning, so how do female camels run quickly while male camels walk them with something else.

7-Al-Saghani was known for his meticulous observation and careful tracking of evidence, including poetry, his judgments and criticisms were mostly correct, and relied on convincing evidence indicating the accuracy of Al-Saghani and his eagerness to convey the correct and correct sayings.

8-Al-Saghani was not correct in all of his criticisms and assumptions, so we find that he was delusional in a few places, and the issue of transmission from the previous ones may have a major role in this, in addition to the problems of copying and errors that copyists fall into such as omissions and additions, introduction and delay, and substitution of words.
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