











Therefore, we find in the emergence of these names whose light or name begins to diminish, and perhaps diminutive was one of these stages and the ways that Ibn al-Farid took in order to move from this beautiful name the ways on hearing to what is meant by this flirtation or praise.

Diminutive is a method used and a transitional stage from the presence of (Salma) and then moving to Sulayma to its deletion, disappearance and dissolution.

So the identification of the mystical self and its dissolution was in divine love and not in love and human beauty, and this was evident after repeated inquiries, and it seems that the diminutive accompanies the question of the poet.

We found for him to reduce more than a single knowledge, so the collection of companions is reduced to companions, so he says describing his condition: (Al Khafeef).

How does he enjoy life with meaning  
between his guts as a trigger pull  
His age and patience are diminishing,  
his inside and his presence on the increase  
His body is in the villages of Egypt, and the heart is in Ajyad(29).

Here, the speaker's soul is represented and it is in constant suffering from what the lover encounters in the dimensions of those whom he loves, so there is no pleasure for living or happiness for survival, for everything he wants is outside his control. Age is perishing, and the days are passing, his obsessions and his passions between Egypt, the Levant and Mecca. The names of the sign are reduced, such as his saying (ARamel):

Oh, longing for the serenity of her face  
and my heart for the one who tanning well(31).

Love, here, and in all places is a symbolic love that does not mean the outward appearance of words, but what is meant here is the general theme and its performance, and specifically the subject of divine love (32). The ideal that they should emulate (33) He said that explicitly in his poems (34).

## Section Two: Diminutive of Places

Diminutive of places is different from that of people's names, and if the diminutive of people is intended to exalt, belittle, endearment or torment, then the diminutive of places is intended to be endearing in general. This is because the poet always feels nostalgic for the places he loves, and regains in their diminutive the memories stored in him. This is what we find, for example, in his saying: (Alkhafeef).

The heat deliberately cut off the tents,  
extending the places of glory  
And you descended from Khulis (a place) and was miserable,  
so Dhahran (a place) passed by lying in the desert (35)

His remembrance of the tents was great and lead him to the diminution his longing for them and restore the memories that were stored with him from a previous meeting with loved ones in those two places, and it is known that this longing for those places follows the longing and endearment to the same person with whom the lover had met. Therefore, the meanings of glorification and contempt disappear here, leaving

the space for the meaning of remembrance. Because the place is always linked to memories of the events that took place in it, and Ibn al-Farid in these two homes recommends someone to pass through these places and stand in them in memory of his standing in them and his meeting with the beloved, whether it was as a way of remembrance of him or in the form of a manifestation of the beloved in those places.

This is what is clear to us from another verse in which he says (Al Khafeef):

If a single stand just above the small stones comes back  
I will be happy after my distance (36)  
{Faweeq which means just above is a diminutive of Fawq}

He wants to remember that pause in which the place of the encounter is a diminutive Faweeq (just above), and if we look at the difference between the two words (above) and (Fawq), it becomes clear that the difference between them lies in the place of the supremacy of the rocks, so (Faweeq) is a term used to indicate that this superstructure. It was not in its full form, meaning that this pause was not at the top of the small stones, but rather below it, and the volume interpreter mentioned that this diminutive of endearment and that it is an indication of the thoughts of the hardened heart in the knowledge of God Almighty to the absolute certainty (37), and I do not know how the explanation accepted this Interpretation not related to the small rocks contained in the house in any way. Perhaps it was possible to talk about endearment to the position of the Prophet Muhammad –peace be upon him - over those rocks which are on Mount Arafat, and perhaps after that endearment and remembrance of his honorable stance as- may God bless him and grant him peace - the key to the divine sciences, and perhaps we could link that pause to Hajj, he -peace be upon him - said: “Hajj Arafat”(38)– Arafat is a place where pilgrims stand(). It is an honor and elevation of the standing of the pause, so that Arafat and the small rocks become a path for the walkers, and the poet insists on recalling those meanings and wants to return to them.

And what we find from the repetition of torment water when he said (Al Taweel):

Did they want water of freshness and blocking in public  
and the secret of the night is common in the morning (39).

Sighing back, he recalled (Al-Kamil):

Ah to fresh water, and how would I be with my fillings  
if it was quenched with the cold of its albumen (40)

Yes, it is not denied that the water referred to the spring of water, but this does not deny that what is meant is irrigation, for connecting with someone who loves and accepting the beloved for his beloved is the watering which is healing. to get it.

And with water also he goes to quench what he thirsts for (Al Kamil):

And if you reach the Thanniat(pass ways in a mountain) of the Alliwa( A place), then sing to the heart of the obituary(41).

So the *Obetah* is the diminution of the *abtah*, which is the flow of water, and here it becomes clear that the poet’s complaint of the thirst that afflicted him was prolonged, so he asked for water, and this demand increased the more his thirst, and it is no secret that the intended thirst is the thirst of the meeting, not the thirst of water.

And close to him was mentioned by Tuwaila - which is a flag, and water for Banu Tamim in the sub-district of Saman\_ (Al Twaheel).

And there are signs of such-and-such from a pawl for goods, so that he has left for a solution in which you have dwelt (42).

It becomes clear that the aforementioned places only come in harmony with what has been stuck in the soul towards it. Its people go out into the homes and are concessions, and that the abundance of its presence in the poetry of Ibn al-Farid is evidence of alienation in which he lives. We find him often longing for places that he wishes to move to and leave the land in which he resides. By estrangement, he has a second aspect that does not stop him, which is loneliness and isolation, and isolation or privacy is one of their most important struggles and sports that are dear to their hearts, as it is a cessation from people and empties the heart from the endless worries of the world and devotion to worship and remembrance (), and this is what we see from Ibn Al-Farid's poems that focus in the meanings of longing and travel.

The profound psychological impact and spatial regression created by the place is not denied, and as if I see these spatial changes that the poet focused on in more than one place have added life to those inanimate objects, and breathed into them the soul so that it became rational and responds to the poet's desire when addressing it, so Ibn Al Farid wants to eliminate the spatial barriers and the obstacles that limit his access to his destination.

### **Section Three: Diminution of the Names of the Times**

He passed by us that the meanings of glorification, contempt, and torment are specific to the names of people, and that diminution of place names comes only for the sake of memorization, and here it is worth mentioning that the diminution in the names of times comes in order to reduce the amount of time the beloved spends with his beloved, for no matter how long the time is the two lovers spend it, because they see it in a very short time, including his saying (Al Kamel):

I walked and revealed to the heart a very short time

talks of the neighbors of al-Atheeb explained (44).

The beloved night journey 'is only coming soon and it did not last more than a very short time, the heart is pleased with its passage and departs quickly, and this act of night journey has been attributed to the wine in which the old memories emanated, hence the diminution in the names of the times is to reduce the amount of time accompanied by regret and remembrance. Elsewhere he says: (Al Baseet).

His turnouts years are like the day in shortness,  
and the day he turned in length like arguments (45)

If the beloved remains with him for years, then it is like a single day, and if I leave one day away from him, it is like years, and this is what leads him to reduce the day of the meeting as long as it is a little in its amount, no matter how long.

Elsewhere he said (Al Taweel):

And mention my short times which I took before them,  
if my short times had returned

God looked after for days in the shade of her impurity  
I stole with them in the absence of evidence for my pleasure (46).

He has repeated times short twice in one line of verse to draw attention to the shortness of these times, which are one of the weights of collecting the few, and from here also you wish him to return those times to him again in order to enjoy the connection of the beloved in them, yet the meaning of endearment and courtship to those times is apparent in this diminution, as he cherishes those times and loves them as the unique times that brought him together with his beloved.

The diminution in the names of the times may come to describe the time itself, so it says (Al Taweel):

Wounded in love, wounded, wings,  
sore, eyelids always my status is.  
Frankly, I ran out of his sweet kindness,  
and the breath of the breeze was my feeling(47).

Although the meanings of courtship, endearment, and reduction of the amount are apparent here in diminution of magic, but there is also a specific chronological description of that time, so he does not want to talk about the time of magic himself, but rather the beginning of this time, which is the time that precedes magic a little, and yet this time is very endearing to the same poet; because it was the time when he gained some connection from his lover.

The diminution of the nights that are considered among the weights of plural abundance, so he said (Al Kafeef):

And our gathering is watered with a mulching crowd,  
and for the short nights of fear towards a covenant (48).

Again he said in Altaweel:

Was she breastfed from the breast of Zamzam  
and she was not forbidden one day for breastfeeding women?

Perhaps the short nights that have hardened  
will return to us one day,  
a greedy man will win  
And the afflicted shall rejoice,  
the loving person shall live,  
the yearning mankind and the hearer enjoys (49)

It is indicated that our poet insists on time to comply and shrink, and this becomes clear when we see him confirming the reduction twice in one house or three times in successive verses, and this is his way of diminishing in the flags, place or time. Rather, we see him mentioning this matter twice in one house, and that is nothing but a notice of persistence and the significance of warning, notification and telling that going away to meet me with my beloved and wanted.

There is no doubt that time, according to Ibn Al-Farid, is related to the presence of his beloved or meeting with him, and if the meeting is surrounded by happiness, then here is the diminution of courtship, kindness and sympathy, and if the time or time is surrounded and mixed with sadness, distress and heaviness, then here is the miniaturization of exaggeration and glorification. However, the significance of

miniaturization and the meaning of the poet appears and is clear and prominent in the significance of the situation, the situation and the context.

Therefore, the researcher sees that the difference and discrepancy in the statement of the significance of miniaturization came from the difference in the case in the situation, the context and the situation are the decisive factor in explaining the significance of the miniaturization, for that reason it is not possible to take a definitive general judgment regarding the significance of miniaturization, the meaning or the intended meaning is restricted by the context, and what the ancients went to in Rejecting some of the connotations of miniaturization that need to be reconsidered.

The summary of diminution according to Ibn al-Farid is that (a stylistic feature that carries an aesthetic and artistic concept, which includes a semantic dimension very specific in his mystical poetic experience, miniaturization makes the miniature a beautiful sweet at the male level, and reveals the close relationship between the ego and the miniature, and even a kind of raising the cost between them also. And it also makes the miniature noun and the reduced verb a semantic focus that is focused on within the text, revealing the unbridled desire of the other loved ones and contact with them (50).

## commentary

In his book Dr. Shawqi Dhaif *Art and Its Doctrines in Arabic Poetry* said the the poet who came after Al Mutanabi believe that diminution in their poetry, is a Sufi style (51), that is the Sufi poets were imitating Al-Mutanabi in fondness for the phenomenon of diminution. Professor Al-Akkad said that Al-Mutanabi resorted to diminution in his poems out of greatness and elevation (52), and Dr. Muhammad Mandour was subjected to what Al-Aqqad said, and he stated that in his opinion, the truth is avoided (53).

This saying, which was mentioned above, does not apply to the Sufis, as those who refer to the poems of the Sufis in general and Ibn al-Farid in particular see the feature of humility very prominent in their poems and their lives, but that humility is at the forefront of their literature, and pride and wonder are the first diseases of the heart, and humility is a supreme virtue. The believers vary in it (54), and based on what has been mentioned above and what we have after our review of Ibn al-Farid's poetry, we found it far from astonishing or arrogant, but on the contrary, as we see that one of the most important reasons behind Ibn al-Farid's passion for diminution is that he sees that all things are that which is around him should be in the form of diminutive towards the Divine Self, which nothing can adjust.

And what can be seen with him is also what Dr. Muhammad Mustafa Hilmi argued in his book (Ibn al-Farid Sultan al-Asheqin) in that Ibn al-Farid was assigned to diminution due to the fact that the diminution has a form of beautification that gives the expression sweetness (55), and then followed by Dr. Atef Joudeh in his book (The Poetry of Omar Ibn Al-Farid - A Study of Sufi Poetry), who saw that diminution according to Ibn Al-Farid is nothing but a kind of poetic adornment and that the purpose of the presence of diminution in his poetry is merely for sweetening (56).

The researcher sees that in these two sayings a clear departure from the goal that Ibn Al-Farid intended to reduce in his poetry, and with our admission that some of the changes sometimes are accompanied by exaggeration or bringing some difficult vocabulary, and perhaps accompanied by missjudgment on the meaning, as Dr. Zaki Mubarak who explicitly stated that Ibn al-Farid is the Arabic language poet who is most interested in diminution (57).

To say that diminution is nothing but a verbal decoration or a form of beautification in it neglecting a high artistic ability in poetry systems and its formulation at the finest artistic level, so the poet Ibn al-Farid seemed to aim from behind the large number of diminution and resort to it to the extent that we find repeating it in one lone of verse and repeating it often in the single poem is for a psychological and spiritual purpose, which is that the soul is enraptured of arrogance and wonder, and that the Sufi person is a simple person who desires the pleasures of life who abstains from what is in the hands of people, influences isolation and solitude. Furthermore he is convinced of life with the simplest food, clothing, and living. And all this increased the purity of his soul and the purity of his bed, so he began to seek peace and tolerance. He became one who gets used to and composes, and this simplicity and joy is nothing but a sign of transcendence. He reduces things and simplifies matters, and deals with life with superficial, maxim, so his situation is more like that of someone who deals with a young child who asks for his affection, or an old sheikh who asks for his mercy and politeness in his presence. Therefore, he began to lighten his poems and make them a vehicle to reach his goals and attain his aims, foremost of which is access to divine love. Therefore, diminution is intended for an artistic spiritual end through which he seeks to ascend to the kingdom of the soul and divine love.

## Conclusion and Research Results

After all the researcher found some results.

- According to Ibn Al-Farid the diminution came to an intended purpose and an intended meaning, not by beautification.

1. The poet resorted to the diminution the names of people and its long-term purpose was endearment and courtship, and this applied to the diminution of names of places and times as well.

- The frequent diminution brought the poet's language to symbolism in different places, and the intention was to reach the divine love, which is the essence and heart of mysticism, and this was evident in the emergence of women's names.

- The goal of diminution is the negative connotation, but the motive was always the positive sign.

- The art of the diminution in Ibn al-Farid's poetry produced permanent refraction, a continuous humiliation, a present humility, and a ceaseless apology.

- Perhaps it is the rhyme that pushes the poet to reduce - the consonant y rhyme - but this does not prevent the diminution from being often intended.

- We find sophistication and hypocrisy in the presence of the diminution - sometimes - but this does not undermine the ability of the poet in the writing of poetry.

- We found more than one type of the diminution in a single poem, as well as a variety of forms of the diminution, such as reducing the singular, collecting the few, collecting the large, and T diminution the exclamation act.

The poet used to insist on some types of diminution, so that he came with more than one diminution or a group in successive verses.

Sometimes we see that diminution is a form of devotion, as the poet aims to reduce all things when compared to those who are glorified and honorable, who owns the kingdom.

- I think that one of the most distinguished qualities of our poet is humility, and that is what made him tend to reduce things to the great and this warm feeling strengthens literature because of its spiritual values.

- I see that the diminution things is an impulse of the soul in them, as if it is the poet's partner in what he aspires to, so the place is reduced to help him reach what he wants, and time is reduced according to his desire to please him and agree to what he wants, as if it is alive and sees and hears and helps him in what he hopes and wants.

## Margins

(1) Explanation of his office: 2/329, and his office: 130

(2) Definitions Book: 60.

(3) See Al-Anadariya: 291-293, and Nadara Al-Aggreed: 278-280, and Khazana Al-Adab: 1/94.

(4) The detailed review looks at the work of the syntax: 1 / 253-257, the mystery of eloquence: 110-111, and the commentary of Ibn Aqil: 4 / 139-140.

(5) Art and its doctrines look at Arabic poetry: 321, and Ibn al-Farid and al-Hob al-Dehi: 84.

(6) The Poetic Symbol for Sufism: 174.

(7) See the introduction to his office: 10.

(8) Sufi poetry looks at the demise of the Baghdad school and the rise of al-Ghazali: 31, and religious discourse in Abbasid poetry: 264.

(9) The symbol looks at Sufism: 64-65.

(10) The poetry of asceticism in the Abbasid era: 596.

(11) Explanation of his office: 2/329, and his office: 130.

(12) See the secret of making expressions: 1/118, Philology and the Secret of Arabic: 1/271.

(13) For detailed consideration of the syntax of the syntax: 1/253

(14) Explanation of his office: 1/50, and his office: 202.

(15) See the explanation of his poem: 1/50, 211, 2/32, 131, 199, and we find the word (his henchmen) in two places in the same poem: 2/59, 67. His office: 21, 83, 113, 137, 202, and we find The word (his horrors) in two places in the same poem: 105, 107.

- (16) Explanation of his office: 2 / 58-59, and his office: 105.
- (17) See the explanation of his office: 2 / 57-58, and his office: 105.
- (18) Explanation of his office: 1/77, and his office: 206.
- (19) Explanation of his office: 1/169, and his office: 117.
- (20) Explanation of his office: 1/303, and his office: 146.
- (21) The ego looks at Sufi poetry: 159.
- (22) Explanation of his office: 2/29, and his office: 21.
- (23) See the explanation of Diwan: 1/36, 215, 2/205, and his office: 84,139, 199.
- (24) Explanation of his office: 1/108, and his divan: 210.
- (25) Explanation of his office: 1/136, and his office: 215.
- (26) Explanation of his office: 2 / 193-196, and his office: 136-137.
- (27) The Linguistic Composition of Literature: 165.
- (28) Look at spiritual values in ancient and modern Arabic poetry: 137.
- (29) The emotional life between virginity and Sufism: 33, and see symbol in Sufism: 131.
- (30) Explanation of his office: 2/127, and his office: 111-112.
- (31) Explanation of his office: 1/81, and his office: 206.
- (32) See Ibn Al-Farid and the Divine Love: 158-160, and Chapters in Poetry and Its Criticism: 209.
- (33) See Sufi Poetry in the Mamluk Era: 28-29.
- (34) See the explanation of his office: 1/348, 2 / 335-336, and his office: 128, 174.
- (35) Explanation of his office: 2/122, and his office: 110-111.
- (36) Explanation of his office: 2/122, and his office: 112.
- (37) See the explanation of his office: 128.
- (38) Musnad of Imam Ahmad: 31 / 63-64, and Sunan al-Tirmidhi: 2/229
- (39) Explanation of his office: 2/197, and his office: 137.
- (40) Explanation of his office: 2/9, and his office: 161.
- (41) Explanation of his office: 2 / 58-59, and his office: 105

- (42) Explanation of his office: 1/214, and his office: 84.
- (43) See the rules of ethics in Islamic mysticism: 85.
- (44) Explanation of his office: 1/209, and his office: 83.
- (45) Explanation of his office: 2/96, and his office: 100.
- (46) Explanation of his office: 1 / 271-272, and his office: 94.
- (47) Explanation of his office: 2/222, and his office: 190.
- (48) Explanation of his office: 2/130, and his office: 112.
- (49) Explanation of his collection: 2 / 209-210, and his office: 139-140.
- The ego in Sufi poetry: 159-160.
- (50) Art and its doctrines look at Arabic poetry: 321-322.
- (51) See reading on Books and Life: 126-132.
- (52) See systematic criticism among the Arabs: 306.
- (53) See the rules of ethics in Islamic mysticism: 143-158
- (54) See Ibn Al-Farid, Sultan Al-Asheqin: 226-227.
- (55) See the poetry of Omar bin Al-Farid - a study in the art of Sufi poetry: 156-157.
- (56) Islamic mysticism looks at literature and morals: 281, Ibn al-Farid and divine love: 83-84.

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