

Diminution in Ibn Al-Faridh's Poetry

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Abstract

The present paper sheds light on an interesting phase of the creative poetic phases that is diminutive in the poetic texts of the Abbasid poet Ibn Al-Faridh. The researcher thinks that the diminutive, used by this poet, is divided into three kinds: the diminutive of proper noun, the diminutive of places, and the diminutive of times. Hence, by these kinds, one can identify the purpose of diminutive or the accurate meaning that can be captured. The study arrives at that diminutive has a particular representation in positions and a general representation used by the heritage books.

Keywords: Duminitive, I Ibn Al-Faridh, Poetry, Sufi, Abbasid

INTRODUCTION

Praise be to Allah, Lord of all creatures, and blessings and peace be upon the Master of the Messengers, our Master Muhammad, his family and all his companions: to proceed, the observer of Arabic poetry in the Abbasid era finds himself in front of a high literary language, which allows the recipient to fly in different atmospheres of beauty, in which he hunts what he wants from the various faces of creativity and the various secrets of rhetoric. The remarkable diminutive in the eyes of the recipient in the poetic texts of the Abbasid poet Ibn al-Farid, and the researcher believes that the diminutive according to Ibn al-Farid (d.632 AH) is divided into three pillars of which each corner has a special character, namely:

First: the diminutive of proper nouns particularly persons.

The second: diminutive of places.

Third: diminutive of the times.

In these places the purpose of diminutive or the meaning that it performs could be noticed, and it sound that diminutive has a special semantic meaning in some places and a general semantic meaning in other places. However, one of the indications that suggests the poet intention behind being very keen on his style of diminutive is expressed clearly in these lines of verse. He said: (Al Masrah)

In cantation by the Lord of Al Tur (a mountain)be with my beloved
from the scourge of the destiny
I did not say 'O my beloved'out of low-downing ,
but rather diminutiveis a torment to the name of a thing.

The researcher tried to arrive to the poet's intention in order to quote those significant expressions of diminutive in his poems.

Methodology:

The research includes an introduction, Preface, three sections, a comment and a conclusion.

-Introduction: It states the study objectives and research methodology.

-Preface: it includes an explanation of the diminutive in literature.

-The first section: limiting the names of persons.

-The second section: diminutive of place names.

-The third section: diminutive of the names of times.

-Conclusion: it includes the most important findings and recommendations that the study recommends.

Introduction

Diminutive is one of the word formation processes in Arabic language books, concerned with nouns without verbs, and alone (changing the wording of the noun in order to change the meaning (1). Old scholars divided about the purpose of diminutive. Some saw that diminutive is used to express courtship, compassion, compassion, and kindness (2), whereas others went towards the negative connotation of diminutive, such as pejorative, abhorrence, contempt, exclusion, humiliation and diminution (3). What attracted our attention was the reference of Dr. Shawqi Dhaif (4) and what we really found about the emergence of the phenomenon of diminutive among Sufi poets in general and with the poet Omar bin Al-Farid in particular for being a representative of the end of the artistic maturity of Sufi poetry in the East. (5)

After what has been mentioned above and focusing the attention to Ibn al-Farid's volume and his frequent use of this art we found nearly a hundred examples of this art, diminutive, in his poems, as a poem is hardly devoid of diminutive (6), and we have seen that diminutive in Ibn al-Farid's poetry can be divided into three forms, each with its own unique character. Firstly, diminutive of the proper nouns, names of people, secondly, diminutive in places, and thirdly, diminutive in times, and it has been made clear that diminutive in his poetry hardly deviates from these three forms, from which we can look at the goal of diminutive or the meaning that comes out to it (7).

It seems that clear language is not sufficient for the Sufi poet, as it is deficient in portraying his scenes and sentiments (8); Therefore, he goes to benefit from the shifts of the language and transcends the familiar form of the compositions, for this the researcher finds that Sufi poetry is characterized by a symbolic nature that goes beyond the clear direct connotations and relies on the indicative compositions and the states of meanings, tastes, and maqamat (9), the Sufi poetry is largely related to the sentimental world and full of spiritual expressions (10).

Section One: Diminutive of proper nouns, people's names

Starting in this form of diminutive because this form of diminutive, the names of people in Ibn al-Farid's volume of poetry is remarkably abundant, and it may be of help if it presents Ibn al-Farid's own saying about this phenomenon in this particular place: (Al Msrah):

Incantation by the Lord of Al Tur be with my beloved
 from the scourge of the destiny
 I did not say 'O my beloved' out of low-downing ,
 but rather diminutive is a torment to the name of a thing(11).

If the aim of diminutive can be used in pejorative or exaltation as established by the old (12), then they did not distinguish that these two meanings pertain to people from among the people, and they cannot be applied to places or times, and they also indicate endearment (13) and they did not decide that this endearment is related to people from people only, and it cannot be applied to places or times which will be shed lighted on later. However, Ibn al-Farid use of diminutive is based on the meaning of sweetness based on the desire for verbal torment, a meaning that differs from the meaning of endearment. It is firmly rooted in it, latent and completely controlling it, but its name is tormented by diminutive, which is a verbal torment that leads to the pleasure of pronouncing the name of the beloved, and this is undoubtedly indicative evidence that what is meant is an increase in depth to reach the meaning that the poet wants, as it is an increase in an argument and a state of a statement.

Ibn al-Farid combined the two meanings of contempt and ennoblement in one line of verse, saying(AlRamel):

O little children of friendship, how do you deny me
 as an elderly man after knowing me as a young man (14).

The word "people" is used in diminutive in this verse - and used in other verses- (15) for the sake of veneration on the one hand; Because the parents must be venerated in general, and for the sake of endearment and kindness to them, he places himself here in the position of the little child who loves his family, but at the end of the line of verse the word (boy) is diminutive in the form of boy in order to reduce the status of his situation in exchange for the parents whom he is courting. As long as he talks about himself, and he sees himself as little in value, value and amount in exchange for his family, and we can observe here the correspondence between parents as a matter of gender and the same boy, and the correspondence between parents who are aware and reasoned about the boy who is still in his early youth, and these correspondences have emerged likewise, the correspondence between glorification and pejorative appeared in the same manner as a third correspondence.

closely to this diminutive the poet said:

And if you reach the Thanniat (pass ways in a mountain) of the Alliwa (A place), then sing to the heart of the obituary (16).

And recite peace, make it up on me and say I left it for your side, waving (15)

Here, he comes up with the words *little children* in diminutive from the family, but I find in it a wider reduction and more gentleness than the word (little children), especially if we know that what is meant by the people of Sufism are those who know and purify God, or it is a metaphor for the divine manifestations and appearances (17).

We do not go far from this term when we see him addressing Mina and her family, and he said: (Al-Raml)

To Mina I reached my object of desire,
And its little children even if they believed in Fi (a place) (18)

It seems that the people of the poet are many: people of lineage and people of intermarriage, and they are the people of Egypt, the Levant and Iraq, and people of love, love and mysticism, and they have no fixed home and are not bound by fixed boundaries or geography. The result of this is that the people of the love and his own endeared little children are how they are not and they are the people of Mecca and Medina. However, this does not mean that every diminutive which the poet uses is based on torture or contempt and veneration. There are words specific to people that Ibn al-Farid used as a way of diminutive for the sake of endearment, for example his saying: (Alkamel)

O whose beauty is a baby gazelle
Able to change my beautiful status obscenely (19)

In another place he says:

Oh how beautiful everything that pleases him and is satisfaction,
O that which is transformed by me (20)

He described his beloved as navigating, but he uses diminutive describing his navigation as endearment and courtship in the first line of verse, then he described in the navigation everything that he pleased with him, describing the sweetness that he liked in the mouth, and it is striking here that he uses diminutive with exclamation as well as doing preference, thus adding the meaning of endearment to the exclamation and preference, then speech becomes indicative of these three aspects at the same time.

It is indicated that Ibn al-Farid deliberately diminutes the verb I am inclining and replacing it and it is odd. Because miniaturization is one of the properties of nouns, and that deviation from the ordinary is only keen to emphasize the concept of miniaturization and generalize it to the noun and verb, in addition to emphasizing the meaning and fixing it in the mind of the recipient (21).

Ibn Al-Farid was not satisfied with endearment to the beloved or his qualities, but he would endear him to everyone who had a relationship to him and in whatever form that connection was, so he says: (Alkamel).

And the peace acknowledged by Urieb of that Allawa (a place)
who are on the authority of a distant and gloomy, lover, (22)

As we see him dear to the Arabs who live in his neighborhood or on the way to his home, the term (Arabs) has been reduced, which is a group of people who live in a small area, to be endeared to them and eager to mention their place and glorify them at the same time. Because they won neighboring with loved ones. Such a reduction was mentioned more than once in his poems (23).

Among the things that can be found upon when the flags are minimized is what Ibn al-Farid resorted to in terms of introspection when mentioning the names of women - and they are the source of kindness, endearment and envelope - when he says: (Al Ramel)

Address the matter, leave the calling, so
It is not by elevation the elevated communicates at an elevated point (24)

Here is the tracing (Raqi) of Ruqia's name.

And also:

Whenever the Arabia is pleased, it pass
I express the happiness of my mother (25)

Here, there is a systole in the pronunciation of the word *mother*

These three vocabulary words gave the diminutive its echo in imparting a beautiful image as well as the intended meaning of courtship and courtesy, and we do not deny that the rhyme - the static **yaa** - was one of the reasons behind the intonation that came through diminutive, but on the other hand we do not underestimate Ibn al-Farid's poetic ability in terms of images and words and the meanings and music and his ability to take the corner, and this prompts us to say that our poet has relied on the diminution of the names of the proper ones, out of desire to spread the spirit of tolerance, kindness, sweetness and compassion when communicating with people or even just mentioning their names or their description.

One of the beautiful things of diminution according to Ibn al-Farid is his diminishing of female names of those who dominated and their name became famous, so we find that he comes with (Rasha, Salma, Yes, Saada, and Laila ...) An example of this is his saying in Tashair (Salma): (Al Taweel)

Is thunder shining from the side of the valley,
shiny, or raised from Laila Al-Barqaa's face
Is the lights of the glow were lit, and Salma was given,
or smiled about what the tears said
O, I would that my poetry, did Sulayma live
in the Valley of Hima where the orphan and the fond (26)
{Sulayma is a diminutive of Salma}

The fourth line of verse, the diminution of (Sulayma), is a semantic result of the diminution of the meaning of the light of the face (Laila) in the first verse after the first three verses were an interrogation in the chest and the mother of the equation in the deficit. (Suleiman) as an introduction to its disappearance, and to indicate and acknowledge that the intended light is the light of the shining side of the valley, which is the divine light, and it must be known that the mention of women among the Sufis is completely different from their mentioning by the people of courtship, it is a difference in the rank, degree and significance of the symbol (27).

There is no doubt that these names that are drawn to the ears to mention and to the hearts and their connection, have a beautiful resonance in the recipient's soul when they hear them or when they are mentioned, so happiness and comfort enter through the ears without permission. Love was not stripped in ancient poetry except with a small group of Sufis who made it a religion (28), and Ibn al-Farid was at the head of this category, but he was the bearer of its banner.

Perhaps we do not go far or stray from the truth if we say that the arrival of these women's flags makes the soul comfortable when mentioning them, and it is a symbol of a higher position, a better purpose, a higher and more precious being the Divine Self. How gentle is this, the reconciliation that was made in Sufi poetry between human love and divine love, or the expression of divine love in the language of human emotions (29).

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 Arafah”(38)– Arafah is a place where pilgrims stand(). It is an honor and elevation of the standing of the pause, so that Arafah 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 indiminution (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.

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(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.

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