

# **A STUDY IN THE LANGUAGE OF ILIYA ABU MADI'S POETRY**

## **Summary**

The subject of our research is "A study in the language of Iliya Abu Madi's poetry" the language, in his title, isn't the conception, striking the mind, that's a studying of the problems of the language which touch the structure, but it's the language concerned with poet "How the poetical creation is", from the rhythm to the "image" and the "Symbol".

Iliya the subject of the study, is one of the greatest pioneers of "El Mahger Literature". He may be the most famous, this is first because of his rainful poetical production second, because of its special tune, these reasons are the cause which motivated us to accomplish this study. As we think it will give our research a kind of privacy. So in which we have made use of the modern critical approaches which make bridges between the language and the literature from the given elements of elsqence and criticism.

We have tried hard as much as possible in this study of Iliya's poetry which consisted of five "Diwans" (tezkar, El madi/Diwan Iliya "Part two/ El Gadawil/ El Kaham'il/ Tebr wa Trab/. Which were collected in one volume entitled "Diwan Ab Madi" the greatest poet of Mahger, except the poem "Ana Wi bni" from the Diwan " El Kahmil" which wasn't included in it, but we put it in our research. the research has to be divided into a forword and four chapters.

In then forword we talk about three things considered an authentic accesses in our research. They are as follows: "Abu Madi and El Rabita El Kalamia/ the previous studies which dealt with the sides which are against and with the poetic methodology. The use of modern critical approaches. The four chapters of research come then under the following main titles of:

- 1- The outer skelcton of rhythm.
- 2- The inner skelcton of rhythm.
- 3- The language in ibi Madi, synthesis and structure.
- 4- The image and the symbol.

We've extracted with a big group of thrown results with which are to a great extent partial, which is coming from the privly of the singal context, and sometimes general which is coming from being much and common. Leading to the permanent pattern and then the generality of the result. We'll try to cover some of these results especially those which are general pattern leaving others elements to the follower of the parts and wholes of the research:-

- 1- Iliya left 8298 lines, the traditional is 6478 lines; with a percentage, of about 21, 96L.
- 2- Iliya stylized his traditional poems musically on 12 metres. They are according to the ryhtmetical area, as follows:
  - El Kamel/ El Tawil/ El Paseet/ El Khafif/
  - El Rame/ El Wafer/ El Sarau/ El Motakareeb
  - El Hazay/.

These metres are used power (61.7%) more than being used impure (38,3ls). Acctualectically (88.3L) more than being used unactalectically, brachycatalectic about (10.9%) while the percentage of stanza.

3- The diversity of his up to dating poems are based on 8 patterns:  
according to coming in quantity as follows:

Poem used one metre and made a variety of rhythms in form of stanza (rythme (583 lines/p. 32°L)/ Muwashsa (477 lines/ percentage 26,2% poems used with more than one metre with the variety of rythms (33/lines/187.2°/ the squences (160 of lines, 8.8%)/ Cinquains (125 lines/ 6.9°L). The poems with the invented image metres (77 lines/ 4.2°L) Mazdwag (38 lines/ 2.1%). Having 2 renewal patterns (29 lines, 1.6).

- every renewal patterne has related to acting values which created the privity of results to some extent.

4- There were many poetical requirements in Iliya's, and so there were many various metrical mistakes. But most of them are a scribed to aphenomenon of the interest in the rythem of hearing which may express a vision of special rythem.

5- There were the consonant, of the rhyming letters in the traditional poems in form of alphabet except (Tha/ Ha/ Zal/ Thal/ Sheen/ Ssadd// Ddaadd/ Taa/ tha/ Gheen/ Wawa/).

- And there weren't original rythmes of "Haa" but they were an exceptional rythme in our statistics.

6- Iliya may use in his traditional poetry, the absolute ryhmes with mostly percentage (6-5- lines/ 93.4%). From this the percentage sticking (428 lines/6.6°) and the percentage of the broken rhyming in creased in the absolute, rhythms which came in advance with the percentage of (2699 lines/ 44.7°10) and then are followed by the open ryhming letters (2005/ 33%) and finally "Madmum ryhming letters".

7- The percentage of internal rhyme came at he beginning of Il's traditional poems (50%) then followed by the non-internal rhyme, and the El Medwara beginnings. (449%) and finally El Medwara beginnings with the rate 5.1%.

- The internal rhyme came inside the poem very often. We've noticed 36 poems with the beginning internal rhyme in 19 poems, and they did not come together in (7 poems). This internal has the job to find a rhyming paragraphs between two constant rhythms, the following and the subsequent so it has the rhythm distinction., the support of the rhyming of the whole poem on one hand, and the concentration on the content found in its context which can't be separated from its whole context on the other hand.

9- There were many defects of rhyme and its necessity of the traditional rhymes the defects are: ( )

But the necessities are) using "Ha" of the familiarity like the use of "Fa the open"/restricting the prolonged/ relieving El Hamza/ cramming the rhyme with bad colloquial language/ expanding the restricted).

10- If we look at the rhymes in the up to dating poems, we will find then divide into two sections: 1- up to dating rhymes with a traditional model. It include:

The rhymes with the poems of the image invented metres/ the poems used with one meter and make a variation of stanza rhymes/ the poems used with more than are metre with a variety of rhymes.

The second section is the rhymes of the traditional model and it include: (El Mezdwag)

- We don't miss those patterns and its rhymes systems in our research, many of the characteristics of the patterns whether it's related to the rhythms or the indication at the end of the first chapter.

11- Iliya had a great skill, in using the potentialities of the sound and their ability to suggest the meaning and its mimesis, it's so remarkable that the meaning can be much stressed and developed when accompanied with pure sound effects.

12- The suggestive values given by the repetition have varied as a means of word them on the two levels; the undictive and rhythms through its levels and the repetitive patterns it included:

- The paronomasia was one of the important rhythmic expression means. Like Ilia's poetry. Which helped appear as a characteristic style and expressive segment which has a distinguished pattern especially with the variety of pattern and its indications.

14- The paradox and the collation are the two means which have the greatest role in the new rhythm which isn't less important than what the repetition and paronomalia had, the rhythmic indication importance which we don't miss isn't through replacement and opposition.

The music of balanced stanzas, the two level; horizontal and vertical, shaped a means of inner rhythmic which has its role in the horizontal level rather than the "vertical" We note that its existence on the vertical level may unite the lines of the poem; the multi rhyming letters under inner rhyme skeleton followed by the vertical.

Concerning the horizontal level, it's clear in the rhymed prose which has kept a lot of pattern prose which has kept a lot of pattern values helped the pattern creation. But this depends on the good usage and keeping away from exaggeration.

16- The stage of mimicking and mimesis in Ilia's which are clear in his two first diwans, where we notice the style of the ancient included in a clear way.

17- Islamic implication is clear in his impression in El Haditl El Shant to some extent but in Quran to a great extent which was recalled so much and in many ways completely or partially.