

"Summary"

The aim of this study is the close observation of the different methodic demonstrations in Al Hadad's poetry, the manifestation of its role for the innovation of what the text refers to on one hand, in addition to the realization of the beautiful effect on the receiver on the other hand, and finally the relationship between this text and what surrounds it including the environment which has an important effect on poetic forming for the poet.

This study depends upon three levels which the poetical text consists of: sound level, the structural level and the imaginary level. These levels are ordered in according to the study of the poetical text; the poet begins with the sound which realized as soon as we listen to; ends with its forming poetical figures that is the most important units of the literary text. Every chapter of this message specifies one level of the poetical levels.

The entrance of the message includes a recent methodology of the literary studies considering that these methodic researches depended on the analysis of the several methods of the literary language; this methodology is applied to Al Hadad poetry, one of Islamic Egyptian poets who doesn't have an extreme fame in relation to whom accompanies; so he is chosen to be the application subject. The researcher has depended on the accurate statistic methodology to search some indications which indicate to what extend these methodic demonstrations of his poetry succession in relation to its rare with others to be described accurately.

In the first chapter, the sound level includes three divisions:

(1) Poetry scanning (the external music):

The poet divides the meters to groups according to the divisions, then he discusses the succession in the appearance of (scanning –meters- numbers of the verses), the relation ship between the meters and the aims: the scanning of poetry according to two criteria:

(a) scanning study.

(b) similar and compound meters.

The research deduce that:

(1) the relation of the succession of meters in this poetical works asserts that there are three formed 62.5% of the total meters used in this work; they are Al-Kamel, Al-taweel, and Al-baseet. In addition to , the relation of the successions of meters surpass in relation to the number of verses.

(2) the relation of the meters increase according to the numbers of the scanning.

(3) the poetical aims increases according to the increasing of the succession of meters; and there is no specification of a certain scanning because the relationship between each other is functional.

(4) the surpassing of the compound meters on the similar ones is due to tuneful differences. Scanning study refers to the poet who was excited about the different harmony of sounds and the tuneful differences. This is due to his society on the one hand and what the receivers want on the other hand.

Chapter two : Rhyme

The researcher studies the rhyme to manifest its features of harmony of sounds and interested in the letters of the statement (El rawy), the study of the rhyme sounds, the types of the rhymes according to freeing and restriction and the movements of rhyme; he ends the chapter with Al-wosta rhyme and to what extend it participates in the poetical tune.

He deduces that:

(1) the relation of six sounds of el rawy in this poetical work increases, they are Al baa . Al raa, Al dal, Al lam, Al non, and Almem which form 64.98%.

this relation agrees about the Arabic poetry.

(2) the more the sounds approaches the lips and the teeth, the more its use increases in the poetical work.

(3) the relation of Al maghora sounds, which form 80.41%, surpass the relation of Al mahmosa sounds which form 19.17%.

(4) the freeing rhymes surpass highly on the restricted rhymes.

(5) the relation of the hemistich poems surpass non-hemistich poems in this poetical works. This refers to Al Hadad's knowledge of the management of hemistich in poetical forming

Chapter three: the internal music

The internal music includes the tuneful reference, letter music, word music and sentence music.

The researcher deduces that:

(1) sound repetition of the letters show a kind of referential sound balance in the structure of the poetry.

(2) the different repetition leads to tuneful density especially in the structure of Rad Al agz on Al sadr and Al trdeed.

(3) El genas plays an important role in referential contradiction and depth, in addition to tones through sound similarity.

(4) the linguistic repetition plays an important role in the verse leading to the increasing of the tone.

(5) the vertical repetition of the verses creates a unique tune. The contradictions lead to referential and musical density into the poetical text.

The second chapter includes the structural level which shows the deviation and changes in. We can imagine it abstractly when we realized its viewed effect in the poetical forming taking three horizontal and vertical movements.

Every chapter specifies one movement of them. In the first chapter, that specifies the horizontal movement, the researcher studies some structural demonstrations such as advancing and delaying; and represented in the advancing of Al gar and Al magror on the verb and the subject of a sentence.

This is the poet's desire to interest in the advanced whom sheds light on to fascinate the receiver. In addition to, the advancing of the predicate of a sentence on the subject of a sentence with the aims of the specification on one hand and the sounds on the other one.

The advancing of Al nasekh sentence has a clear referential role which Al-Hadad intends to.

The researcher uses different methods such as the objection using Shebh Al gomla to assess the meaning on one hand and specify it on the other one. The objection of a sentence which isn't preceded by zarf aims at undoubtiness which happens to the receiver. The objection of the conditional sentences districts the relationship between the predicate and the subject of a sentence with a certain meaning.

The objection of swearing asserts the meaning and shows the seriousness of the speech implication. The objection of calling aims at awakening and the objection of ha Al Nafeia to Al gens.

The researcher discusses some methods:

He deletes the subject and used the predicate of a sentence to represent the axe of the refrentiation on the verse level; then he also deletes the subject and the predicate of a sentence in the sentence begins with the verbs, and its referential effect on the poetry and the deletion of the complements. Al-Hadad is interested in the object to pay attention of the receiver to the verb; he also makes a number of possibilities which are the beauty of the poetical language; then he deletes the articles which give the poetical work the beauty.

The researcher ends these structures with the definition and undefinition. The researcher limits Al maaref that as effective effect on the structures such as the pronoun, the proper name, the demonstrative pronoun and the relative clauses.

The researcher discusses in the second chapter the "conjunction". He discusses two phenomena: the conjunction and the conditionals. The conjunction forms four methods as a result of the addition: the conjunction with the accumulated addition, contradiction, negation, and synonyms. The conjunction leads to the depth of the explained effect. The condition and the control of its parts lead to referential role on the level of the poetical structure.