

## Conclusion

The most significant of the thesis

After Atiq's verse had been in the spotlight for stylistic scrutiny . The researcher came up with a host of results ;

concerning the first chapter that scrutinizes the phontical level . when having a look at the metres employed by Atiq one can obviously observe his most frequent use of ( AL Khafif metre) rather than other sorts by reason of its very characteristics that permit sorrowful implications , Tranquil and serene depiction , and virgin court : all culminating in its depiction as ( lyrical metre ) as most poets preferred its employment , specially the roman ticists in our modern time still it hasn't occupied the prime position with any one of them .

In Atiq's quest for novel musical moulds , he adopted (Al Raml metre) in the form of ( mwashahat) the pyramid mould and the like to achieve harmony and diversity through the dual use of the integrate verse line the incomplete one , the halved , and some times the ryhme mode in a poem . As far as we are concerned with lyrics we are met with ( Al Kamel metre ) in the third place . so this kind of metre is current in circulated poems . Atiq's usage of ( Tawil metre ) is in the fourth place , although such a usage occurred later with romanticism : assuring that Atiq's beginnings were somehow romantic , as aresult we find classical requirements in his verse mostly in the form of ( Al tawil mould ) . the rate of this recurrence which was once high in his first volume initiated its decline towards romanticism . " Al Baseet metre " was of little appearance according to Atiq among the poets of Apollo: due to its dreamy musical atmosphere - atrait missing with Atiq for the deceitful nature of his beloved .

While Atiq's employment to other metres ( Al wafer, Al motoqareb , al mogtath , Al madid , Al sariea - and Al hazj) was mediocre . The researcher has concluded that there is a proportionanal relationship between the metre and the length of the br cath specially in the first five metres . the more popular the metre is , the longer the breath : this sheds more light on Atiq's intention to employ these metres as they are of more affinity to him than other metres .

Atiq's use of medium - length metres is crystal clear, in most of his poems . as for the incomplete line it was closely related to the light metre and was always represented as complete except in one part of this poem " a night in the boat " when Atiq wanted to produce lyrics : this certifies that the artistic forms are delibrate on Atiq's part and they come to match well with diverse emotions in the poem - Al Raml metre was represented as complete

and incomplete - while Al Kamel metre occupied a big part of the segment to lighten its length - the rest of the metres were normally employed whether complete or incomplete.

Atiq used the compound metres more increasingly than simple ones as he was careful to produce multifarious harmony and evade boredom that may be inflicted on the reader .

Atiq has made a good use of the phonetical tools to bring about melody - ; the circulation tool came in the first place among his artistic tools . circulation contradicts with ( Al tasriea ) , which in turn draws the reader's attention . the function of circulation is to secure unity and continuation to the two halves of the poetic line - leaving certain implications that guarantee the reader's comprehension to his verse as a whole entity . this emphasizes certain impact when aptly applied by poets like Atiq. Circulation is closely related to narration , complaint , tense temperament , specially with ( Alkhafif and Alkamel metres ) .

Musical innovation occupies a great deal in Atiq's poetry so that harmony may fit well with the implications of the verses . form is inseparable from the content , the most outstanding characteristic of a versatile poet - the closer the connection between form and content , the more talented and gifted the poet is - hence Atiq availed himself of the andalusian mwashahat mould , but he added more serious forms . he adopted geometrical pyramid structures to his poems . besides combining between the complete and the incomplete , the half-lined and the one rhyme mode . as he halved the inseparable - All these features epitomize the harmony that ' Apollo group ' possess .

The study of Atiq's rhyme has resulted in :

Atiq has the inclination to make a good use of the sonorous sounds like /N/, /R/, /B/, /L/, /M/ for their clarity to the hearer as Atiq is not an imaginative poet who whispers to his paramour , he is of some murmur and has the will to divulge the agonies he harbours towards his friends and his mistress . this use of these sounds into his rhyme feeds the relationship between the place of articulation of a sound and the implications implies : specially when cloured with some phonetical effects such as Arabic accents ..... at the end of the poetic line . /K/ sound occurred much in his verse as it is related to sonorous sounds . /T/ sound came next-the sound was employed to imply exhaustion and fatigue to the extent that the poet would wish to meet his end as an endeavour to rid himself of his torture and pain .

The study lent more credence to the fact that the closer the place of articulation of the simple articulatory points , the more frequent it's used

on the part of the poets , as it doesn't entail a great suffering in pronounciation - so the oral sounds had the lion's share in Atiq's poetry .

Atiq availed himself of the major four Arabic accents ( Fatha - Damah - Kasrah - Skoon ) to convey certain messages . Al skoon is used to clarify the sounds . this proves Atiq's awareness of diverse artistic tools and their employment for the sake of suggestion .

The researcher has noticed the frequent occurrence of the limited rhyme . in ( Al raml metre ) , this limitation symbolizes not being confined to one sound of the rhymes and being freed from the grammatical rules that narrow the verbal stock before the poet if he is more restricted to one rhyme mode .

Comotation has played a significant rule in Atiq's verse :this device unites the poem as one whole so that the poetic message may carry intense psychological impulses that can be transmitted from the innovator to his audience without losing any of their implications .

Atiq used diverse forms of rhymes ( mwashahat rhyme - dimetre rhyme - trimetre rhyme - tetrametre rhyme - pentametre rhyme - hexametre rhyme) and there are also ( triangular rhyme - square metre rhyme - pentagonal rhyme ) and others that contributed to the enrichment of rhyme

After the researcher had launched an intensive study of the interspersed music , he found out that Atiq put several artistic devices to use and made them of certain significance on their own and usable indifferent contexts - all this certifies that Atiq possessed special artistic tools that add credibility to his original talent and artistic awareness .

Atiq evinced great care to secure internal rhythm which represented his soul and art : starting with the musical impact of letters when put adjacent to gether are harmonious to the extent that creates spectacular symphony . Atiq had reitrated the very same sound to convey the message and also repeated the same sound in combination with another to bear different connotations . This is the case when the sonorous sound is accompanied by a hissing sound . and sometimes the letter is assimilated .

Atiq pulled the musical strings in which he proved to be perfect . his versatile use of the long sound - ( the elongated vowel ) . he also made a good use of an old tool - but in a new form with romanticism - his use of phrases that depict meanings .

Atiq had a keen interest in the use of the refrain . he repeated a letter , aword , a phrase , a half line , even a whole line , and in many times a whole sentence . this style was his own while his colleagues used it in a less manner ; This took the form of ( repetition - reiteration ) .

Atiq used the energetic impact of alliteration to draw the attention of the reader to absorb the textual message . to Atiq alliteration was a much means as well as a suggestive end .

The antithesis played a role in addition to his , care his connection with the phonetical side that resulted in repetition of the phonatical units in the personal name . as pictures . antithesis acted major positive percentage in Atiq's poet but negative antithesis is used in a little form and sentence music assures many implements in the artistry of Atiq and " Eltasriea - good segmentation - antithesis " are the most of his elements . ( El Baa - ر - ن ) have been used in large percentage in the using of " Eltasriea main . but " م - د - ن in mediate percentage then ( ل - ت ) and he didn't use ( ) in a complet form .

Atiq had made a good division in many pictures " phonetic - music " and antithesis had occupied a large stage in Atiq poet . The repeatability had appeared in many pictures as vertical repeatability - and horizontal - partial - symetrical - after symetrical study . They concluded many results . at the introduction we concluded that Atiq reviewed his poetry from time to time . and change his poem either in address or in words are sentences or in Deletion which he sees an obstacle to indicate his meaning . This property isn't in Arabic poetry he was creative critic to himself from time to time . The virtuoso showed the structure level : and divided it in three accents . so he explained the position action " deletion with many forms in the Deletion of the subject to the Deletion of " predicate الخبر and the deletion of " verbal sentence " and the Deletion of the verb and subject and we set the object on and the Deletion of the call implement . and the Deletion of interrogation technique and the deletion of " Roba " to the conditional techinique that came in the form " The Deletion of conditional article and its verb " at lost the deletion " The part of the words and complements .

The important form in delation at Atiq " المبتدأ " to give attention to the reader to search for The Delation to give a clear meaning and show the message and imit we deleted the predicate in the speech and we indicate agent " المبتدأ " which was deleted that he says when we deleted it is a great importance to complet the meaning and the only condition is to investigate the virtuoso about it and explained ( definition - indifinition ) and their Role and came with definition with the pronoun and the pronouns which indicate address in a percentage at least half of the pronouns Because Atiq was trying to indicate the addresse and indicate his features in front of the Reader .

He used the pronoun " you " to talk with his friend for instance to indicate the picture in front of my eyes and used it to talk with his Beloved girl as tickle and the pronoun " He " used it many times to show the loss of his Beloved or the friend but " I " either visible or disappeared in high percentage with the rest of pronouns and this assures that we are in front of a poet from the era of identity . Atiq didn't use " We " this because the Romantic see the society it self than other people and indicated the proper name many times and indicated the names of some countries to confirm their relativity to his heart . and there are places , Trees , plants flowers , rivers , seas , and animals , insects , music , instruments , god , and angles .

The virtuoso indicated the role of the definite and the indefinite and Their role and found out that the word indefinite gives many questions around it from the reader to make the meaning strong and Atiq used it in many different forms .

The virtuoso indicated the structure technique which Atiq showed it in best way to make it an excitement source to the reader that we can conclude Atiq has indicated his meaning to make the work creative and strengthen the relationship .

" Hamza " acted the highest percentage in use and we saw it concentrated form when he repeated it in some poems more than once to indicate the message itself and indicated other purposes and the interrogative and the apostrophising that " ٱ " ingtool address " the highest percentage than the other tools because it is the best tool to show the meaning after the caller to the caller and came after it " ٱ " Because it's the nearest tools to them at the side of indication . The call acted the call Deletion or " Elhamza " in little percent age to express the shortage of apostrophy that is near by the frseal with his beloved . Atiq had made use of " call " in a form marked it than other poets which concentrated it in his poems in vertical form and he doubled it in one line to create a wide area of stress which reflected arole on the reader when he reads the message .

after the study of the position of the accent the virtuoso studied the horizontal accent which indicated in it the introduction as a part of Atiq's poetry . and the virtuoso studied the conditions of delay and presentation and the first scene was the presentation of " propositional phrase " on " the predicate " than the presentation on the verb and subject and object , " nominal phrase and the presentation in the described sentence and then the virtuoso directed his attention to study the presentation the adverb on " verbal phrase " and on " agent " and " predicate " and the presentation of the object on the subject . Atiq showed his skills in using the presentation

and the delay in many poems and the virtuoso studied this accent " objection " and its role .

and its form is in Atiq's poetry the objection between statement element and objection between " الجملة الفعلية " and objection between connected half and objection between the adjective and be adjectives and objection between " المتعاطفين " and objection between interregative technique and objection between Direct and indirect speech and objection between apostrophizing call technique and the objection between two sentences . the objection acted an appearance technique that it came in concentrated form as it is a kind of repeatability and in verbal sentence the objection became much as it acts as a kind of effort . the virtuoso has directed his attention for studying the vertical action and studied in it material and conditional structure and " Elwaw " acted the highest percentage and connected between numbers of lines to guarantee the connection in meaning and there is maternity and so maternity with " or " then " Efaa " " Baa " and " No " .

The conditional structure has varied from the position of the tool and conditional verb and conditional answer for the connection in meaning .

The third chapter :The virtuoso dealt with photographic level that he explained the visionary source at Atiq and acted technical appearance in it . That he had contained most of his picture from " quran " and that is due to the recitation of the " quran " in the village stall .

The heritage formed a part of Atiq's sources that he used tools that were of old usage as ( swrds - arrows - spears ) the environment acted a source from visionary source that it gives him with its beauty more and more and gave him the palm tree and birds a picture that express about the life . and took from the animals world a lot of pictures and plants specially flowers and grandes. And so Atiq didnt forget aquatic environment so it was one of his visionary sources and so the sky sources from stars , sky ... ect and took from music instruments some of his pictures that he was loving the virtuoso studied the second chapter elements of partial picture from simile and mataphor and so the complete picture and it's forms . and the simile has acted high percentage to the disappeared simile and " Elkaf " formed highest percentage between the rest of the tools and came after it " كان " and explained the simile sensation with sensation and feeling simile with sensation , and simile the sensation with feeling and the simile the moral with moral and this adapts with the natural Arabic poetry , poems and explained mataphor with it's kind then explained the complete picture and

its role at Romantic and explained epilogue and put his results in it which he has obtained .

This goes well with the part played by " the simile " which in turn makes what's spiritual concrete .

After the researcher had subjected Atiq's metaplor to elaborate study , he came up with the reality that Atiq's metaphorical simile formed 70% of his works , then came the explicit simile at 30% while personification came first with 80% this reflects Atiq's desire to enliven all his concrete surroundings and make them pulsate with life.

Then the researcher tried his hands in the study of explicit metaphor and found out it symbolizes animals and birds at 41% , nature at 34% humans at 12% , plant life at 10% , and finally the abstract elements to form 3% . the researcher came up with the classification with reference to the above mentioned element .

Finally the researcher handled the whole vision as a trial to register its norms in Atiq's verse . among the most important norms are the descriptive vision , the narrative vision - a trait characteristic of Apollo poets , specially Atiq - symbolic vision , the romanticists made good use of symbols and their suggestive impacts in a different style : all give the reader the right to formulate the implications implied by the innovator to effectively interact with the verse line . as is the case with the philosophical symbolic vision , more profound , and also the dramatic visions drawn from the stage, as well as the epic and pun visions . it's obvious here that Atiq focused on the selective differences among the literary genres .

Atiq's poem has at its kernel all the narrative , dramatic , and epic elements in addition to other literary ones .