

PalArch's Journal of Archaeology  
of Egypt / Egyptology

**THE COMPOSITION OF THE POETIC HOUSE IN THE  
POETRY OF THE AL WAHAB FAMILY**

**Saad Ali Saleh<sup>1</sup> and Assist. Prof. Dr. Muhammad Nouri Abbas<sup>2</sup>**

**<sup>1,2</sup>College of Education - University of Anbar College of Education - University  
of Anbar**

**Saad Ali Saleh and Assist. Prof. Dr. Muhammad Nouri Abbas , The  
Composition Of The Poetic House In The Poetry Of The Al Wahab Family  
Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(8). ISSN 1567-  
214x.**

**Research Summary:**

The purpose of this research is to stand on the structural aspects of the poetic verse in the poetry of the Al Wahb family, who are the class of literary writers in the Abbasid era. Their literature received a great status, and they played a prominent role in the fields of literary life, so it is necessary to highlight their artistic and literary value, as their literature included aspects A composition such as the composition of the poetic verse and the composition of the literary text, as well as the artistic image in simile, metaphor, and metonymy, and their literature also included the sound level such as rhythm in poetry, poetic meter, rhyme, and internal music. From an introduction and five demands: (the predicate, the introduction, the delay, the omission, the interrogative, the appeal) in which I studied the syntactic level

**Introduction:**

Praise be to God, Lord of the Worlds, and prayers and peace be upon our master and Prophet Muhammad (may God bless him and grant him peace), the master of the first and the last, and upon his family and his pure and pure companions, and those who are guided by his guidance and follow his path until the Day of Judgment.

The emergence of the class of literary writers in the Abbasid era became an urgent matter imposed by the wide development that life witnessed with its joints and all directions. Al-Jahiz and many scholars of his time embodied this stature until he became a clear sign of the manifestations of literary, political and social life.

Among the literary families that represented this literature (the Al-Wahb family), and it is one of the few families that excelled in writing, as they played a prominent role in the fields of literary life, and their poetry and prose were evidence of this

giving, and this position that allowed them to move towards the ministry. With their political savvy and their style of dealing, they were able to reach the policy of the Abbasid state and dominate some of them for a long time. The research consisted of an introduction and five demands: (news, introduction and delay, omission, interrogation, appeal), and a conclusion.

### **Prolegomena:**

The Arabic poem, since its first inception, has been going according to a certain system. The Arab poet paid great attention to the construction of his poem, and gave it importance and care; Because the poem consists of a style that presents the poetic experience of the poet, whether it is on the realistic level or the emotional level.

And when we talk about the compositional level, we are talking about the poet's authority in shaping his structure so that it becomes more effective, and he can transfer his poem from its normal structural level to higher levels that embody beauty, and reveal the eloquence of choice for a word and nothing else.

On this basis, the value of the poem depends on composition and composition according to an expressive style chosen by the poet, and this style stems from his culture and his good choice; Because it reveals the poet's poetic and creativity, so his creativity lies through his choice of the style and style of the poem.

The poet's choice of his poem starts with the word and its great importance in constructing the poetic text to enter within a context that has the ability to absorb all psychological and emotional experiences, and this happens (with the consistency of the word and its compatibility with other words in literary expression) (1), so the poets adapt their words and compatibility with And they have the ability to express their experiences and their position (by the inspiration of their emotions and the feelings of their souls, and they did not intend it except to express themselves and their feelings) (2), and on the basis of that a process of subjugating the language occurs through which the poet can express his emotions, and with this basis he takes his language out of its communicative function to A deeper job was a way for his language to enter the field of influence and creativity, as (art is not an industry and a form, and the artists themselves contribute to lowering the value of art by making this art a form of light) (3), so that the poet generates the beautiful expression that occurs through (the natural mental structure, including It is characterized by the advantage of combining ideas and words and tasting them) (4), because language in poetry is a synthetic language; Because composition is a process that poetry requires in order to represent the poet's success(5).

### **The composition of the poetic house in the poetry of the Al Wahab family:**

The creative poet is the one who makes his poetry like a beating heart, so his poetry is in line with his condition and emotion, and he is the one who is able to make the words of his poetry smooth and able to absorb his experience, so the poet is able to summon the words that keep pace with his psychological and emotional state.

On this basis, the poetic verse represents the independent unit that the poet deposited his experience with, as it is considered the smallest unit of which the poem was composed. It received the most attention, and the most careful care. The poet chose his words that composed the poetic verse representing the vessel that conveyed

its meaning (in formulating and composing the continuous phrases that An identical picture of this model will be based in the same moral writer) ( 6 ).

Cohesion and cohesiveness are among the elements of composition in a poetic verse. The more coherent the words are, the more their artistic rhythm increases, which leads to the recipient's sense of this aesthetic [7].

When extrapolating the methods of performance in the poetry of the Al Wahab family, I tried to identify several elements that represent the most important installation techniques for the poetic verse, which the poets considered a breakthrough to prove their presence in their poetry, and they intended in it to express feelings and feelings.

Poetry is a structured speech that the poet needs to use several methods in order to construct his poetic house, and this composition would differentiate between it and scattered speech. Among the methods that we have observed in Al Wahb's poetry are:

#### **First, the news:**

And it is the useful uttered speech that we decide to tell about a matter, and it bears truth and falsehood in and of itself, and this is the view of the majority , ( 8 ) one of the methods that include precision of expression and good understanding.

It is well known that in speech there are two ratios (verbal and external) that are specific to the verbal and the external to reality. If they match, the report is true, and if it does not match, the report is false.(9).

In poetry, the story departs from its main purpose in the addressee's statement about a matter he was ignorant of or needed to benefit . Because it (originally in Al-Khobar , (10) (and the news comes out to other purposes that are understood from the context and meaning, and from that is the saying of Al-Hassan bin Wahb: [Al-Wafeer].

**We have a share of the minimum tax**

**So we missed you, so you don't see us. . . . .**

**The core of cordiality and close kinship( [11])**

**You were a brother to us**

Valhassan bin Wahab did not want to benefit offeree in to tell him this, but he wanted that inside it shows the love of the poet Abi Tammam, and show Thsrh on his loss, he went out the news here to the meaning of lament and longing on Almrthy , which was deposited in the heart of Hassan more grief, and gives his hair indication The relationship between them is clear, and the poet here was inclined to be honest in his poetry to mention what Abu Tammam was characterized by in his life.

Spinning was one of the purposes for which the news came out, and he mentioned the heartache because of desertion from that.

**It comes and the time for its demise does not come**

**And the heart of it was an ailment**

**I became dead and alive with your palm (12)**

**You are the one who owns me all**

The poetry here revealed to us the poet's affliction by proving his love for her and changing her condition with him, which enhances his affliction and flirtation. This reveals his troubled psychological state revealed by the context of the second house, as well as his surrender to her, so he wanted to tell her expressing his love for her, which exhausted him.

Al-Hasan seeks to prove himself by referring to himself with news that came to the meaning of praise and pride in himself. He says:

**I am Ibn Wahb, Dhul Samaha and Al Nada .[13] )**

**I am if you don't know me yet**

The news here came to the meaning of praise and pride, so the poet was proud of himself to prove to his beloved that he has a wide echo among his people, and what can be deduced from the indication that the poet here is not only proud of himself, but is proud of his people; Because it is tantamount to recording the history of his people, expressed in words attributed to him.

In the news, it is possible to take into account the conditions of the addressee, and how the speaker can receive the news, if the addressee is empty-minded, not doubtful or hesitant, he comes with one affirmation, but if he denies the matter, the news must be confirmed by more than one confirmer, and this is one of the important matters that is intended to match the speech with the requirement case ([14] ) , Al-Hasan bin Wahb spoke about the separation by saying: [Al-Kamil]

**purify the souls from the bodies ([15] )**

**As for the parting, when you have gone away**

Al-Hassan's saying (Mahaj's souls departed from the bodies) is a piece of news he delivered without confirmation, so there is no need for him to confirm it according to the nature of the human soul, as it received the news without knowing that it was believed or denied. That no longer held hope again; Because his share of the one he loves has begun to end.

Al-Hasan bin Wahb added an emphasizing device to his hair. Because the addressee was doubtful, hesitating about him, when he said : [The long one].

**Ali and Rawani from poison my supplier ([16] )**

**I called you in the clear and my source is narrow**

So the poet in his admonition explained the situation in which he was, and he did not receive any help from anyone, and perhaps he understood that his companions were skeptical about his case if it was difficult, so Al-Hassan confirms a fact that he had gone through to convince the hesitant listener in order to know and clarify the picture to him. His difficult condition passed into the mind of the recipient.

Al-Hasan bin Wahb wanted to prove the reality of the sadness that dominated his heart after the recipient denied it, so he confirmed the news with two common tools, namely (ve), saying: [Al-Kamil]

**The boy cries only for what is in his heart**

**She said she was crying, so I said:**

**Tears ran to him and I didn't know him ([17] )**

**So maybe I drew tears**

The poet here acknowledges and acknowledges the evidence he provided of his sadness, which is (tears), after the poet embodied a group of words that indicate that, we notice (crying, the boy cries, tears, tears), tears have become so familiar that he does not know when. nz late indication of the frequent recurrence, which depicts the intense love after having made explanation not manufactured, Vdmuah honest; That is why he said (it ran), and he did not say (shed), because many tears here expressed a bitter emotional experience until tears became a habit for him.

As long denied poets Al Wahab issue staleness friends, has Aotboa much on Ajafaihm this , which invited them to deny this acrimony manner Radiate Rey eye, denied Suleiman bin Wahab for himself as such, was not estrangement from bequeath or qualities or morals and says: [long]

**I am close to you from afar ([18] )**

**I mentioned my estrangement and it is not my character**

Suleiman did not accept this matter, so he tried to deny what was presented to him, using two tools: “in” and “lam affirmation” to deny the news that was delivered to him, and Solomon believed otherwise, so he came with more than one affirmation for “in proportion to the degree of his denial, to remove this denial.”[19] ) .

**Second: Presentation and delay:**

It is one of the important chapters in the Arabic language, in which it indicates the flexibility and comprehensiveness of the language, and it has a semantic importance and has prompted many grammatical scholars and rhetoricians to pay attention to it, and they devoted most of their studies to it. They have ; Until they leave their hair into the fabric textured poet can access to the receiver and pull him, and reached by poets to my name meanings and the highest levels were (brought him a sign of enabling them in eloquence and queen to speak and Ankiedh them, and has in the hearts better location and fresher taste) ([20] ) .

One of the most Albulageyen attention to the topic of presentation and the delay is Abdul omnipotent Jerjani given by the importance of recognizing give indications of meaning, he says: ( It is the door of many benefits, gm beauties, wide disposition, far end, still unflagging you about exquisite, and leads to as a nice, but still see poetry acouophone you're interested in , and softens your location) ([21] ) , and Abdel-Qaher here, in his talk about this chapter, tried to delve into his graphic secrets, making changing the verbal order of speech leads to the production of a mental arrangement that serves the meaning.

When following the poetry of the Al Wahab family, we find in their poetry this style has many benefits, as in this style they gave the meaning special care, so the introduction and delay in their poetry came as follows:

A - The introduction and the delay in the nominal sentence : this sentence did not adhere to the grammatical monotony without a disruption in the syntactic context, and the poets (avoid talking about the preserved rank, because this imbalance leads to a defect in the language because of its stability and preservation of its order, while they talked about the unpreserved rank) ([22] ) , and from that is the saying of Al-Hasan bin Wahb: [Al-Taweel]

**You are the same who deliberately gifted the lips**

**Heal the groaning of the two healers I hope**

**I visit you for longing, I did not visit again ([23] )**

**Eat it all the disease for you, for I**

In this introduction, we glimpse a verbal haste from the poet that suits him with a spiritual haste. In the first verse, the presentation of the news is a semi-sentence (to you) to the subject (the same as the one who bestows the transcendent ), this introduction is in addition to the sincerity of the poet's love for his beloved, as he embodied complete obedience to her and referred to That the gift is not appropriate for the position of the beloved, so we see from him that submission was released by the poet from a sweet site that the sum of all the words revealed. mutual love and interesting, in addition to that the poet has confirmed his love for her, the door of love a gift, and self - Abu a b all love.

We note here the consistency of verbal at home to the absence of joints between structures, and this context may earn words smoothness and freshness through the sequence of words, and that nature has a depth indication of sincere love and aroused the interest of the second party to understand mono his love for her, if (he said the same of gave entrancing you) to remained beloved doubting that he intended it and meant something else,

We see al-Hasan in another position. He resorts to supplication because it is the best way to stop his tears. He says: [Al-Kamil]

**Including the nightmares and worries erupt**

**It is as if it is a cornified ulcer**

**And upon what we hope from you is omnipotent ([24] )**

**By God, I hope you put us together**

The poet presented the news (on what we hope) to the subject (Qadeer), and this was the role of the poet in monitoring his rhyme, as well as the constructive appropriateness. From his sorrow and grief, he resorted to supplication, hoping that God would bring him salvation from his ordeal, after he had faced the obstacles that he had encountered, and he had established in his mind God's ability to save him, so there is no way for him after weakness has befallen him.

The poet Al-Hussein bin Muhammad bin Al-Qasim (Al-Baree') improved his poetry until it seemed to his reader that he represented a kind of lyricism in easy and gentle words. He says: [Al-Madeed]

**So let's see what we are ([25] )**

**I forget you before I forget you**

The poet presented the news (You) to the subject of knowledge (Ansi) with the intention of specialization and suspense after he increased his fascination with it, asking her to come to a place to express his love for her. .

We note here the musical proportionality that the poet employed to find for us a rhythmic occasion between a composition in which there is introduction and delay and another similar to it. This led us to understand a kind of change of significance; This is because (no change in the compositional system sentence necessarily change the significance of the transition from the level consequent to another level) ([26] ) .

We find that when Suleiman bin Wahb said: [The uprooted]

**joa his air khalas**

**Tell the one who does not have mine**

**And you saw me relentlessly ([27] )**

**Where do you have a secret?**

Expressing his love, which drew him to a tragic situation that manifested itself in her reluctance towards him, he declared to her that her love is steadfast in his heart, longing for her, for she is present in his mind, so he cannot forget her embodied in his poetry. This is an emotional content that we see enjoying in his remembrance of him in his sittings.

B: Preceding and delaying in the phrasal verb : this appearance in which the object is preceded by the subject, with interest in the object or confirmation of it, or to arouse suspense..., and from that is the saying of Al-Hasan bin Wahb: [The abundant]

**a cloud weeping for him ([28] )**

**I watered the strange grave in Mosul**

Hassan deliberately to provide the object ( the grave) on the actor (clouds) denote the confirmation of his grief on the owner of this tomb , embodying the yearning and longing for him, and perhaps quickly wanted to tell us that this tomb visited the clouds, and as long as the poet reminds him in his life and after his death and has achieved this in the same exciting His remembrance does not disappear from his memory until tomorrow anything reminds him of him, and the image that the poet embodied confirms his great sadness; Because (crying relieves sadness and concern Galloway) ([29] )

, And the words of Hassan: [light]

**Q that you describe my body ([30] )**

**I took off the excuse, so let the people know**

The poet presented the subject with (you) the accusative pronoun connected to the verb and the subject (clear) as a matter of specialization, that is, I single you out for friendliness without anyone else with the intention of arousing his interest, expressing sincere love, so he performed the meaning in an interesting way that does not lead to others if he delays the effect, and this method was established in poetry Al-Hussein bin Muhammad bin Al-Qasim (Al-Baree'): [Al-Muqarraqib]

**I am not from helplessness, I do not activate**

**I quarrel with the highest**

**is the fall of the one who falls ([31] )**

**But as much as the height of the place**

The pronoun (yaa) in (conflict with me), which is the object of the subject (the soul), provided a sign from the poet to prove himself that resists difficulties, as he is in conflict with himself, the struggle of helplessness with activity; Therefore, he provided evidence of his activity through the meaning of the words of the second house, which referred to his daily style with a suggestive connotation that spread the element of self-affirmation or elevation of status.

### **Third: Deletion:**

It is one of the important issues that the rhetoricians gave their attention to. What caused the compatibility between the text product and hearer, it shall be deemed important means by which we find the recipient of a long presence sold in the interpretation of the text and stand on precisely what is it, it is (precise route door, nice outlet, surprisingly it, like witchcraft, you see him leaving the male disclosed from the above, and the silence of more benefit to benefit, and Tjdk speak are if you do not pronounce, and did what be a statement if not built) ([32] ) .

Elimination is one of the means that gives the poetic text a feature of loftiness and elevation that leads the poet to his creativity in saying; Because (minutes of language, and her secret wondrous, and adorable genres, you may see the beauty and magnificence manifested in the speech if you omit one of the two pillars of wholesale or something of belongings , it is estimated that you deleted and speak to become highlighted sickly Sevsav) ([33] ) .

And since deletion is one of the delicate rhetorical topics, through it, the creative poet is able to convey his experience with many suggestive and semantic connotations, and striking meanings in a few words that indicate the artistic ability to draw the image of the text, which makes it more influential, so we delete from the poetic text (singular and sentence, to indicate the content of speech on the omitted , not only it is increased with the meaning of intonations) ([34] ) .

The method of omission has achieved a presence in the poetry of the Al-Wahb family, and it came in the purposes of their poetry for a moral purpose that earned their poetry a kind of distinction that the poets sought in their texts, such as the saying of Al-Hasan bin Wahb:

**If you are the reason for it**

**I am sick of you**



**If we can get it ([35] )****I hope you will visit him**

The poet omitted the ascribed to him (he) and kept the predicate (ail). The poet here intended to show the description of the pain and illness that afflicted him due to the lack of interest from his lover, and he wanted his girlfriend to stand on this matter and know it to be certain of that, so he gave an explanation of his condition in the shortest way.

In the poet's omission, there are two connotations, the first of which is moral. The poet omitted to show himself, so the word of the predicate here became the poet's companion to him and not an adjective that disappears with the disappearance of the cause, and the other connotation is a technical sign. draws attention, and the speed of bringing the mind of his beloved to him without lengthening in his words, the poet, referring to sweetheart and make it a cause of illness (you Aallth) in which the description of the moment of distress and distress offset by the weakness of the poet, helped him to portray his position ([36] )

And the omission in Al-Hasan's poetry is to ease the speech, so mentioning the omitted does not lead to an increase in the meaning, but rather increases the burden of speech.

**From my right, bring my left****What's wrong with me and wine, and I shivered?****I can't take another cup ([37] )****Until you see me in a predicate slant**

He omitted (the cup) from his saying (Give with the left) and the quantification of speech (Give the cup with the left), as well as in the second verse, the appraisal (I cannot carry the cup with the left). Elimination of meaning.

The word may be deleted from speech if evidence indicates it, so the meaning is understood with the deletion, and the poets of Al Wahb depended on this method in their poems ([38] ), and from that is the saying of Al-Hasan bin Wahb: [Al-Wafer]

**The breasts were cauterized by your actions ([39] )****So, O Banu Abbas, take a moment.**

Likewise, the saying of Al-Husayn bin Muhammad bin Al-Qasim (Al-Baree') in response to Ibn Al-Habariya's poem:

**Then I stuck it with my eyes and my cheek ([40] )****So you received her welcome.**

The words of the poet in the two witnesses (hey) (and welcome) (and welcome) are set with a deleted factor, and the appreciation of speech is (wait, hey) and (I received it that I found welcome and I found it easy), so the poet deleted the factors in line with the rule, as well as preserving the weight, he performed the desired meaning with the least words, the meaning Here it is present, which is indicated by it has been omitted ([41] ), the poet's contribution to reconfiguring his words is an indication of his creativity and craftsmanship.

And among the levels of omission that are characterized by depth are those composed of poetry in which the level of meaning is high

And he gives good speech, and we see in “His conscience in the soul is more appropriate and more comfortable than pronouncing it.”[42] ) , and this distinct deletion is evident in the deletion of the object of the transitive verb to highlight the feature of the poet’s choice of him so that his poetry becomes luxurious and luxurious, and from that is the saying of Muhammad Al-Qasim bin Ubaid Allah: [Al-Muqarraqib]

**If eternity helped him, they helped ([43] )**

**Did you not see that the trustworthy men**

The verb (helped) is transitive, deleting the poet in effect to embody the meaning and give the general character to the house. Help was not limited to anyone, so the poet created in the same recipient a comfort that indicated his position in his hurry to help anyone.

Among the types of omissions in their poetry is the omission of the letter from speech; For technical purposes necessitated by speaking, she (Ya Al-Nida’) made clear the words of Al-Hasan bin Wahb: [Al-Wafeer]

**We met with you the wondrous wonder ([44] )**

**Aba Tammam al-Ta’i, I am**

brevity purpose; Because the poet is in grief and distress and is unable to speak, and this is common in the poetry of Al Wahb ([45] ) .

Among the other omitted letters that required the preservation of weight, the omission of the hamza (redemption) from the words of al-Hasan ibn Wahb: [al-Kamil]

**Denial lady manipulation lord ([46] )**

**You denied knowing me - I made you ransom**

Among the omitted letters are also the omission of the interrogative hamzat and the interrogative hamzat, so the poets dispensed with them because they are in the favored ones , as Sulaiman bin Wahb said: [Al-Hajj]

**Um, the weight for him is complete**

**Ave the ancestors digression**

**The Mother of the Promise is Accomplished ([47] )**

**And in the situation implied . . . . .**

.

One of the forms of deletion in letters is (deletion of Alif Ma interrogative) if a preposition is entered into it, as Al-Hussein bin Muhammad bin Al-Qasim said: [Al-Kamil]

**I stay under a good shadow ([48] )**

**Why don't I go to Riyadh and its goodness?**

The origin of (why) ( why ) the poet omitted a thousand interrogative letter (what) asking to reduce it to make it easier to pronounce, and in this case it foretells of the poet's emotion at what he saw of the beautiful nature manifestations suggesting that.

Rap p A : question: -

Among the requesting methods used by the poets of the Al-Wahb family in response to their emotions and attitudes in social life, their goal is to draw the attention of the listener to achieve a matter, whether it is at the level of the state, friends or beloved, and the question about its reality is (asking for knowledge of something that was not previously known by one). of tools) ([49] ).

We note the fact that the question is true in the words of Sulayman bin Wahb: [Al-Hajj]

**Explain, you giver?**

**Show me what you've done**

**Urgent and what is the delay? ([50] )**

**And what would you give if it was given?**

We note here that Suleiman wanted someone to clarify what he was doing in response to a message he had sent to him, so he asked him for clarification on that, and here the question (what) twice came to seek understanding, and it is part of the ministry's requirements from which he seeks clarification.

The question expresses cases that some poets went through, revealing what happened to them in their lives

Al-Hasan bin Wahb took the question as a means of admonishing, pointing to the difficulty of the situation by saying: [The light]

**from the envious generation after generation ([51] )**

**So why did you leave me with a presumption of innocence . . . . .**

The poet inquired about the tool (why) and its effect extended to the whole house, surprising this estrangement and lack of clinic. Because one of the habits of friends is to ask about a friend if he goes through a crisis, and this did not happen. The poet hastened to ask about that close relationship between them that did not have any feature in his illness, and the interrogative tool entered here on the verb; Because it is what is meant and is the focus of the poet's consideration, and the poet's question here came as an expression of the severity of the blame, which made the poet scrutinize his affairs, expanding in its meaning, in order to reach the truth of what happened to him. So he deepened the significance of the denial that led him to admonition by saying: [The light]

**Q so that I may also see beautiful ([52] )**

**Beautiful you see, O Akram Al- Nana**

Expressing his confusion about the situation, and the poet here deliberately used this method in order to arouse the attention of the listener to him to make him pretend to think about the aspects without revealing it to him ([53] ).

Among the denial of admonition is what we see in Al-Hussein bin Muhammad bin Al-Qasim (Al-Baree') saying:

**Man or forget paradise immortalized ([54] )**

**See if you were in the fire with Ha**

The poet here came with an interrogation to deny what had happened to him; This is because the question hamza has entered the present tense, and the poet here presents his denial with evidence, so the poet used such a method to show the status of his friend, that is, not forgetting him and sticking to him by the poet is stronger than all circumstances, and the poet exaggerated this friendship for the sake of friendship on the one hand, and to prove His sincerity in front of whom he intended on the other hand.

Al-Qasim bin Ubaid Allah, when he diagnosed us with the extent of his grief and dismemberment, said: [Al-Taweel]

**broken relationship and its ties ( [55] )**

**How does eternity wake up to a miserable cast?**

The poet disclosed here about his psychological state, and what he was suffering from severe pain, so the question came to the meaning of denial, he was not able to change the severity of his weakness and sorrow, and the tool here increased the interdependence of the sentence structures so that it did not extend its impact on all words, and here we say that the question was in their poetry Evidence of diversity of styles and accuracy of expression ([56] ) .

The expression of regret and blame appears in his poetry, in which the poet begins a dialogue in which he recounts his bitter reality. The poet here addresses himself in a hurry to judge it; Because he sees it as the reason for his mistake. The poet here wishes to die, in line with the strength of the event in which there is a kind of blame.

**Conclusion:**

At the conclusion of our research, we can summarize the most important things that we consider to be of importance, which we have reached in this research, which are:

- 1-the collection of poets family between artistic say ) poetry and prose , ( and was this character well be added to their offspring literary , as if this case does not meet only for a few.

- 2-The language of their poetry and prose is characterized by durability and the lack of use of words that do not belong to the classical language , so it combined between tenderness ,generosity ,ease and difficulty.

- 3-the work of poets family Al Wahab on the employment of formulas news reporting and construction aesthetically in their literature , it is their means to reach the end aesthetic to excite the recipient.

- 4-We have selected the writers of the family of each donation of words and structures that serve their technical sat up hair are material important disclose all their creativity in the systems.

-5-Presentation and delay is one of the important chapters in the poetry of Al Wahb, as it is one of the characteristics of the Arabic language .So we see this method in their hair has many evidence.

-6-The method of deletion achieved a presence in the poetry of the Wahab family and came in the purposes of their poetry for a moral purpose that earned their poetry a kind of distinction

-7-The questioning in Al Wahb's poetry is evidence of the diversity of styles, and the accuracy of expression

**Thesis:**

- 1-Trends of Arabic poetry in the second century of immigration, Muhammad Mustafa Hadara , Dar Al Maaref – Egypt 1963 , AD.

- 2-Literature and its arts ,study and criticism ,Izz al – Din Ismail , Dar al -Fikr al-Arabi – Cairo 2013 , AD.

- -3-Literature and Arts , Muhammad Mandour , Nahdet Misr for Printing ,Publishing and Distribution – Cairo5 ,<sup>th</sup> edition 2006 , AD

- 4-foundations of the aesthetic of the E .Aha Rhetorical in the era Abbasid , Ibtisam Ahmed Hamdan , Dar pen Arab – Aleppo , i 1997 , 1 m.

- -5method , study of rhetorical analysis for E .Access methods of literary , Ahmed Chaib , Library Renaissance Egypt – Cairo , i 1991 , 2 m.

- 6-Al Wahb from the literary families in the Abbasid era , d .Younis Ahmed al-Samarrai ,yle b p of pain p Wharf, Baghdad, I 1, 197.8

- 7-Badi , Abd Allah bin Moataz ) T 296 .e , ( house generation , i 1990 , 1 m.

– 8The Proof in the Sciences of the Qur'an , Badr Al-Din Muhammad bin Abdullah Al -Zarkashi ) d 794 .AH , ( verified by Muhammad Abu Al – Fadl Ibrahim , House of Revival of Arabic Books , I 1957 , 1 AD.

- 9-eloquence compositions , study in science meanings , Tawfiq elephant , Library of Arts – Cairo.1991 ,

10 – Rhetoric Arabic , was founded , and the sciences and arts , Abdul Rahman Hassan Hpennekh field , Dar pen – Damascus , i 1996 , 1 AD.

11- Al -Balaghah Its Arts and Art , Fadl Hassan Abbas , Dar Al-Furqan for Publishing and Distribution – Amman , I 1985 , 1 AD.

12–Rhetoric and Stylistics , Muhammad Abdul Muttalib , Library of Lebanon Publishers – Lebanon1 ,<sup>st</sup> Edition 1994 , AD.

-13-Al – Bayan wa Al -Tabeen ,Amr bin Bahr Al-Jahiz ) d 255 ,.AH , ( investigation and explanation , Abdel Salam Muhammad Haroun ,Al-Khanji Library , Cairo, 7<sup>th</sup> edition, 1998.

14-The bell of words and their significance in critical rhetorical research , Maher Mahdi Hilal , Dar Al-Rasheed Publishing – Baghdad 1980 , AD.

15-Characteristics , Abu – Fath Othman Bin – taking ) T 392 e , ( the body of the Egyptian public books , i , 4 date.

- 16-Study and criticism in matters of Rhetorical important , Ahmed Mohammed Fazeli , i 1976 , 2 m.

– 17Evidence of Miracles , Abd al – Qaher ibn Abd al – Rahman ibn Muhammad al– Jarjani ) d 471 .AH , ( investigation , Mahmoud Muhammad Shaker , Dar al-Madani in Jeddah3 , <sup>rd</sup> edition 1992 , AD.

- 18-Science Rhetoric ) Badi statement and meanings , ( Mohamed Ahmed Kassem and Mohi – Din Deeb , the institution of modern writers , i 2003 , 1 AD.

- 19-Science Rhetoric ) statement , meanings and Badi , ( Ahmed Mustafa Maraghi , House books Scientific , Beirut , i 1993 , 3

20-in the literature and arts , Ali Bou Melhem , printing Arabic Printing and Publishing – Beirut 1970 , m.

21-On Arabic Rhetoric) The Science of Badi , ( Abdel Aziz Ateeq , Dar Al-Nahda Al -Arabiya – Beirut 1985 , AD.

– 22ideal stepper in the literature writer and poet , Zia ul– Din bin ether , Nasr Allah bin Mohammad ) T 637 e , ( to achieve , Ahmed limbic , Badawi Tabanh , renaissance Egypt for printing , publishing and distribution – Cairo , i 1973 , 2 m.

– 23 Singer Labee for books Aloarab , Abd Allah bin Yusuf bin Ahmad bin Abd Allah Ibn Yusuf Ibn Hisham ) T 761 .e , ( to achieve , Mazen Al Mubarak and Mohammed Ali Hamad God , Dar thought – Damascus , i 1985 , 6 m.

– 24detailed in science rhetoric Arabic , Issa Ali Akub , Directorate of books and publications university , publications of the University of Aleppo 2000 , m.

– 25From the eloquence of the Arabic system , Dr .Abdel Aziz Abdel Muti Arafa , World of Books– Beirut2 , <sup>nd</sup> edition 1984 , AD

– 26Modern Literary Criticism , Muhammad Ghunaimi Hilal , Nahdet Misr House– Cairo 1997 , AD

### Periodicals and letters:

- 1hair ministers in the era Abbasid until the end of the century III AH , Ahmed Gomaa Fahid Akhawath , Message Master - University of Jordan 2006 , AD

2the phenomenon of submission and delays in language Arabic , Fadl Allah Noor Ali , Journal of Science and Culture , University of Sudan for Science and Technology , number 2011 , 12 , m

---

( ) [\[1\]](#) The bell of words and their significance in the rhetorical and critical research of the Arabs: Maher Muhammad Hilal: 20.

( ) [\[2\]](#) Trends of Arabic poetry in the second century of migration: Muhammad Mustafa Hadara: 182.

( ) [\[3\]](#) In literature and its arts: Ali Bu Melhem: 15.

( ) [\[4\]](#) Same source: 10, and look at literature and its arts: Muhammad Mandour: 38.

( ) [\[5\]](#) See: Literature and its arts, study and criticism: Izz al-Din Ismail: 38.

( ) [\[6\]](#) method: Ahmed Chaib: 202.

( ) [\[7\]](#) See: Al-Bayan wa Al-Tabeen: 1/67, Aesthetic foundations of rhetorical rhythm in the Abbasid era: 51.

( ) [\[8\]](#) See: Al-Balagha and its Arts and Arts: Fadl Hassan Abbas: 99, The Sciences of Rhetoric : Ahmed Mustafa Al-Maraghi: 43

( ) [\[9\]](#) See: The eloquence of structures, a study in the science of meanings: Tawfiq Al-Feel: 14.

( ) [\[10\]](#) The Sciences of Rhetoric: Muhammad Ahmad Qasim, Mohieddin Deeb: 269.

( ) [\[11\]](#) Al Wahab: 127.

( ) [\[12\]](#) Same source: 373.

( ) [\[13\]](#) Al Wahb: 132.

( ) [\[14\]](#) seen: Rhetoric and arts Ovenanha: Fadel Hassan: 114, eloquence installation, Dr .Aceh in Semantics: Tawfiq 19 20 - study and criticism in important rhetorical questions: Mohammed Fazeli: 68.69 -

( ) [\[15\]](#) Al Wahb: 135.

( ) [\[16\]](#) Al Wahb: 137.

( ) [\[17\]](#) Same source: 128.

( ) [\[18\]](#) Al Wahb: 278.

( ) [\[19\]](#) Al -Mofassal in the Sciences of Rhetoric: 83.

( ) [\[20\]](#) proof in the Koran: Zarkashi: Science.233/ 3

( ) [\[21\]](#) signs of Miracles: 106.

( ) [\[22\]](#) The phenomenon of presenting and delaying in the Arabic language :Fadlallah al-Nur Ali: 186.

( ) [\[23\]](#) Al Wahb: 133.

( ) [\[24\]](#) Al Wahb: 139.

( ) [\[25\]](#) Al Wahb: 405.

( ) [\[26\]](#) Rhetoric and stylistics: Muhammad Abdul Muttalib: 331.

( ) [\[27\]](#) Same source ,280 : and see: Same source: 282.

- ( ) [\[28\]](#) same source: 126.
- ( ) [\[29\]](#) felt ministers in the Abbasid: 62 times.
- ( ) [\[30\]](#) Al Wahb: 134.
- ( ) [\[31\]](#) Same source: 402.
- ( ) [\[32\]](#) signs of Miracles: 146.
- ( ) [\[33\]](#) The Sciences of Arabic Rhetoric: Al-Maraghi: 89.
- ( ) [\[34\]](#) The Proverb: 2/216.
- ( ) [\[35\]](#) Al Wahab: 129.
- ( ) [\[36\]](#) See: The eloquence of composition, a study in the science of meanings: Tawfiq Al-Feel: 61
- ( ) [\[37\]](#) Al Wahb: 124.
- ( ) [\[38\]](#) See: the same source: 125, 131, 133, 141, 146.
- ( ) [\[39\]](#) same source: 144.
- ( ) [\[40\]](#) Al Wahb: 398.
- ( ) [\[41\]](#) See: The Parable: 1/218, 220.
- ( ) [\[42\]](#) Evidence of Miracles: 153.
- ( ) [\[43\]](#) Al Wahb: 387.
- ( ) [\[44\]](#) Same source: 127.
- ( ) [\[45\]](#) Source same 180 , 169 , 164 , 162 , 144 , 139 , 130 for sale.
- ( ) [\[46\]](#) Same source: 132.
- ( ) [\[47\]](#) Al-Wahb: 282.
- ( ) [\[48\]](#) Same source: 402.
- ( ) [\[49\]](#) detailed in Arabic Rhetoric Sciences: Issa Akub.263 :
- ( ) [\[50\]](#) Al Wahb: 282.
- ( ) [\[51\]](#) same source.161 :
- ( ) [\[52\]](#) Al Wahab.160 :
- ( ) [\[53\]](#) See: From the eloquence of the Arabic system: Abdul Aziz Abdul Muti: 2/103.
- ( ) [\[54\]](#) Same source: 399.
- ( ) [\[55\]](#) same source.373 :
- ( ) [\[56\]](#) S