

The Structural Level in the Sufi Poetry

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Abstract— *The ascetics took from poets who organized mystic poems. They excel in flirting with the divine and highlighting their intense feelings, as it is characterized by its sad tone full of divine love, saturated with the tones of flowing love, and sung with melodies of spiritual existence. We try to shed light on the structural level of one of the mystic poets. He is Prince Abdul Qadir Al-Jazaery through his poetic production and an explanation of what he has and has to do. Due to the narrowness of the field, we tried to study some of the fluorescence, including deletion, submission, delay, and objection, and we reached some results that were presented in the conclusion of the research.*

Keywords— *Sufi poem, Prince Abdul Qadir, omission, introduction and delay, objection.*

I. INTRODUCTION

Sufism is one of the poetic styles that the ascetic poets accepted. One of the vocal features that distinguish the mystical patch from the poetic map.

And the concept of Sufism, like other terms, attracted philosophers and scholars, so they began to search for idiomatic concepts for it, similar to other terms, so they found in this field many varied and conflicting definitions in terms of increase or decrease, and we mention among them the saying of Ibn Khaldun: "Worship, detachment from God Almighty, turning away from the adornment and adornment of this world, asceticism in what the public accepts of pleasure, money, and prestige, detachment from creation and being alone with the servants." That is, purifying the heart of all human qualities and giving a distinct color of pure purity. And the purity that is infinite with the sanctity of feelings, for no one possesses the heart except its Creator and Exalted be He, the Lord of all creation, and after him, the beloved, the Chosen One, the Guide of creation from misguidance to faith, Muhammad (may God's prayers and peace be upon him).

Sufism is a philosophy stemming from intellectual depth. It is a special method for achieving spiritual happiness, expressed in language and self-emotional words in spiritual science, where absolute idealism and Sufism may be attributed to wool because it is often the dress of ascetics from the ancients or to the people of character. It was said concerning the advanced class. In the hands of God, or it may be relative to the elite of God's creation, as it was said about Sofa bin Bishr bin Ahad bin Tanga, a tribe of Arabs, and the most correct is that this name was given to them about the woolen stock as mentioned previously.

It is noticeable that the scholars did not agree on a specific reason for this term, so they resorted to the weighting, and the adoption of the relative results for it, as he defined it as: "a spiritual sport that aims to reach God and unite with Him... it entails divine love."

The research necessitated dividing it into an introduction and a preface that included a quick tour of the life of Prince Abdul Qadir, and we mentioned some of his writings. Then the research was divided into two chapters: the first contained the contents and purposes of Sufi poetry and was divided into two sections: Between awakening and drunkenness, the second topic dealt with the symbol in Sufi poetry.

We mentioned in the chapter the compositional level of Prince Abdul Qadir's poem (I am love and be loved and love is a camel) is divided into three sections: the first deals with a deletion in the nominal and verbal sentence, while the second topic included the introduction and delay in the nominal and verbal sentence, and followed by a conclusion to the most important results reached by the researcher Through his modest research, he was followed by a list of sources, the most important of which is Ibn Khaldun's introduction, a dictionary of Sufi terms, a visitor's masterpiece in the history of Algeria and Prince Abdul Qadir, Islamic thought, its sources and effects, and others.

The research proceeded according to the historical and analytical descriptive method of contemplation, flipping, scrutiny, and reconsideration. All of this shows us a new vision unavailable to the one with a passing view.

Finally, my reliance and my trust in God, and I hope that I have succeeded in this research, and if there is a shortcoming, then hold on to the excuse.

II. PRINCE ABDUL QADIR

He is Emir 'Abd al-Qadir ibn Muhi al-Din ibn Mustafa ibn Muhammad ibn al-Mukhtar ibn 'Abd al-Qadir, whose bond is connected to Imam al-Husayn ibn Ali ibn Abi Talib, and his surname: Abu Muhammadu has given him several titles including Amir al-Muminin, Nasser al-Din, Amir, al-Jazairi, Ibn al-Rashidi, and Ibn Khalad, born on the twenty-third of Rajab twenty-two, two hundred and one thousand years of hijra, corresponding to May seven and eight hundred and one thousand AD (1807) in Qaitna, Sahl Grace near the city of Mascara [1].

A mujahideen political and military leader known for fighting the French occupation of Algeria who led popular resistance for fifteen years during the early days of France's invasion of Algeria, the founder of the state is considered to have pledged allegiance to the Algerians in 1832 as a prince of resistance to the French colonizer. The emir was of a wide culture in various sciences and literature and had an open intellectual personality, disciplined by several sheiks, including the Grand Sheik Muhyiddin ibn Arabi (560-238 AH), Muhammad al-Fassi, Khalid al-Naqshindi al-Suhrawardi, and Sheik Mahmoud al-Qadri.

His Works:

-Poetry: Diwan

– Prose: – The scarf of the battalions and decorations of the dominant Muhammadi army, the sharp loan to cut off the challenger in the religion of Islam from the people of falsehood and atheism., The biography book of Abd al-Qadir ibn Muhi al-Din written in captivity in 1849, mentions the sane and the alert of the unaware, the attitudes in mysticism, preaching, and guidance, and the comments of the emir on his grandfather Abdul Qadir in theology, and his various letters.

Prince Abdul Qadir is a Sufi poet:

The emir believes that Sufism is: "To turn to Allah with what pleases Him in terms of His satisfaction. The emir believes that Sufism is the jihad of the soul for the sake of Allah, that is, for the sake of knowing Allah and bringing the soul under divine orders, and reassurance and submission to the provisions of deism, and nothing else, without a way to Allah", and therefore the Amir sees Sufism as the highest degree of worship, with observation achieved in secret and in public, it is the sincerity of worship after the realization of Islam and faith and its humanism and belonging to Al-Bayt, the upbringing he received under religion, and his strong belief in the judiciary and destiny all contributed to the construction of the Sufi Qadiriyya personality [2].

We discern the features of mysticism in the personality of the prince through his book Attitudes in Sufism, Preaching and Guidance, as his poems were reflections and allusions to his life, and he took them as a means of documenting his life due to his deep connection to it and has presented integrated images to a large extent of the culture of his time, and the most prominent aspects of life that prevailed in his environment, especially the spiritual ones, and therefore the Sufi experience of the prince, which he chose to pass in a way that does not depend on indoctrination, education, and acquisition. But it is the method of taste investigation, heartfelt practice, and emotional filtering [3].

Al-Ajal passed away in Damascus on the night of the 19th of Rajab for the flag of 1300 AH corresponding to May 23, 1883, at the age of 76 years, and was buried next to Sheik Ibn Arabi in the Salhiya area of Damascus for a will to leave it. After Algeria's independence, his body was transferred to his native Algeria in 1965. He was buried in the high cemetery in the square of martyrs, where only senior national figures are buried.

III. CONTENTS AND PURPOSES OF SUFI POETRY

Sufism is an advanced stage of spiritual immersion in which the obscurity and sensory barriers disappear so that the mystic sees what other absent truths do not see and may reach at the end of them the divine presence. Their thoughts included asceticism, austerity, and a departure from pleasures, where the result of their thinking was to cut the obstacles of the soul and walk away from its reprehensible morals and malicious qualities until it reaches the abandonment of the heart from other than Allah the Almighty and sweetens it by mentioning Allah the Almighty. The Sufi view begins when the mystic feels that something that was a mystery has been removed from the veil. The truth hidden behind that veil was revealed to him,

which is a vision of foresight rather than sight, "The vision of the mystic poet is similar to the vision of the artist and lover who is inspired by the subject of his love, and the mystic dips his soul in the light of certainty dipping."

The idea of mysticism is based on a kind of spiritual union with the heavenly world and builds a self-lover of God to be a miniature structure of the whole world, the supreme attributes of God contributed to his creation, so the mystic proceeds on this path up to the beloved, and through his journey to God he crosses the highest degrees of contemplation and depth, to reach absolute happiness, created with the best qualities, paradise is the excessive pleasure of union with God or closeness to Him and fire is the pain emitted as a result of distance and separation from Him. Heaven and Hell), according to their visions [4].

The minds of Sufis may also be inclined to moderate attempts to "seek mental tranquility in the case of attraction and grandfather"[5] and complete or true mysticism in the eyes of Avicenna, Ghazali, and Suhrawardi. If their premises differ, it is based on: work, creation, and love, and the first phase of the Sufi experience includes a radiance (the light that pervades the heart) that fills the soul and heart of the mystic, reaching faces in the case of vision, ecstasy, and existence in which the mystic is partially united with God, while the second stage goes beyond it to Total union [6]."

However, this does not mean believing in these delusional words expressed in Sufi that fats, such as someone saying: "I am Allah and Allah I am," in expressing his excessive union with Allah, and this is something that all the jurists of Islam denied and put forward and warned against, "and the people of Sharia and the ancestor of the Sufis of the people of the message took them as the flags of the Mullah who were not keen to reveal the veil, nor this kind of perception, but their concern was to follow and follow the example as much as they could [7]."

IV. DUALS OF SUFI POETIC EXPERIENCE

A. *Between Asceticism and Sufism:*

The Prophet (peace and blessings of Allaah be upon him) explained that the way to love Allah and love people is through asceticism. He said advising one of his companions: "Ascend in the world Allah loves you, and ascetic while in the people love you, people," asceticism in the world is the exit of its love from the heart, and a man owns it by his hand, and seclusion to worship" asceticism is a psychological phenomenon that has a great impact in Arabic poetry, it is the lack of desire for the pleasures of the world and the nostalgia of the soul for its first source, and to know the Creator through asceticism in the world. And her pleasures, the desire for her bliss and the elaboration of the bliss of the afterlife on her," says Uday ibn Zaid al-Abadi:[8]

I advised people and told them I am the harbinger so that no one tempts you

Do not worship a God other than your Creator. If your calling, say among us new.

Glory be to the one who is on the throne, glory be to us, we seek refuge in him, and it is said that he has praised the Judi and the inanimate object

B. Wool between awakening and sugar:

The most important characteristic of Sufi poetry is that the identification between awakening and sugar, where it is immersed in the wine of remembrance, drunk with the ecstasy of divine adoration, inflamed by emotions, pure emotion, flowing emotions, tinged with a deep philosophical outlook, the mystical poet wakes up at times and misses another, "since he does not last his conscience but sometimes finds and loses another, and is captive at the disposal of coloring, and the source of his coloring is the existence that is the example of awakening and the walker does not dispense with sugar unless he is saved from awakening," And awakening is the imperfection of sugar and its accompaniment, after each sugar awakening, as it is considered that sensory return after the immersion of the absence of sensation and drowning it in the drunkenness of love and meditation, and the darkest of Madame Sababa al-Wajd, to come after its presence, and this integrated duality is meant to sail in the world of worship and dedication to God alone has no partner to swim in the vessels of the night and the edges of the day, drunk without going mind and awakening without the presence of the soul and creating a spiritual existence damaged by pure light rays, and Encapsulated in the cocoon of divine love [9].

V. THE SYMBOL IN SUFI POETRY:

Sufism believes that the gastronomic sciences do not appear in summary, so they do not see the details of their meanings. But, if they are aware of them and their minds act in them with consideration and contemplation, they show them this since the pronunciation of phrases in such sciences is done against their will, and this is what makes the Sufi poetic text very symbolically very subtle, says Al-Qushiri: "And the owners of the facts are being under acting on them something that they do not know about in detail, and then reveals to them his face, perhaps something is being done on their tongue that is not They drag his face, and then after they have finished uttering it, the proof of what they have said of the evidence of science appears to their hearts.

And for this we find the Sufi poet adopting coded linguistic methods floating in semantic stools, which make the poetic discourse a mystery that requires deciphering its code to reach its understanding, and moving away from direct knowledge, and this is what makes the mystic always thinking about finding linguistic and artistic media that enable him to inhabit what is hidden in the self and existence at the same time, and the constant search has led to the discovery of the symbol, which is a medium based on the suggestion of experience" The symbol unites what is worldly and What is metaphysical because of its features, ordinary language is unable to familiarize itself with the mysterious mystical experience, the symbol gives an openness to the connotation, and forms shadows of the single meaning, and has employed the phonetic symbol because of its moving stock that transcends the laws, and expresses deep confusions linking the inside and outside in the self that inspired the poet to symbolize [10].

In his poetry, which falls within this section, Prince Abdul Qadir employed Sufi symbolism in its Ghazali and Khumri parts, and the great Sufis greatly influenced him in the Muslim

world. One of the symbols in his poetry was the description of the wine and the lover or (love) in general. The prince "did not dedicate poems and pieces to the material sensual wine in his diwan, nor did he mention them at all, but mentioned this divine wine, which he described almost as similar to that of Ibn al-Farid for his wine, which the latter considered a symbol of divine knowledge, or of the knowledge of the eternal beloved, that is, the absolute duty ...

The prince's Sufi poem, which is included in the mention of wine, is almost a mirror image of Ibn al-Farid's poem, but the only difference between them is that the subject of the poem of the divine wine is only, while the poem of the prince is part of it."

The winery in the prince's poetry was manifested through a range of images, including the aged wine, the unbroken wine, the migration to the wine, the winery is the flag, the winery is the great booty, and other images in which it appears in the prince's poems.

As for the flirtatious symbol, he appeared to us in his poetry by mixing two topics: wine and love, including his description of the nights of the meeting, directing a total orientation to the beloved, and talking about the arrival of the beloved and meeting him, saying:

Sometimes you receive feast and joys, you who are the soul for me, the soul and the rest

O whom, if my eyes are filled with their sight and achieved in the life of Hassan, you will rest, and the flirtatious symbol has also been manifested through several elements, the most prominent of which are: the vision of the beloved, the total orientation, the nights of encounter, the patience of the lovers, and through his attitude towards the people of divine adoration, as he says in this regard:

And the people of love, this is their luck that perished from what they kept silent and declared

VI. STRUCTURAL LEVEL

We are trying to apply the compositional level of study to a Sufi poem by Emir Abdul Qader, one of his most important poems, the longest. It is from the long sea with an absolute rhyme, narrated by the letter R, and its course of dhimma. Its verses amounted to one hundred and eleven houses. Mamdouh Haqqi named it in his diwan (my Sufi teacher) and did as well (Dr. Abdul Razzaq ibn al-Saba'a). In his book Prince Abdelkader al-Jazairi and his literature, he commented on them, saying: "It is considered from the eyes of his documented poems a novel and a proportion so that Dr. Mohamed Sayed al-Wazir sees them as the most beautiful and longest of his praises and perhaps all his poems [11]." This poem, like other Sufi poetry, is based on symbolism, and the extent to which it is understood depends on the reader's ability, or "the reader mayor.

Scholars who have been interested in Sufism in Emir Abdelkader agree that he had tendencies toward from a young age towards Sufism, due to his conservative religious upbringing and his introverted nature since, as we indicated earlier, he was engaged in reading and turned to read. However, several factors delayed him from Sufism in his youth, the most

prominent of which is his preoccupation with struggle and jihad against the French colonizer.

Professor Rabeh Bonar tells us about this: "The Emir was inclined to Sufism from a young age, and there is no doubt that his father Muhyiddin, who was a great Sufi of the followers of Qadiriya, had an influence on him in his religious upbringing, and was the greatest mentor to him in his Sufi spiritual life, the era was an era of mysticism in which many ways spread, and he established in the minds that taking a sheik Arif is necessary, and for all this, the prince was a mystic, but when we returned to his diwan we did not find poems for him In Sufism in its first phase in Algeria, there are poems that go back to after the arrest and stability in the Levant. This may be because he was not organized in his first period because of his immaturity in Sufi literature. After his maturity, he began to lend poems in the second period. Muhyiddin ibn Arabi may have influenced the prince in his Sufi poetry, Ibn al-Farad, Nabulsi, and others. In this poetry, he is concerned with depicting what he feels, recording the imports that come to his mind, and it is right to say: the prince in his mystical poetry manifests himself in a poetic spirit. He is overflowing with sincere emotions and a colorful imagination in an easy, medium style. The emir exploited the symbolism of the Sufis, with which he took advantage of his poetry. One of his most famous poems on this subject is his seer poem, in which he depicted in a narrative spirit his Lordly conquests with his sheik Muhammad al-Fassi, whom he met in Mecca and took the way from him. At the beginning of it, he says: "Amassoud came happiness, goodness, and ease, and the armies of the Nahhas are gone."

"Undoubtedly, the linguistic elements of spoken or written discourse are compulsorily subject to the authority of the linear nature of language and are therefore bound among themselves by the kinship relations required by the nature of the language. The tongue is a requirement. In essence, this is due to the set of laws or laws adopted in the authorial procedure between successive elements, which are the verbal sequence." It is called the installation axis. The grammatical criterion of natural language must determine the string representing the degree of zero. This is what Al-Jurjani insists on and affirms: "And know that systems are only to put your words in the situation required by grammar, work on its laws and origins, know its methods that have been approached, do not disturb them, and memorize the drawings that have been drawn for you and do not disturb any of them.", so you will completely dominate, in this element of the research, (ma grammar) being the typical background on which the structural level will be measured.

This interconnected chain can be breached in several ways and has been identified by some researchers, such as Dr. Abdel Basset Mahmoud, in three detectives he identified in deletion, objection, submission, and delay. Others, however, had other designations (Heinrich Blythe) and saw processes that violated the norm in increase, decrease compensation and exchange. Some of them only mention submission, and deletion, so "when we mention submission, it should spare us from mentioning delay, because when we present the news, we are at the same time delaying the initiator, and when we present the effect, we have delayed the actor [12]."

First Section: Deletion:

It is "a projection of one of the elements of the linguistic structure, this projection has its importance in the structural system of language, as it is one of the most prominent manifestations of the composition, which is reversed from the level of ordinary expression, and the manifestations of deletion vary and vary from one context to another, depending on the circumstances of this or that context, in its larger context (text), this diversity gives the deletion its expressive value ... It gives rise to new connotations, and engages the reader in the process of communication, by giving him space for interpretation and appreciation."

The recipient participates in the construction of the text and thus finds the desired pleasure of this by shifting in the text, and "deletion leads to the reversal of the expressive pattern from the usual use so that if we deal with the phrase that includes a deleted part, we see there is a clear defect contrary to what is customary to judge by reason, context or the difficulties of language, and can only be overcome by completing the deleted element ... Hence it is necessary to look beyond the appearance of the formulation, and to reach the images of the ideal, or its deep structure that carries the origin of the meaning, and to make these transformations must be appreciated. Deleted elements are absent from the appearance of the drafting [13]."

This deletion can be highlighted on several sites of the linear chain of the sentence, whether it is a nominal sentence or an actual sentence, and from where the deletion of some of the texts studied occurs, we record the following:

1- Deletion in the nominal sentence:

Delete the attribution in the nominal sentence:

The nominal sentence in the Arabic language is built on a specific pattern to perform a useful meaning. This pattern originally requires two basic pillars: the predicate and the predicate is the news, while the predicate is the beginning, and the predicate and the predicate are the two main pillars in the nominal sentence, which are respectively the beginner and the news, and from the sites of the deletion of the news in the poem of the emir, we find his saying [14].

Amsoud! Happiness, goodness, and human beings have come, and the armies of the jinx have gone. They have no mention The nights of SaduD, interruption, dryness, and abandonment of Sadat, and no mention of abandonment

(Layali Sadoud) news for a beginner whose appreciation was omitted, Ohio, and by deleting it, the prince was able to

It makes us feel the weight of those days as if he said before her (Ah), out of heartbreak, whereas if he had mentioned the beginner and said, 'She is my nights..' we would not have sensed heartbreak in saying it." Then you see the monument of speech. Its form aims you to forget this beginner, and distance him from your delusion, and strive not to go through your mind. Not to expose to your mind," as if this news (Nights of Sadoud), carries in itself the beginner and the news, in other words, it is the subject and the mobile.

Speaking of the Battah, the emir says:

Battah; it has the most precious house, a kiss, and there is no pride except above it, that pride

Battah, with its halal hunting, is forbidden, and who solves it, a monster that remains his button

In the second and third houses, the news came to a deleted beginner, appreciated by the recipient. By not mentioning this beginner, he allowed us to feel the extent of the prince's ecstasy by mentioning this duck, and the presumption of ecstasy, illustrated by the first house, that humans were done with it, unlike the first example, whose wife was a sign of the intensity of heartbreak, in (Layali Sadoud), which is his saying "armies of Nahs." Then, speaking of his sheik, the prince says:

Mohammed Al-Fassi has from Muhammad Safy, the God of the situation and the bad smell

"Sofouh turns a blind eye to every slip of his flame, humiliating Ghazanfar and the tiger.

Hashoosh with a whisper that is welcomed intentionally, and like the love of the Mazen, you find him wandering

A humiliation to the people of poverty, not about the majesty of a dear one, his wandering, or his old age."

Eager to guide creatures, striving mercifully with them, an expert who has a destiny

In these verses, all the news is received about the sheik of the emir, the beginning of which is omitted: (Muhammad al-Fassi, Sufouh, Hashoosh, Hazil, Aziz, Haris, Rahim). The prince makes us put a picture of him in our minds, and we only lack some news about him.

It is noteworthy that the first news received in the name of the sheik declaring him to mention his name came as a result of the previous talk about him in which he was thrilled to know him: (Ayadi, my sanctuary, my mayor, my cave, Ghayathi, Mohie my remains), it is as if he is saying do you want to know him now; he is Muhammad al-Fassi, by deleting the beginner (he), dispensing with this with the pictures of him that you have in mind. Abdel Qaher mentions other places where "the deletion of the beginner is expelled:(For example, cutting and appealing; they start by mentioning the man and give some of his order, then they call the first speech and resume another speech, and if they do so they come up with more than one thing, with news from a non-starter." 1. *Deletion of the predicate in the nominal sentence:*

Delete the first element of the nominal sentence. The second element (predicate) could be deleted,

This is a tendency of al-Qaeda, as this omission plays a role that is more eloquent than it would if it were a male, such as the prince's statement:

Its days have become dark, the domestication of my nights; no star shines, no full moon.

What does he want the prince to say after no full moon? If he said any news, the value of the sentence would be determined, the idea would be clear, and how the phrase would be clarified, and the idea would be removed. The prince did not complete his news because each saying was less expressive than he wanted. Here we recall Abdul Qaher's saying: "You see in him the Turk, more eloquent than the male, and silence about the statement, more useful, and find you pronounce what you are if you do not speak, and complete a statement if you do not build." The secret to the beauty of this departure from the norm is that the prince moved you to the same situation. He could not and must have tried. Your recipient will try, and you will not arrive, so you know what your interlocutor wants without telling.

We see it as beautiful to delete. In the news, it deleted part of the actual sentence that took place in the news, and in this, there were two deletions, saying:

And not every sword of Zulfiqar, alone nor every karar on me, study

It came to be erected, and this expression requires a position. It is appreciated through the context since "it is a condition of deletion that there be something in the speech that indicates the omitted. Otherwise, it is blind and invasive. It is in two sections: where the deleted appears when expressing. A section that does not appear by expression, but you know its place if you browse the meaning and find it is not done if that deleted is not taken into account" P (Alia) indicated by expressing the deletion, the appreciation (and not every karrar resembles Aliyah,) and because the deleted (resembles) the monument factor in (Alia), the news in it is deleted, and the actual sentence as well, but what we mean here is the deletion related to the news. The prince says by (omission) that every warrior with a beam of great hatred cannot resemble Alia (peace be upon him), as well as be himself Aliyah [15].

In this house, what was included from this deletion is nice since the deleted (like) in Khobar (and what is all the sword of Zulfiqar was not appreciated for two things:

The first is the expression, as the Emir (Dhu al-Fiqar) did not say the monument, contradicting his statement (Aliyah).

Second: The fact that the connotation allows us to imagine the use of Dhu al-Fiqar himself and not what he looks like, being

It is a material means, and there is no objection to using it, but we can never imagine (Aliyah) the same as him, but Zulfiqar is the sword of Imam Ali (peace be upon him). So our perception would be someone else who might resemble him. So every deletion of the predicate is only for reasons including the intention of abbreviation, confidence in the testimony of reason without relying on pronunciation and denoting competence.

A presumption of the deleted must be made to understand the meaning so that it is clear from the context that carries within it the seeds of that deletion and thus is present in the mind of the recipient.

2. *Deletion in the actual sentence:*

Delete the attribution and attribution in the actual sentence:

When omitted, the act and the actor, the predicate, and the attributable in the actual sentence are sometimes satisfied with the absolute effect, and sometimes, with the effect thereof, and may be satisfied with the relationship as the neighbor and the offender [16].

One of the places of deletion of the attribution and attribution to it, and the sufficiency of the effect thereof, is the poet's statement:

And not every sword of Zulfiqar alone and not every karar on me if they are crooked.

And not every bird that flew in the air Fatka and not every shout of the falcon cockroaches

The reference has passed to the deletion in the first house in the context of talking about the deletion, the factor in the news is an actual sentence, where the speech is valued (and not every karat resembles Aliyah), and in the second house, we can appreciate the speech, (and what every bird that flew in the air"

is considered "Fatka," on the basis that the act is counted beyond two effects, and it is built for the unknown where the deputy of the actor is a conscience, and Fatka has an effect on it, and this deletion made it a matter of news, and what we have shown the effect in it, except During his expressive state, if it comes upright, and the meaning of the news is more informed, the phrase "prepares and resembles the fat" is not like the phrase "he missed you," and can be carried on the present as well. Delete the verb and settle for the effect (saying). The prince says:

You've built me since "I'm not your Lord," and that time joined the board and the line.

In saying that you are the sons of Adam, have you not been your Lord, he means since God said: "And when your Lord took from the sons of Adam from their backs their offspring and testified to them against themselves, are you not your Lord, they said that we have witnessed that you say on the Day of Judgment that we were oblivious to this." The Sufis always refer to this verse when talking about hearing and the Old Testament, such as what the prince mentioned in (Positions 37/343). About this statement, the emir was able, through his sheik, to associate the first covenant with the confession of deism, and what can be seen from the taking of the new covenant of the prince from his sheik to the sheikdom.

Deletion of the act and sufficiency of the absolute effect

From it, the emir said:

You've built me since "I'm not your Lord," and that time joined the board and the line.

And in smelling it, we gave our souls, and everything that has a destiny is easy for us

And pray for the goodness of the Lord, the best sender and the spirit of the guidance of creation, truly, and they are a rat

In the second part of the first decision, the attribution and attribution to it (more righteous), i.e., the verb and the hidden pronoun estimated at "I," were deleted, and only "truly absolute effect," As well as in the second and third houses.

He also said:

Congratulations to us, Muasher Al-Sahab, that we have a security fortress that is not touched by panic

He (congratulations) mentioned an absolute deputy, an adjective as if the appreciation is to live a happy life, O Muasher of the Companions, which is a matter of prayer. Some of them consider him an absolute deputy of effect (Hal).

Delete the effect:

Al-Jurjani mentioned it after talking about the deletion of the beginner, and in it, he says: "The effect of it if it is deleted especially; the need for it is most ... The sect is as if it were more in it, and what appears to be good and elegant is impressed and shown.", and the origin is that the act has a link with the actor and the effect, but its association with the effect, to indicate its occurrence on it, and the infringing act is of two types:

The purpose is to prove the meaning to the perpetrator without regard to its generality and specificity, and then the infringer is in the necessary position.

Or the purpose should be a statement of its relevance to effect and must be assessed according to the evidence, and that is

For rhetorical and stylistic purposes, it is from this omission that the prince said:

The nights of Anadi and the heart is dead, and the fire of the air is ironed when it has contained the chest

We notice that the effect of Anadi is omitted, and this increases the feeling of tension of the prince as if he is calling for everything to extinguish the fire that cauterizes his heart that he was on (with what has contained the chest) if he identifies the caller what carries the meaning of that charge suggestive of the heartbreak he suffers. He also said:

And we are bored about the homelands and the parents in a sentence. Neither the minors of the party are discouraged nor the minors

The verb (discourage) created a vacuum by not mentioning the effect of it, which is related to it and made us imagine many things.

Second Section: Submission and Delay:

After we have seen types of deletion that violate the system of juxtaposition in the linear chain of the text, thus creating deletion, we touch on the processes of introduction and delay, as another type of disruption of the structure occurs in the axis of composition, giving the poetic discourse beauty and pleasure to the recipient. In it, al-Jurjani says: "It is a door of great benefits, great beauties, wide-disposition, far-reaching, still lurking for you about its exquisiteness, and leading you to its kindness, and you still see a poetry that you like to hear, and it soothes your location, and then you look and find a reason that your tenderness and kindness to you, to present something in it and to turn the pronunciation from place to place."

In Jurjani's words, there are clear references to the most important thing that scholars are interested in today, the theory of

Receiving, in the previous paragraph, there are nine references to the recipient, namely (it fascinates you, leads you, you see,

It pleases you, softens you, looks, finds, sophisticates, and kindnesses you.) However, you are the listener, and you are the meaning of the message.

Presentation is one of the phenomena that violate the language pattern, "Words are templates of meanings, their order must be in their positive order, according to their natural order, and it is clear that the rank of the person assigned to the submission because he is the convict, the rank of the predicate is a delay as he is sentenced to it, and the rest of them are dependencies and belongings that come next to them in the rank. But he may offer some of the advantages of what he calls for offering" as expressed by Jurjani, who says, "And I know... That the words must be arranged and sequenced on the special system is not what I have asked for by thought (i.e., effortlessly) but something that falls because of the first, a necessity in that if the words are vessels of meanings, they inevitably follow the meanings in their positions, if the meaning must be first in the psyche, the pronunciation signifying it must be like it first in pronunciation."

A. Presentation in the nominal sentence:

The predicate and the predicate are the two main pillars of the nominal sentence, and they are, respectively (news and

starter). The grammatical rule ranks the news in the second rank after the initiator, but this law can be breached in cases specified by grammarians.

Presentation of the predicate (Khubar): Neighbor and neighbor (conscience), the prince says:

Until the sheik's zeal called me from a long distance not to condemn, for I have the treasure for you.

The great house kisses. There is no pride except on top of it, that pride.

The Messenger of Allah clothed him in the garment of succession for him to rule, drain, forbid and order

There is no ogre in it, no bleeding, no cold, no heat.

Congratulations to us, Muasher Al-Sahab, that we have a security fortress that is not touched by panic

May Allah'S prayers be upon him; what he said, "Amassoud" came happiness, goodness, and ease

In the first house, we note the progress of the news as a neighbor and a draught, in which he says, "You have the treasure," in which the poet maintains the rhyme because if the treasure had said to you, neither the weight nor the rhyme would have been repaired, but in addition to what this introduction suggests of the connotation required by the context, "The meaning of the speech cannot in any way be separated from the context in which it is presented." 7. For this, we have to live the experience of the poet. He was in limbo, looking for a savior for him and taking his hand in his isolation, so the vigor of the sheik asks him to approach, and here it may be accepted and rejected. He is looking for wealth, either given to him or deprived of it. The neighbor and the draught (yours) released the prince because you suggest the king and from him did not fall into the position of perplexed and waiting for the news of the asset, which may be (he is yours, or far from you, or I'm not worthy of him...), and in you customize, i.e., to you in particular. This place of residence for the Sufis is a piece of good news for the wanted, which is indisputable because in the third house, what is proven on the one hand appears from the first news and tells Bathan, on the other hand, because this sheik does not speak of a whim if there is a ruling, discharge, prohibition, or order, it is for him in particular, and it comes with this. Still, it was what the Messenger of Allah gave him from the garment of the caliphate, which is the dress of piety. As for the introductions to the news in the other verses, they do not carry the meaning of optimism by speeding up the mention of the news, but what carries the meaning of the allocation of that al-Battah in the house, and the privacy of the fortress to the owners of the emir from the wants, and the privacy of the sea on our master Muhammad (pbuh).

B. Presentation in the actual sentence:

"The origin of the worker is to take precedence over the worker, and may reflect this and present the effect and so on from the neighbor, the draught, the circumstance, and the situation." This presentation is one of the violations of the linear pattern in the syntax, where the sender exploits it, intentionally or unintentionally, causing a shift to which the recipient responds, to the extent of his goodness, including:

Presentation of the effect of the act:

The origin of the Arabic sentence is to be built from (verb + verb + effect) if the verb is transgressive. This construction,

however, may fluctuate due to stylistic factors, so the rule volunteered for it; the prince says:

My sanctuary is my baptism; I return to my cave if he shows his kindness.

His candles sing to you if you throw a witness in the kindergarten, but; the incision of his sleeves is the diameter

You put good every flower you spread, so what musk, what camphor, what peer, what perfume

In the first and second houses, the introduction to effect took place at the end of each of them, so it has to do with taking into account the rhythm carried by the narrator of the poem, but this presentation has its significance in building the idea and communicating it distinctively. The effect (nawajadh), which is the molars, is one of the supplies of animal beings. The poet here wants the predator, so he borrowed it for eternity, it is a mechanistic metaphor, but he chose and allocated it among all the means that the predator can have of lethal means such as claws and others. Still, he did so because the windows in the mouth suggest eating, that is, containment in the abdomen afterward, and the mystic refuses to contain in anything of the world, so he made the qualities of his sheik (cave) who is the first to contain it, and the cave is the house In the mountain he has as much power as his own.

In the second house, he said (the incision of his sleeves diameter), the distraction used to the kindergarten has been deleted yet. Still, the kindergarten does not have sleeves for its flower, but the meaning of the flower has emerged with one of its supplies. This introduction has allocated two things: flowers from the kindergarten and sleeves of flowers. The kindergarten is only that sheik and those sleeves that the diameter has cut - which is the symbol of divine giving - but it was to smell those smells from it, and the devotees will split them. Finally, in the third house, the distinction came, (kindly) in advance, "it is transformed from the actor, towards: {and the head ignited a sheba}, and its origin: the graying of the head ignited and made the additive an actor, and the additive a distinction.", so that the appreciation of speech; the good of all the flowers, and the distinction is a virtue, but it is presented and separated between the act and its actor, which is a kind of pleasure that the recipient feels when reading home [17].

Maamoul (Neighbor andLanjRoar):

We find the presentation of the neighbor and the draught ma'amoul over the actor, as this is not without significance because "the mere violation foreshadows a purpose, and that this purpose may be the hearer's attention to a word, by highlighting that word that achieves an effect, an idea that Pascal decided when he stated that words of different order have a different meaning and that different meanings of order have different effects." This stirring affected the recipient, as in the following verses, there is a set of introductions if we return them to their stereotypical location according to the rules of grammar, which led to the news shipment that the poet wanted for her, including saying:[18]

I am sorry, O helper of those who calls for help, and may God hurt him after his loved ones the harm

Until we smothered our passengers with the duck and put my journey in it, and the humans were done with it

And not every gentleman is called a true scoop if he is led to the field that he has lost

There is no sheik except the one who saves the perished drowned one who calls for me surrounded by cunning

They have a cup with which they have been distracted, they have no custom, and they have no denying it.

And in smelling it, we gave our souls, and everything that has a destiny is easy for us

Noticeably, the prepositions connected to a pronoun have benefited the attention to that allotment (he was afflicted by his loved ones after harm, landed by my journey, made humans have been given a cup, ...) As for the prince's statement that we were blessed with the Battah as our passengers, in which there is a presentation (in the Battah), the Amir is very interested in this Battah of the situation he lives in and the experience he has. This interest is confirmed by the two houses directly loyal to this house, he said:

The great house kisses. There is no pride except on top of it, that pride.

Batah with it the halal hunting is forbidden, and whoever solved it by no means he will have a button

How can language contribute to highlighting this interest, and how it can be conveyed to the listener, it is this breach that has occurred. For there is an invitation to the listener to come to him, I am not talking to you about the Inakh or the nomads, but I am talking to you about Batha, which is not like the whole Battah.

Section Three: Objection:

Abu Hilal al-Askari defines it by saying, "The objection is a word in words that have not been done, and then he returns to it and completes it." Hassan Tabal quotes him from al-Hatami as "that the poet should be meaningful, and he will change it to others before the first is done, and then he will return to complete it so that what he has modified is an exaggeration in the first, and an increase in his goodness."

After the phenomena of deletion and rendering in the dislocation of the axis of composition, we try to observe another phenomenon that is no less important than the previous two: the phenomenon of interception, which is another type of decipherment adjacent to the synthetic structure of sentences. It gives a new feature to the reader. Rhetoricians have named it by many names, defined it with different definitions, and defined its function "to delight the recipient and attract his attention with those bumps or transformations that he does not expect in the pattern of expression... Because if speech is transferred from style to style, it is better to soften the hearer's activity and awaken it to listen to it than to conduct it in one style."

It can be anywhere in the sentence between two syndromes, such as the initiator and the news, the condition and its answer, the adjective, and its descriptor, or the act and its actor and effect. It is thus the dividing entry between the two syndromes, including:

The objection in the nominal sentence :

The objection between the elements of the nominal sentence is the objection between its two main elements, namely the beginner and the news, and we may find other sentences after

the beginning and the news; they are from the behavior of the poet does not have grammatical rules that determine its order, and it is the one called the waste of speech. The objection is in several forms, including the prince's saying:

My mattress – in it – stuffing it with carefree and destitution, so don't taste me side by side and don't taste me back.

Muhammad al-Fassi has him – from Muhammad Safi al-Allah – al-Hal and al-Shim al-Ghar

We have – from him – a chest that is not disturbed by buckets and a free face that humans do not remove

So Dhamara protects a day without anger, and all the protectors of the neighborhood - from their fear - fled

And this is an example of the plaintiff and who is, in the footsteps of truth, a doctor with news

And they got lost, so they didn't know who they were, and the sun of the sacrifice – from under their feet – Afar.

In these verses came the objections, by neighbor and neighbor, between the two elements of the nominal sentence, whether compounded on the origin of the rule or by the precedence of the predicate over the assignee. In the first house, the objection came with (in it), and to realize the semantic value of the objection. We must read the house without it and recall the context of the article if he says: (My mattresses are filling for them

and the Denny..). To come to the mind of the recipient that this is the case of the permanent prince, and that is the end of the news, but by saying (in it), it appeared that this is an emergency at a certain time, that it is in the nights and days of distance from the beloved. The value of his suffering for remoteness and his longing for his beloved, whether he is the sheik himself or what the sheik will bring to him, has thus emerged. This is the practice of the Sufis.

Also, in the second house, Prince B objected (from Muhammad Safi al-Allah), allocating that drink from which his sheik derives; yes, it is the case and the best of the shim. Still, it is not from any inheritance whatsoever. It is from the master of existence. He is the first tide. There is no extension except his first source and no recipient except him, who is the one who overflowed with his sea.

In the third house, the emir has allocated his sheik by objecting to the neighbor and the draught (from him). If he had previously allocated the extension to Sheik Bakir al-Wari, and the descriptor of God, our master Muhammad (PBUH), he is now allocating his madad himself. He is the sheik, the ladder that the Salik must have a turnout and mastery of. He approaches the upper self with his sheik, from him to the mosque, the best warrior, and from him to the Lord of the worlds.

In the fourth house, the value of the objection is shown by saying that an objector (out of their fear) has been explained.

The reason for the flight was for those who were originally irritated, that is, the savior of the people, and from here, he was able to

It shows how great his elder is, who, if the most ardent people flee – out of fear – he is the protector and savior.

In the fifth house, an objection B (on the foot of honesty) in which he specifies the true sheik who can be a doctor, heals and refines souls. If he is on the foot of sincerity, he is

Also, otherwise not.

And in the sixth house, when he talks about the wine of lovers, he comes up with an objection that shows the extent of He raised them while drunk by allocating their foothold, making under it the sun forged, which at the top of the altitude shines on both worlds.

VII. THE OBJECTION IN THE ACTUAL SENTENCE:

The objection is between (the act and the actor) and (the effect). "One of the forms of objection in the actual sentence is the objection of speech between the act and the actor. This objection abounds in the neighbor and the LamjRuh", and the sentence of the appeal may be the prince's statement:[19]

I relieve, O relief of those in distress, and God has hurt him, after his loved ones, the harm.

In this house, we find the objection in the first part, which came with the letter of the call and the added call, (O Mughith of the distressed), objecting between (Agth) and (Walha). This appeal has a semantic and aesthetic role, proving the character of relief of the distressed to his sheik. The call is (in Hamza and any) to the call of the neighbor, and so on, to the call of the distant, so does the prince see his sheik far away and call him Balya? Rhetoricians argue that "speech may depart from the apparent requirement ... The neighbor is singing the distant one, indicating that the caller is of great importance, of high rank [19]."

In the second part of the same house, we find another objection by saying "after his loved ones," which affirms the need for relief. Without these two objections, the sentence would be, "I am sorry, and God has suffered harm." Still, the prince was able to express his condition by giving two descriptions, one for the relief and the other for the distressed, the first to glorify the relief, and the second the intensity of the need of the distressed, all in a distinctive vocal rhythm, mediating both parts. These include:

Until we were smothered - by the duck - our passengers and landed in it my journey and the humans were done to it

Hashoush, with confusion, is thrown - by the welcome - intentionally and about the example of the love of the Muzan you receive him wandering

And if the flags were smelled – in the lesson – their wind would not have been lost in the direction of righteousness for her thought.

May Allah reward us - about us - our sheik is the best of what he has rewarded with guidance. The reward from him is the wage

In these verses, it is clear that the objection of the neighbor and the draught, whether the draught is an apparent name, or a conscience, in the first house the objection came with (in the battah), between our brothers and passengers, and in this indication that the subject of the speech is not the akhah or the passengers. But the holy place, the battah in which the sacred house is, usually the basic element in the meaning of the sentence, is the basic element in its grammatical structure, (the attribution and the attribution to it). But the objection sentence came, breaking the rule in form and meaning. The Sufis always have an interest in the place, and its symbolism, for the journey

of the emir and its hardship, are nothing but those struggles, and the house in the duck is only the heart in the chest.

VIII. OBJECTION BY CIRCUMSTANCE:

From it, the emir said:

And what the flower of the world with something for him to see and not for her - a day in his council - published Nor is it - after mixing - bright yellow nor is it - before mixing - kan and reddish

In these two houses, the prince used the adverb (after, before, and day), but one day, he denied it.

His sheik's interest in the things of the world was never mentioned in his councils as a euphemism for his asceticism in them and their possessions.

And its use of before and after concerning wine so as not to confuse the recipient and realize that it is a wine that is not like a wine that the general public knows. It is that mystical term, which, whenever they mention it, they mention clues that suggest that it is different from the usual wine.

IX. CONCUSSIONS AND DISCUSSION

Among the most important results that aroused our interest, and can be summarized in Zabdeh, is that Sufi poetry is a pattern of poetic patterns that are brimming with rhythmic aesthetics, acoustic excellence, and a refined tonal sense, as it raises the word to the highest levels of utterance perfection and verbal splendor that attracts the listener and saturates his sense of taste and produces A unique correspondence between the word and its meaning, captivating the recipient and intoxicating him with words of purity, and intoxicated him from the wine of harmonious structures within the mystical context free from human lusts and selfishness. In the axis of composition, the dominant stereotypical rule is (grammar of language), as it appeared in the introduction, delay and omission. Still, I said the dominant because some of the related aspects of this axis are related to the context, as was the case in the topic of objection. In his poem, the prince used this introduction and delayed to violate the stereotypical system on which the sentence was based, in its "deep structure," as Chomsky called it, and made the surface structure a new system. A shift occurred at the level of composition, with the movement of advance and delay, which touched this. The sentencing process is both nominal and real. In the study of introducing the subject, it is noticeable that the sheik, who is the focus of the poem, was not mentioned not once because the prince cannot put his honorable sheik in the position of the object. Today we acknowledge that the reason for some people's lack of understanding of the Sufi discourse is the result of the Sufis violating a set of rules of the language by using vocabulary and expressions other than what was put for them in normal use because these people lived a moment and an experience different from what others live. He who cannot comprehend it does not have the right to comprehend it, but he who carries it with the rest of the texts will inevitably misunderstand it.

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