

Self-Employment In The Letters Of The Sixth Century Hijri

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Abstract:

Writers have expressed their admiration in many forms, including the use in which the writer intends to use part of an ancient verse, or an image of pre-Islamic poets or their meanings that the writer includes in his prose, as a witness to the idea that he wanted to express in his message. The fruit of literature Arabic is a message that is spread and sent, so what if this message comes woven with organized poetic verses?

Introduction

The letters of the Abbasid era witnessed relative development and received a remarkable amount of attention. This was clearly evident in the multiplicity of trends in this art and the diversity of its contents. After studying the features of this era, it becomes clear to us the level of sophistication it reached in the letters of famous writers. One of the most important developments is Quickly, it became the Diwan al-Insha, as the ministry was added to it, so the minister was the one who carried out its affairs with his pen, and took care of its affairs himself. Thus, the Diwan al-Insha flourished, noticeably in the regions that condemned the Abbasid Caliphate, and when the Fatimids took over the Egyptian lands, they turned their attention to the Diwan al-Insha and its writers, and it became the work of The Diwan was multi-functional during their era, so their specializations varied, and they found main writers who wrote and created, and others were assistants who wrote and edited.¹Because writing the Insha is one of the pillars of the state, the author must have high confidence, hold the Book of God, know the reasons for the revelation of its verses, know the prophetic hadiths, be familiar with the news of kings and their conduct, and be wise... It was stated in the unique contract: "Writing the Insha is one of the components The state and the rules of the kingdom, and its direct owner in the service of the Sultan, is numbered among the largest members and assistants, descending from the status of the heart and tongue of man, for he is the one who is privy to secrets, society has the secrets of news... This is why the author of the creation... multiplies tenths of the sciences with high praise, And he is a rider of the mounts of virtues... the materials of his industry and the luggage of his merchandise, and the conditions for proficiency in knowing the Qur'anic verses and the reasons for their revelation, knowledge of the Prophetic hadiths and the manner of their meaning, understanding the lives of the first kings in their actions and sayings, and mastering wisdom and proverbs by branching them out and rooting them, and looking into the facts of the Arabs. With its sentences and details, and expanding into the sea of poetic meanings, between close and long, thus he possesses the reins of eloquence and ingenuity, and rises with his foot to the tops of the people of this art. If the Sultan orders him to write a book, he chooses for him the most eloquent words and the most effective meanings, and he makes the beginning of his supplication express the purpose entrusted to it, and sometimes he is brief. And he chants others, and uses in each position what is appropriate and more

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¹ Islamic Civilization in the Middle Ages, Abdel Moneim Maged, Anglo Library, D.I., Cairo, 1972, p. 35.

appropriate²One of their most famous writers is Muhammad Abd al-Jalil, who was known as Rashid al-Din al-Watwat³(573 AH / 1177 AD) He was intelligent, sharp-tongued, fluent in both Arabic and Persian. He was one of the rarities of time, its wonders and curiosities, and he was the most knowledgeable of people about the facts of Arab speech. He excelled in his time in poetry, prose, grammar and literature, and his fame spread throughout the horizons.⁴Among them is Ibn al-Sayrafi⁵(542 AH / 1174 AD) He worked in writing the tax and army in the Fatimid era, then he was employed in the Diwan al-Murtabat.⁶Among them is Ibn Qadus (551 AH/1156 AD).⁷Ibn al-Khallal (566 AH/1170 AD)⁸Ibn al-Khallal was good at composing poetry, but he was more famous as a writer than a poet. He composed verses of poetry, lamentations, and descriptions. The honorable judge (599 AH / 1200 AD) took it from him.⁹Construction arts. The chief judge, the scholar, the most accomplished, the only eloquent judge, Ibn al-Atheer¹⁰(680 AH / 1233 AD) He became the ruler of the Diwan al-Insha, and his dignity was great. He has a good hand in writing, he has written it,

²The Unique Contract of the Happy King, Muhammad bin Talha, Al-Wahhabi Press, ed., Cairo, ed., p. 148.

³Al-Batwat: He was born in Balkh between the years 480 AH and 487 AH, and his death was in the year 573. He lived in an era of literature and science, and he wrote many, among his works: Tuhfat al-Siddiq fi the Speech of Abu Bakr al-Siddiq, Fasl al-Khattab from the Speech of Omar Ibn al-Khattab, Anas al-Lahfan from the Speech of Uthman Ibn Affan...

See: Kitab al-A`lam, Khair al-Din al-Zirakli, Dar al-Ilm Lil-Malayin, 1st edition, Beirut, 2002, vol. 7, p. 75.

⁴The Dictionary of Writers, known as Guiding the Writer to Know the Writer, Yaquut al-Hamawi, Cairo, 1936 AD, vol. 1, p. 19.

⁵Ibn Sayrafi: He was born in Munjib to the Sayrafi family. He took up the craft of writing, especially letters and the trust of King Abdullah bin Mufarraj. Ibn Sayrafi's works are considered among the most important sources available on the history of the Fatimid state. His importance is due to the fact that he lived in the court of the Caliphate and the forces of construction. He has several works, including the reference To those who attained the ministry, the arts of the collection of letters, news of the era, news of the era.

See: Al-Alam., Khair al-Din al-Zirakli, Dar al-Ilm Lil-Malayin, fifth edition, Beirut, 2002, c. 5, p. 24.

⁶Reference to the one who obtained the ministry, Ibn Sayrafi, edited by Abdullah Mukhles, Publications of the French Institute, D. I., Cairo, 1924 AD, vol. 2, p. 214.

⁷He is Abu al-Fath Mahmoud ibn Ismail ibn Qadus, the writer of writing in the Egyptian city. The distinguished judge used to venerate him and call him Dhu al-Balaghatayn. He used to compete with him in the arts of writing, literature, and poetry. He was a writer with a good style. He wrote a number of literary treatises.

See: Khuridat al-Qasr (Egyptian Poets Section), Muhammad bin Hamid al-Isfahani, Authorship, Translation and Publishing Committee, 1951 AD, vol. 1, p. 226.

⁸He is Abu Al-Hajjaj Yusuf bin Muhammad, the owner of the Diwan Al-Insha in Egypt. He was taught by the distinguished judge. He died after the rule of Saladin in Egypt in the year 566 AH.

See: Khurida al-Qasr (Egyptian Poets Section), vol. 1, p. 253.

⁹The Lord, the Imam, the eminent scholar, the eloquent, the virtuous judge, Muhyid al-Din, the right hand of the kingdom, the master of classical literature, the Asqalani by birth, the Egyptian of residence, the writer, the owner of this book. He was born in the year 529 AH. He heard it from the elders in his old age, and he narrated a little.

The virtuous judge achieved mastery of writing and eloquence of writing, and in this art he has the whitest hand, the most innovative meanings, and the longest skill. The drafts of his letters are less than a hundred volumes, and he has many compilations. He took the craft from Al-Muwaffaq Yusuf bin Al-Khallal, the author of Al-Adid's creation, then he served in Al-Taghr for a period of time... He wrote several letters called Al-Mawsawadat.

See: Biography of Noble Figures, Shams al-Din al-Dhahabi, Dar al-Hadith, ed., Cairo, 2006 AD, vol. 15, p. 442.

¹⁰He was born in Mosul in the year 544 AH. He was the author of the creation, Al-Dawla, the owner of Mosul. Among his works are the book "Al-Farouk fi Al-Abaniya", the book "Al-Adhwa wa Al-Dawaat", the book "Al-Mukhtar fi Virtues Al-Akhyr", and "Sharh Ghareeb Al-Tail".

See: Biography of Noble Figures, vol. 21, p. 489.

and he has easy compositions. Ibn Abi Al-Shakhbaa¹¹ (484 AH / 1189 AD) Prose was able to meet the nation's needs and express its feelings and sentiments. If the books of that era were collected, a complete history would be collected from them.¹² So, God assigned to the Abbasid era a group of writers who played a major role and left clear imprints in the history of the literary movement. I have presented the names of these writers because in the study of this chapter I will rely on their letters in analysis and extrapolation, presenting some examples of them. To show the methods and patterns of poetic employment in these letters extending from the sixth century AH, I will strive in this chapter to build a clear picture of the methods of this employment.

Poetry is the writer's provision for seeking his needs and expressing what is in his soul. It arouses feelings and inflames emotions, and it is the third material for writing after the Holy Qur'an and the Sunnah.

The process of employing poetry in the prose message has been linked to the writer's creativity, the fertility of his imagination, the strength of his imagery, his ability to compose poetry in the appropriate place in the message, and his artistic vision at the forefront of the employment he seeks. He does not exploit poetry merely for the sake of elaboration, embellishment, or transmission (recording), but rather he adds connotations and shades of prose to it, and uses it in his message, whether it is an artistic or objective goal, or both.

Self-employment:

Employing poetry is not limited to employing the inherited only, rather the writer makes use of its creation in his message, especially if he is one of the masters of the two crafts, such as the writers of the sixth century AH. They used the interesting things from their poetry in their letters, and they proved their ability to blend their prose with their poetry with great skill in a way that enriches their artistic and objective messages. In this study, I will attempt to highlight examples of how writers employ their own styles in their poetry. A letter to Sadr al-Din bin Nizam al-Din Rais Jarhan. (From the High Honorary Council of Taji)¹³

**Of course, its alternatives are
widespread on earth**

**Prose is a victorious rose that pleases
the eye**

**For God's sake, Nizam al-Din's
cub is his**

**Systems are a gem that pleases the
soul and is orderly**

An honorable letter arrived from the side of the matter, the eminent and best scholar, Sadr al-Din Nizam al-Islam. President of Mazandaran. May God prolong his life and protect his blessings. He increased the ascents of glory and the ascents of virtue. Coupled with his wonderful and elegant systems. And his super luxurious hair. I saw from his brief speech a sea of deep-rooted eloquence. And I saw his miraculous handwriting as a navigator, the brightest of lights. I presented it to the industry. And I shook my sympathy among the group. I was pleased with its flowers as the joy of the destitute... God has a pearl of palm

¹¹The glorious Sheikh Abu Ali Al-Hassan bin Abdul Samad bin Abi Al-Shakhba Al-Asqalani, the author of famous speeches and inked letters; He was one of the knights of prose, and he had the upper hand in it. He grew up in Ashkelon, Palestine. It is said that the honorable judge, may God Almighty have mercy on him, relied mostly on memorizing his words and that he used to memorize most of them.

See: Deaths of Notables, Ibn Khallikan, vol. 2, p. 89.

¹²Subh Al-A'sha in the Construction Industry, Al-Qalqashandi, p. 135.

¹³Letters of Rashid al-Din al-Watwat, Rashid al-Din al-Watwat, p. 47.

tree that is one of its leafy branches, and a sky that is one of its honorable stars. God increased his desire for literature, his keenness to acquire the words of the Arabs, and the language, his greatest aspirations, and fulfilled his son's hopes in him. So make him a role model for the great ones to follow in his footsteps, and a role model for the great ones to be guided by the lights of your honor.¹⁴

**For the people of credit from
the beginning of time**

**A travel destination for
memorizing the Qur'an**

**And your determination is
less than two teeth**

**And in your forgiveness there
is safety for every offender**

**And a holder preceded it on
the day of the bet**

**It also possessed the corner of
meanings**

**With the miracle of eloquence
and eloquence**

**Its darkness swept over the
neighbors**

**The House of Glory has tall
buildings**

**And you have no other
among the men of knowledge**

**He watered those songs
towards life**

**Do hybrids give birth to
anything other than hybrids?**

**I was breastfed with the
purest milk**

**And you are the lion on the
day of plague**

**Your side, God's breast, is a
fortress**

**And your chest is in
engagement if it hurts**

**Your presence without him is
the abundance of Al-
Ghawadi**

**And at your door there is the
dwelling place of all the
virtuous⁰**

**Qurai became the knights of
rhymes**

**You have reached the limit of
His Excellency**

**The best of the best failed in
the challenge**

**Your snack breaks the veil of
the night**

**You have good manners and
songs**

**What do you have in the
stallions of credit?**

**Your songs, Al-Rehab, Riad
Ezz⁰**

**You grew up as a gang of
white people**

**You have been removed from
the most intelligent fraud**

**You are the rain in the time
of gifts**

**Deposits organized by Aqd
Al-Juman**

**And a line like the temples of
Al-Ghawani**

**Among the two events are
safety gowns**

**I received verses from you
that imitate**

**Pronounced like the
members of the pearls**

**So your book clothed me
with fear**

The use of poetry in this letter fulfilled the writer's purpose from the beginning, as it served as its title, and what follows after that is an explanation and detail of the most beautiful of this employed poetry.

The letter goes on for several more verses, and the writer Rashid al-Din al-Bat used it in a sentimental style stemming from his own personality, to speak with these aforementioned characteristics and the famous virtues recalled in the letter he wrote to Sadr al-Din ibn Nizam al-Din, the head of Gurjan, praising his wonderful, elegant composition, and his exceedingly luxurious poetry. He praised al-Watat. The recipient's poetry, far and wide, called him "seas of eloquence", and in a sentimental style, he used many verses, which he formulated with the sweetest and most delicate qualities to praise the scholar Sadr al-Din Nizam al-Islam, to express to him what his unique personality had left behind and the masterpieces of the systems that he had sent him, which were like gems studded with pearls, describing his feeling when He read his message in clothing after fear and dismay from the events of time. The prince is the rain that sends goodness wherever he goes, and he is the lament in times of wars and crises. The verses composed from the poet's personality were consistent with his thoughts in praising the sender, and touched the feelings of the recipient. We find that the writer here did not employ a verse or two of poetry, but rather employed his intuition and produced his poetry, which helped him in revealing and clarifying the meanings of his message, and revealed what was hidden within himself. All of this was to achieve the purpose for which he created his message, complete it, and fulfill his due, so that it falls from the addressee. Acceptable location.

Grievance response letter.¹⁵

Praise be to God, who is just in His rulings, comprehensive in His bounties, who makes the kingdom of His earth among those who complete it and pleases Him, who is responsible for the management of His creation from the direction of wisdom and its requirements, and who is perfect in goodness for His servants, if there are any of them that differ from their will, and who does in them whatever He wills of those whose ranks are lower and their degrees farther apart, and who said in His Noble Book As an argument for the delegates, and in response to the objectors, {We have apportioned among them their livelihood in the life of this world, and raised some of them above others in degrees, so that some of them may take others in subjugation, and the mercy of your Lord is better than what they gather.}¹⁶

There is no god but Him. To Him belongs praise in the first and in the hereafter, and to Him is the judgment, and to Him you will be returned. May God's blessings and peace be upon our master Muhammad and his Messenger, whom he honored and chose, and who preferred him over those who disobeyed his religion and his father, and preferred him over those who preceded him among the prophets, and advanced him and empowered those who disobeyed him and allowed his blood to be killed by the point of his sword, and upon his family, the Imams. The pure ones to whom His servant has enjoined selflessness and love, and He said - Mighty is He who says - {Say: I do not ask you for any reward for it except affection for my kin.}¹⁷ And he greeted them all with an ever-lasting greeting, lasting as long as nights

¹⁵Al-Mufadiyat: Ibn Sayrafi, p. 34.

¹⁶Surat Al-Zukhruf: Verse 31.

¹⁷Surat Al-Shura: Verse 23.

and days. Those with knowledge and reason have agreed, and those with narration and transmission have unanimously agreed that the times of time are known from the lives of their kings, and that is in the number of days...

And I seek refuge in the good conduct of our Lord, the King, the Most Eternal, the Commander of the Armies, the Sword of Islam, the Nasser of the Imam, the guardian of Muslim judges, and the guide of the preachers of the believers, to whose state the mighty kings were subjected, and the certainty of which transcends the objection of doubts... because his virtues are too high to be elevated to by praise and character, and the argument is too great to be surrounded by awareness and knowledge:

**About the one whose fathers I
initiated**

**These are virtues that are
enriched by the easiest of them**

**So that the whale and the lamb
descend from it**

**It has passed the beginning of
Gemini and has risen**

A complete harmony between prose and poetry and a clear union between them. They blend together as if they were one thing. The poet used these verses in a personal style, dropping some of his own personality onto the message, to express his admiration for his master, the king. He was proficient in describing the king in the words he mentioned. The writer praises his addressee, He enumerates his virtues, as happiness was evident at the hand of the prince. The prince speaks the truth, does not fear those who contradict him, does not fear those who oppose him, and does not fear those who make him exaggerate and exaggerate. The writer does not know anyone who attributes the prince to injustice and arrogance.

Ibn al-Sayrafi appreciates writing and considers it to come directly after kings, just like ministry. He said: "For I found that God, Glory be to Him, made the Caliph into phases that lacked each other, and whose levels, with their differences and positions, were the reason for the development of the earth. So He made the prophets the highest of human beings in position and status, and the imams after them the proudest." The Islamic kings are the most honorable in status and the most powerful in authority, and their ministers and scribes who bear their burdens and are equal to them in their prosperity and loyalty are the most generous in mention and the most weighty in the scale.¹⁸ It was self-evident that a writer like him would value writing and write the sweetest prose in a style that emanates from himself, through which he sends his thoughts.

A book he wrote about himself to his father¹⁹ in response to his letter informing of his brother's death, may God have mercy on him.

He sent him from Damascus to Mosul.

The letter of the Majlis of the Lord, may God protect him from accidents, has arrived. And protect his dear ones and loved ones. And I reward him abundantly for this calamity. After that, he did not find anything that would offend him. He does not meet age. He does not bear any grudge against him forever. He was rewarded abundantly for this calamity, and after it he did not suffer anything that would make him think badly of him, nor did he knock out a tooth. He bears no grudge against time. He made his survival a compensation for his every word. He heals every furrow and unties the knot of every worry.

So I stood over him and met him informing me of the death of brother so-and-so. May God pave the way for him to Paradise and make him a companion to the highest companion. My eyes were blinded by his sight, and my hearing was deaf to his news. My tongue stopped and did not continue reading his lines. And the abundance of the two things in me increased my patience and submission. If I had known that this would be more beneficial for me, nearing knowledge that would not benefit a knowledgeable person. And I cried over him

¹⁸Law in the Diwan of Messages, Ibn Al-Sayrafi, edited by Ayman Al-Sayyid, Al-Dar Al-Misriyah, ed., Beirut, ed., pp. 3-4.

¹⁹Letters of Ibn al-Atheer: Diya al-Din al-Jazari, p. 85.

until every thirsty eye was relieved. And I prepared every healthy liver. What do I do with life, and I have lost the person who was its shareholder. I lost the person who was its paradise and bliss, and after him I became like a piece of land whose human being left it. Or a hand that has revealed its structure. I do not say as Al-Khansa said:

**Against their brothers, I would
have killed myself**

**And if it were not for the many
people around me crying**

I console myself with sympathy²⁰

**But they don't cry like my
brother**

This is the saying of the one who offered his condolences an excuse. He found patience after his brother. But I did not feel sorry for his brother with many similarities and proverbs. And my sorrow did not fade over him as the days and nights passed. And my sadness was nothing less than despair. He shook his hand from the dirt. Nor is there anything that knowledge detracts from its good fate. And what God has prepared for him of victory and pleasure. This is a disease that can only be resolved by his project and my participation in his death. If it were quenched with the water of life, sorrow would be relieved. We covet patience. But he was in a hurry and did not taste the intoxication of youth. He disembarked and his saddlebag was not secured to its passengers. It is sad for me that that branch of flowers withers from my heart. Or that burning star will leave my sight. It was my hope in which I had the best of days, and my glory in which I was the most proud of peoples. And my treasure that collects the arrows of demands. My cheeks protect against the arrows of calamities.

What made me sad was that I was then assigned to visit the cemeteries. And supplying her with tears are the signs. I did not see a grave except that I looked at it and looked after it seriously. I forgave him heart and cheek. Until its diameters almost answered me. Its stones are pleasing to me.

My friend, to shed many tears

**He blamed me at the graves for
crying**

**There is a grave between the
stones and the dungarees**

He said: Every grave I see cries

**So leave me, this is all Malik's
grave²¹**

He said to him: Grief brings grief

This is the effort of one who is restricted by the earth's diameters. And his hand did not reach the point of taking her revenge. So curse death, for it hurt me with a knot. And the glimmer of tomorrow overcame me. A towering peak threatened me. And put out for me a bright light and a burning fire. I wish I could ransom him from destruction. Or he preceded me this far. May my peace be upon him, a sad one whose grief will not be exhausted...and his grave will be watered by every city in the city. And every fragrant breeze perfumed his grave, and his life was full of stars, and he was about to darken the night and brighten the day... and peace, God willing.

In a lamentable style, Ibn al-Atheer included the most important and harshest lamentations from the tongue of al-Khansa' (24 AH - 645 AD) from the pre-Islamic era and used it in his prose letter eulogizing his brother. The rhymed and prosaic words came from his own personality, in a burning style for his brother. He had no patience for his loss. . Then he used the verses of Muttamm Ibn Nuwayra (30 AH - 650 AD) and used them to serve his

²⁰The Two Houses by Al-Khansa', pp. 90-98 from her collections, (Dar Al-Andalus Edition, Beirut, 1987 AD)

²¹Al-Bayt by Mutammam bin Nuwayra in eulogy for his brother Malik. In the collection of their poetry published under the title (Malik and Tammam bin Nuwayra al-Yarbu'i), p. 125.

personality and to convey his feelings and sorrows, and to describe the extent of the pain over the loss of his brother. He is not to be blamed for crying over the graves and shedding tears, for sorrow follows him and is followed by sadness, and the earth narrows for the mourning.

The presence of the phenomenon of using poetry in the letters of the distinguished judge was not only for the purposes of beautification and decoration. Rather, Al-Fadil was aiming behind using it for a purpose beyond that. He sought to evoke memories, situations, and words that had an impact on a person's conscience or feelings, as he used to draw from poetry what was compatible with his feelings. Purpose. An example of this is a message in which he longs for his brothers and lovers:

The servant rendered this service, and he has a longing to be inspired and saved by it, and he calls for help from his fire with the water of tears, he is afflicted and helped, and he seeks help from the breeze, so his fire is tempted to burn, and he raises those who look forward to solace, so the emotion returns them in the grip of crushing, regretting a time that has been exhausted, and all that remains is the glory that is kindled...

As if eternity is bound to us²²

**Nights we are in the heedlessness
of living**

His servant does not exile a soul except that he connects it with his remembrance, nor does he utter a word without restricting it to thanking him, nor does he walk through a desert without resembling it with the openness of his heart, nor does he look upon a mountain without despising it with the utmost worth, nor does he pass by a meadow without its awe, its flowers blooming at the sight of his noble character and the breeze of his perfume, nor does arborists kindle a fire without He thought they had covered it with embers, and he did not descend upon a river without spilling his tears into its sea:

**That is more beneficial than
clouds and drops**

**May God water that house
and bring back its people**

**After that, it is a sin that is
counted**

If the dispersed are reunited

**If this is his longing after his
month**

**How do you see his longings
after knowing him?**

He sees you if you don't see him

**Far away, close to you with
his conscience**

And he left you in public

**His body will leave you but
not his heart**

**I have lived among you sitting
with embers**

**If your gatherings are empty,
lead him**

²²The house belongs to the honorable judge, and it is very close to Abu Tammam's house, about which he says:

After him, we will cry over the sabbaticals of a life as if an eternity of them was bound together (Diwan Abi Tammam 41)

**The darkness of Badr al-Din is
emerging²³**

**O night, do not overshadow
them with darkness**

We ask God to grant His closeness and the breadth of His hopes peace be upon them, the passengers of worries to be vanguards, and forgiveness from the near scenes. There the reins of pinned hopes are released, and a dry stick shakes green from the stick.

As good as we used to be, Ace²⁴

**I am not eager for God to
reunite us**

It was necessary to present his threshold, despite the delay in writing it. But he was afraid that he would commit a great sin

**Little and not satisfied with a
little²⁵**

**I am not satisfied with Khalil
Benaël**

His Majesty refrained from violating the pledges of loyalty and breaking the contracts of serenity, and the resolve of the powerful in the arena of longing was only known to the weak, and the entourage of His creation were only softer than the tears of the debtors of cruelty.

**He did not know how the intestines
were disturbed.²⁶**

**He who does not spend the night
with his heart broken.**

There is no doubt that in his text, the honorable judge used poetry in his letters more than once, as he used more than ten verses in this message, to the point that the poetry almost overshadows the prose, and that use seems to be due to the distinguished judge who displayed a distinctive characteristic. Writing, as if that employment resulted from his insistence on the characteristics of the writer, he aimed to employ it in order to prove to the recipient his unparalleled skill. He derived these poetic images and expressions from his personal experience, and from his feeling for the topic that he lives and addresses, and he relied on his reference, his cultural stock, and his stock. Literary. It is noticeable that his choice of the meanings in which he wrote was not without a trace of the self, so the compositions between poetic and prose language seemed to be an effort of his own writing efforts.

When examining the letters of Ibn Abi al-Shakhba, we notice that they follow a specific technique, meaning that in all of his letters he follows a single approach and a specific rhythm. He is careful with the subject and the basic purpose of his message. Through the purpose, the writer tries to convey his idea with all the literary and linguistic power he has in order to influence it. And persuasion, and this was evident in his letters

Ibn Abi Al-Shakhbaa wrote in a reproach to a friend of his, which he dryly said:²⁷

**And in my bath, I said, "My love
overtakes me."**

**By God, if I had the choice between
parting with you**

²³This excerpt, with its seven verses, is from the poetry of Al-Qadi Al-Fadil, Diwan Al-Qadi Al-Fadil 2, edited by Ahmed Badawi, Cairo, 1961 AD, 2/421.

²⁴This verse is from the poetry of Al-Qadi Al-Fadil, Diwan Al-Qadi Al-Fadil 2/490

²⁵This verse is by the eminent judge, Masalik Al-Absar fi Mamluk Al-Amsar, Al-Omari, Dar Al-Kutub Al-Misriyah, Cairo, 7/. 325

²⁶This verse is from the poetry of Al-Qadi Al-Fadil, Diwan Al-Qadi Al-Fadil 2/481

²⁷Jamharat al-Islam, Al-Shirzi, Dar Kinan, 1st edition, d.d., p. 437

But boredom, may God prolong the life of our Lord, the advocate of corruption, and the mount of remoteness, the leader of stubbornness:

He was the Jadī' of Anf al-Wasl after His Highness, and a dividing line between friends and companions.

And when what he thought appeared in his presence, and what he announced became public, he declared:

And he blocked the paths of reproach, and he turned away from my love and my closeness

I saw help in pleasing him and submitting to the reins of his whims, and I said, perhaps, that he might help him:

I wish I knew what crime I committed and what I told you about what I did and what my sin was

The poetic use came to express the purposes of Ibn Abi al-Shakhba, to improve its beginning and to be a stylistic intention to influence the recipient. The first thing that calls for attention is the tight connection and complete harmony between the rhyme of the verses, each in its context, and the assonance in the second line, the correspondence between them, and the interconnection between the ideas of the verses. He began with a poetic verse that Bowow wrote under the oath with the verb of choice to indicate the truth of what he was saying, and to confirm the status of its author in himself, providing the answer to his questions after the choice in the subsequent line of prose and the line of poetry that followed, as follows:

And when he started...I saw the help to his satisfaction... I wish my hair...

In this, he expresses his astonishment at the reason for his friend's abandonment without any reason or a sin he committed that necessitated this abandonment and this quarrel, and the flow of the text continues in a single intellectual unit that comes together, so the subjective poetic use came to express the reasons for this quarrel, but he did not find any fault for him other than his sincerity in love and affection. The interruption belongs to its owner and no one else. He says:

I kept wandering around... and I did not see... He used the letter fa as a tool to connect parts of the text and what is indicated by order and laxity, to indicate the aspects of consideration of this dispute, and to move to what he saw from its companion regarding the meaning of insistence on the dispute and abandonment in his saying (and he boarded the boat Al-Saab) which is a reference to the saying of Ibn Hani' Al-Andalusi:

**And it carried me on a bumpy
boat²⁸**

**And I carry my days on the back of
a raid**

To express the contrast between the apparent abandonment and hostility of its owner, and the love and respect he has for him, which is what he used in the poetic line in which he says: So I said to myself...

Ibn Abi Al-Shakhbaa completes the circle of expressing the purpose of this text, in which he appears pained and blaming when he says:²⁹

He was not satisfied with the excuse, but he decided to abandon it, even if you lacked patience:

²⁸From the collection of Ibn Hani' al-Andalusi, Beirut Printing and Publishing House, Beirut, 1980

**However, your love is sufficient for
me**

**Do not hope for me to return to
you**

In this we find the best manifestation of this self-employment in the same verse rhyme (poetry / my heart - prose / patience - poetry / sensual).

Ibn Abi al-Shukhba was precise in terms of the meaning in which he begins by affirming his love for his friend, then his astonishment at the reasons for the dispute, then at his friend's insistence on the dispute, which was the conclusion of the letter that expresses Ibn Abi al-Shukhba's position of not returning to his friend in terms of the relationship between them and their return to He will be ahead of their time if he continues to insist on that.

With Ibn al-Sayrafi in the Diwan al-Insha were two of the most capable writers and poets of Fatimid Egypt. As for the first, he was the distinguished and preferred Kafi Abu al-Fath Mahmoud ibn al-Qadi al-Muwaffaq Ismail ibn Hamid al-Dumyati, known as Ibn Qadus, and he was one of the poets of the first half of the sixth century AH, mentioned by Abu al-Salt. The Andalusian poet Nazil Misr wrote in his letter about poets, which indicates that his star has begun to shine and shine in literary forums in Cairo since this date. He has various eulogies about Al-Afdal bin Badr Al-Jamali, who was killed. It seems that his star continued to rise in literature until he worked in Fatimid collections, and he continued to advance there until he was assigned - along with Al-Muwaffaq bin Al-Khallal - the presidency of the Diwan Al-Insha, and he continued to hold it.³⁰ He coexisted with the writers of the sixth century AH and knew their artistic trends in poetry and writing. It is not surprising to see the exquisiteness in his prose, and the great usurers speak of him for his ingenuity ahead of his time. His well-textured poems, like a pearl in a staircase, were one of the most exemplary writers in the sixth century AH. The letters that have remained to us from his writing indicate his ability and the height of his skill in writing. Among his writings are:

May God prolong the existence of the Presence due to the wondrous things of glory He creates, the obligations of God He enforces, the comings He overcomes its difficulties, the distances of Saud knocking on its side, and He prolongs its days, which are for eternity, as amulets, and in the place are clouds:

**And eternity of the injustice of
calamities is dark**

**Gharar from the days shows her
pride**

**In his palms are clouds and
clouds**

**A king possessed by dew and
gathered**

**And the rain takes off and it is
a permanent rain**

**The meadow is fertile and it is a
lush pasture**

And there is a great difference between them: these are clouds that have thundered with their thunder, and whose thunderbolts have counted, and a meadow whose plants have dried up, and whose flowers have been lost, and the honors of the Presence that increase newness over repetition, and are similar to the action of an orbiting astronomy, as they compete with the sun during the day, and visit the shrine of the spectrum secretly:

**Then they appeared as
moons in the orbit of the
Most High**

Who without family is hidden

³⁰History of Arabic Literature, Shawqi Deif, Dar Al-Maaref, 1st edition, Egypt, 1960, vol. 7, p. 338.

**I raised a beacon for him
above the fish³¹**

**And talents and virtues and
suitable**

1. Biographies of Noble Figures, Part 21.
2. Deaths of Notables, Ibn Khallikan, Part 2.
3. Subh Al-Asha in the construction industry, Al-Qalqashandi.
4. Letters of Rashid al-Din al-Watwat, Rashid al-Din al-Watwat.
5. Favorites: Ibn Sayrafi.
6. Law in the Diwan of Messages, Ibn Al-Sayrafi, edited by Ayman Al-Sayyid, Al-Dar Al-Misriyah, d.d., Beirut, d.d.
7. Letters of Ibn al-Atheer: Dia al-Din al-Jazari,

³¹Al-Dhakhira fi The Virtues of the People of the Peninsula, Ibn Bassam Al-Shantrini, edited by Ihsan Abbas, Arab House of Books, D. I., Tunisia, D. T., vol. 7, p. 139.

In this letter, Ibn Qadus's artistic craftsmanship appears in weaving this message woven with a set of feelings and an invitation to carry it to its sender. He used these poetic verses, as was the custom of the Abbasid poets, in describing the Rawdah to suit his idea of supporting and praising the sender.

Conclusion:

The mechanisms, methods, and forms of employment varied and differed in the letters of the writers of the sixth century AH. They included in their prose their poetry and the poetry of others, in different ways, direct, abundant, direct, and even subjective. They also resorted to solving it in their letters, and took from their words and expressions what would help them in conveying meaning and expression. About the idea they would like to express in their messages.

They did not bring poetry by accident, but rather to achieve their purposes. The inclusion of poetry in their letters came to serve their ideas and illuminate the meanings and manifestations of the recipient, which made clear to us the extent of the skill of these writers in finding poetry that fulfilled their purposes, and revealed to us their literary ability, their good choices, and their unique style in employing what suits them. With the context of the message, and gives it an objective and artistic plot, which ultimately led to the synergy of form with content.

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