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“COLLECTIVE TASTE AS A STANDARD FOR IBN TAYFUR (DIED 280 AH) IN HIS BOOK AL-MANTHUR AND AL-MANZUM”

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ABSTRACT:

Anthology represents a successful means in preserving the Arab poetic heritage, especially for poets whose poetic volumes have been lost and their poems have been lost due to oblivion and damage to manuscripts. So their poetry has ceased to be transmitted and very little of their documented poetry has reached the hands of editors. The anthology is controlled by individual taste and some of the prevailing collective scales, but this did not diminish the value of what is contained in it, especially if we know that its most prominent models are trade-offs and demarcations. And before them the outstanding poems that represent the finest Arab taste. In this way, the collective taste is the main reference on which the writer Tayfur relied in choosing poems, as he differentiated between the collective taste of the poems that were not chosen for their fame and circulation among the people, or the individual taste was the cornerstone on which the poet built his choice because there was scarcity and lack of fame and this is what The criterion that was relied upon in his selection, he did not mention the selected poems until after he presented a brief presentation of the well-known selected poems that represented the collective taste, and among these poems (The Seven Mu'allaqat, Al Mufazalilat, Lasma'at). With regard to Tayfur's anthology (d. 280 AH), its author set special criteria in the introduction to his book, and separated them at length, which justifies his choices and exclusion in the light of previous anthologies. This is the real reason for choosing this work for study.

INTRODUCTION

The ancient Arab critics used the word "taste" to a large extent, and they had opinions about this word. Criticism has been used by many terms to express it, including temperament, cleverness, and acumen. It is also the integrity of taste, integrity of character, and the artistic sense that distinguishes texts and balances them.

Contemporary critics have adopted the concept of taste and emphasized its importance in literary work, because it is an important innate talent and the critic must acquire knowledge, culture and training that will enable him to distinguish and judge literary works.

This study presents the importance of the collective taste in the choices of Ibn Tayfur (died 280 AH) in his book (Al-Manthur and Al-Manzur - Unparalleled Vocabulary Poems¹), which is one of the famous works of the Abbasid era.

It is one of the criteria he adopted in selecting poems, and this criterion in choosing reflects the control of taste in selection for a critic familiar with ancient poetic texts. The most important of these texts (Al-Mu'allaqat)², pre-Islamic poems and famous Islamic poems that are linked to historical events or mentioned by literary sources and praised by critics. It also reflects the highness of Arab taste in their choice of poems that they put in their compositions.

Collective Taste In Language And Terminology:

The Taste: (The source of the taste of a thing is to taste it, tasting it, and tasted it. Tasting and tasted their source is taste, and they are taste, as you say, it tastes good. And the taste is the savor of something that is eaten and drunk)³.

Taste: (tasting) something And (/Thawaqaan/ test) by /Fatha/⁴ the letter /Thal/ and (Math'aqaan / testing) and (Math'aqhun) also, and he did not taste (Thwqaan) with /Fatha/. And (tasted) what a person has. Which is tell him. And (taste it) he tasted it thing after thing⁵.

In the Arabic language lexicon: singular taste and plural tastes for non-source. It is a source of taste, which is: the etiquette of behavior that requires knowing what is appropriate or appropriate in a particular social situation. Taste: good treatment and common taste: the set of human experiences in the light of which he is forced to perceive or sense things⁶.

1- The ancient Arab critics used the word tasting extensively, they had opinions about this word.

1- Al-Amidi (died 360 AH) divided the taste into several categories, including:

1) Temperament: It is an innate strength and a natural willingness that a critic must have.

¹ The title of the book is in Arabic: Al_Qasayid Al-Mufradat Alati la Mithi'l Lahaa.

² Al-Mu'allaqat: Is a group of seven long Arabic poems. The name means The Suspended Odes or The Hanging Poems, the traditional explanation being that these poems were hung in the Kaaba in Mecca, while scholars have also suggested that the hanging is figurative, as if the poems "hang" in the reader's mind.

³ Lisan Al-Arab: article of Thawq (tasting)

⁴ /fatha/: A short diagonal strike over the Arabic Letter. It is an open vowel that is used in the situation of openness when placed over the last letter of a word.

⁵ Mukhtar Al-Sahah: 1/114.

⁶ Muejam Al-Lughah Al-Aarabia Al-Mueasiri: 1/830.

- 2) Cleverness: It is a strength acquired through training, length of cohabitation, and good practice of the original Arabic methods.
- 3) Acumen: It is the link between temperament and cleverness, and he is more capable of distinguishing and tasting than the possessor of temperament alone or the possessor of cleverness alone⁷.
- 2- Abd Al-Qaher Al-Jarjani (died 471 AH) goes in his speech about taste to the inability to alert the listener in a knowledge that neither understands its meaning nor tastes it, because he does not perceive it and does not find it in himself. He does not distinguish the aspects and differences, because a lover of poetry feels and understands it, unlike the one who does not have a sense of poetry and considers that he cannot evaluate poetry in the soul of those who have no taste⁸.
- 3- Al-Sakaki (died. 626 AH) sees in his book "Miftah Al-Ulum" that what a person possesses is the matter of semantics, the integrity of taste and the integrity of character, and whoever is deprived of it must resort to other sciences⁹.
- 4- Ibn al-Atheer (died 637 AH) said: "Know, O beholder of my book, that the science of eloquence revolves around the ruler of good taste, which is more beneficial than the taste of education"¹⁰.
- 5- We find Ibn Khaldun (died 808 AH) linking the sense of perceiving food with the emotional sensation when he said: And it was borrowed for this property when the name of taste, which the people of industry termed the statement, was firmly established and settled. And taste is only a subject to perceive the baits. But since the place of this property is in the tongue in terms of uttering words, as it is in the case of perceiving the grafts, he borrowed his name for it. Also, he is emotional with the tongue, just as food is tangible to him, so he was told to taste¹¹.

He points out that the ownership of feelings and diplomacy comes from memorizing the language, repeating the methods, diving into its depths, and knowing the secrets of Arab speech. In this he argues that ownership is not obtained by knowing the scientific laws that are understood by the art of eloquence, but rather by practicing and refining the words of the Arabs on hearing and understanding the properties of its structures¹².

Recent critical studies have paid great attention to the issue of taste, as Dr. Taha Hussein sponsored. Expressing the taste, which represents a trait shared by the sons of the generation, he said: ((The taste that the children of one generation share in the same environment and in the same country, because they are affected by common conditions that make them all have a general character. As for the special taste, it is complex, in which the effect of ancient Arabic literature, and in it the effect of ancient Arab literature, and in it are the impact of modern Arabic literature, and in it are the impact of a complex

⁷ Seen: Al-Mawazinuh Bayn Al-Shueara'i: 28.

⁸ Seen: Dalayil Al-Iaeijazi: 549.

⁹ Seen: Miftah Al-Ulum: 195.

¹⁰ Al-Mathal Al-Saayir: 35.

¹¹ Seen: Al-Eabar Wadiwan Al-Mubtada wa Al-Khabar fi 'Ayaam Al-Aarb:107 -108.

¹² Seen: Al-Eabar Wadiwan Al-Mubtada wa Al-Khabar fi 'Ayaam Al-Aarb: 108.

culture of various elements. It is not surprising that the poet's wisdom contradicts the rule of mixed groups.¹³))

As for Ahmed Amin, he believes that the critic looks at things not only through his mind, but through his taste because it depends on his own inclinations and temperament¹⁴.

Zaki Mubarak stresses the importance of taste in literary work, because taste is an important innate talent and the critic must acquire knowledge, culture and know-how. It is necessary for those who address the balance between poets to reach a high degree in understanding and knowledge of literature and have the artistic sense that guides him to the right in wisdom and to stay away from what corrupts his judgment when he balances between poets¹⁵.

And the best thing that represents the collective taste (the Seven Mu'allaqat) is the reason for mentioning it and not choosing it with reference to it and mentioning the people's approval of it to the extent that he spoke about it and its fragmented meanings even in the places of his book in the chapter on which its people are alone¹⁶. When he mentions these outstanding poems or others, such as the poem (Wadae Huraira) by Al-Asha, he is another poem by Suwaid bin Abi Kahil and justifies this for its fame, which embodied the collective taste, he says (Were it not for the popularity of these poems and their abundance on the mouths of narrators and the people's hearing, and that it is the first thing that boys learn in the book, we would have mentioned them and reminded us of what they preferred, even if they were ignorant of their virtues and presented by an ignorant person or a speaker who does not know or understand.¹⁷)

As long as he mentioned Al-Mu'allaqat, he referred to their great position among the Arabs. The ancient Arab critics differed in naming Al-Mu'allaqat, their number and their companions. Some people went to call them Al-Mu'allaqat because they are: ((It is Al-Samut ¹⁸, and it is also, and that Quraish called two poems Al-Samut because of his curse. In a narration attributed to Hammad, Alqamah came to Quraish and recited his poem to them, saying:

{Have you accepted the great thing that you know? Or are you shocked by the absence of this woman?}¹⁹.

Then he came back and sang to them:

{Beautiful women, we took your heart. When you were young, before the graying of your hair appeared}²⁰

¹³ Diraasat fi Al-Aaqd Al-Adibii : 137.

¹⁴ Seen: Al-Aaqd Al-Adibii: 220.

¹⁵ Seen: Al-Mawazinuh Bayn Al-Shueara'i: 8.

¹⁶ Seen: Al-Manthur and Al-Manzum: 137

¹⁷ Al-Manthur and Al-Manzum: 37

¹⁸ Al-Samut: It is the second name of Al-Mu'allaqat.

¹⁹ Sharh Diwan Alqamah Al-Fahal: 58.

So they said: These are the two “Al- Samut” of eternity)).²¹

This word has more than one name because it carries a precious meaning and a good choice, and thanks to its quality, it stuck in the minds, as it was attributed to the purity for which it was famous at the time. These names are many, among which are the most important ones used by the ancient Arabs:

1- Al-Sab’ Al-Tawwal²²: It was narrated from Al-Nahhas that Hammad Al-Rawaa is the one who called it “Al-Sab’ Al-Tawwal”²³ and collected it. And as this came to Abu Zaid Al-Qurashi, and made Mufaddal Al-Dhabi, Imru’ Al-Qays, Zuhair, Al-Nabiga, Al-Asha, Labida, Umar and Tarfa, the companions of (Al-Sab’ Al-Tawwal) as with the Arabs (Al-Samut). Al-Anbari gave it the name: (Al-Sab’ Al-Tawwal Al-Jahiliyyat)²⁴.

2- It was called (Al-Madhabat)²⁵ because it was written with gold water and came in the narration of Ibn Qutayba in a talking on the authority of Antar Al-Absi, he said: And in its meaning

{The poets did not leave anything in which poetry was formulated without having formulated it in it, and liberating the meaning: the first did not leave anything for the last}²⁶.

It is one of the verses in which the poet excelled, and was named for that the golden one²⁷.

3- Among its names (famous poems)²⁸: As for Al-Baqlani, he called it (Al-Sabeiati)²⁹³⁰.

The Quraish gave the name "Al- Samut", and they said: These are the two “Al-Samut” of eternity. He also mentioned the difference in calling it Al-Samout ((Refer to its greatness and it was raised to a place of honor))³¹. Whatever the case, the long controversy surrounding it between the ancients and the moderns confirms its place in people's hearts. As well as the matter for its approval, it has tolerated several sayings, as previously. Despite the difference in their numbers and names, there is consensus on their quality and that they are the best that has been chosen. Therefore, it occupied a high position in the hearts of people and received attention for the ingenuity of its poets in

²⁰ Sharh Diwan Alqamah Al-Fahal: 9.

²¹ Al-Aghani: 21/201

²² Muejam Al-Auddba'i: 4 /140, Wayat Al-A'yan: 2/205.

²³ Al-Sab’ Al-Tawwal: The Long Seven.

²⁴ Al-Sab’ Al-Tawwal Al-Jahiliyyat: The long seven in the time of ignorance.

²⁵ Al-Madhabat: Goldenness.

²⁶ Antara bin Shaddad: The name of the poem: Hal Ghadar Al-Shueara' min Mutaradimi: poetic verse no. 1

²⁷ Seen: Al-Shier wa Al-Shueara'i: 1/ 252

²⁸ Seen: Sharh Al-Mu'allaqat Al-Tisea Al-Mashurati: 2/650.

²⁹ Al-Sabeiati: it mean's (The seven).

³⁰ Seen: Aejaz Al-Quran: 159.

³¹ Al-Mustashriqun Wa Al-Shier Al-Jahiliu bayn Al-Shaki wa Al-Tawthiqi: 31.

demonstrating its quality, durability and strength through the maturity of their ideas, so they distinguished themselves with it.

Ibn Tayfur dealt with the long poems with the hadith as they are well-known among the people in general and the people of literature in particular. He indicated justifying the reason why people chose it and did not need to mention it while noting its merit and its meanings in the chapter on single verses, not long poems by saying, including: Among them is Imru' Al-Qays' poem: in its meaning:

{In the verses, the poet speaks with his friend and says to him, "Let us weep for my beloved who left me, and for the memory of a house from which I left". He completes the verses and says that the moment the house was bid farewell and the beloved was bid farewell, he stopped crying, his eyes weeping like bitter melon, and the pain of this crying in his throat, eyes, and nose.}³²

He explained the reason for the choice, saying: (He went out in it to every meaning and everything he said is above what all people have said in that meaning. And from it they took their own sons, and we mentioned that in the selection and in the book "Al-Sariqati". We separated the meanings of this poem in the Book of Al-Manthur and Al-Manzum, but we did not find an example, even if people participated in it)³³. And as for a poem of Tarfa:

{Say: This woman has ruins of homes in the place whose land is mixed with stones and pebbles from Thammad (a well-known place in the Arab countries). These ruins shine with the brilliance of tattoo residues on the back of the palm, similar to the luster and clarity of the traces of their homes with the luster of tattoo traces on the back of the palm}³⁴. He explains the reason for choosing it, and it is the best of what was said and contained merits that were not collected in any other poem.

Then he dealt with the poem of Obaid bin Al-Abras:

{Mahloub emptied of its inhabitants. As well as the Qutaibat. And the sins}³⁵.

He believes that only "Thae Al-Iasbie Al-Eudwanii" came in poetic rhythm. He believes that Antara's poem affected all poems in good qualities because it contained all the virtues, as every poet took from it. I consider Labid's poem one of his finest words and the most eminent of his poetry, because he combined in it the virtues of meanings, unless one of his companions gathered something like him. And he made the poem of Amer bin Kulthum and the

³² Explanation of Mu'allaqat Imru' Al-Qays No. 1, Diwan of Imru' Al-Qays: 8.

³³ Al-Manthur and Al-Manzum: 35.

³⁴ Tarfa poem: The name of the poem: Khawla Atlal Barqa Thamed, No1. , Diwan of Tarfa bin Al-Abd 23, and seen Al-Manthur and Al-Manzum 36.

³⁵ Diwan Obaid bin Al-Abras: 19

poem of Al-Harith bin Helza in one meaning because they were good, well done and eloquent³⁶.

He explains the reason why some people included the poem "Al-Nabigha" in the apology to seven, where he said: She was alone in the sense that had never before been excused. And when it was the most eminent of his poetry and the best of his words, some people attached it to seven³⁷. He said In it: **{He mentioned the homeland, then moved on to describing the camel and likening it in its strength and activity to a wild bull.}**³⁸.

He mentioned the poem Al-A'sha, which they attached to the Mu'allaqat. He sees that even if it is very good and its author is one in mastery, it is not like the first poems in anything³⁹. In addition to the Mu'allaqat, we find that he puts at the forefront of almost every text he chooses, justifying the reader and trying to convince him of its importance. It is chosen not on the basis of personal taste as a unit, but rather for the fame of the poems, their popularity among the people, and their popularity over which no one disagrees. He said, for example, at the beginning of his quotation from the poem Jaran Al-Oud Al-Numeiri Al-Faya: (It is the poetry presented in flirtatious poetry, which we do not know, for example, in the pre-Islamic era or in Islam. The poem of Jaran Al-Oud Al-Numeiri in honour and all its meanings are not for anyone else⁴⁰. says: **{I mentioned the boyhood, and the eyes shed tears, And the longing that you used to know came back to you}**⁴¹.

As well as his choice of one of the Al-Asma'i poems that Al-Asma'i chose in his famous book, which is the poem of Alba bin Arqam and its beginning:

{This is my wife turning her face away from me in anger. She claims that I divorced her}⁴².

And his mere choice of this poem, with the fame and position of Al-Asma'iyyat, is similar to the choice of "Al-Sab' Al-Tawwal". It is a model of the collective taste that prompted Al-Asma'i to choose in the first place. I follow this from the popularity of the models that Al-Asma'i himself chose among the people and the general public of polite people and narrators after him.

He also mentioned other famous poems that were linked to situations, including: (He said in the poem Laqit bin Yamar Al-Ayadi: Among the poems are vocabulary in the pre-Islamic era, whose meaning and quality and the abundance of their words are not known, because some people have said about

³⁶ Al-Manthur and Al-Manzum 37.

³⁷ Al-Manthur and Al-Manzum 37.

³⁸ Sharh Al-Qasayid Al-Eishri: 393.

³⁹ Al-Manthur and Al-Manzum 37.

⁴⁰ Al-Manthur and Al-Manzum 42.

⁴¹ Al-Manthur and Al-Manzum: 42, Diwan Jaran Al-Oud: 3.

⁴² Al-Asma'iyyat: 157

incitement poems that we have mentioned some of which are not like these. A poem by Laqit bin Yamar Al-Ayadi, and I do not know the like of it for an advanced or modernist)⁴³. It justifies the choice by the fame and generosity that described the poem in a distinguished position among the poems of incitement poems individually with meanings, and special words.

{O land of Abla, how the strong enemy occupied you. Your memory aroused longing, pain and sorrow}.⁴⁴

Then he mentioned to Amiyyat Al-Arab for her fame and high position, which captivated the hearts of people, when he said: (Among the poems selected are meanings that are unparalleled in Arab poetry. Its owner has collected descriptions and meanings that he senses, in which he excels all people in skill, courage and cleverness)⁴⁵. Which starts with:

{My brothers, get ready to leave, relieve your camel from traveling. My heart is busy with something else}⁴⁶.

And from the long poems to the verses that were unique to its people, he also took into account the factor of collective taste in choices, as we find in his selection of verses from the famous commentary of Imru' Al-Qays, which is his saying:

**{O Fatima, let some pamper you. And if you settled yourself on my parting, then be beautiful in desertion.}
 {You have deceived me that your love is a killer and my heart is so submissive to you that no matter what you tell him to do, he does.}
 {If a trait of my morals offends you, and you dislike a trait of mine, go and leave my heart.}⁴⁷**

And other verses, including them and in famous poems by Imru' Al-Qays, describing horses, nights, hunting scenes and his stories, which he mentioned here and there. And that is only for his fame among the people and his important position as a great poet and prince of poets. Then he moves on to talk about the meanings that he used alone and admired by people, as he said, commenting on verses in which he described the horse: (These verses are all singular in the description of the horse. No one is as advanced or late as they are, and he cannot add to them and does not combine their meanings as he combined them⁴⁸).

⁴³ Al-Manthur and Al-Manzum: 63

⁴⁴ Al-Manthur and Al-Manzum: 63

⁴⁵ Al-Manthur and Al-Manzum: 69

⁴⁶ Sharh Shaer Al-Shanfari Al-Azdi: 62.

⁴⁷ Al-Manthur and Al-Manzum: 137, Diwan of Imru' Al-Qays: 13.

⁴⁸ Diwan of Imru' Al-Qays: 139.

In addition to the above, poetic satire⁴⁹ played a prominent role in the selection criteria, especially Al-Muallaqat. And the great poets, and in the concept of poetic satire, linguistically and idiomatically, we find that: (The stallion (Al-Fahil) is well-known: the male is from every animal and his collection is a stallion. The poet said: (It is intended to keep the eye away from its property and things.)⁵⁰. In terminology, they are poets whose satires prevailed over those who satirized them, such as Jarir, Al-Farazdaq and others. Or is it everyone who defeated a poet who opposed him, like Alqamah bin Abdo⁵¹.

There is no precise definition in Al-Asma'i's book, but there are references in writing to the meaning of satire and the poets' appending to satire, as he mentioned features that raised the status of the term and made it more complex. Among these features is what Abu Hatim said: I said what is the meaning of the satirical poet? He said he wants to have an advantage over others, like the advantage of satire over the truth⁵².

The poet Al-Fahil is characterized by being more powerful in his words and the solidity of his expression about the truth. When Abu Hatim asked him about Labid, he said: (And I said to Labid bin Rabi'ah, he said, "He is not a poet of satire." He told me again that he was a good man who denied the existence of poetry, and he told me once that Labid's poem was well-made and had no passion)⁵³. Quality in poetry is considered one of the poet's satire, so Al-Asma'i added it to the features he presented to the concept of satire. Then he added another feature that distinguishes the satirical poet, which is the large number of his poems that he presents, as he said: (Aws bin Ghalafa Al-Hujaimi said: If he had said twenty poems, he had the right to be called Al-Fahil, but he cut it off.)⁵⁴.

Then he moves on to the subtlety of meaning and makes it among the merits of the satirical poet. He says: (Al-Nabigha and Aws Zuhair were not very good at describing horses, but Tufail is very eloquent and is a satirist)⁵⁵. Tufayl Al-Ghanawi outperformed Al-Nabigha and Aws by describing the horses well. He thus deserved the title of satirical poet. By presenting the concept of (poetic satire), we find that it transforms from the meaning of the male from man, animal and plant to the field of poetry and poets, to bring them to the status of satire through innate talent and poetic ingenuity. Thus, poetic satire means quality, strength, and abundance, and it also means: ((A high style in plot, great energy in poetry, and confident control over meanings))⁵⁶.

⁴⁹ Al-Fuhulah: continue the word "Al-Fahil" (satire): The poet who satirizes another poet in response to him.

⁵⁰ Lisan Al-Arab: article of Fahil .

⁵¹ Seen: Fuhula Al-Shueara'i: 50.

⁵² Fuhula Al-Shueara'i: 9.

⁵³ Fuhula Al-Shueara'i: 15.

⁵⁴ Fuhula Al-Shueara'i: 15.

⁵⁵ Fuhula Al-Shueara'i: 10.

⁵⁶ Tariki Al-Naqd Al-arabe Eind Al-Aarab Naqd Al-Shueara: From the second century AH to the eighth century: 41

Ibn Salam divided the ignorant poets into classes according to the principle of satire. He also expanded the idea of Al-Asma'i in dividing the poets into satiric and non-satiric. Ibn Salam, but his satiric differs, as he placed Al-Asha in the first layer of the satire poets in the pre-Islamic era and Kaeb in the second, unlike Al-Asma'i, who did not count them among the satire poets. Poets are categorized into categories based on disparities in talent, poetic creativity, and performance⁵⁷.

And in order for the poet to become a satirist, he must be knowledgeable of the meanings, a narrator of poems, proficient in the science of pronouns and grammar, and this is what Al-Asma'i went to, saying: (The poet does not become a satirical poet until he narrates the poems of the Arabs, hears the news, knows the meanings, and hears the words. The first of that is that he knows the pronouns to be a balance for him, and the grammar by which he corrects his tongue and establishes his syntax, lineage, and the days of war, so that he may seek help in knowing the virtues and mentioning them with praise or slander)⁵⁸.

Among the great poets who were known for their narration of Arab poetry, Imru' Al-Qays, which is the narration of Abu Dawad Al-Ayadi, Al-Farazdaq, the narration of Al-Hutay'ah, Zuhair's narration by Aws ibn Hajar, and Tufail Al-Ghanawi⁵⁹. The reason for choosing may be due to the ability to perform, as a commentary on the words of Abi Al-Najm Al-Ajli:

{From the love of Raya we find sadness, worry and grief. It prevents itself from us and deprives us of it, we will not forget it}⁶⁰.

He says:)) Whoever is fluent in the poetry of " Al-Rajaz⁶¹ (poetry) " and he is the most poetic " Al-Rajaz (poetry) " according to the scholars and the chosen to speak. And in Al-Rajaz, there are advanced poets, if they describe them well, and if they are similar, they will fall, and if they are far apart, they will be close to sound. They have a choice in their places. Although Al-Mufassal Al-Dabi has chosen poems from among the Arabs, poems that are unparalleled in quality and eloquence⁶²)).

From here we glimpse a reference to the term satire, which was implied in his book by demonstrating the poet's mastery of poetics. We also glimpse another indication in the diversity of poetic topics, where he chose poets who acted well in poetic purposes, on top of which are the two purposes of praise and

⁵⁷ Seen: Tabaqat Fuhula Al-Shueara'i: 1/23-24

⁵⁸ Al-Umda fi Mahasin, Al-Shier wa Al-Dabi wa naq'dih: 1/178.

⁵⁹ Seen: Al-Umda fi Mahasin Al-Shier:178.

⁶⁰ Al-Manthur and Al-Manzum:38, Diwan of Abi Al-Najm Al-Ajli Al-Fadl bin Qudamah: 449.

⁶¹ Al-Rajaz: It is a type of Arabic poetry. It is in fact the easiest type of Arabic poetry. It organizes the educational systems.

⁶² Al-Manthur and Al-Manzum: 123.

satire through the satire of Bakr bin Abdul Rahman and the praise of Ishaq bin Ibrahim Al-Masabi⁶³.

CONCLUSION

. In this way, the collective taste is the main reference on which the writer Tayfur relied in choosing poems, as he differentiated between the collective taste of the poems that were not chosen for their fame and circulation among the people, or the individual taste was the cornerstone on which the poet built his choice because there was scarcity and lack of fame and this is what The criterion that was relied upon in his selection, he did not mention the selected poems until after he presented a brief presentation of the well-known selected poems that represented the collective taste, and among these poems (The Seven Mu'allaqat, Al Mufazalilat, Lasma'at). With regard to Tayfur's anthology (d. 280 AH), its author set special criteria in the introduction to his book, and separated them at length, which justifies his choices and exclusion in the light of previous anthologies. This is the real reason for choosing this work for study.

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⁶³ Al-Manthur and Al-Manzum: 129.

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