

Poetic Oppositions (Imitation) In The Poetry Collection Of Amir

Al-Bayan Shakib Arslan

Mr. Khalid Mohammed Yaseen

Anbar University - Iraq

Assist. Prof. Dr. Ahmed Abdulazeez Awad

Anbar University - Iraq

Abstract:

This Research focuses on a literary poetic art well known to Arab poets, both ancient and modern, and we chose Prince Shakib Arslan's poetry collection to study this phenomenon in it and mention his oppositions and their types with a statement of his distinction in it over his peers. Poetry, both word and meaning was achieved by our poet Shakib Arslan.

Key words: poetic opposition, the poet Shakib Arslan

Introduction:

Praise be to Allah, Lord of the worlds, and peace and blessings be upon the master of all creations, Mohammed Al-Tahir Al-Amin, his family and Companions.

I was concerning with the poetry of Amir al-Bayan Shakib Arslan to touch some of the various literary arts in it, and among the most prominent of these arts is the art of oppositions, which formed a phenomenon in the poet's office, even though it is a small collection in size compared to the poetry collections of his generation, and what prompted me to study this phenomenon with this poet It is the reluctance of researchers to study and research the Emir of the Bayan's poetry and the lack of eating his poetry or a phenomenon of his poetry. Therefore, this study came to shed light on this poet and to open the way for other researchers, hoping that they might find other phenomena in Prince Shakeeb's court that deserve study.

The poetic opposition is a prominent phenomenon in ancient and modern Arabic poetry, which is that the poet organizes according to the pattern of the poet's other

poems and syllables, bound by the sea, the rhyme and the topic, whether he agreed with the meaning or disagreed with it. The poet may organize a poem by which he opposes another poem to admire it or out of self-affirmation or as a fulfillment of the ego desire of the opposing poet. The researcher on the art of oppositions in the poetry of the writer, Prince ShakibArslan, will divide the research into two topics, the first of which is his opposition to the ancients and the second his opposition to his contemporaries, standing at every opposition, indicating the difference between the two poems or the two passages that are the subject of the opposition, and then he mentioned the sources and references that helped me in writing the research.

- **Concept of poetic Exhibitions:**

Before entering into this art, it is desirable that we pause when defining it language and idiomatically:

The opposition in language: it is the interview. I opposed my book with his book, that is, I met him and opposed him as he did. you came to him as he did. And it is said: and so he opposes me: that is, he opposes me, and I opposed him on the march. I walked about it and walked it. And including the opposition, which is the match, and the opposing speech and its objections: words that resemble each other (1).

Idiomatically, according to some modernists: It is for the poet to organize according to the pattern of the poet's other poems or verses, bound by the sea, the rhyme, and the topic, whether he agreed with the meaning or disagreed with it (2)

The poet may organize a poem by which he opposes another poem, because he likes it or as a way of proving oneself to satisfy the ego's desire of the opposing poet, or he opposes a poem written for him by another poet who sent it to him.

The opposition is a poetic art known to the Arabs in the past and continued through the literary ages to the present day. The literary heritage is rich in the ancient poets 'opposition to each other, the modernists' opposition to the ancients, and the modernist opposition to the modernist.

The opposition is not a literature characterized by pure creativity, but it is closer to tradition except in some of the counted poems,(3)

Perhaps the applied picture presented by the idea of poetic opposition leads us to support what we have concluded about the origins of the literary movement, a

mixing between heritage and renewal, to ensure the continuity of intellectual communication between Poets, confirming the idea of authenticity through meeting this heritage, trying to add to it, innovating in its cognitive forms, overcoming the stages of stagnation or sterility, and proving the existence of the creative () ego.

Poetic opposition was considered one of the main objects of the literary renaissance, such as Mahmoud Sami Al-Baroudi's exhibition of stallions of Arab poets such as; Al-Nabigha Al-Dhabiani, Imra Al-Qais, Bashar Bin Barad, Abu Nawas, Al-Mutanabi, Abu Firas, Al-Sharif Al-Radhi, and others. As well as among the poets who emerged in the art of opposition, the poet Ahmed Shawki (Prince of Poets), who opposed; Abu Nawas, Al-Buhtri, Abu Tammam, Al-Mutanabi, Sharif Al-Radhi, Al-Busiri, Al-Marri Al-Qayrawani, IbnZaidoun, and their ilk, as well as the rest of the poets of the Renaissance; Like Hafez Ibrahim, Al-Zahawi, Al-Rusafi, Al-Kazemi, and many others, many poets were fond of poetic oppositions.

This is in relation to the opposition of the modern poets to the ancients, and as for the muhadditheen opposition to the modern ones, ShakibArslan highlights in his opposition to the stallions of the modern poets. Like Mahmoud Sami Al-Baroudi, Ahmed Shawky, and Ismail Sabry, among others.

When reading the debts of the poet Amir al-Bayan ShakibArslan, we will find a lot of opposition and poetic debates in it, and to talk more about this topic, we will study the types of opposition he has, and they can be divided into two types:

1- His opposition to the ancients:

ShakibArslan did not oppose the ancient poets in their poems as did other poets of his time when they opposed the great poets; Like Al-Mutanabi, Abu Tammam, Al-Buhtry, Abu Nawas, and others, but Shakiba was an imitation of ancient Arab poets, and his diwan is full of quotes and similar meanings and expressions. ShakibArslan's poetry is not without some simple opposition that may reach one or two houses, as he did in his opposition to Al-Mutanabbi's poetry.

To my heart, the eyes do not care about and feel anxious, and for the cursed, what wears out the heart and exhausts

I was not one of those whose heart is exhausted by love, but whoever knows your art is in love (4)

These two verses are accompanied by ShakibArslan, according to Al-Mutanabi

To your eyes what the heart meets and what is met, and to love what remains of me and what is left

I was not the one whose heart enters love, but he who sees your eyelids loves (5)

Arslan's opposition to Al-Mutanabi is clear in these two homes. ShakibArslan also has partial objections in the reading of his poems, which he took from the readings of pre-Islamic poets as saying:

Suad became all over it, and tomorrow it would give it many blessings (6)

Andhe says :

While you attract me and wings, and the dams repel me from them and rush (7)

Here he is presenting the well-known poem of Imam Al-Shafi'i, in which he mourns one of the dear ones and says:

These are the rulings issued by the judiciary, so only the illuminated is valid.(8)

The beginning of this verse is taken from the beginning of the well-known poem of Imam al-Shafi'i (Let the days do whatever you want) in which he says:

Let the days do what they want and, please yourself if the judgment comes to pass (9)

Then he went-on in his verses to take the path of Al-Shafi's poem, wisdom after wisdom, matching the poem with rhymes, rhyme, and subject.

And the determinant of death does not prophesy no matter what is possible for creation upon creation

The evil spread all the praises, and the people died, even the flag

And we became followers of death, for us from its state is a brigade

Are we not creation, our goal is demise, and the element of our creation is mud and water

The travel of stages and those who have a life, have a stamp and a beginning with woe

Whenever we are born we tend to cry, and we are accompanied to death by crying

And we do not hope for the survival of this world, while the rest of us are innocent

Life is like the fluidity of the spectrum, bitterly, for perishing, it is annihilation.

If the end is faint, then it is both the longest and the shortest

A person is deceived by her, and to return to glory as this world, and there is no hypocrisy in it

Eternity runs in us every cup for us from the consumption of its wine to get high (10)

As for the poem of Imam Al-Shafi'i, whose verses are all in wisdom, Arslan took wisdom from it by acknowledging judgment and destiny, and patience over affliction, because the end of patience is victory, and sadness does not last, nor pleasure, nor misery, nor prosperity. She was the one who provoked the poet ShakibArslan, who grew up in an Islamic environment

that made him feel the meanings in which he preached and judged, and he took the lessons as he did with the poem of Al-Shafi'i in which he came:

Let the days do what they want and please yourself if the judgment comes to pass

And do not be afraid of the accident of the nights, for what the events of the world will remain

And be a man against the horrors of skin, and your will is forgiveness and loyalty

And if your faults abound among people, and your pleasure to have a cover

It is covered with generosity; every defect is covered, as was said by generosity

Do not ever see humiliation to the enemy, for gloating about enemies is a calamity

And do not hope for forgiveness from miserly, for there is no water in the fire for thirst (11)

in Arsalan's poetry there are phrases that he takes from the poems of the ancients, and he may take rhymes in some of the famous poems, especially in his early collection Bakorah which he wrote in its beginnings, and it is well-known that most of the poets their beginnings in poetry are oppositions and imitations of previous well-known poems, and Shakib Arslan is one of those who have been affected. With the ancient poets, he weaved his poetry along the lines of their poems and opposed them in some verses, and the reason for that may be that he opened his eyes to those immortal poems and was influenced by them and preserved them, so that they would be a linguistic and musical treasure in his memory that he used when writing poetry, in addition to that Shakib Arslan was a young man. And at the beginning of his compilation of poetry, he wanted to draw attention to him and prove his presence as a poet and that he can go along with the great poets and oppose them (We wanted to demonstrate the youth's genius from the earliest years of his youth and his youth, when he was able to stand up for these old poets, quote them, oppose them, and be proud of him to Matching with them in the field of poetry, so he succeeded in a brilliant compromise that could hardly be distinguished from them except for the difference in age, distance between ages and differences in weather, upbringing and region. His strength and strength make him among the forerunners among his colleagues and at the forefront of the youth of his era.(13)

2- His opposition to his contemporaries:

Shakeeb Arslan's poetry collection celebrated poetic oppositions of the great poets and contemporary Arabic poetry of Arslan's time. Mahmoud Sami al-Baroudi, the brilliant poet of his time, said about him: "Al-Baroudi was influenced by the eloquence of the ancients and he was spoiled by his desire and will. He did not hear like him in his time, so he reminded people of Al-Batri and other poets of the Damascene Preamble)) (). He and

my neighbor, the Prince of Poets, Ahmed Shawqi, Abdullah Fikri, Khalil Mardam, and Ismail Sabri, also opposed, with separate verses in which some other poets oppose.

A- His opposition to the poet Mahmoud Sami Al-Baroudi:

After ShakibArslan's poetry was printed (the first thing) at the age of seven, his poetry had spread in Egypt and the Levant, and he knew his name as a novice poet, and ShakibArslan had the hobby of correspondence, so he called the writers of Egypt and corresponded with him, as the poet boy was a respectable polite, and they exchanged respect, Arslan said ((When we read Mahmoud Sami Al-Baroudi's poetry, we drunk with his literature, danced on his reeds, and sent us a spiritual upbringing that we had not experienced in ourselves before we knew him, and we learned that in the contemporaries there is a capacity to compete with the first and to transcend themselves.)) (14). It is evident from this that ShakibArslan liked Mahmoud Sami Al-Baroudi's poetry, which motivated him to show his poetic ability and competence. He even considered himself a graduate of the Baroudi school of poetry, as he used to memorize all his poems. The beginning of the opposition was with this great poet Mahmoud Sami Al-Baroudi, and due to the intensity of his respect for this science in his time, he devoted the first part of his collection to his oppositions with Al-Baroudi's poetry, which he called (the sublime correspondence) as he presented to these correspondences by saying: ((I want with it what happened between me and Prince Poets of his time Mahmoud Sami Pasha Al-Baroudi)) (15). By saying this, he confirmed what he had thought himself that he would fight the Prince of Poets in his time, as he described him, and he is really qualified for that. MarounAbboud says in that: ((Prince ShakibArslan was soft on the day it reached Al-Baroudi's high standing, so he start poetic Dialoguewith him)) (16). The correspondence of ShakibArslan to the poet Al-Baroudi was the one that prompted Al-Baroudi to send poetry in his response to him, so the opposition began between them, so the beginning was as mentioned by Sami Al-Dahan: ((Prince Shakib mentioned, Al-Baroudi's poetry and praise him..)) (17). Al-Baroudi said:

I praised my memory beginning and afterwards, and I caught myself not whispering and did not speak

And I did not think in lovewith a person, who loved me, but I feared my coming

As for the recompense, I would not utter it except with praise

How can I deflect the virtue from its resting place and deny the sunlight after it has been marked

And you who referred to my name, sprayed me with a saying that pleased me with a mask of delusion

That you have a precedent inferior in virtue, so that it is complete in its form.

And without you, O Ibn Al-Karam, a habitation of the ordinances, he filled it with praise of the Most High (18)

Al-Baroudi's first verse was of only seven verses, but Arslan opposed it with a poem from forty verses in which he matched him with weight, rhyme and subject, so that he quoted him some phrases and words, and in it he said:

May Allah have suffered with miniature thanksgiving, to appreciate a certain right from you

And a gentleman sees a hand that, recalls a favor or a beautiful

He saw a generosity of mine, remembering what he said, and he pointed upwards through and be generous

If a virtuous person knew his self-worth, he would consider remembrance of him an obligation for every Muslim

Would I be surprised by a similar mention of him? For my age, whose hair has slit my mouth

And no matter who is a foreigner, thanks to him, he culturally sees all foreigners in the world

If the rain rained down in Riyadh with hail, which hand would the singing bird be?

If you put on the lover in the morning with a face, what is the virtue of the lover? (19)

Through Shakib Arslan's text, the basics of the total opposition are clear to us, as he opposed him in everything. Quotations of expressions and phrases from Baroudi's poetry such as (miniature, virtue, favor, my mouth, sunlight, and delusion) were received. Prince Shakib competed with the poet Al-Baroudi, but surpassed him in the number of verses and in terms of praise, expressions and meanings, and Arslan's poem may be better than Al-Baroudi's. Then Arslan says praising Al-Baroudi in the poem itself:

If a person is worthy of what he deserves, then the heights would reach by stairs

And you, O son of the honorable, prepared it for the most eloquent of the era of the Nawasi and Muslim

And you published the dead poetry after its fate to the greatest prose of the remains and the greatest

I witness: There is no lateness in the people, neither one nor the advanced

Even if the poets of the ages would present a sentence with their helpers from every living person and accused

I would have seen the person of Al-Buhtari from you carefully, and the character of Abi tamam is not completely

You are the eternities that have gone and glorify poetry in every season (20)

Arsalan Al-Baroudi excelled in choosing the meanings and catching words, as he made Al-Baroudi gallant and loyal, so he likened it to the rain that the bird sings with its praise, and raised it above the status of poets. If Arslan praised him and described him above the Abbasid poets, then Arsalan himself pursues Al-Baroudi and the poets of his time with his wonderful poetry ... and Shakib Arslan has a commentary on his poem, which he mentioned in his book (My Shawqi or Friendship for Forty Years) when he says: ((Al-Baroudi is my imamate in

poetry and not I deny that before I read al-Baroudi's poetry in the sense of Sheikh Muhammad Abdo, I had previously composed a few, and Sheikh Muhammad Abdo himself had seen it, and he said to me in a meeting at the American University in Beirut and they knew him of me: You will be the best of poets)) (21). Then the oppositions continue between the two poets, so whenever a poem arrived from one of them to another, he presented it with a poem similar to it, and it is possible to refer to the poem of ShakibArslan (22) to read these wonderful texts. One of the critics says about it: ((Perhaps he used to present the master of stallions in his time with genuineness and eloquence and trying to live up to his style until he approached him often and almost imitated him if he continued to follow after him and walked a long time in sending with him, but that did not take long as it was The prince wants, and we like to point out here, the poet's progress in the field of precision and ingenuity, diving into the supreme meanings and mastery of the higher styles of poetry)) (23). Arsalan rose to Maqam al-Baroudi while he was still soft, so he opposed him and his neighbors and argued with him, and these are the characteristics of a unique poet who does not fear anyone, so he sees himself as confident in his steps, with moderation and balance.

B. Amir al-Bayan ShakibArslan opposes the prince of poets Ahmad Shawqi:

ShakibArslan and Ahmad Shawqi were the same, they are similar in many characteristics; In the upbringing and travel, literary science, the mystery of eloquence, studying and memorizing the poetry of the ancients, they met for the first time according to Ahmed Shawky's narration: (((Baris gathered me in my boyhood days with Prince ShakibArslan) and I at that time seeking knowledge, and the prince, may God preserve him, in seeking healing. I was at the beginning of my era composing the major poems, and the prince was reading what he received from him published in the newspapers of Egypt, so he wished that one day I had a collection, then he wished to me if it appeared that I would call it Al-Shawqiyyat. Or is it as I said:

I accompanied Shakib for a while that was only won by me, although the companions are many

I took care her for a moment, like precious diamond

When the loyalty drove us, and I had a prince over all friendship

My body was dispersed in the country and his body, and consciences were not dispersed

This is the origin of the name, a sign that does not go against it, and an obligatory obedience prompted it.) (24) ShakibArslan referred to this meeting in his book about his friendship with Shawqi, so he said: ((During our first meeting, we were discussing many matters, but the

most important conversation we were going through was poetry ... and I and my longing remained consistent with cups of serenity and exchanged feelings of brotherhood for a month from time to time. If my return came to the east, then I bid him farewell to his brother, and I parted with him, leaving the classroom for those who help him.) (25) It is clear through these two texts that the relationship between the two poets was more like the relationship of colleagues, and each one treated the other with the same treatment of politeness and respect, so there is no advantage for anyone over anyone except in the capacity of knowledge and writing poetry, so ShakibArslan was at that time printed his poem (the first) And Ahmed Shawky did not print (Shawqiyat) yet, and they tasted poetry together. The two poets are close friends, and they have a strong relationship, so each one is keen to remain friendly with the other, but Ahmed Shawki at that time had brightened his star in the sky of poetry, and newspapers used to collect what he wrote and his poems reached all countries and regions, so Shakeeb read them with passion, as he says about that ((And whenever I read one of those resonant poems - because his poetry began to ring from that era - my wings were filled with joy, and my eyes filled with joy)) (26). Despite all of that, ShakibArslan was sometimes opposed to him, and what poet dared at that time to oppose Ahmed Shawqi, whose poems were delighting the entire Arab world !?, then he must come to oppose Shawqi's poetry to be a poet of his own, and this poet is ShakibArslan. So he began to oppose him ((and I was against him at times, because he once composed a poem on his first visit to Astana and he was a generous guest of Sultan Abdul Hamid, for he said that day ...)) (27). ShakibArslan included Shawqi's poem in his book on Shawqi all of them, as he included it in his entire book, which is made up of sixty verses, in which Shawky said:

Satisfied with the Muslims and Islam, the branch of Othman, blood forever, forever

How can we count on you as praise and honor for you

Are the words of worshipers in the sun except that the sun is not speaking in it (28)

He begins it without introductions with praise, which is the main purpose of the poem and continues with praise, then he comes up with some verses that contain wisdom and says:

Such a time is a state, and then an eternal contradiction with time

And saying:

Souls may live in injustice until, they see the injustice that they are not joined (29)

Then, through his praise of the caliph of the Muslims, he consecrates the concepts of Islam in the folds of his poem, for example calling the infidels and the misguided of Islam, saying:

O disbelievers go back to us, and enter the door of Islam (30)

Thus continues in the poem between praise and lines of wisdom interspersed Then he calls the caliph to pay attention to Egypt, saying:

So raise the voice, it is Egypt, and raise the voice, it is the pyramids

You ,Love Egypt, and she is still the best helper, so have it by whom you have given you the reins of (31)

Shawki's poem is like any one of his poems praising the Sultan, which was repeated a lot in his office, but the occasion of the poem is what prompted Arslan to oppose it, as Shawki's poem was said while he was hosted by Sultan Abdul Hamid II. It is devoid of verses that contain ambiguity and others that have complexity, but in any case it is full of lines of verses, and eagerness like all other longings, and it has pearls of yams and words like doves, and when I read it, it was organized from the sea and the rhyme:)) (32). Arslan opposed it with a poem in which he compiled the poem Shawqi in weight, rhyme and subject matter, even in the number of its verses, as it reached sixty verses as Shawqi's poem.

Are the words of his words the inspiration or the statement of his verses the rulings?

So compete the terms and meanings and honor the right of praise the Imam (33)

Arslan begins like Shawki's beginning his start into praise, which is the main purpose of the two poems, and he asks while opposing my longing; Is his praise from him or is it inspiration, as meanings and expressions compete between them to praise the Sultan, then he begins to praise the Sultan and praise him, as people envelop him with honor, and praise is in it as long as the prayer exists. Arslan's poem continues in praise until he arrives at a house in which there is opposition to my longing, and he says:

Or I would object to the boy of Qarid, as he refused to return the brunch in gardens (34)

We see Arslan here humble himself before the Prince of Poets and see that he opposes the unique poet as opposed to the pen of the lord. The truth is that Arslan is a poet of Hammam and it is difficult to keep up with him, and he is also the boy of poetry of his time. The two poems are close in terms and meanings. Chakib Arslan in his poem contains some rugged and concave expressions, such as (laziness, chaos, whispering, sagging) and others, as is his habit or as he is known about him.

Arslan was able to match my longing in this poem and oppose him in it, and he was able to stand with him on one level in the world of poetry, for both of them wrote poetic and mastered, and Arslan when he stood before the Prince of Poets and he is the only poet of Egypt and the poet of the kings, this is not an easy thing, but rather it indicates that Arslan is a poet If it were not for his preoccupation with poetry and prose, he would have been a prince

of poetry and statement together. MarounAbboud says: ((If ShakibArslan had not gone into the midst of a politics that required sending more than the regimes, then the prince of poets would have been not my longing, and glory be to the division of livelihood)) (35).

Shawqi did not object in his poetry except ShakibArslan, although there were many great poets in their era, and confirmation of that was what ShakibArslan said about Shawqi:

So I saw Shawqi did not let in his time,subject shakes his methodto mine (36)

However, Shakib competed with him and opposed him, and Amir al-Bayan did not fear the Prince of Poets. And ShakibArslan has a short poem of nine verses in which he opposes the poem of Shawqi in Sheikh Abdul Aziz Jawish's Lament, in which Shawky says:

The Mujahid hit the after of the martyr, and threw his stick homeless

And became inanimate the enemy of stagnation and became on the restriction the deduction of restrictions

He led the book to a house on which a light struck

So he decided to a sincere date, comforter of certainty, the abasement of ingratitude (37)

And as we mentioned above that one of the motives for poetic opposition is admiration for the poem, as this poem of Shawqi was admired by Shakib, who says: (((When I saw the elegy of my longing for Sheikh Jawish, I liked it, so I said these verses)) (38), in which he opposes Shawqi's poem and expresses his admiration for it. These are verses praising Shawqi and his poem in Abdul Aziz Jawish, in which Arslan said:

Shawqi excelled in all his poems, as every orphan is unique

And as long as you cross it, it will return to every new way.

There was a succession of chanting in every house, unless that was the aim

If he is crying, then he increases the times, and if he sang, rejoices us

But the poems of Shawqi for whom they were recorded in the plate of eternity

Redemption of a lamentation that was said by Abdul Aziz, the dear martyr

Lamentation lent the majesty of the deceased, and this became a denunciation to this

And it was before this, explaining or something that has more

Almost to attain the sayings of my longing, the sins are the wish of the deceased (39)

Arsalan has proven once again that he is able to compete with the adults, just as he was a match for Al-Baroudi who opposed him, here he is opposing the Prince of Poets, and Shawqi

and Al-Baroudi have testified to ShakeebArslan with his heels high in poetry. It happens to a poet other than Arslan.

C- His opposition to separate poems:

ShakibArslan was not limited to opposing the poets of his time, but we find him opposing at times at the request of another poet asking for his opinion with his poem. I authorize it and I answered him with the following poem)) (40). In it Arslan says:

I see a sentence on the page of the universe that is not read, and an emotion in the soul that knows and does not
know

And a fire with the bends of the ribs, whenever it penetrated the cold of certainty, slaughtered coals

It is the fire in the bowels, but it is a guideline for those who were not satisfied with their faith in the infidels

In its light the imams walked before us and shook on the thrones red flags (41)

As for the poem of the poet Khalil Mardam, these are some of its verses:

I feel something in the bowelslike coals, Is this a love that makes my memory warm?

My side does not fit my bed and, my tears do not measure up, and my side is unpleasant

I cry when love suggests to my listeners, so I scatter it with a phase and other systems

The sister of the dolls is a heart empty and soft, and the sister of the gazelle is like a heart or a behemoth(42)

Khalil Mardam concludes his poem by praising the Emir of the statement ShakibArslan and submits his request to him to permit him to say poetry, saying:

To you Prince of the Sword and the Pen The presidency of all has ended, so thank you

In your higher kinships you retreat in maintenance You have been - and the Most Merciful - in their preservation
rather

You have a gentleman with whom you have met with honorable qualities that have exceeded exclusively

"Chastity, courage and firmness", strength and glory transcendent, from highness responded to my heart

To your high shadow,you got virgin, that she wants yourverse as her dowry (43)

Arslan responded by saying:

I received verses from him that he wants my agreement, and can a tiny star capture the Full moon?

And how can a person be permitted to do so, and whether for weakness can adjust the strong

And pay with poetry I almost at the time of his song I doubt whether poetry is serious or poetic

Debate me, and whether you see this soil Debate that gold

We are alike, praying with his success and Allah is raising his life (44)

An extremely wonderful debate and humility among the poets, and he noticed the possibility of Shakib Arslan, how he authorized Khalil Mardam's poem by opposing his poem by organizing and not sending him the reply in prose.

Emir Shakib has a long poem with which he contradicted a poem by one of the poets, Arslan says about it: ((In Mersin, my great fighter friend, Mr. Ahmed Al-Sharif Al-Senonsi, told me a symbolic poem that was said in his uncle, Mr. Muhammad Al-Mahdi, may God be pleased with them, so I opposed it, saying from the sea and the rhyme:)) (45), This confirms that Shakib Arslan was able to oppose any poem he wants and at any time he chooses, and he may improvise his opposition, so Arslan says in his Hamzism verse:

The Italians will know that in Sweida there are men whose lances are black

In the field of obedience a lion is a warrior, but they appear in war

They support Islam by the sword and the Koran, because the two powers are equal

They inhabit the land that Allah bequeathed as His servants are righteous people (46)

And he has another objection that confirms that this poet is unique, and is ready at all times, so see what he says: ((To the fiqh al-Najmiyyah poet, may God increase him creativity. Brother, I read your verses, so it struck me with the feel of poetry despite all these strains and these antics, so I took the pen and asked Poetic talent with the following verses, by God. He testifies that it is born for a few minutes, but I do not think that I knocked and abhorred I would come better than it, thigh it on its heels)) (47), Shakib Arslan says:

What astonished us from the star as a rhyme, as if it were a beautiful blessing in the wedding?

It has a precedent that has come lined up on the steadily trampling byfoots

Say about a Habab and Bashar and their people, and Buhtari and do not think their works

I don't differentiate my admiration for which of them is of that soul or of that same

His people break hearts, walking as a girl travels while sitting

The listener does not know the wretchedness of his rapture from his jelly casting or his smooth weaving

The sweet narrated in the arbitration of its position, from the beginning of the half knows the unambiguous

Allah does not forbid the al-Haq party victory, and if it disavows itself in the area of hatred, it will prey on

It is time for injustice to be born from the dark.

In conclusion, ShakibArslan competed with the poets of his time and proved that he excelled in poetry and excelled in his opposition over those who opposed them. The objections that we have talked about proved that the poet had achieved the highest ranks in poetry and had his own merit, so Arslan opposed the great poets of his contemporaries and did not increase the opposition of the previous ones. And they are who they are. In addition to that, he is able to oppose any poet, regardless of his status, even if the prince of poets Ahmed Shawky and he is able to oppose impromptu and at any time and under any circumstance, and what helped him in that was his remarkable poetic and sober language that he acquired from his reading and memorizing the poems of most poets in various The ages, especially the pre-Islamic and veteran poets.

The opposition of ShakibArslan gave other proof that he is an extraordinary poet and that he is like adults poets. We have shown in this research that the art of opposition is the art that shows the poetic and literature ability.

References:

Prince ShakibArslan, his life and effects: Sami Al-Dahan, Dar Al-Ma'arif in Egypt, Cairo - Egypt, 1st Edition, 2009.

Characteristics of Style in Shawqiyat: Muhammad Abd al-Wahhab al-Trabelsi, Tunisian University Press, Tunisia 1981.

The Poetry Collection of Prince ShakibArslan: Corrected by Mr. Muhammad Rashid Rida, Al-Manar Press, Egypt, 1935.

Al-BaroudiDiwan: Mahmoud Sami Al-Baroudi, Dar Al-Awda, Beirut - Lebanon, 1998.

Al-ShafeiDiwan: Muhammad Abdel-MoneimKhafaji, Al-Azhar Colleges Library, Al-Azhar - Cairo, 2nd Edition, 1985.

Diwan Al Shawqiyat: Prince of Poets Ahmed Shawky, Hindawi Foundation for Education and Culture, Cairo - Egypt, 2012.

Al-MutanabiDiwan: Abu al-Tayyib al-Mutanabi, Beirut Printing and Publishing House, Beirut - Lebanon, 1983.

Pioneers of the Modern Renaissance: MarounAbboud, Hendawi Foundation for Education and Culture, Cairo - Egypt, 2012.

Shawky or Friendship forty Years: ShakibArslan, Al-Halabi Press, Egypt, 1936.

Poetic Exhibitions, Patterns and Experiences: Abdullah Al-Tatawi, Dar Quba Printing, Publishing and Distribution, Cairo, 1998.

From the Biography of the Immortals with their pens: Compiled by Hassan Al-SamahiSweidan, Dar Al-Qadri for Printing, Publishing and Distribution, Beirut - Lebanon, 1st Edition, 1998

Lisan Al Arab: IbnManzoor, Dar Al Maaref, Cairo - Egypt, 1st Edition, 1981

Footnotes:

(1) See: *Lisan Al-Arab: IbnManzoor, article (Presentation), Dar Al-Ma'rif, Cairo - Egypt, 1st Edition, 1981.*

(2) See: *Characteristics of Style in Shawqiyat: Muhammad Abdel-WahhabTrabelsi, Tunisian University Press, Tunis 1981, p. 240.*

(3) *Poetic Exhibitions, Patterns and Experiences: Abdullah Al-Tatawi, Dar Quba for Printing, Publishing and Distribution, Cairo, 1998, p.83.*

- (4) *The Diwan of Prince ShakibArslan: It was authenticated by Mr. Muhammad Rashid Rida, Al-Manar Press, Egypt, 1935, p. 156.*
- (5) *Al-MutanabiDiwan: Abu Al-Tayyeb Al-Mutanabi, Beirut Publishing House, Beirut - Lebanon, 1983, p. 345.*
- (6) *The Diwan of Prince ShakibArslan: pg. 158.*
- (7) *Ibid: p. 174.*
- (8) *Ibid: p. 176.*
- (9) *Al-Shafei Diwan: / Muhammad Abdel MoneimKhafaji, Al-Azhar Colleges Library, Al-Azhar - Cairo, 1985, ed. 2, p. 46.*
- (10) *The Diwan of Prince ShakibArslan: pp. 176-177.*
- (11) *Al-ShafiDiwan: p. 46.*
- (12) *Prince ShakibArslan, his life and effects: Sami Al-Dahan, Dar Al Ma'arif in Egypt, Cairo - Egypt, 2009, 2nd Edition, pp. 120-121.*
- (13) *Pioneers of the Modern Renaissance: MarounAbboud, Hindawi Foundation for Education and Culture, Cairo - Egypt, 2012, p. 110.*
- (14) *Shawqi or the Forty Years Friendship: ShakibArslan, Al-Halabi Press, Egypt, 1936, p. 101.*
- (15) *The Diwan of Prince ShakibArslan: p. 4.*
- (16) *Pioneers of the Arab Renaissance: p. 110.*
- (17) *Prince ShakibArslan, his life and effects: p. 122.*
- (18) *Al-BaroudiDiwan: Mahmoud Sami Al-Baroudi, Dar Al-Awda Beirut - Lebanon, 1998, pp. 553-554.*
- (19) *The Diwan of Prince ShakibArslan: pg. 5.*
- (20) *The Diwan of Prince ShakibArslan: pg.6.*
- (21) *Shawqi or Friendship forty Years: p. 104.*
- (22) *See: The Diwan of Prince ShakibArslan: pp. 7, 8, 9, 10, 11, 12, 13 and 14.*
- (23) *Prince ShakibArslan, his life and effects: pp. 126-127.*
- (24) *From the biography of the Immortals with their pens: Collected by Hassan Al-SamahiSweidan, Dar Al-Qadri for Printing, Publishing and Distribution, Beirut - Lebanon, 1998 i 1, pp. 36-37.*
- (25) *Shawqi or Friendship forty Years: P.11.*
- (26) *Ibid: p.13.*
- (27) *Shawqi or Friendship forty Years: P.15.*
- (28) *Al-Shawqiyat: Prince of the Poets Ahmed Shawky, Hindawi Foundation for Education and Culture, Cairo - Egypt, 2012, c1, p. 325.*
- (29) *Ibid: Part 1, p. 326.*
- (30) *Ibid: Part 1, p. 326.*

- (31) *Ibid: Part 1, p. 327.*
- (32) *Shawqi or Friendship forty Years: P.17.*
- (33) *The Court of Prince ShakibArslan: p. 96.*
- (34) *Ibid: p. 99.*
- (35) *Pioneers of the Arab Renaissance: p. 115.*
- (36) *The Diwan of Prince ShakibArslan: p.83.*
- (37) *Al Shawqiyat: Part 2, p. 661.*
- (38) *Prince ShakibArslan's Diwan, p. 74.*
- (39) *Ibid: p. 74.*
- (40) *Prince Shakib Arslan,Diwan p. 25.*
- (41) *Ibid: p. 25.*
- (42) *Ibid P. 27.*
- (43) *Ibid p. 27.*
- (44) *Prince ShakibArslan's Diwan, p. 26.*
- (45) *Ibid p. 31.*
- (46) *Ibid: P. 33.*
- (47) *ibid: p. 36.*
- (48) *The Diwan of Prince ShakibArslan: pp. 37-38*