

# THE SPINNING THEME IN THE POETRY OF OMAR BIN ABI RABIA VISION AND ANALYSIS

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**ABSTRACT:** *Praise be to Allah, the Lord of the slaves and the country, peace and blessings be upon his beloved Habib Mustafa Al-Muayyad Abi Al-Qasim Muhammad, and on his honorable and pure family members, after. Since the pre-Islamic era, poets have known the purpose of spinning. It was a prelude to the introductions of the long poem, but the spinning developed with the development of life and the expansion of the Arab state in the Umayyad era, especially the environment of the Hijaz, where singing, entertainment, And women all this led to go spinning into a different performance style than before and shows a new spirit, and in this research tagged (spinning theme in the poetry of Omar bin Abi Rabia, vision and analysis) dealt with the yarn in the era of ignorance and its origins, The age text, suspended at the narcissism of the poet and its impact on his poetry , And then held an analytical balance between Amreh Qays and Omar bin Abi Rabia, and concluded the research with a transition addressed the subject of performance narrative in the poems of Amrobn Abu Rabia.*

**Keywords:** Spinning Theme , Vision

## 1. INTRODUCTION

In the era of the pre-Islamic era, the spinning was of great importance and this importance stems from the importance of women in the life of the ignorant poet (women were not a source of beauty and pleasure, but they are full of joy, fertility and kindness, and the poet shakes hands with time and death). Life has even been involved in the man in his battles and encourages him, and the Arab cares about them any interest because it is the pot of descent, if contamination of the container contamination of content [2] We have come many stories that describe us participation of women in the literature, including the novel of the mother of the husband, [3] All these reasons L spinning the introductions initiated by the poet poem, which paves the way for the main purpose, such as praise or pride or spelling or other.

This yarn was melancholy mixed with the sadness generated by the ruins of the late beloved and sometimes we find it symbolizes life, and this is evident in the hanging of the woman of gays, especially the story of the egg of numbness, but the development of the spinning is evident in Umayyad poetry when life evolved and became popular, singing and liberation. Women see a lot in the councils, especially Aljawari and Qian of the pro-all of this led to the emergence of a new type of spinning is urban spinning or spinning Hijazi relative to the environment of Hijaz, spinning yarn is a stand-alone purpose is no longer as a prelude to the introductions of poems, Because of the prevalence of poetic sections It is suitable for singing or because of the openness, although it is relative and not absolute, and the yarn emerged a different new trend. This was done by Omar Ibn Abi Rabia (the poet of the narrator) as he recounted complete events about his meeting with the woman and what he earns from this meeting. In the story telling and this is evident in his poetry, especially his comment, which contains three stories of the fall, but the yarn of a woman Qais was a painting or introduction paving the main purpose in the poem, the situation is different Omar ibn Abi Rabia and spinning purpose is independent and women centered on the basis around which his poems And Al-Araji gave pictures of the

characteristics of women he meets And what the poet earns from this meeting.

The poet and all around him (his name, his name, his life, his environment): -

His name and attributes: - Omar bin Abi Rabia Makhzoumi, bin Omar bin Makhzoum and Abi Khattab is a poet Qureshi of the people of Mecca from a wealthy family (Bani Makhzoum) and his father was nicknamed Jira, a master of the sacraments of Mecca was rich and rich wealth and his mother from Yemen called Magda And his brother Al-Harith bin Abdullah nicknamed (Al-Qabaa), and has another brother is said to Abdul Rahman bin Abi Rabia [4]

### His life

He was said to be a punk who was exposed to the women in the tawaaf and spun with them. It is narrated that Omar ibn 'Abd al-'Aziz (the Umayyad caliph) He said that he was born on the night of Umar ibn al-Khattab (23 years old) and died in the year (99-101 AH). He was born on the night of his death. [5]

### Environment

I grew up in Mecca when I acquired the characteristics of the city and took these characteristics in general including luxury and the exit of women to the side of men and attention to singing and accompanied by the abundance of Qayan and Juwari and so on, for fun and singing, richness and mixing and singing features of the environment of the Hijaz in the Umayyad era and women became tasted poetry and shared In which he held the councils in her house and attracted the innocent yarn, so this environment had a great impact on the orientation of Omar ibn Abi Rabia towards this color of spinning (civilization) [6]

### Spinning Theme:

#### Highlights:

The yarn of Omar ibn Abi Rabia deserves to be called the "spinning age" because it is a new color attributed to him, different from the previous radical difference, as long as we find poets who preceded him Tszlon who love women express the pleasures of passion and pain and grief, and called the beloved multiple names in each [7] But Omar ibn

Abi Rabia 's poetry expresses the pleasure and enjoyment [7]. But it is not true that he is a believer in the life of the Prophet (peace and blessings of Allah be upon him) Life is actually seeking love in the earth not in heaven [8]. It is a sensual love that describes the Women describe physically accurate leads through existing between the poet and the beloved dialogue, and strange that the poet did not flatter never Bjarah; it was flirting with Balomirat chandeliers and Vdilaat folk and describes their adornment and depicts Mlamhan as well as describes Attorhn and so forth.

And the attribute that goes to our poet towards the style of performance is the winner is that it is the woman who spies it, which is tormented by his love and eager to meet him and wish to receive, and is always easy and not only modest, but it is a beautiful knight known to women who spend with them the most beautiful nights and makes abundant Kisses and other pleasures, eg: Vbtb comrades for comrades on the edge. Beware of them who roam and see

To them when can sleep from them. The Council of Lula Albbana Awar and how the self is hidden and how it came from the source and the heart showed her, which I knew for her, and she desired the soul that was almost revealed. When the sound of them was lost and the lamps of the dill were extinguished with supper and light and I missed the calamity, I wish the absence, the spirit of the shepherds, and the sleep of Samar and cut on the sound of the kiss of the love and the people of fear of Hazor Azur. I was surprised when she surprised her and she was taken to the bathroom and almost fell away

She said, "You are a good man, and you are a facilitator."

I am confused here, you did not hide and I came from my enemy came [9]. These verses are surprising because the poet is waiting for the people to sleep to enter the beloved, which surprised by his meeting until she almost shouted greetings, and then enjoy with them until the morning and wake up people, and most likely that this story and other stories came for the purpose of art, for the purpose of photography and not have True, whatever life was developed at the time, and whatever the women came out and liberated in the Umayyad era, the Arab remained Bedouin in his culture and character traits, and I do not mean nomadism a negative aspect; on the contrary I mean the original Arab spirit that cares about honor and proportions of any interest, it is not possible to An Arab princess plays a narcotic in the middle Share with a poet in the darkness of the darkness, exchange feelings and senseless sensations sensibly, and any Arab man allowed himself to infringe upon the women of his people and is famous for them in this way?!

Therefore, the poet comes imaginative images woven by his creative feat and this is emitted by his technical ability and careful in the description of the exact, his love for the beautiful woman and what was between them between the stories was pure imagination and not real and that said: I am a man fond of good follow him. Note to me only the pleasure of looking [10] . The age of Omar Ibn Abi Rabia Ghazal sensory material, as Dr. Jabbour says (the age in his hair describes the physical beauty and a description of the delicate and sometimes describes his sensual pleasure, yet his hair was not in many places a sincere love emotion, because he

was at the same time He loves not the physical beauty, but he was pleased with the sweet talk, the good creation, the spiritual soul, the spiritual or the benevolent attraction which is not limited to physical beauty. [11] So the case is an individual artistic issue characterized by the poet and made it the method of his poetic construction.

#### **Narcissism poet and its impact and the views of the critics in the yarn: -**

We can say, through the extrapolation of the poet's office and to inform us of his stories that Omar ibn Abi Rabia poet narcissist loves himself and admire this and the psychological reason behind making women who are tormented for him and facilitate and wish to meet regardless of the truthfulness of these stories actually or not, he is a poet singing himself In most cases, these verses are the best example of this: While they remind me of my eyes without the slightest inclination to move me say you know the boy said yes we have known it and does not hide the moon. The lover did not limp without us. His leg to us and fate [12] . He describes himself with the moon and this reflects his arrogance and narcissism, and this psychological reason led to the reversal of the image of the yarn has, said Ibn Ateeq bastion on the former houses: [13] and other critics who criticized the poet and described him as not good spinning. It has been said about him: (He did not grow up as a poet because he never complained of Habib Hijra and did not suffer to repel and more descriptions of himself and Zbibh and [14], and it is mentioned that our poet had once met in a literary literary council with a lot of knots and lots, and the latter himself ruled and accused Omar of describing him as not worth spinning, He wanted to spit with his lover and he spun himself! [15]. Perhaps the most important consideration is that if we have a quick inventory of the poet's poems, we will find rhymes repeated 78 times and then the rhyme of the goddess, and with the knowledge that the most common and most frequent sounds and sounds on the tongue, Mim, Nun, Ala, Alaa) but their superiority here on the other voices significantly raises the curiosity of the recipient researcher and provokes him to ask a question: The superiority of the rhyme of the opinions on others came spontaneously or was the poet deliberately using it. The answer to this question is clear if we highlighted the psychological factor influential narcissistic poet and his love for himself, which reached to the love of his name, the poet went to the structural framework of most poems towards the rhyme of opinion and make the context subject to them to agree with his name (Omar) Rhyme is his name.

The rhyme of the verse has been repeated (56) times, perhaps due to the nickname of the poet (Abu Al Khattab), which he cited as a rhyme of the verses, the narcissism of the poet seems clear and clear even in terms of use of vocabulary and rhymes, the motive that gave the image of the spinning has this opposite destination of the common among all poets.

#### **Between Omar bin Abi Rabia and Amer Qays:**

We have not forgotten that the man of qais is the perfect model for Arabic poetry or the basic criterion on which poetry is measured. He is the poet who was said by Imam Ali (peace be upon him):

"All of your poets are improved and have a single time and one goal and one doctrine in saying to our knowledge which

is the first to that and all of them have hit the one who wanted and better in it, but we do not have the points of participation or the faces of many similar between them, as there are no faces of difference, and the similarities in the purpose of (Spinning) we find that both of us gave us stories of delicate sensory but accurate description of a different man is a poet tormented for his sweetheart and complain about her abandonment and suffer Love Strain: -

Fatima Hey some of this pampering and if I had planned Sarmi Vajmali and if you have worsened my creation. Vsli my clothes from your clothes Tensel [17].

And sometimes find his sweetheart easy and generous with him is not reluctant to say: I said to her Siri and archipelago. And do not distance me from the trap of the masked (18). But the age did not suffer and did not doubt and did not broadcast to the pleasures of fancy only rare, it is the woman who longs and watch and suffer for him and tasted by the fires of passion and that saying: "The daughter of the two princes said the day we met as I have seen Shib Lamti ... and like who hid sadness Nkra how many of them have a master has been appointed ... and the Shihab Kalbder finest Azhra [19]. They are both adept at the exact description, so Al-Qais goes beyond the guardians who are keen to kill him in order to reach the dear beloved, the egg of numbness, but he is in a technical predicament without feeling. How can he be afraid of those who are keen to kill him and try to avoid them? It's not accelerated, if he is afraid how to enjoy without any wheel?! And an anesthetized egg is not perfect for bakeries. I enjoyed the fun of it without being rushed i have exceeded the grass and the horrors of the past ... Ali harass if they spread my death [20]

While we find the age waited for the people to sleep all of them and then infiltrated the dear beloved, who received him surprised even almost to declare a greeting Vbtk Rkiba comrades on the edge. Beware of them who roam and see to them when can sleep from them. The Council of Lula Albbana Awar I was surprised when I surprised her Vtolth and almost muttered greetings Tjhr [21]. And in the yarn poets have had a great role in the preparation of artistic images and output, they are pictures and stories of the fabric of the imagination of the poets and their genius no more and no less, and that the winner between the spinning is that the yarn in the mother of Qais panel of opening plates traded in the introductions of poems that precede the main purpose, And Omar Ibn Abi Rabia has an independent purpose in its own right.

#### **The performance of the story in the poetry of Omar bin Abi Rabia:**

The story is the story of the events that do not require mastering the plot, but it is attributed to Rao and its importance is confined to the story of events and raise the interest of the reader or listener not to disclose the news is the main focus around which most linguistic explanations, 23, and the elements of the story is the event, dialogue, The event is a kind of theatrical representation, dialogue is the exchange of talk between characters and the plot is the sequence of incidents that lead to the result of what is in the story, the solution is the last part of any literary narrative that ends the event.

We have mentioned that the man of the Quis gave us stories of the fall but within the framework of the opening introductions Omar bin Abi Rabia has provided us with integrated stories in the context of poetry is independent and harmonious, there is an event begins little by little, and in his well-known (security of yes) The people waiting to sleep And wait and wait until they sleep, and then sneak into the tent of his lover, surprised and almost raise her voice to greet him, Vhahoura surprised: Why not afraid?! And tells her that he is not afraid and Iballi, and so if we are about a movie or a theater show of a certain event, a picture or clips of art and creative, and then continue to narrate the night events, but on the lips of the beloved says: You are the father of the speech is not a defender. The prince of what I stayed ordered Vialk of the night shortened his length ... And it was not before that night shortens and it is from the funniest there and the council ... We have not troubled him by the scruffy [24]. When the night took off and the stars began to grow up and woke up some members of the folk began here (node) is now in trouble because he wants to go out and the people are not afraid, but the beloved (heroine of this story) refused to come out and put with her sisters a plan for his exit is to wear me A woman's dress and walk between them, protected from the swords of the folk until he passes them and goes.

We observe the representative dialogue and performance of the story of the unique and early that made this poem cohesive texture, adding the organic unity characteristic of the poetic text, and enough to stand at the end of the event to show that this story of fiction, how to the poet Knight Arab Satisfied to hide in women's clothing In order to come out and deliver from the people? And how to hide people do not feel the presence of a stranger in the house of their daughter? Have you reached them so naive?! But the imagination of the brilliant poet who presented this painting representation, which showed his sense of arrogance and admiration of himself and reflected narcissism as a knight who is not bound by restrictions, and that the hero who makes the same love for him and for his love and connection, the poet chose to submit these ideas through fiction to be signed And an example that demonstrates the invalidity of the claims that the poetic seas have restricted the Arab poet and limited his expression of the things of the life of the deceased Roll, the case is related to the skill of the poet and his ability to innovation, innovation and openness to accommodate the requirements of life is emerging and timely.

#### **CONCLUSION**

This research was a journey of a pen traveler in the fields of Arabic literature, where the environment of the Hijaz in the Umayyad era, when intellectual, intellectual and social life developed, led to the emergence of different colors in literature in general and poetry in particular, especially spinning. (The yarn of Omar ibn Abi Rabia), which turned the image of the yarn known to come by a different did not know the poetry before him, let the poets and their torment in love and the burning of their hearts, To make the beloved is the tormenting goddess and what he is Do not reap the rewards of the fruits and enjoy the beauty of the princesses.

His poems are an example of the existence of the organic unity embodied in the narrative performance that made the text both complete, coherent and cohesive, as well as the best example of the knowledge of the early Arabs of the story and the poetic story, though not as invented as we have shown in the research. As for the construction of the poem and its structure, the poet did not renew his construction in most of his poems, so his novelty was more substantive than in the technical aspect, as he maintained the artistic construction known and familiar to the Arabs. His hair, like most Arabic poetry, is self-reflecting the experience of the poet and his vision of public, cultural and psychological life, and because he suffers from vanity and narcissism, this resulted in the renewal of the purpose of spinning, the sensual yarn preceded by poets, But Omar was otherwise, which led him to lead the poem and directs its musical structure and other destination, especially the rhyme to serve his psychological elimination, making most of his coffins (Raya and Alba) according to his name and his nickname.

The poet's mastery of narrative performance within the context of the poem and its opening drama, and in the early evidence of the ability to absorb vertical poetic construction of various topics and this depends on the poetic poet and technical skill and interaction of life developments and non-compliance and rigidity, and ability to create poetic images and break the traditional that negatively affected To receive the vertical poem.

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