

Antithesis and Opposition are An Analytical Creative Structure in the Poetry of "Ibn Hajar Al-Asqalani" and it's Impact on The Literary Text

By

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Abstract

Of the research: The research is concerned with studying the two styles of counterpoint and counterpoint in the poetry of Ibn Hajar Al-Asqalani (d. It is able to provide the text with a high literary energy, and enables the consolidation of literary meanings in the minds of the recipients, especially since the formative structure of these two methods is based on the contrast between the constituent expressions, with a deep consensual dimension in the formation of the intent of the creative meanings, achieved at the level of aesthetics of form and content that posed a challenge By itself, in a serious attempt not to rely on excessive formal improvement plans only when adopting the creative method as an analytical criterion, but rather accessing its original value, the research required a double effort to reconcile creativity with the world of values and commitment.

We have formed scientific and literary material that can be discussed as follows:

- Presentation showing the dimensions of the topic and the approach followed.
- theoretical thalamus; In it, we set the limits of the concept of structure, especially in its rhetorical use, in addition to a brief definition of Ibn Hajar Al-Asqalani (d. 852 AH) and an explanation of his literary approach.
- The first topic; In it, we define counterpoint style and structure, and then select poetic models and analyze them according to the approved methodological approaches.
- The second topic; In it, we study the interview and its aesthetic effects by selecting poetic models that have the ability to explore the value of the creative structure in literary texts.

Conclusion and results, which are proven by the most important findings we have reached

Keyword: Antithesis; Opposition; Analytical Creative Structure, Ibn Hajar Al-Asqalani

Introduction

The concept of structure: defining the concept of "structure" requires exploring the linguistic significance of the word, to be the basis on which we rely to know its terminological concept, and how to employ it in rhetorical use.

Structure is a language; whoever built it, and the structure and the structure, is what you built, and the components of the house are called bawans, that is, a group of columns (1), and from it the small roads diverging from the avenue are called a structure (2).

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Here, these linguistic connotations approach the idiomatic concepts of structure. Since it has become an adjective denoting the forms and bodies according to which the styles are organized (3) that lead to highlighting the aesthetic value of the rhetorical style, especially the innovative one.

The structure has several conceptual dimensions, depending on what is added to it. There is the linguistic structure, and the narrative structure that belongs to the fields of structural and semiotic studies, and there is the structure of the literary effect that derives from the aesthetic energy of rhetorical use (4), and this in turn imposes a method of analysis of the rhetorical structure by identifying the technical elements that constitute the creative image, and contemplating it and not being satisfied with the analysis. By stopping at monitoring the creative method and extracting it. So, “the structure of speech; its formulation, the placement of its words, and the paving of its phrases” (5).

Ibn Hajar al-Asqalani, his life and biography, and his literary interests:

His name and lineage: He is “Ahmed bin Ali bin Muhammad bin Muhammad bin Ali bin Mahmoud bin Ahmed” (6), and he is known by his nickname Shihab al-Din Abu al-Fadl Ibn Hajar al-Asqalani (7). He was known for his ability in science and writing (8), in addition to his linguistic and literary approach, and his critical sense.

The book “Al-Jawahir Wal-Durar fi Translating Sheikh Ibn Hajar, authored by Shams al-Din Muhammad ibn Abd al-Rahman ibn Muhammad al-Sakhawi, who died in the year 902 AH” (9) is devoted to the translation of Imam Ibn Hajar al-Asqalani. and the formation of his literary direction; In order for our study to be rich in itself. The sheikh was born in a house steeped in knowledge and dignity (10) and he read and memorized the Holy Qur’an at an early age, and was quick to memorize, distinguished by memorization in a contemplative manner (11).

His attainment of sciences and his position among scholars: The good beginning of the sheikh, his committed upbringing, and his moderate approach, far from extremism and extremism; enabled him to assume a prominent scientific and literary position among his peers; Because he took the sciences from their original sources, and he has many works (12) in legal and linguistic sciences. Fifteen of them are in literary studies and presentations (13). This indicates the literary capacity and the artistic talent that enabled him to leave a huge and varied collection of books, in addition to his critical interests and the literary comparisons that are narrated from him.

Literary orientation: Ibn Hajar al-Asqalani's interest in literature dates back to the early days of his life. He looked at the arts of literature from the year ninety-two. Diwan received more than one investigation .. He used to cite his poetry from ancient scholars, and the cohesion of his creative structures is indicated (15).

Ibn Hajar Al-Asqalani inherited poetry that deserves study and analysis, as the truth about his religious upbringing and committed literature stemming from the spirit of preserving the poetic heritage and directing it towards serious topics without compromising creativity (16) becomes clear. The ancients referred to his prowess in poetry, and Al-Suyuti said about him: “He was interested in literature and poetry until he excelled in them and composed a lot, and he was good. He is the second of the seven meteor poets” (17).

Despite Ibn Hajar's interest shifting to hadith and its sciences, and other sciences, he did not sever his connection to literature. Rather, we find him from the syllables, jokes and

discourses in poetry that contain the masterpieces of Al-Badiyyat from the subtleties of anaphora, and the concealment of puns or other than that(18).

His literary messages and sermons in his compilations are among the forms of mature literature, especially since he has a distinctive style that combines poetry and prose (19). In addition to the writing of famous Badi'iyat, which were in easy and impenetrable words (20) reflecting the literary spirit that Sheikh Ibn Hajar possessed, along with a critical approach that he adhered to, based on weighting coherent, harmonious poetry, which is in the manner of proportional poetic flows between the openings and the conclusion of the poem (21), and this approach tried to be adhered to in his poetry, and perhaps this will be a reinforcement of our approach in dealing with Ibn Hajar's poetry and analyzing it according to the creative structures that led to the harmony of the text and the enrichment of its literature.

The First Topic

Antithesis

The rhetoricians defined (antithesis) on the basis of its compositional structure related to the combination of opposites, in the sense of combining opposite adjectives according to certain patterns (22).

Therefore, we find that some lexicists included it under the term (contradiction), and on the basis that within the meanings of antagonism is application or counterpoint (23).

Here, the matter requires standing at the linguistic significance of counterpoint in the language dictionaries first to reveal the conceptual dimensions of the term, and the connotations it may carry.

Al-Tabaq linguistically: from a dish “the dish covers everything, and the plural is dishes, and a night with a large number of dishes, meaning: that some of it is a dish to another, that is, equal to it” (24).

The apparent meaning of the linguistic meaning is that it means (consent), so there is no clear relationship between the linguistic meaning and the idiomatic meaning (25). However, some of the scholars found that conformity may be achieved by contradiction: “Because in mentioning the opposing meanings together there is reconciliation, and the rhythm of agreement between what is very different, such as mentioning the living with mortification, and weeping with laughter” (26).

Perhaps the importance of counterpoint as a rhetorical and monetary value prompted Ibn al-Mu'tazz (d.: 296 AH) to allocate the third chapter of his book (Al-Badi'), and it was titled (Al-Mutabaqa), and its boundaries for the Badi' were distributed between the linguistic significance and between the employment of the Qur'anic witness, the noble Prophet's hadith, and the words of the Prophet. The Arabs, Ibn Al-Moataz said: “Conformity: Al-Khalil, may God have mercy on him, said: It is said that the two things are identical: if you combine them on one example.” Abu Saeed also said: So he said to his owner: We came to you to take us on the path of expansion, so you entered us into the narrowness of guarantee, he matched between the capacity and the narrowness. (27) The most prominent analytical feature of the concept of counterpoint since ancient times is that it is based on the principle of contradiction (28).

The style of (contrast) has gone through a historical and evolutionary march, like other rhetorical styles, to settle down with a specific rhetorical significance that has its origins and

different divisions. Semantics Badr al-Din Ibn Malik (d.: 686 AH) and developed it by talking about its traditional divisions (30). In addition to that, there is a moral counterpoint, which is: “opposite something with its opposite in meaning, not utterance,” (31).

These definitions indicate the limits of counterpoint for the rhetoricians, which can be employed in analyzing literary texts, defining their system, and searching for the semantic depth in the text (32), which reveals to us the heterogeneity and proportionality and their moral and aesthetic impact (33).

In the sense that this proportionality must be dealt with and its connection to the deep level that contributes to the production of literary meaning (34).

Within these limits, we deal with the counterpoint structure in Ibn Hajar's poetry. Because “this structure is one of the most widespread structures in linguistic discourse in general, and literary discourse in particular, and despite its reliance on contradiction, rhetoricians have studied it within the area of proportionality” (35).

The counterpoint formed important verbal and moral structures in the poetry of Ibn Hajar Al-Asqalani, as it was a container for carrying the spiritual impulses, and an aesthetic feature at the same time, as we read to him (36):

If I had tortured you, they would have embraced Islam
I would have hoped that in love I would be at peace
How is the way to keep the secrets of passion
And my tearful tongue translates to love

In these verses, the poet expressed his love for the Prophet, may God’s prayers and peace be upon him, praising him, using the creative methods that added the moral beauty represented by (counterparts), in addition to other methods. From the affliction, and confirms his love for the Messenger, may God bless him and grant him peace, wondering about the way to conceal the secrets of passion, and the tongue of his tears with love translates, so the affirmative correspondence came in the two words (quiet / translate), which are opposite in meaning, but they united to reach one meaning that was established by its synergy with interrogative and metaphorical methods in (the tongue of my tears) who was connected to (yarjim) which was the second pillar of counterpoint(37).

And in a place not far from the previous witness, we observed Al-Tabaq’s style when he said (38):

They did not see that beauty as it appeared
I am deaf to blame and they are blind
And if they knew that I fell in love with him, then it is
The passion of hearts is a bed that you don't know
And silence is safer if they insist on passion
But my inner heart speaks

The counterpoint came in (watch/blind) and (silence/speak) through which the poet was able to disclose the beauty that the Messenger, may God’s prayers and peace be upon him, possessed, and it did not prevent him from blaming the bastard who did not care about him in the first place, as he likened himself to an eloquent analogy (39).

And through his saying (I am the deaf / and they are blind) it came corresponding to the expression of the deaf, and at the same time it has a different meaning (to witness), which the poet considers a dignity granted by God (swt) to him, and he has mocked these meanings to reach the summit of the prophetic praise stemming from the sincerity of his feeling that Mixed with the meaning of silence, which may be the sanctuary from every blaming universe, and this silence in its appearance contradicts his saying (speak), here it is an affirmative antithesis, but what this antithesis is associated with leads to our sensing the greatness of the poet's sincere feelings, and these creative structures formed an important tributary in enriching the literary text Through this harmony between the issues of form derived from the aesthetics of harmony, the creative style, and the depth of meaning endowed with creativity, which came in the form of a coherent structure.

Then we read Ibn Hajar in his poem praising the Messenger □ by saying (40):
They are loved ones if they dried up or continued
And the point is that they are miserable and that they are blessed.

The counterposition of the affirmative that came between the opposite verbs (dry / continue) performed a distinct function in praising the Messenger of God, may God's prayers and peace be upon him, and showing his love. ups and downs.

Among the aesthetics of the prophetic praises enriched by al-Tabaq is his saying (41):
not forgotten My thoughts are your ancient vows
Except for the hadith of the Mostafa, the exploiter
The effects of the best messengers are healed
The disease of sins is for the fearful delusional
It is a mercy for people dedicated to me
Woe to the obstinate, he will not show mercy
The security of those who believe in it, then
Dill is fuel for the tyrants of Hell
God supported him, not out of passion
He speaks in his command or prohibition
Let the one who violates his command beware
From affliction or from a painful torment
An integrated structure of successive layers came here, including:
Contrasting the affirmative in (healing / disease, his command / prohibition).

Among them: the moral counterpoint, or what is called the image counterpoint to the image (he gained safety / dill was fuel), so we discern from all of them a new transition in praising the Messenger of God, may God bless him and grant him peace, through his use of the noble hadiths of the Prophet, and the statement of their virtues, as they are a cure for every disease, especially the disease of sins, for the Prophet, may God bless him and grant him peace, is a mercy A gift from the Lord of the servants in His love and walking on His guidance is safety for the believers, as He is an intercessor for them on the Day of Judgment, and that His commands and prohibitions cannot be uttered out of desire, so the intention of the dishes here was reinforced by quoting from His saying, the Most High [Al-Najm: 3], so these meanings were Antithesis is a way to enrich the literary piece that made the text an integrated structure with what comes from the quotation that performs an ameliorative function that strengthens and governs speech, and this is commensurate with the counterpoint to strengthen the idea and present it to a plate of ideas and fantasies (42).

The moral beauty achieved by the contrast that comes from the successive layers is increased by the advent of the second stanza that begins with (Let one warn the violator.)

It is an opposite image of the first image, as the meanings of (healing, guidance, and mercy) came in the first piece, corresponding to an image warning the violator and punishing him with painful punishment.

Tabaq affirmatively addressed Majd al-Din by saying (43):
And a promise and a debt that cannot be fulfilled

My cup is mixed with my sorrows, and I have a naked body of shame, but with tenderness, my cup

The counterpoint in “Promise/No Fulfillment” and between “Wasalak/Bil Abandonment” and in “Shame/Case”, we notice that in two verses it comes with three antonyms across counterpoints, and it came smoothly and automatically without affectation; Which led to Tarif employing the creative style, as these verses belong to a laudatory poem and the poet is keen on a good beginning to influence the listeners, and here he combines admonition with what makes the addressee in a higher position, so the poet’s self supplicates to this high position that he assumed for the praiseworthy, and the promise against it is not fulfilled. This is a market for the unknown in the place of the known, as if the poet made it a given, and the place of interdependence and harmony in the text is evident in the second contradiction related to the connection that will be met by desertion, and all of this led to a crumbling body due to the separation of loved ones and their repulsion, which is reinforced by another layer "between shame and suffocation" and this is not related in the literal sense only; Rather, it extends to the depth of the image that enhances the text and enriches its literature. The achievement of moral beauty, along with intonation in the text, worked to consolidate creative ideas and meanings in a harmonious manner.

The counterpoint has achieved a beauty and depth that enhances the literaryness of the text. Because contrast and opposite shows the good and aesthetic of the other opposite that achieved moral beauty, as well as the aesthetic of the form, which is one of the stylistic and rhetorical elements in the text (44).

The Second Topic

Opposition

It is one of the creative, moral methods, so it plays an important role in the aesthetics of the text, and empowers the meaning by combining two or more compatible meanings, and then comes what corresponds to those meanings, and depends on the opposition.

The predecessors dealt with (interview) in its aesthetic sense, so we find Abu Hilal Al-Askari (d.: 395 AH) defined it by saying: “Introducing speech, then corresponding it with the same in meaning and pronunciation on the side of agreement or disagreement (45).

We note here that Abu Hilal Al-Askari (d.: 395 AH) talks about what the rhetoricians humbled themselves with later on in the moral counterpoint, which is more effective and influential in empowering the aesthetic and literary meaning, in addition to that he mentioned types of interview, towards a verbal interview in the sense (46). Contrast is consistent with antithesis in terms of antagonism, but it differs in terms of capacity, as it acts in many types,

and its origin is to arrange speech according to what is necessary. He gives the beginning of the speech what relates to it first, and the last of what relates to it last (47).

And the contrast according to Al-Sakaki (d.: 626 AH) is: “To combine two or more compatible things and their opposites. Then if I stipulated a condition here, I stipulated there against it »(48).

The interview has settled as a term that has its own limits and characteristics on the basis that it comes with multiple things in the beginning of the house, and then each of them is matched by its opposite in incapacity in order, or without its opposite. Because that is one of the two differences between (opposite) and (matching), and the other is the multiplicity in the interview and arrangement, and the greater the number of them, the more informative, as Al-Mutanabi said:

I visit them and the darkness of the night intercedes for me
And bend me while the whiteness of the morning tempts me (49)

The rhetoricians were concerned with the interview as an important analytical criterion, especially with the moral interview that falls within the saying of the ancients (the interview takes place with opposites and non-opposites), meaning that the interview comes without direct opposites (50).

The interview was mentioned in the poetry of Ibn Hajar Al-Asqalani (d.: 852 AH) in a number of his poems that contributed to empowering the meanings and coherence in the structure of the literary text, including his saying (51):

If they continue, the night is white and bright
Or they cut off, and the morning is black and dark
And the night darkens me, and it becomes dark after them
But my torture in their whims is darker
And the morning makes me shine with tears
The overflow shower did not scratch the stars
Our loved ones, how many pauses do I have for you?

And upon me, the halal Muharram has reached you
One of the aesthetics of the contrast that took place between the adjectives (continue, the night, white / boycott, the morning, affliction, be blessed) came in the form of a complete structure revolving around the connection of the loved ones that made the dark night bright white, and it is an image of praise by showing love to the Messenger, may God bless him and grant him peace in this regard. The interruption was associated with the heart of the morning light into a dark blackness, and here is a vivid picture that honestly expressed the love that made the reader contemplate the aesthetic and literary composition of this piece, and he continued to establish the ambivalent meaning related to darkness so that he made it an adjective for the wicked in the verse that came after it.

The interview is often employed in Ibn Hajar's poetry to convey the great meanings and ideas that haunt the creative self and transform them into creative meanings, and this is embodied in his saying (52):

And I made a request among you, so you were veiled
And I departed from you, and you traveled
How amazing is the time that separates us

In harmony, if I was a girl, then you were born

In these verses, the meanings of love and following that we have always found in these prophetic poems are evident, as if in a hidden dialogue between the tongue of the lover of the Messenger, may God's prayers and peace be upon him, and between an excuse that has the audacity to dissuade him from this connection, and perhaps this excuse is the soul that tries to sow inaction in him, so the contrast is here. In (And I resided, in you, as a student, so you veiled / and I departed, from you, going, so you traveled), the eagerness of residence that he aspires to may not quench the longing and nostalgia, as these opposite qualities worked on the rituals of the text and contributed to conveying the meaning with literary flows.

And in another text, the Sheikh praises the Messenger (PBUH) (53):

The batterers turned in anger
And those who leave behind a pointed nose
No spender equals before opening them
with a spender after a spender has succeeded

The imam employed the corresponding here in a comprehensive manner to the honorable qualities of the Companions, may God be pleased with them, which he took as a suitable entry point to praise the beloved Chosen One, may God bless him and grant him peace, because they are his school of followers, and they are the staunch and valiant who strike everyone who approaches them with hostility, to be met with the image of transcendence and exaltation from fighting the fugitive mastermind, and a questioner may wonder: What is new from the interview here? The meanings were established to enable the meaning in a spontaneous manner, far from affectation and dictation.

The interview formed an important rhetorical aspect in the prophetic praises, including his saying (54):

I spent a passion leaving you, my love
Love was treated with performance
And if you want, I'll take an acre near me
To you, even if you intend to intend my yard
Your nearness gives me pleasure in my morning
After you, evening is my evening

These poetic expressions included broad meanings and ideas to show love for the Holy Prophet, may God bless him and grant him peace, with obedience associated with the love of followers, to the extent that despite the sheikh's desire to be close to the beloved Chosen One, may God bless him and grant him peace, he is ready to distance himself if the Prophet, may God bless him and grant him peace, so desires.

So the interview here (and I, my closeness, acres / to you, intended, my annihilation) worked to bring together the fragments of this psychological conflict that every lover of the Prophet, may God bless him and grant him peace, suffers, combined with the interview in the next verse (near you, pleasure, morning / after you, evening, evening), which He made the poetic expression in it a coherent structure that makes the morning joys close, and in the face of that distance, it bears the misfortune that was associated with the darkness of the evening.

The interview performs an important function in the texts, especially if it is conducted in a way that is acceptable to nature and is not pretentious, as the interview helps poets, in

general, to carry the fluctuations of the psychological conflict that befalls them, and reveals the reality of the creator's self (55). This is a form of comprehensive rhetoric for actions L for creativity, which in turn includes imaginative elements, including the combination of two opposites; to reach a unified meaning.

This is what we found clear from the use of the interview in Ibn Hajar's poetry, as it was the container that carried the momentum of feelings and sensations that he carries with a contemplative look that carries with it the suffering of the various paradoxes of life.

Conclusion and Results

We have examined the structure of counterpoint and contrast in the poetry of Ibn Hajar Al-Asqalani. The speaker, the memorizer, and the jurist, and it became clear through this work to a number of results that are;

- It was a religious and scientific upbringing; The influential and important factor in directing the path of this great scholar, so he memorized the Qur'an, wrote poetry in the early years of his life, then turned to the investigation of legal sciences, but he did not completely cut off from poetry, but rather he kept writing in the field of passages, important purposes, jokes and riddles.
- The poetry that is issued by scholars and jurists, if it is genuinely emotional, deep experience, and various acquisitions; It will lead to the production of literary texts characterized by the aesthetics of expression and influence, and the poetry of Ibn Hajar Al-Asqalani was the best representative of this trend.
- It became clear that it is necessary to move away from the traditional boundaries in dealing with the creative style, but rather to deal with it as an integrated structure that can supply the text with a high literary energy, especially, and this is what we found in the poetic models of the counterpoint and counterpoint styles in the poetry of Ibn Hajar Al-Asqalani.

Benefiting from employing the concept of structure in analytical rhetorical use, and not regressing in knowledge fields and certain critical trends.

- The requirements of the aesthetics of form and content led to not relying on excessive formal improvement plans only when adopting the creative method as an analytical criterion, but rather accessing its original value. Because the investigations of form issues alone, it has become an issue that achieves creativity and enriches the literary text.
- The two opposite words in the meaning achieved from the counterpoint and the interview lead to a funny result by uniting to reach a single meaning that has been established by combining it with other methods such as interrogative, metaphor, etc.; This leads to the reinforcement of the contralateral structure and contrast.
- One of the aesthetics of the interview that took place between several qualities came in the form of a complete structure that revolved around the connection of loved ones and others, which appeared in the clearest form by praising and showing love for the Messenger, may God bless him and grant him peace, because it was a sequence of descriptive images trying to describe the Messenger, may God bless him and grant him peace, in a way that befits him. Structure towards education and guidance towards correct behavior.

Margins

- (1) See Lisan Al-Arab, Ibn Manzoor: Article "Bani".
- (2) See Al-Mu'jam Al-Waseet, Ibrahim Mustafa and others, Islamic Library, (D.T), (D.T): Part 1/72.
- (3) looks at structure, structuralism, literary and linguistic Arabic studies, in linguistic structure and critical terminology, d. Youssef Buglis, Journal of Linguistic Studies, Laboratory of Linguistic Studies, Algeria: 21.
- (4) Consider the glossary of novel criticism terms, d. Latif Zitouni, Library of Lebanon Publishers, Beirut: 37-38, and see the closure and openness of the structure: 757 and beyond.
- (5) The Dictionary of Old Arabic Criticism, d. Ahmed Wanted, Library of Lebanon Publishers, Beirut, 2001: 130.
- (6) Al-Jawahir wa Al-Durar in the translation of Sheikh Al-Islam Ibn Hajar, authored by Shams Al-Din Bin Muhammad Al-Sakhawi: 1/101.
- (7) Look at the brilliant light of the people of the ninth century, Shams al-Din Muhammad bin Abd al-Rahman bin Muhammad al-Sakhawi, who died in the year 902 AH, published by Dar Maktaba al-Hayat, Beirut: 2/104.
- (8) Al-Ajab looks at the statement of reasons, the author: Abu Al-Fadl Ahmed bin Ali bin Muhammad bin Ahmed bin Hajar Al-Asqalani (deceased: 852 AH): 35-36.
- (9) See: Al-Jawahir Wal-Durar in the translation of Shaykh al-Islam Ibn Hajar, authored by Shams al-Din Muhammad bin Abd al-Rahman bin Muhammad al-Sakhawi, who died in the year 902 AH, investigated by Ibrahim Bagis Abd al-Majid, Dar Ibn Hazm, and Tabaqat al-Hafiz by al-Suyuti, lifting the insistence on the judges of Egypt, Abu al-Fadl Ahmad ibn Hajar al-Asqalani (d. 852 AH), investigation by Dr. Ali Muhammad Omar, al-Khanji Library, Cairo, 1418/1998 AD.
- (10) Al-Ajab in explaining the reasons, Abu Al-Fadl bin Hajar Al-Asqalani: 33.
- (11) See the jewels and pearls in the translation of Shaykh al-Islam Ibn Hajar, Shams al-Din al-Sakhawi: 1/ 122-123.
- (12) Look at jewels and pearls in the translation of Shaykh al-Islam Ibn Hajar, Shams al-Din al-Sakhawi: 2/159.
- (13) See the jewels and pearls in the translation of Shaykh al-Islam Ibn Hajar, Shams al-Din al-Sakhawi: 2/ 193-195.
- (14) looks; Lifting the insistence on the judges of Egypt: 63.
- (15) The treasury of literature and the goal of the Lord by Ibn Hajjah Al-Hamwi: 1/ 290.
- (16) Nuniya Sheikh Al-Islam Ibn Hajar Al-Asqalani considers spinning a rhetorical study, d. Noura Muhammad Morsi, research published in the Annual Journal of the College of Arabic Language for Boys - Al-Azhar University, Issue 23, year 1441 AH / 2019 AD, Part 6: 5434.
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- (18) looking; Diwan Ibn Hajar al-Asqalani, investigation by Hamid Khalaf Muhammad Ahmad al-Dulaimi: 20.
- (19) Jewels and pearls in the translation of Shaykh al-Islam Ibn Hajar, Shams al-Din al-Sakhawi: 2/760.
- (20) See the jewels and pearls in the translation of Shaykh al-Islam Ibn Hajar, Shams al-Din al-Sakhawi: 2/719-723.

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- (22) See: Arabic rhetoric another reading, d. Muhammad Abdul Muttalib: 355.
- (23) See: Glossary of rhetorical terms and their development, d. Ahmed Wanted, Iraqi Scientific Academy, 1986: 2/ 251- 252.
- (24) Lisan Al-Arab: 10/209 (text); And see: Explanation of Al-Kafiya Al-Badi'iyah: Safi Al-Din Al-Hali, investigation: d. Nassib Nashawi, Dar Sader - Beirut: 72.
- (25) See: Anwar al-Rabi` fi Nawaa al-Badi`, Sadr al-Din Ibn Masum al-Madani (T: 1120 AH): 2/31.
- (26) See: the same source: 2/ 31-32.
- (27) The book of Al-Badi', Ibn Al-Mu'tazz, investigation: Krachkovsky: 36.
- (28) look; Al-Omdah by Ibn Rasheeq Al-Qayrawani, investigated by Muhammad Mohiuddin Abdul-Hamid, Dar Al-Jeel, 5th edition, 1401 AH / 1981 AD: 2/5.
- (29) Miftah al-Uloom: Abu Ya`qub al-Sakaki (T: 626 AH), investigation: Naim Zarzoura: 423.
- (30) See: Al-Misbah fi Al-Ma'ani, Al-Bayan and Al-Badi', Badr Al-Din Ibn Malik, investigation; Hosni Abdel Jalil Youssef, Library of Arts, Cairo, 1st edition, 1409 AH / 1989 AD: 192.
- (31) See Anwar Al-Rabi': 2/39.
- (32) See: Arabic rhetoric, another reading, Dr. Muhammad Abd al-Muttalib: 354.
- (33) See: Systematic Studies in the Science of Badi', d. Al-Shahat Muhammad Abu Steit, Al-Azhar University Publications, Egypt, 1994: 31.
- (34) See: Arabic Rhetoric, another reading: 355.
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- (37) See: In Arabic rhetoric, the science of eloquence, d. Muhammad Mustafa Hadara, Dar Al-Uloom Al-Arabiya - Beirut, vol. / 1, 1409 AH - 1989 AD: 70.
- (38) Diwan Ibn Hajar Al-Asqalani: 97.
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- (40) Divan Ibn Hajar Al-Asqalani: 99.
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