

REALISTIC HONESTY IN THE POETRY OF UMAYYA BIN ABI AL-SALT (DECEASED: 8 AH)

Muhammad Jassim Muhsin Muhammad and Prof. Dr. Hassan Habib Azar Al-Kuraiti

University of Karbala - College of Education for Human Sciences - Department of Arabic
Language.

mohammedalmusoe98@gmail.com. Hassan alkuraty ti@yahoo.com.

Abstract:

Many of the modern terms, including (realistic honesty), are old in concept, so many scholars of criticism have researched and excavated them and revealed their hidden ones, and that such terms need to be tracked and investigated in ancient and modern Arab criticism, so that we can stand on the most important things they pronounce and direct. To him, he wrote Arabic criticism, and so is the case with the rest of the phenomena, as it is the daughter of tracking and inspection, and that factual honesty was not addressed in a special research like the rest of the terms, and that Abi Mohjen, who is the brave knight and the artistic poet, agreed with his utterance to the credible, and it was not in the form of a story, but it came sober, beautiful, expressive About the artist.

Key words: realistic honesty, Abi Muhjan Al Thaqafi, ancient and modern Arabic criticism
the introduction

Praise be to God, Lord of the worlds, and prayers and peace be upon the best of God's creation, Muhammad and his family, Al-Gharar Al-Miameen, and after.

Going into the arena of serious scientific research is one of the important attempts in which we need to reconcile, in order to fill a void in the arena of science in general, and the arena of literature and criticism in particular. What I found of the divergence of ideas and the scattering of concerns, and leaving the arena; Because it is one of the topics on which many critics and scholars differed, and we have tried to indicate something of this difference, so some of them accepted it and approved it, and some of them rejected it and denounced it and said that it is not from poetry in anything, and when we applied this concept about the poetry of one of the famous Thaqif poets, rather the first of them and he Umayyah ibn Abi al-Salt, and we have divided this research into an introduction and preface under the title of the concept of factual truthfulness and a summary of the life of illiteracy ibn Abi al-Salt, and two sections: the first is in factual truthfulness in logical facts (scientific and natural), and the second topic is factual truthfulness in historical facts, and we tried Clarification of what came in these verses of realistic truth and the features and innovations of Umayyah's poetry, and we have chosen in our work on (Umayya bin Abi Al-Salt, his life and poetry, Prof. Dr. Bahja Abdul Ghafour Al-Hadithi).

Praise be to God before and after.

Introduction: The concept of factual truthfulness and an overview of Umayyah bin

Abi Al-Salt

a. The concept of realistic honesty

There is no doubt that the subject of honesty in literature has a great interest by critics, and we did not find one of the most distinguished critics except that he was exposed to it, as it is considered one of the important critical criteria that remove poetry from the circle of art or make it in the ranks of stallions, and to delve into this path while we deal with statements (The best poetry is the most false) or (the best poetry is the most truthful).

We will try to find ways to hide the texts to reveal the nature of the two truths - the real and the artistic - and then we will penetrate into the depths of modern Arab criticism, so we will look at how they dealt with the terms realistic and artistic truth.

It came in the linguistic dictionaries: Truthfulness by breaking and opening: the opposite of lying and breaking more eloquently, and he believed it, i.e. before his saying, and the truthfulness of the hadith, i.e. alerted to the truth. Al-Asha said: [AlKhaif]

So I believed her and lied to her

And a liar benefits him

Al -Raghib (d: 502 AH) said: المرية The honesty and the lie are their origin in the saying, past or imitated, and no longer or otherwise, and they are from the saying except in the news without other types of speech, and from it the Almighty said: And who is more truthful than God in a hadith, {Indeed, he was truthful in his promise}, and truthfulness: matching the saying with the pronoun, and the one conveyed together, and when a condition of that is fulfilled, it is not completely truthful.

The veracity in the terminology of critics and rhetoricians came as the truthfulness of the news, the conformity of its ruling with reality, and this is the opinion of the majority.

Al-Jahiz (d.: 255 AH) denied that the news is limited to truth and falsehood only, but rather claimed that it is of three types: truthful, false, and untruthful or false. The first is the ruling's conformity with reality with his belief, the second: its lack of conformity with his belief, and the third section is of two kinds: the ruling's conformity with his lack of belief, and its non-conformity with his lack of belief.

From here, we find that the ancient Arab critics, while they adhered to and celebrated truthfulness in conformity with reality, did not ignore the sincerity of belief and feeling that some

of them went to, which is related to "artistic honesty, that is, the originality of the writer in his expression, and his return in it to himself."

So the Arabs took the sincerity of the realist poet - if the expression is correct - as a basis for comparison between poets, when the poet conveys these meanings to you, and describes the events and facts in an accurate description that absorbs most of the meanings of the description, even as if he depicts you, so you see him as if he is standing before you, it is the truth that conveys existence and its facts, with all honesty and literal, and it is a primitive type of realism, or what can be called static realism, which is "which in its realism does not go beyond the formality of things and the phenomena of subjects to be limited to accurate and detailed simulation of those things and phenomena", and they rejected many meanings because they contradict truth and reality, and they preferred the saying of Antara al-Absi, as he told On the authority of his horse, who was tired because of the war, he said: [AlKamil] so visit from the fall of canna with its frankincense

He complained to me with an expression and a smile

He did not speak, and he did not make the Persians talk, so he put what he wanted and believed, contrary to what Ibn Hurmah obtained of not accepting his saying: [the long] almost if he sees the guest coming

He speaks to him out of love while he is non-Arab

The Arabs considered the validity of the meanings to be an essential pillar of the pillar of poetry. Since they look at the "honor of the meaning and its validity, the elegance and integrity of the utterance, and the accuracy in the description", we can say that the truth in poetry in the sense of its conformity with reality is the pillar of poetry, so the standard of meaning is to be presented to the correct mind and insightful understanding, and the standard of accuracy in description is intelligence and good discrimination, except You see that a significant number of critics said that the poetry of "Zuhair, Al-Hatī'ah, and Hassan, and those whose doctrine was seeking truthfulness in his poetry in most cases, is not above their poetry a goal of progression ", don't you see Zuhair's saying: [the long] And whatever you have with a person of creation

And if her maternal uncle is hidden from people, she knows

The Arab cared about the realities of matters and putting everything in its place, so that the status and position of the poet among his people was taken from; Being their wise man and the bearer of the truth in their sayings, and for his people he is like the spiritual leader whom they consult and seek. The poet took this task upon himself and took "forming the truth and depicting it for his people, representing the experiences of that people, and then his portrayal was objective and honest." Arabic literature differs from other literatures as He sought facts and facts, and did not lean towards myth and the unseen, as in my civilizations - the Greeks and the Romans - and even these civilizations in the classical eras began to call for the necessities of subjecting poetry to the rules dictated by the mind. In order for him to be able to portray the details of their lives accurately,

until one of them said, "For poetry to become great, it must smell of man." It is no secret that when we follow the books of Arab heritage in general and books of literature in particular, we find the volume of what poetry carries in terms of events, experiences, and historical facts that are closely related and connected. In the lives of people, therefore, the poet was asked to be truthful, and this honesty is an inevitable criterion for poetry, and this honest poetry must "be meaningful and contain facts, and mental material upon which feelings depend." Truth has attained the most prominent position in poetry, and the measure of poetry and its quality has become intensity. His transmission and portrayal of the truth, and the greatest poets are those whose knowledge expanded, and their experiences abounded and their opinions were correct, so they made poetry a fine art that combines persuasion and influence. What is in life is up to the human will." And when poetry conveys this to us, we do not mean that cold, literal transmission, but rather the transmission mixed with the artist's feelings, feelings, and emotions, according to his own understanding of that fact, and therefore those who reveal to us the great truths in life are the creators and scholars, don't you see the gaze of the Arab In its beginnings, how "the best poetry is that which approximates the speaker if it is similar, and the best of it is what reaches the truth."

B. An overview of the life of Umayyah ibn Abi al-Salt

His name and lineage:

He is Umayyah ibn Abi al-Salt Abdullah ibn Rabi`ah ibn Awf ibn Uqdah ibn Ghirah ibn Qasi, who is from Thaqif, and he has a sister who is called al-Fara'a, and she is also a poet. Famous well-known, has a wide culture.

His life and poetry:

It was said that Umayyah was the first to write in your name, O God, in Makkah, until Islam came, so the Basmala was written, and Al-Jahiz (d. And he knows how the characteristics that a man is a prophet or prophet if they meet with him, yes, and even a nomination for that by asking for novels and studying books, and it became clear to the Arabs a sign, and he is known for going around the country, a narrator.

His death:

The sources indicate that Umayyah realized the incident of Badr and lamented the infidels killed at Badr, and he died during the siege of Thaqif by the Muslims.

The first topic: in logical facts (scientific and natural)

It is not hidden that meanings have an impact on imitating the mind, and we are not exaggerating when we say that the first thing that an Arab desires is the meaning, its correctness, the soundness of character and its uprightness. They obligated the poet to be aware of the truth and logic of what he says, and that these meanings come in agreement with the mind, so he must know many facts

of life and scientific matters. They criticized many poets for their ignorance of the facts and their error in them, and this is very much in the ancient Arab heritage, including what they criticized Ibn Nakhilah in his saying: [Al-Rajaz] wilderness who did not eat the cashews nor tasted the pistachios of the legumes

The poet thought here that pistachios were among the legumes, and one of the scholars goes to the fact that the prevalence of this kind of criticism was a result; Because of the Arabs' sense of the need for the integrity of the poet's meanings and their submission to logic and common knowledge.

And the prevailing knowledge does not need much trouble, rather it is noticed by everyone who has been endowed with a share of knowledge, which made their criticisms on this aspect in the meaning many in the books of literature.

It was popularized by Umayyah ibn Abi al-Salt to mention facts describing the Creator - glory and majesty - and his kingdom and mentioning the angels. He says: [The long]

Praise be to You, the blessings and the kingdom, our Lord, for nothing is too high or glory for You
A king on the throne of heaven, dominating for his glory, faces bowing and prostrating
He has a veil of light and light around him, and rivers of light around him ignite

And no human being transcends him with his blink, and without the veil of light, a supportive creation

The poet begins by thanking the benefactor, in whom he says, "Nothing is too high and there is no glory, O Lord." This is the Sovereign who sat on the Throne and the Mighty Dominator to whom you prostrate and submit. {God is the light of the heavens and the earth}, and we do not say that the poet looked at his saying, the Almighty, because the text was pre-Islamic, but he - and he is a Hanafi - knows this truth about God - the Almighty - and he placed around the light of God the angels who command and take from this light.

The poet himself has a poetic image in which he depicts the rising of the sun and the moon and their eclipses, the eclipses of the stars, and what happens in the sky. His saying: [Al-Kamil]

Alive and dead, you have no father, but the length of life is like an out of stock

And the month between its crescent and its crescent is a term for people's knowledge of how to number it

There is no deficiency in it, except that its hiding place is the moon and the watch that descends and darkens

Raqq Wandering like a sleeper who has not quite ended his sleep, so he prays

If two nights pass behind him and he fulfills his desire or dislike, he prevails

Delving into the realities of creatures is difficult in a place, but the gaze of a poet and creative depiction may make it easy. With this movement, there is a term for the people, so they are asking about it.

The second part of the second verse is true to God's saying: "They ask you about the crescents. Say, "They are times for people." And if we see how he paints for us a beautiful, real picture in the third of the verses, when he says (the watch), which is the covering of the moon, then at one time he wears the covering and covers it to appear as a crescent, and at other times he removes that covering. So it will be a full moon, and it is said about him that he does not delay his sunset at the end of the month, so he is like the amazed who did not continue to sleep, so he continues the journey, and when he disappears at the end of the month he is not seen, and after that he continues his journey at night and repeats it again.

And for Umayyah bin Abi al-Salt, he said that firmness has a nail for many things, especially firmness of opinion, as you get what you reap forever, and that good opinion is a fortification of secrets by which you want to realize your needs in near and far, and it is one of the logical facts, so he said: [The simple]

With assertiveness you win before violence and flogging, and assertiveness with opinion you reap for eternity

And opinion is fortifying secrets by which you intend to reach your need near and far

And he also has in the reality of death and that it overtakes man, his saying when he visited Abdullah bin Jadaan while he was sick, and he said: [Al-Kamil]

Ibn Jadaan bin Amr knew that it was a running back day.

And a traveler who travels far, the traveler does not turn back

He says that Ibn Jadaan is certain of the truth of death and that it is time to leave, and this traveler will travel a long journey with no return or return. As he portrayed these meanings in a beautiful way, and easy words.

Among his verses in which he shows us the facts of matters from another side is his saying: [The simple]

A boy is obedient to those who discipline him, and an old man does not obey you when he is old

Despite the repetition of this truth in our minds, and its daily recurrence, we feel that he used it in the way that the poet wanted, which is more fortunate and more acceptable to us, because he wants to say: The boy goes after the one who makes him weep and teaches and educates him, and the old man cannot obey you. Meaning:

In the news, "Learning in childhood is like engraving on a stone, and learning in old age is like engraving on running water," and a verse close to this meaning, for one of the Bedouin women called Umm Thawab, complaining about her son beating her, she says: [Al-Basit]

He started tearing my clothes, chastising me, farther away my old age, desiring discipline

Among what Umayyah is famous for is his questions about creation, heaven, heaven and resurrection, his saying: [Al-Rajaz]

The sky and the stars and the sun were not created with a floating moon

Al-Muhamin decreed the eternal, the bridge, heaven, and hell.

Except for something great

And he presents this logical fact that the creation of the sun, the moon, and the rest of the planets, by a mighty ruler who supervises this universe, is not an absurd matter, but rather an end and a great matter. Almighty) and what We created the heavens and the earth and all that is between them in jests. Those who disbelieve, woe to those who disbelieve from the Fire} These blessed verses give us clear indications about the creation of the universe and its creation, the Almighty, and he did not avoid the illiteracy of correctness, and he has illustrated the creation of man From clay clay, by saying: [Al-Kamil]

How is the ingratitude, when the boy was created from clay clay with pottery

He says how can a person deny God's favor to him, and why this ingratitude? God - the Mighty and Sublime - is the one who said {He created man from clay like pottery}.

Among these facts that the Holy Qur'an wrote about in the story of our Prophet Jesus and his mother - peace be upon them both - are the words of Umayyah bin Abi AlSalt: [The long]

And in your religion, from the Lord of Mary, there is a sign foretelling the servant Jesus, son of Mary

She did not intend to marry, nor did she approach any human being with her vagina or mouth

He dangled it after her family slept a messenger, and he did not count, nor did he sleep

He said, "Do not be dismayed and deny the angels of a hostile Lord."

I beg and give what I am asked, for I am a messenger from the Beneficent who brings you a son

She said to him: How can he be mine, when I was not a prostitute, nor a pregnant woman, nor a person of values?

Umayyah expresses here the miracle that happened with Mary - upon her peace - and how God Almighty freed her from those who accuse her and those who blame her. As her son spoke about Al-Mahdi as a young boy, she retired from her family in (the deserts of Damdum), a place that Al-Hamawi did not specify, and the Holy Qur'an expressed her retirement by saying: {And mention in the Book Mary when she withdrew from her people to an eastern place * So she took a veil from them, and he says that he came to her A messenger from God, who was silent and did not speak, and expressed this truth by saying, the Almighty: I am the messenger of your Lord to give you A pure boy * She said how can I have a boy when no human touched me and I was not a prostitute?

The second topic: describing nature and creatures

Among the descriptions of nature and creatures that took place on the tongue of

Umayya bin Abi Al-Salt, he said: [Al-Waafir]

May Allah reward the person Noah with a good reward, he is not a liar

With what his ship carried and delivered, the day after death came to them the tipper Umayyah says that this reward does not contain lies, and the ship, while carrying what it carried, saved them from an inevitable and sudden death, then he continues in the same poem, by saying: [Al-Waafir]

And when they had no clothing for their piety, and when peace deafened, they had moisture

On the eve the flood was sent, and the water overflowed, having no burial

On the green waves of your love, as if frenzy abounds in the hills

The poet completes the description of the journey of the passengers of the ship, and the nature of the events that accompanied the flood. He says that these passengers have nothing to protect them from clothes, and the solid stones began to absorb moisture from the abundance and intensity of the water. And nothing can contain this flood, for it is a beautiful and accurate description despite its simplicity, and in the third verse he completes his description of this journey and how the waves began to break everything as grains of sand are blown by the wind, so the water is intense, black, many waves, high, so it is (abundant), as if The reader is in the midst of this journey of great dangers, and at the same time a lot of reassurance, being a believer in a prophet, so let us notice this contradiction in feelings and images.

And from an illiterate description of the creatures and his mention of the rising of the sun and the moon and their eclipses and the movement of some stars in the sky; He says: [The complete]

Raqq Wandering like a sleeper who has not quite ended his sleep, so he prays

If two nights pass behind him and he fulfills his desire or dislike, he prevails

For appointments the stars run before him and a black turban with their shoes
in disguise, and the daughters of a coffin around him and on the right, when AlFarqad is absent
Al-Dari's condition is without him, so avoid him, not to be seen by everyone who falters

The poet says that this moon is amazed and does not delay at the end of the month, as it (did not spend) its full sleep because it continues its path without relenting, so if it exceeds it for two nights, and it is the date of its disappearance at the end of the month, what does it do? He will continue on his way at night to catch up with the time of its reappearance, don't you see this easy description that depicts for you the movement of the moon between the crescent, the new moon, and the full moon, as it is walking and (the stars run in front of it) and it is surrounded by a blackness that made it (circular), (coffin girls) a type of stars combined, as well as the farqad is a type From the stars, the planets obscure from him the one who (swirls) and he is the one who turns right to left. This visualization of this movement with such ease and precision is one of Umayyah's innovations in his pre-Islamic poetry, and for an illiterate person he describes the Day of Judgment: [Al-Waafir]

Not on the Day of Judgment, and it was a frowning day in adversity

The poet mentions that this day will be a day of hardships and tribulations, and to this the Almighty - the Almighty - indicated by saying: "We fear our Lord, a day that will be frowning and raining."

And Umayyah's saying also mentions Paradise and Hell, and he says: [Al-Waafir]

That Hell does not remain a transgressor and an Eden that the accursed person does not see.

If hell flares up and then flees, and hell turns away from its wings

They are stuffed with deaf and hard sandals, as if the suburbs had gnaw

So she calls out what light covers her, and she does not fade, so the poisons cool her down

They float like mud in it, unless the merciful Lord forgives

It cannot be said: that someone describes Paradise in its true form and does not enter into its merits, except through what was stated on the tongues of the prophets and guardians, and illiteracy while he is on the Hanafi religion, he may have heard it from one of the guardians or guardians who connected the Hanafi to him, and here he describes Hell as it does not remain oppressive on The earth is just as paradise cannot be entered by a dieter, so if it flees and grows old, it cannot remain or leave, and it stuffs solid stones and palm trees as animals gnaw its fodder.

Those in it float like dirt (filth), if the merciful Lord does not forgive them. For the sake of this exciting scene, you are in the midst of a severe circle if you do not enter the circle of forgiveness and divine mercy. The terrifying scene portrayed by Umayyah takes you, as it is an analogy

extracted from many images extracted from one sign of what will come as a reference to the original signifier (heaven / hell):

And Umayya bin Abi Al-Salt is in this regard and is close to the meaning of these verses, as he says: [The long]

And the best of righteousness, you hope for its reward, is the kindness of a relative, with the compassion of your father

And the best happiness is a good soul, even if it is few, and it is abundant in the souls of the side

The virtue of one's mind is sufficient to know what is and what is not, for the willing

The virtue of a person's contentment is his good departure from something, there are no ways for a student

Umayyah, who is wise and the most famous of the Thaqif poets, tells us this beautiful text that the best of righteousness for which you hope to be rewarded is to be kind and kind to your kin, and the best of happiness is good soul, and if you want the preponderance of the mind that nothing remains as it is, just as the necessity of your knowledge that contentment and sufficiency is And lack of greed is the best thing that is directed towards it, and most of these meanings are supported by what Ibn al-

Muqaffa mentioned, when he said I heard the scholars say: "There is no mind like planning, no piety like abstaining, no proportion like good manners, no richness like contentment, and the most deserving of what patience is for is what there is no way to change it, and the best Righteousness is mercy, and the head of affection is detachment, and the head of reason is knowledge of what is and what is not, and good-natured self-distraction from what has no way, and there is no happiness in this world equivalent to the company of the Brotherhood.." And with Umayyah in the same vein; He says: [The long]

Qualities that if a person does not possess them, he will not gain anything from the world by which he will be praised.

He shall have prestige, glory, wealth, and active goodwill, wherever he is present or eternal

And piety, for victory is realized by piety, and bequeaths glory in both homes to its owner

The poet says that there are qualities that if a person does not enjoy them, then he does not receive praise in his life, and these qualities are that he has (honour, honor, wealth, and effective goodness). He needs it in the two schools, and that his illiterate culture and environment made him issue such a philosophy and a view of things with such a perspective.

He who does not die of affliction will die of old age, and death is a cup, and one tastes it

And our poet continues his description, his experience, and his special view with gray hair and youth, and he compares that youth has a pleasure and renewal, and gray hair has a more beneficial

consequence, and in the sixth of the verses he says that the heels do not differentiate with them from the clothes of the young or the honorable old man in his people, and to Umayyah bin Abi al-Salt, while he praises Abdullah bin Jadaan, one of the chiefs of Quraysh, by saying: [Al-Waafir]

Generous, morning does not change it from Sunni morals, nor evening

The wind competes with generosity and presence if the dog is not confined by the winter

A day from you is better than people you go to, yes and he will

If a person praises you one day, that is enough for him to be praised

Our poet shows the generosity and intensity of his praise, as he does not change it in the morning or the evening, for this is his creation and generosity always, then he exaggerates with a very beautiful equation the size of the generosity of this praiseworthy person and the time of his generosity as well, as he competes with the wind in generosity and presence, and not at any time, but in the time of winter, and he came up with a beautiful metaphor for this Time (if the dog does not keep him in the winter), so we used to hear (the cowardly dog) (in the winter) as a metaphor for generosity, and he commented on this verse of Tabrizi by saying: If the dog: an adverb to compete, that is, to do it at such a time, a metaphor for his generosity at a time Severity, for your blessings have overflowed and your glory has become so great that the wind has become thick and strong, for he sings of the anchor that the house forms.

And he goes back to exaggeration by saying to his praiseworthy, that if someone did not praise you with anything other than that he came in your name, then this is enough for him, because you give him your benevolence and generosity without the need for him to praise you.

And Umayyah said, lamenting his people after the battle of Badr: [Mujzaz al-Kamil]

And from the sultanate of the successful pollutant

Those who say doers and doers of all righteousness

The two who feed the fat on top of the bread are fat like the saffron

Our poet comes up with a number of strange expressions, and these are human characteristics, and shows that these people succeed in their endeavours.

Conclusion

Umayyad texts came with varying strength and sobriety, and varied in these poems between presenting natural and logical facts and presenting them to nature and creatures, as well as the meanings of description, from describing nature to describing battles and creatures, concluding to

poems that exaggerated them without exaggeration or dumping so that this poetry does not come out of the circle Realistic honesty to the circle of artistic honesty, even if it is very close between the two truths, and we came across many historical events and facts that abounded in his poetry, and depicted reality in it the truest and most accurate depiction, and in a beautiful artistic way that did not depart from the circle of literary creativity.

Sources and references

The Holy Quran.

1. Absorption in Knowing the Companions, Abi Omar Yusuf bin Abd al-Barr (T: H), investigation: Ali Muhammad al-Bajawi, Dar al-Jil publications - Beirut, 1st edition, 1412 AH.
2. The injury in distinguishing the Companions, by Al-Hafiz Ahmed bin Ali bin Hajar Al-Asqalani (d.: 852 AH), study, investigation and commentary: Sheikh Adel Ahmed Abdel-Mawgoud and Sheikh Ali Muhammad Moawad, Dar Al-Kutub Al-Alamiyya publications - Beirut, 1st edition, 1415 AH.
3. Fundamentals of Literary Criticism, Ahmed Al-Shayeb, Publications of the Egyptian Renaissance Library - Cairo, 5th edition, 1955 AD.
4. Al-Alam, Khair Al-Din Al-Zarkali (d.: 1396 AH), Dar Al-Ilm for Millions Publications - Beirut, 5th edition, 1980 AD.
5. Al-Aghani, Abu al-Faraj al-Isfahani (d.: 356 AH), Publications of the Investigation Bureau, Dar Revival of Arab Heritage - Beirut, Dr. I, 1414 AD.
6. Umayya ibn Abi al-Salt, his life and poetry, study and investigation: a. Dr.. Bahja Abdul Ghafoor Al-Hadithi, Publications of the Abu Dhabi Authority for Culture and Heritage - Abu Dhabi, 1st edition, 2009 AD.
7. The Delusions of Arab Poets in Meanings, Ahmed Taymour Pasha, Dar Al-Kitab Al-Arabi publications - Egypt, 1st edition, 1950 AD.
8. Clarification in the Sciences of Rhetoric (The Meanings, the Statement, and the Beautiful), Jalal al-Din Muhammad bin Abd al-Rahman al-Qazwini (d.: 739 AH), footnotes: Ibrahim Shams alDin, Publications of the Scientific Book House - Beirut, 2nd Edition, 2010AD.
9. History of Arab criticism to the fourth century AH, d. Muhammad Zaghloul Salam, Dar AlMaarif Publications - Egypt, Dr. I, 1964 AD.
10. Al-Tathkirah Al-Hamduniyyah, Abdullah bin Abdul Aziz bin Muhammad Al-Bakri AlAndalusi (T.

11. Diwan Al-Asha Al-Kabir, investigation: Dr. Mahmoud Ibrahim Muhammad Al-Radwani, Publications of the Ministry of Culture, Arts and Heritage - Doha, 1st Edition, 2010.
12. Diwan Antarah, investigation and study, Muhammad Saeed Mawlawi, Islamic Library Publications - Egypt, Dr. I, 1964.
13. Samt Al-Laali fi Sharh Amali Al-Qali, Abu Ubaid Abdullah bin Abdul Aziz Al-Bakri AlAndalusi (T.: 487 AH), investigation: Abdul Aziz Al-Maimani, Publications of the Scientific Books House - Beirut, Dr. I, D. T.
14. Explanation of Diwan al-Hassam by Abi Tammam, Ahmed bin Muhammad al-Marzouqi (d.: 421 AH), commented on it and put its indexes: Gharid al-Sheikh and Ibrahim Shams al-Din, Dar al-Kutub al-'Alamiyyah publications - Beirut, 1st edition, 1424 AH.
15. Explanation of Diwan Al-Hassam, Abi Ali Ahmed Al-Marzouki (d.: 421 AH), published by: Ahmed Amin and Abd Al-Salam Haroun, Dar Al-Jeel Publications - Beirut, 1st edition, 1991 AD.
16. The poetry of Ibrahim bin Harmah al-Qurashi (176 AH), investigation: Muhammad Nafah - Hussein Atwan, publications of the Arabic Language Academy - Damascus, 1996 AD.
17. The poetry of Zuhair bin Abi Salma, workmanship: Al-Alam Al-Shantmari, investigation: Dr. Fakhr al-Din Qabawa, Dar Al-Afaq Al-Jadida Publications - Beirut, 3rd edition, 1980 AD.
18. Poetry: How We Understand and Taste It, Elizabeth Dore, translation: Dr. Muhammad Ibrahim Al-Shoush, Mneimneh Library Publications - Beirut, Dr. I, 1961 AD.
19. Poetry and Poets, Ibn Qutayba Al-Dinuri (d.: 276 AH), investigation and explanation: Ahmed Muhammad Shaker, Dar Al-Hadith publications - Cairo, Dr. I, 1423 AH.
20. Subh Al-Asha fi Sinaat Al-Insha, Ahmed bin Ali Al-Qalqashandi (d.: 821 AH), explained and commented on it, and interviewed its texts: Muhammad Hussein Shams Al-Din, Dar Al-Kutub AlAlami publications - Beirut, Dr. I, Dr. T.
21. Artistic honesty in Arabic poetry until the end of the seventh century, d. Abd al-Hadi Khudair Nishan, Publications of the General Cultural Affairs House - Baghdad, 1st Edition, 2007.
22. Al-Ain, Al-Khalil Ibn Ahmad Al-Farahidi (d.: 175 AH), investigation: Dr. Mahdi AlMakhzoumi and Dr. Ibrahim Al-Samarrai, publications of Dar Al-Hijrah Foundation - Iran, 1st edition, 1409 AH.
23. Art and Literature, Michel Assi
24. On Philosophy and Poetry, Martin Heidegger

25. The Rules of Literary Criticism, Asel Abercrombie, translated by: Dr. Muhammad Awad Muhammad, Publications of the Authoring, Translation and Publishing Committee - Cairo, 3rd edition, 1954 AD.
26. Lisan al-Arab, Abi al-Fadl Jamal al-Din Muhammad bin Makram Ibn Manzoor (d.: 711 AH), Hawza Literature Publications - Qom, Dr. I, 1405 AH.
27. Al-Mufradat fi Gharib Al-Qur'an, Abi Al-Qasim Al-Hussein Bin Muhammad, known as AlRaghib Al-Isfahani (T: 502 AH),
28. Al-Muwashah in the Scholars' Reactions to Poets in Several Types of Poetry Industry, by Abi Ubaid Allah Muhammad bin Imran bin Musa Al-Marzbani (T. .T.
29. Modern Literary Criticism, Muhammad Ghoneimi Hilal, Dar Nahdat Misr Publications for Printing, Publishing and Distribution - Cairo, 3rd edition, 1997 AD.
30. Literary criticism, Ahmed Amin, Dar Al-Kateb Al-Arabi publications - Beirut, 4th edition, 1387 AH.

Search margins:

See: Explanation of Diwan al-Hamasah by Abi Tammam, Ahmed bin Muhammad al-Marzouqi (d.: 421 AH), commented on it and put in its indexes: Gharid al-Sheikh and Ibrahim Shams al-Din, Publications of the Scientific Books House - Beirut, 1st Edition, 1424 AH.: 12.

See: Lisan Al-Arab, Ibn Manzoor: 10/193, article (truth).

Look: Diwan Al-Asha Al-Kabir: 2/164.

Surah Al-Nisa: 122.

Surat Al-Nisa: 87.

Surah Maryam: 54.

Vocabulary in Gharib Al-Qur'an, Al-Isfahani: 277.

See: Taj Al-Arous, Al-Zubaidi: 13/261, article (truth).

See: Clarification in the Sciences of Rhetoric, Al-Qazwini: 1/59.

See: Clarification in the Sciences of Rhetoric, Al-Qazwini: 1/61-62.

Modern Literary Criticism, Muhammad Ghonimi Hilal: 214.

Art and Literature, Michel Asi: 202.

See: Diwan Antarah Ibn Shaddad: 217.

See: Al-Muwashah, Al-Marzbani: 297.

See: The Poetry of Ibrahim Bin Hurmah Al-Qurashi: 198.

Explanation of Hamasa Abi Tammam, Al-Marzouqi: 1/9.

See: Explanation of Hamasa Abi Tammam, Al-Marzouqi: 1/9.

Subh Al-Asha, Al-Qalqashandi: 2/211.

Look: the poetry of Zuhair bin Abi Salma, workmanship: Al-Alam Al-Shantamri: 28.

On Philosophy and Poetry, Martin Heidegger: 106.

See: Rules of Literary Criticism, Assel Abercrombie: 165.

Poetry: how to understand and savor it, Elizabeth Durr: 127.

Literary criticism, Ahmed Amin: 1/43.

See: Fundamentals of Literary Criticism, Ahmed Al-Shayeb: 227.

History of Arab criticism to the fourth century AH, d. Muhammad Zaghoul Salam: 23.

Al-Muwashah, Al-Marzibani: 321.

See: Animal, Al-Jahiz: 2/161, Poetry and Poets, Ibn Qutaybah: 1/450, The Beginning and the End, Ibn Katheer: 3/413, Al-Isabah, Ibn Hajar: 1/384.

See: Al-Aghani, Al-Isfahani: 4/126, Murouj Al-Dahab, Al-Masoudi: 1/138.

Animal, Al-Jahiz: 2/161

See: Poetry and Poets, Ibn Qutaybah: 1/450, The Beginning and the End, Ibn Katheer: 3/413, Al-Isabah, Ibn Hajar: 1/384.

See: Poetry and Poets, Al-Dinouri. : 2/ 51.

Artistic honesty in Arabic poetry, Abdul Hadi Nishan: 116.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 171-172.

Surah Taha: 111.

Surat Al-Nur: 35.

Umayyah ibn Abi al-Salt, his life and poetry, Bahja Abd al-Ghaffour al-Hadithi: 179-180.

Sahour: The moon when it is wrapped in a band, i.e. a crescent, looking: The Bride Merchant, Al-Zubaidi: 12/417.

Sarah: It is said that the man's cypress is yasru, which means that it has risen. He looks: Lisan al-Arab, Ibn Manzoor: 14/378, Karah: Al-Kari al-Tawi, Karah Tawah, Lisan al-Arab, Ibn Manzoor: 15/219, Yasad: Walking day and night, See: Taj al-Arous Al-Zubaidi: 5/3.

Surah Al-Baqarah: 189.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 197.

Umayya ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 198.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 241.

Ithaf al-Sayada al-Muttaqin, explaining the revival of the religious sciences, Al-Zubaidi: 9/647.

See: Communications of Women, Ibn Tayfur: 223, Jamahirah Al-Athmal, Abi Hilal Al-Askari: 2/40.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 274.

Surah Al-Hijr: 85.

Surat Al-Dukhan: 38.

Surah S: 27.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 220.

Surah Al-Rahman: 14.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 278-279.

Surah Maryam: 16-17.

Surah Maryam: 17.

Surah Maryam: 19-20.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 154-155.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 155.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 179-180.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 216.

Surah Al-Insan: 10.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 260-261.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 161.

The Complete Traditions, Ibn al-Muqaffa': 130.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 169.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 232.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 150-151.

Umayyah ibn Abi al-Salt, his life and poetry, Bahjat Abd al-Ghaffour al-Hadithi: 164-166.