Critical Rhetorical Terms for Al-Jahiz and Their Impact on Abu Hilal Al-Askari

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Abstract
In this research, we tried to reveal the features of the critical rhetorical impact of Al-Jahiz in the book “The Two Industries”, the foundations of which became clear from the influence of Al-Askari. This research is based on observing the innovative sections, types, and varieties in the rhetorical phenomena in the two industries’ book. As it is clear from our study, and that Al-Jahiz’s effort in the term was abundantly evidenced, Abu Hilal could consider a middle stage between the beginning of the treatment of the term by rhetorical and critics and what came after it within a presentation of the same terms. We find his role in critical rhetorical issues; the study adopted the analytical method to clarify and highlight the meaning, and to analyze the evidence received.

Keywords: Terminology - pronunciation and meaning - poetry - thefts - revision - imagination - rhetoric - good initiation.

The introduction
Al-Jahiz created a huge heritage in various knowledge, especially in his books Animals and Al-Bayan and Al-Tabeen. As he revealed the innovative monetary rhetorical phenomena in the two industries, and these phenomena were stated by Al-Askari as one of his innovations, and some of them were not declared, as many critics and scholars followed him after him.

Prelude
Abu Othman Al-Jahiz formed a group of rhetorical and critical terms, which preoccupied critics and writers (1). Research extracted from the master’s thesis: The impact of Balagha Al-Jahiz (d. / 255 AH) in the book “The Two Industries” by Abu Hilal Al-Askari (d. 395 AH). In the focus of their conversations for study and research from antiquity to the present day, and that what Al-Jahiz brought of intelligence and knowledge, and his being a unique personality, clarifies the meanings associated with the abundance of communication and human arguments, and perhaps among the most important issues and critical terms for Al-Jahiz and their impact on Abu Hilal Al-Askari, are: Pronunciation and meaning, literary thefts, poetry, rhetoric..., and others.

First, the pronunciation and meaning
The question of expression and meaning occupied a wide field among scholars, critics and rhetoricians who recognized the strength of the interrelationship between (word and meaning). He did not mention an accident or a door, as he said: "On the table are meanings in the way the Arabs knew the Bedouin village, but with regard to determining weight, choice of word, abundance of water, correctness of printing. And the quality of the foundries but the manufacture of poetry, the beating of weaving, gender and photography" (1). It is clear from the foregoing that the meanings are known to the Bedouins and villagers in general to all, but they emphasize its weight and ease of getting out of it and the word means its beauty with its eloquence. The issue of

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pronunciation and meaning is one of the oldest problems that accompanied talking about poetry, in order to distinguish it from prose or other sciences, evaluate its value and prove its impact, “and it still occupies a wide space in Arab criticism. But the reader who speaks and talks about this duality in pronunciation and meaning, as Ibn Qutayba and Qadamah and al-Askari talk about it. He must be acquainted with the differences of contemporary critics in their use of terms and content or content” (2). In harmony with what has been said it has attracted the attention of critics, writers and scholars some of whom have devoted wide fields. Cultures and opinions multiplied. How to be masterful in both, and about the alliance between them, because the wording was completely independent of the meaning” (3). What we really found is that the issue of utterance and meaning deals with the structure of the literary work and the ethical and formal formulation, so its logic is to ask about the secret of the miracle of the Holy Qur’an, is it in it? The meaning? Or in its words the question in Did the literary work distinguish it in its content or in its form, and since Al-Jahiz is a rhetorical writer, he is the first critic to raise this topic, and the discussion and discussion in it will go on, because the Arabs before Al-Jahiz looked at the meaning before the pronunciation, that is, the content before construction, I refer to the semantics before the signifier (4) As a result, he is one of the critics most influenced by Al-Jahiz Al-Askari, who researched the analysis of the artistic beauty of the text because of the word. In order. And configuration. ). In this context, Al-Jahiz and Abu Hilal Al-Askari looked at an integrated vision. Therefore, the words must be used correctly in their appropriate meanings, as stated in the words of the Prophet Muhammad, peace and blessings are upon him:

One who submits to God is the leader of a nation for those who have rejected him

The shape of the house goes back to meaningless words, so delirium is when it rises above its peers far from digesting the two sides, that is, their breadth; the house is full of grudges and burden (6). And of course the beauty of words is reflected in their eloquence and avoidance of speaking in general, and confirming the existence of the word and meaning in his eloquence calls for proportionality between them, and in the end we have to say that the issue of pronunciation and meaning is one. It has two separate sides, each of which pertains to a number of critics and poets, and this topic arose as a result of the critics’ question about the miracle of the Qur’an, is it in its formulation or in its meaning? Then the questions moved to poetry. As I mentioned earlier, Al-Jahiz represents the father of sciences, and he is the first of them in recent times when he said the meanings on the way ... He dropped the meanings and left the words, then Ibn Qutayba came and divided the pronunciation and meaning into four strokes (7):

he struck good pronunciation and the seriousness of its meaning ... And after him Abu Hilal Al-Askari, who was one of the biggest fans of Al-Jahiz, came. And supportive the aesthetics of the case have a character of great depth and importance. The proponents of the term ... did not mean the problem of theft, and that the poet took one meaning over the other because they believed that the meaning is the same for all people, but the judge's supporters mean theft. If the meanings are similar...” (8), therefore, it must be taken into account that they restrict the poets on the one hand and grant them freedom on the one hand, so that the owners of the meaning are limited by its nature and its companions. Pronunciation restricts thought, and the issue of speech and meaning is closely related to rhetoric, “which is eloquently matching speech to the needs of the situation ... And some of them look at the elements of literary work besides the meaning, they are separated in pronunciation and formulation, and others refer to pronunciation, ignoring the matter of meaning, and the truth of Al-Jahiz Pay attention to the pronunciation, and he did not neglect the meaning” (9); because it has a role in evaluating nature, and the meaning also has an effect that does not negate the beauty and creativity of this literature, except that he wanted to show the consideration of the importance of words, their formulation and value, as he paid attention to the meanings, and not rebelled against the verbal formulation that It was
corrupted by the word, despite its repetition of the meaning. From here, accusations were leveled against him in the eyes of many, in addition to that, we find him opening the door of the statement by mentioning the words, then pointing to their entitlement to the realization of the meaning, as he says: The meanings that exist in people’s hearts and minds… are hidden, remote and brutal. ... a person does not know the conscience of his companion, nor the need of his brother and his mixing ... Rather, he lives those meanings by mentioning them, telling them about them and using them, and these qualities are what bring them closer to understanding and make them clear to the mind” (10)

It must emphasize the behavior of Al-Jahiz in presenting his ideas in the Qur’an in a logical sequence, and that both Al-Jahiz and the Army make the word fundamentally important for knowing the meaning and the truth. It may not be enough to highlight the meaning, as the relationship of speech with meaning is the indication of speech on its meaning in the place of each of them. Matching words with their meanings: the sign and the pronunciation are partners, the best help for it, the best explainer for it, what is the most representative of the pronunciation, and what dispenses with the line. “(11). It must be emphasized that the sign when referring to the word means several meanings through which we glimpse what it signifies. The sign is a signifier in itself “as a system separate from the language, and includes in the form of social expression, such as the way of dress and fashion… which aims to influence others” (12). Speech in which the lines of gestures and expressions on the face, movement and body position during speech overlap, to the point that they cannot be properly understood without taking these additions into account, and as a result, Abu Hilal Al-Askari declares in another place The importance of rhetorical concepts in distinguishing speech, through words we get the meaning, because the meanings, as Al-Jahiz said, are placed on the road, and they may fall on everyone. Meanings are common to the wise, so perhaps the good meaning of the souki occurred. The Poetry and negro, but people in Taatfadil words and paving, composition and systems “(13). The speakers took care of the rhetorical instrument; Because it enables the master to communicate with people, achieve goals and preserve the facts of the world in terms of understanding and understanding. And that the origin of the meanings is common to people, and this is one of the requirements of justice, because the difference of people arises from the difference in their words about them, not from their differences in themselves; Because they are the realities of existence that were created by the Necessary Existence. Of course, we find the influence of Al-Jahiz on Al-Askari when they talked about the duality of pronunciation and meaning to be apparent to the reader, because meanings are the ends of the eloquence of the speakers, and words are their path to ends, and the mismatch between pronunciation and meaning leads to the corruption of mental perceptions about social classes and cosmic realities.

Secondly, literary thefts

The word theft abounded among writers and critics in the second century AH until the end of the late ages. They singled out independent books for it, and some of them singled out chapters or chapters. Al-Jahiz may announce the theft, saying: No poet on earth knows who has previously simulated a complete disaster, or in a strange and strange way. In the sense, or in the meaning of honor and generosity, or in an invented heresy, except for everyone who came to poets after him or with him, that he is no longer in the intonation and he inserts some or a complete claim, then it is not logical, and he makes himself a partner in it; Kalmani who sculpted poets differ Olvazam ... "(1) Of course, Al-Jahiz already all critics in dealing with the term theft. The origin in critical discourse” depends on the depth of thought, for critical vision and the achievement of a clear amount of critical artistic prowess, when leaving The complex of theft in literary matters does not require the prohibition of the method of choice and incrimination, as in the saying of Abu Hilal, which leads to a change in some words and a cure for speech...” (14). Therefore, it must be taken into account that one of the reasons for
concealment is the term theft: “It is Taking the meaning from the syntax and citing it in prose, or from prose and citing it in passages, or to transfer the meaning used in the description of wine and turn it into praise, or in praise, and turn it into a description. Do not complete this except for the complete and indicated report; among those who denounced the concealment of the meaning of the jacket, Dabayba. Very jackets” (15), and perhaps Mai and the literary man appears in the different faces and general attitudes towards the issue of theft, saying: “He who took the meaning of the word was a thief, and he took some of his words from him was flawless, and he who took it and covered it with a word.” This is better than his word, He was more deserving of her than I gave her” (16). And as an explanation for this, whoever takes the speech and the meaning without changing the content of the utterance is considered a thief, and whoever takes it in a part is considered slander, that is, through the meaning or speech, he has given something. Close to him and depends on the quality of speech. It must be emphasized that Al-Jahiz did not use in the language of his dictionary only two terms to denote the subject of literal transmission and quotation, namely (taking or stealing). Abu Hilal Al-Askari devoted a chapter to the good of taking and the other to the ugly of taking (2). Of course, some poets transmitted it without noticing it, as Al-Nabigha said, because he took the words of Wahb bin Al-Harith bin Zahra (17):

**Its planets appear, and the sun is rising ,running over the cup, from which it is correct and seated**

**He told Nabigha Al-Dhubyani**

**Its planets and the sun appear to be rising ,neither light is light nor is darkness darkness**

In this context, the poetic theft in the same house, such as the house of the genius, which is taken from Wahb bin Al-Harith in his saying that his planets appear and the sun rises, as it carries the same meaning, and so on. Examples of taking according to the poets taken by a man from Kinda in Amr ibn Hind (18)

**He said:**

**You are the sun and the kings are planets, if you rise, no planet appears from it**

The genius is better when he took the house from Amr, and this depends on his good intelligence and not showing the theft clearly and by referring to the word sun, kings and stars of introduction and delay in some words. Perhaps Al-Jahiz was keen on the terms narrated by subsequent critics that creativity is not judged by the progress of time, and theft is not judged by the delay of time. Therefore, critics believe that the imitated poet may be more capable of creative meaning, when he increases his beauty and good choice, he overcomes him despite his delay (19), and Abu Hilal Al-Askari dealt with the word “taking” a changing and unstable idea, and Al-Jahiz followed it when he strongly emphasized the absence of theft In the common sense, and to sum up, the thefts on Al-Jahiz and Al-Askari are of great importance among critics, which made them make continuous and continuous efforts to develop the critical term, and it cannot be judged by a truncated opinion or a superficial theory, but judging theft or innovation requires extensive knowledge of literature and its arts, and knowledge of wide manners. Literary heritage in all its eras, and familiarity with the language of the famous, in order to facilitate the link between the advanced and the later and to know the previous from the next, and then it can be judged by imitation or renewal.

**Third, the rhetoric**

The discourse had to occupy a place in the thinking of al-Jahiz, the art most prevalent in the life of the Arabs. To be the preacher ... "(20), and he imposed on rhetoric some conditions” when he collected the conditions of...
eloquent rhetoric, in reference to the saying: for each station an article, avoiding strangeness and strangeness, and brevity in speech. His point of view is an element of rhetoric. He also spoke about speech defects, and considered them a scourge in the preacher, which distances him from the eloquence of speech and the good influence on the addressees” (21), and that Al-Jahiz also used mental irony and jokes in it. To clarify the defects of the facts of things and the defects of pronunciation (22) included Abu Hilal Al-Askari in his approach within the fourth chapter in a statement of the good arrangement and quality of the pavement from the second chapter within the types of speech and divided it into three descriptions of poetry, speeches and messages. His saying: “Good composition and good composition” (23). Al-Jahiz’s books were filled with famous speeches by scholars of rhetoric and literature, and Michel Asi says: “Also, many of these news were transmitted by Al-Jahiz out of irony and extremism, or as a way to present evidence and proofs. Proverbs, and all of them compose a rich material on the concepts of Abu Othman al-Balagha, literature, the origins of speech and aesthetic performance. (24), and the preachers may be a poet or a protester, and perhaps a preacher only between his tongue only, “and in the preaching poets who are not able to eloquence, and likewise if the preachers are in the poetry of proximity, the poet himself may differ in his condition” (25). Therefore, we note that every tribe has a preacher and a poet, and Arab preachers used to direct their hands, necks and eyebrows with sticks. Among the advocates of poets, the prophets of the wise, Qais bin Saeed Al-Ayadi. Because of the volume of orators and poets that made some of them combine poetry and rhetoric, and this is what we find in its deficiency (26), and this indicates his awareness of the existence of two different styles: rhetoric and rhetoric. Poetry and the intention of the form is not for prose and poetry, but rather they are two different systems in two styles of the philosophy of formation and operation, and Abu Othman says: Abdul Qais’s order is strange, because after Iyad’s fight the sects were divided into two parts, some of them headed to Oman while they were preachers, and a sect went to Bahrain and they are poets and they were not in middle of the desert. In the metal of rhetoric and this is amazing (27). Abu Hilal Al-Askari pointed out that people vary in their personality as speakers in the degrees of dealing with appearances, so “people in the art of speech are in layers; And among them are those who speak, see, speak and write well, and if they write and dictate, they fall behind and fall behind, and among them are those who are dictated, and if they speak or write stories, and among them are those who write. It is better and if he speaks badly (28), and some of them are good in all these cases, and some are bad in all these cases.” From the speech, and what we notice here is that Abu Hilal shows the discrepancy in the art of speech, not due to linguistic competence, but to the communicative ability that You control it in the form of communication and it is placed on the one. On the one hand, and the different stations on the fixed side” (29), he said: Among them are the interlocutor and the observer more eloquent and efficient, and if he writes and commands, then the sender may be proficient in oral communication, but he He fails in written communication, and vice versa, but the best is the one who excels in all forms of communication, i.e. who is available to him, especially if the speech is weak in his argument to the addressee, unable to understand it, he may be impressed by the confrontation, and he may not be so when the vibration It is permissible for him to use it, whether his words or movements. . From what we discovered that the art of rhetoric and its importance affect the behavior and minds of listeners and their emotions, we find that it addresses a group of multifaceted issues and issues according to the cultural and social ability of the preacher. Are poets themselves orators? Is there a relationship or similarity between poetry and sermons, as they are both literary and rhetorical? We have to pay attention to this issue. Perhaps some took it quickly and did not mention the similarities between them, and here we refer to everything that is on your mind, but the question remains. And does Al-Askari refer to what Abu Othman referred to, “First, we would like to refer to the generality/privacy of Al-Jahiz's Critical Judgments and Aesthetic Criteria about Literary Composition in Poetry and Prose. About the settlement between them in judgment” (30), and Abu Othman adds, saying: “The exchange of generalization of principles between poetry and prose is represented in rhetoric” (31).
cases the principle or origin is determined in light of the talk about rhetoric as a literary genre, then “its adoption is generalized.” Or applying it to poetry, and the opposite may happen, where the origins are determined in light and the talk about poetry remains valid for application to poetry. “Speech may conflict” (32) with the scientific spirit, as Abu Othman’s hadith was the focus of his talk in this regard. A linguistic text is a set of spoken sounds, when the speech is concerned with the possibilities of pronunciation: Compatibility between discourse and poetry becomes possible, and Abdul Hakim sees it and says: “The medium of broadcasting - until that time was oral presentations on occasions, marketplaces, councils of rulers and seminars of knowledge, such as rhetoric. In this regard” (33). Despite the intermediate view of aesthetic and critical judgments, literary standards, poetry and prose, perhaps the reason is Abu Othman's admiration for poets orators and described their poetry with scattered veils. It combines a little rhetoric and poetry, and among them is Amr ibn al-Azam al-Munqari, who is the kohl, they said: His poetry spread in the assemblies of kings” (34).

Perhaps the flourishing of discourse in the military era, so the preacher became the speaker led to him becoming the preacher above the poet, so the intention was for artistic prose to start competing with poetry, and every art tries to highlight itself and progress. Its merits are according to the endorsement of Abu Othman (35), and Al-Jahiz moved from the word rhetoric to the word rhetoric, as it was found that the rhetoric branch of eloquence is intended to move away from the theory of knowledge to the theory of persuasion, and to provide understanding over understanding (36). What is the link between rhetoric and rhetoric? Are they common concepts or Al-Jahiz hesitates and exchanges one for another without a method? "It is clear from the works of Professor Muhammad Al-Omari that Al-Jahiz had a metaphorical and epistemological ambition. Did Al-Omari rely on the title of the book? We do not know, but the title is a poetic trap and has a lot, including sedition” (37)

**Perhaps Al-Jahiz’s rhetorical scheme suffices with several words:**

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<th>The rhetoric of Al-Jahiz</th>
<th>her looks</th>
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<td>in the noodles</td>
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<td>Poetry</td>
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Abu Hilal Al-Askari spoke about the sermons orally with study and analysis, on the basis that “Arabic discourse belongs to an ancient culture dominated by oral, and that the ancient literary text of poetry and rhetoric is mostly text” (38). We find that the art of poetry, rhetoric and verbal communication are among the most important arts. Al-Askari mentioned the basis of the interconnection that revolves around its formation, which is the meaning, where he said: “If you want to deliver a speech, bring its meanings to your mind, enchant it with honorable pronunciation and make it sound.” I remind you so that you can eat it, and do not bother to ask for it, and do that as long as you are in the youth of your activity. Money is little, and it is expensive because of boredom, and thoughts are like springs from which one is watered one after another, so you find your need for irrigation, and you get your thirst for benefits.”(39). this becomes clear to the speaker when rhetorical discourse; He has to choose the appropriate time in his activity so that he can relate the context of
words and meanings. Through this we have a rhetorical statement with the most beautiful and wonderful words and meanings. The origin is that there are risks in the content, as it is the basic structure in the formation of speech and poetry after the words, so the choice of words was the basis of the military focus; The speech or poetry should have a diversity of rhetoric and meanings, and the oldest of what Al-Jahiz mentioned was recorded in the Bishr bin Al-Mu'tamir newspaper, and it contains valuable ideas in that. Through the text reveals the permanence of harmony and interdependence between the audience and the addressee, and this art is keen to clarify the techniques of public speaking; In the military we see the necessity of thought that enables the speaker to communicate effectively.

Fourth: poetry

The popularity and collection of poetry occupied a very important place in the thinking of al-Jahiz. It varied and hissed in it somewhat. We must now prove our most prominent ideas about Abu Uthman's concept of poetry. Perhaps their inclusion in judgment in some of the main lines of Arab aesthetic thought emerging at the hands of the writer, and his views on their dispersal and generality, is the cornerstone in building criticism and rhetoric” (40), and perhaps he was the first to use it when he decided that “poetry is an industry and culture known to people of knowledge.” Like all kinds of science and crafts.” (41) In the language of Al-Jahiz: “It is the determination of weight, the word chosen, ease of exit, abundance of water, and the correctness of the quality of printing and foundries, with regard to making poetry, striking tissues, and the type of photography: (42) Perhaps from It is useful to emphasize that it is an aesthetic court standard for Arabic poetry, and its critical and rhetorical conditions, because it determines the rhyme in which the writer does not adhere to weight and adhere to it. Its brilliance, the quality of its use, and on the scientific level.Al-Jahiz adds: “Poetry is a newborn, young, the first to follow its path, and the path to it is easy for Imru’ al-Qays bin Hajar and Mahalal bin Rabi’ah.” (44) In line with what was mentioned in the concept of poetry in Abu Hilal The drunk is speech and its meaning, and it is the basis on which it is based Yeh deduce poetry. One of the best virtues of poetry is that the words of the language are considered wise, eloquent, successful, and alien to poetry. And whoever did not narrate Arabic poems indicates the deficiency in his craft, and if you want to do poetry, bring the meanings that you want to organize your thoughts, and most important of them to your mind, and ask about them by weight. Who comes in rhyme and carries it (45). Of course, Al-Jahiz believes that when the text defines the characteristics of poetry, the term photography or the image that corresponds to it "Al-Jahiz attaches great importance to the structure of the poetic language. With poetic eloquence in his approach to the statement, the concept of Al-Badi’ according to Al-Jahiz is synonymous with images or stylistic faces, and Abu Othman (46) we find that He did not talk about the badi except in the context of talking about quoting poetic verses about the maqam “The linguistic structure is absolute, that is, in a chapter on the conditions and stations.”(47) It was natural for him to occupy this position. .would like Yes, there are many different expressive means of conveying intellectual and literary culture. The process of poetic creativity is the product of feelings and emotions that permeate the creator. In turn, you live consciously, thoughtfully, and insightfully into emotional experience; When we deduce his creativity in an artistic way that expresses the sincerity of his thoughts and feelings, writers and critics are distinguished and differ about those stages that the poet goes through in the way he follows poetry, and perhaps among them is the critic Qudamah bin. Jafar who summarized it in two elements: freedom of choice and choice of poetic meanings - and the process of intonation (48).

As for Abu Hilal Al-Askari, he divided it. According to him, there are five steps:

1. Bring the meanings from the printed area to the circle of mental perception or the heart.
2. Make sure to provide appropriate weights and rhymes for those meanings.
3. Freedom of the poet to choose the words.
4. Revision and refinement of the poet. By subtracting Magth and Razel, and limiting it to what is good and luxurious.
5. The compatibility and coherence of the literary text of any poem and its link beautifully (49)

The poetic work seeks to arrange and organize the meaning that comes from sincere feelings that depend on artistic means free from weakness, falsehood and emotion, close to the understanding of the recipient who does not need to stress his mind and sense. What was mentioned may reorganize and arrange what was produced. This characteristic is not only for the poet, but for the researcher or writer ... Also, when he writes some sentences and phrases, he may read them once, adjust what he deems inappropriate, and then read them again. The modification of the defect within the text may be in the use of words, the meaning may be in the wording, so he replaces each hateful word with a pure and easy word, as if it were an art that he mastered at the level of craftsmanship. Al-Askari explains: “This was the practice of a group of skilled poets, ancient and modern, including Zuhair; He would produce the poem in six months and polish it in six months, then present it, so his poems are called the Annals for that, and some of them said the best poetry of the years revised (50). Abu Bakr bin Duraid said:

**Your knocking is an honor from the tomb of a displaced person, O Hassan, a visitor, and a shrine far away (51)**

When we think of poetry as a form of life that changes with the change of its givens, it lies in the embodiment of ideas and the formulation and drawing of emotions, as it is taught about the Arabic poem in its ancient color; Because it carried its ideas and images, and formulated its creative elements, which crystallized the poetic experience of the poet, it is not permissible in any case to look at poetry with a rigid and ossified view that stops at certain limits or data. In line with the foregoing, the position of the modernist Al-Jahiz is very similar to the positions of the advocates of contemporary poetic modernity in terms of severity and intellectual violence in dealing with opponents who, in the eyes of the two groups, are unable to understand modern poetry, and unable to deal with it no matter what. 52). The words of Al-Jahiz are the ones that decide the truth, good every time and have nothing to do with birth or renewal, when language is the essence of the machine of organizing words in poetry, good composition increases the meaning more clearly (53), and poetry was a means of information or communication in the time of Abu Hilal "The path of the ancient poem was as follows: lip _ ear" (54). The original in the era of Abi Hilal Al-Askari developed the mechanisms of delivery in it to become written and readable, while the poem itself occupied the representation of life, and revealed the means of documentation in it. "The scrutiny of the merit of poetry is closely related to the vocal structure as a literary genre based on eminent rhythm makes voluntarily obtaining ancient poetry affordable, the effect of slander and praise when the poet has the power to alter the form of truth how Sharif phrased it, and the passive high (55), meaning That the poet can “impose a special psychological atmosphere on the listeners of his poetry, similar to the atmosphere of magic” (56), and this affects the instrument, the style of poetry, among the variables (57). There is no doubt that Al-Askari was interested in phonetic terms and their application in alliteration and rhyme, and in poetry About him: If the owners of pure souls and gentle souls heard it, it was prepared only in every poetic system, because of its essence. Of artistic excellence in light of a cultural climate dominated by thought, but extravagance in that.. Al-Askari says that what constitutes an important aspect of the educational advantage: “One of the best virtues of poetry is that the words of the language are taken into account, as they are pure and alien to poetry. The ambiguity in the words of the Qur'an, and the news of the Messenger, may God bless him and grant him peace, for poetry is the religion of the Arabs, the treasury of their rulings, the source of their manners, and a storehouse for their actions. Science…” (59). In this context, the poet's consciousness From the artistic value
and criticism of poetry, and the depth of its understanding, so that the creator avoids infringing on good production, he presents the poet with an indispensable method, which are tools he deems necessary for his creativity and nourishment, and in order not to deviate from the rules that poets know, on the theoretical level the novel is a necessity for the poet, and before To become a poet must tell to one of the poets. The narrators are not funny except by reciting the poetry of the poet himself, as he meets the narrators who narrate the poetry of their tribes as well as the scholars of narrators who take poetry from the mouths of the Bedouins and poets together (60). Al-Askari only, but we notice many of those who preceded Al-Askari, including Al-Jahiz who followed Al-Mthal Al-Askari. He wanted to confirm that the reception of poetry among the Arabs is linked to more than one means that transcended the institutions and groups of individual reception at different times (61), and beyond any doubt, as we do not believe that "Al-Jahiz". The letter in condemning the book is evidence of bias m. orally; and it is not conclusive evidence of opposition to and exclusion of absolute writing, as it contradicts other texts of Al-Jahiz” (62), and Ibrahim Sahrawi comments: “The craft that takes this tool as a field for its activity. Any writing industry in the sense of practicing calligraphy, authorship and editing. The book in the majority of them - then - are not its owners or authors, rather the text is dictated to them or the idea is given to them by its authors...” (63), and this possibility is likely to be due to the contradictions contained in the paragraphs of the message itself, describing the appearance of the book that is different from its stomach, and indicates Reliance on a written book, and an explanation of that poetry is achieved in expressing the saying that is not usually embarrassed, that is, about creativity and imagination, and he used his talent in dealing with literary and scientific issues, and this indicates the difficulty of creativity and that The poet’s task is not easy, because it is a task that includes analyzing the new and highlighting its value, as well as a commitment to the topic when reconsidering the old, and that this view in itself is a great shift in the concept of artistic creativity that critical thought in Arabic literature has not known through the ages.

Fifthly, the ambiguity

It is one of the most prominent rhetorical critical terms whose meanings continue, and it is, of course, contradictory to clarity, clarity, lack of blindness and complexity; Because it is an artistic phenomenon born of photography and artistic expression. Al-Jahiz asked for ease, clarity and clarity in literary creativity (1), but he did not deny ambiguity, but rather emphasized the link of strangeness with creativity (64). Of course, the concept of ambiguity was associated with “strangeness and ambiguity, that is, the meaning is closed and the text and its content do not reach the recipient or the reader, as long as the words are not clear or the relationship between them is not clear.” (65). The text or words should be vague, as the recipient finds it difficult to understand and reach its meaning, in contrast to the clarity of the text in which the recipient accesses its meaning without finding it difficult. Accordingly, al-Askari stressed in poetry the clarity of the meaning and the emergence of the intention, where he said: “Ignorance prevails over people, and they are questioning speech if they do not find its meaning except by diligence. And they clarify it if their words are hateful, harsh, harsh and strange, and they despise speech if they see it smooth, sweet, easy.” And cute." And they did not do that, for easy is the most extreme of prohibitions, the most honorable demands, the best position, and the kindest listener” (66). In this context, we find Al-Jahiz among the Arab critics who tend to clarity and eloquence, as he said: “There is no good in speech that does not indicate your meanings and does not refer to its meaning and to the pillar that I intended and the purpose on which I depended” (67), as he seeks to build the mind, as it is the basis of focus and balance. Of course, Abu Hilal Al-Askari follows the same approach, and among the conditions of rhetoric for him is: “that the meaning be understood and its pronunciation is acceptable” (68), and the need for the speaker to take into account. Classes and ranks of people if they are understood, so the marketer addresses the driver with the words of the driver, and the Bedouin with the words of the Bedouin, and
that he does not go beyond what the recipient does not know, so the speech is useful. It is lost, and the benefit of speech is lost, so he says: Whoever wants to clarify it in praise, or isolate, or describe something, and he comes with a seal, this indicates his inability to express it, and his failure. (69) Based on the foregoing, we see that both al-Jahiz and al-Askari are not inclined to ambiguity or clarity. Because clarity leads to superficiality and ambiguity exhausts the mind of the recipient.

Sixth, imagination

Al-Jahiz talked about the similar representation of the thumb, and indicated that this happens for reasons including Al-Jahiz’s saying: “Poetry is a kind of depiction” (70), and its formation in an imaginary manner. Especially since (Al-Jahiz) did not link the term to the texts and physical evidence that clarify its content and content, in addition to the connection of his concept with the duality of word and meaning that preoccupied our old critics for a long time. We can glimpse in this description that photography, gender, and poetry are made of it, and perhaps because of this that Al-Jahiz made their relatives in the simulated nature originally imaginative, the basic element that the author or poet uses imagination, whether that is. It is a drawing or anthropomorphism - it reaches the imitation of nature by less means, derived from nature itself, such as the raw materials from which the thing is made, or colors and dyes, which are the most important tools of the painter, so nature is directly reflected in them (71) and as a result it reaches to simulate nature in Poetry has several semantic means, linguistic means and rhetorical methods, which requires us to think, careful thinking, and accuracy in mental meditation, and this raises the pleasure and happiness of the recipient at the same time, by trying to find links between language and what you want to inspire, and the plastic arts It evokes pleasure and pleasure in us by looking at it. For example, Antarah al-Abi said:

Burning the pavilion, it was as if the head of a young man carrying the news was brittle, smitten with the news

In explanation of this, Al-Jahiz’s interest in selecting texts in a way that pushes the imagination to attach to the clarity of the image and explore its mysterious features, so Al-Jahiz stopped in front of this poetic image and picked up this imitation or analogy from it, “similar to his life with the two men, because the crow informs of separation and alienation, and cuts as the two men cut, And burning: the black” (72). Al-Jahiz stands in front of this poetic image from which this tradition or analogy is taken. Of course, he wasn’t so ignorant of Milli A Tare term, as he enumerated it in the Budaiya chapter, and mentioned in it what he likes and what is objectionable to his opposition, as he said: (He went out to another gate, so I called it Takhayal, and he imagined that he was being praised while he was being ridiculed, or he imagined that he was being ridiculed while praising him. And it confirms what Abu Hilal said: Some philosophers were told such-and-such while he was lying in his poetry, so he said: “To be a poet of good speech and truthfulness to the prophets” (73). In it, and it suffices you that what makes a lie good, and forgives its ugliness.” (2) This is the principle. In imagination there is an association or invention of an image, so when he dropped it in the Qur’an, he contradicted his idea of the sanctity of the Qur’an, so he made the Qur’an not include imagination, and made it include the metaphor that he extracted It is noted that Arab criticism “attracted him from one side of the issue, and remained confined to it, and did not go beyond it, so the critical discussion raged about the periods of presence of each party in poetry, so how did the philosophers deal with the issue of” 74). In line with what was mentioned, imagination depends It depends on the state of the writer and his psychological readiness, because it produces literature, in the sense that it is the set of skills and abilities that are used by writers He fell outside his usual will to produce literature. Al-Dub Azn “is the product of the imagination that simulating baptism is not in the traditional sense of building on the same
thing, but the concept of aesthetic awareness that the writer understands” (75). Image or capillary photography in the production of poetry.

**Seventh revision**

It is one of the ancient monetary terms that scholars differed in its name, so some called it "purification", "authentication" or "talking". Accordingly, no one used them as long as he intended to list the revised poems of Al-Jahiz and called them the revised poems, as he said: “The revisions to the poems are the ones that he reviewed and revised.” Its owners have existed for a long time, and the refinement of poetry to him is the polite one who purifies what is offensive and sweetens it with what adorns it, by reconsidering it, a decision until he comes out of it all, and level.” (76) It includes a military viewpoint “or terms revised every revision, and reviewing the word that constructed its building is not used frequently, as some of them said to the minister: “God hurry,” the Transitional Council presents a review of the word use and cruelty, leaving it easy for the narrators to take Zuhair in his saying “(77)

A pure piety did not increase the spoils with the taste of his neighbor, nor with the field.

We note this confirmation and confirmation of our previous belief, as Al-Jahiz balanced the meaning of the word, so the meaning he wanted to reach in this sentence; Because Al-Jahiz here, look at an advanced degree of ugliness and ugliness for the word is less than a degree of slander, it may be ugly, but its aspects are desirable, bias and it reaches the height of ugliness without having any desirable qualities, and this uses slander without others to depict the ugliness of excess that means artificially The more it is falsified in speech, the more it distorts the entire speech, corrupting its image, and thus distorting its meaning, which leads it to the degree of ugliness, as there is no one to exploit or understand the listeners.

**Eighth - the corridor and a good start**

It is useful to emphasize that the readings or stanzas “mean the beginning and end of the verses of the poem” (78). In this context, Al-Jahiz’s pen resonates in some artistic characteristics such as literature, poetry and rhetoric. Initiation and cut come very high among his aesthetic concerns, “Opening and forging are often synonymous with the meaning of initiation, and initiation, opening, or export quality and craftsmanship, and cutoff are often described at the same time” (79). Of course, Al-Jahiz celebrated the quality of the pieces and their beginning, and despite his approval and welcome of the ingenuity of some poets and prose writers in their use, the fact that he did not care to clarify their meaning even by referring to the matter which is worth noting that extrapolating the texts does not enable the researcher in any way to know the content of quality and craftsmanship, not from Terms of meanings, nor in terms of construction and its formal and stylistic characteristics. Although it is one of the requirements of literary creativity, and what is very palatable to the artistic taste of the masters of the pen and the statement (80), and accordingly, the value in the words of Al-Jahiz is that it was not possible to know this. The content of skill and quality in it, and what Al-Jahiz mentioned to Shabib bin Shaybah on the authority of Sahih bin Khaqan, he says: Saleh bin Khaqan told me: He said: Shabib bin Shaybah: a reference for the quality of the beginning, and I am entrusted with the preference for the quality of the pieces and the praise of their owner, and the quality of rhyme, and that one word is higher than the luck of the rest. Home (81). It is noted that Abu Hilal Al-Askari referred to the passages by saying: “We did not see an eloquent man except that he interrupted his speech with a beautiful meaning, or a graceful word, and he entered the meaning that he intended. Referring to it in its systems and an example of good cutting in poetry” (82), as in the words of Imru’ al-Qays:

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However, after a lack of strength, and after graying, a person has a long life and clothing

The storytelling in the poem indicates great wisdom.

Accordingly, the stanza in poetry is the conclusion of the last line of the poem, or an independent verse of poetry, and the quality of the syllables in this case is nothing but a final rhetoric, structure and meaning. To sum up the above, al-Askari sees a good syllable, as he said: “Among the good syllable is the quality of the comma, its good placement, and its ability to contain its place, because there are three types of syllables:

1. A stroke that narrows the poet to the position of the rhyme, so he brings a short word with a few letters.
2. Hitting narrows the place, and he cannot pronounce a sound word that he needs to pronounce until the house is complete.
3. The last hit is that the comma should be appropriate for the words that you presented in the part of the letter or the verse of poetry (83), as the poet al-Hataya said (84) They are the ones who light up when the dark days hurt

Moreover, the spell is stable in its decision, and it is positioned so that no one else prevents its erasure, and another (85) said:

I know what he is today and yesterday is his heart, but I know what is in my blindness

Of course, here the poet puts the flower and hits the poet with the staff of rhyme.

Imru’ al-Qays (86) said

We sent a nurturer before that, as velor as a wretched wolf, walking in adversity

But the question remains, is there evidence of the beginning of the Al-Jahiz approach? And what about the army? Did you get off to a good start in the two industries? Nevertheless, although he welcomed and praised the ingenuity of some prose writers and poets in their use, "he did not bother to clarify its meaning, even by pointing out something of it, for we did not find what determines the meaning of the beginning in the words of al-Jahiz, unlike the meaning of storytelling, we tend With Ibn Rashiq that the beginning in poetry refers to the first line of the poem, while the beginning in prose is the first or first paragraph. The sentence that opens the spoken sayings "(87). Two industries called the tenth chapter, saying: “Be good in the Book of Initiations, they are evidence of eloquence, and they said that the poet should listen in his poems and illuminate his words, which is spoken by a perfume, and the one who is repentant speaks when he speaks to weep, and a description of the lack of perseverance...” (88). Orators, writers, and poets begin to speak in a way that does not alienate the recipients, because of the high level of speech in goodness and acceptance of its conformity, and its decline by not conforming to it” (89). It is noted that the effect of Abu Hilal Al-Askari in the emergence of upbringing at the beginning of the poems of the Arabs, the first thing he hears from the addressee to the sender is the principle of speech, which requires that. Use meanings and words that attract the sender. Al-Jahiz talked about them at length (the good initiation and the section), but he did not clearly indicate his intention in the quality of initiation and classification, while the meaning of the quality of understanding and pouring in the process of composing the utterance. The letters that make up the word, and then the process of composing words according to the prescribed poetic weights and their interactions, which is probably uncertain, and this is what Al-Jahiz went to when he said: “...words and parts of poetry that you see fit smoothly, and soft coats are easy” (90). It must be emphasized that Al-Jahiz refused to use words and give style to the meaning and the situation, as he wanted the influence of the environment in poetry on the speaker, so the speaker deserved a judgment in
which he takes into account his position, the position and the environment (91), as well as poetic, the essence of poetry is the rhythm of words and their consistency with meaning. In a correct way, so that speech is organized with meaning and dispersed. For me, the various rhetorical and critical terms introduced by Al-Jahiz and Abu Hilal have important issues that transcend the prevailing frameworks. Through them, he strives to think seriously and enable critical vision to achieve a clear amount of critical art. Abu Hilal Al-Askari followed Al-Jahiz's approach in building rhetorical and critical work, and we find that he completed what Al-Jahiz represented in an accurate scientific style.

Conclusion

We can deduce from all of the above that the critical rhetorical terms in Abi Othman Al-Jahiz and their impact on the military curriculum are interconnected. The meaning without the word has any related relationship. Perhaps the importance of poetry from the difference in the language of prose is what we found, and the purpose of this is the aesthetics of the study that lies through the search for the language of gender. Poetry has the advantage of expressing emotional feelings; Through this, he tried to prove the textual characteristics, and combined the two approaches, the educational curriculum, with the aim of subjecting the poetry and prose industry to certain rules and standards. Hence, we find them talking about the common culture of the preacher and the listener, civilized values, and national identity, and through that the defects of the Arab discourse appeared on scientific grounds. The speech was characterized by the beauty and elegance of its style and words. We note the harmony of different literary cultures in the use of critical rhetorical terms, and the interdependence and cohesion between them, as if Al-Askari was an integral part of Al-Jahiz's methodology.

Margins

5. The two industries: 57.
10. Clarification and clarification: 1/75.
11. m. n: 1/83.
13. The two industries: 196.
15. Animals: 3/149.
17. The Two Industries: 197.
22. Statement and interpretation: 1/92.
23. The Sciences of Rhetoric (Al-Badi, Al-Bayan and Al-Maani), Muhammad Ahmad Qassem and Dr. Mohieddin Deeb, Modern Book Foundation, Tripoli, Lebanon, 1, 2003 AD: 25.
24. The two industries: 161.
28. See: Al-Bayan Al-Tebben: 1/45, and see: Al-Balaghah among the Arabs in the Pre-Islamic Era, d. Ismail Ali Muhammad, Al-Aluqa Network, a comprehensive Islamic, intellectual and cultural network, 7/12/2016 AD.
33. The Theological and Philosophical Dimensions in Al-Jahiz’s Rhetorical and Critical Thought: 119_120.
34. Same: 120.
35. Commentary and Tafsir: 1 / 52_53.
36. See: M.N: 1/41 and see: Readings in the Book of Industries, Dr. Fadl Abboud Al-Tamimi: 20.
38. Rhetorical subject: 129.
39. The two industries: 139.
40. The same source.
42. The Rhetorical and Critical Criteria of Abu Hilal Al-Askari: 125.
45. Animal: 1/74.
46. See: The two industries: 138.
47. Rhetorical subject: 243.
50. See: MN: 63_64. (51)The two industries: 139.
52. Animal: 3/130.
53. See: The Philosophy of Criticism at Al-Jahiz, Dr. Ahmed Ghannam, Dar Al-Arab, Damascus - Syria, 2019 AD: 151.
54. See: The two industries: 161.
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59. The two industries: 138.
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65. Rhetorical subject: 236.
67. Al-Bayan wa-Tabeen: 1/75_111_144.
68. M.N.: 1/89_90.
70. The two industries: 66.
72. The two industries: 10.
75. See: The relationship of poetry to painting according to Al-Jahiz (an original critical point of view), Tanweer bint Ahmed Hindi, Journal of Human and Social Sciences, Issue Two - Volume One, 2017 AD: 5.
77. The two industries: 63.
82. Industries 36.
83. Clarification and Interpretation: 1/112.
85. See: Al-Bayan Al-Tabeeb: 1/112.
86. The same thing.
87. The two industries: 464-466, and see: His Diwan: 142.
88. The two industries: 465-466.
93. The Two Industries: 451.

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