

## Arab arts between heritage practices and modernist readings - The “illusion art” as a model-

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**Received: 23/05/2024; Accepted: 25/10/2024; Published: 01/12/2024**

### **Abstract:**

This study seeks to interrogate one of the Arab creative arts, based on: “Illusion”, through a modernist treatment that takes into account the originality of this art and its characteristics, and at the same time evokes the ancient reading projections that dealt with it , in order to compare the old data and the modern given in the approach, with a departure from stereotypes and traditional attempts to analyze the pun based on the common word that the creator deliberately employs in a context that makes the recipient imagine one of its meanings included under it in the language.

Our reading was based on the axes of structure and substitution, the basis of the poetic function to reach the meanings of Illusion, as an alternative reading of the heritage that says the near meaning and the distant meaning in its analysis, and then the focus shifts In this attempt from the creator as the controller of the meaning, to the recipient as a player on the strings of the Illusion, and a beneficiary of the two axes of the poetic function to capture the truth of the meaning and its aesthetics In addition to its backgrounds.

**Keywords:** Arabic rhetoric, illustration, linguistics, stylistics, the axes of poetic function, Aesthetics of language.

### **1. introduction:**

The Arabs in ancient times dealt with the rhetorical lesson from all its aspects and forms, and although they initially approached it as an integrated whole whose parts strengthen each other, they did not distinguish the topics of meaning from rhetoric or from aesthetics, but the frequency of studies produced the accumulation that led to the differentiation between those topics and their scrutiny.

The result of this scrutiny was that puns were considered a chapter of the subject of rhetoric, which means the new, the strange, the brilliant, and the wondrous. From here, the ancient rhetoricians understood the term rhetoric as a special degree of distinction that the gifted artist achieves. The studies became more precise and specific within the same subject, so we find puns centered in the list of moral rhetorical embellishments, not verbal ones. So the first type of them - that is, the moral ones -

"refers to improving the meaning first and foremost, even though some of them may also benefit from improving the wording."<sup>1</sup>

What is the concept of pun and what are its terms?

How did ancient and modern Arab critics analyze and explain this literary art?

Can we benefit from modern linguistic and critical studies in order to give this art a new reading guise?

## 2. "Illusion" in ancient rhetoric lesson:

We will begin by approaching this rhetorical device technically, conceptually, and in terms of its objectives. It is not hidden from anyone who has researched this topic the difference that has occurred among rhetoricians regarding the terminology of pun, and the diversity of names for this single term, to the point that some of them have given it terms for other rhetorical arts that the researcher finds to be specific to a concept other than that which pun assumes.

### 1.2. Term:

We stop in the issue of terminology at a group of sayings and opinions starting from the fourth century AH and ending with the eighth century AH, in addition to some scattered sayings of modern scholars, each of whom took the view of one of the ancient rhetoricians in referring to this artistic art.

Abu Hilal al-Askari (d.395 AH) to the discussions of rhetoric as an indivisible whole, as we find him speaking in the book "Al-Sina'atayn" about metonymy and allusion - and they are from the discussions of rhetoric - equating them with melody and allusion, which fall under the discussions of rhetoric.<sup>2</sup>Perhaps what prompted the man to this equality was the consideration of the aspect of "non-statement," even though its aspect was different in each art, which was something that was not taken into account at that time, given what we mentioned before about the overlap that was occurring between the rhetorical discussions.

*As for Ibn Rasheeq Al-Qayrawani (d.456 AH) He included the pun within a list of types derived from "allusion" to which he devoted an entire chapter in his book, and he said: the riddle, the tune, the symbol, and the allusion...; and although he explicitly mentioned the word pun in the course of his speech, he colors it in the rest of his speech with the term "metaphor."<sup>3</sup>He presented examples that are closer to metaphor than to equivocation, although he refers before the type of equivocation in the chapter on "indication" to the type of metaphor and representation, citing only one verse, which makes us stand perplexed before this division and citation, and we do not know whether he meant by this type that which he included with equivocation in his discussion, so he did not want to elaborate on it because of his knowledge of what will be explained from him regarding the type of equivocation, or whether they are not the same!*

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<sup>1</sup>- Ateeq, A: (1985 AD), 76.

<sup>2</sup>- Look; the military, A: (2006 AD), 344.

<sup>3</sup>- See; Al-Qayrawani, A: (2001 AD), 313.

The pun is absent in Ibn Sinan Al-Khafaji (d.466 AH) to replace it with the term “riddle in speech,” recalling poetic models that other rhetoricians considered a type of pun; such as the poems of Abu Tayyib al-Mutanabbi, Abu Tammam, and Abu al-Ala al-Ma’arri.<sup>4</sup>It reminds us of Al-Jahiz, who uses the same term in his book, but his examples tend towards the concept of the riddle, which will be explained later, more than towards equivocation.<sup>5</sup>

At the beginning of the seventh century, we notice a specialization in the term and its confinement to the level of rhetoric without the discussions of rhetoric that had entered it before. Al-Sakaki (d.626 AH) calls it “illusion”<sup>6</sup>...and he does not mention it with the word “allusion,” and it is most likely that he gave it this term based on its concept that matches it, as if someone who alludes conceals the intended meaning so that nothing remains but its opposite. As for the deceptive, it requires the existence of the intended meaning with it on a parallel line, but the recipient, despite his awareness of both of them, falls into the trap of the first.

We also find, in contrast, Ibn al-Athir al-Jazari (d.637 AH) He devotes a chapter in his book to equivocation, employing the term “semantic fallacies” in the title of the chapter and at the end of it, when he states this word, saying: “And the fallacy is not like that.”<sup>7</sup>It seems that the term is consistent with the purpose of the pun in wanting to mislead the recipient with the first, unintended meaning.

Ibn Abi Al-Asba’ (d.654 AH) about the pun with this term in the title of the chapter, then he calls it the term “guidance” when he tries to comment on it, and that is in both of his books: “Badi’ al-Quran al-Majid”<sup>8</sup>It is an effort based on the generality of the nature of both guidance and allusion in their reliance on a word that refers to two meanings; however, those who came after from the scholars tried to separate the issue of coloring allusion with the term “guidance”, because “the difference between them is from two aspects (one) that allusion is with the common word, and guidance with the technical word, and (the second) that allusion is with a single word, and guidance is not valid except with several compatible words.”<sup>9</sup>

This means that ambiguity - in addition to being achieved in a single word - is based on lexical words and meanings, unlike direction, which is based on terms derived from rules and sciences. This is supported by the concept of direction, which means: “that the speaker directs the vocabulary of some of his speech or sentences to names that are technically appropriate from proper nouns or rules or other than that, in a direction that matches the meaning of the second word without any real condition,

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<sup>4</sup>See: Al-Khafaji, A: (2003 AD), 337 and beyond.

<sup>5</sup>See: Al-Jahiz, A: (2003 AD), 96 and beyond.

<sup>6</sup>See: Al-Sakaki, A: (2000 AD), 537.

<sup>7</sup>- Al-Jazari, A: (1998 AD), 198.

<sup>8</sup>- See: Ibn Abi Al-Asba’:82- 102,

<sup>9</sup>- Al-Hilli, p.: (2006 AD), 94.

unlike ambiguity.”<sup>10</sup>When we read the following thought: “I love him more than the ring he gave me... even though it is gold.”<sup>11</sup>We are immediately led to consider the meaning of the word "gold" as the metal from which jewelry is made, while the intended meaning is "the verb went" which is related to separation from the beloved. The word that achieves the pun here is related to the dictionary; but when we read the following text: "I want to be an active agent in society, not an object, a state in the accusative case on the soil of knowledge, and for my efforts to distinguish the number of my creations"<sup>12</sup>We stand before grammatical terms: (subject, object, circumstance, accusative factor, distinguishing number), but they were directed from the meanings they occupy in this field to other meanings that are consistent with the given idea.

Shihab al-Din al-Nuwayri (d.733 AH) Ibn Sinan al-Khafaji and al-Jahiz when he included the pun within a chapter called “the puzzle”, but with a little uniqueness in presenting the idea; as he devotes the fifth chapter of the second section of the second art to puzzles and riddles, beginning his discussion of them with a linguistic concept for them, then follows it with a large group of terms that can take its place, clarifying the consideration on the basis of which the puzzle is colored by one of those terms rather than the other in such a case; through a precise and comprehensive explanation that he presented as a summary of what his predecessors had come up with in this field, and although he followed the path of Ibn Sinan al-Khafaji and al-Jahiz - as previously mentioned - in saying “the puzzle” is a term, he did not include - in itself - the term pun, but rather made it a principle from which branches extend, including pun, which he called the term “melody”.

This statement makes us return to the words of Abu Hilal al-Askari, which suggests that he differentiates between the melody and the allegory and does not make them equal, as we saw in his previous statement, while al-Nuwayri makes the melody an allegory; his understanding of this also makes us recall the words of Ibn Rasheeq al-Qayrawani, who saw in it that the allegory is a whole and the allegory is a part of it, unlike al-Nuwayri, who made both the allegory and the melody (the allegory) two parts of a group of parts that fall under a whole, which is the “riddle.”<sup>13</sup>

We stop at Ibn al-Athir al-Halabi (d.737 AH) on the idea of mixing up allusion and metaphor as we found it with Ibn Rasheeq, although Ibn al-Athir al-Halabi tries to prove the correctness of what he said, and explains the distinction between them by the tendency of many to employ allusion at the expense of metaphor.<sup>14</sup>But we can infer from Ibn al-Athir’s opinion, when we contemplate it, a difference between the two arts, even though he had stated that there was no difference. The mere statement of employing one of them at the expense of the other indicates the existence of a

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<sup>10</sup>- Al-Hilli, p.: (2006 AD, p. 88.

<sup>11</sup>- Ben Alwa, Khaira: (2019), 19.

<sup>12</sup>- Ben Alwa, Khaira: (2019), 38.

<sup>13</sup>- Look; Al-Nuwairi, Sh: (2004 AD), 154-155.

<sup>14</sup>- Look; Al-Halabi, A: (2000 AD), 98.

difference. So how can we distinguish the employment of one thing over another if there is no difference between them in the first place that helps us in this distinction?

As for the effort of Al-Khatib Al-Qazwini (d.739 AH) in the terminology of pun, reminding us of what Al-Sakaki stated in his book Miftah about calling pun an illusion; he says: “And from it is pun, and it is also called illusion.”<sup>15</sup> Perhaps this was due to the same reason that led Al-Sakaki to adopt this term.

It is presented by Safi al-Din al-Hilli (d.750 AH) in defining it as synonymous with the term “illusion” as well, and thus the pun triumphs for itself with this consensus on the term “illusion” that emerges from the core of its concept, so it deserves to be an art in its own right, different from metonymy, riddle, direction, and other rhetorical arts that have always been made another aspect of it.

## **2.2. Concept:**

### **A/ Language:**

In the dictionary “Al-Muhkam” by Ibn Sidah, the linguistic meaning of the verb “warra” whose source is “at-Tawriyah” is stated as follows: “I hid the thing and showed it to him. It was said: I hid the news: I put it behind me and concealed it, ... and I hid it from him: I wanted it and showed something else.”<sup>16</sup>

The author of Al-Lisan has proven the verb, its source, and the cases in which it occurs in the Qur’an and Sunnah, so it was more widespread than its predecessor: “And I concealed the news: I put it behind me and covered it up... In the hadith: When the Prophet, may God bless him and grant him peace, wanted to travel, he concealed it with something else, meaning he covered it up and made it seem like he wanted something else... It is said: I concealed it and I concealed it with one meaning. And in the Noble Qur’an: What was concealed from them, meaning it was concealed on the basis of fa’ul;... And I concealed the news, I conceal it, I conceal it, if I concealed it and showed something else... And I concealed it from him: I intended it and showed something else... And it is mentioned in its place. Concealment: concealment.”<sup>17</sup>

Ibn Manzur recalled all the grammatical forms in which the verb of allusion comes: (fa’ala al-shay’, fa’ala bi-, fa’il), and said: warrayt al-khabar, raara bi-ghayrihi, waratuhu...; and it is noteworthy in Ibn Manzur’s words that he made “al-kinayah” and “al-ihām” synonymous with it, as he said: “warara bi-ghayrihi” means he concealed it and used an allusion about it and gave the impression that he meant something other than it. Perhaps this matter is the reason for the rhetoricians’ terminology of allusion by allusion and allusion based on this linguistic concept.

### **B/ Technically:**

It seems that the technical concept of pun has a role in guiding the researcher to verify whether pun is an art in itself or whether it is subordinate to rhetorical arts that have been able to carve out an independent place for themselves from among their

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<sup>15</sup>- Al-Khatib Al-Qazwini, Vol. 1: (2003 AD), 266.

<sup>16</sup>- Ibn Sidah, A: (2000 AD), 358.

<sup>17</sup>- Ibn Manzur, A: (1994 AD), 389, 390.

sisters since the beginning of rhetorical studies: terminology, concept and characteristics.

### **/1. According to ancient researchers:**

This is Osama bin Munqidh (d.584 AH) He adheres to the term “pun” and presents a concept for it, using the verb derived from this same source (wa-rāra), so we conclude from his words that he uses the term “pun” to mean the intended and the implied: “Know that pun is when a word has two meanings, so you intend one of them, then implied the other.”<sup>18</sup>

As for Al-Sakaki, he also issues the term he adopted in his discussion of pun (allusion), expressing the (two meanings) of the word that were mentioned by Ibn Munqidh with (the two uses), and he adds to that the idea of (the near and the far) that concerns the two meanings; so, illusory according to him is “that a word has two uses: near and far, and it is mentioned to suggest the near in the present until it becomes clear that what is meant by it is the far.”<sup>19</sup>It appears from the end of the statement that the two meanings are not achieved in the pun in a parallel manner, but rather the closer of the two precedes the more distant one in the mind.

Ibn al-Athir al-Jazari’s words surround the concept of semantic fallacy, which appears to us to mean equivocation in terminology, but in concept it appears to be an origin interspersed with a branch, which is equivocation: “This type is one of the sweetest and most delicate things used in speech, because of the equivocation in it. Its reality is: to mention a meaning of meanings that has an example in something else and an opposite, and the opposite is better in position and more delicate in its approach.”<sup>20</sup>This is because saying the opposite is one of the things that this rhetorician was unique in pointing out, and he was able to enumerate a number of models that he imagined, and he presented and explained them; even though saying the opposite is a kind of deviation in the concept of equivocation and its essence, which in reality does not establish the two meanings on the opposite, but rather on the frequency at the level of the context in which the word that carries them occurs.

But what calls for the virtue of contemplating Al-Jazari’s thinking is what he stated later about the distinction between fallacy and paronomasia in an expression that makes us stand on the fact that it (the fallacy) is an allusion in itself that has no basis, since “in paronomasia, the same word is mentioned twice... the word must be mentioned twice and the meaning is different, and in fallacy, this is not the case, rather, in it, the word is mentioned once, and it indicates something similar to it that is not mentioned.”<sup>21</sup>, which applies to puns perfectly.

According to Ibn Abi Al-Asba’, punning is “when a word has two possible meanings, and the speaker uses one of its possibilities and neglects the other, and what

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<sup>18</sup>- Ibn Munqidh, A:32.

<sup>19</sup>- Al-Sakaki, A., (2000 AD). 537.

<sup>20</sup>- Al-Jazari, A: (1998 AD), 192.

<sup>21</sup>- Al-Jazari, A: (1998 AD), p. 198.

he means is what he neglects, not what he uses.”<sup>22</sup>Ibn Abi Al-Asba’ agrees with his predecessors in basing the pun on a word with two meanings, but he does not express the hidden meaning as distant or opposite, but rather as (neglected), and it seems that this expression makes the distant meaning not intended by the speaker, so how could he want something that he has neglected?! If he had expressed it as: He gives the other respite until the time comes to obtain it from the recipient, it would have been more likely to preserve its position with the speaker and in the text and with the reader as well, especially since it is the nerve of the pun that cannot be achieved except by it, so what is the benefit of the pun if it was satisfied with the first meaning only?

Ibn al-Nazim formulates a concept of equivocation based on the act of allusion and the idea of the near and far meanings: “It is that a word has two meanings: near and far, so you mention it, implying that you mean the near, while you mean the far.”<sup>23</sup>Al-Khatib Al-Qazwini goes to something similar to this.<sup>24</sup>However, Al-Qazwini is satisfied with the concept of intending the near meaning, so the element of allusion to the distant meaning is absent from his view, while Ibn Al-Nazim refers to allusion to the near meaning and intending the distant meaning together.

As for Ibn al-Athir al-Halabi, he tries to distinguish the concept of ambiguity from the concept of direction that many have attached to it, adopting the same expression that Ibn Abi al-Asba’ used in calling the distant meaning “neglected”: “The definition of ambiguity is that the word has two possible meanings, so the speaker uses one of its possibilities and neglects the other, and his intention is what he neglected, not what he used. The definition of direction is that the word has two possible meanings, and the speaker carries his intention in whichever he wants.”<sup>25</sup>Although he agrees with Ibn Abi Al-Asba’ in saying “the neglected possibility” as opposed to “the used possibility,” he goes on to explain and clarify that the one who says the pun only means the neglected possibility, and this leads us to the observation that we mentioned earlier when we presented Ibn Abi Al-Asba’s idea of the dissonance that occurs between our saying: he neglects something, and at the same time that he means it!

This, and if we look at the concept that he attributed to guidance, we will find many discrepancies between it and the concept that we established previously for Safi al-Din al-Hilli, as the latter said that the word guidance is multiple and is based on the terminology of sciences and rules, while Ibn al-Athir al-Halabi denied this multiplicity and said that guidance is achieved by a single word, and the difference is not latent - according to him - except in the choice that occurs in guidance between the two meanings, so we are not required to drop the first in favor of the second or vice versa;

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<sup>22</sup>Ibn Abi Al-Asba: The Creator of the Qur’an.102. And: Editing the ink in the art of poetry and prose. 82

<sup>23</sup>- Ibn Al-Nazim, A: (2001 AD), 252.

<sup>24</sup>- Look; Al-Khatib Al-Qazwini,266.

<sup>25</sup>- Halabi, A,98.

unlike the equivocation that requires us to take the second intended meaning without the first.

It seems that this difference in the definition of concepts by rhetoricians is the reason for the confusion between terms. As long as the concept is ambiguous and disturbed due to the conflict of opinions, the term will not be defined either, and every rhetorical art will become capable of containing others. Therefore, it will not be strange for terms to merge with each other.

We have Yahya bin Hamza Al-Alawi (d.749 AH) who tries to separate the concepts and terms, where he initially combines the allusion - which he calls the moral fallacy - with the metaphor, insinuation, fallacy, riddles and puzzles in the general concept.<sup>26</sup> Perhaps this mixture was the result of Ibn Manzur's linguistic concept, which he included in his words and which we had previously referred to.

Then Al-Alawi tries to specialize in his talk, limiting it to explaining both the concepts of semantic fallacy and riddle in a precise manner that makes us convinced of this paradox between them, and thus we reject the opinion that colors the pun with the term "riddle": "The difference between fallacy and riddle is that the fallacy, as we mentioned, is only by common words and it indicates one of them by way of substitution in terms of placement, and they may both be intended by intention and purpose, unlike the riddle, which does not indicate two meanings by way of commonality, but rather indicates one meaning by way of its wording and the other meaning by way of intuition, not by way of the wording, so they differ as we mentioned."<sup>27</sup>

We notice from the previous text that the semantic fallacy sometimes means equivocation and sometimes means direction in the sense given to it by Ibn al-Athir al-Halabi when he says: "And both may be intended"; but what is credited to al-Alawi is his chapter on the issue of mixing up the riddle and equivocation, a chapter that does not need any addition.

The author of Al-Taraz also discusses the matter of insinuation, which is often associated with metaphor, and the matter of equivocation, explaining the way in which the second meaning is obscured in each of them, which facilitates the distinction between them. He says about insinuation: "Know that its location is only in synonymous sentences and compound words, and it does not occur in single words under any circumstances."<sup>28</sup> The pun is in a single word, while the allusion is achieved in a complete structure.

The concept of equivocation becomes more specific and defined with Safi al-Din al-Hilli, who introduces a concept for a type of equivocation called "mubayyinah," which is "that the speaker uses a word that has two meanings, near and far, so he mentions a word that suggests the near until he comes up with an indication that shows

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<sup>26</sup>- Look; the right upper, Y, (1914 AD), 62.

<sup>27</sup>- The right upper, Y, (1914 AD), 63.

<sup>28</sup>- The right upper, Y, (1914 AD), 396.



that he means the far.”<sup>29</sup>His saying: “Until he brings evidence that shows that he meant something far-fetched” indicates a type of clear equivocation.

## **/2. according to modern researchers:**

Modern scholars have taken the approach of the ancients in the concept of “illusion”, that it is a word that carries two meanings, one close and the other distant, and that there is some indication that indicates the distant, hidden meaning intended.<sup>30</sup>

The form of this indication may differ, as “the intended distant meaning is indicated by an indication that is most likely hidden and only the intelligent can perceive it.”<sup>31</sup>It may also be crowded out by the second clue that indicates the near meaning, and this is what someone expressed in his definition of equivocation as “that a word is used that has two meanings, near and far, and the far meaning is intended based on a clue, and the speaker intended it. As for the apparent near meaning that also has its clue, the speaker mentioned it for the sake of ambiguity.”<sup>32</sup>

Others try to find a way to link the linguistic and technical meanings of equivocation based on the meaning of concealment and hiding that it performs: “As for equivocation, it is when the speaker mentions a word that has two meanings, one of which is close and unintended and the meaning of the word is apparent, and the other is distant and intended and the meaning of the word is hidden... It is as if he is concealing the distant (required) meaning with the apparent meaning, and this is the technical meaning that does not differ much from the linguistic meaning that indicates concealment and hiding.”<sup>33</sup>.

Others combine the concept with the term “illusion” that has been associated with equivocation, as mentioned in a study by Ahmed Matloub.<sup>34</sup>The formulation presented by Mustafa Al-Maraghi in the concept of equivocation is similar to the one we mentioned.<sup>35</sup>.

We find some of them following in the footsteps of Ibn Abi Al-Asba’ in saying that the two meanings are neglected and the two are used, and they do not add anything to that except changing the word “the two meanings” to “the two meanings.”<sup>36</sup>Aisha Hussein Farid explains in detail the concept presented by the ancients and moderns, distinguishing between pun, metaphor and metonymy; through a graduation that the study has provided for the close meaning and the reason for calling it that. However, the matter requires consideration, as the close meaning in pun is not close due to frequent use, but rather because the context in which it is mentioned brings it closer to it and

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<sup>29</sup>Al-Hilli, Safi al-Din: Divine Results.94.

<sup>30</sup>- Look; Al-Hashemi, Al: (2002 AD), 301, and Al-Maraghi, M: (1999 AD), 77.

<sup>31</sup>- Khafaji, M. and Sharaf, A.: (1992 AD), 168.

<sup>32</sup>- Sultan, M,195.

<sup>33</sup>- Al-Zubaidi, T, (1996 AD), 202-203.

<sup>34</sup>- Look; wanted, Ahmed: (1996 AD), 434.

<sup>35</sup>See: Al-Maraghi, A: (d\_t),305.

<sup>36</sup>- Look; Atwi, Rafiq Khalil: (1989 AD), 121.)

strengthens its validity in the mind of the recipient in a way that makes it consistent with the structures that precede and follow it. This and what she came up with regarding the difference between pun, metaphor and metonymy is supported by what was mentioned by another researcher when he spoke about the same issue and expanded its explanation.<sup>37</sup>...where “pun differs from both metaphor and metonymy in two respects: First, the indication in pun is often a hidden indication, while in metaphor and metonymy it is often apparent and clear; second, each meaning of pun is understood from the word without the mediation of the other or the need for a relationship between them, while in metonymy and metonymy, there must be a relationship between the original meaning of the word and the metaphorical or metonymic meaning intended by it.”<sup>38</sup>.

This concept is supported by what Ibn al-Athir al-Jazari stated about the idea of (the like and the opposite) in the pun, using the idea of (participation and collusion).<sup>39</sup>The pun becomes based on the common word, and its close, unintended meaning becomes a trap that the creator colludes with to ensnare the recipient’s mind.

We find Mustafa Al-Juwayni dressing the pun with a special concept, mixing the data of the old and modern lesson, as it is - in his opinion - : “a shading style that contains a kind of optical deception and playing with shadow and light because it deceives you with a close, unintended meaning about a distant, intended meaning.”<sup>40</sup>It is a new perspective that can be invested in the chapter of “white and black”, and how the close, unintended meaning is illuminated in order to draw the recipient’s attention to it, while the other is dark and gloomy, falling into the shadows.

### **3. The purposes of the art of “illusion”:**

No matter how different opinions are about the term and concept of pun, the prevalence of its use and the tendency of many poets and writers to employ it in their creations throughout the ages to this day confirms that it is a rhetorical art in its own right, which has received a share of studies and research about it, not only in terms of the concept and terminology that we have touched upon in the folds of some traditional and modern rhetorical studies, but also in terms of the purposes and goals that this art aims for, which represented the motivation of many creators either for the purpose of entertainment, or the intention of deliberate misleading.

The researcher into the history of puns finds that they have been “widely exploited in mockery, in conveying forbidden and impermissible meanings, in jokes, and in expressing private opinions in an environment that does not allow freedom of opinion.”<sup>41</sup>Therefore, the scope of equivocation in use and employment is broad, such that it is considered a safe haven for the speaker when he is in a position of good escape,

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<sup>37</sup>- Look; Farid, A: (2000 AD), 72.

<sup>38</sup>- Feud, B: (2004 AD), 151.

<sup>39</sup>- Feud, B: (2004 AD), 144.

<sup>40</sup>- Al-Juwayni, M: (D-T),196.

<sup>41</sup>- Sultan, M,207- 208.

especially if he is a fan of exceeding the legal and customary limits, or if he is in an environment where the noose is tightened on speakers and he does not accept dealing with them directly.

As mentioned above, puns may also be used as a tool for intellectual entertainment or to mock those who do not notice linguistic pranks and do not turn the words they receive around to go beyond the lines.

The pun "has surprise and excitement, freedom of expression in the face of censorship, wit, agility, humor, and artistic brilliance."<sup>42</sup>This means that the pun has an emotional and psychological purpose, which is surprise and excitement, and a situational purpose that the speaker resorts to in order to disguise his purpose from his interlocutor, escaping censorship and fear of punishment. It also has a humorous purpose that relieves the recipient, and an aesthetic purpose that shows the speaker's mastery of his language and his verbal ability.

In addition, puns are intellectual exercises for the recipient that help him to use his mind and penetrate the depths of things, and to arouse emotions. How could they not, when they "work to sharpen the mind, and stimulate the intellects in search of meanings, and to comprehend their dimensions, to determine the word that indicates the intended meaning."<sup>43</sup>And then it does not benefit the speaker alone, but also the recipient; because "if it falls in its place in the speech, it gives meanings with lush shadows that dazzle and enchant the listener, because people have agreed that if something is achieved after toil, it has an impact on the soul and a charm in the hearts, and thus is the allegory that appears to us with a face that you imagine is the intended meaning, and you think it is the thing that the heart aspires to, so the one who is not ambitious is almost satisfied with it, but ambition continues to search and dig until it finds the hidden pearl and the gold for which souls have toiled to obtain it."<sup>44</sup>

The interesting thing is that puns are acceptable and praiseworthy, whatever their purpose, whether to entertain or mislead, because they produce high eloquence and a refined performance, and the latter can only be achieved through intentions.

The study of pun from the perspective of Arabic rhetoric - as it seems to us - focuses on the meaning based on the text in which it occurs and its relationship with its creator more than its recipient. Although it burdens the latter with the task of encompassing both the near and distant meanings, it makes him in doing so always linked to the creator, so he does not realize the two meanings unless he starts from him and reaches him. Even if we say that it focuses on the duality (creator/text), we will notice that this is done in a superficial way that does not stop at each of these elements in a more profound and diagnostic manner. Our study is an attempt to approach this art through a modern vision that allows encompassing it in explanation and clarification without compromising its nature. At the same time, it can take the place of the ancient

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<sup>42</sup>- Sultan, M,195.

<sup>43</sup>- Sheikh, H: (2003 AD), 61.

<sup>44</sup>- Farid, A.77.

rhetorical study through a three-dimensional study based on its structure, its creator, and its reader in an in-depth analytical manner.

#### **4. the “illusion art” in light of modern studies: the axes of composition and substitution:**

There are some Arab researchers who state the possibility of “studying many ancient rhetorical styles under an important stylistic principle, which is displacement and choice. These rhetorical styles are a type of choice based on linguistic displacement.”<sup>45</sup>Here we are faced with two important stylistic concepts: displacement, which is defined as the writer’s choice of what would take the phrase out of its neutrality and transfer it from its zero degree to a discourse that is distinguished by itself.

These relations represent “the set of words that the speaker can use at every point in the chain of speech, and the set of words that exist in the speaker’s lexical stock and that are voluntarily replaceable among themselves. There are relations of replaceability between them called substitutional relations.”(Paradigmatic Rappports) and therefore it is called the axis of selection (L’axe de selection)<sup>46</sup>These researchers are trying to attribute them to ancient rhetorical styles that can accept them; however, this opinion is general and requires more detail, especially with regard to the type of styles that accept the principle of displacement - based on its concept, which will be explained - as is the case with metaphor, and others that do not fit with this principle, so the choice is in accordance with their nature.

#### **1.4. The axis of composition and substitution as a way to reveal “illusion art”:**

The axis of composition, the axis of distribution, the axis of composition (“It is the axis that selects the most appropriate compositional system for the situation and will find before it many options for coordination between the small units, letters, verbs and nouns that were chosen in the first stage”<sup>47</sup>All of these are names for one concept that Arab critical studies use when discussing the second pillar on which the poetic function is based.

The poetic function is the seventh function of literary discourse, along with emotional, referential, conceptual, and others; Jakobson added it to frame literary discourse and attempt to distinguish its specificity compared to other linguistic discourses. It is a teleological function that is manifested in perceiving the word as a word, not as a mere substitute for a named thing or an explosion of emotion... but rather as words that have their own weight and enjoy their own internal intrinsic value. If poetics is an emphasis on the message for its own sake, this means that it clarifies the apparent aspect of linguistic signals on the one hand and the things that these signals indicate on the other hand.<sup>48</sup>This pillar is embodied on its horizontal level, where its

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<sup>45</sup>- Abu Al-Adous, Y: (2007), 88.

<sup>46</sup>- Al-Masdi, A.134, 135.

<sup>47</sup>- Darwish, A: (D-T),47.

<sup>48</sup>- Molinier, J: (2006 AD). 15- 16.

creator deviates from ordinary speech to employ words in an artistic manner that departs from the norm. Before placing the word in its place, he looks at the words that precede and follow it in the context, so that semantic harmony and syntactic consistency occur between it and its sisters.<sup>49</sup>

The pun is clearly linked to this axis, whether we start studying it from the creator or the recipient, since “the writer cannot express his feelings or his perception of existence except by starting from the composition of linguistic tools in a composition that leads to the secretion of the desired image.”<sup>50</sup>In punning, he takes into account, first and foremost, the structure on the basis of which he chooses the appropriate word to achieve the pun, and whose two meanings are both in line with that structure; even though in this art he does not seek to “disclose” but rather to obscure the meaning he intends for a need of his own.

#### **2.4. The equation (illusion/recipient) instead of (creator/illusion):**

The process of substitution known in linguistic and stylistic studies is carried out by the transmitter alone, so it is a process practiced by him during writing, and ends with its end; however, in allegory, it is a joint process between this transmitter and the recipient, even if the time of its performance differs between them. It ends with the creator finishing his work, but it is transferred to the recipient in order to help him analyze the word with the two meanings, and to reach what the creator intended from them; in more correct and clear terms, it does not end with the creator finishing his work, but rather ends its relationship with him to begin its relationship with the recipient.

From here, we find that “the law of choice is not limited to the artistic phenomenon in defining the linguistic event, but rather it is a contract of shared awareness between the transmitter and the receiver in the communication system in general.”<sup>51</sup>And Abdul Qaher Al-Jurjani referred to something like this in a statement of his that suggests the participation of both the sender and the recipient in understanding the meaning, as he says: “It refers to the toil and suffering that the recipient endures in order to grasp the intended meaning, due to the precise and unusual choices of the creator, which make him rise from naive reception to penetrating understanding.”<sup>52</sup>

It is known that any creative person tries to convince his addressee of what he conveys to him, and this is done through the idea of “influence” which “absorbs the concept of persuasion as a logical charge by which the speaker tries to get his addressee to accept the meaning of his message.”<sup>53</sup>We can read this statement in reverse in light of what the nature of equivocation dictates by imagining the intention of its author to

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<sup>49</sup>- Look; Azzam, M: (1989 AD), 123.

<sup>50</sup>- The dam, n: (d\_t),169.

<sup>51</sup>-M. Cressot, 1971, 04 from: Al-Masdi, A, 72.

<sup>52</sup>- Look; Al-Jurjani, A: (1999 AD), 85.

<sup>53</sup>- Al-Masdi, A.77.

convince the addressee of the meaning of his message, but not the intended and intended meaning, but rather the imaginary meaning that deceives this addressee.

This path taken by the author of the pun is a clear statement that his choice is based on awareness and intentionality, not spontaneity. It “does not mean clumsy freedom, but rather a conscious choice within a framework that has been clearly defined by prior decisions.”<sup>54</sup>The reader must be aware of the poet’s intention in the pun; I think it is the only linguistic art in which the recipient can be aware of the creator’s intention, while the recipient of all other creative works cannot be certain that the meaning he came across is the same as the meaning intended by its author. In pun specifically, “choice represents an intentional process by the poet through which he arouses the recipient’s awareness and provokes him to make him more effective with him.”<sup>55</sup>Rather, it makes him strive to encompass his purpose.

Hence, we see that “all forms of improvements and embellishments in style, and the semantic benefits resulting from it, which give the poetic text its distinction and uniqueness will inevitably lead to the production of an effect of some kind in the soul of the recipient, and behind this effect lies a purpose that the poet wants to convey to the recipient, and in this case, this purpose must be presented in a way that dazzles the recipient and prepares him to accept it.”<sup>56</sup>In the pun, there is a feature that dazzles the recipient when it transfers him from a meaning that he had understood and believed to be correct and intended, to another meaning that had been hidden behind the first one.

The goal of each creative person in his choices differs, as it is “either to convince the reader or to influence him emotionally and consciously, or it is due to deceiving the reader or resorting to indirectness in talking about the goal or intended purpose of the literary work.”<sup>57</sup>It is clear that the aim of the author of the pun is to deceive and allude in the speech. Do you not see that he chooses the word with two meanings, each of which is appropriate to the context in which that word appears, so the recipient imagines that this creator intended one of them - which is the close meaning - as a result of his approach to indirectness in expressing his intention in the pun?

It remains for us to point out another issue related to the difference in substitution between the sender and the recipient in the pun. It is true that the former - I mean the sender - is responsible for the "composition process (The encoding is done by the recipient, while the decoding is done by the recipient.<sup>58</sup>And that substitution accompanies both operations, but the time of this substitution differs between them, as the sender assembles after he replaces, while the recipient deconstructs and then replaces, meaning that the poet in the pun searches in the set of options presented to him for one of them that he can replace with, and when he finds it, he assembles it with the

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<sup>54</sup>- Fadl, p.: (1985 AD, p. 172.

<sup>55</sup>- Abu Al-Adous, Y,178.

<sup>56</sup>- Ababneh, S.: (2007 AD), 249.

<sup>57</sup>- Abu Al-Adous, Y,178.

<sup>58</sup>- Al-Masdi, A.133.

other words in the context, while the recipient deconstructs the composition that the poet has put in place - specifically deconstructing the word carrying the pun into its two meanings - then uses the substitution between them to reach the intended meaning of them.

The reader, in receiving the context in which the pun appears, is charged with adopting an approach that “requires that we treat the text as a numbered message in which we reconstruct the ‘law’ by determining the relationships of each sign with the other signs.”<sup>59</sup>Therefore, he arrives at the first meaning when he establishes a cause-and-effect relationship between it and the meanings of other signs that precede and follow it. Then he arrives at the second meaning based on the word that carries this first meaning, and with the help of the latter, but he finds it - too - in harmony with the context. The context has an important role in this art because “it may give meanings that cannot be attributed simply to a specific unit or units that are included in an automatic way.”<sup>60</sup>We can say, accordingly, that the composition is the starting point for the recipient to reach the first meaning, but in the second meaning it is the arrival point.

## 5. Conclusion:

This vision was an attempt to read the art of “illusion” from the perspective of substitutional and syntactic relations in linguistic and stylistic studies, in order to revive creative Arabic arts that were consumed by ancient rhetoric studies. We wanted to approach them in a modern way that would absorb their nature without compromising their essence. In the end, we concluded the following:

- illusion is an Arabic literary art known since ancient times. Ancient critics and rhetoricians have studied it from the perspective of: the distant meaning and the near meaning of a single word, despite its different terminology and uses.
- The illusion art has characteristics that stimulate the recipient’s mind to understand it, and it reveals the literary and linguistic ability of its owner, due to the elements of ambiguity, illusion, and riddle that mix with it.

Talking about substitution in the folds of studies alone is almost non-existent or difficult to grasp, because it is part of a duality, neither of whose parts has a basis except in the presence of the other, which is the duality of “substitution and distribution,” especially if it is related to the stylistic angle that considers them two sides of the same coin: the poetic function.

- Reading and analyzing this art from the reverse perspective of substitution, i.e. substitution between meanings and not words - as we know it in linguistic and stylistic studies - can yield fruit on the pun, considering that it is based on two meanings that the

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<sup>59</sup>- Giro, Pierre: (d\_t),82.

<sup>60</sup>- Nasif, M: (1965), 161; on: Abdul Muttalib, M: (1984 AD), 242.

recipient must be aware of, then arrive at what is meant by them and accept it at the expense of the other according to the speaker's intention.

Focusing on the recipient, who is responsible for substituting between the two meanings of the pun through this study, makes him an important partner in understanding the two meanings and what is intended by them, and highlights the extent of his intellectual brilliance in deduction and his penetrating insight, after the long and frequent focus in rhetorical studies on the creative speaker and his verbal ability.

● The structure also has a role in helping the recipient to perceive the first meaning of the pun, and sometimes in perceiving its second meaning alongside the situation. This is an idea that can be invested in talking about pun in light of the distributional axis, specifically its first meaning that the structure carrying the word that it performs gives the recipient the impression of. Thus, the modernist study speaks of the substituted meaning and the meaning replaced by it in the situation of the distant meaning and the near meaning.

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