

Religious Patterns in The Book of Magic and Poetry

Enas Hussein Ali Hussein

Supervised

Dr. Zeyad Tariq Jasim

Assistant Professor

Baghdad University /College of Islamic Sciences/ Arabic language Department
Husainen80@gmail.com zeadt19711@gmail.com

Text quote

The Book of Magic and Poetry is full of Qur'anic words that derived their meanings from the Holy Qur'an and the Noble Prophetic hadith, such as the hadiths of life and death. The poets in these poetic anthologies mean the poetic atmosphere by inspiring Qur'anic verses, so we find some of them referring to the names of the Qur'anic Surahs, and some of them referring to a belief.

The poets leaned on the words and meanings of the Noble Qur'an, employed it in their poems, and found rich material in it.

Quoting from the Noble Qur'an is one of the rhetorical images that poets resort to in many literary works. Some of them included his poem one of the vocabularies of the Noble Qur'an, when studying the book (Magic and Poetry) and found it contains many types of quotations (verbal, textual, and indicative).

Quoting linguistically

Al-Qabas is a torch of fire, it was mentioned by our master Moses (peace be upon him): "When he saw a fire and said to his family, "Stay here; indeed, I have perceived a fire; perhaps I can bring you a torch or find at the fire some guidance." Al-Qabas is from the fire or burning coal.

As for the terminology: a quotation is the inclusion of poetry or prose something from the Holy Qur'an or the noble Prophet's hadith without any indication that it is from them, and

just as there is the quotation in poetry, we see it in prose.

(Ibn Manzur) defined the quotation by saying: (Al-Qabas is a torch from the Fire, and Al-Qabees who seeks fire, or it means quoted knowledge, led, or borrow, i.e. taught).

As for the terminology, it is a speech whether poem or prose, that is something from the modern Qur'an.

As for the quotation according to the rhetoricians, Fakhr al-Din al-Razi (606 AH) considered quoting to be the purpose of rhetoric and was the first to refer to it.

Al-Khatib Al-Qazwini said: "It is that the speech includes something from the Holy Qur'an or hadith, and there is nothing wrong with a slight change for the sake of weight or something else."

From our talk about quotation, it must be pointed out that literary quotation is when the writer takes the previous meaning and transforms it according to what the context implies.

Quotation: a method that poets use to show their literary talents. The poet takes a verse from the Holy Qur'an or the Noble Hadith.

This quotation has several forms, including text quotation and indicative quotation.

The first means that the poet is committed to pronouncing the Qur'anic text as it is. The quotation highlights the pronunciation of the Qur'anic text verbally and in syntax . The poets

of the Book of Magic and Poetry harnessed their literary skills in using the Qur'anic vocabularies and employing them in their poetry, as the vocabulary had an important impact on producing the required importance. Abu al-Atahiyya in his poetic texts praises a person:

'Atath alkhilafat munqadatan 'ilayh tujarrir
'adhyalaha

Walam tak tasluh 'illalah Walam yak
yasluh 'illa laha

Walaw ramaha 'ahad ghayruh Lazulzilal al'ard
zilzalaha

In his praise of the Caliph, the poet quoted a text from the Noble Qur'an in what the Almighty said: (When the earth is shaken with its quake) The poet quoted directly from the Qur'anic text and was inspired by the harmonious structures of words to put them in the place that agrees with the content of the literary text, and this is a kind of (religious pattern).

Abu Al-Atahiya came to a rhetorical tool, which is the embodiment, and this tool is a kind of (communicative pattern) because the poet or writer communicates via this tool with the recipient.

The aesthetics of the text is also clear, which pertains to the Caliph (Harun al-Rashid) and his succession using the various rhetorical methods in the text. The caliphate likened it to the bride, so he deleted the simile, just as in the next line of poetry, and here the poet moves to another type of arrangement, which is (the successive pattern), where he said (the caliphate came) (to him) (and it was only suitable for him), the poet introduces wonderful contextual techniques.

If someone else had thrown it, the earth would have shaken its earthquake. In these words, in the second poetic verse, the poet leaned on (the pattern of violence). This type of (psychological violence) may be a psychologically defeated personality that does not receive solutions except a threat to the other, when the poet mentions these verses, he indicates a threat to the other.

Also, the poet in these verses glorifies the personality, besides, when he mentions the word (Zalzalt) as a title for the beginning of a war, the Arab environment through the ages has produced a culture in which violence has spread. The Arabs sometimes tend to prove their neurotic personality through violent words, he declares his rejection of the idea that the caliphate is for someone other than the Mahdi, and he cries out by quoting from Surat Al-Zalzalah to highlight the poet's (power of authority pattern) and his linguistic and symbolic violence. Al-Zalzalah is an indication and symbol for Surat Al-Zalzalah, religious symbols, and a symbol of dread and fear as well as the declaration of war on those who want the caliphate other than the Mahdi, for the poet's rush is a kind of exaggeration.

Through the words of Dr. Hassan Al-Fawaz, we infer that the presence of some expressions denoting violence in any literary text is related to the poet's psychological state. This is a kind of (psychological pattern), as this text is closer to (ideological violence), which is a dominant feature in many of our cultural arguments and criticisms. Violence here assumes a rhetorical character. As some of the poets recall the language of slander, satire, slander, and treason, which have become poetic objects of poets of the tribe, groups, and sects and have their importance. The relationship between violence and poetry is not governed by consensus or contradiction as much as it is governed by choices and functions or the goal that is to clarify what is representative or ideological talking about a social or political function or psychological discharge. These are conflicts or contradictions governed by social, political, or ideological references that are abundant in the history of Arab poetry in the poets' relationship with the authority, group, party, or society.

Therefore, the reader infers the existence of different patterns in it. The poet realizes the poetic position, importance, and effectiveness in the formation of a (political pattern) and its rejection of the substitution of the caliph.

As for the actual violence that was attached to the verbal in Arab life, the pre-Islamic Arab life and the Bedouin life were characterized by actual violence and verbal violence, and this is found in the book (The Days of the Arabs) by Abu Ubaidah when he talks about the wars of the Arabs in the pre-Islamic era and uses verbal violence.

We also find in this text another format that differs from the previous one, and it is called (the kinetic pattern), and this pattern was represented in mentioning the word “al-Zalzalah”, which means the intensity of the movement of the thing . Al-Zalzalah is a warning and intimidation from the Almighty’s saying (They quaked until the Messenger says) that is, fear and beware, “the earth shook” a metaphor for warning and hollowing out, i.e. make its matter unstable . The connotations of this term suggest “negative patterns” of eliminating the manifestations of beauty due to the horrific destruction and devastation that it entails. They are phenomenal kinetic manifestations, as they are the most violent natural phenomena.

There is a kind of vibrational movement pattern, just as the (kinetic pattern) was present through the discourse addressed to everyone who wants the caliphate to intimidate all people in this verse, it is limited to depicting the horror of the Day of Resurrection in the conscious human souls through this discourse, and the psychological movement of the scene starts from the mention of the word (zalzalt).

Other Qur’anic words used by the Andalusian poet for (description) are the night and the day, which were represented in describing a beautiful incense burner and was creative in describing it by likening it to the day, and its ink was likened to the night, and the ivory likened it to the bright white day, ivory is the white tusks of an elephant.

Alwaluj / Access: means entering the strait, and the poet likened the ink to the night, and the inkwell to the day and access is the narrow road between them . The poet draws a brilliant and beautiful picture through his depiction of a brilliant incident using the night and day, which

are indicative of blackness and whiteness. He paints a beautiful poetic picture using the (Time pattern) by tracing the night and the day, as the poet Al-Sharif Al-Radi says:

Wnaset albyad tkhyriwha Man aleaj
almwshshh balnnudar

Aqwl waqad sbbt alhbr fiha Kdhak allyl
ywlj fi alnaha

The poet uses these verses as a kind of textual quotation from the Almighty’s verse: (He causes the night to enter the day, and He causes the day to enter the night and has subjected the sun and the moon - each running [its course] for a specified term) , and Almighty saying (He causes the night to enter the day) , thus Sharif Al-Radi leaned on Almighty saying (He causes the night to enter the day) and (Allah joins the night into the day and the day into the night) . Al-Sharif Al-Radi excelled in a kind of (religious pattern) in these verses, where he also symbolized an astronomical event, which is the entry of night into the day, as the poet also praised the phenomenon of (the astronomical pattern), and this pattern is completely consistent with the (religious pattern) this is a kind of analysis pattern.

Also, the temporal pattern in the (poetic text) was present, as the verses of the night and the day are among the most frequent verses with the aspects of man. The reader of these texts notices that this image was born by comparing night and day and they are opposites, so he came with night and day and draw the image of the night as a metaphor, or likened it to ink, and draws a picture of the day as a metaphor as well.

Likewise, we find kinetic patterns as an apparent rule in the Qur’an, the entering of the night into the day was a kind of (kinetic pattern) in depicting the night within the day and the day ambiguously with the night. The poet represented the disappearance of the darkness of the night with the appearance of the day, and the penetration of the night as its expiration, and this is a kind of creative metaphor.

Time is an element of movement through gradation and succession. This partial coordination falls into a regular pattern, according to laws ordained by Allah Almighty. The poet excelled in this movement, and through this image, he shows that the movement of the ink, the inkwell, and the ink entering into it, is like the controlled movement of existence, it is not a random, chaotic, or messy movement, rather it is regulated by laws, whether on the mental, psychological, spiritual or sensory level (perspective and audible) or moral.

We also find in these verses another reference to the sphericity of the Earth or the movement of the Earth's rotation around itself and this kinetic process in formation with continuous access that the Holy Qur'an expressed in the kinetic cosmic patterns.

In another text, we find the Andalusian poet is talking about man's struggle with time in the (counter-pattern) to demonstrate his ability to use Koranic verses in the literary text to employ what he aspired in different coordinated patterns. The purpose of satire used by the poet is to display words close to the war vocabulary in an implied format.

As he said:

(Convergent)

Al'ayaa khalili aidrik akhak Faqad kad
yafqid minh alnafs

Faha hu fi awlalnaazieat Liqawm hum
almuntahaa min eabas

It was noted that the poet had leaned in this text on Qur'anic words, which are the beginning of the words of Surat Al-Naza'at and the last verses of Surat Abs, with a kind of direct textual quotation in the light of (the religious pattern). The poet referred to the word soul as a sign of the spirit.

And to the beginning of Surat al-Nazi'at, in which Almighty says "By the (angels) who tear out (the souls of the wicked) with violence" as well as another textual quotation at the end of the verses from Surat Abs to convey the idea to

the recipient in His saying (Those are the disbelievers, the wicked ones).

Alnaazieat means the angels who severely tear out the souls of the infidels. Surat Abs is a sign of those who disbelieve the blessings of Allah. The poet shows his religious culture and his study of the Holy Qur'an by proving the two words (Al-Naza'at and Al-Abbas) and the reader of these two surahs will find them bearing a kind of (sequence pattern).

We notice that Surat Al-Naza'at is the seventy-ninth surah in the arrangement of the Noble Qur'an, and immediately after it comes Surat (Abs), which is the eighty Surah in the Qur'an, here the poet focuses on the importance of studying the layout and succession of the Qur'anic surahs. This kind of sequence that the poet brought is an indication of what will happen to his friend, The Qur'anic surahs, one of which complements the other's interpretation in a coordinated order.

If we sense the secrets of the lines, we would feel a kind of ridicule and irony in which it would be a way of expressing its deep feelings, implicated in a kind of (religious pattern) and sanctified by different forms, images, dimensions, and harmony.

From the "The (Repetition pattern) in these poetic verses, we find that the poet has repeated in the first verse, the letter qaf, which is a very striking letter as if refers to a painful situation or an ugly thing or a difficult situation to convey it to the recipient. The inner music of the poetic text increases the aesthetics of the verses. This vocal harmonization between the meanings of the words affects the recipient tastefully. The inner music arises from the harmony of the letters and the words, and this (the phonetic pattern) had an impact on revealing the feelings and emotions of the poet.

Some poets lived ascetically in their life, and their cultural and religious personalities had an impact on his interest in religious issues, and this affected his poetry. Fidelity has a religious connotation, which means (faithfulness). Fidelity linguistically is the opposite of betrayal, i.e. charity, faith, and the trustworthy are strong. Faith is against unbelief, security is against fear,

and faith is a belief against denial . Honesty is a supreme value in Islamic law, which was represented in the Messenger's (peace and blessings be upon him) exhortation about honesty, and Dr. Ibrahim believes that it has to do with legitimate politics .

Trust has a perspective in Islamic political poetry, which carries several meanings, including moral or legal pattern which is a condition of competence for a position that is not the property of a particular person. The holder of the position is required to be honest, as the trust is a branch of the moral pattern and the position is (an affiliating authority) and the trustee has the right to take it back whenever he wants if the incumbent is not worthy of carrying the trust . This word has become abundant among poets in Arabic poetry, as in the words of Sharaf al-Din al-Shafi'i:

Qulubuna muadieah eindakum Amanat yaejaz
ean himliha

An lam tasunuha bi'ahsabikum Raduu alamanat
alaa ahiluha

The poet used the word (Amanah) in his poetic text by quoting with a kind of direct textual quotation referring to what the Almighty said: (Allâh commands that you should render back the trusts to those to whom they are due; and that when you judge between men, you judge with justice. Verily, how excellent is the teaching which He (Allâh) gives you! Truly, Allâh is Ever All-Hearer, All-Seer).

And His saying: (We did offer Al-Amânah (the trust or moral responsibility or honesty and all the duties which Allâh has ordained) to the heavens and the earth, and the mountains, but they declined to bear it and were afraid of it (i.e. afraid of Allâh's Torment). But man bore it. Verily, he was unjust (to himself) and ignorant (of its results))

This reference to the verses from the (religious pattern), since trust in Sharaf Al-Din Al-Shafi'i is one of the (economic value patterns) in the Holy Qur'an, and preserving hearts is like trust, and it is a kind of fulfillment of moral values.

The (Social pattern) overlaps with the poet's morals . In terms of interest, it is one of the necessary things that Islam urged, and in social life, there would be corruption without it.

The clear picture and the apparent pattern that the poet talks about his heart and portrays it as a trust in the hand of the beloved, but in the implicit speech, he may talk about his country, symbolizing it with the heart, and that it is a trust in the hands of the ruler.

Besides, the poet did not overlook another pattern, the social pattern. One of the main values mentioned by the poet and shared in these classifications is religious values and all moral values, and the researcher found moral values in social values. The social pattern is the main form of the poet's reliance on (sub-patterns), such as moral values and religious systems. There is a parallel relationship between society and politics in the State. It is from the society that politics begin.

We see that the image of poetry is closer to miserliness than generosity, as it is a (social pattern) concerned with self-education, and a religious one that illustrates a Quranic image of a jurisprudential and social system. As we see from the poetry those who are related to the behavior, that is, the psychological pattern that is related to the behavior and actions that follow the human being. The (Psychological pattern) was extracted from the Holy Quran, which shows the defects of the soul, such as (the pattern of miserliness speech), which appears in social images and also falls within the (within the pattern of values) which includes some of the cultural and social symbols. Miserliness is one of the hated qualities and is determined by the person's financial circumstances, or it is a psychological factor in the person's psyche and its opposite is generosity, and it is one of the good qualities.

The words of the poet included the pattern of miserliness. Since we find the book of misers by Al-Jahiz that explains the secrets of the soul and its instincts, depicts the structure of social life and desires . Al-Razi believes that miserliness is generally reprehensible, as the focus should be on treating miserliness and making it ugly, and

treating the human soul from miserliness. Al-Razi clarified a general rule on which to lean, which is the treatment of miserliness, which does not affect the current situation to the point of deterioration, and does not allow it to reach the point of incapacity. This shows that it is a social and psychological system that falls under human behavior, as in the words of the poet Ibn Hajjaj

(Rapid)

Ya jayyaan fi darih dhahbaan Bieabr maenan
wala fayidatan

Qad jana adyafak min jueihim Fa'aqra
ealayhim surat almayida

The poet used a kind of direct textual quotation in his saying (Surat Al-Ma'idah), and he referred to it when some presidents invited a group of writers, including Ibn Al-Hajjaj, and the food was delayed until evening. As the man indicates miserliness, meaning that the owner of the house is miserly. He mentions Surat Al-Ma'idah to indicate that it talks about food and drink in detail, and does not mention any other Surah of the Holy Qur'an. It is a symbol of Allah's table that is open through time to people at all times and is rich in all kinds of food.

This is part of the (value pattern), which falls in terms of hospitality etiquette based on social values according to the social dimension based on the value-building of the personality.

Moral values overlap in social values with the behavioral dimension of the owner of the house, which included anti-value concepts in the verses such as negative aspects such as miserliness that the poet harbors.

We also find in this text that the poet has employed the (repetition pattern) in his poetic verses such as the repetition of the word with the difference in the type of the letter in the first verse which is alliteration in which the word is repeated with the different type of the first letter, as in his saying (fayidatun) and the word (mayida) with adding the definite Arabic article (Al).

The researcher believes that the poet came with a kind of (contradiction pattern) in mentioning the word (going) (coming). This poetics is represented in the poet's ability to combine the two opposites to highlight his feeling and the state of tension in the soul of the table owner, which was meaningless. It is a method that lies in the relations between the two elements, and this kind of antagonism creates the structure of contrasts in the language. These dualities (going and coming) have a kind of (change or tension) pattern. When the poet combines a thing and its opposite, he carries an interpretation that is related to the same thing, and these relations, despite the contradictions they contain, seem more coherent and consistent.

Religious issues were also present in the Andalusian texts in the Book of Magic and Poetry and we have found a quote from fiqh - many jurists or scholars in various specializations add many poems and passages and consider poetry as an educational means, and they touched the poetic purposes like praise, pride, lamentation, and others with a kind of social religious pattern in their poetry. The literature of the jurists has become a complete subject for study and a broad chapter that includes different arts and purposes. Since the advent of Islam, jurisprudence has been associated with poetry. Many jurists had poetry, such as Imam Ali Ibn Abi Talib (peace be upon him) who was the most poetic of them and expresses various experiences and has an impact on jurisprudence.

Arab poetry is known for its masterpieces and distinctive poems that are worthy of study and reading. Whoever reads Islamic history finds the supreme position that the poet-faqih holds as the reference in many issues that carry religious, social, and political-religious patterns. In this book, the researcher found a kind of jurisprudence quote and it included the advantages of alliteration, as the poet Abdul-Wahhab Saud said that the reading describes the riddles.

As Judge Abdul Wahhab said:

(the rapid)

References

First: Arabic literature Books

1. Ibn Muntour: Lisan al-Arab, 11/304-307.
2. Abu Bakr al-Razi, the philosopher and physician, Kamel Muhammad Owaidah, Arts, Mansoura University, Dar al-Kutub al-Ilmiyya, Beirut, Lebanon, 138.
3. The Impact of the Qur'anic Text on the Abbasid Poetry in the Third and Fourth Hijri Centuries, Arwa Ahmed Al-Shoshi, Mutah University, 2005, Edition 1, 15.
4. Surat Al-Ahzab, {verse: 72}.
5. Difference of scholars, by Ibn Hubayrah, 2/35.
6. Irshad al-Sari to explain Sahih al-Bukhari, al-Qastalani, Ahmed bin Muhammad, Arab Heritage Revival House, Beirut, Lebanon, 6th edition, 1403, 1/7.
7. Methods of Discourse in the Holy Qur'an (An Analytical Study), Dr. Ahmed Hajim Al-Rubaie Edition 1, 2017, AD 160.
8. Denunciation of the doctrines of the scholars of the regions in what was included in Al-Muwatta from the meanings of opinion and antiquities, Youssef bin Abdullah bin Muhammad Al-Maliki Al-Qurtubi, 99,463.
9. Quotation from the Noble Qur'an, Abdul Hadi Al-Fikai, Dar Al-Numeer, Damascus, 1996, 1st edition, 11.
10. The Islamic Dictionary, Zidan Abdel-Fattah Loss, Dar Osama, Jordan, Amman, 1st floor, Bab Al-Waw with the mother, 4/2415.
11. Cultural patterns in a novel (such as a dried flower), Mahmoud Yaqoub, Professor Dr. Diaa Ghani Al-Aboudi, Dhi Qar University, Iraq, Assistant Lecturer Hawraa Shahid Hussein, Dhi Qar Education Directorate, 55-73.
12. Clarification in the Sciences of Rhetoric, Al-Qazwini, ed: A group of Al-Azhar scholars, Cairo, (undated), 322.
13. Misers by Abi Othman Omar Ibn Bahr Al-Jahiz, edited by: Taha Al-Hajri, 5th edition, Dar Al-Maaref, Cairo, 17.
14. Manifestations of Contradictions in Mahmoud Darwish's Last Diwan, I Do Not Want This Poem to End, Ahmed Zuhair and Hasla, 492.
15. The pious gentlemen to explain the revival of religious sciences, the scholar Muhammad bin Muhammad al-Husayni al-Zubaidi, famous as Murtada (died 1205), 1461, 10/182.
16. Graphic depiction in the Qur'anic cosmic view, a study of patterns and functions, a thesis to the Council of the College of Education for Human Sciences, University of Diyala, and it is one of the requirements for obtaining a doctorate degree, student: Hamid Jafath Al-Thuwaini Al-Jubouri, supervision: Iyad Abdul-Wadood 1436-2015, 273.
17. Al-Saadi's interpretation.
18. Interpretation of Al-Mizan, Al-Tabataba'i, 2/194.
19. Interpretation of the Revelation of the Qur'an, Sayyid Muhammad Hussein Wahi Allah, Dar Al-Malak, Beirut, Lebanon, 2, 1419, 13/333.
20. Repetition in Pre-Islamic Poetry, a stylistic study, Dr. Musa Raba`a, Yarmouk University, Volume Five, Number One 1990, 164-165.
21. Lecture representation, Abdul-Malik bin Muhammad bin Ismail Abu Mansour Al-Thaalbi, (died 429 AH), edited by: Abdul Fattah Muhammad Al-Helou, Al-Dar Al-Arabiya, Al-Kitab 2 edition, 1401 AH, 1481 AD, 14/1.
22. The Aesthetics of Movement Photography in the Noble Qur'an, Dr. Hikmat Saleh, Ministry of Endowments and Islamic Affairs, Kuwait, Issue 33 September 2010 / Shawwal 1431 / 1st Edition, 14.
23. Hussain Ahmed bin Al-Hajjaj Al-Nili Al-Baghdadi: a poet dominated by comics, acting and lecturing, 22/391.
24. Al-Diwan, Abu Al-Qasim Al-Sharif, 23. Magic and Poetry, 190.
25. Al-Razi: Al-Tafsir Al-Kabeer 2/23.
26. Surat Al-Zalzal, {verse: 1}.
27. Subul Al-Salaam, Explanation of Belooqh Al-Maram from Collecting Evidence of Rulings, by Imam Muhammad bin Ismail Al-Yamani Al-Damani (died 1182), 3/138.

28. Sorcery and Verse Poetry in Naff Al-Tayyib, which are attributed to Minister Abi Al-Fadl Al-Tamimi, 3/122.
29. Surat Al-Hadid, {verse: 6}.
30. Surat Al-Fatir, {verse: 13}.
31. Surah Al-Talaq, {verse 4 :}.
32. Surah Abs, {verse: 42}
33. Violence between the discourse of poetry and the disappearance of language, Ali Hassan Al-Fawaz, Iraqi writer July 1, 2020.
34. Alnafkh. The request for heritage, and what we proved with the letter ta' is correct, heritage, i.e., requesting the tendon to heal a little. And magic and poetry (174), Nafakh Altayib 5/263.
35. Alqamus Almuhit.
36. The Noble Qur'an, Al-Fatihah, Al-Baqara, Al-Imran, Al-Nisa', Al-Ma'idah, and the novelistic analysis, Abdul Baqi Yusef, Beirut, Lebanon, 766.
37. Department of Social and Criminological Research. Rural Societies Research Division, 1998, 269-294.
38. The values of political performance, honesty and scientific competence, Jamil Abu Bakr, 16.
39. Aesthetic Values in Andalusian Poetry in the Contemporary Caliphate and Anecdotes, Dr. Azad Muhammad Al-Karim Al-Bajlani, Central Library, University of Anbar, Edition 1, 2013, 294.
40. Kashkool Bahaa El-Din Muhammad Ibn Hussein, Lebanese Book House, University of Minnesota, 1983, 93.
41. Al-Kashkol, Sheikh Bahai, 1/144.
42. Lisan Al Arab, Ibn Manzur, 13/21.
43. Lisan Al Arab, Ibn Manzur, Dar Sader, Beirut, 3rd edition, 6/167.
44. Lisan Al-Arab, Volume One, by the scholar Abi Al-Fadl Jamal Al-Din, Dar Al-Falak, 817.
60. , 206.
45. Surat Al-Ma'idah, {verse: 45}.
46. Mukhtasar Al-Maani, Saad Al-Din Masoud bin Omar, Dar Al-Fikr, Abdullah Press, 416.
47. Female dancers and female singers, 21.
48. A Dictionary of Contemporary Arabic Language.
49. Lexicon Indexed Meanings of the Great Qur'an, Muhammad Bassam Rushdi and Muhammad Adnan Salem, Beirut, Lebanon, (Damascus-Syria) Edition 1, 1324.
50. Language Measurements, by Ibn Faris (died 395 AH), edited by: Abd al-Salam Haroun, Dar al-Fikr, 5/48.
51. Minhaj al-Balagha and Siraj al-Adaba, Abu al-Hasan Hazim bin Muhammad bin Hassan al-Ansari (684 AH), edited by: Muhammad al-Habib bin al-Khouja, the official Republican Press in 1966, 38-39.
52. Surat Al-Naza'at, {verse: 1}.
53. Surat al-Nisa, {verse: 58}.
54. The Value System in the Noble Qur'an, 50-52.
55. Nihayat Alayjaz, 288.
56. The Coordination Unit in the Qur'anic Surah: Its Benefits and Methods of Studying it, Al-Rasheed Al-Hamdawi, 138.
57. The function of phonemic repetition and its rhythmic and semantic impact on illiteracy, the Shucrates, the repetition of the word as a model, by Al-Qassem and Hamoun, Tebessa University, 148.
58. Wfiiat Alaeian Waniba' Alzaman, Abi Al-Abbas Muhammad bin Ibrahim (died 681 AH) edited by: Youssef Ali Tawil and Maryam Qassem Tawil, Beirut, Lebanon, 2/146.
59. Al-Yatamah 3/82, see: Magic and Poetry