

## The Two Criteria Related To The External Context Of The Text (Maqamiya And Intertextuality) In Diwan Al-Hadhili

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| Article Info                                                                                    | Abstract                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| <b>Article History</b><br><br>Received:<br>April 10, 2021<br><br>Accepted:<br>November 11, 2021 | <i>This research explores two of the seven textual criteria related to the textual context of the text, which are tagged (the two criteria related to the external context of the text "Maqamiya and Intertextuality" in the Al-HathliyinDiwan), by standing on the most important dimensions of these two criteria, their means, purposes and mechanisms, and their impact on the recipient. Deducing and extracting the components of these two criteria from the texts of the Al-HadhiliDiwan and dealing with the expected and unexpected elements of the text creator.</i> |
| <b>Keywords :</b><br>Maqamiya and<br>Intertextuality, Al-<br>Hadhili Diwan, Textual<br>Context  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
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### Introduction

#### First: Maqamiya

Linguistically, the maqam in the Al-Ain dictionary is: "The position of the feet, the position, and the position: the place in which you live" (1) Likewise in the tongue of the Arabs the place and the place: "The place in which you reside, and the place with the comprehensiveness, and the place with the conquest, and the group and a group ... the place and the place, each of them may have the meaning of residence, and it may be in the sense of the place of residence." (2) And in Al-Raed's Dictionary: Al Maqam: Status. Accommodation, location and time. Feet position. the Council. group of people.

Place: residence. The subject and time of residence (3) from the above it is noted that the maqamiya in the language means the place and the place. (Primarily) (4) (Attention to the situation) (5) (situational) (6) or (situational) (7) It is noted in the books of specialists in textual linguistics that they made definitions of the term (maqamama), and despite the numerous definitions; But they have similar connotations. Accommodation is an important criterion that relates to the context of the situation surrounding the text; Since it relates to the occasion of the text of the situation, "it is the occasion or place that shows the purpose of the text, or in other words, the text is understood in the light of this occasion" (8) as expressed (De Saussure) that "words acquire a relationship outside speech, the words which They share something related to memory ... The association that forms outside speech is very different from the association that forms inside speech., because the associations that lie outside of speech are very different. Speech is not supported by linear sequence, and its place is the brain (9) "he explained Saussure that the contextual relationship "in terms of the word's significance is governed by the context and the sequential order is logical for him between the preceding and the preceding. Later words, when the Contextual fixation enters the word what, acquire importance from their relation to the first and subsequent words" (10) De Beaugrand defined it as "involving the factors which make the text relevant to the prevailing situation retrievable. Subject to direct perception, and there may be an intrinsic mediation, as in the reading of an ancient text of a literary nature about matters belonging to another world" (11)

The size of the denominator, in the most general sense, indicates the role of the two ends of the communication - the originator of the text, and the receiver - at least; However, "these two parties may not draw attention as two persons" (12)

The denominator is a factor in the text's association with a situation for a particular fact, whether the situation exists or is retrievable, "The effects of a particular contextual situation are rarely achieved without mediation: the extent to which the individual is fed his own beliefs and model goals.... the model is fed with the available clues" (13) so it makes sense for the text recipient to pay attention to the denominators in the text, whether the text is audible or written, and they can be relied upon to determine the importance of more than one syntactic element mentioned in the text, such as textual and reference links; To make ambiguity meanings acceptable and clear (14) We must point out the issue of important issues with regard to the term (in the first place) and

(context) and to differentiate between them, they mixed the context, the term “meaning above all, and this confusion extended between the scopes of history and cultures, in the first place it was common when the Arabs used it in The past when he used it in rhetorical studies; while it uses many of the context of the modern term, especially Westerners, and if we look at each other, we may find a difference between what was meant by Arabs Al-Balaghoun, and what he meant to be in modern linguistic research (15) he says Dr. Tammam Hassan in his definition of the concept of maqamiya in the Arab rhetoric: in a way that the grammarians extracted the origin of the position of the letter, word and sentence, then they said (each maqam has an article), and (each word has its owner) ... These shr are abstract models, general frameworks, and fixed conditions with requirements Its weight is in the neighborhood of al-Suluk, and it is in its mold, and according to the Balajis, this place becomes fixed .... What I mean is not the denominator. A framework or template, either it is the entire social mobile state of which the speaker is a part, as well as the listener and the discourse itself, and other things that are relevant to the speaker, and this is something that goes beyond just thinking about a typical situation to include the whole process of communication of man, society, history, geography, forests, and purposes. ...the word place is more correct. What he does expresses what I understand from the modern term used by the narrators” (16)the context or the maqam expresses the verbal event and the set of circumstances surrounding the text, starting with the originator, middle and receiver with all the details and specifications, large and small. (17)And on this basis, says (Brown and Yule): The text analyzer must take into account the context in which the speech appears (and their context for the speaker/writer, the listener/reader, and the time and place), because it plays an active role in interpreting the speech. . It often results in the words appearing in two different contexts for two different twists” (18)

#### **The context is divided into two parts**

1. The internal context (text context): “It is represented in the phonetic, morphological, grammatical and semantic relations between words within a certain structure” (19)
2. The external context (the context of the situation): “It is represented in the social context or the context of the situation with its contents, and it forms the external framework of the verbal event” (20) which is the subject of our research.

#### **The context of the situation includes**

1. Existing evidence” and patterns of facts surrounding the linguistic essay.
2. The multiple linguistic and cultural dimensions, whether they are purely cultural, and here we are with (the cultural context), the social (the social context) or the religious (the religious context).
3. The psychological or emotional state of the parties to the linguistic process, and here we are with the (emotional context) and the suggestive or implicit connotations.
4. The type of discourse carried by the linguistic text. It can be a judicial, artistic, political or propaganda speech.
5. The nature of the text and the intended purpose of the participants, whether it is persuasive, coercive, dignified or offensive.
6. The place of speaking, the gender of the speakers, and the gender of those witnessing the state of speech.
7. Signs accompanying the speech process, such as pointing with the limb, eyebrow, hands or head.
8. The date or time when the language process occurs. (21)

(Heymes) indicates that a text parser can “choose the characteristics necessary to describe a particular communication event...said” (22)

Maqamiya in the poems of Al-Hudhali:

We note Sakhr Al-Hadily's poem, which came to express an image of grief for his son, which he linked to the context of the situation in which the modern society lives:

The two will never be in the woods

Both therapies are Assaarsyari \*\*\* Tkhal who are descendants of meniscus from thagama

So they lived the night until the morning light shined bright and straight

Either they flee from fear of the earth \*\*\* they must have died

And they met the horses from the sunrise \*\*\* The beasts were stumbling, and they were tents

With each contraction, the male is stubborn \*\*\* rejects the hand of the choke and the bridle

So she cursed with spears in her chest \*\*\* from sedition, and drinking poison

And it reminded me of your crying at Talid \*\*\* A bitter dove roamed the dove

She came back with a wonderful logic and came true \*\*\* Where the mourners who came to Noah rose from death

I called for a free leg, and I prayed \*\*\* for a long time without explaining the words (23)

There are texts that have lost their main purpose in describing a particular case if the recipient did not know about its condition beforehand. Here the poet wanted to describe the state of anxiety and fear experienced by the individual, and the state of sadness and crying over the loss of his son, so he took pictures inspired by the nature surrounding him, “If we look at the role played by imagination, we find someone to turn to, either to ask for

help from him in understanding the manifestations of the universe. And expressions of life, or to show what is in himself of the meaning that is not revealed through familiar speech... Even if his heart was filled with meanings, he began to express them with words and structures... Imagination is an inevitable power for the writer. Whatever it is" (24) we note That the poet took from the description of the condition of the fugitive donkeys (the gene) a state of anxiety, fear and instability, and linked this description to the life that a humiliated individual lives in the shadow of conflicts and tribal wars, and the survival of the strongest. Likewise, the sound of a dove mourning for its son (the call of a free leg) linked his sadness and crying and renewed his pain over the birth of his son. Valmqamah link the poem with the external life of the text. The poet's reliance on the maqamat must be matched by the recipient's reliance on them to know the purposes of the text. Those ideas that the poet presents from the environmental and social reality in his poem are among the most important means that he relies on to highlight his emotional experience and his linguistic eloquence for the recipient.

Likewise in the words of Abu Jundub:

Who will tell my angels about Habashi \*\*\* the brother of BanuZulaifa Al-Subhi

Don't you see a paralyzed man \*\*\* with swollen legs?

Ask Hadeel and ask me \*\*\* As for Aseel Al-Suraim Al-Basri

Until I die glorified and a believer \*\*\* If you see our unconscious neighbor (25)

It is noted that the poet has used interrogative and figurative reference tools to draw a contextual and communicative picture between the recipient and the text. To empty the sadness in himself, and notes through communicative indicators of interrogative and pronouns that the poet wanted to seduce the recipient by expanding the semantic position and transferring what is in him to an external context, interpreted according to the understanding of the recipient. : (from an angelic informant), here the question was intended to involve the recipient in writing the text; Where he must have an answer, and the recipient must search for the content of the messages that the poet wants to convey to (Zalifa, BaniSubh) (26) as well as using the question letter (hamza) because it is also an attribute of believing and imagining it, and it is used for the mind and the unreasonable, and its entry In nouns and verbs, which makes it in the context of the poet's willingness to use it in linking the text with the denominator, and the rest of the interrogative tools. Especially a thing in itself. (27) The poet al-Hamza used the question mark in two places in the text, and its purpose was to inform and prove the formal qualities of him, and that he was not affected by them because of his advantages in supporting his people, and they bear witness. from him from him. Its purpose is "to induce the presenter before him to acknowledge and acknowledge the possibility of demonstrating the settlement of the issue" (28) the reference here being based on the addressee's prior knowledge of the communicative event. In the text also, the linked pronoun in referential verbs is referred to as a reference outside the text and the goal is to connect the mind of the recipient through the text to the station as in verbs (look at me, ask, die, I saw). The text expresses the psychological position of the poet, the direct speech of his people, and the function of pronouns is often symbolic rather than realistic in poetic texts. Certainly, the reference to the pronoun is determined by what the text and the denominator refer to. It also refers to the pre-Islamic social customs indicated by the homogeneous textual vocabulary that linked the text to the maqamiya in the poetry of Abu Kharash:

Ash is of great stature, and its coverings \*\*\* in winter, like a fertile pond (29)

It is noted that the text does not give the poet a verbal presence except in the external situation, which is interpreted as the poet wanted to explain the exploits of his praise in feeding the hungry. Although the poet kept the textual reference and put the reference to it in the text - the name of Mamdouh (Dbayeh) in the first verse of the poem - in reference to his generosity; So that you do not get distracted by the interpretation of who is being praised; However, he made this verse an explanatory factor based on what is known in the social context and imaginary customs and traditions, thus linking the text with the maqam, "The apparent meaning of the text is not a specific thing in itself, and it must exist." It is an interaction between coherence and other textual standards in order to achieve the quality of communication" (30)

In the same context, what made Janoube, Amr's sister, mourn her brother:

I wished that I had my life and did not benefit from it \*\*\* He did not conquer understanding and did not descend into its valleys.

The chatter became muddled and we had a mutual understanding \*\*\* as soon as it was exposed and what was damaged

And one night he sang with feathers, but his butcher \*\*\* specialized in beggars who pray to him.

The dog does not bark more than \*\*\* than dinner, and his snakes do not run

You would feed him from hunger and starvation \*\*\* the publican's fat if he asked for it (31)

Perhaps the words of Janouub Al-Hadiliyah were clear to the listener at the time, because the killing of AmrDhul-Kalb had an impact on the souls of his people. Can we know the incident through the text alone without linking it to the denominator? The answer is (no), because of the ambiguity that grammatical words reveal in expressing what is in the speaker's mind, textual coherence is not always achieved by grammatical language means only. For which the text was created. Then the poet continues in this way the metaphor of the subsequent verses. The grave, as stated in those verses, was diligent in feeding its guests the best food on cold

winter nights. Answer: Firstly, with the phrase (the butchers call it the farthest) (32) and secondly, with the phrase (the dog does not bark at it, and its snakes do not fly), which is an indication. From the hiding of all the neighborhoods to escape the coldness of that night whose meanings were understood from the context of the social situation and the circulation of those words to signify the difference. The difficulty of that atmosphere, as he was expressing generosity by saying "the dog is a coward, meaning the end of generosity and abundance" (33) the poet wanted to show the generosity of her lament even in the darkest conditions that are harsh on every neighborhood, and that he presents his guest to himself, "Winter is a test For the righteous and the honorable, for winter is the enemy of the poor, it hurts him by its cold, and it hurts by its cold." Poverty, and the pain increases to his pain. There is no refuge in front of the refuge except to seek the assistance of the people of generosity and generosity, which if winter came to them, they would bring people down and complete it, and they would kill this winter with hunger" (34) and this indicates that the maqamiya was present in the poem Southern Hadaliya, where she took up two somewhat different themes in the formative text, but combined them with their well-known and obvious maqam recipient, through which she formed the text's unity and showed the intent w she wanted to convey, which led to the text being well accepted..

## **Second: Intertextuality**

Intertextuality in the language: This word is taken from the linguistic root (nas), and Arabic dictionaries have given many meanings in its interpretation, and the text: "I have raised the thing, the text of the hadith in it is a text that has been lifted, and everything that was revealed was a text. What was revealed is a condition, And the pulpit is the raised dress, the flat bedding, the text of the luggage, the text of the animal is written on it. It is, and the text is raised by the bride. The text and the text and the text are raised by this very thing and the text of the text. (35) as stated in the bride's crown "The text is from the thing: All it showed was the text. And it was said: And from the bride of the pulpit, because they appear to them" (36) It is noted that the linguistic meaning of intertextuality in Arabic dictionaries indicates that it denotes transfiguration, overlapping, and reaching the end, and we may see from this after the modern linguistic term a little about the Arabic linguistic meaning of intertextuality, as it was noted in the interpretation of (Hebron) for the day of invitation: "The day of intertextuality" That is, some of them call some of the owners of Paradise with Hell" (37) Despite the prevalence of modern intertextuality in the term "in contemporary Western criticism in times, its echoes are still weak in contemporary Arab criticism" (38) Intertextuality: Like the previous six criteria, the translators did not agree on a unified term in their translation from foreign to Arabic of the term (Intertextuality), some translate it to (intertextuality), some translate it to (intertextuality), some of them translate it to (textual texts), and others to (textual texts), and others to (intertextuality of texts), and the term that has spread and spread among books is (intertextuality) (39) and from books that came with a different Arabization of the term; From the term (intertextuality) (40) (hypotaxia texts) (41) (intertextuality, cross-text, heritage, text reconstruction) (42) and (absent text) (43) Intertextuality: a newly emerging critical term that has emerged in light of recent critical trends (44) Where it is intended to include a text "and other texts related to it that occurred within the limits of a previous experience, whether through mediation or without mediation ... with ancient texts" (45) and similarly is the relationship that affects "the way the text is read between the text, That is, in which traces or echoes of other texts occur" (46) and the intertextuality between Dr. Tammam Hassan is "a relationship that exists between the parts of the text and each other, as it exists between the text and the text, such as the relationship of the question to the answer, the relationship of summarization to the text and the summary, the relationship of draft to whitewashing, the relationship of the text to interpretation, the relationship of ambiguity to what it clarifies, and the relationship of possibility to what determines its meaning" (47) this was confirmed by Dr. Muhammad Muftah in his saying: "Intertextuality is inevitable, because there is no escape for a person from his circumstances and temporal and spatial contents, and from his personal history, that is, his memory. A text from the recipient also" (48) Then forgetting it at the stage of poetic giving, so that its archives are embedded in the fabric of his tender; But in a new form" (49)

## **Types of intertextuality**

As we have indicated in the definitions of idiomatic intertextuality by researchers and their differences in it, they also differed in defining its types, they came with several sections, including: external intertextuality, internal intertextuality, partial intertextuality, complete intertextuality, necessary intertextuality, optional intertextuality, direct intertextuality and indirect intertextuality, In terms of the form and content of the text, to what was taken from the previous texts (50) the most important and most common sections of intertextuality are:

- Intertextuality: It is also called direct intertextuality, which is "cutting out a part of the text or previous texts and placing it in the new text ... which is the simple form that is achieved by transferring the expression as it is" (51) and internal intertextuality is supposed to perform "An artistic, aesthetic, or objective intellectual function that serves the context of the narrative and is in harmony with it" (52) and it retained many of its. The creators of the text achieve the attractiveness of the text by combining the results of the previous texts in the recipients of the new text. The author "or the poet is not only a previous lecturer with the limits of production, whether it is a production for himself or for others" (53) and it is not understood from the foregoing that the writer or poet does not create a work distinct from the previous text; Rather, it follows the author's style, culture, and experience of

literary experience, and thus intertextuality characterizes the stylistic characteristics that would elevate the new text. This kind of intertextuality can be observed in one of the poems of Abu Dhu'ayb al-Hudhali, which was taken from the poetry of Imru' al-Qays:

**If she reaches the cord of serenity, then bleed for her \*\*\* and if she tightens it, then stop complimenting**

Abu Dhu'ayb took the saying in the second part of the saying of Imru' al-Qays (54)

Give me a break from this indulgence \*\*\* and if you decide to fast, be kind to me (55)

The intertextuality between Abu Dhu'ayb in casting and weaving can be seen from the text of Imru' al-Qays. The relationship between "Surmatha, Ansar" and "Sarmi" / "Tamamel" and "Ajmal" is a lexical casting relationship. Where the relationship was with partial repetition through morphological formulas, and the purpose of which is to benefit from the conceptual factor, taking into account the avoidance of the verbal repetition factor (pure repetition) whose result is just a repetition of previous texts, but what Abu Dhu'ayb did with his partial repetition was to create a new and convergent textual image. Verbally and semantically with the text of Imru' al-Qays, "It is correct that the methods of drafting between expressions by inverting them with synonyms" (56) and (Julia Kristeva) commented on this type of intertextuality. Corrective types are examples of modified quotations, in which the author transfers a textual structure from its original context to his text after a slight change in the structure of the new text" (57)

Likewise in the saying of Sa'idah bin Joya, who took the first verse of Abu Dhu'ayb al-Hudhali, and said Sa'idah:

Your beauty is only worthy of living \*\*\* Ummm - and my life was short –(58)

Abu Dhuib said:

Your beauty, O sadness of the heart \*\*\* You will meet those you love and rest (59)

The word (your beauty) in both verses represents the textual reference with the pronoun linked (kaf) to the subject (umim) in the first house, and (the heart) in the second house with the intention of beautifying it and not forgetting it. The title is for patience and "don't forget". Jamal, O Jamala, your words, it is sufficient and independent of the means of living a little" (60) and this is the form of intertextuality that Dr. AzzaShebl described as simple, and the wording is transmitted as it is (61) Kristeva says that intertextuality or dialogue between texts, as she described it, is "a familiar phenomenon throughout literary history. As for modern poetic texts, we can say without exaggeration that they are a fundamental law because they are texts made through assimilation. At the same time by demolishing other texts from space." textually overlapping and this can be expressed as symmetric correlations of a discursive nature" (62)

- External intertextuality: or what is called indirect intertextuality, which is "what is inferred from the text by deduction, and refers to the intertextuality of ideas, cultural reading, or historical memory that evokes its intertextuality in its spirit or meaning, not in its letter or language, and is understood from the text's allusions and gestures. And zeros and symbols" (63) and the text creator may use previous texts "continuous use, and the receiver of the text usually need a degree of familiarity with previous texts" (64) as we look at what Sirajuddin Al-Warraq said:

You pointer at her whims \*\*\* you blame too much out of ignorance

Only \*\*\* knows longing, and only morning

Our thinking diverges in different parts, unless we know of an earlier text which is:

Longing is known only to the one who struggles with it, and the club is only known to the one who suffers from it (65) when we know the ancient text and its purposes, the difficulty of understanding the text ends. Perhaps the questioner will ask about the similar words in the second verse of the first text and the old verse, and is this considered direct intertextuality? The answer is (no), because the one wishing to refer to a matter known to the recipient in advance, he took from it the meaning only without the text. The novelty in the last text is to add a great deal of information and attention to the previous text" (66) External intertextuality is a kind of intellectual quotation or disposition of ancient texts, heritage or historical content, including events from the creator's skill. It also extends to the poetic texts that you store in the dhikr, in order to formulate from this and that the new text" (67)

### **Intertextuality between Arabic and Contemporary Linguistics**

The term intertextuality did not appear among the ancient Arabs in the form suggested by textual scholars in the modern era; But pay attention to this phenomenon with meanings and terms that are close to the content of what came with the science of the text, and it can be said that the emergence of overlapping texts and textual interaction "in ancient Arabic criticism was found in the fields. From rhetorical and literary criticism and many appropriate terms Abu Dhoib took the saying in the second part of the saying of Imru' al-Qays (54)

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his partial repetition that he created a new and convergent textual image. verbally and semantically with the text of Imru' al-Qays, "It is true that the methods of drafting between expressions by flipping them with synonyms" (56) and (Julia Kristeva) commented on this type of intertextuality. Corrective types are examples of modified quotations, where the author transfers a textual structure from its original context to his text after a slight change in the structure of the new text" (57)

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### **Intertextuality between Arabic and contemporary linguistics**

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He will call him until a syllable overwhelms him \*\*\* and he will not come, for he has made the newborn a laughingstock of (76)

He returned his utensil with nothing in it \*\*\* as if the tears of his two unique eyes (77)

And they became without their condition, and they became \*\*\* black mountains from the heat of the Levant

Do you not know, O Kharash, that the best of the immigrant after his emigration is hardly mentioned?

You seek righteousness after me \*\*\* like polluted frankincense that is not chased (78)

Abu Kharash used intertextuality between the Noble Qur'an and what came in it of honoring parents in Surat Al-Isra(79) and Surat Luqman(80) The text shows the poet's grief and extreme grief over the separation of his son, using Qur'anic connotations and the influence of their meanings to give the text the character of attention and concern for honoring parents, and considers that it is a matter of righteousness that a child should not leave his father after he grows up; Rather, it is better for the child to remain by his side in service and obedience, and this is one of the meanings indicated by the two verses in the context of the two surahs. Where God Almighty worships the commandment of honoring parents. Here the intertextuality does not come in direct words. In the sense that the poet took from the Qur'anic texts their meanings and what they refer to, this degree of intertextuality is based on indirect practices and quotes (external intertextuality), and that following "external texts in the text is often difficult. The process, especially if the text is woven and with good workmanship." (81) Sointertextuality is not only a process of interconnecting ideas; rather, it is a system for defining the

meaning that works according to the meanings of the revelation. It requires knowledge of the religious, literary, social and political system to be a clear indicator in determining the meaning of the recipient; Since each intertextuality in a particular text is the culmination of a process through which the significance passes from the previous text to the new text, the semantic value of intertextuality in the text undergoes several transformations, in order to harmonize with the new medium, and influence it.

Likewise, the overlap between Al-Hawthali's poetry and the historical event is one of the obvious types of intertextuality. Because of its entry into the general customary frameworks, and thus it is easy for the listener or reader to know the mechanisms of intertextuality that necessitate filling the void of the event, and knowing its dimensions, satirical poets used historical names. The symbols in some of their poems, which carry in their course historical events, according to the semantic contexts they give to that character and their historical depth, the direction of the content and the depth of the textual context. Abu Dheeb says about this:

Patience on the soul after the son said \*\*\* and his likeness and the dead disturb her remembrance (82)

Abu Dheib took the name of his cousin Nushiba bin Anbas(83) as an artistic way to express sadness and show the depth of the affliction.

#### **Likewise in saying**

So, the sons of the Al-Ma'atab family circulated around it, and the knowledge of selling and raping it was great (84) And in order for Abu Dhu'ayb to approach his idea with the high price of alcohol that spread throughout his poem, he mentioned the name of the Mutaib family and they are from the people of Thaqif, and it is not difficult for them to buy something. ; But the purchase of that wine was exaggerated, and he forbade them to rape it despite their power and tyranny, and because they were in the sacred month, it was not permissible for them to do so (85) and with this name employed their qualities in the service of the text and to show its connotations.

#### **Likewise in saying:**

Woe to me (86) a dead skin lower than ten \*\*\* from the "nap" their grandfather became a heartbreak.

Their patterns were "disturbing" and deceived by neighborhood nodes, they were treacherous.

They were poor, so the friend needed them \*\*\* the country lost - if replaced - the rain

Do not believe in the rubbish he is responsible for \*\*\* if he is disguised as treachery and is a girdle (87)

Among the symbols that Abu Dhu'ayb formulated in framing the text in order to achieve a balance between praise and blameworthy, he took three symbols from the names of the tribes, the first of which is (Al-Ujrah) and they are from the people of Hadeel. He wanted to describe the grief for them, and the second symbol is (Bahaz) and they are from Bani Suleiman and they are "the sons of Bahz bin Qais bin Man Bahath bin Sulaym" ([88]), and portrayed them as having contracts of edema and refuges to which he resorts and asks them for a blessing for their courage and generosity, and the symbol The third is (the rubbish) relative to "Zebala bin Tamim, brother of Omar bin Tamim." (89) And he wanted them to be treacherous. Of us and those distrustful of their responsibility, he debated between three parties, ardent and fearful, a valiant defender, and an unreliable, cowardly traitor. And another bears the importance of the aggressive dimensions to draw a paradox between good and evil, and thus Abu Dheib was able, through intertextuality, to evoke the feelings and emotions of the recipient by holding that comparison. Sakhr also mentioned one of the symbols of history, which is (Bani Tamim) in one of his poems, which helped the text acquire its texture and complete its importance in the same recipient, in order to speed up the response to the lawsuit. by these people. And that in:

What do you want with the words that I convey \*\*\* O father, like you do not make your ways easy

Abu Al-Mu'tam, what was humiliated \*\*\* If I called Tamim I asked the Muslim (90)

As well as from the historical names mentioned in the poems of Al-Hudhali, the name of the Prophet of God (Daoud), peace be upon him, as well as (Al-Tawbah), one of the kings of Himyar who used to make shields. This is what Abu Dhu'ayb said:

And each of them has two narrations on the basis of which they were judged \*\*\* "Dawood" or Sana al-Sabih "My Nature" (91)

Among the names in which the proverbs are mentioned (Malik and Aqeel). (92) According to Abu Kharash al-Hudhali:

Did you not know that in front of us there is a friend who is pure, Malik, and Aqeel (Aqeel) (93)

These names and religious and historical events were quoted by Hadaliyah poets because they were known to the recipient in his time because of their semantic effect in presenting the text. Clear and possibly hidden signs appear behind which the absent text is hidden. Thus, some delusional poets have bypassed themselves, and hung their affairs on the threshold of time and place. To supplement the course of their social and private lives.

#### **Margins**

- Al-Ain: 5/232. Article (people)
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- In Literary Criticism: 118.
- Diwan Al-Hadhlin: 3/86, 87.
- Zalifa is from Al-Hadeel, and BanuSobh is from Al-Hadeel. See Diwan Al-Hathlin: 3/86.
- See: Meanings of Syntax: 4/606.
- Previous source: 4/608.
- Diwan of the Present: 2/156.
- Introduction to the Linguistics of the Text (Abu Ghazaleh): 26.
- Diwan of the Present: 3/126.
- Because of the extreme cold, he was covered with dung, which means that his hands and feet entered the abdomen. See: Diwan Al-Hadhlin: 3/126.
- The Detailed History of the Arabs Before Islam: 4/583.
- The Detailed History of the Arabs Before Islam: 4/583.
- Lisan Al Arab: 7/97. Article (texts)
- Crown of the Bride: 18/179. Article (texts)
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- The Seven Endowments: 70.
- Al-Ghaba: It is watered with milk before night. Al-Walid: IbnAbiKharash. See: Diwan Al-Hadhilin: 2/170.
- Al-Farid: The unique collection is a piece of silver like pearls. See: Diwan Al-Hadhilin: 2/170.
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- Diwan of the Present: 1/74.
- See: Diwan Al-Hadhiliyin: 1/47.
- Woe to the mother: a word meant to mourn for these people dead. See: Diwan al-Hadhiliyin: 1/44.
- Diwan al-Hadhiliyin: 1/44.
- Diwan al-Hadhiliyin: 1/44.
- Diwan of the Present: 1/44.
- Al-HadaliDiwan: 2/228, 229.
- Diwan al-Hadhiliyin: 1/19.
- They are the two birds of the archer, and a lesson is given by them in meeting and not being different. See: Diwan Al-Hadhilin: 2/117.
- Diwan al-Hadhiliyin: 2/116.

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