

**THE STIMULUS AND RESPONSE IN THE TEXT FOR THE ANCIENT CRITICS,
THE TECHNICAL STANDARD IN AL-JAHIZ'S CRITICISM OF ABU NAWAS'
POETRY AS A MODEL**

Wahida NIDD

University of Ghardaia, Algeria

wahidanidd@gmail.com

&

Muhammad Al-Saeed BEN SAED

University of Ghardaia, Algeria

saad58@gmail.com

Abstract: This research aims to look at the ancient critical discourse and its aesthetic tendency, so that we want to reach the most important mechanisms of literary work such as the standards of stimulus and response in criticism. We also mainly aim to reveal taste and judgment of artistic works. Our goal was to shed light on the ethical standards in evaluating literary texts. And the standards of casting, the quality of description, and the standards of musical rhythm. We have concluded that ancient critics used ethical standards in casting texts. We also tried to extract the stimulus and response in the texts of the ancients in particular.

Keywords : Stimulus, response, critics, ancients, art, texts.

**LE STIMULUS ET LA REPOSE DANS LE TEXTE SELON LES CRITIQUES
ANCIENS, LA NORME ARTISTIQUE DANS LA CRITIQUE D'AL-JAHIZ DE LA
POESIE D'ABU NAWAS COMME MODELE**

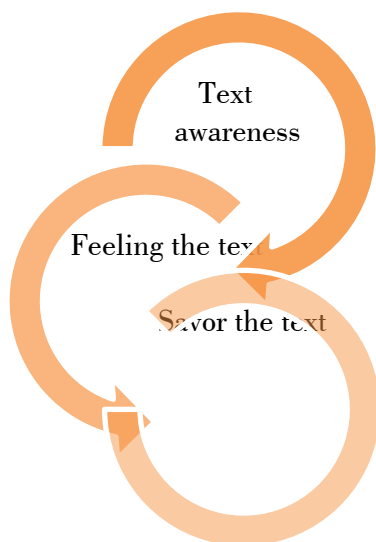
Résumé : Cette recherche vise à examiner le discours critique ancien et sa tendance esthétique, de sorte que nous voulons atteindre les mécanismes les plus importants du travail littéraire, tels que les normes de stimulation et de réponse dans la critique. Nous visons également principalement à révéler le goût et le jugement de l'art. Notre objectif était de mettre en lumière les normes éthiques dans l'évaluation des textes littéraires. Et les normes de casting, la qualité de la description et les normes du rythme musical. Nous avons conclu que les critiques anciens utilisaient des normes éthiques dans le casting des textes. Nous avons également essayé d'extraire le stimulus et la réponse dans les textes des anciens en particulier.

Mots-clés: Stimulus, réponse, critiques, anciens, art, textes.

Introduction

The linguistic significance of the concept of standard refers to the scale or measure. In the Arabic language, the standard is one of the measures, what is measured. Al-Layth said, “measure is what the measures are measured with,” so the measure is correct, complete, and sufficient. You say “calibrated” or “equalized,” which is the measure and the standard, and it may refer to time if the action occurring in a specific time is not extended. Like divorce, for example. In the philosophical perspective, this concept indicates that it is an achieved or imagined model of what something should be like,

including the normative sciences, which are logic, ethics, and the like. For supporters of the linguistic trend, this concept refers to a stereotype that is formed based on observation (Sawsan Al-Bayati, 2010:1). The literary text consists of a set of stylistic, semantic, semiotic, semantic, and linguistic foundations and laws that lay the first touches to creating a literary text par excellence. Criticism/critic comes after this text has been established and is in actual confrontation with the other party of the author, i.e. the recipient, and the recipient plays his role in the process of activation. The reader, especially if this recipient belongs to an active party in the reading process, and is often the critic himself, because when the text unfolds its effects will fall into the hands of the reader/critic in all cases, and the latter must put some of his reading touches when He addresses the text by reading first, tasting it second, and then expressing the level of this text through his critical impression third (Sawsan Al-Bayati, 2010, p. 1). All of these processes must take place according to critical standards set by the critic and felt through his readings. The standard here can be the initial key to judging the text through the laws and foundations that are made clear by the process of exchange between the text and the critic/reader. The critic does not start from a random vacuum to judge the text. Rather, his reading practice opens up horizons for him to stand on critical foundations and laws - which may be strict at times - but in all cases he starts from the aesthetic view, this view that philosophizes feelings and sensations to begin with. The criterion is The first thing that the critic starts from is the feeling, which creates a kind of interaction between the two: the text/the critic, and according to these feelings and feelings the first critical view emerges, which then turns into a standard of taste that directs the reading act in another direction, as an individual/ subjective act (Sawsan Al-Bayati, 2010, p.1). Criticism is based on the process and communication between the writer or poet and the critic, and what are the stylistic, semantic, and semantic messages that he receives. The critic either approves of it or criticizes it based on his culture and its linguistic and non-linguistic skills. Criticism is a physical process with specific functions and standards that proceed according to a successive chain with each other:



However, this criterion often clashes with another criterion related to the extent of the text's spread in a specific place and time. Modern literature often addresses the issue of the text's fame and spread in a time other than the time in which it was written, and there is no wonder about that. The poems of Omar Khayyam - for example - It did not receive critical attention until it was translated into other languages and after years of composing it,

and this poet remained unknown in his environment until he achieved the level of artistic awareness among the other/Western, who took upon himself the task of translating and publishing it and even opposing it. The same thing applies to many writers - whether poets or novelists - Shakespeare, Kafka, Edgar Allan Poe, and many others were completely neglected in their environment and in their time, but now - and after their death - they are considered at the top of the list of famous writers about whom no one disagrees, and they do not doubt their integrity. Their literary and artistic ability.

1. Foundations of the literary critical standard:

The criterion starts from the text. In fact, one of the researchers, in his study entitled Arabic poetry between the authority of the criterion and the pleasure of moving to obtain a master's degree, considered it an important textual component as long as it starts from the internal structure of the text (Sawsan Al-Bayati, 2010:1). According to this view, we can observe a comprehensive and profound concept of the aesthetic standard: it is a semiotic term that works to monitor, collect, and mobilize a network of distinctive aesthetic signs in texts or phenomena, deepen them, establish their existence, and highlight their features, until they are transformed into an aesthetic-critical standard through which aesthetic competence can be tested. The text or phenomenon depends on the extent to which he/she responds to the aesthetic laws and rules that the standard has in theory. In issuing his judgments, the critic starts from aesthetic criteria that determine the relativity of the criticised work, which have an intertwined relationship with the critic's personality, and it is necessary to exercise taste for the text, and then determine the critical impression based mainly on taste, although critical theories tend to ask an important dialectical question that opens horizons for critics. Relates to the importance of taste in making critical judgments. Literary taste is defined as an individual's ability to perceive aspects of beauty and ugliness in a literary work, which makes him accept reading or hearing a work, or repel it, according to this text's aesthetic qualities (Sawsan Al-Bayati, 2010, p. 1).

In light of this concept, an individual's taste is determined by the extent of his ability to respond logically to the mutual influence between him and the thing being tasted. The first stage that a person goes through is his sense of the thing and his acceptance or aversion to it. Taste is measured by perception, and it is often visual perception, so seeing the thing first, accepting it or Secondly, rejecting it is what determines the standards of individual taste. This means that taste is an individual feeling about something. Consciousness may respond to acceptance of the sight of the sky raining heavily for an individual, while the same sight may cause aversion to another person. This is the case with literary texts. Taste is... The initial feeling of the text through which it is read. This feeling responds to the requirements of influence and influence between the critic and the text. However, other requirements cannot be ignored in any way to judge the read text. Rather, the critic is required, in addition to literary taste, to be familiar with the cognitive and intellectual foundations that qualify him. To issue a critical judgment, in other words: it is absolutely impossible to judge a literary text based on taste alone, as there are artistic, intellectual and aesthetic standards that give the critic energy and ability to practice critically (Sawsan Al-Bayati, 2010:2).

The critic's initial critical impression is determined through the literary taste of the texts read, and it must be taken into account that taste is an individual feeling, and the critic's subjectivity plays its role in this regard, as tasting does not occur through previous knowledge of the text, but rather through imagination and conscience, which are linked to

feeling. With pleasure or pain, and this feeling does not arise as a result of rational judgments. The critical impression, which will lead us to a strict critical reasoning if it is far from whims and utilitarian goals and objectives, will lead us to give an honest taste judgment.

2. Aesthetic criteria for criticism:

It is related to poetic creativity in the modern era. It is not the same as the aesthetic standards set by ancient critics. Beauty stems from the general framework of the literary text, and the basic elements that constitute its essence fall under it. In poetry - for example - the formal elements emerge from the words, structures, and contents that define images and symbols. And suggestions, in addition to sounds and music, both internal and external, and through the interaction of all these elements, the text is formed, and it is not beautiful unless the poet uses it well and is successful in portraying it. Al-Mutanabbi's poems, for example, can be spread and broadcast, and resonate in the poet's time and after it, and still are. If Al-Mutanabbi had not improved his uses of form, content, and eloquence, which are all aesthetic standards that the poet relies on and even insists on, however, these standards are not clear in all literary genres, as the standards specific to poetry are not the same as the standards that pertain to narrative text - biographies, maqamat, or novels, for example. - And other texts that exploit the elements of narration, description, and dialogue, and form narrative elements among themselves, and so on, and these standards are what will determine the aesthetic value of this text, and thus reveal the ruling on its aesthetic value (Sawsan Al-Bayati, 2010:2).

The text is subject to the authority of the critic after it has gotten rid of the authority of its creator, and our saying this necessitates a kind of ruling on the priority of the text over criticism. From a special point of view, we see that after the text has reached its final form, the critic, whatever his form, comes to determine the internal and external systems. For the paths that shape the text, and here we mean by the critic the one who subjects the text to his reading authority, and with this concept we exclude the critic who is born with the text and who is the creator itself. The critic's task here is manifested in setting his own standards according to which he proceeds in the process of critical organization. This statement prompts us to affirm that every critic has his own critical standard first, and that every text is subject to a standard that is not fixed by one critic and is different from that of another critic, secondly. It varies from one era to another, and from one place to another, and the levels of the critic's culture remain what determines the stability and change of these standards. The culture of the impressionistic critic, for example, is completely and definitively different from the culture of the structuralist critic, or the one who possesses a historical culture whose outlook is directed to The text from a historical point of view (Sawsan Al-Bayati, 2010, p 2). Anyone who contemplates our ancient critical discourse notices this intense passion for aesthetic tendency, whether at the level of the subject or at the level of the subject, given that the most important issue raised in aesthetic criticism is that aesthetic judgment requires an interplay of the self with its feelings and emotions in a complete process that bestows its subjectivity on the beautiful effect. It interacts with it and is affected by it, just as the judgment is focused on the aesthetic subject to determine its artistic characteristics and aesthetic values, which enter into the core of the aesthetic structure and thus create its distinction and uniqueness. As for the self-level, our ancient

critics focused on two basic pillars: artistic influence, and the principle of hidden reason in determining the aesthetics of the literary text (Jabi Hayat, 2018, p 154).

3. Standards for eliciting and responding to criticism:

The artistic response and demand for literary work have an intense presence in our ancient critical discourse. Artistic influence is an essential feature that distinguishes poetic meaning, based on the extent to which this poetry, through its artistic formulation, leaves an impact on the recipient. The criterion of its quality according to critics was the gentleness of its entry into the soul. It has a good impact on the heart, and without them, the text loses its presence, no matter how skillful it is in description and mastery of speech, realizing that the recipient is moved by the sweet word, the meaningful phrase, and the harmonious arrangement that deviates from the meaning of the word, giving it the power of illusion that strikes the recipient's feelings and shakes his conscience, so his joy is a translation. A process of his position on the text and his judgment of poetry and aesthetics. Critics realize the truth of this and see that direct meanings do not excite the recipient. Therefore, the manipulation of the hackneyed meaning and the transformation of its meaning is what creates this meaning and gives it a value that takes it out of the circle of followers into the circle of innovation, and from the monotony of the boring past to the novelty of the strange, and this is what is confirmed by Al-Qadi's statement. Al-Jurjani: "The opponents of these meanings may dispute according to their level of knowledge of the craft of poetry, so the group participates in the common thing, and one of them is unique with a word that is sought, or an arrangement that is desirable, or an emphasis that is placed in its place, or an addition to which he was guided and not others, so the common participant shows you the common person in the form of the innovator and inventor" (Jabi Hayat, 2018, p 154-155).

Our critics also emphasized the necessity of feeling the water of character flowing through the text, because the more the writer is in keeping with his character, the more aesthetic effects will be infused into the text that qualifies him to arouse the recipient's joy and comfort, because the soul is usually comforted by tolerant, submissive speech that is said to be pardoning the mind, and is repelled by hateful disobedience to its affectation and artificiality. This is what most critics confirm. "And with the abhorrent affectation and the soul's lack of artificiality, there is aversion to it, and in the paradox of character is the lack of sweetness, the disappearance of elegance and the morals of the preamble, and perhaps this is a reason for the obliteration of the virtues, such as what we often find in the poetry of Abu Tammam, for among the hadith scholars he tried to imitate the early ones in many of his words, and this was achieved from him." "For impudent pronunciation and bragging in more than one place in his poetry".

Our critics' emphasis on this basis clearly indicates their belief in the effectiveness of poetic language and its distinction from other means of discourse. They separated literature from science and wisdom, and they realized intuitively that poetry did not exist to preach and guide directly, but rather it is the work of inspiration and feelings. In this regard, Al-Amdi says: Tajweed in poetry was not caused by knowledge, and if its cause was knowledge, then the scholars who used it would be more knowledgeable than those who are not scholars. Abu Tammam's merit in this respect fell to Al-Buhturi, and this became better and more deserving of precedence, since it was common knowledge that the poetry of scholars was less than the poetry of poets." What the pioneers of Western aesthetics

confirm when they say that art that fails to influence is bad art. Stolnetti says: “We usually praise a work of art by saying that it is influential or expressive, and on the other hand, we reject another work by saying that it is a work without feeling or that it leaves us without being affected”. Thus, critics agree that high literature is that which, thanks to the characteristics of its formulation, arouses emotional emotions and aesthetic feelings in us (Jabi Hayat, 2018:155-156).

The ancient critics realized that taste in the field of judging artistic works is a must, so they sought to establish the principle of hidden reason in determining the aesthetics of the literary text because they are hidden advantages that only people with pure tastes that have been refined by training and long practice can understand, stressing that poetic craftsmanship has Artistic characteristics that no one can appreciate or judge except the specialized critic who knows their secrets and is able to distinguish good from bad. Therefore, for them, the critic was what combined, in addition to character and talent, training and culture, because with them he could determine the hidden defect or the hidden beauty, especially if we know that things are often similar on the surface, and the good and the bad are mixed in poetry, so they are similar in the eyes of the non-critic who is unable to penetrate. To reveal the depths of the poetic experience to reveal its uniqueness, Al-Amdi says: “Don’t you see that two knights of Solomon may be flawless, with all the signs of emancipation, quality, and purity present, and one of them is better than the other in a difference that only those with experience and long training know? And likewise the two female servants who are skilled in beauty, The two things that are similar in description, both free from every defect: the scholar may separate them by virtue of the slave thing until he puts a large difference between them in the price, so if it is said to the slaver, “Where did you come from, where did you prefer this slave girl over her sister? And where did you come from, where did you prefer this horse over its owner?” He was not able to come up with an explanation that would explain it. The difference between them is known by each one of them by his nature, his extensive training and his length of practice, as well as poetry: two rare good verses may come close together, so those who are knowledgeable in the art of poetry know which of them is better if their meaning is the same, or which of them is better in its meaning if their meaning is different...

Ishaq Al-Muwaisili said: Al-Mu’tasim said to me: Tell me about knowing the tune, and he explained it to me: So I said: Among the things are things that are encompassed by knowledge and that are not performed by the attribute” (Jabi Hayat, 2018:156). In this text, there are wonderful critical references from Al-Amdi, where we stop when distinguishing between two beautiful people, where the matter seems to be purely personal, as there is no rule that differentiates between a beautiful person and a beautiful person, but rather this distinction depends on character, acumen, and training, as is the case in all other industries, one does not excel in it and become an expert. With its things, except for the one who wears it, has experienced it for a long time, and whose feelings have been raised by it. This is not far from what Al-Qadi Al-Jurjani said when he highlighted the role of taste in the sense of beauty, saying: “And you may see the image fulfilling the conditions of beauty, fulfilling the descriptions of perfection, eliminating in the soul every doctrine, and stopping from perfection in every path, then you will find another that is inferior to it in the regularity of the virtues and the completeness of it.” The creation and the symmetry of the parts, and the opposite of the parts, is more sweet, closer to acceptance, attached to the soul, and quicker to blend with the heart. Then you would not know, if you measured and considered, looked and thought, a reason for this advantage... And if you were told how this

form came to be when it fell short of the first in terms of precision. The craftsmanship, the arrangement, and the formula... are sweeter, more elegant, more attractive, and more effective. You will place the questioner in the position of the obstinate and obstinate person.... But go as far as you can, and your ultimate goal is to say “Located in the Heart” is gentler, and it is of course more appropriate... Likewise, words in scattered and structured form... you will find From him, he is firm, firm, strong, strong, well-crafted, sharp, and embellished, and he has been refined with every refinement, cultivated to the utmost level of education, thought has been put to great lengths in him, and minds have been exhausted for his sake, until they have taken refuge in his innocence from faults... You will find in your heart a prophecy about him, and you will see a gap between him and your conscience.” (Jabi Hayat, 2018:157)

In this case, the aesthetic judgment is a judgment of taste, based on the human soul and the contentment and acceptance or repugnance and aversion that it experiences. It is as if the beautiful, to him, resides on the inside and is not apparent on the surface, because the speech may be precise, fulfilling all the elements of expression, free from apparent defects, and yet it does not find a way. It expresses it to the heart of the reader, so it was said: “grammatical correctness is not enough to achieve eloquence, just as ideas may be correct in themselves, and they are far from eloquent and well-articulated, because they do not satisfy the taste, and spiritual and psychological persuasion is not achieved in them,” and this is what The Western aesthetic confirms this in the words of Edmund Burke, where he says: “The pleasure arising from tasting tangible things is the pleasure of innate taste in which thought does not enter. Likewise, being influenced by whims is an innate influence, but where things are complicated, where works of art and issues of coordination and proportion, and so on, must be appreciated.” There it is necessary to work on understanding, and it is necessary to refine one’s taste through study, practice, and long consideration.” (Jabi Hayat, 2018:157-158)

As for the subject level, attention is directed to the artistic work directly, based on its aesthetics and interrogating its characteristics, those abstract characteristics that create its distinction and uniqueness, especially since the content, according to the majority of our critics, no matter how important it is, cannot be of value in and of itself. Rather, these contents remain external topics. So that the poetic vision spreads to all sides of the artistic work and seeps into all of them, so they insisted on the quality of performance to present the content in an aesthetically effective presentation, regardless of the nature of this content. Among the expressions loaded with aesthetic certainty that had a far-reaching impact on our critical aesthetic thinking is what Al-Jahiz said: “And meanings are on the way.” The non-Arab, the Arab, the villager, and the urbanite know it. The issue is the establishment of meter, the choice of pronunciation, the ease of diction, the abundance of dictation, the correctness of tone, and the quality of casting. For poetry is an art, a type of weaving, and a type of imagery” (Jabi Hayat, 2018, p. 157/158). As long as artistic proficiency in poetry is the ultimate goal, the creator engages in obscene meanings that conflict with society’s morals and beliefs.

4. Ethical standards of criticism

It does not detract from the value of the literary work, and thus “all meanings become open to the poet and he has the right to speak of them, whatever he likes and prefers, without prohibiting him from the meaning he wants to speak about, since meanings to poetry are in the position of written material, and poetry in it is like an image, as is found

in every art.” That there must be something placed in it that accepts the effect of images, such as wood for carpentry, and silver for goldsmithing, and if the poet embarks on every meaning whatever it may be, from highness and lowliness, elegance and integrity, extravagance and contentment, praise and admiration, and other praiseworthy and reprehensible meanings: he should aim for “Attaining Tajweed in this to the desired goal.” And on this basis, whoever criticizes my house Imru’ al-Qais (Jabi Hayat, 2018:158-159).

So, like you, she was pregnant and breastfeeding
so you distracted her from the one who had amulets
If he cried behind her, she would turn away from him with a slit
and beneath her slit he would not turn away

Because of their obscenity in meaning, he only issues a non-critical judgment that has nothing to do with distinguishing good poetry from bad. “It is not the obscenity of the meaning in itself that removes the quality of the poetry in it, just as the quality of carpentry in wood is not defective, for example, its poor quality in and of itself,” as Judge Al-Jurjani was more severe. He supports this trend, as he sees that the religious judgment on poetry is one thing and the aesthetic judgment is another thing, because in his opinion the poet may violate the principles of religion, and he may even be an infidel, and despite that his poetry still has value, and his evidence for that is the poetry of the pre-Islamic people to whom the nation bears witness to their infidelity. He says: “If Religion was a disgrace to poetry, and bad belief was a reason for the poet’s delay, because the name of Abu Nawas would have to be erased from the collections, and his mention would be deleted when the classes were counted, and the first among them would be the people of pre-Islamic times, and those against whom the nation testified to be infidels, and Ka’b ibn Zuhair, Ibn al-Zabari and others like them would have to be among them. The Messenger of God, may God’s prayers and peace be upon him, said, “He blamed his companions for crying and crying loudly, but the two matters are different and soft apart from poetry.” In light of the popularity of this aesthetic tendency in literature, Qudamah believes that the poet is not held accountable for his belief, but rather he is held accountable for the form in which he expressed this belief and the manner in which he expressed it. With which he expressed it, he says: “The poet’s description of this is that he is the one who seeks evidence for his belief, since poetry is only speech, so if the one who says it is good at it, he does not demand belief” (Jabi Hayat, 2018-159).

Likewise, their call for the freedom of artistic work, i.e. isolating religion and morality from poetry and not taking them as a basis for elevating one poet or lowering another, and excluding charity from the field of critical judgment. Perhaps they saw that immunity from evil is closer to the nature of poetry, or at least to what improves the art of poetry. All of this led to the popularity of immoral poetry and its celebration, such as the poetry of Abu Nawas and others who dealt with topics that violate the morals of society and corrupt souls. This is what Adonis confirms when he says: “In the Nawasi text, there is a flame that consumes every obstacle, whether religious or social, and this is what explains the fact that it does not convey joy.” By practicing the forbidden forbidden, he believes that violating the forbidden generates chaos of bliss, which is a kind of demolition of the existing moral cultural system and a kind of confident promise of the coming of a culture in which there is no oppression or restriction, a culture that departs from the values of

command and prohibition, and allows life in a way in which there is harmony between the rhythm of the body. And the rhythm of reality in the music of freedom.” Thus, we notice how our critics, in the majority of them, tended to exempt literature from moral and religious obligations, and their emphasis was focused on the formal aspect. This was a nucleus completely similar to what the Western aesthetic called for. In this, Bendet Kroschte says that the evaluation of the artistic work is not at the level of ethics. Or not, and the artistic painting that attracts the reader is not one of its conditions for it to have a moral, religious, or puritanical tinge, or for its content to be a call to goodness or love. The artistic act is its own creation, which does not diminish its value or increase its being at a certain level. From morals, many artistic works, such as paintings, literary stories, and cinematic films, sometimes have contents that are not devoid of evil or horror, but they cannot be said to be devoid of art or low in subject matter or style” (Jabi Hayat, 2018-169).

As long as the content in the majority of our ancient critical discourse is no longer a basis for distinguishing between creators, but rather the issue is in those artistic forms that the poet creates, the first creative element that the ancient critics stopped at was the language of the poetic text as a special artistic creation and a unique innovation of beauty, so they were keen to achieve beauty. In the single word on the basis that it is the basic building block in building the general text, they saw the necessity of distinguishing it with sweetness and ease. They also denounced the fact that it is strange and brutal, alienated by hearing, burdened by the tongue, and rejected by good taste. This is what Al-Qadi Al-Jurjani confirms when he says: When Islam struck with its might and the kingdoms of the Arabs expanded. There were many gatherings, and politeness and politeness were widespread. People chose the softest and easiest speech, and they resorted to everything that had many names, so they chose the one that had the best hearing and the most pleasant location in the hearts, and to the languages that the Arabs have, they limited themselves to the smoothest and noblest ones.

5. The artistic standard in Al-Jahiz’s criticism of Abu Nawas’s poetry

The importance of this literary life goes into revealing the cultural components of Abu Nawas, so the student is left with no doubt about his cultural potential and the abundance of his knowledge and literature. Thus, we deny the possibility of the poet’s formative weakness being a reason for avoiding him and his productions. (Muhammad Khalil Khalayla, p. 5) When talking about the centuries that preceded the fifth AH, we see reports of Abu Nawas repeated in most of the books of critics and writers of these centuries. Al-Jahiz, Ibn Qutaybah, Al-Marzuqi, Al-Mubarrad, the author of songs Al-Isfahani, and Ibn Tabataba provide great evidence that mentioned him and pointed to many dimensions in the life of Abu Nawas in general and his poetic features in particular, and these almost The dimensions are to recede into religion, immorality, and artistic lies, and move away from the quality standards of ancient poetry (Muhammad Khalil Khalayla, p. 5) The emergence of Al-Jahiz is considered the first step in the emergence of the modern school of ancient Arabic criticism, which tried to reach the point of reconciliation in the conflict between the ancients and the moderns. He did not talk much about this issue, but he was mainly interested in poetry in terms of its connection to race and lineage, something that will become clear to us later. In any case, the most important of his opinions regarding modern and ancient poets and criticism of poetry - even though he did not write an independent study on it, but rather expressed his opinions in passing in his various books, such as the Book of Animals and the Book of Bayan and Al-Tabyin - is that the critic must judge poetry

according to the elements The quality in it is not dependent on the poet's seniority or his modernity, and this will become clear to us when we come to his judgment on Abu Nawas in balance with the slanderous, and in his opinions about the Bedouins and the Mesopotamians, which leads to his idea that links poetry and race and between poetry and instinct as well. Al-Jahiz, in his criticism of many of his contemporary narrators in their concept of poetry narration, and in his praise of poetry narrators, writers and literary scholars, was only revealing to us his theory about pronunciation and meaning and his concept of poetry as one of the industries such as weaving and photography. His theory of pronunciation and meaning is linked to his idea of the Qur'an, which will be discussed later (Al-Mahdi Mamoun, p 9). Al-Jahiz believes that in order for the poet to achieve the highest levels of quality in poetic craftsmanship, which he compared to weaving and painting; He must avoid dissonance in the words of his poetry, and his poetry must have what is called the Qur'an. Al-Jahiz also calls for the use of words that suit different meanings, each with what suits and agrees with him. He based his opinion on the dissonance of words with what Al-Asma'i said, that some words are dissonant with each other, and that if they are used together in a line of poetry, it is difficult to recite them, such as the verse (Al-Mahdi Mamoun, p 10):

And the grave of Harb in a deserted place
There is no grave near a war grave

Al-Jahiz says about this verse that no one can recite it three times in a row except with difficulty and hardship. Then he cited another example of the dissonance of words, which is the saying of Muhammad bin Yasir:

It did not harm her, thank God
She leaned into the music of a dazed breath

Al-Jahiz commented on the inability of the verse by saying that some of its words disavow others, and he believes that such poetry is what is indicated by the verse he recited behind the red, which is:

Some of the people's children are children of ill health
The tongue of the reserved speaker stutters

It also represents the type of poetry that Abu Al-Bayda Al-Riahi referred to in his saying:

And hairs like a ram's camel separated it
A tongue called an intruder in the tongue

The two verses - as is clear - indicate what Al-Jahiz meant by the dissonance of words. On the other hand, he believes that in poetry that is devoid of this dissonance, we find that its words agree with each other completely, that they are easy to pronounce as a group, and that their letters are harmonious with each other and in complete harmony without dissonance. The verse in such poetry appears as if it were a single word, and a single word as if it were a single letter. Then, the parts of this poetry are closely connected and easy to move between, as if they were a piece of a single fabric, and they are as easy to chant as paint runs easily on the tongue. The best example of this is what Al-Jahiz reported from The saying of Al-Ajrad Al-Thaqafi (Al-Mahdi Mamoun, p11):

Whoever has a strong hand realizes his darkness
The humiliated one who has no arm
His hands will prophesy if his supporter becomes less
He relieves grievance if a number enriches him

Likewise, from the poetry of Abu Hayya al-Nimri in his saying:

She spared me, and God protected me from her
 On the eve of Aram, the sweeper, Ramim
 Indeed, on the day if she had thrown at me, I would have thrown her away
 But my promise to struggle is old

Al-Jahiz was influenced by his idea about the Qur'an when he called for harmony and cohesion between the words of one verse and the letters of its words, or what he called the cohesion of speech. Al-Jahiz based his idea on what Ru'bah bin Al-Ajjaj said, describing his son Uqba's impurity as "not having a Quran." Al-Jahiz also cited what Ibn Al-A'rabi recited from the poet's saying:

He began teaching poetry that had no Quran
 He had revised it for a period of time, but it did not increase

These examples relate to the idea of matching the words of one line and the verses of the poem with each other. Regarding the pairing of letters, Al-Jahiz believes that the letter "jim" does not harmonize with the letter "dhaa", "qaf", "taa" or ghayn, just as "zai" does not harmonize with the letter "dhaa", "seen", "dhaad" or "dhaal". The idea of the Qur'an or the cohesion of speech, which may have been known to the pre-Islamic people, was later picked up by critics such as Al-Mubarrad in his entire book, where he cited the same previous verses by Abu Hayya Al-Nimri, which were cited by Al-Jahiz. Abu Hilal Al-Askari pointed out that the question was criticized in his saying: We are like the water of a flute. There is no fool among us, and none of us is considered miserly. There is no relationship between his saying: The water of a flute is a fool and a fool. Even if the poet had said: We are the people of war and succor. In our context, we are like the water of a flute, with purity of morals and diligence, so the speech would be good and consistent. It seems that the idea of the Qur'an, which indicates a kind of unity in the poem, is related to what Al-Jahiz said about wisdom poetry. He says that if Salih ibn Abd al-Quddus and Saqiq al-Barbari had distinguished their poetry from that of other poets, their poetry would have attained a greater degree of quality and fame than it is now. If the poem is all in proverbs, it will not become famous and will not gain admiration, and ears get bored of hearing something if it is done in one way without changing (Al-Mahdi Mamoun, 12), It is reported that Al-Jahiz said: "I have never seen a man more knowledgeable in the language than Abu Nawas, nor more eloquent in his dialect," and he also said: "I recited Abu Shuaib Al-Qalal's verses from Abu Nawas (Muhammad Khalil Khalayla, p. 9):

They disrupted and demolished Dar Ndami
 It contains a new and studied effect of them

"He said, 'This is poetry, if you poke it, it will make a ton of poetry,'" so he described it by making it. We see in more than one place that Abu Nawas is presented before others in expressions that are commonly used by these people, so we see their saying: "The most poetic of the people," and his most prominent speech, and from that, Al-Jahiz said: "I do not know of any poetic speech that is more lofty than the words of Abu Nawas". According to Al-Jahiz, the criteria for criticism of Abu Nawas were the semantic harmony between pronunciation and meaning and the pairing of letters with each other to form a harmonious melody in the vocal and rhythmic structure, which shows the poet's skill in creating and producing poetry.

Conclusion

We can say at the conclusion of this research that the mechanisms of entry into understanding the texts of the ancients and their criticism. We also find moral criticism strongly present among them, and this we find strongly present when Al-Jahiz criticized Abu Nawas. He was able to shed light on the latter's texts. Abu Uthman employed the mechanisms of moral criticism, thus trying to decipher Symbols of Abu Nuwas, and Al-Jahiz succeeded in this very successfully.

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