

THE DIALECTIC OF PRONUNCIATION AND MEANING WITHIN THE LINGUISTIC THOUGHT

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ABSTRACT

One of the biggest linguistic and monetary issues which engaged the researchers over time, and they had a conflict about, is the pronunciation and the meaning issue. The battle between critics was at its most intense to determine the role of each of them in giving the literary text its artistic value, and the efficiency of each of them in leadership and priority.

This research will address the issue on the basis of giving each of the pronunciation and meaning its importance in the foundation of the literary text. Whereas some researchers gave the pronunciation the highest value within the foundation of the literary text, some gave it to the meaning, some gave it to both together and some to the relation between the pronunciation and the meaning.

KEYWORDS: Wording, Unity and Separation, Artistic Value, Authorship, Arrangement

INTRODUCTION

Pronunciation and Meaning According to the Critics

One of the biggest things that drove the critics to this battle is the Quranic miraculous, The dispute was bubbling about in which is the miraculous, is it in the pronunciation and its content, or in the meaning and its connotations, or in both of them together, or in the relation between them. So the critics were in four parties:

- A team with just the pronunciation, represented by Al-Jahiz (died 255 H) and Abu Hilal Al-Askari (died 395 H).
- A team with the pronunciation and the meaning, represented by IbnQutaibah (died 276 H) and QudamahIbnJa'far (died 337 H).
- A team did not separate between the pronunciation and the meaning, represented by IbnRasheeq (died 414 H) and Ibn Al-Atheer (died 637 H).
- A team separated the pronunciation and the meaning and agreed with the relation between them, represented by Abdulqader Al-jerjani (died 471 H)

The First Team

Al-Jahiz was the first to initiate this battle, he is one of the Mu'tazilah (Solitary) leaders, he resist the ethnocentrism, and because of his fond of the format approach, his intolerance to the pronunciation and his adherence to the formulation either in what he has done and approved, or what he quoted from scientists' opinions, he is putting the elegancy, the quality and the beauty in the enunciation. The criterion of literary value according to him is in the richness of

the pronunciation, syntax quality and perfectness because "the meanings are in the street known by the foreign, the provincial, the Bedouin and the civilized, but the value is for building the rhythm, choosing the word, the ease of the manner of articulation. The nature authenticity and syntax quality"⁽²⁾ despite the fame of this sentence by Al-Jahiz and its grate effect on his following critics; it has a clear equivocation, because it separated firmly between pronunciation and meaning, and preferred the pronunciation, but it doesn't indicate the right concept of the meaning according to Al-Jahiz. The ambiguity is in his negation of any privilege of the meaning, in his words which we feel that it is enthusiastic, that was when he negated the beauty of the speech to be because of the meaning and show the meanings are troughed in the street, known by everyone, then proved the beauty is up to syntax and pronunciation

Al-Jahiz is keen to the bilaterality between the pronunciation and the meaning, and says: "the best speech is the one which is short but obviates the long one, and its meaning appears in the said words. If the meaning is honest and the pronunciation is eloquent, and if it has an authentic nature away of disfavor and impeccable safeguarded for affectation, it will affect the heart as the rain affects the generous soil.

Al-Jahiz Solitary nature led him to attribute the meaning with honor, that was because he felt that there are honest meanings and dishonest meanings, and because he believes that not every meaning, idea or subject fit to be a subject of authorship, poetize or formulation.

Many Arab critics repeated the issue; they liken the fine pronunciation to the fine dress, and the ugly pronunciation to the ugly dress, and said that the pronunciation gives splendor and delight to the meaning, just like when the fine dress gives beauty to his owner, in the broad sense of the Language we can't separate the thoughts from its image, the language also can't be just external casing internal content. If that were true, the pronunciation would have been from a kind and the meaning from another kind, because a proper language needs a proper content.

Abu Hilal Al-Askari follows Al-Jahiz on this opinion. He followed his road and his approach until their words and phrases were similar. In the first chapter of the second section of (the two industries), he says:

"The speech is according to its fluency, ease, clarity, chosen words, beginnings quality, sections delicacy, features straightness, ends symmetry, initials similarity and fin ratification to beginning, until the pronunciation does not have any vestige, so you found the poetized just like the script according to the beginning ease, sections quality, finess of alignment and composition, and perfectness of wording and structure. If the speech is in this shape it will be worthy to be accepted and remembered."⁽⁴⁾

He sees that the criterion of speech solidity is limited to the pronunciation solidity, its ease and clarity, beginnings quality, sections delicacy and ends similarity. What he authored on these standards and this goal, hit the meaning "The only required from the meaning is to be correct."⁽⁵⁾

Then he reinforces his opinion with Evidences he chooses, which are concerned with wording, leaving the meaning behind, refusing to accept it in a good way, because it is commonplace known by the Arabic, Foreign, Villager and Bedouin – like Al-Jahiz said - he says:

"The value is not for implementing the meanings, because it is known by the Arabic, Foreign, Villager and Bedouin, but it's for the pronunciation quality and Attributes, finess and gorgeousness, impartiality and pureness, and charm and delightfulness, with the veracity of shaping and composition, and freedom from warping in poetizing and

authoring." ⁽⁶⁾

Al-Askari is concerned about the structure and elegance, and he is attracted to the words and its frame as the attractions which the authors are preferred regarding the choosing of it. And he repeats what Al-Jahiz said with a kind of clarifying and discovering, and he doesn't come with anything new. Al-Askari says: "one of the evidences which approve that the perfecting of pronunciation is the base of eloquence; is that the magnificent declamations and splendid poetries did not aimed just to apprehend the meanings, because the poor words can replace the good ones regarding apprehension. But the speech solidity, framing succinctness, pronunciation splendor, initials quality, sections finess, beginnings adorableness and structure peculiarity, indicates the merit of the author and the perception of the creator. The most of these characteristics refers to the pronunciations, not to the meanings." ⁽⁷⁾ He retraces the path of Al-Jahiz with this opinion, and they are going forth from one base that shapes this special opinion. We might be able to reject this opinion according to their clear intolerance to the pronunciation which refers to aesthetic, political and tribalistic motives. If this is true, these motives don't establish a pure scientific judgment, some of them:

- **Aesthetic Motive:** No doubts that the delicate pronunciation, smooth voice and evident structure are aspects control and attract the souls. The pattern abundance dominates the hearts, so they will be fascinated and guided to it following that specular aspect. Al-Jahiz and Al-Askari might were fascinated with this and been psychologically controlled, until it became a conviction and opinion, and their opinions an indication of what they believe in. ⁽⁸⁾
- **Political Motive:** the period between Al-Jahiz and Al-Askari was prosperous with translation, authoring, writing and rhetoric, and the political line was responsible to evaluate the books, because the state parts were laying upon their shoulders, and by them the ruling glory rises, from them the bestowal to people comes out, and about them the princes, ministers and alderman brag. The writers are distinguished by the useful tools and artistic skills, both of these characteristics straighten by the pronunciation and the control of it, subjection of this skill to the state and ruler requirements, while the state needs are not scientific, so they require deep meanings and subjective rhetoric. It's a political purposes can be achieved by inlaying the words and decorating the structures. If we added Al-Jahiz's position and Al-Askari personality and their positions requirements of being patient and meditate to preserve their souls, and to eliminate their interests, so what will avoid them to be so impulsive in order to satisfy those writers, or because of the fear of the rulers. But this explanation indicates that Al-Jahiz, Al-Askari and their supporters have ignored their civilized entity and scientific glory, and spoiled their Literary taste and mental heritage, either they were interested or obliged. ⁽⁹⁾
- **Nationalistic Motive:** it is an attempt to defeat the ethnic racisms allegations who tried to outshine their literary texts upon the Arabic ones by its multitude of meanings, purposes fluency and multiplicity of topics, so the react by the Arabic critics was to reduce the value of meanings and give it to the verbal industry. ⁽¹⁰⁾

The Second Team

This team headed by IbnQutaibah went on to combine between the pronunciation and the meaning as a measure of eloquence, and a scale of artistic value, and he considered that the poetry rise and drop according to both of them. So he divided the poetry into four types:

- A type that has a fine pronunciation and generous meaning.
- A type with nice and fine pronunciation, but if you inspect it you will not find an avail of its meanings.
- A type with a generous meaning, but insufficient pronunciation.
- A type that has an arrear meaning and pronunciation.⁽¹¹⁾

According to IbnQutaibah the meaning and the pronunciation are both subject to quality and ugliness, none of them has a privilege to the other, and none of them monopolizes the priority, so they might equalize or differentiate.

IbnQutaibah did not lack supporters because his opinion has enough merit to be strengthened, so QudamahIbnJa'far followed his approach and he also made the meaning and the pronunciation associates regarding the responsibility of quality and ugliness aspects within the opinions he cited about the defects of vocabulary and meanings.⁽¹²⁾

While we agree with IbnQutaibah about the original topic which is very sound, we dissent with him about his understanding, and his implementation of the verdict upon the models he choose as an evidence of his claim. Especially in the second type which has a nice and fine pronunciation, with a deficient meanings. He cites with the next phrases by OqbahIbnKa'bIbnZuhair:⁽¹³⁾

Walamma: qad^sayna min mina: kullahadzatin

And when we had from Mina what we want

Wamasahabel?^rkani man huwamasihu

Who wanted to touch the corners, did

Wafoddaf^salahodbilmaharyrihaluna

And on the hatch backs of the camels we tied our belongings

Wa la: yan^surul^vadyillathyhuwara?ⁱhu

The one who is coming doesn't look to the leaving

?xa^sÖna: bi?^trafil?^ha:dyöibaynana:

We started to chat together

Wasa:latbi?^snaqilmat^syil?^hbat^si^hu

And the plains flowed with the camels' necks

He commented "as you see these articulations have the best letters exits, beginnings and sections, but if you look to their meanings you will find it: when we finished from Mina, we hugged the corners, we get over the camels, the people left and the coming doesn't look to the leaving, we started to chat together and the camels walked in the plains."⁽¹⁴⁾

From his comment we can identify the pronunciation as he see it, some of his words are "what he miss from the pronunciation beauty is just the vocal and musical content."⁽¹⁵⁾

IbnQutaibah is simply Judges on the rusticity of the meanings, and claims that the words are fluent, have good

exits and fine sections, but we find the guttural letters like (h), (ḥ), (ʕ), (ʔ) are in progression, what prevents to pronounce them easily or to say it fluently unless without affectation. These words are: hajah (hadzatin), mash (masaha), howa (huwa), masih (masihu), ala (ʕala), hodb (ḥodb), almahari (ilmahary), rehaluna (rihaluna), alghadi (ulvady), howa (huwa), raehon (rihaluna), alahadeeth (ilʔha:dyøi), a'anaq (biʔʕnaq), alabateh (ilʔbatʕihu), what do you think about phrases which consist of thirty words, there are fourteen of them have the same guttural letters.

It's the same when he cites as an example of what has a good meaning but a deficient pronunciation, one of them is the phrases of "LabeedIbnRabeeah:

Ma ʕa:tabaelmarʔalkareemakanafsihi

No one admonishes the generous man as himself

Walmarʔuyuslihuueldʒalysuesʕʕa:lihu

And a man is corrected by righteous company

And the phrases of Al-Farazdaq:

Wajʕaybuyanhadʕu fi ʕʕababikʔannahu

The graying stands up during the youthfulness just like

Laylunyasʕyhubidzanibayhinaharu

A day screaming beside a night" ⁽¹⁶⁾

According to the previous evidences, IbnQutaibah "doesn't consider the poetry meaningful except if it contained a maxim, proverb, philosophical idea or ethical meaning" ⁽¹⁷⁾ but don't consider anything else like self-expressing or expression of a humanitarian or psychological feel, as meaningful of any type. His commentary on Ka'bIbnZuhair previous phrases approves that. He didn't find any kind of maxim, proverb, philosophical idea or ethical meaning, so he attributes it with insufficiency and inability.

Al-Jorjani has another opinion on Oqbah's phrases, differs from IbnQutaibah's opinion that disgraced it and explained it in a scurrilous way.

Al-Jorjani sees that it has a lot of delicacy and fluency especially in the third phrase where Abdulqaher discovered its beauty and said to clarify its magnificence: "The first thing of this poetry advantages you meet when he says (And when we had from Mina what we want), he indicated the Haj Rites finishing as and the end of all of its Fardh and Sunnah, using a way enabled him to summarize the words, and this is the popular method. Then he notice saying: (Who wanted to touch the corners, did) to represent (TawafAlwada') which is the last Haj Rite, and a sign to the leaving which was his objective from this poem. Then he says (We started to chat together) he is connecting the touch of the Kabah corners with the next action which is riding the camels, then he used the word parts (Atraf, ʔʕra:f) to express the adjective that indicates the Traveling companions, in a kind of playing with the words and speech, or what the hajjies (Pilgrims) used to do such as waiving, symbolizing and pointing, and this indicates the self-satisfaction, strength of vigor and the graciousness of happiness, which is obligated by friends intimacy and lovers amiability, and befits the case of who panned out to finished the Great Haj and hope a well return. Then he garnished all of this by a nice metaphor that simplifies the likening, so he

screamed firstly with what he gestured to which is the chatting on the backs of the camels while going back home and he tells about the speedy riding and the obedience of the camels, as he made the smoothness of its traveling just like the fluency of the water flowing the plains." ⁽¹⁸⁾

QudamahIbnJafar also gave the meaning a high value within the poetry in general, since the meaning according to him is an introduction to the poem contents harmony depending on the idea of (meaning picture) which assimilates the logic in determination of his idea about the harmony.

The definition of poetry according to Qudamah, makes most of Arabs away from understanding the nature and reality of poetry. ⁽¹⁹⁾ This definition clearly affected his understanding of the relation between the pronunciation and the meaning or between the shape and content, since he defined the poetry as "balanced speech which has a rhyme and gives a certain meaning."⁽²⁰⁾ This definition is away from the nature and concept of the poetry, and it's "just a syntactic fundament which has nothing to do with the art or eloquence, since the language refers to logic paying no attention to what the poetic language contains of other semantics."⁽²¹⁾ This makes his definition far and disabled.

Qudamah lists words to border the poetry by it, it is four: pronunciation, meaning, balance and rhyme. So it has to be poetized on six forms, he says: "I found the pronunciation, meaning and balance combine in harmony to produce meanings to be said, but I didn't find any kind of combination between the rhyme and any of the other features." ⁽²²⁾ He sees that some of these features have harmony with each other, so he got from the four features for combinations; the first: combination between pronunciation and meaning, the second: combination between balance and pronunciation, the third: combination between meaning and balance, the fourth: combination between meaning and rhyme, and all of these four combinations which divided the literary works, couldn't provide any thing that help the critic to judge the poetic works having a good or a bad quality according to the combinations.

After he gave the meaning a great importance, he conditioned that the pronunciation "should be pliable, has an easy letters exits, has eloquence splendor and free of ugliness." ⁽²³⁾ So he took care of the pronunciation eloquence without searching in the eloquence characteristics, and this agrees with Al-Jahiz regarding the pronunciation importance.

About the exaggeration in poetry he says: "No problem with the poet according to what meanings he implements wither it was sublime or humble, noble or menial, true or phony. That because the meanings are like the material to the poetry, and the poetry is like the picture to the meaning. The obscenity of the meaning does not make the poetry poor; jut the same that the bad wood does not make the carpentry bad." ⁽²⁴⁾ According to him the meaning does not impact effectively the out shape of the poetry or its picture which is its vocabulary. This opinion has reverberations among the modern critic that because the literature is universal and does not has any relation with the poet religion.

The Third Team

Represented by IbnRasheeq (died 456 H). he considered the pronunciation and the meaning as one inseparable thing just like the soul and body, that can't be divided any way, he said:

"pronunciation is a body and the meaning is its soul, they are attached just like the body to the soul, it weakens or strengthens if the other does, so if the pronunciation is sound and a part of the pronunciation is deranged, this will be a poetry shortage. If the meaning as a whole is deranged or rotten, the pronunciation would have been lifeless and useless."

⁽²⁵⁾ Here his notifications are clearly indicates the coherence between the pronunciation and the meaning, but his treatment

did not reach to separate between them.

This type looks closer to moderation than to fraudulence and complexity; because the picture according to IbnRasheeq will never be clear nor well planed except through taking care of the meaning to make it a mediator that indicates the intended meaning, and this is because of the certain relation between them, "because thinking in pronunciation an meaning is a collective thinking that the author thinks about them ones and in a simple brain action, so if the meanings are arranged logically in mind, and if it has been determined within the intellect in a determination that combined by the coherence of the meanings, that coherence which is acceptable by logic or by the author's sense; then the meanings will flow on the tongue with the suitable pronunciations and on the pen with a compliant vocabulary either as poetry or prose without choosing or styling these vocabularies." ⁽²⁶⁾

We found this pronunciation and meaning unity approach in some of the ancient critics writings, and in the forefront of them Ibn Al-Atheer, who sees "the Arabs care of pronunciation is, in fact, care of meanings, because it is more rooted, and the poets concentrate on the pronunciation side, but it is just a method for a magnificent which is: illuminant the meaning clearly, so If you see the Arabs repaired their pronunciations and improved it, tenderized its margins and refined its ends, then don't think that they just care about the pronunciation, but it's just they are serving the meanings." ⁽²⁷⁾

This trial by Ibn Al-Atheer can't be explained as a following of IbnRasheeq example, that even hi didn't declare about merging the pronunciation with the meaning in one form, but he signed to the value of the content and shape in clarifying the picture together, and implies to the nature of adequacy between them.

The Fourthteam

The most prominent of this TEAM is Abd Al-qahir Al-jarjani (471 H).In his two books (Evidences of Miracles – Dalael Al-ejaz) and (Secrets of Rhetoric – Asrar Al-balaghah), in which we meet a new vision toward the language, and unprecedented methodology in literature and criticism.

Al-jarjani has edified Improvisational concepts to indicate the pronunciation and knowledge, which has been erected on a sober linguistic and scientific principle. He later realized the secret of the relationship between the pronunciation and the meaning, and refused the saying in preferring one over the other, and considered them with their features and characteristics as a tool that reveal the image, therefore he sometimes used the poetize, or authorship at another time, which caused a mismatch between him and other parties. Note that the poetize is the relation between pronunciations and meanings, harmony of its indication and converged their meanings on the way that the mind require. ⁽²⁸⁾

Al-jarjani said: "I know that here is where you see people originally in the form of know-sided and deny-sided. It is the single vocalization which has not been set to know their meaning from itself, but being combined them together to know the benefit among them is a Nobel Science and a Great Principle Because of replacing something as pointing to something when you say: "take that", this sign was not to let the listener to know what was the thing you were pointing at between the things you can see around, also the rule of pronunciation is with what is accompanied to it. ⁽²⁹⁾

The single vocalization according to him has a specific meaning unless it's in a context, cause the pronunciation,derived its meanings from its relation with the pre and postwords. The single vocalization is a tool to indicate, therefore the word is only an Idiomatic tool to indicate a specific subject, also we cannot give the things that we

are unaware of a pronunciation because everything relates to the unknown is unknown, so the purpose of a word that we spell is to attract listener's attention for something he knew before.

Some may imagine that Al-jarjani is supporting the meaning without the pronunciation because of his attack on those who say that the priority is for the pronunciation, but for him the pronunciations is only "a meaning servant" (30), but he is launching these campaigns, wandering with his pen, providing examples, deciding rules, and achieving triumph for the meaning. All of this is to refute the folk views and to prove his way about the concept of poetize, "there is no poetize in words arrangement unless they hang together, being built together, making a word is the reason of another existence" (31)

Al-jarjani in his poetize refers to an origin of a syntax base which concern about the use of word, know the formulation that combines with meaning of pronunciation to be used in the intended meaning, because the ambiguity of meanings cannot be resolved without being meant through pronunciation, however pronunciation cannot be understood unless it being syntactically, verbally, phrased set: structurally and grammatically alike, they are collaborated together to reveal the relationship being expressed by poetize "poetize is not to put your words in a position as the syntax require, it is the science you use his rules and assets, which you completely know its methods that you follow and never evade away from them, also it keeps the patterns that you draw, so you never be in a mistake"(32)

He also used metaphor, simile and borrowing as a track to explain his views, and a field for his awareness over the pronunciation supporters. By looking to the parts and types of pronunciation Ingredients, it does not mean that it refers only to its pronunciation, but also to what the meanings add to the pronunciation to make it more organized and produced correctly, and that is the result of understanding the relation between meaning and pronunciation.(33)

In fact, in this critical debate, Al-jarjani has a strong evidence, marvelous debate, with those who had spent their time in passion of creation, hanged with industry until they were unable to be understood of what they mean of what they say, because of multitude of mannerism and extremist nagging. He described them in his saying: in the speech of latecomers there is a speech has forced them by their nagging to something refers to what has a name in creation, lead them to forget that he has spoken to understand, speak to explain, and they might obliterate and mangle the meaning because of multitude of mannerism, as the person who makes the bride carry a lot of varieties jewelry, until she suffer from those jewelry as they intend.(34)

The campaign against the embellishments does not reduce the significance of pronunciation, his importance of meaning correction, but the embellishment varieties make the pronunciation only has its beauty structure, and also it might harm the pronunciation too, as the varieties jewelry might harm the bride.

Unity of Pronunciation and Meaning in Modern Criticism

The idea of unity has been accepted for many modern critics - Mentioned before by Ibn Al-Atheer and Ibn Rasheeqe - therefore they combined between meaning and pronunciation, decided the unity of them in any literature job, they also strived to develop their idea as a standard fact by doing a researches until it became a theory and methodology.

De Jormon (French critic) believes that: "The method and thought are one thing, and it is a mistake to isolate the shape from the material" (35)

It is natural that he consider the pronunciations as methods, and consider the meanings as ideas, then it is a

mistake when Sayers want to separate these pronunciations from this meanings.

Donald Astofer says that shape and concept are one and have one character, which cannot be separated: “The poem has alive coherent character, And it's a unit consists of many different components, It is balanced and coherent, It is balanced and consistent in terms of shape and content and also interferes form and content in a manner that cannot visualize each of them separately”(36)

The U.S. critic Cleanth Brooks believes that “it is impossible to separate shape from material and vice versa in anyway because the structure has united, and the essence of the poem appears as one unit, which means that it is impossible to us to divest the essence and reform it in different shape, because the essence in this situation is the new structure which is part of shape cannot be separated from its music, images, complicated signs, and specific events, which all means the poem itself”(37)

This how the western critics point of view, and if we accept the Arab critics we will find the idea is more deeply rooted, stiffer condition, the view is more inspected, and more common, once to be united, another not be separated, and third one is calling the unity between shape and content.

Ahmad Al-Shayeb believes that it is not possible to separate distribute the artistic value between pronunciation and meaning, both of them are reflecting each other because of “the strong relation between the material and the image, or pronunciation and meaning, or between idea and emotion from a side, Imagination and pronunciation from the other side, cause those represent these, in addition; any changes in the material itself will cause the changes in the image and vice versa”(38)

BadawyTabbanah believes that pronunciation and meaning are two united facts, are in the same level and there is no distinction between them, actually paying attention for one of them means paying attention of the other side, and that should be distributed equally because it is attention to literary work and a gravity of artistic value “level of meaning is not less than the level of pronunciation in estimating the artistic value for the literary work, and there is no doubt according to the fair-minded to recommend the meaning side is not less than to recommend and concern about the pronunciation”(39)

ShawqiDyf has shown interest and concern of this case, he dedicated his efforts and came up with a result of the impossibility of separating pronunciation from meaning “ there is nothing named material either an image, they are one unit and one thing, and this means that the literary form material and its image does not get separated, because they are one. They are the entire, consist of different beautiful features, that might returned by looking into the external content or shape, but if we extremely focus we will find it return to the internal content. Therefore what we have in rhetoric books of pronunciation describing returns to the meaning, even in paronomasia and articulation. The content of this is that meaning are united with the shape, as it is the entire literary structure, facts, emotions, and Inherent psychological sensations”(40)

These shots was planned by ShawqiDyf, he assigned them to the owners of the aesthetic philosophy, opening by that a new Prospects in understanding the literary image and its content, so he consider it as a cohesive unit and consistent parts. The facetious that he is attributed embellishments to the meaning in creating the image, he also combine between the music of the pronunciation and the word bell, between the will of meaning and the building of literary text structure.

According to this, we had to look for poem external structure because it is the constitutive frame for the poem material. Poem material which has been considered as a content busy with shapes, initial sketches for general poem

structure which crystallize the beauty schematic to make the vision features definitely obvious to the literary picture through this organic cohesion and effective combination between the virtual version of the underlying values in the meanings that embodied its reality in pronunciation.

This may seem far away from the literary field as it is the expressive shape, but when we look very carefully to the poem structure confirms that this shape has expressed what is the content of the material, and never been an empty useless structure, however it was a completely straight with this natural cohesion between him and the content, so they were cohesive and homogeneous.

One more thing that the musician rhythm and prosody scale are not relating to the meaning and the pronunciation, they are completely does not relate to these two facts (meaning and pronunciation), however they are overlapped and inseparable with meaning and pronunciation, although the poem in its content is different from meaning and pronunciation, they are not absent in indicating the picture in the poem.

The reality is realizing the relationship between meaning and pronunciation, considering them as a homogeneous unit in indicating the picture can be a logic extension for an important part of the 4th team opinion, as this team is part of the war.

CONCLUSIONS

Pronunciation and meaning case has heavily enhanced the Arabian Linguistic Literary Critical Rhetoric Library, with what verbal diatribes and battlesit brought in preferring pronunciation a time and meaning at other times. The importance were for each of them with what linguistic inherit it left which especially the language science has leaned on, and generally Arab thought, In an unprecedented manner.

Searching in critical battle between the four teams has come up with each team efforts and opinion, then comment on them, and finally has ended with result of the unity between pronunciation and meaning as a basic to judge any literary text which is not possible to be by separating its pronunciation from the meaning.

Research has concluded to a result of impossibility of separating pronunciations from meanings in any literary text, and the poetize theory according to Al-jarjani represent the strongest and deepest attempt in the Islamic Arab Thought History in treating this issue, where it has resolved the pronunciation – meaning problematic by depending on the theory of interaction between syntax meanings and speech meanings, which has ended a long controversy issue.

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