

Test criteria in the book Kindergarten Al-Azhar for Cordobi The marriage and interest between the fun and the jokes as a model

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ABSTRACT

Literature books, especially the selections, were filled with many stories, parties and anecdotes.

And Ibn Abd Rabbo in Al-Iqd Al-Fareed, and Al-Abshahi in his book Al-Mosttafar ... and others. Perhaps the most important characteristic of these stories is that they mix between fun and interest at the same time, and behind their lines there is a moral depth that is based on exhortation, consideration and guidance ... in addition to their apparent performance in pleasure and laughter.

The book "The Kindergarten of Flowers, the Joy of Souls and the Surprise of Sightseeing" included what is beautiful and desirable from it.

Al-Qurtubi linked the nature of the curmudgeon to the nature of the dog, as it is described as the most mean and meaner of animals (). There is nothing in the animal that is described as greed and miserliness as it is ().

It is useful to mention that Al-Qurtubi in his fifth chapter, which he devoted to tracking the miserly people and condemning them, that he walked on Deeden Al-Jahiz (d.255 AH) in his investigation of this phenomenon and mentioned its stories, especially the emptiness of the city (Mero) () in Khurasan. Her, but now here she is conveying news of miserliness and their poetry. Without a sense of criticism or depiction of stories he heard or encountered. The merit of his book remains that he collected from the stories of miserliness and their anecdotes what he had access to from sources, without attribution or what his memory had stored from what he had memorized.

If, from the researchers' point of view, the book of misers is a social, as well as psychological and economic study that depicts the reality, and documents for this category (miserliness) in a humorous and comic manner, stripping that characteristic of its societal form, and putting on it a sign of disapproval and disapproval (). While others see that the code of Al-Jahiz in the book of

Introduction

There are scattered among the folds of the book of Rawdat al-Azhar topics that are not united by a specific poetic purpose except a thread of limb, wit and strangeness, indicating the author's care between seriousness, humor, fun, entertainment and interest, as I have shown in advanced research sites. Therefore, the author intended to bring out jokes, funny and anecdotes. (And I made this book for you a collector of the arts of news, the most deserving of news, and the subtle of poetry)) (). Hence I decided to study this after consulting with my supervisor, due to the importance of the news, urgency and jokes that drive the bored reader away from it. Topics such as poetry of miserliness, news of miserliness, then telling of women among the singers and what was narrated from their poetry, then poetry of shame, idiots and witty people, poetry of humor and spinning and news of the caliphs.

The first of those topics that we stand on in the miserliness and their condemnation, and this chapter began with a social criticism when miserliness was considered one of the ugliest shame () men, citing the noble verse ((And whoever stops his self-sufficiency, those are the ones who are the righteous), when the noble person is the messenger. A disease and its owner is far from God, far from paradise, close to fire ().

() when a man from Al-Yamamah descended on Abu Hafsa, Marwan's father, and he evacuated the house and fled. Fearing that he would see him, the guest went out and bought what he needed, so he returned and wrote to him the following two verses (): -

What I figured bread Until I got down on the
was a fruit people of Maysan

People if a guest arrives They did not bring him
among them down, and they guided
 him to the khan

Sarcasm reaches its heights when he chose two houses by a poet, whom he did not name the other, in which he juggled with words in order to delude his host, and to appear in a manner that was not without humor with the miserliness of the poet who said (): -

I wrote to him in the I wrote to him as a
summer, and he thought guest, and he rose to
I was the sword

I told him good then he I tell him bread, and he
thought that I died from fear

And from what he chose was a piece that he did not attribute to its owner, and the inspiration of the poet Abu Nawas, based on a dialogue between Bakhil and the poet. The joke is just as it is, and for the poet it is present in this choice, as he says (): -

I saw the old man bent Munches for bread and
over fish

He knocked when he He turned his head and
saw me cried

When I swore to him That I was fasting,
 laughed

In Hwarya is the other, and in another passage by Abu Nawas, the poet shows his mockery of the curmudgeon, and his methods of hiding food in front of the guests, as he said (): -

misers lies behind it wisdom and skill in dealing with life ()

The first of these (poetic) choices in the chapter on miserliness is what Al-Qurtubi mentioned on the authority of Al-Haytham bin Adi

O you outside of his house And to escape
Your guest has brought extra provisions for him So go back

Despite the ease of the two words, the two words are easy, but they represent a criticism of the behavior of some people in evading the guest when he comes home.

Al-Qurtubi cited the stories of the well-known curmudgeon, Hamid al-Arqat () known as the summer spell, who said to a guest of solution when he described how he eats ():

What is between its first bite if it descends And among others

And he also said ():

Whoever comes next, Dahaban () Wael A statement a

His palms shrivel and his throat descends To the belly wh

He is still at the mouths, even as if From conscious

Al-Qurtubi cited an excerpt from one of the miserly poets he did not name, and he said: Some of them said ():

I never thought bread Until I entered on Ofa
was a fruit bin Mansour
O trapped dung in the Fearing love from
lean masses catching birds

The two houses are not devoid of the beautiful anecdote, especially the head of the first verse and the impotence of the second verse. In the same meaning, he listed two verses by a poet, whom he did not name also, and they are by Shammak himself () so he () said:

mentioned in the introduction In his sixteenth chapter in his talk about singing, his saying, which he left on his own in this artistic field regarding the possibility of it being permissible or not in the Islamic view of singing, he said: - (And my purpose in this book is nothing but story and news, and otherwise I would have come with a saying that singing is permitted and prohibited, and he says: - (The denial of singing and his companionship) () This is not strange to Al-Qurtubi in his methodology, which did not go into the depths of the various issues in it, and we do not find him an opinion on all the critical judgments that were mentioned. Transporter, nothing but.

However, we know that most nations have not dispensed with singing of various kinds and races, the Arab nation is not far from the phenomenon after it was affected by the civilization of the Persians and the Romans ((The qiyān did not disappear with the kings of the Arabs and the non-Arabs in the way of closeness, and Persia considered singing as literature and the Romans was a philosophy ()))) And there is no doubt - never - that the cultural cross-fertilization, and the principle of influence and influence, has been imprinted by its nature on Arab life, and it was said that the first person who sang Arabic singing in Makkah is (Ibn Musa`) () Mawla Bin Makram, who was after him taught Ibn Sureij. It is said that Azza Al-Mela () composed the first of her compositions with poems in Persian singing (). She was one of those who had a great deal of Arabic singing and used to find and repeat all the Persian singing that she hears and refer it to Arabic singing (). As well as leading a group of Al Qian singers such as Sirin, Khawla, Salma, and Raifa.

celebrations. She accompanied the poet Hassan bin Thabet (d.54 AH) in more than one party.

We do not add to the opinion an opinion when we talk about the Andalusian era, on the subject of singing and soundness and the extent to which society accepts it. It was known about Andalusians and their intense fondness for singing and eagerness to hear it or its performance. And Abd al-Rahman al-Awsat was one of those who

Loaf in the veil with a lock It has security guards and secure doors

One day he saw a loaf in his house He said to his guest, this is a deposit

It became clear to us from the selected examples of poets who took the phenomenon of miserliness that it was reprehensible and reprehensible to most poets, and it is also in society, thus earning its owner a misfortune and deficient, and its repetition may be repeated in societies characterized by wealth and known as an economic center that includes trade. Al-Qurtubi showed us multiple pictures of food miserliness and what is related to it, especially bread horses.

The cultural, social and economic change that occurred in Arab life, especially in the Abbasid era, affected the emergence of a class of the rich at the expense of the poor, creating a gap between them () as well as other factors that also contributed to the maturation of this color of satirical social poetry, such as the multiplicity of races, races and cultural backgrounds. For people ... and others. And do not forget, too, that poets have taken miserliness as a way to mock the rich from the miserly. And a kind of laughter.

Likewise, Al-Qurtubi walked in his witty and extreme choices in his book, and here we are now standing on what was reported by women in general and by women singers in particular, and what happened to their lives of news wrapped in strange or ridiculous, and perhaps the first thing that shakes our minds is what Al-Qurtubi

It is noted that with the advent of Islam, especially in its first era, the people's reluctance to sing and abuse it, and perhaps because of their preoccupation with the new religion, the poetry dwindled and its roots weakened, and the luster of singing died out. And he remained accompanying the joys of Muslims in their victories, marriage and circumcision. As mentioned above, the singer Azza al-Myla (d.115 AH) was famous for

Sir and Prince of all people
I missed the bartender
Whoever heals me has
come under his judgment
You see, I am stupid in
mind and religion

And it is credited to the poet Alliyah (), the sister of Harun al-Rashid, when she was in Khorasan and yearned for Baghdad. With verses, her brother Al-Rasheed understood what was shaking within her, so he ordered her to be cooled to Baghdad. Perhaps the most important thing that can be touched from these two verses is the persuasive ability possessed by the poetess until Al-Rasheed understood her purpose as she said :-()

And the meadow estranged, crying for his sorrow

If the knees come from towards his land

As for the story of Hammam bin Marra () with his three daughters, it was reported in the books of encyclopedias and literature sources () because of the eloquence of women and the dialogues that highlight that literary mastery. As for the story, it has three daughters who prevented them from marrying, and they were struck by arrogance and impotence.

Because of their desire to marry, the eldest said, "I will suffice him." She said to her father ():

Ahmam bin Marra, my concern
To Qana'a, Musharrafa
al-Qadhal

The father did not care, as he explained that by saying that she describes a mare. He walked from it without knowing its purpose

Al-Wusta said (): -

Hamam Ben Marra is my concern
To those who are not
with men

He did not care a second time about what she wanted to deliver, so he said, perhaps, that you mean gold and silver, which is what men do.

influenced singing on all arts, morals and pleasures. He established a house for female singers coming from Medina (Al-Mama for Female Singers) and called it (Dar Al-Madaniyat) (), and he attached it to his palace. Just as Andalusia received singers in Cordoba, Seville, Toledo, and Granada, in which schools were opened to teach music, and the pioneer of those schools was (Abbas Ibn Firnas) (d. 247 AH), then Ziryab, ... and others. As for the singers, there were many such as Ghazlan, Masabih, Hunaydah, Muta'a and Qamar Al Baghdadiya ... Fadl Al Mughni, Fella, Taroub, Fajr ... and others. With what has been influenced by Spanish singers ()

Therefore, I do not find any
The happy people missed him for love
embarrassment on Al-Qurtubi in his book, The
Kindergarten of Al-Azhar, to suggest his change in
Inhale the scent of anguish heals
the possibility and permissibility of singing or not.
Especially after the fatwas of Ibn Hazm and Ibn al-Qaysarani in his analysis. (Singing is permissible) () and listening to music is also permissible, such as strolling in the gardens and wearing colorful clothes ().

Of the excerpts that he gave about women, their news, their poetry, their words and their anecdotes, and their eloquence, poetry, and dialogues despite his opinion of their incomplete minds, their lack of tricks, and their lack of awareness, but they have anecdotes that are worth collecting in the book ()

He cited a text for Qinah and he asked her to sing at the head of Yahya bin Aktham () who accompanied Al-Ma'mun in a drinking session and gambled over the waterman who was described as handsome for his beauty. And the wit, she said :-()

I called him while he was still alive
We were shrouded in
two winds

So I said, stand up, he said: My leg does not obey me
So I said, take, he said, my palm does not come to me

Huhbi bin Aktham answered her with verses on the same rhyme in his saying (): -

So the old one came out, returning to it a poem by Abi Tammam, with the difference in the narration, and she said ():

Transfer your heart, Love is only for the first
how you want it from lover
passion
How many houses on His nostalgia is never
earth does the boy for the first house
know?

It is a wonderful thing that women
responded to men with wisdom, narration and
broadening the mind, tha
what it has agreeable
Boy his concern since He embraces her at
Khoud was Khreda night over fangs
And drink it pure Nadamah where all
comprehensive lifetime vinegar is OK

The apparent response of her response is that she wants a generous man with little consent (engagement), who has emotions that tickle a woman's feeling. Soft and thin, so a good response (good elusive) betrays the shrewdness of a woman who has a critical sense that takes her away from the stereotype with which women are known, in love, passion and lack of resourcefulness ... and others ().

And among what Al-Qurtubi included in the chapter on Akhbar Al-Arab, a poem that he chose to an unnamed Arab, he said in response to Al-Hajjaj bin Yusuf Al-Thaqafi, who knew about him (in his sentence), that the pleasure of the two men is not complete with four silent women who meet with him, so the Arabi (the poet) answered him, and his name is said to have divorced Four women, one because she is stupid, the second is adorable, and the third is a fruity () and the fourth is a memo.

a single eye, so I sold all my possessions, until I married four wives, and not one of them agreed

Until the father entered the younger, she sang (): -

Hamam Bin Marra, if To count
my concern

So Hammam understood what she wanted and said: -Kay God, and God did not refuse until he married you, so he did ().

Al-Qurtubi narrated a beautiful poetic dialogue between two women married to one man. As for the new one, she passed by the old door and heard it poetry and said ():

And the two men are not equal to a correct man

And a n

t story that influenced Umayya bin Abdullah bin Khalid bin Asad () who was known about him as a brave knight in blame, and it happened that a beautiful slave girl happened to pass by him, so he said to her: Blessed For someone who had a wife like you, then sent a messenger after her to ask her to marry a mother, and she said to the Messenger, go back to him and ask him, what is his craft? So he returned to him, then verses that indicate his craft, which is lethality in the enemies and their fight with the sword, sang to him, so he is thus a lion in battles, he is not matched as he said (): -

His means is what my Fighting heroes in every
craft I said is my craft street
If I showed a horse to a In front of the horses,
horse, you would see protect my rights
me
And patient myself On the pain of eggs
while I patience tortillas lugs

And she said to him: Go back to your master and say to him: You are a lion, so ask yourself for a lioness, because I am not one of your wives.

I only want a horse with Creamy life a little
May God reconcile the prince. I heard
words from you that I wanted to complete me with

So I said to our boys, With a vision I saw you
bring good tidings are good

Kwasr brings you a Otherwise, it will come
ball to you

The mother of the Their eyes aspire
children and her boys towards her

So tell me yes it is Goodbye, no, it's salty
sweet

So he pushed the dates Never return to such a
twice and said to him: - vision. You will come
out with pipe dreams.

As for the news of (Alnoki) () from the expressions, they also exhausted a large space from the book of Rawda because of the weirdness and wonder that it contains, and Al-Qurtubi justified his return of such news because he saw that negligence falls on many people. The man may be a rational scientist, but he is considered one of the fools, and he cited the example of Ibn Zuhri, the famous doctor () and the like. He says ((And more than one has told me that he walks in the alleys of Ishbela, so he tilts away from his house and not guided to it, and if he is asked about his making, Wael is raised in his statement as if he was Galenus in his time)) ()

From that famous story about Rabi` al-Ameri (), who was a ruler of the dove, so he brought a dog that had bitten a dog. () Led him with it, so the poet (the fool) said ():

I witnessed that God is right to meet him And that the Amiri spring is wasted
He led us a dog with a dog and did not invite The blood of Muslim dogs is wasted

The news of the prisoners and the imprisoned was not absent from the choices of Al-Qurtubi, and he saw that these people, although they (struck them with grief), overwhelm them with longing, and be wrapped in humiliation and shame, which silences the tongue, so they were distracted from the curse of poetry and inking of words, he says in spite of all that, for there are what they issued from their statements and their

with me, and I said poetry about them, so I hear from me. He said: Say - He said: -

I got married, I want to I wish I was not
kiss the eye, four times married

I wish I was deaf blind I got married, but I
and I was not wish I was born

One does not know God, Neither he met Teddy
her Lord nor did he graduate

And again, as soon as A famous note
you acknowledge her flaunting
home

And the third foolish For all that comes from
Raana the command
serpentine

And a fourth Mafrouka I am not happy in my
with a needle soul forever

And the pilgrims laughed from him and said to him, O Bedouin, how skilled are they. He said four thousand dirhams, so he ordered him eight thousand dirhams. Perhaps we do not go far in saying that the Bedouins have strange stories, funny news, and anecdotes that raise astonishment, including the story of the Bedouin who went to Kufa looking for passersby in it, so he sang (): -

I saw you in sleep fed Kwasir from you
me yesterday

The story - even if it was - does not represent a form of laughter and deep ridicule, but on the other hand it represents a kind of political satire of the governor, who left the important matters in the matter of the state, and proceeded to take revenge with dog ...

It should be noted that this story was mentioned in many sources before Al-Qurtubi ().

showing great enmity bonds

They have brought And it is close to a
their children and forbidden long trunk
women nearer

To God, I complain And the parties did not
about my stranger and monitor me when I was
then my distress killed

They were offered My eyes waned without
disbelief and death tears
without it

And I dont beware of But beware, free,
death that I am dead burning fire

So the throne is my They lost my body and
patience for what lost my covetousness
happened to me

And that is in the same Bless the effects of shloe
God, even if he wants dismayed

I do not care when I On what part was in God
kill a Muslim my death

I do not want to I am not alarmed, ie, to
reverence the enemy God my reference

The verses show the extent of Khabib's solidity and misfortune on the one hand, and his indifference to death, because he meets the Lord of the Worlds as a martyr on his throne. His consolation was that he would face an honorable fate. So he directed his call to God alone without humiliation and the sympathy of those who commanded to forgive him, as he said (): -
mourning to misery and from grief to distress. He said while in prison (): -

Say to the Caliph Dhul- Vie and fascist gifts
Sun

And the son of the Quraysh and the high
caliphs from kings

The Baramkeh who Throw away your
intuition

Their aunt indignation There was no one left of

statements and what Badr of them from eloquent poetry. This formed the title of the twenty-fifth chapter of his book ().

Those poems and syllables that grew and bore fruit between four walls. It was linked to special experiences, which are the experience of imprisonment and captivity, and the connotations they bear of oppression, humiliation, restriction and torture. Those poems that were able to transcend their boundaries (prison) to escape from behind bars towards the horizons of society and pick them up with acceptance or rejection.

Prison and family poetry represents a shocked outpouring of the poet, so he goes about himself begging for words to help him reach his goals, either to vent a situation or to beg upon the guardian to release him.

The first of those cries from behind the bars, whining from the weight and weight of the iron. What Al-Qurtubi chose for a poem by the poet Khubayb ibn Uday () who was captured by the polytheists and carried him to Mecca, and he was offered to leave Islam in exchange for his pardon. So he refused, so he took one of them to kill him, and Khabib had killed his father and he had asked to perform ablution before his crucifixion. Then he killed him, so he got a head start on two matters: ablution before killing, until he became a year after it for those who were able to do that and the other.

He gathered the parties Their tribes and gathered
around me and raised every compound
them

And all of them are Ali because I am in lost

To God, I complain about my alienation, then my
distress, and I do not allocate parties to me when I
am killed

And when Al-Rasheed Yahya bin Khalid Al-Barmaki wrote to him begging for his pardon, showing that he asked for intercession after sins had become Muslim to him and the time passed by him, and the days changed with him from

of Al-Mansour Abu Amer Muhammad bin Abi Amer, who ordered the imprisonment of the journalist in Medina Al-Zahra. Then the latter said goodbye to his family, and what he saw in a dream realized that he would be imprisoned in the narrowest prisons, so he wrote a poem from his prison, saying:

Give me Asat, where is the credit and generosity	As he led me towards you submission and remorse
Oh better than reach out hands to him either	I mourn a Sheikh who obeyed you with the pen
I exaggerated the discontent and pardon	If kings have mercy, they will have mercy

Muqtadir

But Al-Mansour's answer to him was not a healing balm, but rather an incarceration of imprisonment until he passed away. Al-Mansour said in his response that Abd al-Malik al-Jaziri wrote on him, saying ()

O fool after I still put it foot	Cry kindly when you missed generosity
I regretted not winning from me	Seldom benefit submission and remorse

Myself if you try it is
not a review

If only Arabs and non-
Arabs will intercede for
you

And when al-Mu'tamid ibn Abbad contradicted what was known in the caliphate of Muslims and led them with what was known about that extravagance in spending on regret, seeking pleasure, and living in great pleasure and exaggerated luxury, this indulgence in pleasure was a reason for his king to go, which necessitated that he was captured by the Almoravids and taken prisoner to the enemy () Morocco Overburdened with restrictions, he wrote about a situation in captivity saying ()

It is as if they are from them	them Empty palm groves
Zero faces on them	Take off the apparent humiliation
After the emirate and the ministry	And things past
And homes we were in	Above the houses are high
Be clear and the most glorious of them	From you contentment and wellness
O who would like me to be wrong	What is with me is enough for you
It is enough for you what you saw	Humiliated and humiliated in his place
And Fatima's melancholy crying	And the tears are underway
And her article mourned	O my family and misery
From me, time has vain	To all his men
O yearning for myself to long for her	What time and money
O affection of the king	Come back to us again satisfaction

But he refused Rasheed his release, reminding him of the verse Qur'an ((striking God, for example, the village was safe reassuring intercourse with her livelihood Rgda from everywhere Vkfr affluent God Vomagaha God's clothing hunger and fear what they make)) (), and was followed by verses to reject his request what he said Rashid in his answer (): -

Hey, you are	You were mighty kings
So you disobeyed and overwhelmed	And you deny cynicism
This is a punishment for someone who disobeys	From above him and his disobedience

Yahya developed a fever while in prison, until he died sick

Al-Qurtubi cited - despite the lack of that - the news of the people of Andalusia on the issue of imprisonment and captivity, so he chose the story

tongue soft
It has become that and
Dahma

piece
Biting my legs biting
the lions ()

Changed from the
shade of Ezz items
And iron was my

Make iron and weight
restrictions
And a thin satin iron

ethical standard that he set a path for in the introduction to his book if we counted us. Exaggeration in the inclusion of texts that are obscene and contain words offensive to modesty, in addition to their arousing of desires with their characteristic revelations at times, and declarations at other times ... This is if we understand that the moral standard () in one of its aspects is consistent with this understanding.

As for the effectiveness of humor, which we find present in many of his texts, we see that it embodies the spirit of cynicism with which Andalusians are known and their appeasement of sarcastic things. There are many examples of this in the perfume. Al-Qurtubi is part of that cognitive, literary and societal fabric, and his choice is only because it represents an aspect of his life. In addition to the reason (declared) in his book this book, which is directed to his friend who feels sad, melancholy, lonely and isolated. We go to what Dr. Hussein Tarboush () in his saying: As for the pure moral aspect, we may see this comic art (humor) praising the ideal and exalting it when it mocks its opposite and mocks those who deviate from it, as if this art punishes bad morals by mocking it.

Al-Qurtubi monitored through his selection of texts the suffering of prisoners and prisoners. He showed virtuous and elegant qualities in avoiding the humiliation of begging or courtship for the sake of life, as if he were telling us that there is no life with humiliation and dishonor, which are sublime moral meanings.

Conclusion

1- Al-Qurtubi followed in his book, Rawdat Al-Azhar, in the footsteps of Al-Jahiz, by combining benefit and pleasure. At the same time it constitutes a social and psychological study of the era in which he lived.

Perhaps the most cruel thing that this deposed and exiled king went through far from his palace was what he was suffering from the pain of estrangement, humiliation and humiliation. ():

The blessed wept in
the wake of Ibn Abbad

He cried after gazelles
and lions

Soraya cried not
clouded planets

Like the scent of the
chandeliers

The only one cried
Ezzahi and his dome

And the river and the
crown, all humiliation is
apparent

The cruelty of captivity and imprisonment also appears when the Eid fell upon him while he was in the city of Agmat, so his conversation with one of his sons who came to congratulate him was overflowing with pain and grief over his new poor condition and the situation of his family, which did not congratulate them with life after the demise of their father's king, so he said (): -

Before holidays I was
happy

So the feast misled me
in a captive aggat

I see my daughters in
the rain hungry

Their eyes are confused
by Maksira

He set foot in the mud
and bare feet

As if she had not set
foot in a musk and a
camphor

The aforementioned three sections were the ones in which Al-Qurtubi concluded his talk about captivity and imprisonment. When comparing them (in number) with the eastern syllables that I chose in his book, we find that they represent only a small number of those choices.

In summary, regarding these secondary issues that were scattered between the folds of his book, after examination and scrutiny, and in light of our slight critical analogies, which Al-Qurtubi followed - as we think - he did not observe in the contextual standards of the selected texts the

the era of the Almohads, which was known for his intense fondness for singing and the eagerness to hear it.

4- Most of the poetry that came to us in its topic of wit and wit are syllables that do not rise to the description of a poem. We believe that it is like humor that is delivered quickly in order to be attached to the ears and transmitted.

2- Most of the poets of the Arab East were able to mix between singing and poetry. Therefore, most of the court of princes were considered a stage for competition and to show poetic ability accompanied by music and dance.

3- The study showed that Al-Qurtubi supports the opinion that musical singing is permissible, and thus it does not differ from the Andalusian era in

12. Sahban bin Wael bin Zafar bin Ayas al-Waeli, preacher and author of a large statement, The Collector of Proverbs 1/167
13. Al-Azhars Kindergarten 186 and Al-Baitan by the poet Abi Al-Shammaq in his office
14. Al-Khateeb Al-Baghdadi, Al-Baghda, p.124
15. Al-Azhar Kindergarten, p. 186
16. Rawdhat Al-Azhar, p. 187, and Al-Bitan fi Sharh Maqamat Al-Hariri 1/319
17. Rawdhat Al-Azhar, p. 191, and Al-Abyat by Abi Nawas, in his diwan 2/101
18. Al-Azhar Kindergarten, see Diwan Abu Nawas 2/95
19. Miserliness looks at Abbasid poetry in the second centuries p. 143 and the third Hijri / Master Thesis / Jamal Abdel Fattah Sawy / An-Najah National University 2011
20. Al-Azhar Kindergarten, p. 493
21. Al-Jahiz letters 2/158
22. Ibn Musa'a / He is Abu Othman Saeed Ibn Musa'a, he was black in color, his master freed him because he heard him sing and he traveled to Syria and Persia.
23. Azza Al-Myla: The singer was born in Medina. She learned singing from a woman named (Wonderful) and became one of the most skilled singers and singers and is considered the first Arab artist and singer in the Umayyad era.
24. See Al-songs 17/162
25. See Songs 101/17, Poetry and Singing in the First Abbasid Era / Salman Daoud Al-Qurah Ghuli, p.8

References

1. Al-Azhar Kindergarten, p. 51
2. The same source, p. 167
3. Al-Hashr / Aya 9
4. The reference to the hadith of the Prophet: ((The curmudgeon is far from God, far from heaven, close to the fire)) Narrated by al-Tirmidhi 1961 and it was said that it is a weak hadith
5. Al-Azhar Kindergarten, p.16
6. Al-Baghla Al-Jahiz, a social criticism of humor and irony, Othman Hassan / Al-Khaleej Newspaper, May 2018 Issue: p.13
7. Al-Haytham bin Uday bin Abd al-Rahman al-Tha'labi al-Taifi, one of the scholars of hadith and it is known from him that he is not among the people of trust.
8. Al-Azhar Kindergarten, p. 180
9. Al-Jahiz in his emptiness and the owner of the unique contract 7/12, and he was considered the second of the four miserly Al-Hateah, Hamid Al-Arqat, Abu Al-Aswad Al-Dawali and Khaled bin Safwan, and his spelling was known about him so that he would not return to him again.
10. Kindergarten Al-Azhar, p. 181, and the house in the decade 12/7
11. S. Meri Al Absi, A. Hasan Jabbar, S. Oudah Mezan et al., An experimental test of the performance enhancement of a Savonius turbine by modifying the inner surface of a blade, Materials Today: Proceedings, <https://doi.org/10.1016/j.matpr.2020.12.309>

- city of Damascus: translation number 7387/58
45. Al-Azhar Kindergarten, p. 386
46. Al-Azhar Kindergarten, p. 386
47. We preferred brevity to our intention in choosing the texts chosen by Al-Qurtubi, lest we deviate from the methodology of the research, so we would be tempted about a place that is right for brevity
48. Al-Azhar Kindergarten, p. 224
49. Al-Azhar Kindergarten, p. 533
50. The Knocky: -The fools, the idiots, and the idiots
51. Ibn Zahr Abd al-Malik, a doctor with great contributions, was born in Ashbila Watt there in 557 AH. He has a great literature
52. Rawdat Al-Azhar, p. 539, Sahban: - Sahaban ibn Wael Sahaby, he used to give an example of rhetoric
53. Al-Rabee 'Al-Ameri
54. Led him: kill him
55. Kindergarten Al-Azhar, p. 542, see the unique contract 4/2
56. Al-Jahiz mentioned it in al-Bayan and al-Tabbeen: 2/259 and Ibn Abd Rabbo in al-Iqd al-Fareed 4/2
57. See Kindergarten of Azhar, p. 637
58. He is Khubayb ibn Uday bin Malik al-Ansari al-Awsi, was martyred in the era of the Messenger (PBUH).
59. Al-Azhar Kindergarten, p. 638
60. Yahya bin Khaled Al-Barmaki: Writer of Harun al-Rashid before he succeeded the caliphate and became his minister after he took it over.
61. An-Nahl Verse 112
62. Kindergarten of Azhar, p. 647
63. On this vision and the news of the poet, see Al-Hillah Al-Sirra, p. 147, and it is in Al-Hillah Al-Sirra, p. 151
64. Abdul Malik Al-Jaziri:
65. Al-Azhar Kindergarten, p. 658
66. The Enemy of the West: where he was imprisoned until his death. As for Aghamad, it is a city located near Marrakesh in the Maghreb
67. Kindergarten of Azhar, pp. 659-660
26. Sees Andalusian Islamic Society - The Age of the Emirate - p. 28
27. Looking at Andalusian Arab music - A manifestation of tolerance in Andalusian society - Abdel Aziz Abdel Jalil - Al-Hamra Newsletter No. 16 of 2008 - Meknes, Morocco
28. Al-Mahalla: 4/31 Issue No. 1566-1567
29. He looks himself
30. Himself, p. 355
31. Yahya bin Aktham: scholar, imam, jurist, narrator of the hadith of the Prophet, and judge of the judges of the people of Basra
32. Al-Azhar Kindergarten, p. 503
33. Al-Azhar Kindergarten, p. 503.
34. Olaya: Arab poet and sister of the Caliph Harun al-Rashid bint al-Mahdi bin al-Mansur from Banu al-Abbas (died in year 210 A.H.)
35. Rawdat al-Azhar, p. 501; see also Mujam al-Buldan 5/100
36. Humam bin Marra bin Dahl bin Shaiban, who is the brother of Jassas, the killer of Kulaib: the automatic scam 753, the names of the assassins, the anecdotes of manuscripts 22, 130, Hamhara, the lineage of the Arabs 306, 308.
37. Kalamali for Al-Qali 2/105 and the Anabol Al-Arab 306
38. Rawdat Al-Azhar, p. 356, and narrated by Fiqaa. Qana'a is an adjective for the thick white goat, an indication of their old age
39. Al-Azhar Kindergarten, p. 356
40. The same source, p. 356, and the rest of the deficit has been deleted due to its indecency
41. See Kindergarten of Al-Azhar, p. 356
42. Al-Azhar Kindergarten, p. 359
43. The same source, p. 359, which is in Al-Diwan: Transfer your heart wherever you wish from passion. Diwan Abi Tamam, p. 119.
44. Umayya bin Abdullah bin Khalid bin Asad al-Amawy al-Qurashi was a ruler of Khurasan at the time of Abd al-Malik bin Marawan. He passed away in the year 87 AH. For his translation, see the date of the

- 68. Al Azhar Kindergarten, pp. 659-660.
- 69. Al Azhar Kindergarten 660.
- 70. See Rawdat Al-Azhar: p. 44, author's introduction
- 71. See Nafah al-Tayyib 2 / 133-135, Andalusian Humor Literature, p. 35
- 72. See: Andalusian Humor Literature: p. 35.