

## The Irony in the Poetry of Ibn Hani Al-Andalusi

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### Abstract

Irony is a critical concept based on antagonism, surprisingly, in creating surprise in the literary text, break the horizon of the receiver's expectation. Poetry was a systemic contradiction based on the contrast of the pattern and its opposition in the poetic structure. Ibn Hani Al-Andalusi derived the elements of his irony from his artistic creativity. He harnessed the verbal irony in his creative texts, to come out to us with an indirect intent in verbal art through creative mechanisms, to make the reader in the pleasure of textual reading of his technical texts.

**Keywords:** The Irony, Poetry, Ibn Hani Al-Andalusi.

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### Introduction:

Irony is one of the critical concepts, it has a specific concept mentioned in the research, with many types differing according to their appearance. The research was divided into an introduction and three sections, which were followed by a conclusion that included the results of the research. The preamble came in the concept, language and idiomatically, with mentioning the characteristics and objectives of the irony in the poetic text, stood on the three pillars of irony in the poetic text of Ibn Hani Al-Andalusi, it was a ironical irony, verbal irony and intentional irony.

### The preface

The word irony is mentioned in the Al-Ain dictionary, that the irony is "the position of the parting from the head in the hair" (1), Ibn Manzur explained the meaning of irony by saying: "The thing separates itself as a separation, and the separation: separates it, and the people separates: they separate from each other." (2). Irony means differentiation and contrast, it appears from

the meaning of the irony, it is the multiplicity of meanings of the same word. Therefore, you can read various readings to reveal new meanings and possibilities. The doublings of the pronunciation appear as a transition from a superficial meaning to a deep intended meaning. It would appear later that the superficial meaning is not what is meant. Rather, it was the deep significance that the writer wants to convey, and the reader is trying to search for it (3). The term irony in Arabic is an accusative noun from "difference" and its triple root is "difference" and its source is "difference", and its meaning is difference, leave and spacing. In this general sense, it was not the modern problem that scholars were concerned with. Rather, it is an ancient issue that began to be of interest since the time of Socrates, Plato, Aristotle, and perhaps before that (4).

There has been a lot of controversy over the concept of irony, as it is a difficult term to define. There were many definitions of it, it

was considered the first appearance of the irony among Greek scholars "Plato, Socrates, and Aristotle". The word irony, when it first appeared among Westerners, comes from the Greek word "eironiea", the English word 'Irony' is derived from it (5).

Dr. Nabila Ibrahim was known "It was a skillful and intelligent linguistic game between two parties: Irony maker and reader". In a way that the irony maker presents the text in a way that excites the reader, calling him to reject it in the literal sense, this was in favor of the hidden meaning, which is often the opposite meaning. In the meantime, he makes the language collide with each other. So that the reader does not rest until after he reaches the meaning that he is satisfied with, so that he can settle with him (6). Thus, it depends on the intention of the writer and the interpretation of the meaning of the saying. It was specified in the Oxford Dictionary "that a person expresses his meaning in a language that suggests something that contradicts or contradicts this meaning" (7). It was "the use of language in a way that carries an esoteric meaning directed to a particular audience". Another apparent meaning directed to the persons addressed or concerned by the saying " (8). Siza Al-Qassim sees the denominator in her definition of the irony as "A form of rhetorical form that is supposed to be dealt with, identifying two correlative semantic levels that do not cancel each other out." (9). Some see that the irony "is a kind of contradiction between the direct meaning of the uttered and the indirect meaning" (10), by contrast, here means that the real meaning of the uttered differs and

contradicts the literal meaning. Muwick sees: It is saying something in a way that elicits not a single interpretation but an endless series of different interpretations (11).

This understanding of the irony leads us to a fact that we should stand at, this term was not known to the ancient Arabs verbally. Rather, it was present in substance. Ironical styles are mixed with figurative rhetorical structures; because its distinguishing features are gesture and pointing. It makes the reader's mind deviate from the system, to search behind the masks of irony that fascinate him and fascinate him towards vast spaces of interpretation, it was accompanied by a deep emotional tickle whenever it moves from one suggestion to another, from here it seems that the irony has known its way to criticism and ancient rhetoric with several names. Literature and rhetoric sources present concepts of irony, like sarcasm, sarcasm, and praise that resembles slander, grandfather's humor, other rhetorical methods and improvements such as the contrast "between the meaning and the meaning of the meaning" (12).

Irony was a rhetorical style based on contrast. The hidden meaning emerges in a tangible contrast with the apparent meaning, based on verbal irony or irony of situation or context, it was a matter that requires linguistic effort and mental toil, deep meditation to reach the contradiction, reveal its connotations between the apparent meaning and the hidden meaning, what was included in the text and its distant spaces (13).

There were methods practiced by the old Arab style that carried the spirit of irony and served its purpose, such as the following

terms, including: Ignore the knower, metonymy, sarcasm, metaphor and apparently opposite.

As for the Holy Qur'an, the word irony is not mentioned at all, but the other standard source Faraq is mentioned in several Qur'anic surahs: We find it in the verse: "So if they reach their term, then seize them with kindness or separate them with kindness." (14). Meaning, leave them until their waiting period is over.

Mentioned in the Almighty's saying: "And we have divided a Qur'an so that you may recite it to the people." (15). Meaning: We have made it clear and made it clear. In the Almighty's saying: "And those who were given the Book did not separate except after the clear evidence had come to them." (16). It was mentioned in the Almighty's saying: "My Lord said, I do not own anything but myself and my brother, so separate us and the disobedient people" (17).

Ironically, there are elements that you do (18):

**The first element: Sender:** He was the irony maker, the professional player, which governs the closing of the formal irony construction, opening it at the same time, it is the face of three cases, **The first:** was when he says something while he means something contrary. **The second:** says one thing while the recipient understands another. **The third:** says one thing while - at the same time - saying the opposite.

**The second element:** The addressee: He was the careful conscious receiver, who reproduces the message.

**The third element:** The message: was the ironical text subject to interpretation and the movement of reading.

The irony aims to surprise the reader; to get his attention, motivate him to meditate, activating his thought on the subject of irony, giving him a sense of discovery that shows in its scope the hidden relationships that controlled the text, hence, it prevents him from rapid direct reaction (19).

### **The first topic**

The poetic irony in the Andalusian discourse is an original feature of Arabic poetry, the meaning of the poetic text, refers to simulating external reality in a poetic artistic style, to draw systemic worlds linked to the poetic ego (20), seeing verbal creativity as pure art. The poetic irony is characterized by the apparent and implied contradiction of the two poetic styles, both were built on the culture of polyphony, building patterns in poetic discourse, coordinating the ego, and coordinating the other in its dimensions. The irony results between them to form a systemic tension (21) based on the vision of the world, embodied in the vision of human conflict. The system: "a system that includes active individuals whose relationships are determined by their positions and roles that stem from the common and culturally established symbols within the framework of this system and in a way that the concept of the system becomes broader than the concept of social construction" (22).

The struggle of the formats refers to the irony of the recipient's expectation of disappointment, and the sudden occurrence (23) of the surprise of the unexpected, between a centralized system that takes power as a cover of repression; to result in a "victim" in the structure of the irony.

The irony is the feeling between the two contradictory in the subjective world that refuses the outer world to build its inner world. The defeat of the victim in the structure of the ironical text is a sign of the victory of the authority of the authoritarian system / the irony maker and the abolition of the other: the victim (24). Among these systemic ironies is what we note in the elegy of Ibn Hani al-Andalusi to the mother of Jaafar and Yahya, the two sons of Ali (25), which depends on the contrast between the two systems of life and death, for life, including it, no matter how long it takes, must be annihilated:

Shut up all coming soon

and every life to an end

And no soul has deceived but itself

The boy's age was from the boy's wishes

Closer in the eye than a gesture

and faster in hearing than this and not

And I did not see like a man who is the pious

He sees with his eyes what is not seen

And the eyes are nothing but the hearts

as for the eyes, there is blindness in them.(26)

Life, with its folds, is nothing more than an illusion in the poet's vision. Only one who possesses the insights of hearts can see it, as for death, it is a system that dominates existence (27). The irony is that we are on the verge of extinction. The discourse embodies the power of time in the struggle of man with this genie, who broke the walls of eternity, and he led him to annihilation, as the instrument of death is the "weapon of time." Demonstrating the helplessness of a person in front of him by the pain of grief he experiences:

My friend! Is it okay for me to cry?

Or finding me back to the past

My friend walk and don't square

On me my understanding is not the core (28)

The ego appears, man was helpless in the face of time, which has seized the edges of the pulp, its bewilderment bewildered shelter; takes a flash of lightning as a flicker that haunts man; The culture of nature appears in terms of strength and tyranny, as opposed to weakness and weakness in the victim / man, who is not able to defend himself. The night/time power struggle begins to rob the ego's will.

From the irony of the systems the separation between the apparent and implied systems, absence and presence. The poem in the lamentation of a woman did not appear in it alluding to the elegy by a name, a picture or a person except in the thirty-fourth verse in his saying:

And the one who gave birth to creatures

Like Al Ali, Umm Al Ali (29)

This absence of the mention of women represents an implicit pattern in the Arab memory, that respects women and does not show her a name or an attribute. The irony here is between its lamentation and its indifference in what the Arab memory holds, if only the attributes of majesty, not beauty, appear from it. His grave is like a jogger, the circumambulation of it is like the circumambulation of Safa, prostrate and kneeling, appears in her sons, knights, the leaders, and Sana the most generous. The irony here was to attribute the attributes of women to virility, respect, and asceticism. Ignoring the qualities of beauty in describing women, as if that is not

permissible for free women and notables, and that which is not appropriate for them. It was the absence of women in the implicit discourse, if want to show the quality of motherhood that befits her; It was an indicative system in the moral and not the physical description:

Our mothers have half of our genealogy  
 If the king is said to belong to us  
 Pillars of our days in pottery  
 And the best of our fathers are in the highest  
 Didn't you bet our match?  
 And we'll be staring at the range  
 If my judgment is permissible in the past,  
 And modified the sections of this wrath  
 Some women named men  
 And some men called women (30)  
 And here - in the last verse - revealing the male and feminine systems in the Arab memory, which permits the man to "reprimand" the woman and the women who rise to the ranks of men. Its appearance in the qualities of men from the first, not the phenomenon of features as a noun or an adjective, the irony between cultural patterns appears in directing the poetic discourse.

A systemic irony is what we find in the saying of Ibn Hani al-Andalusi, who satirizes al-Wahrani, the writer of Prince Jaafar (31); The text contained several ironies, stemming from a systemic basis in the irony of good and evil; As the poet deliberately in an exclusionary style to distort the other, and considers it a pattern characterized by evil, and the poetic ego is purely good, he said:

Seeking glory from the way of swords  
 A sociable honor for the same sheriff  
 I'm the one who's strict and the side of a horse

I am not from the dome and the palace  
 There was a time in which you are, O father  
 of scarecrow

Not from Talad nor from Tarif  
 For an eternity in which you rose high  
 For the lost engagement, the scoundrel of  
 the spending

False claim impossible meanings  
 corrupt systems, corrupt authorship (32)  
 The poet gave the speaking ego a culture of  
 courage, glory and generosity, in contrast to  
 the culture of humility, cowardice and  
 corruption, in an attempt to express the  
 poet's vision in embodying the ego's irony  
 from the other by exclusion and distortion:

You do not redeem yourself to run a king  
 You only feed despite the noses  
 I got what I got, not with a sober mind  
 In endeavors and in no wise opinion  
 Leave a Jafar for me, Abu Jaafar. No  
 Daily term at the unjust (33)

The irony in drawing the features of  
 goodness and embodying them in the poetic  
 ego, thus referring the mind to its opposite  
 in the 'is', reaches the point of irony (34) in  
 that the ego is realistic in the stability of its  
 attributes, a distortion of the other and  
 mockery in the image of those who speak  
 timidly and rudely in an imaginary form:

An opinion you manage to make sense  
 In error of signature and suspension  
 The word you used is similar  
 Be you in the sight of the cold estrangement  
 (35)

To build on the irony of human behavior in  
 showing two apparent and cynical  
 contrasting cultures, contrary to the norm in  
 establishing the authority of the ego and  
 making the satirist the victim of a violation  
 of style, suffers under the shadow of slavery

and exclusion, in drawing a world marred by two cultures, the culture of the implicit ego. The apparent culture of the other is an eclipse, and the morals of a desolate, dry, weak and sluggish villain. The irony was that the implied pattern is the pattern belonging to the poetic ego, which was characterized by my heterosexual and antagonistic cultures:

I'm not afraid of him, so be

Relieve the merciful very merciful

How did you compare to him exactly?

And he has from you **the jozehr\*** of the eclipse

How did you treat him with the morals of a villain?

Unrelenting in dry and dry

How did you bet the race on what from intention and sold cutouts (36)

\***The jozehr:** The intersection of the path of the planets of the path of the sun.

### The second topic

The verbal irony is one of the most defined ironies, which is "a form of saying in which a certain meaning is conveyed, while another meaning is intended, which often contradicts the apparent superficial meaning." (37). DC Miuk also sees this irony as "a reversal of semantics." (38).

That is, it depends on the difference between the operative and the real concept in its abstract form. The one who sees the nature of the irony, he sees "that the linguistic expression indicates approval, even if the meaning is nothing but the direct meaning, which is a mask that hides the hidden meaning, then here lies sarcasm, ridicule and mockery, and this appears after the recipient rejects the direct meaning and does not

match the context" (39). In the case of employing the irony, the poet intends to highlight the contradiction between two opposite parties "to produce a form of saying, in which one meaning is conveyed while another meaning is intended, often contrary to the superficial meaning" (40); The irony is based on several elements, namely the common reference, the special vision, the contradiction, the intentionality of the poet, and the sense of the irony of the recipient (41), Ibn Hani said:

You were honored, and you were gracious to the honorable

You did not leave the water until it was cursed

The sea resembles you, if it is said

This is a dark horse

The resemblance made you mistaken if it was said so

Salty, this dulcet cool (42)

We find the poet here contradicting the usual pattern in the analogy of describing the generosity of the praised one with the sea, and it leads us to a new pattern, as the sea made itself imitate the abundance and abundance of the praised generosity by saying (The sea resembles you), as the poet likened the sea to the generosity of the praised one. By the sea, not by the sea with praise, so we notice that the recipient of these verses may feel surprised and astonished by what he finds in them ironically, and that is in proportion to the generosity and generosity of the praised one and likening the sea to him. A hand that surpasses the clouds in generosity and giving, as he says:

You stretched out my hand against the afflicted from above

Do you have a sea above it choppy?  
It was the pool, the pool of God, who can come?  
It was from him that the blazing heavy rain came out  
If this is an act of yours, your hands are with Allah  
You have become both generous (43)  
As we find the poet juxtaposing between the presence of the Mamdouh and the features of nature (clouds, sea, heavy rain and tears), and in order to reach his goal, he seeks to form a very surprising and strange visual image at the same time. The clouds are nourished with dew, and this is a new image, as we find that the first party, which is the hand, is turned by the poet to the clouds, which is contrary to the usual, which is reinforced by Ibn Hani in another visual way, wondering about the possibility of a sea above the clouds, and this sea is nothing but the generosity of the praised one.  
We find a group of opposites that the poet employs in a piece he devotes to defining the humiliation of life, so we find the words: (truth / lie, length / shortness, present / absent) when he says:  
The truth of the yard and the lie of life  
The cover was lifted, and the vows were exalted  
We are in our own hopes  
Long and short life  
Let's see with our own eyes our wrestlers  
If the doors were considered  
What we have painted is our present  
Our eyelids and absent-minded (44)  
The irony seems clear in contrast to make annihilation the most truthful in this equation, while life was a lie. He says that man's hopes are long while his life was

short, hardly reaching those hopes. Death hijacks everywhere, but we are heedless of it, because we seek illusory immortality. We are fond of sensual things that the eyes perceive, which are limited and mortal, while we neglect the daughters of thought, which are the most essential things.

### **The third topic**

The intentional irony in the structure of the linguistic discourse in the poetry of Ibn Hani Al-Andalusi was a distinct feature in it, and it is based on an expressive poetic performance that shows intentional components that evoke linguistic competence in the structure of the discourse, and is based in the poetic text through verbal mechanisms in it, and from this, the irony of questioning the world ignoring the situation, he said:

By God, I don't know who issued you in what

Manage it or preferred your dream is wider

I advised Imam the right when I knew him

The advice is only to be followers (45)

The irony is noticeable in the fabrication of hesitation as an illusion of the recipient and its breadth. Thus, it achieves the function of praise in maximizing what expands the heart of the addressee, and achieving the purpose of psychological influence by portraying the other who is dreamy and hidden. ; To show the deep structure/the structure of the intent that "the merit of the addressee is broad and surrounded by praise", and thus the poetic ego has provided information (46) that exceeds what the receiver expects by broadcasting a poetic image in harmony with the ego's vision.

The description of the poet was in a different position to drawing a picture characterized

by the transmission of information that constitutes the features of an image of the other, in airony of making an imaginary ego, and establishing accumulated features. Rather, he further described her above what she had, saying:

You have made me like a candle in the morning

And in the horror of what was thrown and what I expect

Transformation and sadness in a courtyard and loneliness

And the eye shedding, yellowing and tears (47)

The language defined the function of bragging, by drawing a culture of endurance, humility, sadness, sleeplessness, and illness. It was inferred from the verbal structure of the surface in simulating himself, that whoever receives all these speeches is praiseworthy to the other; To reach the structure of the depth that he is praised for being characterized by what was mentioned, and thus he gave information that exceeded what was expected of him, and it was sufficient for him to reveal some of them.

The poet may use a linguistic strategy (48) to create a poetic irony in a linguistic style, which is that the poetic ego draws an image that is not embodied in the external reality, and may be judged to be false if realistic standards are applied to it, but the image is taken from poetry as a cover for it in creating airony that does not correspond to reality. It is a linguistic strategy in creating “irony that does not correspond to reality” by using tools such as metaphor, metaphor, pun, and other types of ironyes, including the poet’s saying:

Your call will cover the garden before its time

And the bulge turns away from you (49)

The use of the apparent structure to “cover your garden” in addressing the other, indicates that saying about the external reality is impossible, but it has covered it with elegance and grace in a poetic depiction that is distinct from the external world, in assigning language the function of imparting a world of imagination, and for the purpose of praise in drawing a culture. The good qualities are in appreciation of the praised dew / generosity, and enduring adversity and difficulties. The poetic ego added miraculous and heroic qualities to the praised in an apparent structure, permeated by an inferential structure that is that whoever is characterized by the qualities of generosity and heroism is applauded by what is hoarded in the tribal imagination; To result that the other / the addressee is characterized by this, so he is the example and model for that in praise.

At the same strategy in artistic-poetic honesty, the ego paints a persuasive picture of the recipient in acquiescence and undeclared compatibility in imparting qualities to the poetic other, and the irony here is that it is a persuasive irony of acknowledgment by the recipient. The poet said:

Ask the maker of the generations' pots, where are their tents?

And I'm only a horse and a prince (50)

Here, the ego calls the recipient to give attributes to the praised one in acknowledgment (51), so the commendable purpose is rooted in the inferential structure after the fulfillment of the linguistic

inferential function. Making a systematic discourse for the imagination that the praise represents the approved model, and thus it is not possible to prove the correctness of the poetic ego saying, because it lured the recipient to make an undeclared confession.

The poet may adopt a linguistic strategy in making poetic irony based on illusion in stylistic formulation, as the poet said:

Hey I'm the initiator but Shimmy

Who responds to the invisibility of sunset?

It didn't rain until after

The guardian preceded him, and the usury was overwhelmed (52)

He used the reprimand with "Hala (Hey)" to Ba'in al-Bada' (the one who lives in the desert) to mean: the initiator, meaning: Why did I not initiate the greetings of peace upon him? Answer: That Shimmy threw invisibility out of shame and shyness, thus, contemplation of formulation is a mental realization of airony in the poetic style, seeking artistic pleasure and astonishment. The illusion was taken as an expression of the stylistic breach in causing tension to the recipient in the text, prolonging the speech and avoiding brevity. Exaggeration took a poetic subject (53) in creating the irony, as he said:

What is wrong with him?

What is wrong with his longing?

What is that but being in love with him?

He has tended perverted to his lovers (54)

It was possible to be satisfied with direct speech, but the poet resorted to a strategy of urgency in saying that he hovered over the meaning, in the irony of searching for the desired purpose and seizing it, to achieve artistic pleasure in it by remaining on the edge of the linguistic cast; So it took the

purpose of the question and openness to answers that the poetic ego did not want to reach, so the language was employed here to express the innermost self in showing the question and expelling the whispers of questions that do not seek real answers as much as they wish to reveal only, so the inference is that the linguistic structure is something in which no intention is achieved. External honesty or verification, and this is one of the manifestations of lovers at the time of meeting, and it is sufficient to disclose with the beloved and evoke passion, and thus a principle of rational dialogue (55) which is characterized by leaving briefness in saying and openness to the other, has been violated.

In the context of the adopted method, the poet may adopt a strategy in creating a poetic irony based on the fact that the speech is not arranged (56) in a logical order, so the recipient will decipher its codes, in order to rearrange it, and from this strategy the poet says:

And you think it's yellow that opposed the darkness

I walked and regretted a planet that we regret (57)

The irony was that sitting with tears appears after it, a description of the wine, not the other way around; Because the description of the wine does not come from the beginning, except after sitting with the tears and pouring it, and thus the poet generated the synthesis of irony in a hedonistic function as if it predicted the poet's condition in drawing illogical images as a result of his initiation, in a descriptive purpose by drawing a culture characterized by the council "wine and wine, its color and

its time”, in A deductive structure that shows that the surface structure has a middle structure, which is that the one who experiences it experiences happiness, so the indirect meaning of the recipient is the poetic ego sense of happiness, and thus (58) has violated the principle of logical arrangement of style.

One of the poetic irony strategies for the poet is the irony of linguistic rebellion, which lies in violating the occasion of the situation, so the recipient stands in the unexpected of what is happening, as the poet says:

Love where the coven is the enemy  
And patience is where the bad is bad (59)

It is noted that the poet created airony between the beloved addressee, and the acceptance of the plural other than it; Because love does not meet enemies, but when we contemplate, we find the opposite, and here is the irony, in the use of a linguistic function that indicates an apparent rebellion, for the purpose of being close to the beloved; By mentioning the elements of the culture of love in the perception of the ego from the elements of “love, cohabitation, enemies and patience” and these are all characteristics of love, showing the poetic ego rebellion in the irony of the situation caused an inconsistent tension in violation of that principle.

### Research results:

The research concluded the following results:

1. Irony is a method based on contradiction, in which the hidden meaning emerges in a tangible contradiction with the apparent meaning, which is a matter that requires linguistic effort and mental toil.

2. The verbal irony is one of the ironyes, and it is a form of saying, in which one meaning is conveyed, while another meaning is intended, which often contradicts the apparent superficial meaning.
3. The poetic irony in the Andalusian discourse is an original feature of Arabic poetry.
4. The systemic irony in the poetry of Ibn Hani Al-Andalusi has several patterns and connotations.
5. The intentional irony in the structure of the linguistic discourse in the poetry of Ibn Hani Al-Andalusi is a distinct feature in it.

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- (2) Lisan Al Arab: 10/299 (differences).
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