Paradoxically based on the violation of custom in ancient Arabic poetry – An analytical approach to the concept of paradox through logical measurement

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Abstract: It is obvious that the talk of irony is repeated because of the large number of studies that dealt with this rhetorical method. However, this study did not rely on the repetition of information except the theoretical hypothetical. The study is trying to dismantle one of the paradoxes, The old Arab did not stand on a study that alerted her. This study is an analytical approach to the idea of the paradox based on the violation of the custom through the idea of logical analogy at Aristotle, many of the paradoxes that included the ancient Arab poetry - from the perspective of the researcher - a logical structure can be easily spread, which consists of the first introduction and then a second introduction result.

Key words: **paradox - syllogism - what is paradox - contrary to convention**

I. INTRODUCTION:

Praise be to God, the Lord who is the most gracious of Him without counting, the Mighty One whom every free person is proud to have a slave, and blessings and peace be upon His Prophet, the faithful and sincere of the promise. And after

The paradox is still the focus of attraction among researchers since the term moved between the different fields of knowledge, and researchers have delved into its genesis and bifurcation a lot. And because ancient Arabic poetry was and still is a store of the values of rhetoric, I chose to follow the features of the paradox in it. In order to gain a unified perception of the paradox, a frequency in ancient Arabic poetry that can be restricted by rules, and it can be explained all its aspects.

This paradox, which has a logical structure, has a shorthand that can be conducted without effort, and I have seen that I call it the paradox: based on the difference of common. Note that the term "contravening custom" is a critical term indicating that the poets do not follow the ways of some of them in their approach to meanings, as will come in the third requirement.

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This study is an analytical approach to what is the paradox based on contravening convention, which tries to uncover this sophisticated rhetorical method that did not receive attention in terms of assuming the syllogism structure as its hypothetical structure. In this study I have adopted an analytical approach based on the structure of Aristotelian logic, taking in some of its aspects poeticism as a stylistic term. The study curriculum relied on stylistics as a whole. The paradox was one of its tools, with reliance on the analytical rhetorical method and syllogism. The first sources for the study were the ancient literature and criticism books, as they included many evidence of paradox, in addition to a number of recent studies that studied the paradox of some writers.

As for the study plan, it came in an introduction, an introduction, and three demands: In the preface it dealt with a quick overview of the term paradox, and the first requirement discussed the idea of the hypothetical logical structure of the paradox. As for the second requirement, it dealt with: the patterns of

paradox that have a logical structure. While the third demand was independent to talk about the relationship of irony with rhetorical methods and the observations of critics.

<center>II.   BOOTSTRAP:</center>

First: the concept of paradox:

Many studies have dealt with the paradox both theoretically and in practice, and it is inevitable to quickly pass over the origins of the term paradox in Greek thought. Because we face two terms separated by a difference between them, as for the term, in Greece, it has two linguistic equivalents: (((pardox) and (Irony) and the origin of (Irony) the Greek word (((Eironeia) which means pretension and artificiality, that is, disappearance under the false appearance or deception and the opposite representation of the truth. (Abdel Nour, Jabbour, p .: 138)

As for ((Paradox), its origin is from the Greek word (Paradoxa), and it consists of two syllables, the prefix (Para) which means contradictory or opposite, and the root (Doxa) which means opinion, so the meaning of the word is what contradicts the common opinion. Irony has been translated into irony (Othman's moderation. P. 182) and the ironic paradox and the sarcastic expression (The Literary Dictionary, p. 258), and translated (Paradox) into the paradox (Trans Hawks, p .: 142) and the contradiction (Muhammad Hassan Abdullah: p. 205) and the apparent contradiction (Mewick: The Paradox, p. : 43) We read in literary lexicons that (Irony) is the term that first appeared in literary life, and it was translated with irony.

(Meeuk) - one of the most important who studied the paradox - mentions that the paradox is difficult to define and define. The old definition of paradox (saying something and suggesting saying its opposite) has been overtaken by other concepts (Mewick: The Paradox, p. 26), and it has become "a pattern of behavior that applies to the use of The language is deceptively, and (Eironeia) is now a rhetorical form: slander is like praise, praise is like slander "(Mewick: The Paradox, p. 26). This definition of the paradox is relatively close to what we intend to examine, that is, the paradox of contravening the custom.

On the other hand, Mioc sees that writing about paradox is a form of risk, and it is more like an attempt (to catch the fog) and admits that it is difficult for him - as a literary critic - to find an accurate and brief definition that can include all kinds of paradox and exclude what is outside its scope And that the distinction between them from a certain angle may not be the same from another angle, just as their types that can be distinguished and defined - theoretically - we will find in practice overlapping one into the other (Mewick: The Paradox, p. 18).

In general, the paradox has been exposed to a huge number of definitions due to the wide controversy that it caused, so you can hardly find a single definition agreed upon by several researchers. And in the sources that dealt with the paradox, enough for someone who wants more[1].. Among the most famous definitions that came in Arab studies is the definition of Dr. Ali Ashry Zayid, as he says: "The paradox is based on denouncing the difference and disparity between situations that would have been consistent and identical, or in a corresponding expression based on the assumption of the necessity of agreement in the event of disagreement" (Ali Ashry Zayed: p.135).

-Second - Types of Paradox:

Researchers used to try to identify the elements of the paradox and try to limit its types, but this work is one of the most elusive tasks that escape from the researchers' pens. That is, the paradox is a mental-linguistic event that has many faces. The types of paradox have noticeably varied, until the matter of dividing them became natural, as "some studies began - in dividing them into the paradox - in terms of their degrees, some of them started in terms of their methods and methods, and some of them in terms of their

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1 - Nishan, Abd al-Hadi Khudair, Part 3: The Paradox in the Poetry of Al-Mutanabi, University of Baghdad, Journal of the College of Education for Girls: Issue 11, 2000. See: Khudair, Abdul-Hadi, and the Paradox in the poetry of Ilya Abi Madi, Part 2, The Iraqi Academic Academy, Journal of the Language of Dhad: The Iraqi Scientific Academy, 1999. See: Siza Qasim, Part 2: The Paradox in Contemporary Arab Fiction, Fusoul Magazine: Maj. 2 - 24 - 1982: Pg: 143. And see: Ayman Ibrahim Sawalha: The Paradox in Ancient Arab Criticism in Light of Modern Criticism, Hamada for University Studies for Publishing and Distribution, Edition 1 Irbid, Jordan, P.O.: 44

impact." (Mioc) divided it as follows: 1- Verbal paradox 2- The paradox of the position: "The verbal paradox is the most prominent of two patterns: the first is the method of accentuation and the example of it is the method of praise rather than the slander, such as the phrase of congratulations that we say in a clumsy right that caused a harmful act, and the second is the style of bas-relief, which is the degradation of the self. ". Then he divided the situation paradox in turn into five types: 1 - the simple symmetry paradox 2 - the juvenile paradox 3 - the dramatic paradox 4 - the self-deception paradox 5 - the dilemma paradox.

He also divided the paradox in terms of its degrees into three degrees: 1 - the correct paradox 2 - the hidden paradox 3 - the special paradox. Then he divided it in terms of its methods and methods into four sections: - The paradox of impersonality 2 - The paradox of underestimating oneself 3 - The naive paradox 4 - The paradox of the miserh.

The forms of paradox have varied and varied in studies dealing with the issue of paradox. Other types mentioned include: - Sophocles paradox - Tragic paradox - Nihilism paradox - Practical paradox - Affective paradox - Philosophical paradox - Double paradox.

As for the paradox based on violating custom, it has a logical structure, and it is a stylistic feature of ancient Arabic literature, and this does not apply to all aspects of the paradox. The paradox has been in contact with the field of philosophy since its earliest times as well as with literature. In its literary field, it is considered a sharp stylistic technique that shows the contradiction in perceptions and positions. On the other hand, it is one of the methods of measurement in order to demonstrate the strangeness of an adjective or verb in relation to the culture deposited in the recipient of a contradiction to this attribute or action. Before entering into the contents of the study, we must stop at some of the axes of paradox because of their contact with the idea of the study. Among these parts: the victim - the reassuring negligence.

1- The Victim: The role of the victim differs from that of the originator and the recipient, his role is destined and he has no involvement in his making. Therefore, he is a follower who responds to the role of the maker, as he may express previous reactions, and the more the victim's negligence and ignorance of matters increases, the greater the impact and depth of the paradox (Nasser Shabana, p .: 83). The personality of the victim of paradox is naive and sadistic for the most part, especially if the irony maker deliberately displays it in the worst ways. There may be exchanges of roles between the characters of the irony. The maker of the paradox becomes its victim if the maker chooses to be the victim (Yusra Abu Sneinah, p. 15). In the researcher's belief that if the maker of the paradox chooses himself a victim, then he makes his negligence a matter of adhering to values and morals, and makes the contradictory image contrary to custom.

2-Reassuring inattention: The victim is one of the important elements on which the paradox relies on the pillars of its structure, because it involves negligence that represents a little awareness of the victim, so the matter that makes it accessible to the owner of the paradox is that this victim is from the real reality, so the victim is the one who insists on something that does not exist in Blind confidence that bears stupidity in itself (Rahi, Amer Salal, p .: 88). Nabila Ibrahim notes in this regard that the irony - often - is related to the pretense of innocence. This demonstration is related to the function of deceiving. (Nabila Ibrahim: p. 139)

The first requirement: **What is the default logical structure of the paradox based on violation of convention**:

Violation of custom is a paradox resulting from a contradiction between behavior that contradicts the norms and culture of society and a watchman who monitored this behavior and produced a paradox that reported exclamation and sarcasm. On the one hand, stereotyping is considered a paradox (the position). Because it detects a passing situation.

In terms of its subject matter, it tends towards the social issue, not philosophical, human, or otherwise, and on the one hand its hypothetical structure is based on the structure of syllogism. The idea of the logical structure of the paradox leads the reader's expectations to the field of philosophy more than the field of literature, and the truth is that the paradox is an elusive literary style that includes in its folds a reduced logical reasoning that does not appear to the eye at first glance. Syllogism in Aristotle, and thus the paradox does not become an art coming from the Greek culture,

Rather, it can be said that the syllogism that Aristotle was famous for had an analogue in the pre-Islamic Arab heritage before the Arabs knew translation and books. As this study seeks to approach the essence of the paradox that has spread in Arabic literature since its beginnings and to dismantle its mechanisms that charge the recipient with aesthetic energy. Arabic literature knew the paradox in its creative texts, and the critical and rhetorical code throughout the ages was devoid of it until it came to us with Western culture.

It became apparent to the researcher that the paradoxical structure contrary to the convention in ancient Arabic poetry can be loaded on a logical basis. The context of the paradox - as it appears - is based mainly on the steps of Aristotelian logic, which assumes the existence of a major (first) introduction, a minor introduction (second) and a result, but the paradox that appeared in Arabic poetry was satisfied with the second (minor) introduction and made the culture of the recipient and his life experience a major introduction While it was left to his imagination with the ease of reaching the conclusion, especially if we know that the content of the paradox in general in ancient Arabic literature discusses well-established social implications as norms and constants in society, and this is not unknown to the recipient, regardless of his experience.

Hence, our identification of the paradox with a logical structure is based on observing a different behavioral pattern, and we mean by behavioral pattern: any action or reaction that was not committed to the norms of society and was rejected according to the cultural perceptions of society, as the poet draws an anomaly from this rule in order to arouse exclamation, and adopts Building these compositions on what resembles Aristotle's logic, without resorting to this sequential pattern in its traditional form, but rather incorporating that into a kind of technical formulation. According to Aristotle's logic, we can carry out the following example to clarify the concept of the paradox: For example, we say: (Every monotheist will enter Heaven) and this is a major introduction, followed by a minor introduction which is (Amr is monotheistic), and then the result comes (so Amr will enter Heaven).

As for what happens in our paradox that has a logical structure, it is the reduction of the main introduction and the result depending on the culture of the reader. It is easy for him to guess. Examples include what came in the saying: "To Amr bin Maadi Karb Al-Zubaidi, he says to his sister's son: Qais bin Zuhair, and between them there was a severe distance and great enmity:

I want his life and he wants to kill you, your excuse from your boyfriend from Murad" .

 In the verse of the poet shows behavior that is contrary to the human social norm in general, as he is keen on the life of his nephew, while his nephew is keen on killing him. We can conduct a standard approach to this paradox to get to know the logical structure implicit in the contravention paradox:

The big introduction: The one you care about his life should take care of you.

The minor introduction: The aforementioned wants to kill someone who is anxious for his life.

The result: the aforementioned has neither loyalty nor inviolability of the uterus in it.

The first introduction is implicit and is present in the culture of the recipient, while the second premise is the one that is important when it depicts a violation of the custom, as for the result, its absence is necessary to raise poetic intensity in the discourse. If he had told us: That my nephew has neither loyalty nor the sanctity of the uterus with him, the speech would have been lackluster, but he chose a situation for us that would lead us to the same result, and chose a social norm which is (compassion for relatives)

And he made himself a maintainer of this convention, while he drew for us his nephew's anomaly from him. The victim here is the poet in his social neglect and his preservation of the sanctity of the womb. The taboo at home increased the irony. The contradiction in speech between two levels, the first being apparent and the other hidden in the text, is the unique stylistic feature in the reliance of many critics on the second, non-apparent meaning, the essence of which can only be understood through the perception of the contradiction or contradiction, mediated by the functions or signs directed to the recipient that alert him to The correct interpretation of speech.

Hence, we can say in defining the paradox based on the violation of custom: it is the establishment of a state of contradiction with common perceptions, which takes place through logical inference, as the speaker intends to observe an anomaly from the norms of culture that represents the second premise in Aristotle's method, and it represents the recipient's experience in measuring this The anomaly, as usual, to conclude with the result of the paradox. And the ultimate goal of the paradox: to monitor and show the deviation from the norm.

However, the literary formulation does not tolerate the presence of the two introductions and the result in the same context, rather it intends to specifically monitor the second introduction, and leaves the result for the reader's appreciation, and the major introduction is included in the text and present in the recipient's imagination. Being one of the social norms, such as courage, loyalty, and generosity. An example that can illustrate the standard structure is the saying: "Hassan bin Thabit said:

If you were a liar, what you talked to me about, then Monj Al Harith bin Hisham survived

He left the loved ones to fight without them and survived with the head of Tamra and Giam . (Al-Tennisi, Ibn Wakeh: p. 116)

When we examine the structure of meaning in the second verse, we find the poet basing his perception of slander on the recipient's cultural reference. The Arab audience realizes that chivalry requires that a person defend the one he loves, and he spares no effort in that, and this cultural reference is included in the text, but there is a contextual necessity that draws it into our minds: the poet's claim that the knight survives (escaping) the knight from his loved ones and leaves them in front of danger, contradicting The spirit of sacrifice among the heroes, and there is also an implicit result that imposes itself on the reader and insists on him, namely: that the knight's flight has robbed him of all the qualities of chivalry and chivalry. These two presenters can be edited with the result as follows:

The great introduction: It is known from the person of chivalry that he does not let his loved ones face danger and flee from them.

The small introduction: Al-Harith bin Hisham (the deserted) fled from his loved ones and left them in danger.

The result: Harith is a coward with no virility.

The paradox that arose out of the two previous homes was not a product of contradiction: The knight's survival from the battle and leaving his loved ones does not contradict any other element of the elements inside the two verses, rather it contradicts social norms on which people are modest, and these norms are shorthand and there is no need to mention them because the recipient knows them completely, and the poet used the word (Naja) which suggests victory, while he wants the meaning of fleeing, and praises the Harith horse for speed, in order to thoroughly expose the victim.

His poetry lies in the occurrence of the element of surprise. In the previous example, the poet made the first structure, which is: the girl's lying in the hadith is an arbitrary reason to invoke the second different structure, which is: Al-Harith bin Hisham's escape, where the first represents lying for the sake of safety, while the second is the escape for the sake of safety, and the two structures are in place. Regarding the request for safety by incorrect methods. But the profound connotation of the poet is: the satire of Al-Harith, that the context bears the analogy, and that the first variant makes a reason for calling the second one, which is known as extrapolation. The paradox here, as some see it: "An aesthetic and artistic journey that makes each of its maker and collector in the sea of the linguistic formula through a coherent textual space,all of an apparent contradiction.

The one who contemplates this method realizes that the poet made us make a comparison between the origin of what people humbled themselves with in terms of the ideals that characterized that knight from an act deviating from the original, and that this logical method of reduction represents a sophisticated artistic style that pushes the recipient to judge the act on his own. By analogy with what is customary in the culture. Here we find in Arabic poetry roots of logic that were exploited by writers artistically, he took them out of the strict mathematical formula and inserted them into an artistic formula that does not make the

recipient relax with the revealed meaning, but rather extracts the judgment from him by stirring imagination, analogy and deduction.

The second requirement: the patterns of paradox based on violating the custom:

At its core, the contravention paradox works on three modes that make the recipient build on one of them his result, and this paradox is often limited to one of them - within the limits of the researcher's investigation - and the first of these modes is:

1-**Priority**:

It is overcoming the priorities of the socially recognized, in a way that raises a state of exclamation and sarcasm, as the irony arises from the dialectic of an idea based on the conflict of priorities and the right of something. . The familiar is one of the natures of people and a social norm that can be measured against in sound behavior.

It is also true for those who disagreed with it to be described in contravention of the custom, and this can be represented by famous examples of Arabic literature, as these verses have become famous and have become a popular example that people represent generation after generation. The poet says:

Wow, wonders for the one who raised a child, whom I give to the limbs of Lebanon

Teach him the archery every day, so when he turned his arm, I helped him

And as I have taught him about rhyming rhymes, when he said rhyming hijani

I teach him the fatwa all the time, so when his drink has shaken my eyelids" .(Al-Jahiz, Al-Mahasin and Oppositions, p. 75)

These verses were famous for their elusive aesthetic that could not be captured easily. It is usual that the one who strives in teaching martial arts will be a help for you, not against you, as a matter of greater recognition and recognition of the beauty, and if something else happens, then it is customary for you to intercede for your actions with him, and the same applies to saying poetry and fatwa. However, the learner's anomaly from the norms of society caused a paradox in its action, as the model on which the severity of the paradox was measured is the well-known of the nature of people. This described person differed from that model and deserved to be amazed at his behavior, hence the paradox approached syllogism and roughly Aristotle's logic, and it can be edited as follows:

The great introduction: the well-known among people in their customs: that the learner fulfills his teacher and preserves his good deeds for him as one of the priorities of fulfillment.

The minor introduction: The aforementioned person is educated, taking knowledge of his coach and using it against him after he has mastered him.

The result: the aforementioned person is not together by analogy with custom, and he cannot be faithful.

From here it became clear to us that the paradox was the technique that introduced magic into these verses. The astonishment stems from overcoming the priority that people have placed on it, which is the student's loyalty to his teacher. Hence, the paradox is a linguistic game between the creator and the recipient, and the latter is an essential partner in penetrating meaning.

And the real poeticism, as Dr. Muhammad Abdul-Muttalib sees it: it is in the combination of the necks of dissonances and disparities, whereby behind this a network of relationships is achieved that moves in an opposite step to dissonance and contrast, so the result is something that combines dissonance and harmony on one level (Abd al-Muttalib, Muhammad, p .: 103). Among these types of examples is the poet's saying:

And a non-pious who orders people to meet a doctor who heals people while he is sick.(Lisan al-Din ibn al-Khatib, part 2-p .: 249)

So the great introduction: It is well known from the character of man that he attaches himself first importance, so whoever is able to benefit will benefit himself first, otherwise there is doubt about his benefit to others.

The minor introduction: The aforementioned is a person who tries to benefit people and is not able to benefit himself.

Result: The aforementioned is a false claimant.

The text contains a presumption prohibiting the altruism of the conception it presented. Because piety does not contain altruism, and the overall purpose of this logical approach is to bring the recipient to the conclusion of the signified and involve him in the collection of meaning. Because this has a strong psychological effect that reflects on the recipient and urges him to continue. Among the good things in this regard is what "Ibn al-Rumi says to his followers:

You took my shield to pay the bands of enmity from me.

I was asking you to be the best supporter while the oaths were let down.

If you have not reserved for your affection, so be neither her nor her.

Stand the position of excused from me in isolation and leave my bounty and promise and their reverence "(Al-Hosary, Part 2, p .: 91).

In this model, the logical structure of the convention paradox emerges. At a time when the poet thought that those who trusted them would be his defenders, he was surprised that they were the first to attack, and they exceeded the priorities: the priority of being his defenders, or the priority of being neutral.

The victim (the poet) was in a state of social negligence, wanting from others what he found with himself, so he was surprised by the opposite. This paradox can be written as follows:

The big introduction: Those you trust must be trustworthy and stand up for you when necessary.

Minor Introduction: The trusted were the first to attack those who trusted them.

The result: He described them as treason and slandered.

Along these lines, we find enormous examples of Arabic poetry that adopt syllogism as a method of inference, and leave space for the recipient to investigate the major introduction and conclusion, in addition to being based on the principle of manipulating the reader's expectations. When the context is taking on the multiplicity of virtues that one of them favors over others, the reader's expectation goes that another will have an equivalent response, and then disappointment or the break of the reader's expectation comes. Therefore, some of them see that the poet employs linguistic tools that work to produce signification, in an exceptional and conscious way, so he says something, then adjusts his path with one of those tools, to increase the area of extension of the space of possibilities in front of the recipient, and it is known that creativity when preserving the position of the language loses the most important conditions for his creativity. Then he loses the most important characteristics of his literature, which are specifics: probability. (Ahmad Adel Abdel Mawla, p. 91)

−2Inverting roles or concepts:

This content paradoxically is close to its predecessor, but the perceptions do not contradict the major premise (cultural conventions), but rather are upside down. Among his examples from pre-Islamic poetry is the saying of one of the poets describing the reversal of roles between her and her son, for after she exerted effort in educating him and disciplining him, he was not satisfied with denying him the beauty - and the age difference between them was not required - but he went beyond that until the son strikes his mother

disciplining her again. An example of this pattern is: "A woman from Bani Hazan, who was on the stomach of a goat, was called Umm Thawab in a son with her lap:

I raised him, and he is like a chick, the greatest of which is the mother of food. She sees fluff on his skin

   Even if the stalactite is smoldering, its wells cut it off and banished the carp

Shall I tear my clothes to discipline me beyond my chaste desires for politeness

I will see in the interpretation of his death and the lines of his life in his cheek with a wonder

She told him his wedding, one day, long time to hear me, for we have, in my mother, Lord

   And if they had seen me in a raging fire, and then were able, it would have increased wood above it" .

(Al-Marzouki: pp: 537-538). The paradox here is based on the inverted roles, which makes their intensity higher than the previous one, It can be edited as follows:

The great introduction: It is a duty of his etiquette when he was young and worked hard in his upbringing, to return the kindness to you when he reached its most intense, depending on the upbringing that was directed to him.

The small introduction: He was not satisfied with the denial of charity, but he turned the roles and started hitting his mother, trying to raise her again.

Result: The mentioned: obstructed. Exceeding all norms and morals.

   In the text there is an allusion to the fact that the source of this new discipline is derived from the son's wife who hates her, and is not derived from the mother's upbringing, as if the son was brought up after his marriage a new education that robbed him of good morals and tried to subject his mother to this education[2] .

3-The paradox of praise:
   Since the style of paradox has been known and is stuck in sarcasm, slander and satire as a firm purpose of the purposes of expression, and as is the case in most of the previous examples, we have noticed that the paradox came to the same ends. By stigmatizing the so-called treacherous, disguised, or mean, etc., and this made it easier for us from the difficulty of the syllogism between the two introductions and to draw the conclusion from them. The strange thing in Arabic poetry is that the paradox may depart from its recognized origin and come for the purposes of exaggeration in praise. (Mioc referred to this in his advanced definition.) Although the paradox throughout its long history since (Socrates) was the context of satire, mockery or tragedy, but the rhetoric of the Arabs is able to pivot and re-reverse the methods, as is the case, for example, in the chapter (affirmation of praise in a manner similar to slander)
It is the one that is associated with the negation and the exception. The paradox in Bab Al-Madh is close to it and different from it. In terms of stereotyping, it returns to the purpose of exaggeration, and does not rely on the method of negation and exception.

 Examples include: Al-Buhtari said:

"You made me ashamed of the dew of your hands, so that white hand became spoiled between us".
And you cut me in righteousness until I am deluded that it will not be an encounter
   A connection that has become in the people, and it is a break with a wonder and a righteousness that has gone away, and it is an estrangement", (Al-Abbasi, Abu Al-Fath, p .: 240) In these verses the heart of concepts and roles is evident. It is usual that the abundance of hospitality and honor strengthens the bonds of friendship and communication, but the case here has turned this rule to the opposite. This can be edited as follows:

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2 -It should be noted that many of the texts of ancient Arabic poetry - which contained a paradox - were chosen by Abu Tammam in his enthusiasm. Which gives us an indication that Abu Tammam was attentive to this stylistic gesture, but he did not try to uncover it.

The great introduction: charity and grace increases love and communication between the two parties.

The minor introduction: Praise be to Allah, he added to the blessing, but the one who blessed him shriveled him.

The result: Exaggeration in praising the bestowed person for generosity and praising the speaker for manners and modesty, ashamed because he could not return the beauty of generosity, so estrangement was a solution.

This meaning, in particular, was frequently used by poets before and after Al-Buhtari.

The third requirement: the relationship of the paradox to the rhetorical methods and the observations of the critics:

It seems logical for this chapter of the study to advance over what preceded it and to start the study with it, but the nature of the topic necessitated delaying it for reasons including: that the task of the study is to try to deconstruct the paradox and to show its hypothetical logical structure before establishing the paradox element, in addition to this that the aim of this chapter It is to show the difference between contradiction in perceptions (paradox) and between contradiction and other arts of rhetoric. Also, among the reasons: the researcher's desire to simplify the concept of the paradox with a logical structure so that it becomes clear to see the difference between it and what the old rhetoricians and critics presented.

What is striking is that the paradox is one of the general rhetorical methods that may arise from one of the rhetorical arts; It may result from contradicting, meeting, or affirming praise in a manner similar to slander, simile, or other arts, and this does not necessarily require that these methods always include paradox, as the paradox may result from it in some contexts, and it may be abandoned in other contexts. It is always contradictory or different in terms of perception; The counterpart and the interview are characterized by the presence of the signifier and its opposite in the structure of the sentence or the syllable, while we find that the paradox does not require this condition even if it tolerates it, just as the counterpart and the interview can carry different contents and multiple purposes and do not require the application of reason to contemplate them, while we find that the paradox poses a new perception Contradictory to the ordinary,

It arises from a deviation from this normal in the behavior of people leading to slander or praise. Among the examples of the interview that does not bear a paradox: What was famous in the books of rhetoric as an example of the interview, which is for al-Mutanabi:

"   I visit them, and the darkness of the night intercedes for me, and I bend over, and the whiteness of the morning tempts me". (Al-Khafaji, Ibn Sinan, p .: 201) If we search through syllogism, we do not find a paradox. Rather, we find harmony between the two introductions. This can be edited as follows:

The great introduction: what is common among people is that the lover takes risks in order to see the one he loves.

The minor introduction: The poet rode dangers in order to see his beloved.

The result: the poet praised himself for courage and sincerity in love.

However, we do not find a paradox between the two introductions to produce the counter-perception or to depict a deviation from the usual practices. Because the poet did what was customary, and hence we find harmony with the custom and not a deviation from it. Hence, the paradox differed from the interview, the first: its aim is to observe the deviation from the familiar and show it, while we find the second: it appears in harmony with the familiar in some of its contexts, even if its linguistic structure contains contradiction. Interview and contrast in general do not detect a behavioral deviation. Rather, their ultimate goal is apparent linguistic dissonance and not contradiction in terms of perception, and we cannot conduct a logical sequence on every contradiction or interview. For example, we say: (I started and then finished) this is normal, and if the sentence (I started but not finished), this is also common.

It cannot paint a deviation or a contradiction with the ordinary. The paradox may arise without the need for any of the methods of rhetoric, for it is an independent style that carries in its connotations an implicit contradiction in perceptions, and it is at its core that it needs a counter reaction to the norm that made it slightly inclined towards the corresponding and contradiction not at the level of verbalization but on the level of the intellectual structure or perception. The paradox results from one or both sides of the simile. For example, in the chapter on the implicit metaphor, the poet said:

And a pious person who orders people to meet a doctor who heals people while he is sick.

There are two images in the implicit simile, each of which refers to a paradox.

The first is the saying of the poet in the famous verse:

"And the one who is renting at Amr when he is distressed is like the one who is deserving of the desert with fire".(LeMaidani, part 1: p: 374)

The great introduction: It is known that if a person hires a person who is in distress, the one hired by him pays the anguish on him as much as he can.

The minor introduction: Amr sought refuge in distress, so it caused him harm and did not benefit him.

The result: Amr hurts the one who is forced to him and cannot help him.

The role of the analogy in this structure was helpful in clarifying the image with the possibility of dispensing with it completely and remaining the paradox: as we say: and the one who is desirous of Amr at his distress will increase his distress. But we will lose part of the aesthetic in collecting the divergence of the two images, and extracting the paradox. Because the presence of heterogeneous things with a justification for their meeting tempts the recipient and loves him by stimulating his mental focus. The paradox - in this regard - slows down the encounter with the recipient in the direct sense. And that by dragging the absent from the perceptions, after he breaks his expectation, then you restrict the comparison between the two perceptions to serve the result that the creator pushed him to.

As for the greatest attempt to gather literary examples of the paradox based on contravening custom, Abu Mansur al-Tha'alabi (died: 429 AH) promoted it in his book: (Tahsin al-ugbiyyah and abomination of al-Hassan). This book, according to the habit of al-Thaalabi, did not pave the way for his idea and did not try to analyze its significance from this huge number of examples, but it reads us with side titles such as: improving lying, improving poverty, improving cowardice. And many others like it. And from what it says: "Disgrace of temptations: I did not hear about it except for the saying of Ishmael ibn Ahmad al-Shashi, who is one of the meanings:

I leave there are many like planets, and every star that lingers in the atmosphere is not piercing.

I used to see that the trials were many and dishonored people's confidence, even the trials. (Al-Tha'alabi, Tahseen Al-Qobih and Taqeeh Al-Hasan, p. 56) Al-Urf,

As for Abd al-Qaher al-Jarjani (471 AH), he did not misunderstand the paradox, especially the paradox based on violation of custom, and he linked it to the contradiction or contradiction in perceptions and gave examples of that, but he did not reach a sufficient depth of them as he sent this rhetorical note without a term unlike his military predecessor. . Abd al-Qaher says: "What is looked at and entered into and referred to in this chapter when it is achieved is the gender in which a thing is intended to be a cause against it. The same offense is benevolence, and in miserliness is generosity, and in the prohibition of giving, and in the obligation of slander an obligation of praise,

And in the case in which the man is entitled to be prepared for the judgment of what is counted for him, and the act which is in the capacity of what is disgraced and denies, the quality of what accepts favors and is thankful, this is indicated by what is in it of good harmony with clear disagreement, on the cleverness of his poet, and on the quality of his character, and on the quality of his character. His elevator and after his

dive, if he did not spoil him with a bad expression, and success did not make him wrong in summarizing the significance, and the mystery of the meaning was fully revealed and its secret with a good statement and its magic, an example of what was poetry in this quality is the saying of Abu Al-Ataheh:

Reward me the curmudgeon, a good one on my behalf by lightening him on my back, Exalted and honored over His hands His hands have done and His destiny exalted His destiny, And I gained from the benefit of his well-being that my chest does not get distressed by thanking him

And I sang a lack of compassion for whom you prefer, with the best excuse.

I have not missed the best person whose gratitude is poured out on me" .(Al-Jarjani, Abdel-Qaher, p .: 156).

Undoubtedly, Abd al-Qaher in this position was aware of the same paradox in terms of contradictions and contradictions of ideas, which he expressed by saying (this is evidenced by what he has of good harmony with clear disagreement). Then, in the poetic example, we find the idea of the paradox based on contravening custom. The poet thanks the miser for his miserliness, which contravenes the cultural norms of society, so his paradox was based on violating custom. Abd al-Qaher appears to have been influenced by al-Askari's door of courtesy. That is because the examples are similar between them; The poetic example presented by Abd al-Qaher was preceded by al-Askari in his speech about kindness. But it is to be reckoned for Abdul Qaher that he was aware of the idea of contradiction and contradiction without relying on a term that captures the dispersal of the idea.

We find some Arab critics who regard the violation of the poetic custom modestly accepted by the recipients and poets as a paradox or (contrary to the custom), but this in turn does not rise to be a paradox on the rhetorical standard. But it is a critical paradox that is recorded as a harbinger of revealing the paradox. From this chapter, for example, what he called Qudamah bin Jaafar (337 AH) (contrary to custom) and said: "Among the faults of the meanings is: contradicting the custom, and introducing something that is not in the habit and nature.

Some critics consider something of this concept an aesthetic style. As did Ibn Rashiq (463 AH) in the chapter (Al-Tahayar), and he said in his definition: "It is that the two doctrines contradict in meaning until they resist, and they are all true, and that is from the fascination of poets, their behavior and the immersion of their ideas" (Ibn Rashiq, al-Umda fi Mahasin al-poetry, vol. 2-p: 730). It is the heart of the concepts of things with controversy, and it overlaps with the concept of paradox, to some extent because of the distortion of the familiar, but its basis is based on responses and oppositions.

Usama bin Munqith (584 AH) has been very good at crystallizing the meaning of "contradiction", as it was stated in his saying: "It is to depart from the doctrines of the poets and to leave the tracing of their tracks.(Osama bin Munqeth, pp: 239-240).

III.   CONCLUSION:

It became clear to us in this research that the paradox based on the violation of the norms that included the logical structure is a well-established method of the Arabic methods used before the era of notation, translation, and being influenced by the foreign cultures. And it is based on monitoring deviations from social norms, which arouse exclamation and sarcasm, and in them - sometimes - the role of the victim who clings to the custom appears in order to deepen the paradox in perceptions. This method has a logical structure similar to that of Aristotelian logic - which is described as scientific mathematical - to a large extent. It has also become clear to us that the paradox used in Arabic poetry works with its steadfast intention to enclose the major premise and the result and be satisfied with the minor introduction. In this fine poetry makes the recipient in a state of inference and analogy; Which deepens his sense of aesthetics .

The logical paradox in Arabic poetry transcends the limits of the purpose of satire to praise as an expression of the extent of the expansion of the expression used by the poets. It was also evident to us in this study that the rhetorical methods do not confer the paradox as much as it helps in its manifestation, and the paradox may arise without relying on a specific style. It was also evident to us in this study that there are critical and rhetorical observations that were closest to the concept of paradox, as we found this in Qudamah bin Jaafar,

al-Askari, and Usama bin Munqith.

We conclude at the conclusion of this study that the paradox is based on perceptions and not based on words, or as it is called in Badi '(a moral philanthropist) that can be grasped just because of the great introduction that leads in turn to the result. And that the appropriate definition suggested by the researcher for it is: Establishing a state of contradiction with common perceptions is done by logical inference. The speaker intends to observe an anomaly from the norm of culture, which represents the second introduction in Aristotle's method, and the recipient's experience in measuring this anomaly is the usual one to conclude with the result of the paradox. And the ultimate goal of the paradox: to monitor and show the deviation from the norm.

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