



In the Supplements of Heritage Verification (The Introduction as a Sample)

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Abstract:

Returning to heritage in general involves verifying the references and contexts that govern a culture. However, when it comes to Arab culture, this is of great importance because returning to our manuscript heritage remains an imperative and an epistemological necessity that is required by any process that seeks to create a modernity of knowledge in various fields. Manuscript heritage texts - of which manuscripts are a part - remain one of the components of the Arab nation that should be preserved and developed in order to strengthen the present and leap towards the future. This study is an attempt to capture a picture of the role of **investigation supplements** such as introduction, indexes, bibliography, citation and appendix, which value the work of the editor and facilitate the use of what is in the published or verified book by quickly obtaining what the researcher requires, making it easy for the researcher to find it, and helping to preserve the existence of the text and its past.

This step is of utmost importance when it comes to a topic such as "heritage" for modern and contemporary Arab thought, because our heritage, despite the efforts made - in my opinion - has not been properly utilised, and its essence has not been employed to create the productive energy that enables knowledge to move forward. In addition, our Arab heritage has been subjected to successive disasters and severe adversities that have destroyed many of its treasures and valuables. External invasions and internal seditions have inflicted deep wounds on the body of our manuscript heritage, the effects of which are still visible. The verification of our manuscript heritage has played a major role in collecting these scattered fragments and reviving them, but the verification of these manuscript texts should be carried out on scientific foundations and methodological principles, part of which will be highlighted in this research paper on **the introduction of the investigation** as part of the honesty of performance in the verification of texts.

Keywords: Arabic Heritage, verification, Manuscript, Performance, Introduction.

Introduction

When it comes to **our Arabic heritage**, manuscripts are of paramount importance, because returning to heritage in general means, in one of its dimensions, researching the references and contexts that govern the culture. However, when it comes to Arab culture, it is of great importance because returning to **our manuscript heritage** remains an imperative and an

epistemological necessity required by any process that seeks to create a cognitive modernity in various fields, and heritage texts - of which manuscripts are a part - remain one of the components of the Arab nation that should be analysed. This constant return is not a picture of immaturity and lack of independence, but rather an existential and epistemological necessity at the same time, and this is what Arab scholars interested in literature and criticism have become aware of. In contemporary consciousness, heritage is not only a precious piece of history, but - and this is the most important - a pillar of our existence, an active influence in our current consciousness, an influence that may not seem obvious at first glance, but it works in us secretly and influences our perceptions, whether we like it or not. Therefore, we must always move in a dialectical, hermeneutical movement between our contemporary consciousness and the fundamentals of this consciousness in our heritage." ¹.

Since the first step in every scientific research is defining the topic, identifying its nature, and identifying its basic terms and concepts, this step is of utmost importance when it comes to a topic such as "heritage" for modern and contemporary Arab thought, because our heritage, despite the efforts made, has not been exploited in the real form, and its essence has not been employed to create the productive energy that enables the advancement of knowledge. Furthermore, our Arab heritage has been hit by successive calamities and has been subjected to severe adversities that have destroyed many of its treasures and valuables... External invasions and internal seditions ² have caused deep wounds in the body of our written heritage, the effects of which are still visible, as some of it was lost, some of it was destroyed, and some others were stolen.

However, the verification of our manuscript heritage has played a major role in collecting these scattered fragments and reviving them, as the heritage of every nation is its lasting asset, its constant ammunition, and its means of preserving existence. Because nations are defined by their past before they are defined by their present, we open our theoretical foundation for this study by questioning the terms "heritage" and " **verification**" in ancient and contemporary Arabic discourse.

The first section: Verification and Heritage.

- The concept of heritage:

The word "heritage" in the Arabic language is taken from the word "(waratha)", and old dictionaries make it synonymous with "inheritance", "legacy" and "succession", which are sources that refer to what a person inherits from his parents like money or lineage. Ancient Arabs say: "I inherited something from my father, meaning inheritance and legacy." Ibn al-Arabi equates the word heritage with the rest of the names derived from this material, saying: "inheritance, legacy, heirship are the same." Ibn Saida also says: "inheritance, legacy, heirship

¹ **The Issue of Reading and the Mechanisms of Interpretation: Nasr Hamid Abu Zayd, Arab Cultural Centre, Dar al-Bayda/Beirut, ed 7, 2005, p:51**

² From the east the Mongol invasion destroyed the centre of Abbasid civilisation in Baghdad, and from the west the Crusader invasion destroyed the nerve centres of Islamic civilisation in the Levant region. In addition to the external invasion, the Arab manuscript heritage was not spared from the effects of internal strife, whether sectarian, political or even economic.

are:³ "Some ancient linguists differentiated between "inheritance" and "heritage", on the basis that they are specific to money, and "inheritance" on the basis that it is specific to lineage.

The word "heritage" is also mentioned in the Holy Qur'an in the saying: "Absolutely not! In fact, you are not 'even' gracious to the orphan, nor do you urge one another to feed the poor. And you devour 'others' inheritance greedily, and love wealth fervently"⁴. Al-Zamakhshari interpreted the phrase "you devour others inheritance freely" as meaning that they used to combine their share of the inheritance with that of others.

We note that neither the word "heritage" nor any of the derivatives of the word "inheritance" were used in the meaning of cultural and intellectual heritage. The subject matter to which the word and its derivatives referred in ancient Arabic discourse was money or ancestry, while matters of thought and culture were completely absent from the semantic field of the word (heritage), so that the ancient Arabs used other phrases instead of the phrase "heritage of the ancients", which is common today, such as the phrase: "What those who came before us said" or "What they gave us from the fruits of their thought." Research into the concept of "heritage" within ancient Arab culture has led to the conclusion that there is no conceptual specificity to this term: - There is no conceptual specificity for this term, as the word "heritage" falls within the semantic field of heritage without a special and distinctive meaning, which does not allow talking about heritage as a concept among the ancient Arabs.

- All the words in the semantic field of the word waratha in Arabic refer only to the inheritance of money.

- The word (inheritance) is devoid of any content of civilizational time, and everything related to the field of knowledge and culture, hence the clear difference between the load of the word as it is used in modern Arabic discourse today, and its content in the original⁵.

The concept of "heritage" in the sense of intellectual, religious, literary and artistic cultural heritage was not present in the discourse of our ancient ancestors, nor in their field of thinking and perceptions, so the concept of "heritage" as we use it today finds its frame of reference within contemporary Arab thought and its own concepts, and not outside it, as Mohammed Abed Al-Jabri said.

In modern and contemporary Arabic discourse, the term "heritage" has acquired a different meaning from the meaning of "legacy" in the old terminology: "While the term "inheritance" refers to the inheritance that is distributed to the heirs, or the share of each of them in what they receive. The term 'heritage' now refers to what is common among Arabs, that is, to the intellectual and spiritual legacy that unites them and makes them all successors to a predecessor. Thus, if "legacy" or "inheritance" is the title of the disappearance of the father and the replacement of the son, then "heritage" has become for the contemporary Arab consciousness a title of the presence of the father in the son, the presence of the predecessor in

³ Lisan Al-Arab: Ibn Mandhour, Dar Sadr, Beirut, 1955-1956, Article (Al-Worth).

⁴ Al-Fajr chapter, verse (17-20).

⁵ The critical discourse between the integration of heritage and the prospect of hermeneutics: Khaled Slaiki Frères Publications, Tangier, Morocco, 1st edition, 2007, pp. 22-23.

the successor, the presence of the past in the present." ⁶. Jabri, through this quote, indicates that the modern concept has challenged and even contradicted the old terminology. He views the term heritage as the living content in the soul, present in consciousness, and the basic component of Arab Islamic culture, and does not view heritage as a remnant of the past culture, but as the totality and entirety of this culture: It is the creed, sharia, language, literature, mind, nostalgia... It is a fusion of the cognitive, ideological and affective in one concept called "heritage".

The word "heritage" has come to mean the shining period of the Arab past; thus, returning to "origins" and "reviving heritage" is not only a process of adhering to identity under external challenges, but also strengthening the present - in order to affirm existence and self-affirmation - and leaping into the future, so we always ask: What is the Arab heritage? Is it the written aspect of Arab civilisation, and within what perception of history can we define its time frame? What are the limits of our awareness and relationship with this heritage?

These and other questions are inevitable as we revisit our heritage from time to time and return to reflecting, interpreting, evaluating and even investigating it. This constant return is not an image of immaturity and lack of independence ⁷, but a necessary, existential and epistemological return at the same time. Heritage is not only a cherished piece of history, but a pillar of our existence, because the Arab researcher's relationship with his heritage - manuscript or even printed - is not a glorified theoretical relationship in which he is satisfied with his mind, but a practical and emotional relationship that he lives with his whole being. It is not an optional relationship in which he enters when he wants and leaves when he wants, but a compulsory relationship in which he has no hand in entering or leaving; do you not see how as soon as his identity is threatened in its reality, he rushes without hesitation or delay to his vast heritage to seek what will confirm and strengthen it? ⁸

If this is the position from which we have to study heritage, it is also the position from which we have to understand the mechanism of heritage textual verification, and its methodological limits.

Before researching the term "verification", we point out that "heritage" in the field of textual verification is all that has reached us in writing in any science or art, or it is thus: All that has been left behind by scholars in the different branches of knowledge. The heritage carries within it the legacy of the knowledge and experiences left by the previous generations, which are recorded in the books that have reached us, so all the author's productions are considered intellectual heritage. Therefore, the heritage we mean is: "What was left by generations of Arabs in thousands of books and letters, many of which are still in manuscript in the libraries of the world, both in the East and West, and what these books contain of scientific opinions and theories that cannot be enumerated. Or say: Heritage is those inherited written traces that have

⁶ - Heritage and Modernity : Mohamed Abed Al-Jabri, Centre for Arab Unity Studies, Beirut, Lebanon, edition 01, 1991, p. 24.

⁷ Research on heritage is not an expression of the stage of rupture, chaos and confusion in which the Arab scholar is living in comparison to the Western one, which went beyond the heritage issue many centuries ago, as some modern researchers have said, but rather their opinions are the result of fluctuations that follow the Western winds.

⁸ See Dialogues for the Future: Taha Abdul Rahman, Arab Network for Research and Publishing, Beirut, (n. ed.), (n. d.), p. 15.

been preserved by history in full or truncated form, and have reached us in the form of manuscript books, scrolls or pamphlets" ⁹.

It is not conceivable to engage in a critical study of literature or to establish a history of an era or an author without collecting, verifying and interrogating the texts of his heritage. The verification of literary texts is a science on the one hand, and an industry, a convention and a practice on the other hand, experienced by the owners of this noble work, including editors, professors and researchers, and such a process is a literary, civilizational and humanitarian service.

- Verification: Concept and Purpose

The art of textual verification was established among the Arabs at the dawn of Islamic history, and the scholars of Hadith were the first to lay the foundations of this art in our Arabic heritage, and many of the steps we take today in the art of textual verification and publication were shed by our ancestors of the timeless Arabic scholars.

Verification lexically: is the verification of something to be proven true, or the proof of a case with evidence, and it is mentioned in Lisan Al-Arab an article (Haqiq): wherein " whqaqt al'amr , w 'ahqaqtuh :kunt ealaa yaqin minh: I was sure of it. meaning I was sure of it" ¹⁰.

Establishment of truth like in the context of "... God has established the truth: That is, showing it and proving it to people. The truth is the correct constant, and it is the opposite of falsehood. It is a word that occurs frequently in the Holy Quran, and its general meaning, depending on the place in which the verses are found, is not without the meaning of stability and conformity to reality, and this linguistic meaning has been extended to touch the limits of the term; **the verification of a text** means: "Reading it as its author intended, or as close to the original in which the author wrote it. The meaning of "close to its original" does not mean that we are guessing at any particular reading, but that we have to exert great effort in trying to find evidence to support the reading we have chosen" ¹¹, as the verification of the manuscript heritage is to exert effort and investigate the research in order to reach the truth of what the author of the text said. It is a process that requires the production of an accurate text that is in the form in which the author said it, or at least as close to it as possible, and this can only be achieved by performing the text faithfully as the author put it, as well as qualitatively as possible.

As Abdul Salam Haroon defines it, an authenticated book is one whose title, author's name, and attribution are correct: It is the one whose title, the name of the author, and the attribution of the book to him are correct, and its content is as close as possible to the image left by its author, and therefore the efforts made in each manuscript must address the research in the following angles:

⁹ - Arabic Heritage Verification (Methodology and Development): Abd el-Majid Diab, Dar al-Maarif, Cairo, 2nd edition, 1993, p. 12.

¹⁰ - Lisan Al-Arab: Ibn Mandhour, Article of Verification.

¹¹ - **Approaches to the Verification of Heritage (between the ancients and the modernisers): Ramadan Abdel-Tawab, Al-Khanji Library, Cairo, 1st edition, 1985, p. 05.**

- 1- Investigating the title of the book.
- 2- Achieving the name of the author.
- 3- Achieving the attribution of the book to its author.
- 4- Achieving the text of the book so that it appears as close as possible to the text of its author¹².

Regardless of the various definitions of verification, it is indisputable that the goal of investigating our manuscript heritage is to bring it out in a scientifically accurate manner so that scholars can build correct studies.

In his book "Rules of Manuscriptology", Salah al-Din al-Munajjid refers to some of the major guidelines for the verification of an old text, which were set by the Arab Scientific Society in Damascus - the first of the scientific institutions to set an approach to the verification of an old text when it wanted to publish (the history of the city of Damascus). He says: "The purpose of the verification of the book is to present a correct text, so it must be concerned with the different narratives and prove what is true of them. And to be brief in the commentary so as not to burden the text with long comments, and to adjust the flags, explain ambiguous words and prove the Qur'anic verses"¹³. It is noticeable that many publishers make the footnotes full of explanations and additions: The purpose of the verification is to present the manuscript correctly, as the author put it, without explaining it. The purpose of the verification is to present the manuscript correctly as the author put it without explaining it.

Therefore, the verification of heritage texts should be done on scientific foundations and methodological principles, as verification is a scientific process in which the editor follows a set of rules that must be followed, as the verification of the text is not an improvement or correction. Rather, it is the honesty of performance required by the honesty of history, as the text of the book is a judgement on the author and the history of his thought, and it is also a judgement on his era and environment, which are historical considerations. The text of the book is a judgement on the author and the history of his thought, as well as a judgement on his era and environment, which are historical considerations that have their own sanctity, and interfering with the text of the manuscript book is an assault on the author, who alone has the right to alter, change, or even revise it: "Things that must be fulfilled by the editor"¹⁴.

The process of verification is difficult and delicate, as the editor, in addition to bringing the manuscript from the state of death by reviving it, studies its subject, explores its depths, and learns its secrets. There is no doubt that the view that underestimates the value of verifying and publishing texts is short-sighted, because it is unfair to those engaged in investigation. After all, just reading a manuscript and solving its mysteries is a great effort that requires perseverance, patience, accuracy, honesty and intelligence, and this effort, in my opinion, can only be appreciated by those who have actually experienced it.

¹² - The texts are edited and published by Abdel Salam Mohammed Haroun, Al-Khanji Library, Cairo, 7th edition, 1998, p. 42.

¹³ - Rules of Manuscriptology: Salah al-Din al-Munajjid, Dar al-Kitab al-Jadid, Beirut, 7th edition, 1987, p. 09.

¹⁴- See Arabic Heritage Verification (Methodology and Development): Abdel Majeed Diab, p. 310.

If this is the position from which we have to study the manuscriptology of the Arabic manuscript heritage, it is the same position that makes it imperative for us to know the **supplements and complements** of this investigation and to identify their elements. If the verification of the manuscript heritage is a process that requires the production of an accurate text that is in the form in which it was said by its owner, or at least as close to it as possible..., Providing the verified book with a set of elements called investigation supplements such as **introduction, indexes, bibliography, citations and appendixes** values the work of the editor and makes it easier to benefit from what is in the published or verified book by quickly obtaining what the researcher requires. Hence, they help in preserving the existence and past of the text, which is part of the integrity of performance in investigating texts.

Consequently, if the editor finishes his work on the manuscript and wants to publish the edited book, he should present it with an **introduction** in which he highlights several things in order to introduce the reader to the edited book and its author. In the following, we will talk about one of **the most important components of the verification**, namely: The introduction.

- Second Section: Complements of the verification: Introduction

The introduction should include three things:

- 1- Introducing the author.
- 2- Introducing the book being verified and its importance among the books written on its subject.
- 3- Description of the manuscript on which I have based my research.

As Shawqi Daif said: "Every book should be edited by someone who provides a brief biography of its author or authors, if there are several of them. Then he explains the methodology of its authorship, especially if it is complex, then talks about the sources from which it was compiled and from which it took its material, and indicates the author's reliance on hearsay and observation if the book relies on them in its texts. He then talks about the value and extent of its additions to literary or scientific research related to it, indicating its relevance to some of the branches that were taken from it, as well as the extent to which researchers have benefited from it, putting in front of them the lights that make them benefit from it the most. He then thoroughly describes his copy or copies on which he relied for its publication, describing its handwriting, its type, the extent of its dotting and shaping, and the number of its leaves..."¹⁵. This requires first: **Introducing the author**¹⁶:

- 1- Verifying his exact name.
- 2- Verifying his place of birth and date of death.
- 3- Mentioning something about his early upbringing, and whether there was anyone in his family who was famous and distinguished in science.

¹⁵- Literary Research (Nature, Methods, Origins, Sources): Shawqi Daif, Dar al-Maarif, Cairo, 7th edition, (n. d.), pp. 203-204

¹⁶- See Methodology of Literary and Linguistic Research: Muhammad Ali Alkarim Roudini, Cheltag Aboud, Dar El-Houda Algeria (n.ed.), 2010, p. 354 and also compared to the book Methodologies of Heritage Verification (between the ancients and modernists): Ramadan Abdel-Tawab, pp. 175-176.

- 4- Mentioning the most important sheikhs who received knowledge from him, in order of the years of their deaths.
- 5- Mentioning the students who benefited from him, limited to the famous ones, and mentioning them in order, according to the years of their deaths.
- 6- Mentioning his travels and movements in the pursuit of knowledge, or other than the pursuit of knowledge, and his scientific reputation.
- 7- Mentioning the opinions of the scholars of his contemporaries and others.
- 8- Mentioning his scientific councils and debates, the disagreements that took place between him and his contemporaries, if any, his correspondence with scholars, his courageous stances in speaking the truth and applying the provisions of the Sharia, and his jihad if he was one of those who fought in wars.
- 9- Mentioning a range of his poetry if he had poetry.
- 10- Mentioning his writings alphabetically, indicating the printed and manuscript works, the number and location of the manuscript, and referring to his most important works.

The presentation of this information should be characterised by the nature of study, good tabulation and deduction, and drawing attitudes and judgments, and it is advisable in this detailed study of the owner of the manuscript and his scientific activity to "refer to the indexes of the flags. If the editor does not find his search, he should refer to the old biographical books, including *Kashf al-Dhunun* by Haji Khalifa, *al-Fahrist* by Ibn Nadim, *Wafayat Al-Ayyan* by Ibn Khalkan, *Mujm al-Udaba* by Yaqut al-Hamawi ..." ¹⁷.

Introducing the verified book:

As for the revealing word of the book in the introduction of the verification, it is mainly based on verifying **the correctness of the book's name and title, and verifying its attribution to its author**. If "the original manuscript is devoid of the name of its owner, whether in the beginning, introduction or conclusion, the investigating student must try to identify him through the subject of the manuscript, its style, and the names of the scholars mentioned in it who lived with the author, saw them, met them, and learnt from them or were learnt by them. If the manuscript does not have a date, its history can be recognised through the type of paper and the type of calligraphy, as each era has a type of paper and calligraphy with which it is known, and it is advisable in this field to refer to books that contain examples of ancient calligraphy" ¹⁸.

The editor should care about verifying the name of the book and attribute it to its author and not be satisfied with what he finds written on the cover sheet, especially if he notices a difference in the handwriting between the original writing and the title. Some manuscripts have incorrect titles that do not correspond to the scientific material and content of the manuscript, and this may happen due to the error of a copyist or others, so that some manuscripts are devoid of a title, either due to the loss of the first leaf, or because the title has been obliterated. Sometimes a clear and obvious title is fixed on the copy, but it contradicts the reality: (a) either

¹⁷ - Principles of Research Writing and Rules of Verification: Mahdi Fadlallah, Dar al-Tali'ah, Beirut, ed. 1, 1993, pp. 152-153. It is also worth mentioning that Ramadan Abd Al-Tawab has compiled a list of one hundred sources of biographies, and he has arranged them according to the dates of death of their owners, see *Methodologies for the Verification of Heritage (between the ancients and moderns)*, pp. 176-181.

¹⁸ - Principles of research writing and rules of verification: Mahdi Fadlallah, pp. 153-154.

due to a reason of forgery, or (b) due to the ignorance of a reader who came across a copy devoid of its title and fixed what the title did not indicate" ¹⁹.

Historical considerations are one of the most powerful measures in correcting or falsifying the attribution of a book. For example, a book that contains historical news after the era of the author to whom it is attributed should be dropped from the account of that author. An example of the error in **the title of the book and the name of its author** is what was published in the past under the name (Naqd al-Nathr) and attributed to Qudama ibn Ja'far (d. 337 AH), by Dr Taha Hussein and Abdul Hamid al-Abadi. It turned out to be a part of the book (**Al-Burhan fi Wujuh al-Bayan**) by Abu al-Hussein ibn Wahb, the writer, published in Cairo by Dr Hafni Muhammad Sharaf in 1969.

The book Al-Burhan fi Wujuh Al-Bayan by Ibn Wahab (d. 272 AH) has raised several issues in scholarly circles since its appearance in 1930, revolving around its attribution to its author. Then the discussion widened to include the school of thought to which the book belongs, and raised the issue of the relationship between Greek and Arabic thought, the relationship between religious doctrines and authorship in the sciences of rhetoric and language, and how Shiite believers, for example, approach things differently from Sunni believers.

The book was published in 1930 and was reprinted in 1938 under the name (Criticism of Prose) by Qudamah Ibn Ja'far, and this book remained known by this name and attributed to that author. Researchers have been busy drawing from this book, quoting from it, and proving the impact of Qudamah on Arabic manifesto, and his influence on Aristotelian manifesto in particular or Greek manifesto in general. In his introduction to this book, Taha Hussein focused on revealing the impact of Greek rhetoric on Arabic rhetoric represented by Qudamah and his books (Criticism of Poetry) and (Criticism of Prose). However, he did not confirm the authenticity of its attribution to Qudamah - he left that to his colleague Abdul Hamid al-Abadi - although he sees it as a bold and wide-ranging attempt of Greek thinking and its impact on Arabic literature, saying of the author "The title of this treatise is (The Criticism of Prose) and it is attributed to Qudamah ibn Ja'far, who has already been discussed, but those who read it see that it cannot be his, but rather it is mostly by a Shiite writer who is clearly Shiite and has written several books on jurisprudence and religious sciences, to which he refers with some reassurance and satisfaction, and Brockelmann believes that the author of this treatise is a student of Qudamah named Abu Abdullah Muhammad ibn Ayyub." ²⁰.

Editor Abdul Hamid al-Abadi has proven that the book must be written by Qudama, relying on what is written on the first leaf of it in a manuscript preserved in the Escorial Library in Spain. He also quotes a text from the scholar Sheikh Muhammad Mahmoud al-Shinqiti, written when he saw the book of prose criticism in the Escorial, in which he says: "The Book of Prose Criticism, which is called the Book of Statement, was written by Abu al-Faraj Qudama bin Ja'far, the Baghdadi writer, and it is a precious book without equal in its art, and it needs it, and I have

¹⁹ - Verification and publication of texts, Abdul Salam Muhammad Haroon, p:43.

²⁰ - Criticism of Prose: Misattributed to Qudamah ibn Ja'far, Dar al-Kutub al-Alamiya, Beirut, 1995, p. 19.

not seen it in the East. He wrote another book called Criticism of Poetry, but it is very small in relation to this one”²¹.

After Mr Al-Abbadi finished his questions and answers, the book came out with the names of the two editors: Dr Taha Hussein and Abdul Hamid al-Abadi, with the following facts:

- First: the book in their eyes is called (Criticism of Prose) as a matter of preference.
- Secondly, the author is Qudama Ibn Ja'far, as confirmed by Mr Al-Abbadi, despite Taha Hussein's doubt about its attribution to him.
- Third: Abu Ayyub, whose name is mentioned on the book, has no connection to the author other than that he was the owner of a copy of the book.²²

However, after Dr Ali Hassan Abdul Qadir came and wrote his article, which is credited with alerting minds and drawing attention to both the book and its author, it became clear that the book - which was published as an edited version - was incomplete. When he looked at an old manuscript of this book in the Chesterbetty Library in Dublin and compared it with what is called the book (Criticism of Prose). He found that what was printed under this name is only a third part of the book (Al-Burhan fi Wujuh Al-Bayan) by Abu al-Husayn Ishaq bin Ibrahim bin Sulayman bin Wahab the writer. He wondered how the verification of the book came in this form, although the slightest consideration in the introduction of the book stops you to the deficiency, as the author - as stated in the introduction - has made the book of Wujuh Al- Bayan four facets, he talked about two complete ones and a part of the third, in addition to the fact that he promised in advance to mention things that if the verification had followed it, it would not have fallen into such confusion: The consideration, the belief, the phrase, the book... Dr Ali Hassan found that the third and fourth half of the statement is not in the manuscript, which means that it is incomplete, and he also provided many evidences that it is attributed to Ibn Wahb, which the research area is too limited to mention.

The conclusion of what has been written here and there is that the book is written by Abu al-Husayn Ibn Wahab, the writer, and is presented under the title (**Al-Burhan fi Wujuh Al-Bayan**), and this is what the book's editor, **Hafni Muhammad Sharaf**, stated and revealed its truth in the introduction to the book of Al-Burhan²³.

Therefore, if the manuscript is complete, including the title of the book and the name of the author, it is necessary to verify the authenticity of **the attribution of the book to its author**, especially for books that are not famous. Some books are not commensurate with the status and knowledge of their author, and some authors are not known to have engaged in a topic far from his interests, or the style of the book does not match the style of the author in other books ... With all this in mind, it is necessary to confirm and verify.

In addition to the authenticity of the manuscript in terms of its attribution to its author, the presentation of the book requires clarifying **the extent of its scientific value and its rank** in relation to other works written before and after it on the same subject. What is important in

²¹ - Criticism of Prose: Misattributed to Qudamah ibn Ja'far, p. 42.

²² - Al-Burhan fi Wujuh al-Bayan, Ibn Wahab, introduced and verified by Hefni Muhammad Sharaf, Maktabat Al-Shabab, Cairo, 1969, p. 06, introduced by the editor.

²³ See Al-Burhan fi Wujuh al-Bayan, Ibn Wahab, verified by Hefni Muhammad Sharaf, p. 18-24.

this study is to highlight the value of the book in its art, what it has added to this art in a new way, and the extent of its dependence on what preceded it or its independence in opinion and methodology, and point out its errors and disadvantages, if any, and clarify the owner's doctrine and trends of thought. In comprehensive terms: Putting the verified book in its place in the continuum of authorship in the field it addresses ²⁴.

Third: Accurate description of the manuscript or its copies:

The editor should describe the manuscripts on which he relied in his verification. All copies, and the copy on which he based his verification, should be described in full detail, without omitting any copies, even the copies that he excluded. He should show the relationship between these copies whenever possible by drawing up a table of proportions, while proving each mark by mentioning a number of special errors, indicating the following:

- The degrees of authenticity of these copies.
- Describing the type of handwriting in which it is written, mentioning the type of handwriting, how it is dotted and shaped, describing the ornamentation and types of footnotes, copying what the owner of the copy has written on it, and the seals and ownerships therein, indicating the spelling of the copy and its unique characteristics, and judging whether it is correct, wrong, or average, and whether the writing is clear or obliterated. The editor tries to identify the author, and if the book does not have the name of the author, the editor tries to recognise him from the subject matter, style, and flags mentioned in the book. If the book does not have a copy date, he estimates the age of the manuscript by knowing the font, paper and ink. He also mentions the number of leaves of the manuscript, the size of the manuscript outside the cover (length x width), the lines and the average number of words per line, and the different colours of the ink ²⁵ ... The editor should "engage the reader by describing the copies on which he has relied with a precise description of their handwriting, paper, size, handwriting, date, permissions and ownerships, and everything that sheds light on their historical value, and if this is coupled with the presentation of photocopies, it is even more worthwhile" ²⁶.

It is also worth mentioning the editor's approach to the verification, the obstacles encountered, and any other benefits he thinks it is useful to mention, such as a brief catalogue of the topics of the book, as was the case in Sobh al-Asha, Nihyat al-Rab, Dar al-Kutub edition, and the commentary of Diwan al-Mutanabbi by Abu Alaa al-Maari. Some editors even provide a classification of the book, mentioning its main topics and ideas, which is very important, especially if the book is difficult to understand, or who helped him in his task from researchers and editors who helped him for example in getting a picture of the manuscript or other things like that.

The general objective of the verification is to scientifically **document the verified text**, and this documentation requires presenting it to the reader as correct as possible and as close as

²⁴ - See Methodologies of Heritage Verification (between the ancients and modernists): Ramadan Abdel-Tawab, pp. 181-182.

²⁵ - See Methodologies for Verification of Arab Heritage (Its Methodology and Development) Abdel Majeed Diab, pp. 281-282.

²⁶ - Verification and Publication of Texts: Abdul Salam Mohammed Haroon, p. 84.

possible to the image dictated by the author or quoted from him. The verification: "It is not an improvement or correction, but the honesty of performance required by the honesty of history, as the body of the book is a judgement on the author, a judgement on his era and his environment, which are historical considerations that are inviolable. Hence, any form of disposal is an attack on the right of the author who has the sole right to change and amend" ²⁷ .

The process of verifying the manuscript heritage is no less important and valuable than the process of producing and composing texts. Al-Jahiz portrayed this in the Book of the Animal, saying: "Perhaps the author of the book wants to fix a correction or a bad word. It is easier to create ten sheets of free speech and honorable meanings than to complete that deficiency until it is returned to its place in the connection of speech" ²⁸ .

Therefore, verifying heritage texts may require more effort and care than authorship, as correcting and verifying books is one of the most difficult jobs, and the danger - the corruption that the critic Al-Jahiz spoke of - used to be only in manuscript books, which is a limited danger due to the lack of hand to hand circulation. However, today we see many printing presses committing crimes that they refer to as books, as "thousands of copies of each book are published in the markets and offices, and reach the hands of the people, with little truth in them, read by the qualified scholar, the instructed learner and the common uneducated people, with obvious errors, problematic errors, omissions and misrepresentations. Any books that can be afflicted with this scourge? Books that are a huge wealth of the glory of Islam and the pride of Muslims, books of religion and science: Tafsir, Hadith, literature, history and other sciences" ²⁹ .

We find Ramadan Abdel-Tawab hinting in his writings that verification is not only related to the manuscript, saying: "Any researcher in human sciences must be experienced in investigating texts, so as not to trust the source on which he relies absolutely, and the idea of verifying a text has been associated in the mind with preparing it for publication, which is not quite the case. However, any researcher is required to investigate the text from which he draws certain conclusions before he proceeds to draw these conclusions. Hence, it is not necessary for that text to be a manuscript, as many of the printed books before us do not differ much from the manuscripts; those who printed and published them were a group of paper pushers and some pretenders who do not know anything about the art of textual verification. Thus, they are often full of misrepresentations and distortions ³⁰, confused texts that are far from the original written by their author" ³¹ .

²⁷- See Verification and Publication of Texts: Abdul Salam Mohammed Haroon, p. 47-48.

²⁸- The Animal: Al-Jahiz, Al-Halabi Press, Cairo, 2nd edition, 1965, p. 1/79.

²⁹- Collection of essays of Sheikh Allama Muhaddith Abu al-Ashbal Ahmad ibn Muhammad Shakir: Ibrahim ibn Mahmoud ibn Ahmad al-Masri, Dar al-Athar, Cairo, 1st edition, 2013, p. 311.

³⁰- Tashif (Misrepresentation): It is a change in the points of letters that are similar in shape, such as ba, ta, tha, n, nun, y, etc. Tahrif (distortion) is a change in the shape of letters that are similar in form, such as dal, ra, dal and lam, nun, zay, mim, etc. See the book: Introduction to the History of Publishing Arabic Heritage (with a lecture on misrepresentation and distortion): Mahmoud Muhammad al-Tanahi, Al-Khanji Library, Egypt, vol. 01, 1984, p. 286 et seq. and also the methodology of literary and linguistic research: Muhammad Ali Alkarim Roudini, Cheltag Aboud, p. 340.

³¹- See Methodologies of Heritage Verification (between the ancients and modernists): Ramadan Abdel-Tawab, pp. 181-182.

Based on the above, it has become important for us as researchers to endeavour to investigate all our Arab heritage and place it in the hands of future generations to study, analyse, discuss and conclude it. Returning to heritage remains inevitable and a necessity required by every process that seeks to create modern knowledge in various fields, and our written heritage remains one of the components of the Arab nation that should be preserved and developed to strengthen the present and leap towards the future. Therefore, it is necessary to deal with its investigation and extrapolation with the required seriousness, which can only be achieved by correcting the perception of this heritage ... For all these previous statements, and all these concepts and terms that we have included, have a single purpose, even if the roads diverge, as Sheikh Abu Fahr Mahmoud Muhammad Shaker said, describing the chapters of his book "Abathil wa Asmar": "It is the defence of an entire nation, which is my Arab-Islamic nation. I made my way to dismantle the curtains behind which men worked in the past, and other men who inherited them in our time, whose concern was : To achieve the dominance of the Western pagan culture over our minds, our society, our lives, and our culture, and with this dominance the collapse of the great entity that our fathers built in centuries ..." ³².

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