

The Aesthetic Parallelism In The Stories Of The Prophet's Hadith

Lecture: Dr. Ali Awad Mizar

College of Basic Education - Al-Muthanna University

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Abstract: This research examines the aesthetic of phonemic parallelism in the stories of the Prophet's Hadith through explaining the ways in which phonemic parallelism works in these stories that start with the singular voice passing through the word up to the syntax and then revealing its aesthetic capabilities that were monitored through several creative models that show the harmony The musician and rhythmic of the listener, the viewer in the words of the Prophet of God - may God's prayers and peace be upon him and his family - finds a clear phonemic harmony, working to ensure continuity of communication with the recipients in order to raise their attention, preaching and guidance, as well as teaching them a lot of lessons and wisdom, of good words and casting and the quality of her phraseology and composition to achieve the desired purpose.

First: Parallel language and idiom:

Parallel in language is: interview, confrontation, and alignment, it came in the tongue of the Arabs: ((And the thing is equivalent to the following: met and seized ... and parallelism: the interview and confrontation, and the origin in the hamza, it is said: Azith if I align it)) .

As for the terminology, it is defined by multiple definitions, including that it is ((is the similarity or equality of buildings or meanings in lines of identical words, or phrases based on technical duplication and related to each other and then called identical, neutral or parallel, whether in poetry or prose)) , meaning It is lines cross words and phrases, which are related to each other in the crossword phrase, it is a type of interconnection between words and meanings, whether this interconnectedness contrast or otherwise.

It was also defined as ((the similarity of structures and a difference in meanings)) , and there are those who viewed the parallel ((as two consecutive or more successive sequences of the same grammatical morphological system accompanied by repetitions or with rhythmic, phonological or lexical differences)) .

There are those who knew him as: ((a rhythmic trait rarely devoid of any poetry from it and transcending poetry to many forms of discourse and religious texts))), and he also knew that ((it is a formula through which a system of phonological balance and phonetic indications is achieved under parallel and subject The so-called parallelism of proportionality)) .

It is noted from these definitions that they depend on the presence of a linguistic or stylistic structure that is similar in form that sometimes transcends the meanings, and that provides a measure of the aesthetic with which this parallel and its phenomena appear in poetic or prose texts embodied in vocal rhythms and music that lead to the coherence of the text And its harmony, and it occurs at multiple levels of sound, morphological, syntactic, and semantic.

What matters to us from these levels is its first form, i.e. vocal parallelism, so the beholder in the stories of the Prophet's Hadith finds a clear phony harmony, as the sounds of the words he uses and their meanings are interrelated and coherent, and with rhythmic regularity that works to ensure the continuity of communication between the owner of the statement and the recipients, as it is not expensive and of the same Artistic beauty stems from the good words, its casting, the quality of phrases and their composition, as well as their lightness on the ear, which sings the same listener. This is what I mean by phonemic parallel here, it is: a type of parallelism that is represented by the frequency of special sounds within the text, whether it is for a specific voice or a group of voices, and its role in achieving the character of continuity and coherence in the structure of the text as well as the harmonious rhythm, which constitutes a semantic and aesthetic effect capable of Draw the attention of the listener and raise his mind to the desired meaning.

It must be pointed out that determining the study at the vocal level does not mean that it stands apart from the other building blocks of work, but rather is for a research purpose. The vocal parallel does not depart from other parallel patterns that we may find visible in the text, but rather they all melt into the crucible of the literary text in order to Highness is an aesthetic goal, and thus it reinforces other textual structures in order to create a textual structure capable of provoking and persuading the listener or reader .

Second: The aesthetic of phonetic parallelism in the stories of the Prophet's Hadith:

The aesthetic of phonemic parallelism and its forms multiply in the stories of the noble hadith according to its functional and relational nature, which created a kind of different phonemic parallelies at several levels, so the study plan in dealing with them will depend on the nature of the level of parallel parallels in it that start with the singular voice passing through the word up to the composition, Given the narratives of the prophetic stories in their texts, which leads to the inability to - in some cases - to provide the full texts, so the researcher will be satisfied with taking martyrdom sections for each paragraph that we are exposed to address, as follows.

1- Aesthetic parallelism at the level of phoneme:

There is no doubt that the phoneme beauty is the first thing that Arab ears picked up, by the regularity of sounds and the arrangement of words. The phonemic parallel starts from arranging the sounds of letters and organizing them in words and ending with the arrangement of sentences and organizing them in the text, it depends on the number of similar sounds repeated and their intensity, and how they are distributed in Text(); The result of all of this is a great rhythmic pattern produced by special sound frequencies at specific time distances of proportions, and the frequency sequence, as if each paragraph competes with others in terms of beauty and vitality.

The phoneme is one of the smallest components of the word, so each phoneme / letter has phonemic features formed by the pronunciation device , and its importance lies by combining a number of voices more than usual in a section of the text sections, until the sound emitted by the letter and the whole word becomes a sign of moral significance that it seeks towards The text, and the endeavor strives for its richness and richness , so when studying the phonemic parallel it is necessary to stop at the singular voice and study its phonemic frequency as a representative of the phonemic parallel at the letter level in order to show the aesthetic of the singular sound in its vocal space, its time duration and its relationship to the surrounding sounds and what It is produced by indication. The sound in this case is intentional, meaning that it is related to the intention of the written text in terms of frequency, continuity, and arrangement .

The author of the phoneme parallel statement at the phoneme level used in his stories clearly and personally, for various purposes, and for various purposes, including his saying (may God bless him and his family and peace) in the story of hope and fear: (((A man who has never done good for his family said: If he dies, they burn him then Excuse half of it in righteousness and half of it in the sea, so God made it possible for God to punish him for a torment that would not be tormented by anyone from the worlds. : I fear you, Lord, and you know. So forgive him))

It is noticed in this story that the voice of R-rows is fourteen times, and it is the sound of a repetitive audience that the vocal strings vibrate as soon as it is pronounced , and one of its moral indications is that it indicates fear, fear and turmoil .

From these vocal and moral characteristics, the significance of this story can be revealed, which shows how fear dominated that man; Because he never did good until he ordered his children to burn him until he became ashes, and threw him half in the land, and the other half in the sea, thinking that if they did this to him God would not be able to gather and revive him.

The factors of concern and fear of torture are strongly present in negative linguistic elements:

- If he dies, burn it
- Leave half of it in righteousness
- And half of it at sea
- While God is upon him to torture him.

The shivering of the tongue to pronounce behind these negative elements represents the movement of psychological disturbance and fear of encountering God; Because he sees when he did something for God, he will reward him for his bad deeds. Moreover, the characteristic of the repetition behind it helped to produce a sign of the constant fear of the punishment of God.

The presence of the voice of behind in the story called upon the recipient to reveal the semantic nature of these functions carrying that voice, and then enter from it to find out the purpose of our noble Messenger (may God bless him and his family and peace), which is the ability of God to resurrect and suggest that he is capable of everything, and that fear of God From the highest positions of the righteous, God has forgiven this man for his many sins, because he fell in his heart from the fear of his Lord .

The repetition of the words that include the voice of Raa achieved the characteristic of communication and interdependence in the structure of the text, as it is a tangible adjective that is visible to the listener or the reader.

In the story of animal welfare, the semantic intensification of the sinn's voice comes in a narrow creative space. The narrative text says: ((While a man walks along a path that is intensified by thirst, he finds a well and descends in it, then he drank, then he went out. From thirst like the one who had reached me, he went down the well and filled his lightness with water and then held it in him, until he was promoted and the dog watered, so God thanked him, so he forgave him)) .

In this text, the *Sinn*'s voice is repeated seven times, and it is one of the whistling sounds that grow along the length of time when it was pronounced, as it reaches from: 120: 170 m / s .

This length of time is commensurate with the central significance that the author of the statement sought to confirm in the mind of the listener, based on the merit of compassion and mercy in animals.

The recipe for spreading and spreading in the *Shin* produces the indication of communication between a man and a thirsty dog, as the man looked at him and remembered his condition before he quenched his thirst. His forgiveness and mercy entered him.

The frequency of the *Shin* voice added a semantic condensation that made the author of the statement choose it without others to carry an audio connotation that works in synergy with other linguistic structures in producing the semantic one that is able to influence the recipient.

The author of the statement says in the story of the woman who entered the fire in a cat: ((A woman entered the fire in a cat she tied, so she did not feed her, nor did she send her to eat from the poppy of the earth)) .

It is noticed from this text that there is a sound that influenced the construction of meaning by its frequency in a parallel pattern and at close distances in the structure of the narrative text, which is represented by a distraction voice in the words (linked to) and (I fed them) and (I sent them), as its marginal vocal frequency created a rhythm capable of drawing the attention of the recipient on the necessity of compassion and animal welfare, moreover, the combination of the voice of distraction and the voice of the unknown thousand gave a wonderful musical scale, in addition to affirming the meaning and strengthening it.

2- Aesthetic parallelism at the word level:

This kind of parallelism performs certain aesthetic functions at the level of the rhythm of the words that hesitate within the text, achieving a kind of phonemic proportion, as well as producing a musical indication that relates to the issue sought by the transmitter, and it also links the parts of the text to each other, in the sense that it links the previous with the subsequent, achieving an element of solidarity, and moreover, it works to attract the attention of the listener or the reader to a repeated word or word, and then activates his memory, which makes him feel how parallel the words of the text are .

Among the forms of parallelism at the level of words in the stories of the Prophet's Hadith is: (derivation) which is formed by repeating the word with its various derivations within the text, which contributes to the consistency and interdependence of the text, which was called by Depogrand partial repetition ((which is a method of lexical casting, and hence the derivation in terms of the confluence of the lexical origin between the two ends contributed to the lexical casting, and in terms of phonetic repetition a contribution to the grammatical casting)) .

The partial hesitation in the texts of the stories proved the author's ability to diversify the roots of the language and its derivations. They began to speak: You give charity to a thief, and he said: To give charity with charity, then he gave his charity, and he put it in the hands of an adulterer, and then they spoke: Charity approved for an adulteress, so he said: O God, give praise to an adulterer, so give charity in charity. She gave alms to my riches, and said: Oh God, praise be to you, for a thief, for an adulterer, and for a rich man !!! From what God has given)) .

As the article (sincerity) hesitates with derivations (charity, charity, charity, charity, charity), when we consider the sounds of this repeated article with the form of the verb, and the name form at other times, we find that it produced multiple indications. For the beauty of his voice and the sweetness of his music, as well as being the most correct of letters to express originality and nobility of the soul, and his suggestions are purity, serenity and innocence, but the sign is an explosive gingival voice that carries the connotations of darkness and blackness, and the *qaf* is a whispered explosive sound that expresses effectiveness and detente .

These semantics, which are produced together by the (sincerity) article, increase the semantic intensification in a wide creative environment, which gave the context a special atmosphere and a shipment of meaning that caught the attention of the recipient and made him motivated to accept the story that was informed of the presence of good men in the nations before us who do good things, desire charity, and seek the darkness of the night. They are looking for the poor, the needy, and the needy, as well as showing the capacity of God's mercy to accept charity, and that it has fallen out of place.

The derivation may come in a narrow creative environment that is commensurate with the purpose of the story, such as the Messenger (peace and blessings of God and his family and peace be upon him) said in the story of which God overlooked him for his transgression from the servants of God: ((He was a merchant who owes people. God is about him. Refers to the emotional effect in the phenomena, but the voice (*Alzai*) is the voice of the frictional gingival microscope that suggests effectiveness .

The repetition of the article (*nuts*) through derivations three times increased the semantic intensification in contrast to the urgency of the speaker to emphasize the recipient of the necessity of compassion in the members of his

community when dealing with them because it brings goodness and widens livelihood, as well as showing the capacity of mercy of the innocent, the Exalted, the Exalted, the servant receives a great reward .

And from that also what was mentioned in the story of the Prophet of God Jesus (peace be upon him) and the thief, the author of the statement said: ((Isa bin Mary saw a man steal, and he said to him: You were stolen? He said: No, by God, there is no god but he, and Jesus said: I believed in God I suppressed my eyes)) .

It is noted from this text the frequency of the article (stole) in each of (steals, stolen), and the repetition of the view five times, which indicates fear, dismay and turmoil, creating in it a voice parallel commensurate with the purpose of the story in explaining the great extent reached by the messengers and the prophets in their glorification of the Most Merciful and their reverence for it The Prophet of God Jesus (peace be upon him) sees in his eyes a thief who steals, but he lied to his eyes and believed the thief when he swore to him by God Almighty that he had not stolen, so the thief and that he delivered from the Prophet of God Jesus (peace be upon him), but he intended him to get rid of the torment of God Almighty.

One of the most prominent vocal aesthetics based on the principle of parallelism that was monitored in the stories of the Prophet's Hadith is the sound shielding, as the author of the statement made the parallel sound in some cases compatible with his location at the end of the words or in the prose of his prose stories in order to create an aesthetic and graphical benefit through the rhythmic frequency as well The semantic utility that worked to stabilize the meaning in the mind of the listener and strengthen it.

And from that came in the story of the scholar who defrauded salvation, as the author of the statement made all two successive sentences ending with two words with the same voice of the ritual voice. The narrative text says: ((The children of Israel did not live long and hardened their hearts, they invented a book from themselves, their hearts were amazed, and their tongues took their tongue out) And the truth prevents them from many of their desires, until they rejected the Book of God behind their backs, and they said: Bring this book on to the children of Israel. If you follow you, leave them, and if they disagree with you, kill them ...) . We find parallel coil in:

His hearts impressed him

It became their tongue

If they follow you, leave them

If they disagree with you, kill them

As he fell between the words: (their hearts, their tongues, leave them, kill them) in two phonological elements: the disturbed distraction and the unknown maim , which made the parallel voice compatible with its location in the words, and then gave us a wonderful musical tone, which is pleasant to hear and easy to memorize.

Symmetry appears in the short self-courage in the story of (Al-Isra and Al-Maraj) when the author of the statement described to us (Sidra Al-Muntaha), the narrative text says: ((... then I raised the Sidra of Al-Muntaha, if we keep it like a desertion, and if its paper is like the ears of elephants, He said: This is Sidra Al-Muntaha, and if there are four rivers: two rivers are visible, and two rivers are apparent, so I said: What are these two, Gabriel? The parallel coil came when describing the two rivers:

Two rivers are inside

Two rivers are visible

As the parallel rhyme occurred between two harmonious and completely harmonious terms in weight, they are: (two internal and two phenomena) in two unknown phoneme elements: (Alif) and (Alnoun) , which achieved a musical harmony and rhythmic harmony between them, in addition to the occurrence of a parallel counterpoint between them which Create an aesthetic value that evokes the feelings of the recipients and causes them to interact with the significance of the text.

Turning to another section of the author's stories, we find symmetry in the commas of the words that are in excess of two words to reach four consecutive words, including what came in the story of (the people of fire), the narrative text says: ((From them the fire takes him to his heels, and some of them take him to His knees, and some of them take him to his arms, and some of them take him to his collar)) .

We see the parallel coil in:

Some of them take him to the heels fire

Some of them take him to his knees

Some of them take him to his reservation

Some of them take him to his collarbone

As the deafness occurred between the commas of the words: (heels, knees, reservations, clavicles), in a voice that is whispered and flaccid: (distraction), and its meanings include fear, humiliation, and sorrow , which made it appropriate for the words that the narrative text says in describing some of the descriptions of fire Which indicates the necessity of fear from the Day of Resurrection and from the torment of the fire, which is not in one case, but

commensurate with the actions and actions of the tormented, who enter the fire from the Almohads, and as for the infidels, they are in the midst .

3- Acoustic parallelism at the installation level

There is no doubt that the text is productive when the words are mutually supportive in their relationships to form sentences consistent with the rules of the language and its origins, and with a phonetic harmony and aesthetic rhythm by repeating the structures of the sentences and the hidden meaning behind their sounds; Therefore the phonemic parallel at the installation level is one of the most important levels of attention in sound engineering; Because it includes parallelism at the level of a sentence or more than others, then the audio parallelism achieves a semantic acoustic value at a broader level and the text gains coherence or extension to the largest possible environment, thus enhancing its aesthetic and its ability to penetrate into the depths of the same recipient and influence it .

Among the methods of phonemic parallelism at the level of synthesis is the grammatical parallelism which ((produces - inevitably - the phonemic parallelism, but rather the highest degrees of phonemic parallelism, as it is at the synthesis level, not the singular)) , it works to achieve two basic functions, the first of which checks the rhythm by Repeat the structures and their systems, and the second achieves the semantic meaning.

Returning to the stories of the Prophet's hadith, we find that it is replete with phonemic parallel at the level of the two structures that help to show its intended purpose.

Including the story (bail and loan), the narrative text says: ((That a man from the children of Israel asked some of the children of Israel to advance him a thousand dinars, and he said: I bring the martyrs to testify to them, so he said: Stop God is a martyr, he said: So bring me the sponsor, he said: Stop God is a sponsor , He said: I believed)) .

In this text, the aesthetic parallelism is observed at the level of the two structures by repeating the syntax:

Stop God as a martyr

Enough of God as a guarantor

The syntax is already beginning to be followed by a preposition, the verb and the distinction

Past verb + preposition + predicate + predicate + predicate

The syntactic repetition produced an audio parallel at the level of the two installations, which produced an analogous sound at the level of the opposite, indicating the skill of the author in choosing the harmonious structures and coordinating them technically and indicatively in attracting the minds of the recipients on the legality of borrowing and loan, while introducing them to the righteous righteous who fear and fear God in the past nations.

Acoustic parallelism can occur at the level of syntax in a wider way than grammatical synthesis which is: (distant parallel) that takes place between two complete syllables the first comes at the beginning of the text and the second comes at the end of the text .

And from that what was stated in the story of (the argument of Adam Musa), as the narrative text says: ((Adam and Moses, peace be upon them, protested to their Lord, Adam Moses did Hajj, he said: Moses: You are Adam who God created you with in his hand, and he blew in you of his spirit, and I will worship you in his angels) And I put you in his paradise, and then you descended people by your sin to the earth? Adam said: You are Moses, who God has chosen you with his message and with his words, and He has given you the tablets in it to show everything, and your proximity has survived, so how did you find God wrote the Torah before he was created? Moses said forty years. So did you find in it (and Adam disobeyed his Lord and he seduced), he said: Yes. He said: Do you blame me for doing work that God has written that I must do forty years before He created me? Adam pilgrimage) .

The distant audio parallel has been checked for repeated installation:

(Adam Musa pilgrimage) at the beginning of the story

Seal with the same composition

(Adam Musa pilgrimage)

This type of parallelism led to linking the end of the story to its beginning by repeating the same passage, achieving a musical dimension that makes the recipient re-read the text again to reflect on the repeated voices, and then he explores the indications that the statement aims to in explaining the virtues that God specializes to both Adam and Moses. Peace be upon the necessity of believing in the sincere unseen, as well as the permissibility of the dialogue between the righteous as they were formed and to obey the truth as it appeared to them after his disappearance, just as Moses complied with Adam's argument, peace be upon them.

Among the forms of phonemic parallelism at the level of structure that have been monitored in the stories of the Prophet's Hadith are: (oppositional parallelism) that occurs as a result of similarities between two equal and consecutive parties at the vocal structure level, but they are opposite opposite in terms of linguistic elements , so the recipient feels aesthetic energy towards him Stems from the levels of verbal homogeneity, which raises the text and organizes the rhythmic activity that deepens the semantics and increases the effectiveness of the influential musical

bell, including from what came in the story of (Enjoining Good and Forbidding Evil) as the author of the statement who guards religion and advises and guides based on God's boundaries denotes the connotation On adhering to virtue and the other one in it by denouncing evil and falling, the narrative text says:

((Eg, based on the borders of God and the reality in which, like folk Asthmua on a ship, injuring some of the top, some of them hit the bottom, they said: If I have violated in our share a breach of it has not harmed above us, the leave them and what they wanted perished and they destroyed all, though they took on their hands Survived and escaped all)), this text included two models of opposites parallel, the first model in his saying:

Some hit the highest

Some of them hit below it

The two parallel sentences are opposite because they opposite against their agreement with voice and structure, and they helped in suspense and excitement, and drew the attention of the recipient to clarify the extent of the status of those in favor and the extent of the degeneration of perpetrators of evil and prohibitions. While choosing the voice of the whispered Seine in the (bottom) of the meanings of concealment and weakness , he gave the voice of Seine his verbal and moral performance and clarified that the concealment and weakness accompany the perpetrators of sins who try to cover up their actions so that their matter does not become clear.

And the second model in saying:

If they leave them and what they want, they will perish and perish

And if they took on their hands, they survived and all survived

This sympathy for the parallel images ascended the kinetics of the text towards the opposite, in addition to the fact that their end is consistent in its vocal elements, which gave the text a musical dimension and a resonant phoneme that helped to convey the suggestive indication to the recipients that people if they left the evildoer do the taboos and did not prevent him, the torment of God perished and all perished, even if They deterred the evildoer from his immorality, survived and escaped with him, as well as consolidating the principle of solidarity between members of society and their cooperation in order to consolidate the foundations of truth and virtues and eliminate the people of immorality and vice, otherwise the destruction was the fate of all people.

Conclusion and results:

Praise be to God, who, through His praise, righteous deeds and prayers and peace be upon the Seal of the Prophets and Messengers, and on the good and pure family and their companions.

After ... this research has reached the following results:

- The study showed how the Prophet Muhammad (may God's prayers and peace be upon him and his family) in his parallel audio stories took a path and course to achieve the character of continuity and interdependence in the structure of the text in order to stimulate the attention of the recipients and their preaching and guidance as well as teaching them a lot of lessons and wisdom, because the stories are unconventional and artistic beauty stems from Its good words and casting, the quality of its phraseology and its composition, as well as the harmonious rhythm, what constitutes a semantic effect capable of attracting the attention of the listener and raising his mind to the desired meaning.
- Between the research, the goal sought by the phonemic parallel at the character level in the stories of the Prophet's hadith which revealed the value of the singular voice and its relationship to other sounds, the author of the statement used it intentionally and personally, for various purposes, and for various purposes, to carry its frequency an audio connotation in synergy with other linguistic structures In the production of the sign capable of attracting the hearts of the recipients and wooing their souls.
- The search for aesthetic parallelism at the word level revealed in the stories of the Prophet's hadith based on the stereotypical frequency of words in the structure of the narrative text that increases the semantic intensification in a creative environment that gives the context a special atmosphere and a shipment of meaning that draws the attention of the listener and makes him motivated to accept the story.
- The research showed the methods of phonemic parallelism at the level of syntax in the stories of the Prophet's hadith which are carried out by:
 - The grammatical parallelism in which the stories of the Prophet's hadith abound, as it works to achieve two basic functions, the first achieves rhythm by repeating the structures and their systems, and the second helps to achieve the semantic meaning intended.
 - The distant parallel that takes place between two complete syllables The first comes at the beginning of the narrative text and the second comes at the end of the text, leading to linking the last story to the first with a musical dimension that makes the listener or the reader re-read the text again to reflect the repeated voices and then discover the indications that the author aims Storytelling.

- The opposite parallel, which occurs as a result of similarities between the two parties of the two successive sentences at the level of the vocal structure, but they are opposite opposite in terms of linguistic elements, so the recipient feels an aesthetic card stemming from the levels of verbal homogeneity that promotes the narrative text and organizes the rhythmic activity that deepens the semantics and increases the recipient's excitement and excitement His attention.

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