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The theme of love in the maghreban heritage
Comparative study in Tawq Al-Hamama for Ibn Hazm and AL-masun for
AL-hosri

موضوع الحب في تراث المغاربة

دراسة مقارنة في "طوق الحمامة" لابن حزم و"المصون" للحصري

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Abstract:

Arab heritage is replete with encyclopedic studies, shaped over the centuries, about the phenomenon of love—its philosophy, narratives, and poetry among Arabs. Writers and philosophers of the Islamic Maghreb have frequently exhibited profound fascination with this topic. Ibn Hazm El-Andalusi's *The Ring of the Dove* is universally regarded by critics as the most comprehensive study of love and one of the most distinguished works among scholars and researchers. It is believed that Ibrahim El-housri El-Qayrawani was the pioneer in introducing this approach to writing about love in the Maghreb, through his work *El-Masoun, Fi Sir El-Hawa El-Maknoon* ("The Secured, on the Secret of Hidden Passion"). This study aims to compare the works of "El-Masoun" by El-housri and "The Ring of the Dove" by Ibn Hazm, while also elucidates the affect and effect between them, as well as the distinguishing features in both works.

Keywords: Love, the Maghreban heritage, El-Masoun, The Ring of the Dove

المخلص:

يحتفل التراث العربي بدراسات موسوعية تشكّلت عبر العصور عن ظاهرة الحبّ وفلسفته وأخباره وأشعاره عند العرب، وكثيرا ما اعتنى أدباء المغرب الإسلامي وفلاسفته بالبحث في هذا الموضوع؛ حيث يُعدُّ كتاب "طوق الحمامة" لابن حزم الأندلسي بإجماع النقاد أعظم دراسة مُستوعبة للحبّ، وأكثر الكتب حظوة لدى الدارسين والمحققين، وقد يكون إبراهيم الحصري القيرواني أول من أدخل هذه السُنة من التأليف في الحبّ إلى بلاد المغرب بكتابه "المصون، في سرّ الهوى المكنون". وهذه الدراسة تسعى للمقارنة بين مصنفي "المصون" للحصري وطوق الحمامة لابن حزم، كما توضح مدى التأثير والتأثر بينهما وأوجه التميّز في كليهما.

الكلمات المفتاحية: الحب. التراث المغربي. المصون. طوق الحمامة.

1. INTRODUCTION

Scholars agree that the study of love in our heritage is divided into two categories. The first regards love as a human phenomenon, confined to human experiences such as attachment to the beloved and the pain of separation. The second pertains to what the mystics have written about divine love and the longing of the Sufi self to meet the Supreme Divine. This research, in fact, focuses on the first category. Indeed, the topic of love captivated Arabs scientifically with the onset of cultural prosperity in the early 9th century, a period when everything was open to scrutiny, every opinion subjected to critique, and all assumptions considered by researchers. The era was characterized by various shades of thought, debate, faith, and skepticism in a way that exceeded what life could encompass, except when it elevated¹

It was not surprising that a literary scholar like Ibn Hazm (d. 456 AH) would delve into the subject of love. Prior to him, notable scientists, philosophers, writers, and prominent figures in both religious and worldly matters, such as El-Jahiz, El-Kindi, Abu El-Tayyib El-Washsha, and Ibn Dawood, had also addressed the affairs of lovers

Ibn Hazm's *The Ring of the Dove* gained widespread recognition and was celebrated by scholars both in the East and the West, becoming one of the most extensively venerated and studied works. However, the book *El-Masoun fi Sirr El-Hawa El-Maknoun* (The Secret of Hidden Love) by Abu Ishaq Ibrahim El-housri El-Qayrawani (d. 413 AH) did not receive similar attention. It is noteworthy that there are

many similarities, as well as significant differences, between the work *El Masoun* by El Housri and *The Ring of the Dove* by Ibn Hazm. So, did Ibn Hazm draw influence from the work of El-housri at least as a potential source for his research? And if so, to what extent was this influence evident? What are the similarities and differences between the two works, and what distinguishes each of them?"

2. A Comparative Study of "The Ring of the Dove" by Ibn Hazm and "El-Masoun" by El-Housri

2.1. Authoring in the theme of Love in Arabic Heritage

Many scholars, who either preceded Ibn Hazm and El-housri historically or followed them, have examined the concept of love. These scholars had been contributed to the formation of Islamic civilization through scientific contributions; among them narrators, poets, Sufi scholars, hadith scholars, physicians, philosophers, linguists, and others. Although their studies address various aspects, they have collectively formed a body of knowledge about love and its narratives, poetry, symbols, and manifestations among the Arabs²

Among significant sources that the compositions of love had relied on: Arab and Islamic heritage, legal texts, poetry, and historical tales from the Arab environment. Also, personal observations and experiences could be a topic to these works. Even, some authors had been drawn inspiration from Greek heritage notably Plato's Symposium and his Theory of Forms. Sufi texts, cannot be overlooked, especially incarnations those of mystical union and divine or absolute beauty³.

The books *El-Masoun* by El housri and *The Ring of the Dove* by Ibn Hazm remind us of a series of similar works that tackle the topic of love. In the stream of Authorship, El-Jahiz (d. 255 AH) was the first to write on love in his treatise which entitled *Fi El-Ishqwa El-Nisa* (On Love and Women), where was published among his collected essays. Also, historians have mentioned a treatise on love by the philosopher El-Kindi (d. 260 AH), which discusses the causes; rules, transformations, and conditions of love⁴. Then, Muhammad Ibn Dawud El-Zahri (d. 297 AH) credited to his work *Al-Zahra* established new approach to the topic of love⁵. Abu Umar Ahmad Ibn Muhammad Ibn Faraj (d. 366 AH) wrote *Al-Hada'iq* following the Ibn Dawud's model "*Al-Zahra*". Later came works by El-Housri and Ibn Hazm

In the same realm, we can mention significant compositions on love after El-Housri and Ibn Hazm: *Masaari' El-Ushaaq* "*The Tragedies of Lovers*" by Ja'far al-Sarraj (d. 500 AH), *Dhamm El-Hawa* "*Condemnation of Passion*" by Ibn al-Jawzi (d. 597 AH), *Rawdat al-Aashiqwa* *Nuzhat al-Wamiq* "*The Garden of the Lover and the Stroll of the Yearning One*" by Ahmad Ibn Suleiman El-Kasa'i (d. 653 AH), *El-Muwasha*, *Rawdat El-Muhibbeen* "*The Garden of Lovers*" by Ibn Qayyim al-Jawziyah (d. 751 AH), *Diwan al-Sababa* "*The Anthology of Passion*" by Ibn Hujla El-Maghribi (d. 776 AH), *Rawdat El-Ta'reef bil-Hubb al-Sharif* "*The Garden of Knowledge on Noble Love*" by Lisan al-Din Ibn al-Khatib (d. 776 AH). These represent the core sources for this study on love. However, there are other essential works that the scope of this study could not cover.

2.2 Similarities between "El-Masoun" and "The Ring of the Dove":

Upon reflection, one might find that the work of Ibrahim El-housri bears many resemblance features between it and between the treatises of Ibn Hazm "*The Ring of the Dove*." However, there are also significant differences between the two books. The first one to point out the resemblance between the two works was Dr. Shadhli Bouyahia, who noted that there is a similarity between "*Al-Masoun*" and "*The Ring of the Dove*." He described "*El-Masoun*" as a funny conversation between interlocutors, an analytical study of the emotion of love in its manifestations and expressions among lovers. Through a deeper engagement with this book another new perspective has been gained; which argues that the work of El-housri could be considered a potential source for Ibn Hazm's composition of "*The Ring of the Dove*" on love and affection⁶.

After Dr. Bouyahia, both Dr. Muhammad Al-Shuwair and Dr. Salim Ridan had also discussed these similarities in their works "*El-housri and Zahr El-Adab*," by Al-Shuair, "*The Phenomenon of Similarity and Distinction in Andalusian Literature*," by Ridan.

It is well-known that Qayrawan initially played a mediator role between the East and Andalusia, later becoming a pivotal stop for scholars seeking knowledge in the early 3rd century AH. By the 4th century and the first half of the 5th century AH, it had become a cultural center that attracts scholars for its own merits, particularly from Andalusia and Sicily. As Abd al-Wahid al-Marrakshi wrote: "Qayrawan was, from the time of its conquest until it was destroyed by the Arabs, the center of knowledge in the Maghreb, to

which its great scholars were associated with the city, and it was the destination of knowledge seekers⁷. Undoubtedly, Ibrahim El-housri was one of the most prominent scholars; and his book was known in Andalusia, much like other works that were passed down orally by students and scholars who travel between Qayrawan and Andalusia. It is likely that Ibn Hazm was acquainted with 'El-Masoun,' especially if we go along with the view that says Ibn Hazm had visited Qayrawan, as stated in 'The Ring of the Dove': And one day, Abu Abdullah Muhammad bin Khalf, from Qayrawan, asked me while I was in Madinah Abd Allah⁸, .

As long as Ibn Hazm wrote about a topic with few sources, it seems unlikely that he would have overlooked a work on such a rare subject by a contemporary author from Qayrawan, one of the most notable writers of that time. His book "Zahr El-Adab" was widely known in Andalusia, to the extent was often imitated and even included in literary studies programs. Many early writers, including Ibn Bassam—despite his criticism of the Africans—praised this literary masterpiece⁹. Pertaining to who was the initial to author, Dr. Muhammad bin Saad Al-Shuwair suggests that El-housri passed away in 413 AH, while Ibn Hazm wrote "The Ring of the Dove" between first springs of 417 AH, and of 418 AH. Thus, it is clear that El-housri's work preceded Ibn Hazm's¹⁰.

The common theme between the two books is love. El-Housri, from the beginning, acknowledged that he framed the book El-Masoun as a dialogue between two lovers. The fact that the book of Ibn Hazm "The Ring of the Dove on Affection and Love" shows that the etymology of "affection" ,

which frequently appears in El-Housri's text, has shifted in Ibn Hazm's title into the form of affection and love. The similarity in vocabulary and meanings between Ibn Hazm and El-housri might be attributed to their mutual focus on the same theme. Moreover, unlike earlier works, such as Zahra by Ibn Daud, which treat love as a topic within poetry, both authors treat it as an independent topic. As they both of them relate their discovery of love to personal experiences, real or imagined. The motivation for writing both books, for both El-Husri and Ibn Hazm, was not to show loyalty or to write a book that flatters their patron, as in the case of Ibn Dawood. Neither was it a meditation on the mysteries of creation, as with El-Jahiz. Rather, composing in love was a response of one lover to another, driven by the relationship of affection between them. This conception of love as an incentive for writing was initially introduced by El-husari, and it seems that Ibn Hazm followed suit. In the preface to their books, each author explores the connection between two speakers within the context of love. El-Husari refers to them as 'affections,' using the pronoun 'they' to describe their relationship, while Ibn Hazm uses the pronouns 'I' and 'you.'¹¹. In his introduction, El-husari speaks of a meeting between two lovers yearning for one another, each eager to reveal the secrets of their hearts. After addressing the conflict between reason and passion, he emphasizes the benefits of love in a long discourse: You have preferred, when you spoke of my concealing the secret of our companionship, and of gathering the fringes of our social interaction, to dealing with matters of love, its states, its degrees, and its stages..."¹²

Ibn Hazm spoken by 'I' and 'You', in the preface of The Ring of the Dove, " Your

letter reached me—may God protect you—in Almeria while I was residing in Jativa. You mentioned in it the excellence of your condition, which pleased me greatly... Then, before long, you presented yourself before me in person and visited me in my own home, despite the length of the journey and the separation of our dwellings... You requested me—may God honor you—to compose for you a treatise describing love its meanings, causes, and manifestations. I hastened to comply with your desire; and had it not been for the obligation I feel towards you, I would not have undertaken it."¹³

One of the parallels is discussing love and then rendering it into poetic composition. El-Houari's writing style is a blend of personal composing and narration, or a combination of poetry and prose. His work includes his own poems, some of which appear that they have been composed specifically to serve the purpose of the book. He shifts between narration and personal composition without causing the reader a feel of any disconnect or discordance. El-Housri, for instance, discusses the mingling of hearts and the emancipation of souls in prose, then returns to affirm this truth in poetry¹⁴; as well as, Ibn Hazm states: "Among the signs of love are the addiction to gazing, the eagerness to speak, and the haste in walking towards the place where the beloved is. It is also in the deliberate act of sitting near the beloved, drawing closer to them, abandoning obligations that would necessitate being away from them, disregarding any important matter that might cause separation, and slowing down one's steps when it is time to leave."¹⁵. Then, he expresses this in poetic verses. The common feature between these two books is twofold: the first is recasting of the verses, which is a

rhetorical method of "The Badi' School" and the second is the intentional use of poetry to align the prose they present. Both authors were distinguished with their unique approach to authorship, which was initiated by El-Housri and perfected by Ibn Hazm. The latter, in fact, did not borrow from the works of others, whether in poetry or prose. On the other hand, El-Housri relied on the incorporation of texts, a method similar to the one used in composing El-Zahra. Yet, he framed his texts in a dialogical style, with cohesive elements of his own design. Sometimes, he brings together the scattered meanings found in the textual references. Many of the references in the prose text are from Al-Housri's creation, which they are blended in a way that integrates both poetry and prose, creating a coherent texture and constructed context¹⁶. For instance, he says: "The pleasures of the virtues are many in their enumeration, with gardens of beauty and sources of nobility, with captivating roots and towering branches."¹⁷

With Ibn Hazm, authorship is entirely free from borrowed examples, relying solely on his own original, self-created text, whether in poetry or prose. His approach to authorship on this subject, marked by a strong emphasis on originality, seems similar to El-Housri's initiative but ultimately surpasses it, as he almost dispenses with the use of the Eastern poetic examples. According to Dr. Saeed El-Shuwair, the act of seeking pardon at the end of both books indicates their resemblance. Nevertheless, a significant number of classical works about love tend to include profane language and obscene narratives, concluding with an act of seeking forgiveness. Additionally, the act of seeking forgiveness was evident in the case of Ibn Hazm, whose persona as a jurist prevailed

and remained inseparable from him, and clearly manifesting in his writings. Furthermore, he blended jurisprudence with philosophy, as required by the nature of the subject.

El-housri mentioned the stories of lovers, ascetics, and jurists, such as Abu El-Sa'ib El-Makhzumi, Urwah bin Uthayna, and Ubayd Allah bin Abd Allah bin Utbah bin Massoud, one of the seven jurists¹⁸. He also mentioned something about the love of nobles and princes of the Umayyad and Abbasid, such as Ibn El-Mu'tazz and Yazid bin Abd el-Malik. El-Husari states: "Many of esteemed scholars and nobles immersed themselves in the discourse of love, appreciating its value, and treading in its path, though they were not among its adherents, including Ubayd Allah bin Abd Allah bin Utbah bin Mas'ud, who was one of the Imams of the Tabi'in." In this, El-Housri endeavors to make the theme of love acceptable, as many scholars had been reluctant to engage with. In other words, he is asserting that there is no harm in discussing love, given that ascetics, scholars, and nobles have experienced it. These justifications align with those offered by Ibn Hazm, who said about love: "It is neither forbidden in religion nor prohibited by law, for hearts are in the hands of Allah. Many of the rightly guided caliphs and imams have loved."¹⁹ He mentioned a number of them, then said: "Among the righteous and jurists of past ages, there are those whose poetry alone suffices to represent them, without the need for further mention of their names; and the account of Ubayd Allah bin Abd Allah bin Utbah bin Mas'ud and his poetry is sufficient in this regard, as he was one of the seven jurists of Medina. Furthermore, the fatwa of Ibn Abbas (may Allah be pleased with him) needs no further explanation,

when he says: 'This is the victim of love, with no reason and no restraint'²⁰. Ibn Hazm was not exceptional among the jurists in experiencing love, nor among the writers in addressing it. We know that many of the hadith scholars and jurists have spoken of various forms of true, chaste love. It is noteworthy that Ibn Hazm, like El-Housri, pointed to the stories and poetry of Ubayd Allah bin Abd Allah bin Utbah bin Mas'ud concerning love, and both emphasized that Ibn Mas'ud was one of the seven jurists of Medina.

El-Housri mentions in dialogue of the Tow lovers that love arises from the accordance of souls and the affinity of hearts, regardless of external beauty. He states: "Love that is confined to the outward appearance changes and fades as the appearance changes."²¹ Ibn Hazm expanded on this idea, rejecting external beauty as the cause of love, and saying: 'If physical appearance were the cause of love, it would be impossible to love those of lesser beauty. Yet, we often find people preferring those who are less beautiful, fully aware of the superiority of others, yet still feeling their hearts irresistibly drawn to them without any alternative.'²²

He also holds that external beauty is one of the reasons behind love, which may fade as beauty fades. While the love of soul is the true form of love that persists until death."²³ El-Housri also referenced the philosophy of intrinsic love based on the unity of souls, supporting his argument with the noble hadith: "The hearts are like troops that are assembled. When they recognize one another, they will unite, and when they differ, they will disunite." He then cited Plato's philosophy, noting: It is said that souls meet in the heavenly realm, interacting

as horses do; they approach what they find harmony with and distance themselves from what they do not recognize." He then provided many lines of Arabic poetry that express the meaning of the hadith. This philosophy is also supported by Ibn Hazm, saying: "we know that the secret of harmony and discordance among creatures lies in connection and separation. Similar forms naturally call out to one another, and the like finds comfort in its like. ... All of this is known instinctively in human behavior, leading them to find comfort in it." God Almighty says: 'It is He who created you from one soul and created from it its mate that he might dwell in security with her' (Al-A'raf: 189). Thus, He made the reason behind their tranquility lies in the shared origin.

Here, both authors agree on providing this theory and believing in it. However, Ibn Hazm supported the theory with textual references, while El-Housri framed his book "the two lovers" on this philosophy.

El-Housri elucidates how love softens souls, quoting from Abu Al-Fadl Ahmad ibn Abi Tahir: "Some eloquent individuals have described love as a virtue that fosters ingenuity, emboldens the heart of the cowardly, makes the miser generous, transforms the dull-witted, and motivates the weak and incapable. It is so noble that even kings are humbled by it." ²⁴. We find this with same meaning in Ibn Hazm's words when he spoke about the effects of love: 'How many misers have become generous, grumpy have become cheerful, cowards have become brave, those of coarse nature have become gentle, and ignorant people have become well-mannered...' ²⁵

Al-Housri conveyed a statement from Hippocrates in depicting love, stating in it that love is a fusion of souls with a hidden path that does not fade. He then pointed out the signs of love, such as trembling, paleness, lack of judgment, stammering, and faltering. All of these aspects were elaborated upon by Ibn Hazm when he discussed the signs of love, its hidden nature, and its persistence.

Both two books addressed the topic of separation and its philosophy, delving deeply into its effects and manifestations. Ibn Hazm, devoted significant attention to the topic of separation to the extent he dedicated a whole chapter on it²⁶. Whatever, "the book Al-Masoun could be considered, at least, as one of Ibn Hazm's sources. This resemblance comes from a shared theme, a common collection of terms, the meanings of love—particularly those drawn from poetry—and philosophical ideas rooted in Greek sources, and so on. Lastly, it is worth mentioning that books about love often share similar themes, and the earliest known work to which tackle this subject is Al-Zahra by Ibn Dawud. The latter served as a valuable source for many later authors on the subject, making these similarities easy to notice. Dr. Mohammad Khair Al-Baq'a'i has provided evidence that Al-Zahra was a key reference for El-Husari in his work El-Masoun²⁷.

2. 3 Distinctive Features of Al-Masoun and the Ring of the Dove:

Ibn Hazm's book is considered a unique philosophy on the theme of love, as it is based on personal experience, observation, psychological analysis, and drawing conclusions. He recounted experiences he had personally undergone, as well as

narratives he provided about others, with considerable detail²⁸.

Ibn Hazm's tendency towards distinction is a well-known phenomenon in his works, nourished by an Andalusian spirit. His attachment to his homeland is clearly evident in his response to Ibn Al-Zubayb's letter. In his reply, Ibn Hazm balances between Eastern and Andalusian literature, pointing out the contributions of Qayrawan while affirming the superiority of Andalusian literary production. Ibn Hazm maintains his individuality when studying matters of love, and this stems from his own experiences. He said: "I have observed women and learned secrets about them that hardly anyone else knows, because I was raised among them, grew up under their care, and knew no others. I only interacted with men when I was young.²⁹". Therefore, Ibn Hazm had innovative views on love, based on his own observations and experiences. As for El-Husari, he gathered stories about lovers and ideas on the philosophy of love.

The book *The Ring of the Dove* presents a realistic Andalusian image. Ibn Hazm did not rely on fantasy or illusion; instead, he focused on truth and factuality while ensuring the truthfulness of the information. He further emphasized that the examples provided about lovers should be based on his own experiences or observations, rather than on extensive references. He was aware that he was writing literature in a narrative style, even though the spirit of knowledge subtly permeated the storytelling. Ibn Hazm said: "Keep me away from the stories of the ancient Arabs, for their path is not ours, and tales about them are abundant. My approach is to follow my own way and never adorn myself with borrowed

ornaments³⁰". Therefore, all the stories of love he mentioned were either based on his own experiences or on stories he was familiar with, such as those narrated by his trusted companions. This approach contrasts with that used by El-Housri, who narrated the stories of ancient lovers and their sayings through a dialogue between two fictional characters. The most distinguished feature of Al-Husari's work lies in its structure, where he framed it as a dialogue between two lovers—one asking questions and the other responding. Dr. Shadhili Bouyahia attributes this form to Greek influences.³¹". The dialogical format of the book introduced an element of suspense and vitality, alleviating the dryness of technical linguistic analyses and critical perspectives on poetry and its genres, which the respondent often gravitates toward. This observation led Dr. Nabawi Shaalan to state: "If Ibn Hazm, a contemporary of El-Husari, authored *The Ring of the Dove*, then El-Housri surpassed it with his book *El-Masoun*. While Ibn Hazm's book is considered, in our present-day understanding, as personal memoirs, *El-Masoun* is regarded as a work combining both science and literature³²". The difference between the two books, therefore, lies in the fact that the content of "*The Ring of the Dove*" consists of composed observations, whereas the content of "*El-Masoun*" is based on gathered texts.

The poetic examples of Ibn Hazm mostly come from his own poetry. He said, "I will include in this treatise poems I wrote based on what I have witnessed. Do not deny them, you and those who have seen them, as I am following the path of someone recounting his own tale.³³". Ibn Hazm left out Eastern Arabic poetry texts, as in "*The Ring of the Dove*," we find that only twelve

verses are included within Andalusian narratives. The corpus of Eastern literary works, which considered as the foundation of literary, was replaced by the Andalusian Cordoban experience, either in prose or poetry³⁴. This, however, is not the case with El-Husari, as most of his references are from the poetry of those who preceded him.

3. CONCLUSION

No matter what, the difference between earlier books on love and *The Ring of the Dove* is like the difference between a rough sketch and a masterpiece. If the law of evolution and progress regards the Book of the "El-Zahra" as a tiny sapling planted in fertile ground—its author relying on both his personal experiences and those of others, though lacking cohesion and a holistic vision—then the same law considers *The Ring of the Dove* as a ripened fruit nurtured and harvested by a skilled cultivator. His work presents a complete and authentic expression of deep, penetrating emotions³⁵. As for El-Masoun, it is a monographic work with an encyclopedic nature. It seeks not only to be an artistic and specialized text but also a scientific treatise on the nature of love.

The literary works that tackled the theme of love prior to *The Ring of the Dove* share a common characteristic: approaching the subject from an external perspective, far from personal experiences and emotional struggles. That is, they were shaped by the cultural and intellectual framework of each author. If the shared theme between Ibn Hazm and Al-Husari creates a point of similarity, the substance of *The Ring of the Dove* is distinct from that of El-Masoun, and the approach of writing also diverges to such an extent that Ibn Hazm is considered a

pioneer in the field of love studies within Arabic heritage.

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¹⁰ Shuwair, Op.Cit. p. 212

¹¹ Ridan, Slim. (2001). Symmetry and Distinction in Andalusian Literature. Published by the Faculty of Arts, Manouba, Tunisia, p. 565

¹² El-Housri Al-Qayrawani, A. I. (1990). The Hidden Secrets of Love. Edited by A. N. Shaalan. Tunis: Sahnoun Publishing and Distribution House, p. 48

¹³ Ibn Hazm, Op.Cit. p. 84-85

¹⁴ Al-Housri, Op.Cit. p. 61

¹⁵ Ibn Hazm, Op.Cit. p. 104

¹⁶ Ridan, Op.Cit. p. 568

¹⁷ Al-Housri, Op.Cit. p. 46.

¹⁸ Ibid, p. 37.

¹⁹ Ibn Hazm, Op.Cit. p. 90.

²⁰ Ibid, p. 93

²¹ Al-Housri, Op.Cit. p. 50.

²² Ibn Hazm, Op.Cit. p. 94-95

²³ Ibid, p. 96

²⁴ Al-Housri, Op.Cit. p. 45

²⁵ Ibn Hazm, Op.Cit. p. 105.

²⁶ Ibid, p. 191-202.

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