

The Stylistics Of The Image Of Political Praise In Al-Akhtal's Poem Khaf Al-Qatin (They Quickly Left)

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Abstract

The stylistic study is one of the most prominent features of the critical development in understanding the aims of literary texts, especially poetry. This is due to its abundance in the study of the text through its multiple levels. This study traced the stylistics of the image and the production of semantics in the poem Khaf Al-Qatin (They Quickly Left), by al-Akhtal, in praising (Abd al-Malik ibn Marwan) and clarifying loyalty, according to the pictorial and semantic levels. It highlights the functions of the poetic image and the relationship of the subject of the poem with the structure. It includes the poetic image (simile and metaphor) and the poetic image by metaphor). The second axis includes the semantic effect of the compositional construction of the poem, the effect of structure in guiding the meanings, and an application of the dialectic of the utterance and the semantics in the text, and the significance of repetition in intensifying the meaning.

Keywords: Stylistic, Al-Akhtal, Political Praise, Depiction, Significance, Banu Umayyad.

Introduction:

As a result of the change in the elements of the givens of the era which is characterized by changes in social values, civilizational elements and the data of the environment in general, literature – as the language of its time and the throes of the culture of its society – has significantly acquired a new identity. It differs from the past literature, which reflects its uniqueness and distinction with special epithets in the artistic way of its creation and structure.

The changes that accompanied the establishment and completion of the Umayyad state contributed to the advancement of poetry at the level of all its purposes, especially in political poetry. Therefore, this study shows the development that took place in the political poem in terms of its structural aspects, content, and technical form, as it is evident in the poem Khaf Al-Qatin (They Quickly Left) by

al-Akhtal as a model. It is followed in crystallizing the features and characteristics of this development, through the descriptive analytical approach, to reveal the stylistics of the rhetorical image, and the connotations which reflect context-driven functionality.

The problem of the study is to track the development at the formal level and link it to the content appropriate to the development of life and its requirements in the Umayyad era, which reflects the instability of the concept of praise and adherence to it. Another purpose is to show the manifestations of the poetic images whose meanings have been changed and their manifestations reflected according to the societal and functional development, as in (supplication for rain) which relates to a socio-economic stage in the pre-Islamic era, and it will inevitably differ in the Umayyad era.

The poetic image in the poem:

The Arabic poem is distinguished by its artistic composition and the beauty of its illustrations, which gives the recipient the opportunity to open up to the world of the text, which relies on images and fantasies. These images embody the mental features and make them mobile with a sensory nature that can be perceived by one of the sensory senses (Badawi, 1977, p. 123).

a) Functions of the poetic image:

From here we realize that the fact that the Arab poet employs images and fantasies through the spaces of the poetic text is not limited in terms of the aesthetic aspect. Furthermore, one of the pillars of its use is the mixture between the mind and the emotional feeling. Rather, it has other technical purposes that work to support visualization in the way that the content of the poetic discourse appears clearly to the recipient. Therefore, there is nothing to suggest that the use of images in a poem, especially a poem of praise, is merely to fill a void in the verses or to praise its aesthetic level.

This is because the poetic image carries various functions through which the poet seeks to empower the purpose, strengthen the significance, and define the features of the textual content. This is done through the method of technical presentation that relies on the pictorial imagination with the well-known elements of building the image, which include similes and metaphors, and linking with the tools of sympathy and pain (Eid, 1995, p. 105).

The research will focus on these details and highlight constructing the image in the poem Khaf Al-Qatin (They Quickly Left). And before we proceed to explore the depths of the image in the poem Khaf Al-Qatin (They Quickly Left), composed in order to praise Abd al-Malik ibn Marwan, we should shed light on some of what we do not have in him. Let us talk about the external framework that the

poet included in this image. This is because of its impact on crystallizing the poetic image (Al-Isfahani, 1955, p. 121).

b) The subject of the poem and the creation of the image:

The poem's purpose and theme contributed to the poet's tireless endeavor to aid his thought in selecting its vocabulary by which it is expressed and set against its meanings is concerned, especially since the approach of the Arabs of his time, in the beginning with the spinning, deriving from it to describe the praiseworthy for the adjectives of perfection that a reader falls upon. Al-Bishri, with his eagerness to extend this praise to the praised and his people, until it reaches the insult and satire of the enemies of Abd al-Malik ibn Marwan . Those content meanings were expressed with a group of suggestive poetic images expressing the purposes of the systems, consolidating them and strengthening their significance through an artistic frame that helps in the creation of the wonderful poem.

In the opening lines in Khaf Al-Qatin (They Quickly Left), we note the extent to which the poet relied on the image in formulating his affection and diagnosing his condition, which he lived after his beloved left her home. This caused him heartbreak and anguish, so you see him describe that by saying:

They left in haste, morning or evening
 Now bothered by separation
 They captivate men, thus infatuated they'll be
 Yet their word is weak if tested
 (Naser Al-Din, 1994:100)

First: The poetic image by analogy and metaphor:

The poet imagines the homes of the beloved after she left home with her family, and describes the psychological atmosphere and the state that enabled him to depict his feelings when he stood at the home of the loved ones, depicting himself as someone who drank a qurf (old wine) that intoxicates its users and gives them a headache).

And he did not stop with the picture at this level of description aimed at embodying his affliction in the loss of his love, but rather referred to bringing this type of wine. Thus, he stands with the recipient in the form that shows the extent of his grief. He transforms the image into a dramatic scene in which he describes himself as someone who drank alcohol, which intoxicates the mind and exhausts the body, by mentioning (hummus) and (walls), which are two places that are famous for the age of wine and are very popular (Al-Hamwi, 1995, p. 303).

This was indicated by the depiction, which relied in its statement and crystallization on the representational analogy, in which it placed two sensory images, one in front of the other. The two images are his grief, which is the result of his affliction with the loss of

his beloved, and his broken heart. The image is created by likening himself standing in the house of the beloved, who left her place and gave up, to a state of intoxication (Al-Hashimi, 1999, p. 233).

Among the features of the formulation of that image here is the poet's intention to tell about his state arising from the separation of his loved ones, which has reached the level of intoxication that causes him to lose consciousness.

The sadness is caused by the long absence of these loved ones, and that is only because of his longing and his burning for their connection and meeting (Akari, 2003, p. 189). The poet followed that image with another analogy that supports and strengthens its meaning, and he said:

I am like that or the one with agony

Whose mind has gone mad or whose heart has been cut out by
saws

Thus, the poet emphasizes that he is one of the two mentioned in the image that he included in this verse, meaning that he is either in the state in which he described himself; a state of intoxication which is caused by the intense feelings of longing for the unseen beloved, or that he is a lunatic with his gut that is about to kill him, to the extent that incantations and amulets no longer work with him for he was seriously afflicted by the absence of those he loved.

Al-Akhtal presented these two successive similes in an allegorical sequence with a central metaphor. He said:

It was brought forth in bitumen pot, brimming with calcareous
edges,

Sculpted from its rounded hose

(Ibid,p.101).

Generosity has been borrowed for something that does not indicate it, as it is used to denote different qualities and characteristics. They have the choice of being generous or abstaining. Therefore, if he attributed it to the cup filled with wine, then it does not denote its original meaning, except that the poet likened the cup when it was filled with that kind of intoxicated wine; (from Judar), in the event that it is taken from the containers to age it, with the hand that extends with generosity to the needy (Ibid, pg. 100).

Oh God, disgrace the oneness with seductresses,

For when they realize my old age.

They turn away when my back bent

And the white hair turned white after it was black

They don't care for the needs of one indeed

For never they need the one with gray hair

(Imam, 2017:102-103)

And among the features of imagery, that indicate the depth of the meaning and the poet's timidity about what happened to himself as a result of the separation of his beloved, is the metaphor used in his saying: "O God condemn meeting the seductresses...". The poet uses the image of meeting the seductresses, and it is one of the intangible values except by the phenomena of things that are manifested in their impact, in the form of one who is inclined to these prostitutes, due to the thinness of the body, the length of sleeplessness, and the large number of people who talk about them.

That is because he used to show that indication with that metaphor in which he kept the necessary characteristics of the one being compared. The implied meaning is that the fight is something that could not be conducted except against those who are capable of it, by having the factors of the ability to fight; reason and supplies, with the aim of diagnosing it and producing it in the way that the reader cannot deny what happened.

Second: The image created by metaphor:

One of the images created by metaphor was the metaphor for the whiteness of his hair, which indicates the old age and weakness that had befallen him. Among the results of the hierarchy of these metaphors, between a metaphor and another metaphor, is proving the reason for his supplication against the seductresses, that God Almighty will fight them. It is as if this metaphor gave birth to the metaphor for the whiteness of the hair, about the reason for the distance of that beloved that he stood weeping at her home. There is a beautiful metaphor in his saying:

They turn away when my back bent
And the white hair turned white after it was black
(Nasser Al-Din, 1994:102)

It is a metaphor for the nature of change, the length of time, and old age (Al-Qazwini, 2014, p. 348).

Here, the poet excelled in drawing that picture replete with different connotations, emanating from it highly convergent suggestions, as he created the metaphor of generosity. Using the image of the cup, the poetic speaker likens himself to the people of need who seek refuge at the door of those who do not think of them. He does so until he reaches the poetic goal through the reason that drives his aversion from those seductresses, by borrowing the bow for his back, because of something in the bow that made him do that, and the bow led him to him to weakness (Al-Ghunaim, 1996, p. 156).

Perhaps he gave this conception of what he had done for them, compared to the pain they inflicted upon him, in order to deftly dispose of the original purpose of the poem, which is to praise Abd al-Malik ibn Marwan, starting with his saying: (Sharaf, 1930, p. 433)

To someone who does not skimp on us with his grace

God granted him victory, so let there be victory for him
 Lying like a lion, always has a hunting
 He covers the arches, builds them and destroys them, he
 marshals the banners and the stars over him.
 And the one with the wealth of Iraq
 He had a blessing in them and a store
 (Ibid:103-105)

Therefore, he relies on the poetic text to justify his attachment to women, despite what they did to him or what he encountered from them. However, the journey planned by them was not for anyone else than this victorious caliph Abd al-Malik ibn Marwan. Therefore, he created the poem of praise, relying on a solid style of Arabic styles that combines eloquence of meanings in its surroundings with grammatical complexity. He made his intention when he came to the end, and he saw those women traveling to the caliph Abd al-Malik ibn Marwan; For the greatness and height of his status, and the victory which he achieved with the support of God.

It is not better than him that people seek refuge in the Caliph and support him (Akari, 2003, pp. 189-190). This relationship between two different contents of purpose in Al-Akhtal's poetic discourse was supported in this poem by the purpose learned from the application of the adverb phrase from his saying:

They originally fell and kneaded some of our vanities,
 and it was too late for someone who needed to travel
 (Ibid:103)

He and those women go to the place of the Caliph Ibn Marwan. This is one of the beautiful meanings that show the need of these people, both men and women, for this man, in whose person all the attributes of human perfection are embodied. Therefore, the covenant of affection and recognition of his favor must be fulfilled.

This is a type of metaphor frequently used in Arabic poetry, and aims to liken the praised one in his generosity, and abundance of gifts to the sea. The poet in constructing this metaphor is that he considered the person of the caliph to be perfect.

The poet made the fullness of the sea, and the rush of its waves outward and crashing, less significant than the caliph's giving and exertion on the one hand, and on the other hand, he formed a signifier with it; a new adjective added to this well-known meaning. The noise made by the sea as a result of the collision of its waves with one another does not constitute anything small or much compared to the loudness of the Caliph's voice with truth and justice.

The poet says:

And the Euphrates, when it flows around its edges, and in its middle
 Calotropis procera
 And the summer winds swayed it and turbulent over the water

Flowing from the mountains of the Romans, concealed by veils in
 which there is spectrum
 None is more generous when you ask him
 Nor is there more eloquent than him
 (Nasser Al-Din, 1994:103-104)

He was very good at intensifying the meaning, and exploring the intended significance of the creation of that image, and he ably differed from the habit of poets in limiting themselves to describing the praiseworthy. The poet compared the Caliph to the sea in generosity and giving, to what has not preceded it, by making from the sea in its turmoil its hurt, its height and its smashing the breasts of ships and the intensity of his noise is not more generous than the caliph Abd al-Malik Ibn Marwan, nor is he louder than him in the voice of truth and justice. (Al-Amadi, 1994, p. 179)

The poet's expression: "when he speaks aloud" clearly indicates that meaning. Therefore, the caliph is not in the position in which he rivals the sea in its loudness, strength, and abundance of giving, except when he has a reason for that, due to the difference between the praised person and the sea.

This makes his giving and expressing the truth in a higher position than what other people of giving may be described with, and he is preferred over the sea.

These elements were renewed and directed to the poem of "Political Praise" to emphasize the eligibility of the caliphate to him, for he is lucky, "bird of goodness" "May God grant him victory" and he has characteristics that helped him to be lucky with him, and he alone was chosen by God Almighty to be his successor.

The high praiseworthy qualities, that are the basis of the poem of political praise, are emphasized to serve as a political invitation to belonging and introversion under his protection.

The semantic effect of the poem's structures:

In rhymes, the meaning of the word changes according to the functions that the poet makes in it, so sometimes it carries its original meaning, while in other times it takes a unique form in its context to denote an essential or material meaning.

Ibn Jinni referred to those social relations of language (Ibn Jinni, 1952, p. 43), and a number of linguists followed him in that. The modern linguistic study made the word in its various structural formations a sign different from what it has in the declarative linguistic situation. This is achieved through the broadness of the term in semantics and the broadness of the word's indication of the intended meaning as it occurs in verses more than it occurs in others, because of its specificity that distinguishes it from prose, provided that it is in accordance with the intentions of the poet, and conforms

to the purpose of the verses, without intentionally changing the theme of the text.

Previously, I mentioned how the poet invested the rhetorical image in changing the meanings of the text until he got rid of his sub-purpose with which he referred to the ancient Arabs. The poet began flirting, starting from the flirtation towards flying in another space in which he describes the women whom some men fall in love with as being quick to give up. I love them when they see gray hairs appearing in their heads after they have turned black.

From that point of view, the poet connected himself to the original purpose for which the poem was written, which is praising the caliph Abd al-Malik ibn Marwan in his words and actions. The poet praised the glories of the Caliph and his victories in the lands of Rome and its mountains, and his victories in Iraq, which he achieved for the Banu Umayyad, and ending the sedition of the Kharijites, bringing together power, wisdom and determination, he said: (Shams Al-Din, 2002)

They are part of Quraish tree
 The highest of all other trees
 They are the sun of enmity when teased
 And the most forgiving in their power
 (Ibid:105-106)

The effect of the syntax indication in directing the meanings of the text:

The poem of political praise is characterized by the luxury of the composition, and the diversity of styles to match the topic with the text. The poet wanted to be proud of the Caliph's stature and his people from the Banu Umayyad, so he made that group a support for the caliph in his war against the Romans, employing some structures that include the connotations of pride, strength and firmness. We notice that the poet delves into Arabic dictionaries, extracting from it the full range of words that express the purposes that are relevant to him. In the first verse of this passage, he uses the word (nabaa) in a way other than its original meaning.

So the caliph's people, like the best, purest and strongest trees, gathered around the caliph to protect him and take care of him from the deception of the informers and the plotters.

And the method concerned is explained as a subjective indication, indicating the stylistic function of the subject (Bin Dharil, 2000, p. 37)

In reaching this meaning, it was necessary for him to use some of what the tongue is accustomed to in other than what the recipient imagined of the semantics, so he deviated from the declarative meaning of many sentences and methods. His style is different from

the stereotypical imitation, as he said about the right of these people to gather around their master, the caliph:

They are part of Quraish tree
The highest of all other trees
(Naser Al-Din, 1994:105)

Therefore, the poet deviates from a lexical origin that enables him to convey the meaning of solidarity and meeting to people, by referring to another signification, from which it is necessary to build this word in a sentence that impacts the same recipient. So the word 'Usbat' league indicates the group of people. The praise of Caliph's 'Usbat' with something that people are familiar with only in trees enabled him to reinforce the semantic image with a declarative linguistic reference (Lisan al-Arab, 1987).

Therefore, the poet likened the people of the Umayyad caliph to a group of trees that they gathered around him in his war against the Romans, in support of him and protection for their caliph.

Moreover, the poet used the word (sun), and its lexical meanings include hardship, toughness, and difficulty in obeying, and it often comes with horses .

And when the poet wanted to describe the Umayyads with strength, steadfastness, and fierce fighting against their enemies, he pointed out the origin of the word by adding it to (enmity) in his saying: "the sun of enmity." And by putting it opposite the dream from his saying: "The greatest dreams of people if they are fated," indicating that joining (sun) to what is not from the inconceivable nature of the horse or other than that, an argument for the strength of those who used this term against them, which makes them as horses in times of enmity. The horses are difficult to handle and disobey the leadership.

This continues to the point of relentlessly killing their enemies, and that is one of the shifts of semantics in its linguistic field (Zamakhshari, 1982, p. 241).

It may be indicated that whoever thinks of their enmity will inevitably perish, and the law of (expulsion) and exit from the umbrella of the tribe will be established on him, and thus he will be sunned.

Thus, the impact of the composition of al-Akhtal's saying: "Bani Umayyad...", which is a style of appeal with the purpose of sympathy and supplication, was reflected on the general meaning of the verses with a new meaning. The poem would have taken its way to it except through this way, because he was lower in status and honor than the people of the caliph. He would have used the call in this place as he does in others, which is intended by the caller to stop the called, as a reminder of his favor to them.

In this way, he wanted to praise the caliph's people when he wanted to praise them with the caliph, and to gain the favor of the poets in the court of the caliphs. In referring to him in the name of some tribes, the poet mentions Banu al-Najjar in an explicit manner, while he mentions some of the tribes who defeated the caliph before that time in an indirect way, proving his argument for the sincerity of his love for the Umayyads and his loyalty. They have those who are hostile to them, and they are a people of prestige and status, but he stood before them in honor of the caliph and loyalty to him.

The dialectic of the word and its semantics in Al-Akhtal's poem:

The dialectic of the word and the signified was manifested in the vocabulary used by the poet to denote meanings different from the original meanings of those vocabulary employed in the context of the poem. (Al-Saadani, 1989, p.13)

And the state is not as we expect it, as Banu Umayyad are characterized by courage and pride that prevent them from improving with the same like that, but he presented it to what he feels that he is the owner of intuition, and an experience that made him sensitive, and reveals the intentions and mysteries.

This point of view reflects the controversy, which stemmed from the use of the subject noun in poetry: (adviser) from his saying: "Bani Umayyad, I am an advisor to you...". This indicates that the poet has a capacity of connecting by force with a people he is not of. His saying (Bani Umayyad) without any of the titles that preserve the distance between him and them, and from his saying (I am advising), emphasizing his advice to them with (that) followed by the noun of the subject denoting his removal, it becomes obvious that the poet succeeds in defining his relationship with these people.

However, what removes the confusion between what appears to be the declarative use of the lexical term (adviser) and what is meant here is the position of al-Akhtal from the Umayyads, and from the caliphate Abd al-Malik ibn Marwan, for the purpose of the poem is praiseworthy, whose aim is to get close to the caliph and to be favored by his closeness to Banu Umayyad because of their alliance with his tribe from Dhi before their enemies. One of the requirements for that meaning is the neutrality of the word from its intended meaning, in isolation from this context.

And then the use falls into a controversy between the meaning of the word in its place and its linguistic reference in the situation, and the decision in the judgment is the closer of the two signs to the expression of the end; Systematic denominator and contextual reference for meaning. Besides, because the station judges the most mistaken by the actions of advice on its face that is outside of its truth to the fear that motivates him to warn them of what he sees

surrounding them; the dangers coming, he approximates this meaning, which breaks the horizon of the recipient's expectations in the aspect of receiving the text, with a sign that is not spontaneous and easy to handle.

Rather, the reader does not stop at it except with the help of the mind (Bin Quzmar, 2018, p. 260)

The meaning in these verses is complex about al-Akhtal's fear of the demise or the weakness of the Umayyad rule, in what it reflects on him and his tribe, and then the word is ambiguous at the level of its lexical meaning to the production of a new meaning.

However, the course of historical reference for this verse in particular indicates what we mentioned that the dialectic of the relationship between each of the signifier (the expression) and its signified (the meaning) is based on reasons; external reasons that confirm Al-Akhtal's desire to conduct advice.

However, he reviewed in the context what seemed to him to be necessary, starting from advice outside of his truth to the desire to remind the caliph of the merits of Banu Taghlib over the Umayyads. The caliph has the right to join these people to him and prefer them with affection for what they gave him and his people.

The significance of repetition in stimulating meaning:

The distinctive repetition using the repetition of the call led to highlighting its impact and tracking its functional connotations.

And to be sure of the meaning to indicate according to Al-Akhtal's intention with regard to the advice he gave to the Umayyads, not for the purpose of elongation, nor for the purpose of noting equality, but rather for the purpose of noting the thanks of his people, which necessitates the caliph's celebration with them: He says: (Al-Asaad, 1999).

The repetition occurred in the stylistic composition consisting of the omitted call letter and the caller, indicating the extent of the repressed desires that the al-Akhtal's psychological repercussions entail. He finds a beginning in declaring it as he acknowledges the generosity and proves it to the Umayyads in the last line, on (advice) to them in the first two lines, enveloping his intention with this remarkable refraction between the two previous lines and their next, with the repetition in these verses implying the boredom and apathy that Almighty might afflict the soul from the length of the verses.

The repetition of the refrain (Bani Umayyad) takes a distinct rhetorical curve, beginning with thanks for the blessings and acknowledgment of the merit, and reminding of the sophistication in giving. The poet then drew attention to the fact that what they presented is a response of benevolence towards what the caliph did for him, and the difficulty of his position in standing in front of the supporters on what they are of a high rank prestige. Then, in the last

call, repeated, with a bold voice, he reviews the voice of the faithful adviser and the voice of the wise man with distinguished intuition.

Conclusion:

The purpose of political praise was distinguished by a tangible development with regard to the image in terms of composition, image, and renewal in construction and meanings, according to the political, economic, social, cultural, and other repercussions and conditions.

This poem, like the [eulogy](#) poems composed by the Umayyad or one of their successors, has a quality that its similar poems did not enjoy for the same purpose. This is the outcome of the richness of the semantics and the ingenuity of the stylistic aspect, at its imagery and semantic levels had a significant impact on crystallizing the structured intents of Al-Akhtal's ([Qattan Slippers](#)), with its possible implication. A reading comprehension, that helps to internalize the features of the text, and to show what is intended in a way that achieves the goal, was made.

Furthermore, the large number of images led to the abundance of its semantic outputs and meanings, which it included under a number of stanzas, each of which was independent for a purpose. This requires al-Akhtal to recognize his poetic power, especially in political praise. The richness of the rhymes with linguistic materials dominated by different types of semantics indicates the poet's good skill with regard to the aspects of speech, and his possession of the forelock of poetry. The stylistic lesson's disclosure of discursive contents in the poem can only be studied through the figurative and semantic levels of the study.

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