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METAPHOR IN THE POETRY OF ABDEL RAHIM MAHMOUD

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The introduction

Glory be to You, O God, we have no knowledge except what You taught us.

The metaphor of the most important issues that preoccupied thinkers and Albulageyen and critics over the centuries, it has been an area Ja y Ba; In view of the role it plays in conveying the meanings of the text as it is one of the pillars of discourse that distinguishes rhetoricians and writers.

As for our poet Abdel Rahim Mahmoud, his poetry was full of all kinds of metaphors and their implications, through which he wanted to draw poetic images, expressing his pain and sadness towards his homeland Palestine.

Metaphor in the Poetry of Abdel Rahim Mahmoud:

Abdul Qaher Al-Jarjani (d. 471AH) says about the meaning of the metaphor:)) The metaphor in the sentence is that the word of the origin, i.e. (the suspect) in the linguistic situation is known in the same meaning. In other than that original, and he transfers it to him in an unnecessary transfer, so it is there like a bareness. [11]".

Al-Sakaki (d. 626AH) defines it by saying:)) It is to mention one of the two sides of the simile and you want the other party, claiming that the suspect is in the sex of the suspect, evidenced by your proof of the suspect that is related to the suspect. ([2] ((

Although there are many definitions of metaphor, they converge at the meaning of:)) The metaphor is the transfer of the word from the meaning with which it was known and put to another meaning that was not known before . ([3] ((In addition to being:)) gives a lot of meanings in the fewest words. ([4])) ((

Among the virtue of metaphor and its importance in graphic representation, as well as highlighting the statement in its best form, Abdul Qaher Al-Jarjani (d. 471AH):)) and among the universal virtue in it is that it always highlights this statement in an emerging image that increases its nobility, and it is necessary for it after the credit as well, and you find the word The one has gained benefits, until you see it repeated in places, and in each of those places it has a singular affair, a unique honor, a prestigious virtue, and an impressive charm, and one of its characteristics that it mentions, and it is the title of its virtues: it gives you many meanings in a few words, even out of the one chance several of Durr, and reap from one branch types of fruits)). (51)

The metaphor is important in that it is)) a verbal art, which may combine the dissenting, reconcile the opposites, and reveal a new suggestive expression, which the listener does not feel in real use. From his homeland, and the hadith dealt with it in a number of its fragments, and it was circulated in Arabic poetry in its beginnings and strays)). ([6])

Likewise)) the metaphor is largely at the fore in the structure of human speech, if it is a major factor in motivation and urge, an expressive tool, a source of synonymy and multiplicity of meaning, an outlet for emotions and intense emotional feelings, and a means to fill in the blanks in terminology)). ([7])

That is, thanks to the metaphor, the poet reaches to establish the relationships that connect things and thought, between the sensible and the emotion, and between matter and the dream or the imagination that transcends them.

First, the declarative metaphor

Declarative metaphor): (which is what is stated in it with the word suspect, or what the word suspect is borrowed for the suspect)). ([8]) About the verse: $\tilde{\mathbb{I}}([9])$ Jeh g Ag Ham Khj five , $\circ \circ$ in this verse is an accurate depiction of the sequence of day and night and the extent arranged on each other in the accuracy and the system of exquisite, like a arranged meat appearance for scraping the skin and remove it from the sheep.

By way of declarative metaphor, if the term (slaykh) is borrowed to remove light and the appearance of darkness, and it is derived from skinh (slkh) meaning that removes the light of day, and the aesthetic value in this verse is the precise arrangement, and the close connection between night and day, this is all evidence of the power of God that removes the light of day. from the darkness of the night. [10]

And from it also the saying of Al-Mutanabi describing the entry of the Messenger of Rome to the sword of the state:] **Al-Taweel**]

To the sea or to seek full moon And he walks on the rug, so I don't know

In this house there are two images, the first image: the likeness of the sword of the state to the sea in the mosque of al-Ata', then the word indicating the suspect, which is the sea, was borrowed for the simulated sword of the state, as a declarative metaphor, and the presumption (so he comes walking on the rug). And the second picture: the poet likened the sword of the state to the anus with the mosque of the elevation, then the word denoting the suspect, which is the full moon for the suspect and it is a sword, was borrowed by declarative metaphor as well, and the presumption (so he comes walking on the rug). ([12])

Abd al-Rahim has applied examples in this regard, including what is in his poem entitled (Al-Aqsa Mosque):

[full]

Which way the rides of your might will follow him⁽¹³⁾ The star of Saud, and in your forehead there is its beginning

The poet Prince Saud bin Abdulaziz Al Saud likened the star to the star, and he omitted the suspect by way of declarative metaphor.

Speaking about a group of women in his poem Ba'an Wan (Army of the Habayebs), he said:

[full]

The genes of lovers are live the antelopes that start out misfortunes as planets

And the sharpshooters of the note*

Burnt offerings will burn our hearts

And her soil and the scent of the roses pouring out [14] And the thieves from Riyadh gave birth to her*

In this text, the poet collected two images of the suspect, the first image: the likeness of women to antelopes, in the mosque of Hassan and the camels, and he declared the word denoting the suspect, which is the antelope, for the suspect, which is women, by way of declarative metaphor, and the presumption in his saying (the beginnings). And the second picture: He likened them to the planets with the mosque of elevation, good looks, and beauty of posture.

The artistic value of this metaphor is to suggest images and meanings in knowing the beauty of these women, and their impact on them.

Speaking about the beauty of his beloved, Abd al-Rahim said: | **The sand**|

Creator of universes, my Lord Oh gazelle, stop me, how your justice beautiful you are

know Paradise who kisses You have the meaning of every you [15] wonderful goodness

The poet here likened his beloved to Al-Ghazala, to the mosque of Al-Hasan and Al-Jamal.

Abd al-Rahim said:] The sand]

It rises in the clear sky like a deer My angel when you look smart*

Here the poet semi - beloved angel Mosque good character and biography , and the God of good and beauty of the commencement of the attractive, it has borrowed the word indicative of Almhbh by a angel of anthropomorphic deleted and is beloved , for the metaphor declarative.

Abd al-Rahim said in lamenting his friend, using a declarative metaphor: **Sand**]

with smelt flower of pure morals arrows And the salty sweat She died in her vouth disappeared^([17])

Here the poet is like his friend to the flower, and the combination between them is good, beauty and goodness, and what is meant here is (good morals).

And in lamenting King Ghazi - King of Iraq - Abdul Rahim said: | The sand |

good prose, sweet tones [18] It was a branch carried by a flower of sperm

The poet talks about his tender youth on which the hopes of Iraq and the Arabs were held, and how time betrayed and bombarded this moist twig, so he passed a short dream that died and left in the souls pains, sorrows and heartbreaks. The poet in this house likened King Ghazi to the branch, to the collector of the bearing of flowers, and the pleasant smell, as he borrowed the word denoting the suspect, which is (a branch) for the omitted suspect, which is King Ghazi, as a declarative metaphor, and the context here is his saying (carried by the blossom of the sperm, good prose).

He also said: | Al-Mutaqabib]

He boasted of them to the stars of the $sky(\underline{19})$ of the opponent

In this house, the poet likened the women who fell in the flood of Syria to the stars, to the beauty of beauty and the abundance of numbers.

And he said in his poem titled (Rawd... and I am his nightingale):] **The sand**]

This is ripe and that is The fruit of success is tamed good [20].

This poem was recited on the occasion of the ceremony of distributing certificates to graduate students at An-Najah National College in Nablus, on 1945/6/3AD. The declarative metaphor is clear in this house, where he personified these graduate students with fruits, and likened the College of Success to the gardens full of those fruits that ripened and became ready. For picking, the poet here uses sensual images; Because it is more effective in the same reader.

And he also said: | The complete fragmented one

to abstain^([21]) These planets are not allowed

In this verse, we see the declarative metaphor clear. The suspect (the women) has been omitted, and the suspect (the planets (is mentioned, and the combination between the two images is beauty.

Second: metaphor

It is the second section of the metaphor in the Diwan, which is: ((The metaphor in which the suspect is not mentioned, but is referred to by mentioning one of its requisites)) . ([22] Meaning: 16 the Open TeX was then Te Jeh, ([23]) 6 he borrowed the bird for humiliation, then deleted it and indicated to it something of its accessories, which is the wing.

It is also the saying of Al-Mutanabbi: The simple

And the pain is removed from Glory Awfi if generosity is vou to vour enemies [24] satisfied

So Al-Mutanabbi here assigned the act of well-being to an abstract concept, which is (glory) and health is one of the necessities of living beings in general, but it is one of the characteristics of a person who accepts disease and healing. with it, and only mentioned one of its requisites, which is (Awfi) by way of metaphor. ([25])

And the metaphor was the most common in the court, it came a lot, and the poet relied on it a lot. Abd al-Rahim said in his poem (The Song of Liberation), using this graphic means:] **The Sand**]

eternity, and the palaces' halls
were quartered [26] The universe rejoiced, where it beheld

The poet in this house used the metaphor, where he mentioned the suspect, which is (the universe), and omitted the suspect, which is (the human), and symbolized it with some of its requirements, which is (joy), where he likened the universe to a human of joy laughing, as a metaphor.

In his poem entitled (The Memory of Time), through which he expressed their history and the glory of their nation, Palestine, he said:

sand shredder]
We are as old as We humiliated existence

P sales history And if you throw witnesses of tuberculosis ([27])

The poet in his saying: History is a metaphor for a machine, as history depicts a person being questioned, and this person is the suspect. This image is for metaphor.

And in the same poem, he said: | **The sand**]

Badawi Zmajrat ears [28] The world listened to us and was filled

Abd al-Rahim here attributed the act of listening to an abstract concept, which is (the world), and listening is one of the necessities of living beings in general, but it is a characteristic of human beings. Because he distinguished the mind from other creatures, so the poet omitted the suspect, and stated something of his requirements, which is (her ears, and she listened) as a metaphor.

Photographing his longing for his homeland Palestine, he said, using the metaphor:

the sand]

Extinguishes heartburn with a I thirsted myself for your stick singing, so is it?

And the soulcontains a sacred
The heart prays in its kaaba stone

An envy that I underestimated in the wakeful distance [29] hand

Here are two metaphors, in which the heart resembled the person praying, and he stated the likeness and deleted the suspect, and stated some of his requirements, which is prayer by way of metaphor. Hand; Because the hand is like a machine that complements the power to act, as a metaphor for the machine.

We note here the poet's benefit from the metaphor in the strength of his expression and the accuracy of photography, where he made the heart a person praying, and Palestine is also a human being waving his hand, and the artistic value of this depiction is the poet's ability to use the methods of statement for images close to the soul.

Abd al-Rahim said: | The sand|

Once upon a time, time prostrated to him, delivering his sermons^([30])

The poet in this house resembles the time of the person who is praying in the state of prostration, and prostration is one of the insecurities of the believer.

Abd al-Rahim, the photographer of the injustice of the workers, said in his poem entitled (To the Workers): [The long]

And what's right? The truth has slept and its Samarah has before and is over fallen $(\underline{[31]})$

The poet in this house is quasi-justice, and it is one of the moral matters that are not perceived by the senses in a living being.

Likewise in his saying: The truth slept, a metaphor of a machine, where the truth was likened to a living organism as well, and he deleted the suspect and stated some of its requirements, which is (sleep) as a metaphor for the machine.

Here the poet used this graphic method; To bring the image closer to the reader and listener, and to have a greater impact on himself; To realize the horror of the injustice and tyranny that befell the world, and the relationship between them, the reluctance to take rights.

And in another poem defending the workers, entitled (The Workers' Revolution), he said:] **The light**]

The win is crowded to the The hut laughs under the smoke $worker(\underline{[32]})$

The poet in this house depicts for us a wonderful sensory scene, where he likened the hut to the laughing man, whose laughter is accompanied by the shining and luster of the teeth, as well as the nuggets of fire flying from the hut when it burns, shiny and shining. Machine, and the relationship between them sparkle and glow.

Abd al-Rahim said in his poem "My Right to the Tongue" in memory of the Balfour Declaration in 1946, saying:

In all of us is a wanderer's mist

Quantum love awakens all of us

split the bitterness of the If the Nile complains of its pain,

Tigris [33]

In the second house, a metaphor is a machine, through which the poet portrayed the cohesion and unity of the Arab nation.

In talking about the revolution in Damascus and Beirut in 1944, the poet said:] Al Waffer]

On our swords, bounce And when he saw the anger back (34) appear,

The poet here likened the sword to the living being (the angry one) declared the suspect and deleted the suspect, and declared some of its supplies, which is (anger) by way of metaphor, and the relationship between them is sharpness and anger.

This fits a text by Tawfiq al-Fil, in which he says:)) And metaphor is one of the artistic means that help creative people to photograph, and give things of qualities that make them move and speak as if they were characters. ([35] ((

And he said in his poem entitled (A Night with Two Fajr), which was mentioned on the occasion of the Prophet's birthday:

] the sand]

He deviated from the verse of a whoever saw the desert guide a path and straightened lost lost

Here we find the metaphor of the metaphor depicting the desert with the person guiding, the poet is semi-desert with the human being and omitted the suspect, and declared some of its requirements, which is (guiding) as a metaphor for the metaphor, and the relationship between them is guidance and significance.

Abd al-Rahim and the photographer of the feast, using the metaphor, said:] **Al-Muqarraqib**]

I feel it from the grief	I'm afraid of the feast, I recommend it
It's ridiculous scandalous	And I cry with him from the tragedies of life
Their truth beneath it is clear ^([37])	With it people wear the dress of hypocrisy

In the last verse, the poet portrayed hypocrisy, which is a moral matter, and transformed him into a person wearing a dress, but this dress contains false facts, so he deleted the suspect, and declared some of his supplies, which is (the dress) as a metaphor.

Photographing the state of the people and their enslavement, Abd al-Rahim said:] **Al-Sand**]

So they	y continued	that he was	They rode	the people and they	7
free	to	lead ⁽ [38])	were	greedy	J

The poet in this house likened the people to the animal used for riding, specifically here (the donkey), and declared the suspect, and omitted the suspect and stated some of its requirements, which is (riding), and the relationship between them in his saying: smooth leadership, that is, submission and obedience to the enemy, as a metaphor. And here the metaphor added to the meaning the sad psychological effect; What the people of Palestine were subjected to from the usurpation of rights and land.

Photographing his beloved, Abd al-Rahim said in a poem entitled (You are created, so do not grow old):

]quick]

nurtured	him	forward	and	I weaned my heart from you	r
weaned		him ⁽	[39] ⁾	love	

The poet likened his heart to a child who was weaned from breastfeeding, as he deleted the suspect and declared some of his supplies, which is (weaning) by way of metaphor, and the relationship between them is to quit something and not return to it.

And he said in the poem that follows, which is also about his beloved:] **Al-Taweel**]

Vtahedmt me perfidy Tama I built and raised my hopes as a my dreams [40] shadow

In this house also, the poet depicts what he received from his beloved, where he likened wishes and they are one of the intangible things in the construction that is man-made, and he deleted the suspect, and declared some of his supplies, which is (built) as a metaphor, and the relationship between them is construction and demolition.

Abd al-Rahim said in lamenting his friend, using the metaphor:] **The sand**]

Fill the heart, have not heard, ml eye(41) The patience of eternity, when they were

Eternity is likened to a person who is patient due to the loss of a loved one, as the suspect was deleted, and he declared one of his requisites, which is (patience), which is one of the moral matters, as a metaphor.

And Abd al-Rahim said in his poem (A Book That Lights Up the Darkness), through which he depicted the virtue of the Holy Qur'an over mankind and how they remained about it, saying: | Al-Mutaqabir |

So we were biting the teeth of A book we left, sadly regret (42)

In the heart of pain and Bellyaching and anguish carries, pictures Abdul Rahim Koran, the people and how they may have forgotten the bounty, and that God Almighty revealed the mercy and healing to the worlds: $^{\circ}$ Yen Yi Ij Ih Ikh Im cent pages Bh Squirt including by Tj , $^{\circ}$ [43] $^{\circ}$ $^{\circ}$ He likened remorse to a person who bit his fangs out of grief and pain, as he deleted the suspect, and declared one of his requirements, which is (the biting) as a metaphor.

Third: Embodiment and personification in the poetry of Abd al-Rahim Mahmoud Idiomatically the concept of embodiment:

- 10n the linguistic origin:

According to the tongue of the Arabs Article (body):)) the body: the body: the human body .. and the body: the body, says Mmh: embody, she says of the body: magnifies ... and collect the bodies ... and Gasd of everything: what has intensified and proven ... and the body and the embodiment of : blood dry . ([44]) ((Ibn Faris says:)) gym and the Seine and Almim indicate the thing gathered .. The body everyone is aware. ([45]) ((

We conclude from the lexical definitions of the concept of anthropomorphism that it denotes the body of a person and his body.

- 2In terms of:

)) Embodiment is to highlight the essence of public ideas and emotions in fees and bodies are being felt in reality expressive symbols of them, and thus becomes the embodiment of moral things only .([46])((It is:)) the appropriation of material things to what is abstract .([47])((It is:))

the image by which the poet is able to express the sentiments in a tangible material form, so that it is close to the reader's comprehension. Covenants with heavy burdens, as Imru' al-Qays said:

the long!

Ali with all kinds of worries to be afflicted [48] And the night is like the waves of the sea, loosening its shores

Likewise depicting terror as embers dipped in the beds of the enemy, and humiliation as food enjoyed by leaders whose feelings have become dull, so the woman turned to sweetness in their mouths, and dignity to humiliation that ensures a faint form of life, as they depicted the longing in the hearts of lovers for blazing fires, audible, and visible images. [49] Among them is the saying of Antarah bin Shaddad:] **The light**]

The darkness of the beast has
This is a burning fire, Nadimi overtaken

Fire longing increases You are like it in my heart Baltdharam(50)

Poets relied on the culture of anthropomorphism as a partial image that depends on the exchange of tangible moral perception, and is based on anthropomorphism of the abstract, meaning giving it - and it does not possess the material dimension perceived by the five senses - a body that can be perceived by those senses of vision, hearing, smell, taste or touch, which imparts color of vitality and realism to the meanings, depending on the psychology class some critics images to sensory groups, visual, auditory, gustatory and olfactory and motor as the picture, the picture from their perspective is everything strong enough to see or hear or touch or taste. (511)

Abd al-Rahim is one of the poets who relied on embodiment in building their poetic images, which expressed the depth of their responses to a sense of their own experiences. Examples of this image in his poetry include:

in it, and the same worms the same valleys have perished comforted him^(52]) grievously

In this house, the poet formed a metaphor for a machine, represented in his comparison of the soul, which is a moral thing with a material thing, which is the valley, and the poet, through this metaphorical expression, shows us the extent of the grief and pain experienced by Palestine as a result of the Israeli aggression at the time.

Among his embodied images is his saying in his poem (Damascus and Beirut Revolution):] **Al-Wafir R**

The fruits of evil, as the toll You have sowed evil in the of harvest [53] world, so taste it

In this poetic verse, Abd al-Rahim resorted to transforming a moral thing, which is evil, into a material thing, which is a seed and fruits, that is, from an abstract thing to a perceptible tangible, where he embodied this evil in the form of fruits that have ripened and reached the harvest.

The poet sometimes uses metaphor to embody and embody the abstract idea or the ideal meaning, and he says: ([54])

Do not grieve and blame If you find the door of hope someone who made him drunk closed

He hates despair and fears The porter of wishes is funny gossip

In the phrase (the door of wishes is closed), an analogy that deletes one of its ends, so it turns into a metaphor, the poet likened the wishes, which is a moral thing, to the thing that has a door, and it is a perceptible thing, so he deleted the suspect, and left what indicates it, which is the word (door) for example Metaphor metaphor, which emerged and embodied the meaning. He said in a poem entitled: (The Hero of the Martyr): [Sand]

And praised the edifice to live On their shoulders you reap the Hamid⁽⁵⁵⁾ semen

In this house, the poet gives the wishes a tangible, tangible quality, despite the fact that the wishes are a moral matter, he embodied those wishes with the fruits that are reaped at the time of harvest.

The analogy of Abd al-Rahim here fits the saying of one of the critics:)) The poet when he is excited does not express his emotion directly, but rather he refers this emotion to a anthropomorphic expression, using his mind in this process based on understanding the relationships between things. ([56] ((

Among the avatars in which Abd al-Rahim expressed his feelings, he said in his poem (To the Workers):

[] complete fragmented]

Between Haddam and And goodness becomes a victim critic [57]

In Abd al-Rahim's saying (and the good has become a victim) an embodied image, in which he embodied the good, which is a moral thing, and made him a living being that dies and perishes.

The other color of the embodiment is the transfer of meanings and abstract concepts to embodied body, ie)) materialisation of the meaning of meanings materialisation perceived by the senses, to be aware of on his understanding and clarification of the mind alone independent, one way to grasp the mind of several different ways Faiser aspects of the different senses. ([58]) ((

Examples of embodiment of meanings in Abd al-Rahim's poetry are his saying in his poem (The One Who Was Between Us):

] quick]

And under my feet, I trampled I stripped from my heart the it [59] plant of passion

Abd al-Rahim here embodied passion, which is a moral thing, so he made it a body with a shape and an entity, so that he could trample and throw it, and plants and plants are from the material things perceptible with the senses.

And among his embodied images is his saying in his poem (Whisper):] The sand is broken.

I am thirsty and these where the cup is full of aspirations (60)

In this house there are images and likening the wishes to the material thing that is able to give him things.

To sum up: The embodied image in poetry is often based on transferring abstract feelings into physical images that increase the meaning in depth and enrich the feeling by making it conceivable. On its subjective dimensions associated with human emotions, and goes beyond understanding to influence. ([61])

Conclusion

Through our research we found:

The features of standing that are evident in Abd al-Rahim Mahmoud's poetry are many, including: the oppression of the Zionist enemy and its inhumane actions, the call for struggle, and the condemnation of the Security Council; For his abandonment of the people of Palestine, as well as honoring the martyr, and hope for a prosperous future, as well as nostalgia for his homeland Palestine, all of these meanings were expressed by Abd al-Rahim in a beautiful rhetorical (rhetorical) way, more in the use of metaphors of all kinds, and the metaphor was the most share.

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