

PalArch's Journal of Archaeology
of Egypt / Egyptology

REPRESENTATIVE INFERENCE AND ITS IMPACT ON THE
ARGUMENTATIVE POETS OF BUDAIYA

Nadhim Daas Awwad Al- Shaabani¹, Rumid Matar Hamad Al- Dulaimi²

¹ Department of Arabic Language, College of Arts, University of Anbar, Iraq

Email: nad19a1030@uoanbar.edu.iq, rmm66@Uoanbar.edu.iq

Nadhim Daas Awwad Al- Shaabani, Rumid Matar Hamad Al- Dulaimi. Representative Inference and Its Impact on The Argumentative Poets of Budaiya -- Palarch's Journal of Archaeology of Egypt/Egyptology 19(1), 2006-2018. ISSN 1567-214x

Keywords: Inference, Pilgrims, Representation, Budaiya poets, Persuasion.

ABSTRACT

The purpose of this research is to identify the patterns of representative inference and its arguing effect on the Budaiya poets, and what this type of reasoning represents in drawing the attention of the recipient and convincing him of what the creator intends to convey to him, and that is by citing representative arguments; Because the inference is the affirmation or denial of the ruling, and this is only possible in the presence of evidence to prove that matter; Because representation is a mental mechanism on which the creator relies in producing his speech and delivering it to the recipient in the required image, as it requires from the creator an increase in awareness and awareness to highlight what raises the recipient astonishment and breaks the horizon of expectation. It also requires the recipient to increase discernment and good forethought; Therefore, it is necessary to highlight the artistic and literary value of this type of inference. The research consisted of an introduction and a topic in which I studied (the level of representational inference and its arguing effect on the Budaiya poets).

INTRODUCTION

Praise be to God, Lord of the Worlds, and prayers and peace be upon our master and Prophet Muhammad (may God bless him and grant him peace), the master of the first and the last, and upon his family and his pure and pure companions, and those who are guided by his guidance and follow his path until the Day of Judgment.

Representative inference is a mental mechanism on which the creator relies in producing his speech and delivering it to the recipient in a desired, more suggestive and hilarious manner. In order for the recipient to be an integral part of the creative process, because the goal between the creator and the recipient is not only informational, but rather is a communication between

them through the literary text.

The contemplator in the poetry of the Budaiya poets will find it contains many representative inferences and logical arguments through which they were able to convey their ideas to the recipient and convince him of them. On graphic images, in its various forms and names, similes, metaphors, and metaphors are effective in convincing and influencing the recipient

Foreword

Ibn Sinan al-Khafaji (466 AH) is considered the first to refer to the concept of inference by representation, and that through a number of evidence that carries with it the art of implicit and representational simile, as well as the metaphor of representation that came as a way of pilgrims or protest, and he said: "That more There is a meaning in the speech that indicates its validity by mentioning an example of it, such as Abu Al-Ala's saying:

If you cut yourself short of charity, I will visit you, and torment will be deserted for excess of the waist. So it indicates that the increase in what is requested may have been a reason for refraining from it by imitating that water that does not drink because it is excessively cold, even if the cold in it is desirable and desirable."

He cited another example of Al-Nabigha Al-Dhubyani addressing Al-Nu`man bin Al-Mundhir:

But I was a person of a part of the land in which there is a mustard and a creed Kings and brothers, if I meet them, I will judge their money and be closer. Like what you did about a people that I saw that you made them and you did not see them in gratitude for that, they sinned.

So, the genius inferred that he does not deserve to be blamed by praising him (the Jaffna family) and they did good to him, and the like of him in that is the example of the people whom Al-Nu`man bestowed upon them, and when they praised him, they were not to blame for him.

The author of the rhetorician curriculum called it representative inference. Representative inference and its impact on the argumentative poets of Budaiya.

The contemplator in the poetry of the owners of the Budaiya will find that it contains a great creative product that contains many different contents based on logical evidence and scientific facts that the recipient infers on the idea that the creator wants to convey to him and convince him of it. Because the inference latent in their creative texts aims to influence and create, meaning that any poetic discourse is based on mental inclination, or on the basis of arguments based on different argumentative inferential mechanisms that would reveal the creator's intention.

Inference is one of the modes of dialectical discourse. Because it is "the

completion of deductive sequences within the discourse, i.e., sequences of sayings and sentences, some of which are like arguments, and some of which are like conclusions from which they can be deduced.”

We understand from this that the results obtained by the reader by examining the creative text and being guided by the evidence that the creator leaves within his product as verbal and moral clues that guide the recipient to the nature of the text and the creator's intent ; Because inference represents “a logical process that proceeds from a certain number of known information to generate a new result or results.”

The process of persuasion of the idea that the creator wants to convey to the recipient must be through a transmission or mental evidence; In order to reach the creator's intention; Because “the idea is the vessel of the argument, and the image is the vessel of the imagination, and therefore the position of the argument in the imaginary meanings varies according to the validity of the idea.”

The representational inference is embodied in the poetry of the Budaiya poets by many models, including the saying of Abu Tammam:

The feet of Amr in the eminence of Hatim in the dream of Ahnaf in the intelligence of despair Do not deny that I beat him without him, for example, wandering in the dew and the misery God has struck the least for His light as an example of a niche and a nibble

The observer of these verses clearly sees that Abu Tammam was able in them to adopt all the mechanisms of inference, so his argument can be considered representative; Because he “measured a correct logical analogy”, Abu Tammam wanted to compare Al-Mamdouh to a group of great Arabs, taking from their characteristics that they were known to as a way to cast them on Ahmed bin Al-Mu'tasim, from courage, generosity, wisdom, and forbearance, and these attributes are all a logical analogy. I relied on representative reasoning; In order to raise the status of his praised one , but that did not intercede for Abu Tammam to reach his goal; Because some of the recipients in the court of Ibn al-Mu'tasim - who were among the opponents of Abu Tammam - did not accept that when the poet thought that he had given his praised him his right of elevation and loftiness and reached him to the highest ranks when he mentioned these noble Arabs who occupied a lofty position in the hearts of the Arabs, which made them an example.

It can be taken as a reasoning argument; The poet's being “mentioned the appropriate reason for comparing the prince to attributes in others who are inferior to him.” As he who possesses these qualities has attained glory and loftiness, but when Abu Tammam saw that the situation was not right, he resorted to a textual argument in which he relied on the saying of God Almighty: “God is the light of the heavens and the earth. Through this textual argument, Abu Tammam wanted to refute the idea of those who reject this representative reasoning, and it is an argument with a convincing mental significance for any doubt about Abu Tammam's ability to praise, since the

argument he adopted forced the rejecters to submit to what he made, because God Almighty is above his destiny. And the splendor of his light was represented by something inferior and inferior to it, such as the niche and the beacon . This argument has silenced those claiming that the praised one is superior to the great Arabs and is above them in rank and exaltation.

In fact, Abu Tammam did not reach these representative, explanatory and textual arguments and inferences except through the realization of the mind. The piece on which Abu Tammam had written his poem, but he did not find this compelling response in it, so he said: "This man will not live long, because he is carved from his heart." The firas of the Canadian philosopher was validated, as Abu Tammam died at the age of forty-three years only (188-231 AH).

The process of inference that Abu Tammam brought in the aforementioned witness indicates his high ability to comprehend meanings and the delinquency of appropriate mental evidence that would consolidate the idea in the mind of the recipient and convince him of it.

Among that is his saying in praise of al-Mu'tasim by God and his remembrance of the fire of Amoriyah and its opening:

How many walls are there from a hero, a hero who swarms with swarms of swarms of blood?

.....

You have left the Commander of the Faithful in it to the fire one day humiliated by rock and wood

You left in it the beasts of the night, and it was morning, paralyzed in the midst of a morning flame.

Even as if the robes of the dark disliked their color, as if the sun had not set When the poet wanted to convey his images to the recipient, he resorted to allegorical photography ; to generate new meanings; And because "the metonymy helps the recipient to draw in his imagination a picture close to reality and as close to the imagination, and the metonymy has a abundant side of brevity, as with a few words it expresses many ideas, and this is what gives it a strong influence in the soul and a higher rhetorical value."

The representative reasoning lies in the statement of Abu Tammam al-Kharab that Amoriyah reached; It was based on a set of inferences that were a reference to that, and confirmed the effectiveness of this invasion; As its bright walls turned a deep red color due to the severity of the blood that covered its walls, Abu Tammam was not satisfied with this inference, but rather used a number of similes that showed the fierceness of the battle and the intensity of its burdens, including his saying:

The Sunnah of the sword and the sin of its blood, not the Sunnah of the religion and Islam is abridged the blood that appeared on the heads of the enemies is stained, and the pigment is a prophetic tradition, but this pigment

exceeded the prophetic sunna, as well as the metaphor in his saying:

One day, I left the Commander of the Faithful to the Fire, humiliated by rock and wood for the poet to confirm, by inferring the allegorical act, the large number of dead, as if the fire consumed this and that.

All these metaphorical images were brought by the poet according to the representational reasoning; To paint a picture for the recipient of the scale of the tragedies and sacrifices that were and will be made in order to conquer the city of Amoriyah; Because the place needs such persuasive arguments , especially since the occasion of the poem - in and of itself - was a wide debate between Abu Tammam on the one hand, and astrologers on the other hand; They indicated to the Caliph Al-Mu'tasim Allah that they could not conquer this city before the date of the figs and grape harvest!!, which gave the poet the opportunity to present his poem embroidered with wisdom, reason and measure against superstition, divination, and all that was brought by astrologers, and all this was with logical arguments with influence. On the recipient, and this is what made the Caliph immediately ride at the head of the Armam army to defeat the Romans and conquer this city.

Therefore, the inference - as we mentioned in the definition of Al-Jassas for him in the preamble - is the request for meaning and consideration of it in order to reach knowledge of the signified, so the creator must put signs through which he allows the recipient to enjoy the consideration to reach the intended meaning and remove ambiguity and blindness from the text, but not at the expense of platitude. The text and handing over its idea to everyone who comes and goes, taking into account that the creator is the third of the three creative process besides the creative text and the conscious recipient, and here Abu Nawas says in praise of Al-Khasib bin Abdul Hamid:

If an ornament stands on the leg that has a short step when standing effectiveness of inference is evident in the allegorical recruitment adopted by the poet; In order to demonstrate his calm state, as well as the sobriety embodied in the shortness of his steps; To draw the attention of the recipient to his appearance and ferocity; Because the one who is accelerating in his step may be in a hurry for something, or because he is afraid, so the poet relied on his saying: This indicates his blessings and his abundant possessions, and his saying (it is short when standing up) to denote the attribute of stamina and awe.

This inferential activity on which the poet relied was an attempt to prove a set of attributes of his praised one. The inference in this witness is a mental process through which an answer or result was obtained, based on information already known to the creator about his praise, how not? The two are almost inseparable.

As for what Abu Nawas sought in this verse is to abandon the literal meaning of the discourse and go towards the meaning generated by the context of the situation, so a metaphorical image was generated in him by which he described one of the conditions of the praised one, which is the abundance of

ornaments on his leg, which caused him to slow down or shorten his steps in walking until they appeared His condition was as if he were a prisoner, if he rose, his voices chimed in, like ornaments in a woman's hand, and he walked with short steps.

This points to the aesthetic of inference underlying metonymic employment ; Because the direct statement of the intended meaning does not give the creative text its artistic value; Therefore, the word (Antah) came, which gave the poetic context an artistic dimension, as if the prince was in the shadow of these ornaments captive, knowing that the poet wanted more than that, which is to refer to his luxury and enjoyment.

So the contemplator of this witness touches a correlative inference that shows that the poet jumped on the stages of arranging events due to the large number of mediators between the necessary and the obligatory, in which he explained that the abundance of grace necessitates a lot of money and prestige, and a lot of money and prestige necessitates a lot of acquiring and wearing jewellery, and the frequent wearing of jewelry requires heaviness, and heaviness requires slow movement.

Between the creator and the recipient is a message, and this message must contain means of persuasion through mental or transmission clues, and these clues must serve the creator and enhance his way of reaching the desired intention, or that is intended to be conveyed to the recipient in a pilgrimage way. imaginary; Because the imagination represents the ability to produce and simulate new things and ideas in the mind, such as what Abu Nawas said describing a woman who takes a bath:

So, when she had finished, she hurriedly began to take the cloak. She saw the figure of the watchman on the low, and she cast darkness into light. So, the morning disappeared from it under the night, and the water kept dripping on top of the water

In these verses, the poet describes a woman bathing in a pool of water, and she felt that someone was watching her, so she covered her body with her hair, as this action resulted in the absence of her white body due to the presence of black hair. Through this metaphorical image, the poet was able to break the pattern based on superficial expression, there is a strangeness in his poetic text; In order to draw the attention of the recipient to the true intent of the text, what is meant by morning is the whiteness of her skin, and by night the blackness of her hair, and by water (the second) the softness and softness of her body. The recipient swims in the imagination; In order to understand this picture; Because representational reasoning finds fertile ground in imagination and ambiguity. Because in resorting to them, the creator is closer to influence and persuasion, which provides him with compelling arguments that serve the creator and the text alike and refer the recipient to more gentle and sweet meanings.

Thus we see that the poet has relied on correlative arguments to produce images that are more astonishing to the recipient, including what is between

darkness and night, between morning and light, between the softness of her body and the water in which she washes. It is only morning, and the softness and tenderness of this body requires clean, pure water when taking a shower.

Then the absence of morning necessitated the disappearance of light and darkness, and with these combined images the poet wanted to indicate the goodness and beauty of this woman through the whiteness and softness of her body, which he likened to light in the morning, and the blackness of her hair, which he likened to darkness in the darkest night, and with this technique (representative inference) the poet was able to highlight the required intent of the text, and to employ its metaphorical capabilities in its service and output to the recipient in the best possible way.

An example of the issues of inference is the use of one of the most important poets of Budaiya (Bashar bin Burd) in various parts of his poetry; Since the metonymy has a great impact on the process of persuasion, it is like the evidence that the speaker resorts to to prove its meanings. Al-Jurjani says: "What is meant by the metonymy here is that the speaker wants to prove a meaning of the meanings, so he does not mention it with the word set for him in the language. to it and make it a proof of it." It is also a more expressive means than declaring and declaring. Al-Jarjani says: "... As for the metonymy, the reason why affirmation had an advantage in it that does not have the advantage of declaring, is that every sane person knows - if he returns to himself - that the affirmation of the attribute is by affirming its evidence and affirming it with what it is. A witness in her presence confirmed and informed in the case that you should come to her and prove her like this, naive and negligent."

The effectiveness of representational reasoning appears in the extent to which convincing evidence is employed through the poet's view of the things surrounding him. Bashar bin Burd tried to say:

How amazing I adorned myself with her love, and she adorned herself by leaving her, and adorned herself So he made it clear to me as the youth that passed and a hand from him was on me turned away

To show the effect of parting with his beloved on him and her estrangement from him, indicating that the effect of parting was not normal, as evidenced by the disappearance of something he loved, namely youth; Therefore, the poet tried to make a comparison between two beloved things that left him and did not stay long with him, so the representative inference latent in the second house is a way to reveal what is inside him.

Because "the value of inference by representation lies in the approximation between contradictory things, so that the recipient feels their correlative interdependence."

The eloquence of representational reasoning at Bashar is not limited to a specific purpose of poetry, but we find it extends beyond that to all his poetic purposes. In order to generate sufficient conviction in the recipient, and to

increase the eloquence of the text, we see it moving from one purpose to another within the single text perfectly; In an attempt to transmit many imaginary images and meanings, the representative reasoning lies in saying:

A plot from Khartoum would sacrifice it, as if it were being sent by an emitter.
O ((Peace)) they brought you back to the dead of passion as you kill the living
that breathes

...

in my liver there is an ulcer of love that is scattered by Farith

As the position that (Salm) occupied in himself made him live in a state of boredom and boredom, this led him to beg her to return to him again; Parting with her killed him and exhausted his powers, but he tried, by means of inference, to show the condition in which he lives and compare it to the one with whom the snake breathed its venom, to indicate the extent of the affliction and bitterness that he is experiencing because of this separation. He reinforced the deductive aspect by saying:

As if in my liver there is a sore of love that is spurted away by All this led him to inference by representation; In order to notify the recipient of his affairs; The poet revealed the condition he had reached, which prompted him to drink alcohol, which was the cause of his pain and aches, so the wine combined and deserted the beloved on him to form a heavy burden that irritated the poet and occupied his mind.

Dr. Samia Al -Duraidi says : "Inference is often made based on the isolated singular example that relies on to generalize a certain ruling or idea, so the reality is based on a single phenomenon that is expanded so that it becomes a general case, not just a special case, and then proceeds from it and builds the reality on it."

With this latent inference in the context of his systems, he presented the evidence and proofs that indicate the conclusion he reached through the analogy that contributed to making a connection between two forms; In order for the sender to be able to explain his argument, Al-Jarjani concluded a chapter for that and said about him: "What the sane people agreed upon is that if representation comes in the aftermath of the meanings and it appears briefly in his exhibition and was transferred from its original image, it will be covered with pomp , earned by veil, raised from its predestination and ignited from its fire..., then It was praise, it was pompous and luxurious, and if it was a pilgrimage, its proof and authority would be more powerful and its statement more impressive."

We conclude from this that the poet Bashar bin Burd has a great persuasive ability . In all his poems, he sought to draw ways to convince the recipient. The defect that God created him with was a source of creativity, and Bashar used the argumentative aspect in his poems, especially in the descriptive aspect; We find him indispensable at all, and he is also developing this technique in a way that does not predict that Bashar has a blindness, so his

focus on description compensates for the sense of sight that he lacks.

In fact, poets often use simile, metaphor, and allegory; To bring things closer together; To finish this approximation to clarification first, then enjoyment second, then persuasion third, otherwise there is no motive that leads the poet to exert his effort, thought and energy to link the different things that are similar when the poet realizes with his artistic sense that the nature of words and meanings alone does not achieve him a drawing The image that he wants with its requisite colors, lines, and shapes, and that he should “use simile, metaphor, and metaphor to suggest those colors and shapes and their likes that he wants to portray, and to ignite new, authentic emotions and feelings related to them, as if he were erasing those similes and metaphors what he saw on These forms form the mist of familiarity, and he loses his innovative and funny face, so that it seems as if we see him with the poet’s eyes, and we look at him with his feeling, emotion and imagination, and thus a new world arises, filled with shapes, colors and artifacts. Thus, representational inference is considered the closest type of inference to poetry and attached it to its essence as it is based on imagination. Because inference by representation means the formation of a realistic structure that allows finding or proving a fact through the similarity of relations.

And Muslim ibn al-Walid has another witness in which he says, describing his condition after the death of his friend:

And I (Ismael) on the day of his death were like a scabbard on a terrible day, so the blade left him If he deceives a people after him, or perjures them, then he is like a beast.

The value of reasoning by representation lies in the approximation of distant objects and finding connections between them; In order to establish a connection that consolidates the latent idea in the mind of the creator and an attempt to convey it to the mind of the recipient, and this is what Muslim ibn al-Walid did when he wanted to show his great relationship with his friend (Ismail); As he inferred a representative formula represented by the connection of the sword with its sheath, but he was not satisfied with that, but rather a second inference, he did not want to meet his people or visit them, as is the case for the beast who is not used to approaching villages and people, but finds his lost in the wastelands.

This is an indication of the depth of the connection and great sadness over the separation of his friend, which led him to not meet people except for an urgent need, as is the need of monsters for food, as if the poet wanted to prove to the recipient the extent of the suffering that befell him following the death of his friend by creating two representative arguments. One: his relationship with his friend is like the relationship of the sword with the sheath, and the other: his relationship with the rest of the people - after its owner - as the relationship of the beast with inhabited places. New artistic production.

It is noticed that the representation contributed to opening the image to an imaginary horizon and made the distance between the two sides of the image

more close, as if the first side did not separate from the second side. The wise will always confirm the issue of resemblance by saying: You cannot differentiate between them, and if you saw that, you would not know that you saw something other than the first until you infer something outside the picture.

Examples of representative reasoning for a Muslim are:

, she will fear gossip about her jewelry

The inference is evident in the allegorical function adopted by Muslim ibn al-Walid; He wanted to show the extent of the analogy inherent in the calmness of the beloved's footsteps and the beauty of her movement, as if she was dragging her tails arrogantly, with evidence that he was based on a thethalite argument that gained the desired meaning pomp and stability; Because the jewelry and anklets sleep in the event that the woman speeds her gait; Because it makes a sound when walking.

The poet has shown the silence of these ornaments; To point out several things:

Firstly: that she is graceful and luxurious, and the evidence is the large number of jewelries she wears.

Second: It has characteristics that indicate its sovereignty. The evidence of the serenity you enjoy.

Third: The poet was not satisfied with that, but rather emphasized this calm gait by not spreading her perfume; The speed is a factor in the spread of the fragrance.

These inferences combined, through which the poet tried to highlight the meaning and consolidate the idea in the mind of the recipient; Because "the rhetorical means lie in the aesthetics that they provide for speech, capable of moving the receiver's conscience and action in it. If this aesthetic is added to various arguments and argumentative relations that accurately link the parts of speech and link its parts, the speaker can achieve his goal of the speech, that is, lead the recipient to an idea, or a particular opinion.

The follower of a Muslim's book is fascinated by this strange tendency to make artistic images by presenting scenes and comparing them to other scenes, which indicates the capacity of his imagination and far-sightedness. Among the evidence of this color in his poetry is this funny descriptive picture that we see clearly, which relied in its production on representative inference; As Ibn Rashiq described it: "It is one of the similes in which he was correct, and no one preceded him in it", he says:

So, I swore an oath to forget the female preachers of youth, and the eye and the veil surprised her. So, she covered her hands with the fruits of her camel, like the hands of captives, burdened by mosques

The contemplator in the second verse finds the representational inference present, especially in the poet's reliance on two divergent images, which he

tried to reunite in a beautiful creative framework. If, by means of this inference, he wanted to explain the state of fear that these women felt, which prompted them to put their hands on the fruits of their necks; Therefore, the poet sought to find a correlative approach between the effectiveness of this image through the image of the prisoners, who were burdened by the mosques to which they were tied, an attempt to bring this image closer through representative inference; Because “representation is one of the rational, rhetorical methods of protest, in which the idea is mixed with the image, so it excites the mind and delights the soul, because it captures aspects of the strange, outward and inward relations, not only between the senses, but also the morals.”

He also said in this picture that he showed:

So, we came back like a branch of a tree, every time the wind blew to it, it threw green leaves from them

It is clear that the effectiveness of representational inference contributed to the pictorial dimension that Muslim sought; As this inference revealed the poet's condition and the condition of his beloved after their beauty and the beauty of their freshness, but this beauty was quickly dissipated due to factors we do not know, which prompted him to infer a tangible matter, namely the sofa that seems to be watching, but this beauty quickly dissipated when a storm wind blows; The green paper fell from it, and it looked as if it were barren and without beauty.

The poet tried to convey what is in his mind by means of representational reasoning; As the representative inference is one of the rhetorical colors that the creator uses; In order to convey his idea clearly and firmly, and to be able to express what is going on in himself in eloquent wit and a huge amount of spacious imagination in which the recipient lives, which makes him soar in the horizons of meaning embodied as if he were a realistic living image, so this color (representative inference) works on the existence of that The clear meanings and feelings of what it brings to the soul of intellectual popularity and psychological use of a wide field, it is an eloquent method with a wide impact, known to the Arabs in their poetry and speech, and they reached with it to draw their artistic images and prove what they want to prove from the deep meanings.

It seems that a Muslim has recorded a clear precedent in his abundance of representative inferences; As he brought a lot of it that fit with the material of his time which does not detract from the value of his poetry, but rather shows its artistic beauty and pilgrimage role after the modification and generation in it . And that is what he said:

He smiles at the end of war, when the face of the heroic knight changes. He will pass over Mohaj on a day of rest, as if it is a term that is striving for hope The poet has endowed his praise with qualities that indicate his courage and intensity in meeting enemies, he smiles at the time of the outbreak of war; Because from his many wars, he became indifferent to the fight, and he missed

the frown that accompanies his peers if the heat of the feud, due to the repetitive habit and the willingness to fight battles and win them, as he is like a man who seeks to his enemies to inflict severe punishment on them.

Accordingly, the pioneers of Budaiya proved that they had a great persuasive ability. In all of their poems, they sought to draw ways to convince the recipient, leaning on graphic images of various forms of similes, metonymy, and metaphors that are effective in convincing and influencing the recipient. By using the technique of representative arguments or representative inference, they narrow the gap between them. And between the recipient on the one hand, and between the recipient and the text on the other hand, they make the recipient an integral part of the creative process.

And representative inference for them depends on a set of linguistic tools and rhetorical mechanisms on which the recipient relies as a basis in the process of analysis and argumentative inference.

REFERENCES

The Holy Quran.

Anne RuPaul - Jacques Mochlar , *Deliberativeness today on a new science in communication*, 3rd edition, tr: Seif Dafous - Muhammad Al-Shaibani, Dar Al-Tali'a- Lebanon, 2003 AD.

Oliver and Paul, *Introduction to Public Speaking*, translated by: Radwan Al-Asbah, revised by: Dr. Hassan Al-Bahi, House of Africa of the East, Casablanca - Morocco, 2017.

Al -Tatawi , Abdullah: *The Artistic Image in the Poetry of Muslim Ibn Al-Walid*, Dar Gharib for Printing, Publishing and Distribution - Cairo, 2002.

Al-Jarjani, Abdul Qaher (471 AH) *Asrar al-Balaghah*, edited by: Mahmoud Muhammad Shaker, Al-Khanji Library , 1991 AD.

Al-Jurjani , Abdel-Qaher, *Evidence of Miracles in the Science of Meanings: Corrected by: Muhammad Abdo - Muhammad Mahmoud Al-Shanqiti, corrected by its edition and commented on its footnotes: Muhammad Rashid Rida*, Dar Al-Maarifa for Printing and Publishing, Beirut - Lebanon, 1981 AD.

Al- Hadithi , Bahjat Abdul- Faghour *Diwan of Abi Nawas* , with the narration of Al-Souli, Dar Al-Resala for printing, Baghdad, 1980 AD.

Al-Khafaji Al-Halabi, Abu Muhammad Abdullah bin Muhammad bin Saeed bin Sinan (d. 466 AH) *The Secret of Eloquence*, edited by: Abdul Mutaal Al-Saidi, Muhammad Ali Sobeih Library, Cairo, 1969 AD.

Khalaf Rashid Noman , *Diwan Abi Tammam Sharh Al-Souli* (d. 335 AH), 1st Edition, Heritage Series - Iraqi Republic , Ministry of Information, 1977 AD.

Al -Daridi , Samia, *Al-Hajjaj in Arabic Poetry: Its Structure and Methods: The World of Books*, Irbid - Amman, 2011.

Al-Dulaimi, Rumayd Matar, *Theological Doctrine and Its Impact on the Poetic Discourse, Reading in Abi Tammam's Poetry: House of Knowledge Competence*, Amman - Jordan, 2019.

Al- Dahan , Sami , *Explanation of the Diwan of Sari' Al- Ghawani* , 3rd Edition, Dar Al-Maaref - Cairo, 1985 AD.

- Al- Qirtagani , Abu Al-Hasan Hazim bin Muhammad bin Hassan, (684 AH), Minhaj Al-Balgha' and Siraj Al-Alibaa, 3rd Edition, edited by: Muhammad Al-Habib bin Al-Khoja, Dar Al-Gharb Al-Islami, Beirut, 1986 AD.
- Al-Qayrawani, Abu Ali Al-Hassan Ibn Rashiq (d. 463 AH, Al-Umda fi Beauties of Poetry, Literature and Criticism :), 5th edition, edited by: Muhammad Muhi Al-Din Abdul Hamid, Dar Al-Jeel - Beirut , 1951 AD.
- Abdel Latif Adel, The Rhetoric of Persuasion in the Debate, 1st Edition, Difaf Publications, Beirut - Lebanon, and Diffusion Publications , Algeria, 2013.
- Muhammad Al-Taher Bin Ashour , Diwan of Bashar Bin Bard, 1st floor, Dar Al-Salam for printing, publishing, distribution and translation, Cairo, 2009. .
- Muhammad Mahrat Anis , Diwan Abi Nawas, 1st floor, Mahrat House for Science, Homs - Syria, 2009
- Al-Yafi, Abdel Karim, Technical Studies in Arabic Literature, 1st Edition, Damascus University Press, 1963 AD.
- Al-Saeedi, Nasser bin Dakhil, "The Intellectual Protest and Rhetorical Meaning" (descriptive study), PhD thesis, Umm Al-Qura University, 1426 AH.
- Al-Azzawi, Abu Bakr, The Authority of Speech and the Power of Words, Al-Manahil Magazine, p. 62-63, Publications of the Moroccan Ministry of Culture.
- Weiss Fatima Al-Zahra, Hajjajiyah of the graphic image in poetic discourse (models from the Diwan of Bashar Bin Bard - a pragmatic approach), Master's thesis, Faculty of Arts , Languages, Social and Human Sciences, Larbi Ben M'hidi University - Oum El Bouaghi, Algeria, 2012.