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PSYCHOLOGICAL EFFECT IN THE FIGURATIVE LANGUAGE IN ABDULHAMEED AL-DEEB AND HAMAD AL-HAJJI AS AN EXAMPLE: AN APPLIED STUDY

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Abstract

This paper seeks to investigate the psychological effect of figurative language and disclose the relationship between psychological issues and the two types of figurative language: metonymy and metaphor. In studying the poetic texts of the two poets, Abdulhameed Al-Deeb and Hamad Al-Hajji, the paper applies the psychological approach and states the importance of these rhetorical devices in conveying the varying sentiments and their potential in representing them accurately and clearly. It also clarifies the role of these devices in the ventilation of severe psychological stress which constitutes acute crises which the creator cannot transcend. The paper clarifies that the text is a clear revelation of the psychological facts through which the researcher can reach the creator's psyche and look into his inner thoughts and the events, crises and complexes of his life milestones, which, taken together, constitute the features of his psyche.

1. Introduction

The relationship between creativity and the human psyche is known and clear. It is as old as creativity itself. Most importantly, it is related to rhetoric and its types reveal different psychological manifestations and sentiments which stress deep relevance between them. The paper sheds light on the relationship between figurative language and the human psyche as represented in the works of the two poets Abdulhameed Al-Deeb and Hamad Al-Hajji. It reveals the psychological necessity which drives them to use figurative devices. This necessity, which is governed by internal and external influences, creates sentiments on various levels expressed by figurative language to vent the severe psychological stress experienced by the human psyche. Consequently, this language reflects the events, obstacles and complexes of the life of the two poets. This relationship can be made clear by linking the textual meanings to the creator's life events by adopting the psychological approach. The text is a clear revelation of psychological facts through which the human psyche of its maker can be accessed. At moments of creativity, the creator enriches the text with the juice of his psyche to be as expressive as possible. This process is preceded by instinctive motives which have a significant effect in the desire to invoke expression. As a result, figurative devices carry hidden meanings which are the main reason behind its composition. Such hidden meanings are revealed through studying the relationship between figurative language and the intended meanings and purposes which are subconsciously expressed in the context.

2. Psychological Effect of Figurative Language

Figurative language is a one of the devices of the Arabic language in which the addresser goes beyond fact when it is unable to express his intended meaning and instead uses other words rhetorically so that his words affect the human psyche of the addressee and motivates the inner side of his mentality due to the deep meanings conveyed by figurative language which invokes and calls for thinking of implicit meanings rather than explicit meaning. Figurative language indicates high potential, insight and a distinguished linguistic capability. Figurative language "can describe a single word as in (The hand is a metaphor in bliss) in which the speaker expresses a meaning which is different from its literal meaning, either due to a similarity, a relevance or confusion between its literal meaning and its figurative meaning"¹.

¹Asrar Al-Balagha, p. 408.

This kind of figurative language occurs not only in single words but also in structures used in meanings other than their literal meanings”². This kind involves two types: metonymy and metaphor.

2.1 Metonymy

Metonymy occurs when “A word goes beyond its original meaning, through the context, to another meaning due to a relationship between them”³. Metonymy involves many relationships, including causal relationship, effect relationship, partial relationship, adjacency relationship, instrumental relationship, replacement relationship, and replaced word relationship, and considering the past, the present, adjacency, etc.⁴.

2.1.1 Causal Relationship

In this type, the cause is used to refer to the effect⁵, as in Hamad Al-Hajji’s line in his poem entitled “Behind the Black Binoculars”:

ها أنا قد مللتُ تجوالَ عقلي في سحيقِ الفضاء ولج العبابِ

I am tired of my mind wandering in the wide space and deepsea⁶.

The poet uses the cause “mind” to mean the resulting “ideas” on the basis that the mind generates ideas. The word (ebab)“sea” carries the meaning of multiplicity⁷ and conflict and confusion of ideas in the head.

Often Al-Hajji exaggerates his tragedies in search for power such that “he is unconsciously subjected to a system where he leaves some pleasure or power or pains himself to have another type of power or pleasure. This is found in Al-Deeb’s poem (Thawrat Al- Madhloom) “Revolution of the Wronged”:

شكوتُ وما شكواي ضَعْفٌ وذِلَّةٌ فليستُ بمسْتَجِدٍّ ولا طالِباً يَدَا

I complained and my complaint is not weakness and humiliation, As I am not a beggar nor a hand seeker⁸.

² Elm Al-Bayan, Dr. AbdulaeiziAteeq, p. 143.

³Miftah Al-Uloom, p. 365.

⁴ Ibid, pp. 365-366.

⁵ See Miftah al-Uloom, p. 365.

⁶Athab Al-Sineen Collection of Poems, p. 31.

⁷ See Al-Mujam Al-Waseet, p. 579.

⁸Abdulhameed Al-Deeb, p. 110.

The poet uses the word “hand”, which is the cause, to refer to “livelihood”, which is the effect because the hand not sought or given but rather livelihood is sought. The causal relationship indicates that the literal meaning is not intended.

The text usually carries psychological situations, which makes the goal of literature “a kind of revealing and illumination of some human situations”⁹

2.1.2 Effect Relationship

This relationship involves using the effect to mean the cause as the figurative word is caused by it¹⁰.

An example is Hamad Al-Hajji’s poem (Min AmaqNafsi) “From the Depths of Myself”

لو ملكت القوى لحققت آمالي وأزجيت للمعالي زكابي

If I had had power, I would have fulfilled my hopes and would have reached the highest level

The word “power” is figurative here because the physical power in fact does not achieve hopes. Rather, will is the cause that provides the human psyche with the moral power required for change.

Another example is the following line from Al-Deeb’s poem (Man’ Al-Luhoom) “Prevention of Meats”.

حكومة الفقر والأيام قبلهم على الورى حرّمته الف أسبوع

The government of poverty and the days before them over the past, Forbade it for a thousand weeks¹¹.

The line contains a bitter criticism of the government expressed by the poet to detract from its abominable policy and officials who undermined the people with deprivation and misery. The poet uses the word “poverty” to mean “corruption” which is the cause of poverty.

2.1.3 Partial Relationship

⁹ David Ditch, Literary Criticism Approaches, issue 1,2 (2003).

¹⁰ See Miftah al-Uloom, p. 316.

¹¹ Abdulhameed Al-Deeb Collection of Poems, p. 300.

Partial relationship involves calling a thing by a part of it¹². An example is the following line from Al-Hajji's poem (ThikraLubnan) "Memory of Lebanon":

لم يحن جبهته لغير الله إذ حَنَيْتُ لأغراض الحياة جَبَاهُ

His forehead has not been submitted to anyone but God, while many foreheadshave been submitted for the purposes of life¹³

In this line, the poet uses the word "forehead" figuratively to indicate submission of the whole body. Perhaps the poet uses the word "forehead" in particular as it is a symbol of loftiness. Here the poet speaks about a companion who seemed to have shared his misfortune with him. Therefore, this had a great effect on his deprived heart, and consequently the poet deemed him above the request of interests and desires. Clearly, there is criticism behind the context as if the poet commends a person to revile another, but it is a shy revilement stemming from the shy nature of the poet's psyche as he hid it behind the structures which, in turn, drew it unconsciously.

Another example is the following two lines from Al-Deeb's poem (Filisteen Al-Dimaa) "Bloody Palestine":

فلرُبَّ ظبيٍّ من بنيك مُهْفَفٍ بجمالِه وحُسامه يفديك
نامتْ عيونُ الناسِ إلا عينه حتى يُصيب الثَّارَ من راميكِ

Perhaps a fawn of your sons carrying beauty and his sword will protect you

The people's eyes, except this eyes, slept until revenge inflicts your archer¹⁴

The fires of Arabism erupt in the poet's heart, and the sight of its capture and deprivation of freedom kindles his emotion. This poem was recited "during the British Mandate of Palestine"¹⁵. Therefore, he rushed to sing for its goodness which killed the occupation before they kill it.

The word "eyes" here is figuratively used to mean "the people's sleep". Eyes are a part of the human body. The intended meaning is

¹² Al-Edhah, p. 27

¹³ Athab Al-Sineen Collection of Poems, p. 99.

¹⁴ Abdulhameed Al-Deeb Collection of Poems, p. 325.

¹⁵ Ibid, p. 325.

that he does not refer to the real sleep but the “inattention” of its people.

2.1.4 Adjacency Relationship

As a thing is adjacent to another, it is called by that thing¹⁶. The following line from Hamad Al-Hajji’s poem (Min AmaqNafsi) “From the Depths of Myself” is an example:

أُظهِرُ الْأَنْشِرَاحَ لِلنَّاسِ حَتَّى يَتَمَنَّوْا لَوْ أَنَّهُمْ فِي ثِيَابِي

I pretend to people that I am content so that they wish they were in my clothes¹⁷

The poet uses the word “clothes” figuratively to mean the thing adjacent to it, i.e. the human psyche or the other meanings related to clothes such as the human soul or the human body.

Another example is the following line from Abdul-Hameed Al-Deeb poem (Al-Harb) “The War”:

ذَلِكَ عُرْسُ التُّرَابِ كَمَا زُفِّ فِيهِ مِنْ أَنْاسٍ عَيُونُهُمُ وَالْقُدُودُ

That is the wedding of soil, how many people have given away their eyes and bodies¹⁸

In this line, the poet consoles the citizens of his nation who died in senseless wars, depicting their martyrdom figuratively by using the word “soil” to indicate the martyrs lying under and adjacent to the soil as the wedding is the wedding of the martyr rather than the soil.

2.1.5 Instrumental Relationship

This relationship involves calling a thing by the instrument used to make it¹⁹. An example is the following line from Al-Deeb’s poem (Mawt Al-Qamar) “Death of the Moon”.

قُلْتُ يَا أَرْضِ أَنْجِدِي بَدْرَ السَّمَاءِ وَاذْكُرِي إِشْرَاقَهُ بَيْنَ الظَّلَامِ
فَعَرَا آذَانَهَا وَقَرُّ صَنِيعُ وَتَعَامَتْ عَنْ دُمُوعِ الْمُسْتَجِيرِ

I said, O earth, save the full moon of the sky and remember its brightness in the darkness

It turned its ears, and pretended to be blind to the tears of the refuge seeker²⁰.

¹⁶Wajezat Al-Ejaz Al-Muwadhiha Li Elaqaq Al-Majaz, p. 28.

¹⁷Athab Al-Sineen Collection of Poems, p. 33.

¹⁸Abdulhameed Al-Deeb Collection of Poems, p. 323.

¹⁹Al-Edhah, p. 210.

²⁰Abdulhameed Al-Deeb Collection of Poems, p. 161.

The word “ears” is used here figuratively to mean “hearing” as the ear is the instrument of hearing. The poet means that the moon did not hear and respond to the call made by the moon which seeks refuge. Al-Deeb believes that “the moon is the poet of the sky”. Therefore, he wrote this poem describing the negligence of the universe in saving the moon while it was dying²¹.

Reflecting on the meaning derived from the context, it is to be noticed that the poet refers to the moon to indicate his dying soul which cries out sorrowfully without anyone paying attention to it, as all people are deaf to him and the fortunes of the world are blind to him.

2.1.6 Replacement Relationship

Replacement relationship means calling a thing by a replacement word²². An example is the following line by Al-Deeb in his poem (KayfaA’eesh) “How I Live?”:

أصلي بأذكار المراني وقَلْبِهِ وبسْتِ صلاةٍ يحبُّونها التصنُّعُ

I pray with the remembrances of the hypocrite and his heart, and wretched is the prayer characterized by affectation²³

The replacement metonymy relationship is clear in the word “prayer” through which the poet means “performance”. It is to be noted that Al-Deeb usually tends to bend the language and uses metonymy with the intention of creating a powerful interaction with the addressee because “the influence of language is at its greatest when you say something by saying something else²⁴. This unveils a bright aspect in his dark psyche and a source of good that urges his psyche to be saddened by bad deeds and content with good deeds despite his abominable deeds.

Another example is

Found in the following line from Al-Deeb’s poem (Qurban Al-Baus) “Offering of Sorrow”:

مَنْ كَانَ يَحْسُدُنِي فَلْيَرْتَقِبْ سِحْرًا أَنِّي عَلَى الْجُوعِ أَطْوِي الْأَرْضَ حَيْرَانًا

²¹ Ibid, p. 160.

²²Wajezat Al-Ejaz Al-Muwadhiha Li Elaqaat Al-Majaz, p. 36.

²³Abdulhameed Al-Deeb Collection of Poems, p. 397.

²⁴ Jacques Lacan, proven by John Fausti in his paper “What Does the Psychoanalyst Do with Words: Austin and Lacan and Speech Acts in Psychoanalysis, cited from the Arabic reading of the Arabic text, Damascus University Journal, Vol. 19, Issue 2.1.

Whoever envies me, let him wait for a magic that I am on hunger, I will fold the earth, confused²⁵

The line reflects the feeling of hunger and empty stomach at the moment of producing creativity, which prompts the poet to use the word “confused” to depict the confusion of his helpless human psyche which cannot change the tragic situation.

2.1.7 Replaced Word Relationship

This relationship indicates a thing replaced by another thing²⁶. An example is the following lines by Al-Deeb in his poem (LimathaShakeet) “Why I Was Blighted?”:

يا ليل ... يا صبح ... اعطفا
هذا يَجْرَحُنِي ... وذلك
لُمَعْدَبٍ ... مُتَعَطِّلٍ
مُمَعِنٌ فِي مَقْتَلِي

O night, O morning, have mercy on a broken-down tormentor

This one hurts me, and that one is seriously killing me²⁷.

The word “killing” here is figurative, a replaced word for “humiliating” placed in the poem unconsciously because humiliation is the feeling Al-Deeb suffers from the most as it pains him and tortures him. The use of the word “broken-down” unveils the direct reason behind torture, i.e. the employment vacuum which he lived on the hope of filling it one day²⁸.

Another example is the following line from Al-Deeb poem (Masra al-Hadh) “Death of Luck”:

لم أدري ماذا طعمتم في موائدكم
لحم الذبيحة أم لحمي وأخلاقِي؟
I do not know what you have eaten at your tables
The sacrificed meat or my flesh and morals?²⁹.

Here the poet uses figurative language in the words “my flesh” which he uses to mean “my rights”, i.e. the replaced word relationship expresses the figurative meaning between the two words.

The interconnection of sensory and psychological images in the line shows that the sensory side "is nothing but a stage in which the poetic

²⁵Abdulhameed Al-Deeb Collection of Poems, p. 407.
²⁶Jawahir Al-Balagha Fi Al-Maani Wa Al-Bayan Wa Al-Badi’l, p. 254.
²⁷Abdulhameed Al-Deeb Collection of Poems, p. 420-421.
²⁸Abdulhameed Al-Deeb Collection of Poems, p. 85.
²⁹Abdulhameed Al-Deeb Collection of Poems, p. 13.

image passes, and then it mixes with the psychological side represented by the feelings that the soul receives"³⁰. It is from here that the sensory-psychological image emerges in an aesthetic and effective way.

2.2 Metaphor

Metaphor is a type of figurative language which opens horizons in imagination due to the various shades of meaning, embodiment and personification. Metaphor has a deep impact on the human psyche as it lends beauty and charm to meaning. It derives its transparent meanings from the contexts of linguistic structures of texts to produce beautiful and wonderful images.

Linguistically, metaphor means exchanging things between people. Idiomatically, it means "to compare something with something, then let the similarity be exposed and shown"³¹. It is "the best type of figurative language and the most wonderful device in poetry"³².

The most important point that distinguishes metaphor from the original thing is that both closely associated in a way that cancels the borders separating them, which makes the image more powerful and more coherent. There are many types of metaphor, the most well-known of which is explicit metaphor in which "the mentioned component is vehicle" and implicit metaphor in which "the mentioned component is the tenor"³³.

An example of metaphor is the following line from Al-Deeb poem (Suhd Al-Tuwa) "Sleeplessness of Hunger":

عشرين عاماً يستبدُّ بعيشتي حَظٌّ إِذَا صَحَّتْ الحَظوظُ نِيَّامٌ
Twenty years tyranny to live my luck if good luck sleeps³⁴

The line contains an implicit metaphor which the poet used to convey ventilation of heavy burdens which hurt his soul and mourns his fortune with the passage of years. Therefore, the line does not just express transient thoughts but is rather a deep lamentation which prompts his psyche to reveal his heavy burdens. The poet lends luck

³⁰ Introduction to Psychological Criticism Theory, p. 68.

³¹ Dala'il Al-I'jaz, p. 67.

³² Al-Umda, p. 180.

³³ Ibid, p. 373.

³⁴ Abdulhameed Al-Deeb Collection of Poems, p. 118.

some of the human attributes, i.e. tyranny and sleep, and he omits from them the vehicle and just mentions the tenor to draw a rhetorical image of the enmity of luck with his years. The foregrounding of “twenty years” at the beginning conveys a sense of deep distress and heartbreak that defeated the poet and tortured his soul at the time of creative writing of the heavy loss.

Another example of metaphor is found in Hamad Al-Hajji poem (Alam Wa Hirman) “Pain and Deprivation”:

المقاديرُ في كهفها لم تنم
عينها ترصدُ الكونَ
وتهدُّ القوي
مُنذُ القَدَمِ
وتدكُّ القِمَمِ

The destiny in her cave did not sleep
Her eye monitors the universe from ancient times,
Breaks the powers and destroys the peaks³⁵

The lines contain an implicit metaphor which disclosed an anticipation with desire and tension due to his intense fear of the hardships of time and the affliction of calamities on the soul. Perhaps there are other moral fears which he sums up in the word “destiny” as if the feelings of fear escalated in his heart and his heartbeats accelerated with it. Moreover, the poet likens destiny to the fiercest and most brutal monsters which live in remote caves hidden among mountains as if the image of the monster haunted the child inside him.

The rhyme in these lines performs a semantic role, for it is "not a tool, or a means subordinate to something else, but rather an independent factor and an image added to the other images. Like other images, the rhyme shows its real function only in relation to meaning³⁶". An example is the following line from Al-Deeb poem (Al-Talal Al-Baki) “The Weeping Remnants”:

كأنَّ حظِّي رَحيقُ الدَّهرِ يَشْرَبُهَا
بِكراً مُعْتَقَةً فالدَّهرُ بي ثَمَلُ
As if my luck is the nectar time drunk by a firstborn,
For eternity, time is drunk in me³⁷

³⁵Athab Al-Sineen Collection of Poems, p. 16.

³⁶Structure of Poetic Language, Jan Kohut, p. 74.

³⁷Abdulhameed Al-Deeb Collection of Poems, p. 95.

The tendency of addiction overcomes the poet's tongue and clearly stands out in the line, so it subconsciously drops it in his images. He laments his bad fortune in a way that reflects the submission of fortune to the power of fate. Therefore, he personifies time as "drinking", which is a human attribute, through which he depicted his suffering from time which takes pleasure in violating his fortunes, and sympathizing with him through sterile opportunities devoid of any material or even moral return. In addition, the image showed an addiction of time to overthrow his luck, in order to reveal the many pitfalls and the repetition of failures, especially that Al-Deeb views time as the bitter enemy that employs to harm and torture him³⁸.

The linguistic structure takes us to another meaning intended to maximize the value of his talent and indicate its great value which has been killed by time and has not been destined to see the light. An example is the following two lines from Al-Deeb's poem (Zumrat Al-Shabab) "Youth Clique":

وتسألُ التاريخَ والأياما الفُدسُ تنعي أهلها وحُماتها
تُكلى تذوقُ مهانةً وحماما عبتُ بها أيادي اليهود فأصبحتُ

Al-Quds mourns its people and protectors,
And asks history and days
The hands of the Jews tampered with it,
And it became bereaved, savouring insults and death³⁹

The poet uses an implicit metaphor that reveals the standing of Jerusalem in his heart and the growing feelings of grief in himself for its condition, as it is a captive of the most impure hands and a prisoner for the most hostile people (the Jews). The metaphor conveys external emotions that strongly stirred his feelings and evoked in himself endless pain and grief. It is noted that the poet resorted to illustrative depiction of external, internal and psychological influences, "and this is what makes speech poetry"⁴⁰

A further example on metaphor is in Al-Deeb's poem (Al-Yatama) "Orphans":

بين أفراخٍ كثارُ العدد قُبعت ورفاؤه في عُسها

³⁸ Ibid, p. 74

³⁹ Athab Al-Sineen Collection of Poems, p. 102.

⁴⁰ Muhammed Al-Wali, Poetic Image in Rhetorical and Critical Discourse, p. 184.

رِيشُهُمْ أَخْضَرُ إِذْ أَجْسَامُهُمْ
وَهِنَّ مِثْلَ رَدَاذِ الْبَرْدِ

His sheets lay in their nest among the many chicks
Their feathers are green, as their bodies soften like a drizzle⁴¹

The methods working in the formation of perceptions, the reflection of ideas, or giving the form of drama to the underlying ideas lie in rhetorical images such as metaphor⁴², from which they derive their significance. There are words in the text that the poet's human psyche intends to convey with insistence, and morphological structures that are not randomly selected, but rather represented molds in which the poet casts his ideas.

3. Conclusion

Studying the psychological effect in figurative language is one of the significant issues which has not received great attention parallel to its significance. Researchers are reluctant to engage themselves in such studies despite the availability of texts. Research on this issue has reached valuable results, which are represented on several levels. All the methods of figurative language used by poets is an exposition of his own mysteries and an indication of his true intentions, as they are indirect methods drawn up in the texts that we can use to reveal psychological facts clearly. There is disparity between the two poets in the expansion of the use of figurative language structures. Al-Deeb's degree of creativity is higher and his collection is richer than that of Al-Hajji. This is due to a shortcoming in Al-Hajji's style, but his reluctance to creativity and quitting the writing of poetry due to his illness when he was at a very young age has affected the richness of his creative production. The main reason for the disparity is the time difference of the creative age in the lives of each of them.

The figurative language could reflect the psychological issues latent among the folds of style, comprehend the varying emotions of the human psyche, disclose the features of the creative personality and its motives behind the language used accurately and clearly through the psychoanalysis of the textual codes and the highlighting of the network of linguistic relations within the contexts. The types of figurative language do not differ in disclosing psychological facts, as each type takes an area of interest no less than the other, and each type has

⁴¹Abdulhameed Al-Deeb Collection of Poems, p. 174.

⁴² Al-Tas'eed Duroob Al-Ebda', p. 271.

its role in absorbing the movement of psychological emotions and representing them in a form that distinguishes it and makes it only suitable for it.

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