

## The Activity of Implicit Representation in Achieve the Innovation

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### ABSTRACT

This research discusses the activity of implicit representation in innovation achieving the innovation in poetic imagery. Thus this rhetorical art as an activity in achieving this matter. This research begin in deepening this at in rhetorical heritage and affirm a new word to name it as the research is titled in it. This research is divided into two axis: The first axes discusses the activity of innovative implicit representation in achieving the innovation. The second axes discusses The first axes discusses the activity of familiar innovative implicit representation in achieving the innovation. In both it is affirmed that the implicit representation that the active implicit has the effect in achieve the innovation in Abbasid image. Also one of its types is rhetoric that becomes creation method of innovative image in reality it achieve.

**Keywords:** Implicit representation, Achieve the Innovation, Activity

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### Introduction

The poet was innovative in the first Abbasid era in the renewal of metaphor methods to generate innovative meanings, so the so-called (implicit metaphor) appeared in them, which "was known among the poets of the Abbasid era first, as a result of renewal in meanings, and the application of reason in poetry, side by side with Feelings and Emotions" (Al-Sarisi, 2009, p. 730) and Ahmad Al-Hashemi alluded to him in his compilation (Diamonds of Rhetoric) and called it (simile in the other than his original ways) and said: It is implicitly without being declared and in the form of evidence for the ruling that was assigned to the al-Mushabh "(Al-Hashemi, 1999, p. 239). Professors Ali Al-Jarim and Mustafa Amin defined it in their books (The Clear Rhetoric) As it was defined as "A Simile in which the analogy is not placed in the form of the analogy in its known definition). Rather, they are seen in the composition, and it is brought up to indicate that the judgment attributed to the interchangeable is possible" (Al-Jarim, Amin, nd p. 47).

It was also mentioned by other modern researchers, including Sheikh Ahmed Mustafa Al-Maraghi, Dr. Abdel Aziz Atiq, Dr. Fadl Hassan Abbas, and Dr. Ahmed Matlob and Kamel Hassan (Al-Maraghi, 1993, p. 234) (and (Atiq, 2004, p. 77)

(and (Abbas, 2007, p.71) (Abass, 2007,71), and (Matlob and Albaseer 2011, pp. 300, 301), and it is strange that Dr. Ahmed Matlob did not mention him in his dictionary, which he devoted to rhetorical terms and their development (Matlob 2007, 323-350,), while we have mentioned it in the Lexicon of Arabic Terms in Language and Literature which precedes his dictionary. (Wahba, Al-Mohandis, 1984, p. 100)

Dr. Omar Al-Sarisi stated in one of his research which he devoted to the implicit simile that he did not find his name in the heritage that fell under his hands and the purpose of what was found was mentioned and defined in the book (The Clear Rhetoric) by Dr. Ali Al-Jarim and Mustafa Amin (Al-Sarisi, 2009, p. 728)

Thaer Samir Al-Shammari also linked him to the issue of protest in particular. (Al-Shammari, 2011, p. 189) As for our exploratory efforts to uncover the term implicit representation, we found glimpses into the rhetorical heritage of its creator, the perceptive thought author, Abd al-Qaher al-Jarjani. The facts that we have also represented is that it is one of the logical mechanisms of Al-Hajjaj that is based on proof, reasoning and inference in proving his similar ideas. That "every representation is an analogy, not every simile is a representation" (Al-Jarjani, 1988, p. 177). The implicit representation

is not based on simulation only, but on representation in particular, and that “acting is in the judgment of one who sees one image, However, he sees it sometimes in the mirror and sometimes on the face of it, but in an explicit simile, you see two images in the truth.” (Al-Jarjani, 1988, p. 206)

Al-Jarjani, 1988,206) .The ancient rhetoricians dealt with the forms of implicit representation in the analogy under the section of representation (Al-Sakaky, 1987, p. 346 and (Al-Qazwini, 2010, 164), and this proves that they were accurate in their taking on the authority of Abd A-Qaher Al-Jarjani about the representation that he observed taking place after the meanings.

Abd Al-Qaher Al-Jarjani detailed the statement of representation, and implicit representation was one of his propositions that he presented.

The first axis: The Effectiveness of the Eloquent Implicit Representation

The simile who comes in this type of representation is(“a eloquence and innovative ) who can contradict him and claim his abstinence and the impossibility of his existence” (Al-Jarjani, 1988, p. 103), so the representation (communicate to it ) comes in its heels to prove that Its being permissible and its true existence is not impossible (Al-Jarjani, 1988, p. 103), so that the soul occurs to the disappearance of suspicion and suspicion of the strange meaning through the visualization of the viewer, because witnessing affects the souls and the news is true, and the evidences in this matte are many

We can deduce from the rhetorical texts and the examples that they were represented by, and in

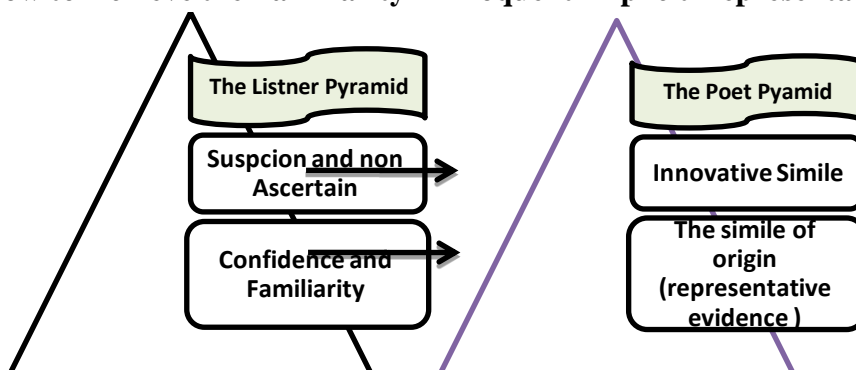
particular Abd al-Qaher al-Jarjani that the beautiful implicit representation is based on elements that, when achieved, in any analogy that has become of it. That is why we consider this type an innovative rhetorical mechanism that the poet uses in his creation to generate the invented meanings and these elements: (Al-Jarjani, 1988, pp. 103, 104) and (Al-Sarisi, 2009, p. 725)

- 1) The innovative of simile and its absence
- 2) The analogue simile is characterized by the following:

- \* Proving and demonstrating the possibility of innovative simile
- \* It is formulated with an exclusive representation of the viewing
- \* Delete the tool

The tacit implicit representation affects the listener by realizing familiarity in himself because it helps him in the meaning to prove correctness and deny suspicion and non-assurance, "because the simile raises an idea in which it is innovative and pretentious, so the reader does not give an early delivery, but in acceptance he needs evidence to convince him" (Matloob, 2011, 310), that proof can only be achieved by viewing though the veil uncovering the described one who is told about it so that he can see and see (Al-Jarjani, 1988, pp. 103, 104)"the insanity that occurs when you move something from the quality and the news to the eyes and seeing the eyes has no reason but the disappearance of doubt and suspicion." (Al-Jarjani, 1988, p. 105) (Al-Jarjani, 1988,105)

**How to Achieve the Familiarity in Eloquent Implicit Representation**



Representation has positions that influence it, so if it comes after the meanings and the arts of saying and its forms, "he clothed her with pomp and earned it veiled, raised her position, launches her warm, doubled her powers in moving souls for her, called hearts to her, and provoked her from the ends of the hearts, affection and impatience, and forced temper to give her Love and Passion "(Al-Jarjani, 1988, pp. 92-93)

If the purpose of the praise was the most lofty, most luxurious, and greatest in the souls and the most noble, and most of the praised, the praise required intercession and served for him the loathing of talents, more famous on the tongues, and more worthy of clinging in the hearts (Al-Jarjani, 1988, p. 93). An example is the words of Innovative Bashar bin Barad saying praising and concluding his praise, when he says: (Al-Sarisi, 2006, pp. 130, 131) and (Ibn Ashour, 1957, 4/228)

**I shook you, not because I found you forget my**

**Affair, nor because I wanted to litigate**

**But I saw the sword after his basket**

**To shaking is needed, even it is sharp**

The poet wanted with this eloquent implicit representation to hasten his praise for giving, and he was careful by saying: (not because I found you forget my affair), and also (I did not want to litigate), so I have no right over you until I receive it, but you are the people of the merit, and here the poet raises a claim and suspicion in the simile, usually the praised is shaken to remind him of a need or to expedite the fulfillment of the promises that he promised. The answer is in the likeness of the viewer that he brought from the law of life, so he likened it in moving his comfort to hasten the giving with the sword when its owner draws it and then wipes it, not because it is suitable for striking, but to increase its goodness. (Ibn Ashour, 1957, 4/228).

As for if representation the apology is closer to acceptance, grudges are removed, and for good return I send (Al-Jarjani, 1988, p. 94) in praise Al-Mu'tasim when he said:

**The dare of Amr in forgiveness of Hatem**

**In the Patience of Ahnaf, in the intelligence of Eias**

Al-Kindi said to him: "You have not done anything that compared the son of the Commander of the Faithful and the Crown Prince of the Muslims to the Arab tramps, and of these you mentioned? What is their destiny?"

**Do not deny my instance for without him**

**For example, straying in dew and bass**

**Allah has struck the least of his light**

**An example from the Lamb and flag**

(Al-Qayrawani, 2007, 1/173) and (Alsooly, 1982, 571-572)

So he came up with a meaning that he invented and no one advanced it with it (Ibn Al-Atheer, (DT), 3/220) (Ibn Alatheer (nd) 3/220). Because he did something that calls for denial, as the Caliph likened someone who fell below him in generosity and courage, but soon he came up with a likeness of a representative of the act of God who persuaded the listener and restrained the opponent in his simile, for God, glory be to Him, set an example from the lamp and lamp of his sacred light in Surat Al-Nour. Allah is the Light of Earth and Heaven with his light like a lamp (An-Nur: 35) (Alnoor: 35)

The representation of the simile that Al-Ta'i brought was a good aid to get out of the situation in which the poet has become, in addition to being a reason for the listeners to accept the eloquent. The simile is required "to hang the image and its parts with the general context that generate a symbolic relation that indicate to the listener towards points each one has artistic energies with special psychological evokes" (Eid, 1979, p. 305), the value of the metaphor derives "from the position indicated by the context and evoked by the emotional sense emanating during the expressive stance." (Eid, 1979, p. 305) images

And among the pictures of Al-Ta'i Al-Badi'a he blames Abu Delf and he withheld it, and Abdullah bin Taher was said to have said (Ibn al-Atheer, (nd) Alsooly, 1982, 571-572)

**O King who is far from seeing his vision**

**His existence of the care of his existence is evident**

**The veil is not far off from you, in a hope****For the sky is desired when it becomes absent**

The poet admonishes the praised who distanced himself from him and hid from him, and made a wonderful implication in his second house, as he came up with something similar (The veil is not far off from you, in a hope that aroused suspicion and suspicion in the heart of the listener, as he says that you are not hidden from me and you are away from me with the distance of my hopes of you, and how that would be? The king's concealment of someone who does not want to see him is evidence of his indignation, and that excludes the hopes of the veiled (the poet) and distracts them from hope, then he brought the likeness to him who removed doubt and created mankind in the soul and persuaded the listener in his saying: (For the sky is desired when it becomes absent ), represented by the reality of the observable universe, For when the sky becomes obscured and filled with clouds, it is hoped that it will be fed by rain and abundance of light.

The representation has an effective effect if it is veil , so “his proof is Anwar, his authority is more subdued, and his statement is dazzling” (Al-Jarjani, 1988, p. 94). An example of veil representation is the saying of Abu Tamam al-Ta'i, the innovator describing the merit of the envier over the envied in publishing His virtues, when he says from a poem with which Ahmad bin Abi Dawad praises and apologizes to him: (Ibn al-Atheer, (d. T), 2/24) (Al-Sooli, 1982, 1/395)

**If God desires to spread a virtue****It folded up, allowing her to have an envious tongue****If it were not for the fire to ignite as it was next door****He did not know the goodness of the return**

Al-Ta'i excelled in this implicit representative image when he likened the virtue of the envious to the envied, and how can the envier have more than the envied when he wants something bad? As the poet likened the tongue of the envious when he was exposed to the symptoms of people to harm them and tore them with the tongue of fire extending to the things next to him to burn them, he may pass a good-smelling lute, but its scent lurks in it. His

virtues, so he tries to revile him, so that these virtues spread and people pay attention to them (Subhee, 1997, 1/223, 224), and he also confirmed his virtue in the house that follows, when he said: Were it not for the fear of the consequences that would not have disappeared

To the envier, has the blessing on the envied

The poet insists on the merit of the envier over the envied, and says, had it not been for fear of the consequence of envy, the envied would have blessed the envied because he would show from his bounty that which was concealed. Al-Qaher Al-Jarjani that the mediator in the house of Abu Tammam:

**If God wants to spread a virtue****She folded up and gave her an envious tongue**

If he contemplates it cut off from the verse that follows it, and the representation that he performs, knowing its value and the clarity of its meaning and its goodness, he does not find the appearance of his goodness and adornment and a continuation of his virtue in the soul and his merit for presentation unless he follows it in the last verse neighbor

He did not know the goodness of the stick

In which he deserved the presentation in its entirety because of the representation and photography. (Al-Jarjani, 1988, p. 100)

**The second axis: the effectiveness of the familiar implicit representation**

It is the second multiplication of the meanings in which the representation comes in its wake, in which “the meaning represented is not strange rarely, and it needs to be evidence, argument and proof” (Al-Jarjani, 1988, p. 104), which means that the analogy is familiar whose argument is familiar is not exquisite and rare, so it does not raise a case that the listener makes impossible and doubts about its existence, but the representation in the image is wonderful and new, so the elements that we infer from the sayings of Abd al-Qaher al-Jarjani and the rhetoricians are: (Al-Jarjani, 1988, p. 104) and (Al-Hashemi, 1999, p. 239) (Al-hashemy, 1999,239) and (Al-Sarisi, 2009, pp. 725, 736)

1) The simile with is a familiar idea

2) The simile for is a representation that confirms the existence of the likened

**And its objectives:**

- 1) Confirm the presence of the simile for
- 2) The proof of the impossibility of the existence of the simile for by
- 3) Inform the status of the suspect in the same listener

An example of this beating is the eloquent saying of Bashar bin Barad al-Badi 'praising Uqba Ibn Salam: ((Ibn Ashour, 1957,1 / 136)

**God forbids you to see it as a Ibn Salam****The decedent of goodness is the feed of the poor****The bird falls where love is scattered****And the houses of the vineyards shall be covered**

Bashar excelled in his eloquent image when he described praise in his first house (Uqba Ibn Salam) with reaching the goal in the praises, and he praised the presence of his counterpart, and he made the prohibition from God an affirmation to prevent him from having a counterpart. Because the matter that God forbids does not fail, and it came by implicit representation in the second house as a graphic appeal that arose from his saying in the first verse: (The feeder of the poor). To infer the truth about his description of praise, he says: As if he asked: Where can the poor deceive his house when he is a great man while they are weak? Bashar answered him by saying: (The bird falls down) that is, just as the birds are guided to the location of the grain, so do not ask about the poor guiding their home, or about their multitude. Because Hajjah presented the walker, and it is a wonderful representation (Ibn Ashour, 1957,1 / 136) Derive it from the fact of life.

The usual implicit representation may come to prove the impossibility of the analogy and its determination in the same listener as in the innovative saying of Abu Al-Atahiah: (Rifat, 2002, p. 203 and (Faisal, 1965, p. 194) (Faisal, 1965,194)

**They hope to be saved and do not walk in their path****The ship does not flow on dry land**

The implicit representation that was embodied in his saying: (The ship does not flow on dry land) is the one on which the new meaning in the picture is based, as the poet likened the situation of a person who hopes to escape without taking into account the reasons that lead to it, so it is similar to the

situation of the ship that seeks to reach its destination, to which it aims, It did not follow its correct path by flowing on water, but rather took the paths of land that it is impossible to run on, so salvation must be accompanied by correct planning to win it, so the representation in (the simile by) proves the impossibility of (the analogue) and decided it in the same hearer.

An example of this type of implicit representation is also the saying of Abu Tamam al-Ta'i, to whom he did not precede the endearment of estrangement from a poem praising Khalid bin Yazid bin Mazyad al-Shaibani: (Al-souly, nd, 61) and (AlSouly, 1982, 1/931)

**The length of a person's standing in a neighborhood is congenital****For his magnificent situation****For I saw the sun shine with love****For the people when not upon them in eternity**

Al-Ta'i excelled in his two verses in which he embedded the representation brilliantly in eloquence, so he says: The length of a person's standing in one place makes his owner bored, so he is estranged, so alienation returns to you the love of people and their longing for you, and here we find the analogy: (The length of a person's staying in the neighborhood For his magnificent situation) Certainty in the soul, but needs evidence to confirm the idea, although the poet mentioned a reason when he urged the listener to alienate to renew people's love and longing for him in his saying: (be innovated you renewed) but this renewal is meaningless without representation in the second verse because seeing is what affects the souls of mankind, because it denies suspicion and suspicion, or because knowledge occurs with something extra that was not known before (Al-Jarjany, 1988, pp. 105, 106) and therefore the likeness of it was created (For I saw the sun shine with love For the people when not upon them in eternity) as a familiarity in the viewing and the vision presented by the representation from the realities of life, for people love the sun because it is not bright at all, but rather it is absent from them, then it looks forward and renewed their desire for it, their welcome and their pleasure in its

brightness, and that is without doubt forgetting the idea of loving estrangement by the listener. Likewise, the new saying of Abu Tammam in the lamentation of Abdullah bin Taher two sons : (Al-Askary, 1971, p. 212) (Al-Askary, 1971,212) and

**My love is based on those imaginations in them  
If they wait until it become a good features**

**The crescent, when you see its growth**

**You are certain it will be a full moon**

Abu Tammam invokes the crescent in his implicit elegiac image to express the poet's worsening psychological situation, his real emotion, and his intense sadness over the death of my son the praised Abdullah bin Taher two sons . He employed the crescent in his improvement to emphasized that that he elegize in their youth as if they live long they shall be the best men who resemble their fathers in virtue, reason and other meanings of honor, especially since they are the sons of Abdullah bin Taher, the owner of virtue and generosity (Al-Shammari, 2011, p.197)it was possible to claim a realistic example of the cosmic nature, so when a person sees the crescent, he realizes that it will become a full moon after a specific period of time, and the representation in the crescent gave perfection over the decrease in my house Al-Ta'i (Al-Jarjani, 1988, p.115)

Likewise, al-Ta'i al-Tarif said: (Al-Amudy, n d 2/288) and (Al-souly, 1982,1 / 223)

**Do not deny it the wrinkles within**

**The sword is not scorned if it is blunted**

Abu Tammam used the method of implicit representation to persuade his wonderful idea of his beloved while he inferred to her with evidence and proof, showing that she should not deny him those wrinkles that had become in his face as a result of aging, and he came to convince her with an irrefutable proof of the characteristic of the sword when he likened himself (the old man) to the crossed sword the one who has been blunted because he fights swords frequently in battles, this sword does not underestimate him, and the scars do not change his past nature.

Likewise, his innovative saying : ( Ibn Al-Atheer, nd2/25) and

Al-souly, 1982,2 / 303)

**Do not deny the fail of the generous of richness  
The flood is the enemy the high place**

Abu Tammam creates another form of implicit representation when he addresses his beloved woman , and he asks her not to deny his poverty and to be surprised at that because he is a generous and generous man who has nothing left in his hands of money, and he inferred to her with evidence from the reality of nature to prove to her that his matter is normal, so he cites the flood is a war For the high place, nothing of its water things settle on its top, but it goes down to the valley, and so whoever seeks the highest quality is like the smoldering mountain at its height, except that the wealth is a war for him just as the flood is a war for the mountain, so the poet establishes imaginary relations between the noble and the high place, and between the rich and the torrent, These relationships do not exist in the reality of the mind, but rather established by the poet through his revealing vision of the relationships between things, and through his glimpse of similar aspects that the ordinary people do not see, and hence the poet in his revealing vision of the relationships between things may match the philosophical and mystical revelation (Abu Hamda, 1969, 94) (

And if we linked this verse to the reality of Abu Tammam, we find that it truly represents it, as it came in his news that he was underestimating money and that he was earning a lot and spending a lot, and he said: "If I collect what I earned I would not need for anybody , but I take and spend." (Al-souly, nd, 228), and when one of his friends blamed him when he saw him, earning hundred dinars and gave half of it to one of his friends, Abu Tamam replied, saying: (Al-souly, 1982,3 / 11),

**The friendliness of me and the kinship are of the same level**

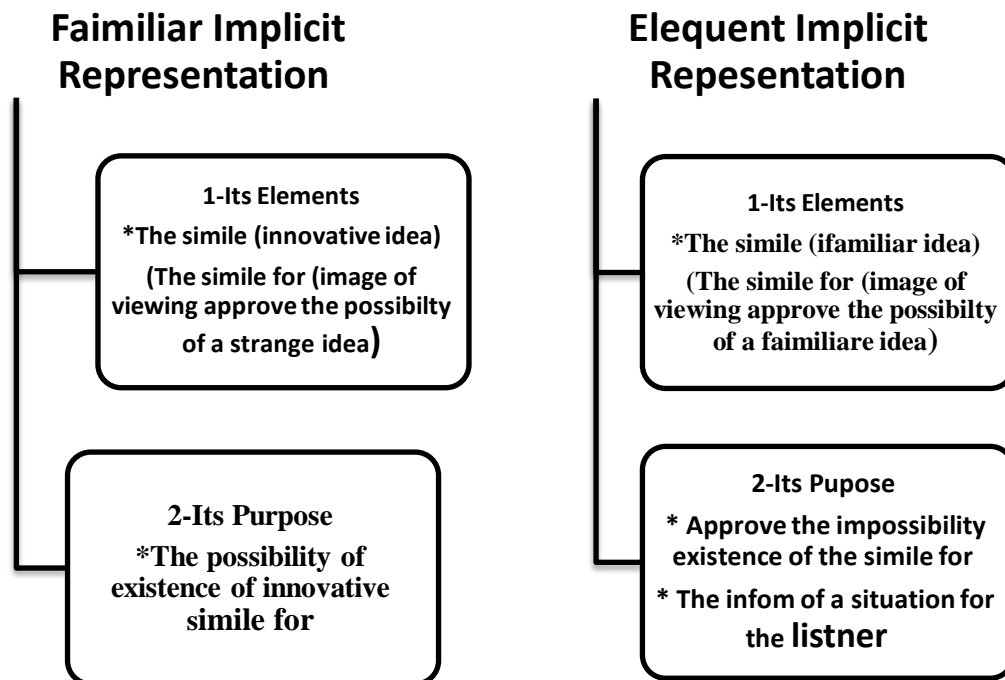
**My brothers are equal to me, and my brothers**

**Gang that their morals are same to mine**

**They are, even if were separated on the earth,  
my neighbors**

Abu Tamam is generous in nature , and this verse and its innovative implicit representation express its reality.

**(Comparison Between the Eloquent and the Familiar Implicit Representation)**



We conclude by saying: The methods and active elements in implicit representation had an effective impact in achieving innovation in the Abbasid image, and it is a means of creating the innovative image as well, and this has gone in two tracks:

One of them: Eloquence and that in the innovative simile in which he can contradict and claim his abstention, which is "the simile that is marketed to indicate the possibility" (Al-Jendy, 1952,1 / 219). Without any limitation.

The second: the familiar, except that the representation in it is innovative and the representation is in it to confirm the existence of the simile, or to confirm the impossibility of its existence, as well as to report its condition in the same listener.

The distinguished poet, when he intends to these elements with his conscious awareness of the pictorial process, achieves a new benefit that has not previously been achieved in depicting

meanings, and with these actors, the simile is a creative art for creativity and innovation.

**Conclusion**

The researcher in this research reached the following results:

- (implicit representation) was effective in localizing innovation in the Abbasid image, and we feature it by that instead of (implicit simile) after it was proven to us that it is not based on simulation only, but on representation in particular.
- The types of implicit representation were classified into two types:

One of them: (Eloquence ), in which the simile is innovative who can disagree with it and claim his abstention, so it becomes a rhetorical and mechanism that generates the innovative image in a reality that achieve it without any restriction.

And the other: (familiar), and in it the simile is familiar, except that the implicit representation in it is innovative.

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