

The discursive image in the Abbasid poetry of the fourth century AH is a choice

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Abstract

The poetic image occupies a special and important importance in the field of poetic formations, because of its clear and clear impact on its construction, because it is the first material and the basis of creative work. A poetic image is a complex structure, the embodiment of the poet's feelings and abstract ideas in a sensual way, in which imagination is the only force that creates the poet, and an important component of his production. It is a joint product of the text creator and receiver. No longer merely an expression of his product's potential; Rather, it has also become the effective revealer of what is in the soul of the recipient, and the catalyst that causes him to make judgments or express attitudes towards the field in which it was issued, in addition to showing the authenticity of the recipient's creator. The text and its product, because it is the only tool that distinguishes the poet's poetry from the poetry of others, and the poetic image is one of the basics necessary for understanding the text and linking its context to the historical, political, cultural and social dimensions. , because it develops the living cell within a unified organic entity of art and creativity (1). A poetic image is a drawing with words and the embodiment of the poet's feelings and abstract ideas in a sensual way. Imagination is an important component of its production. It also draws on metaphor and other elements of Arabic rhetoric, such as simile, metaphor, and metonymy. It can also depend on the sensory description in order to reach our imagination for something beyond the external reality of things (2), and on this basis the poetic image plays an important role in building poetry, as it remains the first and poetic. An essential tool with which to differentiate between an era and an era, a current from a current, and even between a poets from a poet, where the originality of the creator of the text appears, denotes its value, and symbolizes it. Its value. Genius and personality, carrying its own peculiarities and uniqueness; because it is the only tool with which he conveys his experience, he cannot borrow it from anyone else. (3) The image is a joint product between the poet as the sender and the receiver as the sender of it, as it is no longer an expression of the potential of its owner, but has also become the effective revealer of what is present in the receiver's soul, rather it is the stimulus that makes him make judgments or express attitudes towards The field in which it was issued (4). The creative poetic image raises the taste of the recipient and raises him to an aesthetic sense that repels the inexhaustible dimensions, and invites him to invest all his mental and psychological capabilities. And it closes its door without it, because it simply does not give way to the concept of the material thing, and accordingly, it should not find something wrong with the intangible of meaning, the abstract of matter, the mental of the tangible. And the mysterious from the apparent (5) and the hero went on to consider that the poetic image is a linguistic formation, formed from the artist's imagination from multiple data, and the tangible world is in the foreground, and most of the images are derived from the senses, in addition to psychological and mental images that cannot be overlooked. About it (6)based on the foregoing; the poetic image is a poetic creation that translates a stock of landscapes whose parts have accumulated through different psychological and temporal periods in the mind of the Creator. Kind, which evokes in the recipient feelings of admiration or astonishment and astonishment, so he meets them with satisfaction and acceptance or rejection and resentment (7) and this, is what provokes emotions and provokes imagination, and this is what afflicts them. Think and conscience of the recipient, showing his emotional / psychological response. As for the composition of the image, it is shaped by emotion as well; as it considers

that "the image depends mostly on the emotion that reveals an agreement between the things available in the relationship of its formation, such as the poetic." The analogy appears to the extent that allows for the creation of a deep gap between things in their dialectical existence, the larger the gap that created or intensified the image, a deeper flood" (8) Cecile de Louis says: "Every poem is the same image. Trends come and go, style changes, and so does the style of analogy, even the objective subject can change unknowingly, but the metaphor remains, as the life-principle of the poem, and as a major measure of the poet's glory" (9) Because the image is based on the senses and ideas that unleash the imagination in clarifying the world and revealing its contents and vast areas, and usually has a portable definition, meaning that direct sensuality means the technique and distinctive means of The sensory presentation of meaning in the modern image if it is based on a comprehensive symbolic principle that sees the existence and unity of various manifestations and forms, and the imagination is the one that reveals what these subtle manifestations of the precise relationships are, so it elicits indications(10) Poetry, which has become a contemporary Arab critic, is seen as the core of poetry and its means of artistic transmission. The essence of the experiment is the image and the partial and total meaning (11) and according to those theoretical premises of the poetic image, the impact of that image can be traced in the extension and foundation of the poets of the fourth century AH. work within this digression.

the poet might go through a state of unconscious assimilation that leads to this. Kind of images (14) through the diversity of these oratory images, the poet wanted to raise the value of his praise and give it higher values. And because these images are related to him and were born from his image, in another poem (The Secret of Riffa) he is creative in employing multiple images to serve his rhetorical purpose, as he mocks the immortals, accusing them of stealing his poems, directing his message to their friend (the favorite Abi Al-Khattab):

The Bedouins changed the Bedouins

Iraq returned Rabee bin Makdam and Otaiba bin Al-Harith bin Shihab

Do we have any doubt that they are in the killing,
not in the validity of the lineage?

I brought to you poetry from his wombs, the
merchants brought the jokes of the fetch (15)

The poet began his poem with the irony of theft, and he did not declare the name of the Khalidis, but he came up with two names: (Rabiah bin Miqdam), and (Utbah bin Al-Harith) - and they were known as the force of the raid - using them on behalf of the two poets. Beads, we find then that he defines the dimensions of this metaphorical image and that what is meant by (death) is not the validity of the

You fear usury

He had the change of heart of the beholder, because she believed in love that he would change. The sun rises from the red domes, and does not rise from them except to set off. (12) Fahar, as he opened his poem, had a large crowd in front of him, where successive pictures came, so he began photographing and photographing women who are known for their beauty, and the text proceeds in this way in photography, then the poet presents another picture through the following verses:

The lightning ignited in it until it looked like fire on the glowing windows of the night, so it was as if the wind in its sides was shaking a plate of it with golden dust (13) Like the sound image in the house, the sound of the strong wind that follows in the corners of the night, which makes a sound audible, meaning that the accumulation of the image in this text came according to what Izz al-Din Ismail called the composite or crowded image, which is one of the features of our ancient poetry, which is that the poet is in one of the images. , so he turned suddenly and stood up to photograph some of his parts in another picture that might take him more than the first picture in its entirety deserves. Compound and overlapping, and this type of image is similar to the surreal image, there is an initial image that generates an image, then an image, and so on, as if

We fear it at the beginning of the month when it turns, and we fear it at the end of the month that does not change

So go to bed with us in a cage with salt water, for living in it is fresh and delicious (19)

At the beginning of his poem, we find the poet describing the satirist with the word (Wednesday), which means short and worldly and he wanted to show the reader that he is the owner of a promiscuous and promiscuous house, and councils for singing. And entertainment. The beautiful scenery that fascinates everyone with its beauty and scenic views, where he says:

It is a house in the courtyard of the Tigris River that returns to the rake and its hideout

A bird in the air, lightning falls, and doves fly

So if the stars sink in the morning, it is the star that does not sink. (20)

Through this digression, the poet draws an artistic and aesthetic picture of the house, birds and planets. It is known that the Abbasid poets took nature, palaces, and places of entertainment as a poetic goal, so they excelled in describing those scenes. In some images, the poet aims to attract the reader's heart, impress him, and stimulate his imagination to participate in the process of creativity and imagination ([21]). However, this aesthetic image is also a stereotype that combines the virtual image and the impressionist image; For we find it based on illusion and fantasy at times, and on subjective impressionistic influence at other times. The imaginary and imaginary image is that this house is due to its height, as if it remains a substitute for the planets if they are absent from the eye of the beholder. As for the impressionist picture, it is based on drawing the details of the house in a psychological way that stems from the self and the impression and is not necessarily present in reality. Some of the digression texts suggest that its task is detailed, as if the poet wants to broadcast as many ideas as possible to draw the details of the

lineage, and in this also the questioning of the lineage of the immortals, and this digression went to complete the dimensions of the picture as we see it not only to mention the names of the two characters in the second house, but rather define them as, In order to specify the details of this deadly raid on poetry, they bring it as merchants brought the other sub, and this image mimics the same point of the hieroglyphic image, to present the poet through the elongation of multiple overlapping images, and after this alphabetical introduction we find the poet going on to talk about himself and his pride, where his poetry says:

If it's an honor to talk to them, I'm the one who stops talking at my door

Or fall from the humiliation I hit on the balcony overlooking my house

How much they tried to reach me, but it took so long for them to realize anything but an earthy substance (16)The poet paints for us a picture and a painting that says that speech, poetry and wisdom stand at his door, so he depicted these words for us in the form of a person standing at the door, that is, according to what is newly known as the humanization of things. What is the sensory and the material to be transformed into a moral sensory (17) It can also be said that the digression came to a media intent through which the poet wanted to prove his poetry by stopping speech at his door. In order to obtain it and understand its meaning.

I sleep and my eyelids are full with her tightness and people stay awake and quarrel with her (18)

Among the poems in which (Al-Sir Al-Rifai) was invented is his satirical poem (Ali bin Al-Nasab Al-Malhi), which included descriptive images that extract its material from reality, but it conveys the imagination to a broader perspective. Space where he says at the beginning:

Its edges are famous when it comes and its evil is forbidden.

intensity resembles the song of the moon bird, meaning that the poet wanted to address the senses of the recipient in his poetic form, so he addressed the sense of sight in the picture drawn for Riyadh, and the sense of hearing with the sound of the milk branch, as if they were tones of rapture pulling the listener and attracting him to listen to it, this is in addition to the mental discourse originally realized in the text. These images drawn by Abu Othman Al-Khalidi, despite their abundance, are descriptive and fixed images that he put all of them into the text to achieve his descriptive purpose, but he may resort to moving images to achieve a different purpose, he wants to draw them in the perception of the recipient as if he sees what he sees in a scene of life, also quoted parts of nature. Where he says:

Come close to me, may my father sacrifice for you,
drink, and bring the old man and weep

Do you not see how the dew shines in the eyes of a
light that calls for joy?

In every eye is a pearl like tears in weeping eyelids

The morning had stripped his guards and the night
had fled from him.

And the air is wearing a suit holding gold lightning

Her face like a bride, her cheeks red with the
sweetness of grain.

The air would have smelled of amber had it not
been for the grapes. (23) It is noted in this poem that
the poet depicts glasses of wine, sings and wails,
and asks his owner to speed up serving the wine,
because dawn is about to rise. We find in this
description of the time of wine, cups and drinking
that the poet went on to describe the dew and the
falling of the dew, then he paints a wonderful
artistic picture, likening the morning to the knight
who was stripped by the stern of its sheath and that
night. He died on the run, as the poet describes to us
the morning time / the army chasing the night / the
enemies, painting us a picture as if we are in the
midst of a fierce battle between two parties (the

picture and its various dimensions, which affects
making the recipient realize the dimensions of the
overall picture. The image is as in some texts (Abu
Othman Al-Khalidi), and from that he praises his
servant, describing him as intelligent, intelligent
and knowledgeable, and he is also amazed at his
beauty, as he says:

What is a slave b?

Ginna was born dominant steadfast

Tighten my arms with his good company; he is my
hand, my arm and the top of my arm

Young people, old people, know the combination of
weakness and skin

In the era and image of Badr Al-Duja, like him is
chosen and absent

The tip of the kohl is forked, the solution is good,
the good scepter is broken

Roses from his cheeks, apples, apples and glonar

Riad Hassan Zahir never them! Bliss expels water

And that is when a branch appears, if Shaza sings at
us (22)

The poet paints a beautiful picture in which he
praises the boy that he is not like the boys, as he
enjoys knowledge and cleverness despite his young
age, and that is why he is his arm and forearm that
rely on him. , which gives the impression that the
praise of the Khalidis was not limited to a certain
class, such as princes, ministers, and the like ;It also
indicates that their praise was not a gain for the sake
of gifts and closeness to the court always, as we
find him praising one of his boys and describing
him as chastity, honesty and good manners. He
lured the poet Farrah more into his analogy so that
the poetic image expanded to include apples and
gelnar, then the image expanded more and Riyad
Hassan Zawaher was formed, then entered the water
of bliss as an element that makes the image come
alive. So he entered the sound of the boy whose

without him because he's hidden in his secrets. (26)The poet went on again to present us with a picture in which he describes (the fortress watcher) who walks in the path of the stars of the heavenly bodies, and describes the guard as a punishment in his piercing gaze, meaning that the poet makes several digressions during the description in order to shed light on the details of one picture, as he is not Satisfied with merely pointing out instead, he goes to capture the details and veers away slightly from the center of the description, and the poet manages to paint an artistic portrait that fulfills an aesthetic goal as well as an informational one. Think, this is how the poet's knowledge of the movement of celestial bodies and clouds and what is happening in the sky is reflected, and the picture reflects the artistic composition of his poetry, language, imagination and rhythm (27)The artistic image is common in the discursive texts he composed (Abu Firas al-Hamdani), often on the subject of pride, to bring oneself into it with collective pride, as he said at the beginning of one of his poems:

If you want to meet oppressed lions, let them have a calm that does not disturb them.

Al-Aqqi for all of us is manure so that John Al-Ashqar can count

In the case of the sword of God we looked back and in his glory we prayed for the arrogant (28)

His poem instilled pride in himself and his people, and praised the sword of the state, as it depicts the bravery of their prince and knights, and compares them to fierce lions that do not fear death and are ready to confront enemies, and because of the intensity and hardness of their arrows they dye horses with blood. As if their prince and their kneesTS are the soldiers of God and the inheritors of the earth, and they have the right and legitimacy to fight against tyrants and darkness. After this picture, the poet continues the statement of the tribes that suffered from their blows woe and defeat

night). and by day), he added to this image a bit of movement and life, and all this came in an allegorical style, as today he was adorned with a holding suit, as if lightning had adorned it with gold inscriptions, and made these verses. The life and constant movement through figurative and imaginative imagery and verbal refinements that characterized this descriptive poetry, and these images did not come out of nowhere. Especially Sayf al-Dawla, so he depicted those battles in which Sayf al-Dawla won (24)Then the poet returns to describing the wine after that, that is, during this wine painting, the poet moved to several descriptions, namely, dew and dawn, and describe the atmosphere.

And if we look at his poem in which he describes a castle in the Seif al-Dawla Palace for its length and beauty, where he says:

And the castle of Al-Ayouq embraced its bottom, and the Gemini region was above it.

It does not know the diameter, as the clouds had a land that was trampled by the country of their livestock.

If the cloud appears, its occupant enters its menstrual cycle before its deer buzzes (25)

We note that the poet expanded on the description of this castle and its height, and put the clouds at the bottom until they exceeded Gemini in length, to continue after that and provide us with a poetic picture through which he describes the state of that. The castle and its inhabitants go through the clouds, because it is close to them as in the house that says: He appeared...) so they pass through the clouds before the rain falls from them, and then they go again to say:

It is considered one of the most prominent celestial bodies that must be seen, if it is going to run in its tracks

On the high, rugged peaks filled with arrogance and full of it. He has an air eagle's vengeance hovering

Stand in the respondents' drawings and salute the corners of the prayer room

The auspicious jossaj is measured by the waltz, the highest river

Those houses, and their toys, God does not see them as a place

I made Manbij my home in my childhood, and I made Manbij my home

Where I turned, I saw the water swimming and I dwelt in the shade (31)

The poet continues the decoration of those areas with the orchards, trees, rivers and the castle surrounding them on all sides (Al Jawasiq), where this description takes fifteen verses by drawing beautiful pictures that make the recipient imagine the picturesque scenery. The nature of his city, and then goes on to take pride in himself and his courage, he says, relying on the detailed style that characterizes his portraits:

I was not deceived by an accident, and Crimea is generous, as it became legal

I'm loose, because they call me a sweet sword

If I finish, I will be in the east of the kit, a child and an old man

I was nothing but a sword that added refinement to eternity

He was killed for his honor to kill fishing (32)

Where the poet abounds in metaphorical images, saying: I am the local sword, so he borrowed the sword in his name, and from his position and position in the east and west of the country he borrowed the phrase (East of Al-Adiyah), whether he is a boy or an old man, and he does not care about death if he wants to obtain the honor of martyrdom under the banner of Saif Al-Dawla in addition to The analogy (I was nothing but the sword) in which he depicts himself again with the sword, and that the passing of days made it more

and were defeated by an evil defeat, reviewing those facts in his saying:

We have carried the enemies into the midst of their homes with a beating that can be seen from the dustiest of air

He asked the dogs on the day of the Battle of the Pulse: Did they not leave the women at the bottom of grief?

The tiger means the day he walked to them, if they were not sure of death, why are you bullying?

WasilaAqil, when he resorted to Palmyra, we did not hit her with a beating that led to the lynx.

When her throat dried up, didn't we drink her a red cup of death?

Until he says

Then every bird and wolf are filled with their heroes, and tomorrow they fold the plain with rubbish (29) He paints successive pictures that show the reader and the recipient the courage and strength of the sword of the state and its brave knights as they write the most wonderful epics and victories over those tribes. The birds have saturated the larks and the beasts of the forest, so the reader imagines the abundance of these corpses, and the evidence is that the hawk beasts got what they got from those corpses. We find that the poet resorted to intimidation and exaggeration in the image he painted, in order to strengthen the morale of the soldiers, then he presented us with a set of sensual rhetorical images that the recipient can taste through the perceptions that occupy him. From the senses side, this gives the picture a suggestive charge. And the function that makes it appear in the imagination in a sensual and clear way" (30) In another poem, Abu Firas al-Hamdani describes his city (Manbij), the home of his master, its green spaces, abundant water, and the beautiful nature that God has bestowed upon and its people with the blessings that He made them covet. All caliphs and leaders where he says:

In his exhortation to the castle (the event gap), the poet presented poetic images that rushed in the context of the main purpose of the poem. Starting with his description in red, it indicates the abundance of the blood of the Roman dead who were struck by the sword of the state, until the castle was watered from both sides with clouds of heaven, and the skulls of the dead were drawn, so you do not know. This castle from whichever it is watered, then presents another image in which two styles are drawn: sensual and imaginative. To the imagination of the recipient in order to reveal the true meaning of the image he is talking about” (36) to move from then to another image that can be calculated from the type of “virtual image that depends in its structure on illusion, imagination and exaggeration, as it takes for itself imaginary actions based on some Virtual tools (37) we find the poet depicting that castle touched by madness, to make Mamdouh (the sword of the state) from bodies. Dead amulets that treat the touch of the castle, then we find those cascading images, although based on great exaggeration, they make the recipient accept them with pleasure. Because it plays with his imagination and his mind and gives him a richer picture (38) and if we try to understand the purpose of that rhetorical picture drawn by the poet and among those beautiful allegorical patterns in which poets share the imagination of the recipient and the reader in the composition, we find that they came only to serve the main purpose of the poem by adding He portrayed courage and chivalry to his praises, because this rhetorical construction is able to embody the emotional passion of the poet and transmit it to a recipient. And when we reflect on the poems of the poet (Al-Sharif Al-Radi) in which he laments the Ahl al-Bayt, peace be upon them, we find many immortal poems. He tries to embody the tragedy of death and annihilation with these elegies that distinguished him with the bereaved (39) in a poignant and psychologically poignant way, these poems include:

Karbala, you are still in anguish and calamity, what happened to you, O Mustafa family

severe and painful. To maintain its coherence, because narrative poetry or what has taken its form, especially in emotional poetry, where the organic unity is stronger and clearer (33) The poet drew in his deduction several pictures that helped him convey what he wanted and convey it easily to the reader.

As for the poem (Al-Mutanabi), in which he praises (Saif al-Dawla), it begins:

On the scale of the people of determination, he will come, and he will come on the scale of the honorable.

And in the eyes of the young, the little ones swell, and in the eyes of the great, they become small.

The sword of the state costs the whole army, and the great armies are incapable of it.

He asks people for what he has of himself, and this is what the fearful do not claim. (34)

The poet provides us with an insight into pride and one of the most wonderful readings of Arabic poetry, as he takes it as an occasion to enter the praise of Saif al-Dawla, to show the extent of his greatness, determination and generosity, so that the great in his eyes are small, walking in this constructive direction, until we find him continuing to talk about the castle that Mamdouh built, where he says:

Do little red ones know their color and which buttocks are cloudy?

The dark clouds made him drink it before he went down, and when he approached the skulls watered him.

They built it higher, knocked down the canal, and the minaret's waves crashed around it.

And he was like madness, so he became upon them, and among the corpses were amulets

An old leg he was driving, so I counted him again on the debt of sin, and eternity is merciful (35)

camp, as well as burning those tents. The picture that the poet wanted to paint is the state of panic and fear experienced by the people of the Prophet's tribe. It reveals the personality and psychology of the Creator and clearly shows the horizon of his imagination and the spaciousness of his thinking. (43) Accordingly, these images and similes give Al-Sharif Al-Rida's poems brilliance and splendor, as he was distinguished by his keenness to cover his poems with many distinct and artistic images. Finally, it must be said that the poetic image is an essential element in the poem and an essential tool in it, through which a comparison is made between every poet and even every era, as the poet's originality, development and uniqueness among poets is shown, as no poet can draw or borrow any other image than that which is drawn by his imagination, so it was said that the poetic image has a clear role that enables the reader to understand the text and link it to its historical, social and Islamic. The environmental context, because it is a poetic creativity and a cultural stock that blends in the mind of the poet, and thus every poem is an image

Conclusion

1. Poets use digression in their poetic texts for special purposes, such as criticizing a negative situation in society or a political issue that is difficult to reveal directly for fear of the ruling authority, or clarifying and recalling facts that society has overlooked or forgotten.
2. We find that the discursive poetic texts, with their many meanings, are one of the artistic features that revealed to us a large cultural stock and a balanced mentality characterized by the poets of the fourth Hijri era.
3. The scene of the discursive image among the poets of the fourth century AH is distinguished by its richness and intellectual and semantic richness.

How confused you have to feel when sleeping because of the flowing blood and tears (40)

As we notice, Imam (Al-Hussein), peace be upon him, and his family and companions mourn for grief, pain and panic, then he continues describing the events of that battle and the epic that history has immortalized. Today, God and His Messenger complain about that painful catastrophe, when he says:

O Messenger of God, if you will see them while they are among the dead and the cursed

From the sand he denies, and from thirst he quenches the canals

The marketer is searching for him from behind a laptop on a non-lot (41)

Then he goes on to detail the Umayyads, the gang that plagued the earth with injustice and corruption, where he says:

This is not for the Messenger of God, O nation of tyranny and tyranny

Through these multiple digressions, the poet draws for the recipient and the reader multiple overlapping images that are closer to the significance of the psychological image that conveys the psychological feeling from the maker of the text to the recipient to involve him in the greatness of that painful. The tragedy and what happened to the moons of the family of Muhammad, their women, their children and their companions in terms of killing, displacement, intimidation, captivity and murder. The sensory images that the reader quickly senses with these verses, as he finds the grandchildren of the Messenger of God being slaughtered as sacrifices in the ashes of Karbala, where he says:

Slaughtering the sacrifices from the descendants of the island, then his family will live in the pain market (42)

The reader sometimes notices a dynamic picture of horses talking with their hooves as they storm the

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