



Effects of Compound and Total Images on the Cohesion of in Al-Qahtani's Poetry

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Abstract

This article aims to explore the aesthetics of imagery in the poetry of Al-Qahtani, which can be categorized into two types: compound imagery resulting from the accumulation of images and compound imagery in narrative storytelling. Compound imagery is produced by accumulating carefully selected individual images to create a cascade of meanings. The second type encompasses narrative storytelling, either descriptive without dialogue or inclusive of narrative content within reading theory. This study offers a critical practice in light of reading theory regarding meaning issues that represent a complex problem with broad, intertwined and deep theoretical and practical dimensions. Selected poetic texts from the Southern Qahtani tradition are included in the study. The research methodology focuses on understanding the aesthetics of both compound and total imagery and their impact on the coherence of poetic texts. The study demonstrates how imagery serves as an artistic tool through which the poet conveys various themes, including conceptual perceptions, after projecting a sensory attribute onto them, allowing the conceptual to emerge with a sensory guise. Additionally, imagery encompasses sensory perceptions primarily arising from the poet's sense of reality. This interconnection affords the poet ample freedom to express their imagery and present their ideas.

Keywords: Compound image, total image, narration, Al-Qahtani's poetry, Theory of Reading

Introduction

Studies indicate that reading started simply by recognizing and pronouncing letters and written words (Amadasho, 2008). However, this process has developed, and reading has become viewed as a complex process, resulting in the emergence of multiple concepts and new types of reading. Weber (2019) indicated that “reading is the process of applying linguistic abilities and employing them in dealing with the content of what is read to extract meaning from the written word” (p.4). Numerous intellectual and philosophical origins contributed to setting the sources of the theory of reading and placing it in reviewing the theory of literature, literary communication, and history of literature. The theory of reading brought about a revolution in literary studies, represented by its announcement of changing the paradigm in literary sciences. The revolution represented the radical shift in interests from a dual study ‘Text - The Reader’ (Mahmoud, 2022, p.623)

The compound image results from the interconnection of more than one single image; this interconnection allows a poet to widely express his imaginings and present ideas freely, creating what can be called a hodgepodge of images (MacLeish, 1963, p.77). It was identified that Al-Qahtani poetry presented the compound image in two types: firstly, the compound image results from a collection of images. The second type is the compound image in narrative storytelling. The first type of compound image resulted from assembling images to frame the images of Al-Qahtani’s poetry by accumulating carefully selected individuals to create a cascade of meanings (Abu Osbaa, 1979, p.120).

Al-Afwah Al-Audi is one of Al-Qahtani’s poets who drew a crowd-pleasing picture in his poetry and said;

We have cohabitants who did not build for their people
If their people build on what they have spoilt, they return

They are not guided and will not pay attention to their guide
Both Lure and ignorance are part of them and turn

They were like Lakim in his clan
If they are destroyed by their deeds, they return

Or after him, like Qadar when it followed
The people who were led astray are gone

A house cannot be built without pillars
There is no pillar if there are no piton

If pitons and pillars are assembled
And people who have reached a point where they

If there are people of honourable character

Their demand has been hunted by the righteous

The people are not fit for chaos without masters
There are no masters if their ignorant prevail

Things can be fixed by people of judgement
If they turn away, they are led by the wicked
(Al-Audi, 1937, 9)

The poetry of Al-Afuh Al-Audi provided a jumping point for the complex image in which he declared some faults of his people, describing them as calling for corruption and wrongdoing, and hostile the reform and prudence. The poet, then, brings the image closer, and presents us an example of 'Lakim and Qadar', through which he arrives at the statement that the fate of these people will be the same as the people of Aad or the people of Salih (Peace Be Upon Them).

In other parts of the poem, the poet sets out the correct foundations and straight lines for what the tribe's entity should be. The concept of reading has evolved from simple and easy meaning, i.e. ability to recognise letters and words and pronounce them correctly that represents the mechanical aspect of reading into the complex mental process. This process includes perception, remembering, deduction, linking, then analysis and discussion, which embodies critical reading that requires careful consideration of what is read and more patience and precision, (Salem, 1999, p.34), the embodied reader (Abid, J. (2020). As well, Amr ibn Malik is another Qahtani's poet who presents another compound and crowding image in his poetry by saying;

I do not fear if the war is harassed by heroes
And it disturbed the clowns

I walk in front of them and death is hidden
Forward if the tubbies are poured into it

On me, flowing like a river
And as strict as the colour of polished salt

A plasticine in my hands of brunette fox
With a factor like a connected meteor in it

I am one of the Khazraj, the guiltless who are
People of generosity, whom mountains cannot be ignored
(Al-Isfahani, 1986, 16/237)

The poet singled out the first and second verses to depict his courage at the act of war, as he is the knight who moves forward without disturbance or fear of death. While, in the first part of the third verse, Amr ibn Malik shows his wide shield as the sparkling water of the river. To show its quality and precision of polishing. In the second part of the same verse, the poet depicts his sword and shows its quality. Then, he places us in front of an image of his flexible spear, which in its speed and swoop resembles a fiery meteor, in the fourth verse.

Another compound image in the poetry of Abdullah Ibn Ajlan Al-Nahdi, when he said;

The youth's garments (Sarbal) as new as
Watering it with papyrus-grown

It is clothed with flesh without a dress
Lengthen short people and touched by the ones lengthen

As if Damaksen or branches of a cloud
On board where its braid rested

(Al-Mundhir, 1967, 2/79).

The Sarbal, originally the dressed shield, is a metaphor for the richness and freshness of youth. As it increases character and good build, like the bulrushes that grew from the abundant watering of the valley. The poet highlighted a beautiful, sensual picture of this woman full of flesh, whose neither long nor short. The description points to white silk on her skin, or a branch of a white cloud in the place of the scarf. The visual imagination functioned to convey this sensory image that relied on the combination of three single images to formulate the compound image. Similarly, Amr Ibn Maad presented a compound image of women when he says:

The maiden I had fun with for a while
The delicate divans in its deterrents

I walk and roam around it
That, I like the quarries and branches

If they laugh or smile one day
You see cold brought on by frosts

As if there was a palm on their sides
Overflows with juicy pomegranates

You see it as time diminishing
And pours a plate of fermentation

Saffron is the color of her clothes
I found it red as the ranch

(Yakrob, 1970, 137).

The five senses have cooperated in perceiving this image. Whereas, the sense of touch is explained by the word 'delicate', the sense of taste is explained by the word 'juicy pomegranates', the sense of smell is explained by the word 'diminishing', and the sense of hearing is explained by the word 'pours'. As for the sense of sight, it is presented between the corners of this image and in all its spaces. Tumart (2005) designates that the concept of reading, as used by critics and scholars, means "the multiplicity of visions and angles of consideration in dealing with and analysing the text or literary effect, considering that the text is a living being with a form, structure, and its constituent elements that interact and relate to each other to form an integrated, dynamic structure" (pp. 1-2).

Through the verses of Adad Ibn Malik, another compound and marshalling image in his saying:

My people, do not start to commit injustice against others
For the hostility of your enemies make efforts

Preserve the clan and respect the rights of your neighbour
The neighbor is the closest to whom a hand can be extended

Light up a fire for your guest that lasts forever
A light that guides deliberate people

Most honourable fire of the living hood as long as it appears
On the stove, over the night was getting hot

(Qareeb, 1959, 135).

The compound image in this piece is formed from a number of single images, that carry one theme and feeling. In addition, the structure of this image is simple and coherent. It dominated its declarative expressions, as the poet did not rely on his imagination to create images as much as he relied on the incident, so the poet tended from description into declarativeness. This poem was distinguished by its thematic unity, as the theme grew from the opening to the close of the poem, which refers to good morals and reject stinginess. Similarly, Al-Harith Ibn Madad Al-Jarhami arranged in his saying:

I die lost, although the figure of eyes on me
But they are stingy and solid for me

I have only a few days left for me
I die when the revenues do not grieve for me

But the clouds will cry with their tears for me
Lightnings and thunders over my grave shout for me

The days passed until it left me
Like a sword, singled out by necklaces

The enemies are pleasant, and they bring forth dew upon me
And the far-reaching ones feel safe of my plans

(Al-San'ani, 1976, 188) and (Saeed, 1982, 1/298).

The poet was keen on the emotional aspect in presenting the compound image in this poem, so he tried to present it in suggestive manner of sadness. He starts presenting successive images, linking them with the letters of conjunction 'Waw and Fa-', that equals to 'and' in English, making them a connection that connects one image to another. All of these images show the poet's sorrow for himself and his grief that was achieved from his fear of dying alone, away

from family and loved ones. This piece, like the previous one, has a simple cohesive structure, whether in its over-all structure or in the construction of its individual images.

On the other hand, the second type of the compound image results from narrative storytelling. While, narration in language is speaker's narration of his speech in a sequential manner (Ibn Manzoor, 1883, 3/211). In terminology, it is "transferring the incident from its mental image to a linguistic image, whether it is poetry or prose" (Bakkar, 1983, 311). As for the theme under investigation, Al-Qahtaniyah's poetry contains both types of narrative storytelling in that it is a descriptive narration devoid of dialogue, or a narration that includes it. Accordingly, reading is not a linear, mechanical process or a simple act that requires a visual follow-up of the lines and its functions, and it is not that receptive reading that stops at the boundaries of the text/discourse. But it is a creative act, traveling along twisted, intertwined paths of connotations that may encounter or imagine. Rather, constructing and assembling them through the process of dismantling, assembling, tearing down, structure, and process of interpretation within text or discourse for the sake of a new synthesis process (Tumart, 2005). Reading in this sense is a process of secondary creativity over the author's creativity.

The first type of narrative was closely linked to Al-Qahtani's story, which benefited from the religious and historical heritage. Whereas, Al-Qahtani's poets tried to draw inspiration from the stories from that heritage and employ them in their poetry, as it is fertile material that they relied on to clarify their opinions because it served as a moral. For example, the Najran snake said;

Haven't you heard of Dhul-Qarnayn?
The difficulty in his world was difficult

Spent a long period of time, but he afflicted
He joined immortality to its limit

(Al-San'ani, 1929,154).

Then the poet continues his story until he influences the lamentation of Solomon (Peace be Upon Him) and said;

Did you see the holder of the two possessed in the evening?
Death awls him away from the life

Likewise, eternity thrashes everything
Then his solid strength fails

(Al-San'ani, 1929,155)

Amr Ibn Maad Yakrob draws the inspiration from historical and religious figures in his speech by saying;

Do you promise me as if you are Dhu Ra'in?
With the best life or Dhu Nuwas

And there were blessings before you
And a firm rule among the people

Older than the era of A'd
Great, oppressive, tyrannical, cruel

Then his family became Bedouins and began
It turns from people to people
(Yakrob, 1970, 116).

The poet talks about Himyar, its glory and what remains of this kingship. The poet mentions 'Dhu Ra'in' and 'Dhu Nuwas', then he mentions the people of Aad. The use of the religious and historical heritage was evident in several places in Al-Qahtani's stories. They also mentioned: Thamud (Qareeb, 1979, 100), David (Peace Be Upon Them), Iram (Yakrob, 1970, 164), Qadar (Al-Audi, 1937, 9) and Goliath (Shariah, 1929, 476).

The study found that Al-Qahtani's poet count on the story to explain his glory and heroism, whereas, Asaad Al-Kamil said;

We sent horses to Al-Yamamah
So we came to them firmly and earnestly

We sent soldiers to Kinana
So the solders being to Kinana

We left Thaqif ripe for soldiers
Conquering humiliation and distress

We crushed the villages of Al-Yamamah by horses
A time when we will return to them and begin

Then I headed towards Al-Sham on a purpose
With men on bare bones

I sent my horses towards Yathrib
Arrange for them to be steady after me

Then we attacked Yathrib with strong horses
With Al-Makhawel, it is failing

We left behind of the Aws and Khazraj
Enough of the power and glory people

Then, I locked the horses in it
Towards my land, my people and my breed
(Shariah, 1929, 476).

At this point, the descriptive narration was spontaneously linked to segments of the poem, and the poet extensively used it, because it provided him with a wide scope to narrate his feats (Yakrob, 1970, 27-51). Based on this statement, it had been justified that Al-Qahtani's poet

relied on one of the two sides of narrative storytelling, descriptive narration, in presenting his stories.

However, we do not dearth the presence of a story built on narrative storytelling in Al-Qahtani's poetry such elements are found in Abu Zubaid Al-Tai, who started his poem describing the lion. He created his description to form a frightening imaginary image for a person who had not seen him that was parallel to his frightening realistic image. The poet, after describing the lion, relies on descriptive narration, that moves in the following verses to something contrary to what implied in the previous verses, and said;

He saw passengers riding in the evening
They said: A mule with blond hair

Rather, the lion, so seek refuge, where will you be?
By Lord of dancers, this is the saffron

They turned quickly, ready for their mount
And thee followed their tracks, growling

He adapts them as soon as he felt his senses
The range of sound does not get closer or delay

When they found nothing made them suspicious
They entered the complete night and rose early

The long night had grown cold on them
A group of left-handed passed by them arduously

They called to be alone for a little and have wedding
Surround stirrups around thee and breakthrough

(Al-Mundhir, 1967, 61-62).

In his previous verses, the poet leads the event towards calm and serenity. After survival of the groups from the lion, that chased them and being confident of it, they decided to take rest and then start traveling in the morning. But things did not go well until the end, as the poet tells us, where the plot escalates to climax as he says;

By his eyes when they pulled their saddlebags
Their destination, and the morning had almost dawned

It surprised them, waiting for his second kindness
It has dewlap, as if it was scheming

They all called for arms, readily available
And it became a bully among them

Their mounts rang out from their shoulders

Among those who are affectionate with simplicity

And they flew with their swords and oraches
And they all hide threats and berates

(Al-Mundhir, 1967, 62-63).

Here begins the confrontation that they hated to happen. The poet stated this conflict when he says;

It met first one who walked around with his sword
The great man who is wintered and barren

It bit off with his two fangs, cutting off his head
It struck the neck loudly, and it became louder

It brought whoever was hoping for its return
Then, it encountered what has to be take care

(Al-Mundhir, 1967, 63).

Thus, the story ends with a confrontation with the lion. The confrontation that ends with the lion preying on one of the members of the convoy in a terrifying depiction. The poet (Abu Zubaid) prepared his artistic supplies for this story. He followed its characters, development of events, imagining the incident, while he was aware of it and felt its circumstances. The narration style and driving events until the end got the poet's interest in the aspects of the human conflict, which was represented by the lion's predation of one of the group's members. Thus, the poet wanted to present a sad end for his story. Finally, the Caliph Othman Ibn Affan (May Allah Be Pleased with Him) said to Abu Zubaid, when he listened to his description of the lion, 'Be silent, may Allah cut off your tongue, for you have terrified the hearts of Muslims', due to the poet's solid style in describing the lion (Salam, 1980, 1/420).

It could be concluded that descriptive narration was more extant in Al-Qahtani's story. On one hand, this results from the advantages of using the events and lessons in the religious and historical heritages. On the other hand, descriptive narration dealt with the two purposes of pride and commandments within poetry. This type of poetry offers a wide scope for the poet to present his opinions and points of view, as well as to enumerate his claims and express his experiences and the wisdom he derived from those experiences. Thus, first function of reading is discovery then creation. The reader discovers through re-reading and presenting to the world through his own personal reading (Sartre, 1971). As for narrative storytelling, it was limited to closely to pre-Islamic poets or those influenced by its spirit, especially the poet Abu Zubaid Al-Tai (Al-Mundhir, 1967, 94-99).

Second Section: Total Image

The single and compound images are parts of the total poetic image that deals with one or two

verses or a scene from the whole text. Therefore, after the presentation of these images in the previous section, it is time to come closer for understanding total image of poetic text that deals with the entire text to show its overall picture. Thus, the poetic experience is formulated in an artistic style after it has been crystallised by the imagination, where the feeling is a light wire that extends across the parts of the overall picture to connect them and pull them together (Bakkar, 1983, 373).

In other words, total image is a poetic image that poet draws through more than one compound image. The poet's experience in formulating this type of image entails the interconnection and combination of the compound images to formulate another one. This process refers to the poem's entirety image as a creative work. Since literary language breaks expectations and departs from the ordinary due to its shifts and inconsistencies, the literary form, as Paul de Man says "the result of dialectical interaction between conceptual structure of pre-recognition and intention in totality of the interpretive process, so that it is difficult to grasp this controversy, so the idea of totality suggests closed forms that struggle" (Wladgoztych, 2000, 68). Coherent organised systems often have an irresistible tendency to transform into objective structures and readers are required "to focus on the central arguments made by the text/author" (Özçelik, 2018, 141). This state of art represented in the words of Amr Ibn Al-Hadhad:

The one who's terrified became in his tomb
He is consumed by the injustice that heralded

God did not thank him for his effort
He did not make anything forbidden throughout his life

No eye cried out of grief after him
While did not see an honor time for him

The light of time erased his days
And time became darker for him

His face has become colder than its eternity
Whole consent remained apart from him

The truth disobeyed him when he called
To the abyss of injustice that has inflicted him

He descends from raising the from top to toe
The epoch did not find a ladder for him

How many little girls are beautiful
Remember what has been forbidden from his days

How many they're of generous masters
From the donkeys of glory, they have been decorated

The faces of justice were disfigured his days
The truth that delivered him, converted to Islam
(Al-San'ani, 1929, 138-139)

The poet showered us with a huge number of metaphors in the above verses. His tools did not stop at dealing with the tangible reality in a clear and revealing manner, but rather he took ways of expression that could not be achieved directly. Thus, it could be stated that he brought out of the inflexible reality a new, clearer and brighter one. Accordingly, the poet facilitated understanding his metaphors through the uses of poetic personification and embodiment. In other words, he projected sensory perceptions onto his spirits, so that the morals would emerge exhausting the garb of the living, making it clearer and closer to the mind as a result of what was projected upon him. In his first verse, Amr Ibn Al-Hadhad, identified injustice as a predatory creature, i.e. people reap what they sow. The third verse made use of the diagnosis in denying the vision of eternity. Rather, the poet meant that the attacker did not do anything that would be praised for after his death.

In the fourth verse, Amr Ibn Al-Hadhad personifies time which was covered with darkness and blackness, and he refers to the injustice that spread from the attacker. In his fifth verse, he gives time a face that has lost its radiance and light due to his dark period of rule. In the same verse, he relies on a metaphor in his statement 'Whole consent remained apart from him' to indicate humiliation and coercion. In his sixth verse, the poet personifies the truth with a face that opposes the attacker against his injustice. The seventh verse depicted descending to the lowest levels that has never seen him rise or growth. Before the last verse, the poet intends to violate the sanctuary with the hired-out decoration. In the last verse, Amr embodies justice and gives it faces that complain on the days of unjust rule.

In addition, the total image appears in the poetry of Al-Afwah Al- Audi and said;

Don't blame me and you know that I am deceived
I did not think that compassion or caution would help me

I did not think that my misfortune would help me, even though it had already
appeared
My joints, while the sight has become straight

Men and women in the neighborhood without a leader
In groups as cows swaddled for the altar

They brought cold water and honey
What a wash will be followed by a cross

A wailing woman cries and a lesson for mourning
A matter becomes apparent for her and another is pleased

Some of them had scratches on their faces
A woman entrails have been touched by lessons

They were sad and threw their clothes to him
The rings rang and the crowd erupted
(Al-Audi, 1937, 15)

Throughout reading these verses, the reader has no choice but assembling a space for his imagination to descend with the poet's words into the depths of the character and blending with feelings, and colored sensations. Through the poet's words, Al-Audi reflects expressive and suggestive images that indicate the warm situation, and showing the poet's speculation of the surrounding environment, regarding death and burying the dead. In his first and second verse, the poet draws a picture that shows him departing from life, while his kindness and caution are useless. In the third, fourth and fifth verses, he draws a scene of women's voices and wailing rose and how they began to scratch their faces due to the impact of the calamity. The four senses were awakened in perceiving this image, including the tactile imagination, which is demonstrated by the words 'cold' and 'scratches on their faces', in addition to the explicit word 'touch'.

The tactile and auditory imaginations give the impression through contemplation of the words 'wailing' and 'crying'. The sense of sight cooperated with the two aforementioned senses in perceiving this image. As for the last verses, the poet intensified his images and highlighted them with sequential details so that carries the reader into another world, which is the grave. At that point, a house of wool or verses of poetry is useless, thus, nothing is left in his world except the good memory that the poet identified between his companions when they remember him. Accordingly, the senses of hearing, touch and sight had contributed in perceiving this image. The mixture of more than one compound images in the structure of the previous poem led to the formation of a comprehensive image that contributed to giving vitality and life to the text.

Similarly, the total image is also presented in Al-Shanfari's poetry who said;

Oh, my neighbor, you are not blame
If you remember or by yourself

I really adored to her mask
If she walks or turns around

She did not sleep until, gave a drink
To her neighbor, even though the gift is small

She resides in her home, free from blame
If houses with blame are permissible

If she has to find a tiny thing on earth
If she speaks, she will get wet on her mother

Omaima whose sperm is not ashamed
When women are mentioned, she becomes chaste and majestic

If he became a father, a joy comes to his eye

In home of happiness, so he did not ask where she remained

So, it sounded louder, straight and complete
If a person goes crazy from beauty, she would.

(Malik, 1996, 32-33)

A huge collection of metonymic images, representing sublime human values, brought to mind by a pre-Islamic poet, who looks at women from a gentle perspective. The result was guided by sublime virtues that address the essence of the Arab woman in her public and private behavior (Ahmed, 1985, 154). Thus, the total image shown in the previous three poems is based on a number of compound images. The advantage of using total image is tighten the bonds of the text and spread thematic unity between the verses of the poem. Al-Qahtani's poets demonstrated talent, ability and accuracy in portraying details to form a comprehensive image filled with features of movement or an expressive image. MacLeish (1963) indicated that a single image is drawn and consolidated with words that make it sensual and clear to the eye, ear, or touch. Then, another image is placed near it, and the meaning is revealed. In result, it is not the meaning of a single image, rather than being a result of the assembly between the two meanings.

Conclusion

The theory of reading is a vital approach that embodies human thought with renewal and generosity, that classifies as interpretive dimensions that contribute to producing new knowledge of different texts.

The image is an artistic means in the poet's hands, used to convey various goals such as, moral perceptions after projecting a tangible feature onto them, so the moral comes out with a garb of sensory. In addition, physical perceptions that mainly comes from the poet's sense of reality. The compound and total images affect cohesiveness of the poetic text, because both of these images are formed by employing more than one image in sections and panels. This utilisation offers eclectic choices for the poet to express his images and ideas. The compound and total images had been extensively used in Al-Qahtani's poetry, that embodies the poetic experience of the southern poets.

Al-Qahtani's poets used the compound image in two types:

First; the compound image is produced through a collection of images. This type is shaped by the accumulation of carefully selected individual images in a manner that creates a cascade of meaning. Second; the compound image resulted from narrative storytelling. Al-Qahtani's poet furthered from this type in recalling his religious and historical heritage. This procedure draws inspiration from stories and uses them in their poetry, as it is a fertile material that poets rely on to clarify their opinions as knowledge lessons. In addition, it had been identified that Al-Qahtani's poet depend on the story to explain his pride and heroism, or mention some animals. For example, the poem of Abu Zubaid Al-Tai mentions the lion more than once. Also, the study

identified descriptive narration that is presented in Al-Qahtani's poetry rather than narration that counts on dialogue. Because the first type offers the poet an eclectic choice to present his opinions and points of view, as well as, to enumerate his boasts and express his experiences and the wisdom derived from those experiences.

The total image represents the poetic experience formulated in an artistic style after its crystallisation by imagination, where the feeling presented as a light line that extends through the parts of the total image to connect and extend single images. In other words, the poetic image drawn through more than one compound image, and the poet's experience in this type of image, is formed as a result of the interconnection and combination of that compound images. It could be concluded; the important feature of total image is embodied in tightening the bonds of text and increasing thematic unity between the verses of the poem.

The wide-ranging scientific scheme entails non-acceptance, for whatever modern scholars have achieved, and that a clearheaded reading of heritage issues and its titles must be a free reading that is not subject to previous results. Rather, the research is supposed to be serious, free, and sound in order for us to reach sound results.

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