

Literary Devices Ingredients and its Implications on Ziad Bin Al-Ajam Poetry

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Abstract

Literary devices are considered to be one of Arabic Rhetoric Sciences, and semantics is the science which to embellish words or meanings with artistic colors of verbal or moral beauty. From this our study comes to search in the literary devices, ingredients and its effect on Ziad Bin Al-Ajam poetry, these devices show the effect of the poems of the poet on the recipient and achieving the meaning that the poet want in the verse, so this article will focus on Alliteration, Antithesis, and Repetition.

Keywords: Alliteration, Antithesis, and Repetition, Literary devices.

Introduction

The rhetoricians carried for Literary devices, which is one of the three sciences of Rhetoric Sciences, Science of eloquence, meaning, and then the ornamentation, the last is defined as “The ways to improve speech after taking care of its application to the circumstances and clarity of meaning”. Poets have been concerned with improving speech and decorating words, meanings, sentences, and structures; in order to make the text more understandable and to persuade the recipient. Perhaps the first serious scientific attempt to study the science of ornamentation was the attempt of the Abbasid caliph and poet (Ibn al-Mu'tazz/d. 296 AH). He was the first to study the science of rhetoric independently, which was previously mixed with the studies of the science of eloquence and meaning. it was noted that the arts of ornamentation existed in pre-Islamic and Islamic poetry, but poets used these arts without knowing the name of this science.

Therefore, Ibn al-Mu'tazz (d. 296 AH) coined the terms and rules and divided the science of ornamentation into five arts in his book entitled (The ornamentation). Then, Qadamah ibn Ja'far (d. 337 AH) came after him and talked about other rhetorical arts and enhancements in his book (Criticism of Poetry) ".Then, many scholars added to the divisions of (Ibn al-Mu'tazz) of this art, or abbreviated them, until it finally ended up with two sections, which are : verbal Literary devices and moral Literary devices, we will discuss the impact of these Literary devices in the poetry of Ziyad al-Ajam, who is considered one of the most prominent Arab poets in Khorasan, and he is one of the poets of the Umayyad era. We did not delve into the poet's life and his era because they are available in his collection of poems and in many sources that have dealt with this era and its poets. We would delve into the Alliteration, Antithesis, and Repetition in poetry of Ziyad Al-Ajam.

Alliteration:

It's one of the Verbal Literary devices in which the improvement of speech is due to the word, it does not eliminate the improvement of meaning, and includes many

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ornamentation arts. The word (جناس) (pun) in the Arabic language taken from the type, which many meanings such as certain type of people and birds (. the technical sense, alliteration is the agreement of two words in pronunciation in spite their difference in meaning. Ibn al-Mu'tazz classified Alliteration as the second chapter of the science of rhetoric and called it homonymy in Arabic (التجنيس). In Arabic rhetoric, alteration has been divided into many types, and despite these divisions, Alliteration remains a powerful tool that can be used to add a touch of beauty and eloquence to speech. in Arabic rhetoric, alliteration has been divided into many types, but all of them serve a rhetorical function of persuading the audience through. some ancient critics and rhetoricians believed that Alliteration is a type of derivation and common verbal , perhaps because the image of the word is in harmony with the other close word, they considered it one of the branches of language. we will study the full Alliteration and Derivational Alliteration in this section.

Full Alteration:

its is the agreement of two words in all letters, number, shape, and order. it is found in the Qur'an, such as in the verse: in Arabic: (And the Day the Hour appears the criminals will swear they had remained but an hour. Thus they were deluded)

the word (the Hour) it is the same world as) an hour (if the worlds satisfied the same letters, form, and order, but (the Hour) means doomsday, and the word hour means time. Arabic poets have known Alteration, which is a type of musical phenomenon that emphasizes rhythm, musical harmony, and breaks the monotony of rhythm. so we find the Full Alteration in Zias Al-Ajam poems, because he imitate his predecessors in poetry. He Actually said:

And I have seen him dried his mares blurring in the Aluga with swings

The full Alteration in the poet's saying (مراجح/بمراجح) (swings/with swings), as both words came in the form of a noun and agreed in the number of letters, shape, and order. The full alteration here has led to an indication that expressed the character of the mourner and alerted the listener to his qualities that he is characterized by toleration and generosity, the full poetic meter "suits deep emotional meanings, highly sensitive and has diverse emotions".Its conjunction was complete without any defects or elisions, to indicate the perfection of the character of the mourner. The complete Iteration also came in the poet's satire when he said in Arabic:

"وَيَشْكُرُ تَشْكُرُ مَنْ ضَامَهَا وَيَشْكُرُ لِلَّهِ لَا تَشْكُرُ"

"And thankful thankful to those who included it and thanks to God not thankful"

The full Alteration between (يشكر/تشكر) (thanks, appreciate), this alteration has come in form of (يشكر) to indicate to the name of the person how was targeted by the poet, and (تشكر) is verb which indicate to movement and continuity in event. The poet used a different and variable formulation of the verb (تشكر), and here the function of the full Alteration is evident in creating an effect and musical harmony in the listener's hearing. These words gave a new meaning that amazes the listener, so he preferred this type of Alteration. And so did the complete Alteration in the poet's saying" :

فَانَعِ الْمَغِيرَةَ لِلْمَغِيرَةِ إِذْ عَدَّتْ شَعَوَاءَ مُجْرَةَ لِنَبِيحِ النَّابِيحِ

So the raider of the raider became a blazing hole for the barking of the barking

The full Alteration in (المغيرة/للمغيرة) (marauder, maraud), while there are alteration (لنبيح/النابيح) (Bark, Barker)but it's example of incomplete Alteration, where the two words differ by one letter. The two words (المغيرة/للمغيرة) are both nouns, which gives greater degree of stability for the attributes. This is why the good qualities and deeds have spread like the fragrance of musk, and his reputation has become well-known." "The poet's reputation has spread far and wide, and his use of full Alteration has helped to add

meaning and depth to his work. This alteration is not just a decorative element, but rather a way for the poet to express his ideas more effectively ". He also said:

وَأُنْبِئْتُهُمْ يَسْتَصِرُّ خَوْنَ بِكَاهِلٍ وَلِلُّؤْمِ فِيهِمْ كَاهِلٌ وَسَنَامٌ

And their prophets cry out for the pain and the meanness in them is a burden and a hump

The Alteration in the words (بكاھل/كاهل) (shoulder, on the shoulder) , they have the same spelling and pronunciation. However, the word (كاهل) in the first hemistich of the poem means 'someone who is relied upon in times of trouble', while the word 'كاهل' in the second hemistich means 'the upper back'. The two words are both in the active participle form, which indicates that the quality is constant in the person. The poet has used this to create a double meaning, and to emphasize reliability of attribute in the person he is talking about." Qatadah ibn Ja'far has classified this poem as an example of antithesis, not alteration. This is not in line with the definition of alteration and antithesis in Arabic rhetoric“.

Deviation Alteration

"It is considered a type of Alteration, referring to the agreement between two words in derivation from a single linguistic root, along with their connection in one or more elements of linguistic structure. Arab rhetoricians referred to it as 'Absolute Alteration'. "This type of analogy was known in pre-Islamic poetry. Derivative Alteration suggests to the listener the repetition of a word, with no purpose in that repetition. However, the recipient quickly discovers that the first word differs from the second in meaning. We find this type of analogy in the poetry of many Arab poets, including our poet Ziyad Al-A'jam, when he says, in Arabic:

وَأَرَى الْمَكَارِمَ يَوْمَ زَيْلٍ بِنَعْشِهِ زَالَتْ بِفَضْلِ فَضَائِلٍ وَمَدَائِحِ

And I see the honorable on the day of his coffin disappeared thanks to virtues and praises

"The poet utilized derivational analogy within words sharing a common linguistic root (زيل، زالت) (to move away, to disappear), from the verb (زال). He introduced the verb (زيل) in the passive form, omitting the subject, to achieve an impact on the recipient due to the shock of the death of this person." As for the verb (زالت), it appeared in the active form, in order to indicate to the recipient the value of this person, whose death caused the virtues to perish. Thus, the poet employed derivational Alteration within the structure of contrast to emphasize a strong impact on the recipient." Not to mention his use of the (فضائل، فضائل) that share a common linguistic root, but the poet presented them in nominal form to signify the stability that has been shaken by the death of this person. As for the poet's statement:

مَا قُلْتُ فِيكَ فَأَنْتَ أَهْلُ مَقَالَتِي بَلْ قَدْ يُفَصِّرُ عَنْكَ مَدْحُ الْمَادِحِ

What I said about you, you are the people of my article, but it may fall short of you to praise the praiser

"We can observe derivational alteration in the words (قلت /مقالتي) (I said, my said) as both words stem from a single linguistic root (قال), and they share the letters (لام، قاف) This added to the beauty of the verse and the strength of its semantic meaning (لام)، is a hidden letter, and similarly, the letter (قاف) is described as loud and strong. "This led to a musical harmony and expressive vocal tones Similarly, the word (مدح/مادح) (to praise, one who praised) is also a derivational Alteration from a single linguistic root (مدح), where (مدح) is the infinitive form and (مادح) is the active participle. This indicates the poet's consistency and his words about this person. And any words spoken are considered few from the poet's perspective. Therefore, the derivational analogy within the verse contributed to harmony and coherence. Some scholars of rhetoric place it among “The supportive rhythm of the rhyme...due to the rhythm it produces that pleases the ears, almost rivaling

the rhythm of the fixed rhyme” “And derivational analogy appeared in the poet's satire of Abu Qilaba in the following verse in Arabic: (

فَأَيْتَكَ شَيْخٌ مَيِّتٌ وَمُورَثٌ فُضَاعَةٌ مِيرَاثِ الْبَسُوسِ وَقَاشِرٌ

You are a dead sheikh and the inheritor of the otter of the inheritance of the basous and the peel

"In this verse, derivational alteration appeared through the words (مورث /ميراث), as they originate from a single linguistic root, the verb (وَرث). The two words shared the letters (م, ي, م, ر, ث), and the convergence of these sounds' characteristics—whispering and softness of (ثاء), the loudness of (لام), and the repetition of (راء)—creates a harmonious effect" "This reflects the qualities of this person, and within the derivational analogy, we sense a structure of contrast that creates a state of mockery and derision. What this person brings to his tribe is nothing but misfortune, symbolized by the term (البسوس) and (*قاشر)." "Thus, this auditory effect and the rhythm of sarcastic juxtaposition were achieved, along with a semantic function through derivational analogy and manipulation of the phonetic sign. This further enhanced the beauty and strength of the poetic context."

Antithesis:

"One of the literary devices that enhancing speech where improvement is directed towards meaning, and then improving expression. This includes several exquisite artistic techniques, among them ' Antithesis ' which is called concurrence and contrast. 'الطباق' linguistically refers to two things matching in meaning, signifying equality." "As for 'الطباق' in terminology: it is the juxtaposition of something and its opposite in speech, whether in prose or poetry, as in the saying in the verse." (And you would think them awake, while they were asleep).

"The word 'أيقاظ' (awakening) is the opposite of 'رقود' (sleeping), meaning wakefulness against sleep. Here, the Antithesis clarifies the meaning through its opposite. Meanings are defined by their contrasts, and the texts of Arab poets and writers have been enriched with the art of Antithesis to strengthen the musical resonance and establish harmony between expression and meaning in the text." "And ' Antithesis ' and ' correspondence ' are synonymous terms in (Qudama ibn Ja'far's) terminology. We find "Antithesis' in the poetry of Ziyad al-A'jam in his saying..."

إِذَا مَاتَ مِنْهُمْ سَيِّدٌ وَدَعَامَةٌ بَدَا فِي رِكَابِ الْمَجْدِ آخَرُ صَالِحٌ

If a master and a pillar die of them, he appears in the passengers of glory another righteous

"The art of ' Antithesis ' is evident here (مات/ بدأ) (death/manifestation), as the poet juxtaposed between death (مات) and manifestation (بدأ), meaning here that it revived the glory of ancestors and what characterizes these individuals and nobles with deeds of goodness and righteousness. The structure of contrasting words was crafted in accordance with the context's requirement." The beauty of the meaning that affected the listener's soul, and the poet organized the verse (طويل) (long) which often corresponds with topics that need a vision in the rhythm to complete the emotional state." This gives a semantic and aesthetic value to the art of ' Antithesis,' where a positive concordance is heard here. As for the poet's statement:

أُمَّتُهَا لَكَ الْخَيْرُ أَمْ أَحْيَاهَا كَمَا يَفْعَلُ الرَّجُلُ الصَّالِحُ
إِذَا قُلْتَ قَدْ أَقْبَلْتَ أَدْبَرْتَ كَمَنْ لَيْسَ غَادٍ وَلَا رَائِحٌ

Her nation is good for you or I greet her as a good man does

If I say I have accepted, I will manage as if there is no smell or smell

"In this statement, we find a positive Antithesis relationship between (أمتها/أحيها) (this words contain the meaning of death and revive), where a connection is made between the

duality of death and life. Similarly, there's a Antithesis between (أقبلت/أدبرت). Also, a negative Antithesis relationship is established between (غاد/رائح)(coming/ going). The poet has employed verbs in the positive Antithesis, as they emphasize movement, lack of stability, and the impermanence of things in this life. On the other hand, in the negative concordance... ("It took the form of the nominal pattern (غاد/رائح) to represent the steady state of human beings in their journey through life. Thus, within the Antithesis, the contradiction of things was highlighted, presenting an aesthetic and argumentative function by combining different contrasts. The technique known as 'المقابلة' (in English there is not word to indicate for المقابلة as type of Antithesis) falls under the art of Antithesis, wherein multiple meanings are present in a sentence, followed by corresponding meanings in the arrangement. like this verse in Qur'an:

(We will ease him toward ease As for he who gives and fears Allah And believes in the best [reward] But as for he who withholds and considers himself free of need And denies the best [reward], We will ease him toward difficulty)

"The first verse corresponds to the second verse in sequence of meanings. Therefore, Antithesis and 'المقابلة' are among the moral literary devices that have an impact on the soul and create a strong cohesion between words. This is because the structure of Antithesis and 'المقابلة' is a revealing structure for meanings when placing two contrasting elements together. Consequently, it provides a semantic value to the poet's statement. An example of this is the saying of Ziyad al-A'jam :

أُرِيدُ حَيَاتَهُ وَيُرِيدُ قَتْلِي وَأَعْلَمُ أَنَّ الرَّجُلَ اللَّئِيمُ

I want his life and he wants to kill me and I know he's the mean man.

"Here we perceive the structure of 'المقابلة' as a tool relying on placing two or more contrasting elements in front of each other, leading to the clarification of the statement and intended meaning. This engenders a cohesion between words, causing the recipient to actively engage with both the meanings and their opposites. The poet desires the life of this person, distancing him from anything harmful. However, it is juxtaposed with a contrasting and opposing image." "It is the desire of that vile person, whether the death or harm of the poet through all means. Here, the aesthetic of 'المقابلة' between opposites becomes evident. Thus, you find 'المقابلة' in the poet's satire of (Abd Qays) when he says..."

قَوْمٌ مِنَ الْحَسَبِ الرَّأْكِي بِمَنْزِلَةٍ كَطَحْلِبِ الْمَاءِ لَا أَصْلَ وَلَا وَرَقٌ

A people of pure calculation as a water moss, no origin or paper

The poet presents contrasting and opposing images simultaneously. At the outset, he describes these people as being in a high position, resembling a fragrant scent. Then, he undermines this image and its meanings, as he introduces images and meanings that are the opposite, deconstructing them. They are like tree without root (لا جذر لهم مثل نبات (الطحلب), meaning they have no origin to boast about. "This plant lacks leaves (نبتة لا ورق (لها), meaning that these people and their community lack branches, i.e., offspring. Here, the technique of 'المقابلة' relies on balancing between meanings and imagery to reveal the positive qualities and their corresponding negative traits. Antithesis and 'المقابلة' have lent strength to the meaning and a dimension of significance that works to clarify, enhance, and beautify the meaning. However, the ancient Arab rhetoricians viewed ' Antithesis ' and 'المقابلة' as a single concept under one term, which is ' Antithesis."

Repetition:

Repetition is a stylistic phenomenon that has been known in the Arabic language since its earliest texts, namely the pre-Islamic poetry. However, the ancient rhetoricians disagreed on its scope. They also gave it different names, such as the tail and the echo, but they all fall into the style of repetition. it means the repetition of a word to emphasize and alert the recipient to the meaning. Repetition is an important rhetorical device because it can be used to emphasize the meaning of a word or phrase, to add rhythm to a text, or to create a

sense of pleasure in the reader. Repetition can also be used to create a rhetorical effect, Repetition is one of the ways to present a rhetorical discourse with a rhetorical effect, as pointed out by Perelman and Tyteca. The repetition has accord multiple times in Qur'an, such as the verse, which has been repeated 33 times.

(So which of the favors of your Lord would you deny?)

The meaning of the repetition is to renew the mention of the blessings in this chapter and to require gratitude for them. Repetition in the poetry of Ziyad al-Ajam came according to its structural nature in sections.

Repletion of letters

This type of repetition, focus on letter in a text , can create a certain effect on the recipient. This is because the repetition of a letter and the echo of its sound means focusing on the connotations of the text, which the recipient reveals, such as:

لَيْسُوا إِلَيْهِ وَلَكِنْ يَعْطُونَ بِهِ كَمَا تَعْلَقُ رَاقِي النَّخْلِ بِالكَرْبِ

They are not to him, but they hang on to him as the palm tree hangs with anguish

The poet used the repetition of the letter "ق" three times in a beautiful and creative way in all parts of the words (تعلقون/تعلق/راقي) (these worlds mean hang and sophisticated). The sound of "ق" is a voiced sound with a strong accent. The poet may have wanted to summarize the meanings and strongly satirize these people. Those who are proud of their lineage and attach themselves to the noble, as a climber of palm trees (راقي) attaches himself to their heads. The repetition of the letter "ق" was an objective equivalent in shaking the reputation of these people or suggesting this meaning. Likewise, the repetition of the letter in Ziyad's saying in the praise section:((

فَإِذَا مَرَرْتَ بِقَبْرِهِ فَاعْقِرْ بِهِ كَوْمَ الْهَجَانِ وَكُلَّ طَرْفٍ سَابِحٍ

If you pass by his grave, then he will be beaten by Kom Al-Hagan and every party that swims

You notice the repetition of the letter "ر" as it comes dominant over the rest of the letters. The letter "ر" has a sound that is characterized by repetition. It seems that the poet has matched this quality with the emotion towards the praised person, so his match was successful between the letter and the quality of its sound." The poet used the letter "ر" as a semantic equivalent for repetition and repetition of the praised person's qualities, so the poet repeated the letter "ر" several times."

Repletion of term

Repetition is a poetic device that involves repeating a term or phrase multiple times in a text. This can be used to create emphasis, create a sense of rhythm, or to add meaning to the text. For example, the poet Ziad used repetition in praising :

لَمَّا أَتَيْتُكَ رَاجِئاً لِنَوَالِكُمْ أَلْفَيْتُ بَابَ نَوَالِكُمْ لَمْ يَرْتَجِ

When I came to you begging for your looms, I turned the door of your will, and it did not shake

In this passage, we find the repetition of the word "نوالكم", which means "generosity". The poet came hoping and wishing for the generosity of these people, but he found that the door to their generosity (نوالكم) is not closed in the face of any person. Perhaps, when repeating the same word in a text, it weakens its stylistic and aesthetic elements." However, the poet was able to make this repetition a linguistic focal point to connect the parts of the verse and deliver the desired meaning, from his saying also":

رَمَاهَا حَبِيبُ بْنُ الْمُهَلَّبِ رَمِيَةً فَأَتَيْتُهَا بِالسَّهْمِ وَالسَّهْمُ يَغْرُبُ

Habib bin Al-Muhallab threw it a throw and fixed it with the arrow and the arrow sets

"In this verse, the poet mentioned the word "سهم" (Arrow), and before it he repeated the word "رمى" (throw) once as a verb and once as a noun (رمية) (toss). This repetition helped to connect the parts of the verse, while avoiding the direct repetition of the words "رماه" or "رمية". The repetition of the word "السهم" then points to the stability of the text." "The repetition of the word "arrow" creates a sense of cohesion in the unity of the verse, and an impact on the recipient. The stability of the ability of the praised to do things as he wants, even if they came from where he does not know, is a metaphor for it by saying (السهم (يغرب), meaning it comes from where he does not know."

Phrase Repletion:

In this type, repetition is done by repeating a complete sentence structure, and from repeating the sentence, what came in Ziad's words." :

تَرَكْتُ التَّقَى وَالذَّيْنَ دِينَ مُحَمَّدٍ لِأَهْلِ التَّقَى وَالْمُسْلِمِينَ يَلُوحُ

I left the parents of the religion of Muhammad met the people of the met and the Muslims looming

The poet repeated his words (تركت التقى) (I have abandoned the piety), then he deliberately repeated them in a nominal sentence (لأهل التقى والمسلمين) (to pious and Muslims) to consolidate the meaning around the person who was mocked, and he addressed him with the pronoun of the addressee (تركت), and then he repeated his words in a nominal sentence that suggests stability that this person is not one of the people of piety and good, To ensure an impact on the souls of the recipients, and the function of repetition is an aesthetic function resulting from repetition that stimulates memory and accepts repetition. But in another saying of the poet, the repetition came in a different way in the next phrase. :

فَلَوْ رَدَّ أَهْلُ الْحَقِّ مَنْ مَاتَ مِنْكُمْ إِلَى حَقِّهِ لَمْ تُدْفَنُوا فِي الْمَقَابِرِ

If the people of truth return those of you who died to their right, you will not be buried in cemeteries.

The repetition here in (The people of truth replied to those who died) and (So you were not buried in the cemeteries), came in a style of wish and repetition of meaning in a different form. The poet played with words to repeat one meaning in a way of hinting at it and turning the meaning or the idea one way or another. The poet used repetition to create a contrast between the lives of these people and the lives of the righteous and good. This repetition supported the semantic meaning and the artistic image of the text. However, some researchers have argued that repetition is a sign of the poet's weak poeticity and linguistic poverty. "However, the poet used repetition in accordance with the context, and was able to reveal the motives and meanings of the poem. Therefore, it can be said that the repetition of the phrase, word, or letter is only for a sonic purpose, and that it is to present the same meaning and idea in different way

Conclusion:

In conclusion, our research has led to the following results: Ibn al-Mutazz was the first to attempt to make science of ornamentation an independent discipline and to define its branches, which were previously intertwined with the branches of rhetoric. The science of meaning relies on the art of alteration on the internal rhythm of the text. The forms of alteration have varied in the poetry of Ziyad al-Ajam, as has the art of antithesis. The poet was able to master the art of repetition and embody its artistic and stylistic values in his poetry. The poet's poetry can be studied in a stylistic or rhetorical way, especially for the purpose of satire, which is common in the poet's poetry, and perhaps influenced by the poets of the naqa'id (poetry of debate), Jarir, Farazdaq, and al-Akhtal."

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