

## Methods of Demand in the Poetry of Ahmed Sheikh Muhammad Al-Samawi

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### **Abstract:**

Demand methods are one of the important levels that embrace the text as a distinct tool in poetic creativity because they give the structures suggestive connotations to express the poet's thoughts and emotions. deliberation behind advice; Because words translate the poet's experience in producing meaning through a synthetic structure that reveals it is expressed in an expressive style based on vision and imagination, as these cognitive tools produce a sensory image that has its impact on the mind and conscience. Therefore, the use of questioning, appeal, command and prohibition in the verbal structure opens the way for the recipient to reach the desired meaning, which constitutes a contemplative space in which the poet simulates the horizons of things in his poetic language, which creates a relationship within the sentences that opens the texts.

### **Introduction:**

The request methods belong to the construct that ((it does not get guaranteed and does not come true unless you pronounce it))

Therefore, the construction methods that call for an unfulfilled requirement when uttered in the speaker's mind are called (the methods of demand), and they are also technically called (the methods of the demanded creation) (), and their types are five: the command, the prohibition, the question, the wish, and the call.

Ibn al-Nazim limited the modes of request to four types: the question, the command, the prohibition, and the call (), and he removed wishful thinking from the circle of these types, on the grounds that wishing "does not require in the request the possibility of obtaining, so you have no greed in it." (), As for the other type ((that this is called for))

This division contains a stylistic statement, as it becomes clear to the researcher, as stylistic studies have always distanced (the wishful-looking style) from their content. to limit its connotation to wishful thinking; This is in addition to being limited to a basic tool that performs its meaning, namely (let), and as a result the stylistic shifts recede in one purpose, even if it is expressed by internal tools such as (would) and (if) because they are metaphorical meanings of the interrogative and conditional styles, and wishful thinking in them is understood from the context; Because it contains an estimate other than reality, the indication is one (wishing).

The four methods of demand - the aforementioned - occupied a wide area in the Diwan of (Ahmed Sheikh Muhammad al-Samawi), as they were employed in a stylistic manner characterized by taking into account the speech of the other through the meanings and purposes that he performed within the poetic text, which made it a clear phenomenon, with a stylistic specificity in his poetry. It was an effective tool for expressing his different ideas and thoughts according to the situation that calls for it. The creative product constitutes a space. Contemplate to reach the foundations of the image that the poet evokes in an artistic way to give an expressive space that expresses stylistic dislocations based on vision and imagination.

### **First, the question mark.**

The interrogative style is one of the styles that occupied a wide space in literary productions, whether prose or poetic. Perhaps this is due to the strength of this method of expression in addressing the other, and the expressive space it generates with which creative energies mingle to interact together within the text to move it to the purposes that it aims to achieve. The creator sings it, as the interrogative ((points to an open expressive space that accommodates multiple connotations that is able to encompass the poet's questions and produce the poetic text of the text, which leads to a doubling of the suggestive text's energy, the direction of the poetic pattern towards the center of the text)) (), and since the question is ((request for obtaining An ambiguous matter in the mind concerns the questioner and what he means ()), so the ambiguity in turn leads to questioning and then discussion until it develops to Al-Hajjaj (), which gives the meaning of the structure (the accuracy and openness of the meaning to another indication that bears in the soul, leading to arousing the thought of The reader)), and as a result of the expressive and semantic hints that the interrogative style is characterized by by means of its relevant tools that can be interrogated through their impact as contextual clues indicative of the purpose sought by the creator, they are tools of identification that contribute to understanding the dimensions of the discourse and its contentment. He questioned him about our freedom and flexibility in interpretation (), and thus the interrogative style ((is a method of request in the origin of his description, but he did not It remains in this case, so a figurative gloss emerged that deviated it from its essence in its linguistic origin.)) He represented in the Diwan of (Ahmed Sheikh Muhammad al-Samawi) a remarkable phenomenon through the aggregate of interrogative sentences that shrouded his poetic texts until it became one of the effective stylistic features with which the poet's style was distinguished. By employing its intense displacements within the text, he was able to transcend the interrogative limits to the stylistic horizons. This is what he said in the poem (This is Iraq):

**What is the guilt of this people complaining? I think they are targeted without the shades of Al-Ora (Al Kamil)**

**If they disbelieved in him, not for the sake of worshiping God or in religion, he was failing**

**But there were motives that fell asleep and were awakened by hatred**

**So what is the reason for this fighting, and it was not a component of all sects?**

**It is a misfortune that a ruler leads you in the palm of his hand, a people who can be bought and sold.**

We note in this piece the movement of the creative self, whose initiation with the interrogative tool (what), was well employed, as the generative structure came in its place, and it is a stylistically tool that inquires about the truth of the thing, whether it is sane or unreasonable (), as well as employing it stylistically to realize the meaning of what it carries from Suggestive energies move through it in several directions; Because the speaker seeks to achieve what he aspires to himself and the feeling that surrounds him, as the structure intermingles in its pronunciation and connotation to form an emotional space of various purposes, and this concept is inferred by it about (guilt), which is a fabrication of the ambiguity committed by the Iraqi people until it became a focus for all suffering, from Atonement, killing, sectarianism, and other consequences of injustice by asking (what) and without having an answer to this question, and that is only for a stylistic goal that he seeks; Intent on the continuity of the text and in digression to the structures of his ideas and thoughts about the event, which led to the interconnection of the effect of the creator and the doubling of the text's energy to the recipient through one of the stylistic pillars represented in the absence of a person (the recipient) i.e. the addressee by its displacement from the apparent requirement in contextual employment (), the question tool (what) was given The text is the meaning of exaggeration and glorification of the event

What this people committed to suffer what they suffered, and with this functional impact, the text opened to the multiplicity of visions and their adaptation according to the context. You see, what is this sin that is not equal to the sin that led this people to their tragedies, and what strengthens this is their use of the question mark that was mentioned in the same passage in his saying:

So what is the reason for this fighting, and it did not exclude one element from all sects?

His saying (so what) has its structural origin (on, what), as the interrogative thousand (ma) must be deleted if it is preceded by a preposition (), and the meaning is on anything this fighting is taking place, so it produces a sensory image that helps us access the meaning. The poet marvels at the killings that targeted Innocent peoples with their sects to which they belong, and the text is consistent in its indication of astonishment at the content of his saying:

It is a misfortune that a ruler leads you in the palm of his hand, a people who can be bought and sold

Neither the guilt deserves to be described as a sin, nor does the ruler deserve to be a ruler who is responsible for safeguarding the sanctities of the country and its people. And by employing the interrogative tool and repeating it twice in the piece, the poet has given the text coherence at the

level of the linguistic and semantic structure (), with the freedom to move to perform various purposes, this repetition has been harnessed

The stylistic hint is the possibility of shifting the text to indicate the meaning of warning against falsehood and regret (), in a stylistic hint that the absent addressee warns in his presence that what is happening in Iraq and what the people endure is false, not right, and it is a cause for regret and regret over his condition, and through the flexibility of the shift provided by the interrogative method he was able The poet reduced and generated many meanings and purposes within a single text.

It is also the use of interrogative saying in the poem (Love Letter to Iraq TV): ( )

Isn't it in the world of television, and unfortunately, it changed the songs, and this is the end of my (simple) wonder.

And every country you witness shows you what the eye does not see closely

This is Iraq, the Iraq of poetry, from ancient times, how many verses from the books were drawn in it poetry is the history of a people in their civilization, so they presented it with a legacy and acquired so educate the people in knowledge and knowledge among the peoples, so that they may rise to the meteors

In the above text, the poet was able to adapt the words to their meanings, through the cognitive tools represented by the interrogative tool that is the mother of the door; Because the other interrogative tools came on her behalf in the interrogative (), namely (the hamza), to bear an aesthetic theme that expresses his implicit sense, and the style has shifted here, through which the text gives various connotations in which the meanings of (sadness, regret and exclamation) share. ratification; Because the text is based on the purpose with which the creator organized his verses, and it is a purpose that is deviated from the apparent meaning. This message of love is in fact a message of reproach and blame directed by the poet in the style of the question asks the content of what he wants from the text. For him, the question is clear the answer; Because it is a shift from the known to the known towards the creator, and thus he employed him in regret and bemoaning, as well as the state of astonishment and wonder that surrounded the text on the poet's tongue from the absence of the role of the mentor and guide (television) as a means of guidance and an effective tool in society, as it turned into a tool of absence for civilization and history. A country whose counterparts say, ((The semantics displaced from the interrogative connotations created this accurate depiction of that social situation that is repeated over and over again.

## **Second: the call**

The call is the speaker's request to the addressee by means of one of the letters of the appeal sensually, it was the letter of the appeal or moral (), and we mean by the tangible, i.e. uttered in

the sentence, such as (Oh man) and the moral, i.e. the omitted, which is valued like (our Lord) and appreciation: O our Lord

The concept of the call to the rhetoricians did not depart from what the grammarians termed, so the significance of demand, turnout, and warning are among the goals that they were keen to explain in their definition.

Manab (call) transmitted from the news to the creation))(), and it has various tools between its use for the call of the near, such as (the hamza, and any), and for the call of the distant, which is the rest of the tools as (ya, aya, haya, ...) ().

The appeal's style may lead to other purposes that deviate from its original purpose, and these purposes represent a clear shift in the stylistic level of the text's composition, and this is our demand and our goal in this subject. His saying in the poem (To Saddam's (Jordanian) lawyer):

**Who are you defending, oh lawyer of Jordan, for any infidel tyrant who did not believe (Al Kamil)**

**I wish I had grieved seven of your family, not my homeland**

**Thousands of his people were buried alive in a cemetery**

**O haters of Iraq, and who came to live in the land of serenity or plunder me**

**Go back to your senses if you are Arabs and from an honest and fortified womb**

As the poet employed the appeal method here in three verses of the piece, and his insistence on this employment has its justifications. Jordan) did not respond to the lawyer's call – with his specialization with the tool “O” – rather he wanted him to blame and wonder, which came as a mockery of the effect of the interrogative inside on the call as a linguistic presumption. The psychological pain of the poet as a result of this defense, which he deems unfair (), with the transformation of the purpose thatIt appears in it the beauty of the call, as it went out to the meaning of the supplication contained in the composition (O + I wish) that it befalls the addressee as the misfortune befalls the speaker. Stylistics by saying: (O you haters of Iraq), he expressed the call here about advice and reprimand with his companion saying: (Go back to your senses if you are Arabs), and it is an intentional characteristic that provides the poet with the psychological atmosphere that brings harmony with the poetic style achieved by the text. The poetic on the listener, we found him emotional in the form of sadness at times, and joy at other times))(), and with evidence, the style of (the call) also said in a poem: (To the people of Rumaitha):

The country of Al-Rumaitha, which is in my mirror a symbol of jihad and the source of revolutions

**A country that yearns for its people and its home like a bird, from a cage to an oasis**

**I yearn to grow with a heart and God, since I had beautiful prayers in it**

**I greet it as the Lord greeted the drops of dew and the dawn with the breeze**

**And when I sang, I sang on her harp, and when I became thirsty, I blew my raptures**

We find in this piece another use of the method of calling using one of the features of Arabic rhetoric, which is (deletion of the instrument of appeal) (), and appreciation (O country of Al-Rumaitha) in its stylistic hint of it to show the spiritual connection that He connects him with this city when he mentioned that this poem was said in a celebration held, as he is linked to it and its people by a bond of lineage and kinship, as if the poet did not want to separate him from his love for this city, a break (), and the contemplator in this piece finds that the poet has changed his style from the original to show the meaning of nostalgia and remembrance Through him, behind the poet's call to Al-Rumaitha, there is a longing and a delicate feeling that is evident by describing her in the mirror that reflects images of heroism and revolutions, as he is like a bird that longs for freedom in oases instead of prison, so God has turned (Ahmed Al-Samawi) on this employment! The call in this piece constituted a distinguishing sign that reflects his inner voice and his psychological suffering about the event By transcending the true meaning to translate his suffering, the call is ((one of the rich methods that act in many meanings and purposes, especially in the rich language that by its nature exceeds the limits of the situation and the requirements of custom)))) to create a new world of his poetic product

This is in addition to employing this theme to address its purpose in addressing the unreasonable; This is for an intended purpose that aims to sharpen and attract the mental energies of the recipient, and add a new meaning by employing linguistic intensity that nourishes the text with new meanings by which it overcomes the barriers of expression familiar according to the context and available evidence.

### **Third: the style of the command**

It is one of the methods of order creation, and it has been defined by most rhetorical books as: ((Requesting the occurrence of something that did not occur at the time of the request as a matter of commissioning and commitment from a higher side commanding to a lower side commanding)) (), that the limit of the order to be issued from a higher side requires the realization of the sign of supremacy In its content and meaning, the matter considers itself as being of a higher status than the one who addresses it or directs the matter to it, whether that is achieved in reality or not ().

The command style has four forms: the imperative verb, which is the most commonly used, the present tense verb form associated with the order, the infinitive form representing its action, and the noun of the verb (). The evidence for it, and thus the method of the command goes beyond its ordering structure to a productive structure, for the rhetoricians' interest in it did not come out of nowhere, but because it "is not limited to being an orderly structural structure, but rather

transcends it to being a generative structure, like other structures of construction, because it does not know commitment (in the origin of the meaning). Rather, it tries to produce what language does not get used to producing, and this product depends on a positional shift that takes the structure away from (the origin of meaning)) (), and with this generative shift, the purposes transcend between supplication, petition, guidance, incapacitation, permissibility, and other purposes that are consistent with the context ().

The truth is that this deviation is the goal of the stylists and their demand in clarifying the stylistics of a text and showing its advantages. Remarkably, one of the evidences of this is his saying in the poem (O Iraq is a poet's distress):

**Give each deceiver a sufficiency if he is repentant (the perfect)**

**And they called on the diaspora to return to it, whoever was willing**

**Close the ranks and unite your opinions of each voter**

**And give leadership to those who are fined by high ranks**

**And leave the partisanship until you give birth from the horizon of clouds**

This piece represents an epistemological field for the style of the command represented by saying (extend, pray, consolidate, unite, give, call) if the poet employs in his precise style six formulas for the command to perform what is consistent with the purpose of the text that contained it, the significance of the matter here shifted from the necessity of the purpose of necessity and superiority to The purpose of (advising, guiding and directing), the moral context vertebrae represents a unity integrated with this displacement. The poet advises the recipient and directs him about the necessity of tolerance and assistance to everyone who has good faith in returning to what is right after circumstances have tempted him to take an opposite position, and the necessity of giving the opportunity to every displaced person to return to The arms of the homeland, provided he wishes to do so And this discourse here is directed to (the government), which represents the supreme authority, and the authority that represents the commanding side. (Advise and guidance) and expels this shift in composition in other formulas (Stock, unite, give) the purpose on its deep meaning advice and guidance opportunities for ranks, unification of opinions and giving leadership to those who deserve it away from destruction, all meanings combined with the context of the text that the creator created to paint a discursive picture with it Full of emotional energies aligned with meaning The general meaning of the poetic text, because ((Poetic sayings improve their position among the souls in terms of choosing the materials of the pronunciation, and select the best of them, and make the appropriate and homogeneous structure, and investigate the parts of worship that are the words that indicate the parts of meanings needed)) (), and other evidence of the style of the command is his saying In the poem (Lamiah Abbas Emar):

**Go back to your origins, O Lamia, if you are of high character (the perfect)**

**I can't believe what I read and don't see you in nature**

**Al-Amarah is a town of sunrise from an impenetrable foot**

**O daughter of the Tigris, her countryside was spring in autumn**

How did you accept the press for a sick person to say that you broadcast it?

In this piece, the poet excelled in drawing the reader's attention to the emotional state in which he lives and the feelings that surround him through it. The deep meaning that lies within the text and is derived from the context until it is proven to deviate from necessity and superiority to the meaning of advice

And guidance, but not like any advice and guidance, that it is surrounded by an atmosphere of charges (deterrence and warning of error) because it aims with this stylistic shift to ((to move the recipient to the state he lives in, or in other words he tries to transfer him to the same experience that prompted him to this innovation)). ( ), the subject of the text concerns whether to wear the veil or not ( ), and with a careful look at the text's interior, we find it open to accept another stylistic shifting charge, which is the astonishment at the issuance of this act by the person being addressed, so the admonition was a veiled expression of wonder

**Fourth: The method of forbidding:**

The method of prohibition is one of the methods of constructing demand, and it is a productive rhetorical method, because it departs from its specific semantic circle to open up to the other semantic reservoirs of the text that benefit from the context and clues ( ), and it means: ((Every method that asks to stop the action on the side of superiority and obligation So it will be from a higher and forbidding side to a lower and forbidding side And linking the sign of the prohibition with superiority makes it opposite to the command in this connotation, but in terms of composition, it differs from it that it has one synthetic formula, which is the present tense verb preceded by (no), the decisive prohibition ( ).

With the prohibition departing from the circle of superiority and commitment, it constitutes a semantic field for many purposes that benefit from the context and its presumptions, which are known as (metaphorical purposes), which in turn add luster and vitality to the text, working to sharpen the recipient's enthusiasm and awaken his mind to absorb it through the active charges that surround it. Positive emotional shock that requires reflection and exploration, and all of this is revealed by the context Determining the position, and the nature of the one from whom the prohibition formula is issued and who it is directed to, these shifts are represented by the indication of (praying, advice, guidance, belittling, petition, ... and others) ( ), and they are of interest to stylistic studies, because they search beyond the text of meanings And deep deviations ((that these meanings do not emanate from the form of the prohibition in and of itself, but rather stem from it and a reality in a special system, and is associated with a special context)) ( ), and the style of the prohibition has formed a stylistic phenomenon that has special deviations in the



poetry of our poet (Ahmed Sheikh Muhammad al-Samawi), And from that he said in a poem: (I do not exonerate myself)

**If you read what I complain about in my books, don't blame me if I exploded my volcano (the simple)**

**People have unjustly torn me in their claws, and how much they have eaten me with teeth**

**I never complained to anyone other than God of pain, and every complaint had tears on my eyelids**

And I do not exonerate myself that I am human, but the rising of the soul ends me

I walk away from every society if I do not find in it what transcends a human being

We note here that the poet has employed the method of prohibition in saying: (Do not blame me if I explode a volcano) in a context full of rebellious emotional charges that need a context with a tone consistent with its structural content. The stylistic deviation is represented in his departure from superiority, as the poet addresses in the singular and means the group familiar with the Diwan, and the purpose is not to prevent them from blaming, but rather to warn them and warn them against the issuance of this act from them, because the poet sees that in the sentimental notes The expression that he broadcasted in his poetic texts is the best answer to those who try to blame him for his position on his complaints and what he suffered from them. The poet himself and what is around him, he responds to him and is pushed to artistically reveal the secrets of the soul or the universe in response to this feeling and in a language that is pictures))(), and another evidence of the style of prohibition is his saying in the poem (Stand in Iraq):

What do you expect next? In keeping it dangerous, do not leave the head of a snake or a sin (al-Basit). And do not trust a bastard who is a bastard in a homeland, for he is a bastard, a free mother and a father Hypocrites, and since their positions were crushed, they resurrected, and every fire of them broke out They destroy their homes with their own hands, and every edifice seemed to be ruined from their hatred Their country is coveted by the world and its tributaries have tore it apart as if it had tore up books.

This text radiates with allusions and connotations that paved the way for its inclusion in the poetic text, the shift that surrounds the style of prohibition and embodied in his saying (do not let, and do not trust). The interlocutor in the forbidden formulas expresses his vision of the event, the fate of his country, Iraq, and the intelligence it requires.

Which is represented by the poet's request from the addressee not to leave (the head of the snake nor its sin) in reference to the person responsible for what the situation has reached in the country, nor those who followed him in that, as for the displacement in the second house of the poetic text, it indicated the humiliation and insult, represented by saying (and do not trust) Balqit..), but the text derived this stylistic deviation by the inclusion of the moral presumption of

the word (bastard) denoting contempt and humiliation with the meaning of the text entirely from preaching and exhortation.

### **Conclusion and results**

- 1- The poet took advantage of the methods of demand to express his implicit sense through the characteristic of displacement in which the text acquires its literaryness loaded with feelings.
- 2- The poet's relationship with the daily events was reflected in his poetic language in a remarkable way, which gives a distinctive sign towards the center of the text, deduced from the context
- 3- The poet found in the request methods what fits his vision and imagination; Because it is proof that carries the magic of internal dialogue that rises to the rank of event.
- 4- The creative self movement reflects wide psychological, spatial and temporal ranges.
- 5- The methods of demand formed stylistic jets of gestures expressed in their interior in an expressive manner to generate radiant meanings charged with deep connotations.

margins

(1) Jawahir al-Balaghah, 84.

(2) See: Arabic rhetoric, Alam Al Ani - Al Bayan - Al Budaiya, Dr. Abdul Aziz Ateeq, 84, and Jawaher Al Balaghah, 85.

(3) See: Rhetoric and Application: Dr. Ahmed is required and Dr. Hassan Al-Basir, 131. Al-Kafi in the Sciences of Arabic Rhetoric (Al-Ma'ani - Al-Bayan - Al-Badi'), Dr. Issa Ali Al-Akoub and a. Ali Saad Al-Shtiwi, 263, and methods of demand for grammarians and rhetoricians, d. Qais Ismail Al-Awsi, 307.

(4) He is Badr al-Din bin Malik, known as Ibn al-Nazim.

(5) Al-Misbah fi Al-Ma'ani, Al-Bayan and Al-Badi', Ibn Al-Nazim, edited by: Dr. Hosni Abdel Jalil Youssef, 83.

(6) same source, 84.

(7) same source

(8) See: the same source, 84, and the clear eloquence, 133.

(9) Poetry of the Kharijites, a stylistic study, Jassim Muhammad Al-Sumaida'i, Dar Dijla Publishers and Distributors, 1st Edition, Amman - Jordan, 2010 AD, 93.

(10) Al-Hajjaj's methods in the poem "The Response to Talismans", 41

- (11 ) See: Al-Hajjaj in Arabic Poetry, Its Structure and Styles, 141.
- (12 ) Al-Hajjaj's methods in the poem "The Response to the Talismans", 18.
- (13 ) See: Stylistics of poetic construction, a stylistic study of Sami Mahdi's poetry, Arshad Ali Muhammad, House of Public Cultural Affairs, Baghdad, 1, 1999, 98.
- (14 ) Al-Hajjaj's methods in the poem "The Response to the Talismans", 41.
- (15 ) See: Jawaher Al Balagha, 100, Miftah Al Uloom, 310, and Al Misbah, 84.
- (16 ) See: Stylistic Structures Study in (The Rain Song) by Al-Sayyab, Dr. Hassan Nazim, The Arab Cultural Center, Casablanca, Beirut, 1, 2002, 147.
- (17 ) See: Mughni Al-Labib, Ibn Hisham Al-Ansari, 299.
- (18 ) See: Stylistic Structures Study in (The Rain's Song) Al-Sayyab, 147.
- (19 ) See: Jawaher Al Balagha: 104, and Al Kafi in the Sciences of Arabic Rhetoric, 270.
- (20 ) Diwan of Ahmad Sheikh Muhammad al-Samawi, 59.
- (21 ) See: Sibawayh's Book: 1/99, and Al-Misbah fi Al-Ma'ani, Al-Bayan and Al-Badi', 84.
- (22 ) Al-Hajjaj's methods in a poem, responding to the talismans, 49.
- ( 23) See: the same source, 299.
- ( 24) Jawaher Al Balaghah, 115.
- (25 ) See: the same source, 115, and methods of demand for grammarians and rhetoricians, 217.
- (26 ) Diwan of Ahmad Sheikh Muhammad al-Samawi, 47.
- (27 ) See: The Science of Meanings in the Rhetorical Inheritance in Rooting and Evaluating, Dr. Hassan Tabbel, 96.
- (28 ) Poetry music, 14.
- ( 29) Diwan of Ahmad Sheikh Muhammad al-Samawi: 63.
- ( 30) See: Sharh Jamal Al-Zajji, 2/82.
- (31 ) See: Diwan of Ahmed Sheikh Muhammad Al-Samawi, 63, and see: Arabic rhetoric, its sciences and arts, Abdul Rahman Hassan Hanbaka Al-Maidani, 1/241
- (32 ) The science of meanings in the rhetorical inheritance in rooting and evaluation, 96.

- (33 ) See: Creation Style in Ibn al-Shati's Poetry, Muhammad al-Arabi al-Assad, Journal of Human Sciences, College of Arts and Languages, Al-AkhwaMentouri University, Constantine, p. (45), 2016, 31.
- (34) Semantics: A rhetorical and critical study of semantics issues, Bassiouni Abdel Fattah Fayoud, 2/86, and see: The Rhetoric of Structures A Study in Semantics, Dr. Tawfiq El-Fil, 210, and Arabic Rhetoric: Rooting and Renewing, Mustafa Al-Sawy Al-Juwayni, 71.
- (35 ) See: Ilm Al-Ma'ani – Al-Bayan – Al-Badi', 71, and Ilm Al-Ma'ani is a rhetorical and critical study, 85.
- (36 ) See: The rhetoric of structures, a study in the science of meanings, 209, and Jawaher al-Balaghah, 86-87.
- (37 ) Arabic rhetoric another reading, 293.
- (38 ) See: Jawaher Al Balaghah, 71-72
- (39 ) Diwan of Ahmad Sheikh Muhammad al-Samawi, 58.
- (40 ) Minhaj al-Balagha and Siraj al-Ataba', Hazem al-Qartagni, edited by: Dr. Muhammad Al-Habib bin Al-Khawaja, Dar Al-Gharb Al-Islami, 2nd Edition, Beirut, 1981, 119.
- ( 41) Diwan of Ahmad Sheikh Muhammad al-Samawi, 143.
- ( 42) Rhetoric and stylistics, d. Mohamed Abdel Muttalib, The Egyptian International Publishing Company, Longman, 1, 1994, 235.
- (43 ) The reason for writing this text is that the poet Lamia Amara published an article in Alam Al-Ghad newspaper entitled Me and my Abaya, in which she preferred to buy shoes over a cloak, see: Diwan Ahmed Al-Sheikh Muhammad Al-Samawi, 143.
- (44 ) See: Arabic rhetoric another reading, 297.
- (45 ) The science of meanings, a rhetorical and critical study of the issues of meanings, 2/101.
- (46 ) See: The rhetoric of structures, a study in the science of meanings, 212, and the Arabic rhetoric, its foundations, sciences and arts, 228.
- (47 ) See: Jawahir al-Balagha, 93-93, and al-Balaghah and Application, 130.
- (48 ) The Science of Meanings in the Rhetorical Inheritance, 71.
- (49 ) Diwan of Ahmad Sheikh Muhammad al-Samawi, 40.
- (50 ) Modern Literary Criticism, d. Muhammad GhunaimiHilal, Dar NahdetMisr, 6th edition, Cairo, 2005, 357.

(51 ) Diwan of Ahmad Sheikh Muhammad al-Samawi, 135-136.

(52 ) See: Manhaj al-Balagha' and Siraj al-Ataba', 119.

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