



Narrative Statement in Islamic Prose

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In the name of God, the most gracious, the most merciful

Praise be to God, Lord of the Worlds, and prayers and peace be upon the most honorable of messengers, Muhammad, sent as a mercy to the worlds, and upon his pure and immaculate family, and his virtuous and virtuous companions, eternal and blessed prayers until the Day of Judgment. And after that...

Summary...

The ancient prose text is a rich and varied text, providing the researcher with a wide scope for study. Every aspect of this text can be suitable for research. Modern methods have provided ample space for reviving the ancient literary heritage in new forms. Narrative studies, for example, have lavished many of their concepts, and these concepts have been brought into the world of prose, encouraged by the dissolution of boundaries between literary genres and the development witnessed by the world of literary criticism in this field. Narration and dialogue are no longer the preserve of stories and novels, but have extended to letters, not as intrusive, foreign elements, but as elements that shape the literary structure and structure of prose. We are not surprised, then, if we find studies in the narratives of political letters and other literary letters that flow in this same direction. Imagery, as a narrative technique, enables us to enter the world of ancient prose without difficulty, based on the availability of its elements in the structure of this prose. There is hardly an Islamic message that is devoid of a dialogue or a kinetic description that forms a single or complex scene that is tempting to study and research... This is what encouraged me to choose this topic as the title of my research (The Art of Narrative in the Epistles of the Islamic Era). I divided it into three sections preceded by an introduction in which I presented the concept of narration as an artistic technique, in a brief and quick manner. The first section was titled Narrative: Its Types and Functions. In the second section, which was titled (Narrative Components), I addressed narration and its relationship to characters. I studied that relationship in detail through the characters' movement and dialogue. As for the third chapter, I addressed the artistic image within the narrative fabric and the aesthetics it adds to the prose scene. Then I attached the research to a conclusion in which I highlighted the most important general lines of the research results. I followed this conclusion with a list of sources and references.

The importance of the research: The study of Islamic literature is the goal of many researchers, as it is a fertile source of multiple arts that cannot be forgotten. Therefore, the desire was based on studying it and learning about its creative secrets through studying its



record that includes many events that took place in the Islamic era. Hence, the desire was based on studying it and learning about its impact through a group of its prose arts, which are distinguished by their eloquence and rhetoric, quality of expression, sincerity of emotion, diversity of purposes, and beauty of imagery, especially literary letters. Their letters were a true mirror of their eloquent literary and expressive personalities, as they recorded many artistic images that depicted the linguistic instinct. Letters were an important source of writers in which they expressed their positions on social, political, and humanitarian issues.

Research Problem: The most important problem I faced in preparing the research was that I did not find any independent study that dealt with the art of narration in political messages in Islamic literature, which forced me to rely on my own efforts to obtain it, in addition to several difficulties, the most prominent of which are the exceptional circumstances that our country is suffering from; but with the help of God Almighty and the assistance of good people, the research was completed.

Research methodology: The methodology I followed required descriptive analysis.

Recommendations: The artistic beauty of Islamic literature, especially prose, came in easy, elegant words. Indeed, the beauty of artistic communication was not limited to a word, sentence, phrase, or story, but rather was organized in all its prose contexts. It came in an easy, flexible language that suits every age. Indeed, it extends across the spaces of time and place to beyond the word, which made it hide beneath it sublime meanings that cannot be encompassed by thought or contained in a book or letter. This bestowed upon it a sweetness that one does not tire of repeating and studying anew in light of modern studies that are in harmony with the existentialism of the Arabic literary text.

The Introduction :

Before entering into our research entitled (The Art of Narration in the Letters of the Islamic Era), we have a brief pause to define narration. Narration is a dialogical technique that the writer uses to bring the recipient to his text by means of narrating events and investigating them in all their details. It is the technique of the scene in which the writer narrates the events in a dramatic narration before the listener. Narration represents ((the dramatic element in the literary work, and reproduces the movement of life and its actions)) The style of writing the art of storytelling between moderation and madness / Layoum Sermalion, translated by: Mayada Nour El-Din, 2003.

Narration is an important main artistic unit in literary narration, so narration is used for charged moments, and the narrator always presents the climax of a series of actions and their crisis in the narration. The narrative form is the announced physical movement, i.e. the precise monitoring of the movement, as the writer seeks to precisely and simultaneously monitor every movement made by the elements of his narration and its dialogues.

Pictorial narration is an artistic technique that the narrator uses to engage the recipients of his text, thus inflaming their emotions and making them interact with the idea and follow its details.



The letters of the Islamic era were full of many narrative-based texts, which arouse the element of suspense in the listener (Structure of the novel, Siza Ahmed Qasim): through dialogue, because the dialogue tends to be detailed sometimes and thus affects the extent to which this dialogue represents the scene in which the relationship of compatibility is achieved. In the reader's imagination and his drive for the idea, whether it actually exists or was imagined before it was written, in the dialogue scene to rise to the structure of literary discourse that includes narration and description . Thus, the writer's motivation for adopting narrative is an artistic motive to clarify the idea or a position, to highlight characters who contributed to confirming a famous characteristic among them, where we can consider this imagination as one of the first attempts at prose dialogue in Arabic literature (Analysis of the Novelistic Discourse, Saeed Yaqtin), and once we reach the Islamic and Umayyad era, we find that the artistic elements of narration have become clear and its features have become distinct after it occupied a wide space in their prose, and this is clearly evident in the letters of the Islamic and Umayyad era.

The first topic....

It is worth noting that the dialogue in letters differs from the dialogue in the theater or the story, but it does not deviate far from them in terms of the functions it performs within the literary text. The dialogue in letters, although it is abbreviated and condensed, with no place for extra words, nevertheless it carries within it many artistic suggestions. Narration can be defined as the conversation that takes place on the tongues of the characters about various topics within the literary text, whether that text is a novel, a play, or a letter.

Narration can be divided into two main types: A- Direct external narration, when the speaker addresses his speech directly to the recipient and they exchange speech between them. The second party has a positive role, interacting with the sender and exchanging narration with him, and it includes the words (said, I said, asked, I asked, answered, I answered), as they are words that indicate directness in the conversation, as this is considered one of the most common narrations in the letters of the Rightly-Guided Caliphs. As for internal narration, it is mostly in the form of a monologue when there is no response from the addressee (the second party), then it merges with the internal dialogue.

It is understood from the above that dialogue in its two previous types is directed towards addressing the other, whether that other is a stranger or friends, and artistic narration is related to the emotional experience in terms of content, the sincerity of the experience, its depth and the extent of its impact on the recipient. ,And scholars, both ancient and modern, have always felt the beauty of the writer's expression of what he presents with instinct, and his knowledge of the linguistic rules of his language, so we see them setting controls for the beauty of the narrative image, from the use of words in terms of meanings, and their linguistic formulation in a manner that is consistent with artistic discourse.

Therefore, narration occupies an important position in literary, critical and linguistic studies, because it is its artistic and aesthetic focus. Narration is also an art of depiction that uses the image to inform and communicate on the one hand and to influence the recipient negatively



or positively on the other hand, such as letters, maqamat and sermons. Its artistic and aesthetic mechanisms are diverse, and its production, aesthetic and descriptive standards are numerous. Narration has become a common denominator between these arts. Therefore, when the writer uses his language for reality, he has performed his realistic images in artistic forms represented in narration and discourse, and they are either creative, transferable, or realistic, in artistic literary forms that create in the text a beauty stronger than ordinary speech, because artistic narration is concerned with the idea, and moves the reader and transports him to the contextual atmosphere of the literary text and interacts with it, in a distinctive literary system.

The second topic: Narrative components....

Characters are an active element in the narrative construction process, especially the narrative or novelistic scene. They are the axis around which events revolve, as they are the creators or agents of the event and, as a result, are affected by it. Ideas become clear and created through the network of their relationships, forming the substance of this narrative scene. They represent the sole element at which all other formal elements intersect, including the necessary temporal and spatial coordinates, without which the work cannot express its concepts about human destiny and the transformations of his experiences. Dialogue is closely linked to character, and the bonds of this relationship cannot be severed, as it is a mental characteristic that is inseparable from character in any way.

Thus, the artistic value of dialogue lies in presenting emotions, motives and feelings. Events remain and characters remain skeletons unless the storyteller penetrates into the life beyond them. This life emerges and gains its strength and importance through special attention to psychological states and highlighting the actions and behavior that result from them.

Given the importance of the subject of narrative characters, it has attracted the attention of many critical studies, both ancient and modern, as most modern critics tend to consider the character as the most important element of narrative art, while ancient critics tended to prefer the plot or the knot over the character, while Aristotle sees the plot as more important than the character (), and it is possible to define the character as ((one of the imaginary or real individuals around whom the events of the story revolve)), the art of poetry, Aristotle. This is why we find that the narrative always follows the character, describing it, commenting on it, and displaying all the variables related to it. Therefore, the idea was the core of the story, as the character is the core of the narrative, as the incident cannot be achieved and accomplished without a character or characters who take on the task of creating an artistic narrative. Thus, we arrive at an inevitable conclusion that it is impossible for any narrative text to be devoid of a character, because the event cannot be understood and known without the presence of a character. This is what Rene Wellek and Austin Owen emphasize: "Is the character anything but the definition of the incident, and is the incident anything but the clarification of the character?" Laughter Like Crying, Idris Al-Naqouri.

As the character is linked to the event, it is also linked to the other narrative components, which are also inseparable. ((Time has a close relationship with the character and his



intellectual development)) The artistic construction of the novel *The War in Iraq*, by Abdullah Ibrahim. The same is the case for its relationship to place, as ((The character's life is explained by the nature of the place to which it is linked)) The construction of the novel, by Seza Qasim. When the characters are placed in the right place and time for them, it helps create the necessary justifications for developing events in a logical and convincing way. Thus, the narrator ((presents the events, characters, time and place with the help of a vision that expresses his position towards those artistic elements.

Narrative characters have been classified by critics into two basic categories: the main character and the secondary character. However, this division of narrative characters is mostly due to the mutual influences between the character and the events, i.e. they are the element of conflict in the event. The role of any of these characters affects the growth and development of events, and thus their proximity or distance to these events is what determines the pattern of these characters. This classification confirms the depth and strength of the close relationship between the character and the event. It seems that the English novelist A.M. Forster was the first to classify characters into two types: flat characters and round characters. This was in his book (*The Pillars of the Novel*), where he says, "We can divide characters into flat and round." *The Pillars of the Novel*, A.M. Forster. Then Forster talks about his point of view on the features and characteristics of the flat character, where he sees that the first feature is the ease of distinguishing it when it appears to the reader with his emotions, not with his visual eye. As for the second feature, it is that the reader remembers it easily and it remains fixed in his imagination, because it does not change as a result of circumstances.

The novel critic Edwin Muir, through his classification of novel characters, discovers new dimensions by which the two characters can be distinguished. According to him, the flat character "can be expressed in one sentence or a few sentences." The structure of the novel, Edwin Muir, because this character is superficial, it is one-dimensional. It is fixed, does not change, and does not grow with the event, unlike the circular character, which he calls "the dramatic character." It is multi-dimensional and does not follow a single line. Rather, it achieves surprise and breaks habit, pattern, and routine. Therefore, it cannot be expressed in one or two phrases.

From a practical perspective in analyzing prose texts, the research will rely on the duality of dividing characters in letters into main "central" characters and secondary ones. Our ancient Arabic prose contained many Islamic prose texts that included basic, pivotal, or main characters and secondary supporting characters. The Arab writer aims to achieve his goals and aims through his portrayal of his characters, whether those goals and aims are individual and personal related to the writer himself or collective goals related to his tribe and cousins, and all of this is conveyed by the author in his narrative texts.

In the letter of Caliph Omar bin Al-Khattab (may God be pleased with him) to some of his workers: (If you have Muslims among your household who take turns carrying and bear the burden, then divide for them what camels they take turns carrying, and if it is sheep, then give



them a share. And if it is an individual, then do not reduce for every five of them from the obligatory share or ten something up to fifteen sheep) Subh Al-A'sha.

The main character here in this scene is not a static character, but rather the character of the hero who feels the existence of a crisis that he coexists with within himself. He tries to explain the laws of the religion of Islam and the joints of its justice among people, and the laws of its just judgment among Muslims, which are required by the nature of pride in the justice of Islam and its laws. He has bestowed noble and praiseworthy qualities on the religion of Islam and on the justice of its judgment among Muslims. The expressive value of repetition was sufficient to capture the ears of the recipient in reviving the laws of the religion of Islam in memory and to establish them in the minds of people, especially its workers, and to push the recipient to participate with him in this matter.

In his letter from the Caliph Al-Farouq (may God be pleased with him) to Abu Musa Al-Ash'ari, we find some of the art of verbal repetition: (Reconciliation is permissible between Muslims, except for a reconciliation that makes permissible what is forbidden or forbids what is permissible. A judgment you made yesterday, in which you reviewed yourself and were guided to the right path, does not allow you to review the truth, for the truth is ancient, and nothing can invalidate the truth, and reviewing the truth is better than persisting in falsehood) Subh Al-A'sha.

Al-Farouq expressed the ethics of his rule in the Muslim lands, which are characterized by strength in striking falsehood, and protection to lift injustice from the oppressed. The expressive value of the narrative character shed light on the psychological meaning of its origin, and granted semantic density in glorifying the importance of truth in the souls of Muslims, and to comfort the mind of Abu Musa Al-Ash'ari by mentioning the virtues and merits of the rulings of the religion of Islam, in justice, fairness, seeking the truth, and eliminating falsehood.

It should be noted that what Caliph Omar bin Al-Khattab mentions is known to the recipient of the virtues of his generosity, justice and wisdom, as he is the pinnacle of honor from the Quraysh, and of his position in his closeness to the Messenger of God Muhammad (peace be upon him), so he sought to be unique in what he organizes not through the meanings that and from the personalities of the Caliph Al-Farouq, the request sentence in the style of the imperative in his letter to some of his workers: (Take alms from the Muslims, it is purification for their deeds, and zakat for their money, and a ruling from the rulings of God, hostility in it is injustice, and oppression of the Muslims, and falling short of it is flattery in the right and betrayal of the trust, so call people with their money to the most gentle groups, and closest to their interests, and do not detain people, the first to the last) Subh Al-A'sha.

The importance of personalities appears in the letters of the Caliphs, such as the letter of Caliph Uthman ibn Affan (may God be pleased with him) to his workers: (As for what follows: God commanded the Imams to be shepherds, and He did not command them to be tax collectors. The early generations of this nation were created as tax collectors, and your



Imams will soon become tax collectors and not shepherds. If they return to this, modesty, trustworthiness, and loyalty will be cut off) () Al-Tabari's History.

The third Caliph, Uthman, repeated the structural expression (if you are) and (created) in the narrative speech directed to the workers in charge of people's affairs, to confirm the meaning in their minds, as he knocked on their minds with a tone of warning and guidance. The unity of speech benefited the increase in meaning, which led to an increase in the vocal tone that kept pace with the structure of the text.

The Caliph also repeated the phrase (if you are) with a semantic density that reveals the tone of the painful tragedy and the great loss that will one day befall the Islamic nation if they fight ignorance, misguidance, greed and avarice in their hearts, so that the Islamic nation does not fall into hardships from which they will not be guided to get out. The narration here is an influential style that casts its shadows as a vocal tone in the souls of his workers, if he brings its meaning to their minds, and an emotional expression in which the Caliph found an outlet for what was seething in his mind of psychological revolution towards those who were stubborn about his message. In other words, this narrative preference kept pace with the artistic segmentation, and established the vocal rhythm of the context with an influential tone in the ears of his workers.

We have a strong narrative character represented by the strength of the character of the Caliph Ali bin Abi Talib (may God be pleased with him) to the people of Egypt: (From the servant of God, Ali, Commander of the Faithful, to the people who angered God when he disobeyed in His land and took away His right - Now then: I have sent to you, O people of Egypt, a servant of God, and he is Al-Ashtar, who does not sleep in days of fear and does not retreat from the enemies in hours of deterrence, he is more severe on the wicked than the burning of Hell, and he is Malik bin Al-Harith Al-Ashtar) Nahj Al-Balagha.

The fourth Caliph used to use structural repetition, so the narrative form here suited the dialogic character with the nominal sentence form, which had an impressive impact on the listener's soul. In order for the Caliph to achieve continuity in speech within the context of the message, he emphasized the meaning, especially since it came in the definite form, which is a news style, to strengthen the tone of pride in the character of his worker in Egypt, and his lack of competition, but rather his ability to share with people their great matters, and their rejection of injustice, and its removal without violence.

The alternation of the sound unit (it) within the structure gave the prose discourse an evocative musical tone, dense with meaning in the ears of the people of Egypt. The Caliph colored the music of the discourse with a vocal tone that kept pace with the context of the prose text and was influential in the ears of the listener.

The third topic: The artistic image....

The subject of constructing a prose text is one of the subjects that has received the attention of critics, both ancient and modern, because prose is a structure composed of different elements in a homogeneous world whose ideas are intertwined and follow one another in a



steady movement, and the image is considered... The culture of the writer and his skill in expressing his emotions and the meanings and ideas he aims for through his linguistic abilities, and therefore Al-Jahiz (d. 255 AH) said: ((Meanings are presented in the road, known to the Persian, the Arab, the Bedouin, the villager, [and the city-dweller]. The matter is in establishing the meter, choosing the word, the ease of articulation, [and the abundance of water]. And in the soundness of the nature and the quality of the casting, for poetry is a craft, a type of weaving and a kind of imagery)) Al-Hayawan. So ((The image is only a representation and a measure of what we know with our minds over what we see with our eyes)) Dalā'il al-I'jāz, and the image in ancient Arabic prose represents the greatest artistic value that indicates The writer's creative talent and artistic abilities in conveying what he sees and hears and translating it from political, social and economic situations into the world of prose, as C.D. Lewis defines it by saying: "In its simplest meaning, it is a drawing made up of words." The poetic image, C.D. Lewis, is charged with emotion and feeling.

The image is also ((a linguistic formation created by the artist's imagination from multiple data, with the tangible world at the forefront)) The image in Arabic poetry until the end of the second century AH, Dr. Ali Al-Batal. Thus, the beauty of the rhetorical image is highlighted by the depth of imagination, which is considered the faculty by which writers can compose their images in literary criticism. The image, for the Arab writer, was not intended for its own sake ((but rather intended to express through it his issues, feelings, and positions on life and the people around him)) Pre-Islamic poetry (its artistic and objective issues) Dr. Ibrahim Abdel Rahman Muhammad, and this is what can be clearly observed in the rhetorical images that can be extracted and their patterns known in prose texts that are based on the narrative technique, as the image and the narration perform one function, which is to reveal the events and the results that follow them and convey that to the recipient (the reader) in the form of a painting in which the narrator deliberately defines its edges and sides and illuminates the dark corners in it. The ancient Arab writer derived the sources of his rhetorical images from the background, intellectual and scientific base on which the writer relies, and the writer cannot give free rein to his imagination unless culture is a basic tributary to those imaginations.

There is no doubt that writers have relied on the science of rhetoric with its three arts - simile, metaphor and metonymy - to create the images they wanted to highlight in their messages. Simile is an art of metaphor, in which the image comes to highlight and clarify it, and to clarify its form. It is the foundation of the literary image, due to the writer's frequent use of an image for it, and the breadth of methods of expression in the levels of meaning in sharing one thing with another in meaning, or a face that complicates similarity due to the existence of a common characteristic between the two sides of the simile, with a spoken or deleted tool, for a purpose intended by the creator. The similarity between the two sides of the simile and the simile varies between clarity and ambiguity according to the meaning, whether the face of similarity is single or multiple. The writer or creator aims to draw the dimensions of the balance between the two sides of the simile to reveal the places of beauty in an image formed from partial meanings with creative artistic beauty, and in a harmonious manner within the structure of the literary text, and the creative context gives it an aesthetic dimension in which the writer's skill appears in depicting his feelings by selecting expressive words to



characterize his participation with The recipient, whether a listener or a reader, understands the rhetorical image in Al-Ra'i Al-Numayri's poetry, and mutual understanding is achieved between the two. The linguistic performance expands to create new meanings that give the conventional words new connotations that we deduce from the relationships of coordinating words in a refined literary context.

The images of the Islamic era's messages were in harmony with the reality of lived life and benefited from the data of political, economic and social events, because the writer lived them with their civilizational, spiritual and moral dimensions. His images were in harmony with the movement of life emanating from their understanding of them. They are the product of reality, culture and feeling. This product reveals the reality of the emotional and artistic state that the Rightly Guided Caliphs experienced while completing their creative work, forming different stylistic patterns that differ according to their literary experiences and the diversity of the tools of the expressive simile. Therefore, the simile images were varied, including the sensory, reporting image, which is an image that imitates the world of the senses perceived outside, simple in its composition, far from imagination, because it is diverted from rational matters in its reporting. Among them is the simile that Caliph Omar (may God be pleased with him) drew in his letter to Abu Musa al-Ash'ari: (I am the servant of God, I am Omar, I am the Commander of the Faithful, and praise be to God, Lord of the Worlds) Al-Tabari's History.

The narrative image here, although it tends towards clarity and sensory perception required by the nature of material things in human existence, its clarity to the recipient is dependent on the psychological state of the Caliph as he depicts his feelings and emotions. He depicted in this dialogue scene that he established with his interlocutors in a contract of partnership between two sensory matters in the manner we find in his saying (I am the servant of God, and I am the Commander of the Faithful), to clarify the state of the Muslim and the Caliph at the same time, so he likened his person to the meaning of the servant to his Lord and obeyed to his orders, so he likened himself to the servant once and to the Commander of the Faithful another time, and invested in the meaning of the nominal sentence that is affirmed and confirmed by the particle of the verb (that). This image added a new meaning to the narrative and a new dimension in revealing the extent of the strong connection between man and his Lord, and it revealed and clarified to the recipient the linguistic, literary and artistic ability of the Caliph in depicting the situations and conditions that mobilize his creative and artistic energies. Therefore, the simile image became clear without A tool, which is called the simile confirmed by mastery, through the art of narration that led to clarity in expressing the feelings of its creator towards his Lord God and commitment to his rulings towards preserving his subjects and fairness between them, and the simile image with the tool (similarity) of the Caliph Al-Farouq (may God be pleased with him) in his letter to his agent: (Understanding, understanding is in your heart from what you receive in the Qur'an and Sunnah, know the examples and similes then compare matters accordingly, then go to the most beloved to God and most similar to the truth in what you see) Subh Al-A'sha. In this narrative image based on eloquent simile, the Caliph conveys to us a dialogue that took place between him and his agent, and the dialogue is a question that the Caliph directs to his agent about how to deal



with the subjects, and thus the Caliph has expanded in building the image to the level of forming the artistic image, where movement, dialogue and characters played an important role in the coherence of the narrative image through the words of speech (begin, see, measure).

We find the tool (kaf) present in the letter of Al-Faruq (may Allah be pleased with him) to Saad bin Abi Waqqas, the commander of the army of Islam: (I command you and those with you of the news to fear Allah in every situation, for fear of Allah is the best equipment over numbers, and the strongest plot in war. I command you and those with you to be more cautious of sins than you are of your enemy, for the sins of the army are more feared for them than their enemy. The Muslims are only victorious because of their enemy's disobedience to Allah. Were it not for that, we would not have strength over them, because our number is not like their number, nor our equipment like their equipment. If we were equal in disobedience, they would have the advantage over us in strength. Otherwise, we would be victorious over them because of our advantage. We will not overcome them because of our strength.)

In this pictorial scene, the Caliph depicts the Muslim army in terms of numbers and equipment, revealing the element of dialogue and discourse. The style of the commander in this scene is represented by the verb (I command you), as he draws for his commander a picture of that general pictorial scene in the battle, a simple picture from which imaginary pictures are generated. Al-Farouq (may Allah be pleased with him) likened the strength of the Muslim army and its number, showing the differences between the two sides of the simile, emphasizing that this difference (may Allah be pleased with him) is by repeating the tool (kaf) twice. From these simple pictures in their composition, another picture is generated, and this depiction has a great deal of accuracy that has benefited the truth in describing the imagined battle. However, this drawn form did not clarify its features in a more imaginative picture to arouse the recipient's interest in it, so Al-Farouq extracted another picture from this scene to match the picture of the two parties meeting in a form and forming ranks in a comprehensive manner in showing the movement and disorder with the speed of the spear, the large number of dead, the intensity of the fighting, and the cruelty of the enemies of the Islamic nation on the battlefield.

The overall figurative image that the Caliph (may God be pleased with him) created ingeniously draws its elements from the material world with expressive relationships that strengthen the realistic image, merging with it and bringing it closer to reality with the beauty of pictorial expression.

We take a powerful simile, in which the fourth Caliph, Ali (PBUH), used the comparative style in his message to the people of Egypt: "As for what follows, I have sent to you, O people of Egypt, a servant of God, and he is Al-Ashtar. He does not sleep during days of fear, nor does he retreat from the enemies during hours of terror. He is more severe on the wicked than the burning of Hellfire." Nahjul Balagha.

In this prose scene, which the Caliph begins in a detailed style, he uses the tool (ama), which is a style of dialogue and speech. The Caliph addressed the people of Egypt to draw a



beautiful visual image, and in doing so, he gives the recipient a clear and distinct picture of the extent of Malik bin Al-Ashtar's strength and courage, in an artistic way. This confirms that the image is used ((to indicate everything related to sensory expression)) Literary image: Dr. Mustafa Nasif), as the image works to highlight what the poet brings within his poem of meanings, imagination, metaphor, simile, metonymy and other things that give his craft an aesthetic value. The image in Arabic poetry until the end of the second century AH. This phenomenon has an impact on the glow of texts with features of literary experience, as it helped him in confirming the meaning that the writer insisted on showing, in addition to the musical preference within the texts, and we will stop at the rhythmic system that we seek from Caliph Abu Bakr Al-Siddiq (may God be pleased with him) in his letter to Khalid bin Al-Walid urging him to march to Iraq: (March to Iraq until you enter it, and start with the relief of India, and unite the people of Persia, and whoever was in their kingdom from the nations) Al-Tabari's History.

In this dialogue scene, whose linguistic fabric is made up of the words of speech [walk, begin, compose], the caliph's use of the imperative verb (denoting the second person) added continuity, liveliness and movement to the scene. It also gives the recipient the illusion of the reality of the scene through the direct dialogue between its characters. These verbs revealed the event to the recipient and made him interested to know how it would end. The caliph presented this in a simple and condensed way. The use of the conjunction "and" with the verbs of speech served to connect the events on the one hand and the dialogue parties on the other.

A letter from the Caliph Omar bin Al-Khattab (may Allah be pleased with him) to his governor Abu Musa Al-Ash'ari, in which he states: (In the name of Allah, the Most Gracious, the Most Merciful: From the servant of Allah, Omar, the Commander of the Faithful, to Abdullah bin Qais (Abu Musa Al-Ash'ari), peace be upon you. As for what follows, the judiciary is a well-established and followed duty, so understand when I deliver it to you, for it is of no use to speak of a truth that has no implementation) Subh Al-A'sha. In this narrative scene, the Caliph used the tool (an) to begin forming his scene. It is a tool used for emphasis, and its use gives the recipient an impression of obligation. For this reason, he addressed him and called him in this style, which is characterized by strength and is considered a prominent feature between the Caliph and his followers.

The scene in The Caliph's Letter is based on a real-time dialogue because it embodies the desire of both parties to discuss one topic (charity), even if the opinions differ between the narrator/Caliph and his agent. The narrator achieves what he aspires to, which is his commitment to the teachings of Islam, provided that this dialogue is not interrupted by any temporal discrepancies, whether by flashing back to the past or looking towards the future. The scene unfolds in a natural sequence from beginning to end without interruption.

As for the message of Caliph Uthman bin Affan (may God be pleased with him) to the general public: ((As for what follows! You have only reached what you have reached by following and imitating, so do not let the world distract you from your matter, for the matter of this nation is from small matters to innovation after three things have come together in



you: the perfection of blessings, the maturity of your children from the captives, and the reading of the Qur'an by the Arabs and non-Arabs)) Al-Tabari's History.

The dialogue scene served the Caliph's purpose of demonstrating his philosophy, which he was keen to preserve and attempt to convey to others. In this scene, the Caliph painted an intellectual image characterized by strength and speed in the arena of life. This intellectual image contributed to the formation and construction of this scene.

The fourth Caliph, Ali ibn Abi Talib (may God be pleased with him), used the letter "ya" in his letter to the general Muslims upon his succession, in which he said: "In the name of God, the Most Gracious, the Most Merciful: From the servant of God, Ali, the Commander of the Faithful, to whomever this letter of mine has reached from the believers and Muslims, peace be upon you. I praise to you God, there is no god but Him. As for what follows: God is good in His creation, His decree, and His management. He chose Islam as a religion for Himself, His angels, and His messengers. He sent the messengers (may God bless them) with it to His servants and singled this nation out with it. He singled them out with it as a virtue by sending Muhammad (may God bless him and grant him peace) to them. "So he taught them the Book and wisdom and the obligations and the Sunnah that they might not transgress." Al-Tabari's History

The Rightly-Guided Caliphs resorted to repetition in their letters, in order to highlight the idea they were about to discuss, including emphasizing an important truth for some people, urging them to do so, or praising those being praised, or threatening, inciting, and threatening their opponents. However, we must not forget that the phenomenon of repetition in its various forms is a literary phenomenon that the Rightly-Guided Caliphs adopted as a style.

And the Caliph Abu Bakr al-Siddiq tells us in his letter to Usama bin Zaid when the Messenger of God (peace be upon him) fell ill with the illness from which he died, he said (Save Usama's army) and the Messenger of God (peace be upon him) passed away, so Usama wrote to Abu Bakr al-Siddiq (may God be pleased with him): (The greatest event has happened, and I do not see anything but that the Arabs will disbelieve, faces and with me are the companions of the Messenger of God (peace be upon him) alone, so if you see that we stay), then Abu Bakr wrote to him and said: (I would not have begun with anything first than rejecting the command of the Messenger of God (peace be upon him), and for the birds to snatch me away is more beloved to me than that, but if you see Usama's point of view that you should give permission to Umar, then give him permission) Al-Tabari's History

Abu Bakr Al-Siddiq (may Allah be pleased with him) used the repetition of the words (then), (and if), and their derivatives. This successive repetition in the text contributed to depicting the enormity of the matter that Ibn Usama suggested. The verbal repetition also revealed an aspect of the ritual of grief over what Ibn Usama had done, a vocal melody that stimulates the minds of the listener, and his soul is inflamed with regret and anguish at the sincerity of the feeling with the intense significance in the expression that the repetition benefited from by repeating the verbal unit (then) and its derivatives.



The Caliph was concerned with the product of narrative value, which is the only sensory tool the Caliph possesses here to draw the ears to the contents he wants to focus on, by saying (I would not have opened) in addition to what he mentioned, an artistic technique for indication that will also be focused on through imagining the enormity of the matter of Usama bin Zaid after the death of the Messenger of God Muhammad (peace be upon him). The message of Al-Faruq to his agent Abu Musa Al-Ash'ari comes in a browsing message: (And that the truth is not invalidated by anything, and reviewing the truth is better than persisting in falsehood) Subh Al-A'sha.

To form two conflicting bodies (truth - falsehood) and this conflict did not suffice to make the text artistically sublime, but rather made it more utilitarian than artistic, as it depicted an implicit depiction of the conflict existing in the souls of some governors or workers, and the dominance of the irresponsible side in their personalities and their tendency towards comfort, their enthusiasm for life and their neglect of their duty towards the issues of the subjects, and accordingly the antithesis here established fixed rules, specific directives, and principles that should be taken into account, and increased the meaning's strength, and added beauty and splendor to the context in rhythm and intonation.

Another issue that we see strongly present in the letter of Caliph Uthman ibn Affan (may God be pleased with him) to his workers is justice and injustice. Justice is the foundation of kingship, and it is what elevates the state and society to lofty ranks in which there is prosperity, construction, comfort, reassurance, and a sense of security. Injustice leads the state and society to destruction. He (may God be pleased with him) wrote: "Behold, the most just conduct is for you to look after the affairs of the Muslims on my behalf and what they owe, so give them what they have and take from them what they owe, then turn to the dhimma, so give them what they have and take from them what they owe." (Al-Tabari's History).

The contrast between (you give them - you take them) clarifies the balance in dealings between the subjects, and proves without a doubt that the ruler must care for the essence of matters, and give them his attention and care, because they come first, and are more capable of stability and presence than building and expanding urban areas.

This confirms that if we follow all the use of narrative antithesis (you give them - you take them) in this letter, it will become clear to us how it performs its function in performance, and in its study of the issues that concern the shepherd and the flock, because he relied on the facts that were alive at that time in the minds of the people, and when the sender married (you give them, you take them) that are far apart in reality, and close in art, a new rhythm was produced for us from the generation of invisible rhythmic formations. The poetry of Mihyar al-Dulaimi is a rhetorical study, and another essential issue that had its presence in the letters of the Rightly Guided Caliphs is the issue of (truth and falsehood). These two are essential components of a person's personality, his path in life, and his active presence or his overwhelming presence. Here, the sender does not stand in the position of a contemplator of the conditions that pass and the dangers that ravage society, to enhance the presence of the



personality of the ruling caliph and his good management of the affairs of the state and the flock.

The fourth Caliph, Ali (peace be upon him), sent a letter to the general Muslims upon assuming the caliphate, in which he wrote: "I have sent to you Qais bin Muhammad bin Ubadah as a leader, so support him and help him, and assist him in the truth. I have ordered him to be kind to your benefactors, and to be strict with your doubters, and to be gentle with your common people and your elite. He is one of those whose guidance I am pleased with, and I hope for his righteousness and advice. I ask God for us and you to do good deeds, and for abundant reward and vast mercy. Peace be upon you and God's mercy and blessings." Nahj al-Balagha: Dividing it into two equal paragraphs, similar in syllables, and harmonious in presence, he brought for each word what is its true opposite, as he brought for each word (benevolence, strictness) and (your benefactor, your doubters). Thus, two discordant forms were formed that worked together, the first presenting the specific meaning with its shadows and connotations, then presenting another meaning by combining it with the other words that make up the other form, and the other Achieving a kind of harmony and proportion in the two phrases, this proportion that created a natural, spontaneous composition in which there was no harshness, affectation, or coercion, gave us a jolt of ease that would not have happened without that proportion, harmony, and concord between the two opposing aspects.

It is not hidden that saj' has many artistic advantages, whether in terms of its impact on meaning or in terms of its impact on prose music, in addition to the psychological significance that it can add to the text, in addition to its effect on strengthening the melody. The writer has tried as much as possible to transcend the traditional boundaries of the text, heading towards saj' as a means to enrich and innovate it. The vocal rhythm that saj' leaves behind shows the intellectual and psychological value that is expressed through attention to saj', as saj' is a vocal pattern that connects to the creative self, and contributes to the cohesion and coherence of the structure and forms a strong vocal tone. It helps in forming the element of influence and being influenced, and it is an important element that contributes to establishing the internal rhythm in the space of the prose text. Here we point to some instances of saj' in the letters of the Rightly Guided Caliphs, including the letter of Omar ibn al-Khattab (may God be pleased with him) to his agent Abu Musa al-Ash'ari: (Be fair to people in your council, your face, and your justice, so that no noble person covets your injustice, and no weak person fears your tyranny. Do not prevent you from deciding what you decided yesterday, in which you reviewed yourself and were guided to your right path.) Subh (Al-A'sha).

Al-Farouk (may God be pleased with him) employed rhyme in his message by ending each paragraph of his message with the letter Kaf in (your justice, your injustice, your injustice, your soul, your guidance), trying through this rhyme to enrich the vocal tone of his message from within, as he resorted to forming similar or homogeneous vocal groups, and these groups are nothing but the repetition of some letters that are distributed in the words of the context of the text or the arrival of letters that harmonize with other letters in words that follow the rhyme system. What appeared to be an aesthetic appearance in this message of his, as he employed it in a striking way to create something resembling a hidden vocal flow



between the folds of the vocabulary, as he sought to employ rhyme at all levels, starting from (your justice) and ending with (your guidance), to contribute to the cohesion and coherence of the structure, and then take a psychological dimension, related to the psychology of the addressee, to achieve a subtle, hidden balance in an aesthetic system, to acknowledge the importance of the auditory effect and the effectiveness of its meaning in the semantic rhythm of the message, and to confirm the meaning that The caliph is trying to convey it, as well as the tonal rhythm of the text, the message.

In the letter of Caliph Uthman bin Affan (may God be pleased with him) to his workers after he assumed the caliphate (may God be pleased with him): (As for what follows, God commanded the imams to be shepherds, and He did not command them to be foreheads. The early generations of this nation were created shepherds, and were not created foreheads. Your imams will soon become foreheads and will not be shepherds) Al-Tabari's History.

We find the rhyme in (shepherds, life, shepherds, shepherds) that embroidered the sentences and prose passages, and combined the simplicity of the language with the depth of meaning through two main characters (shepherds, foreheads), as the rhyme came to emphasize, and to reveal the ambiguity, in addition to what it did of vocal rhythm within the prose text, in addition to the semantic rhythm that the rhyme performs within the negation, as the style of negation with (lam) has importance as it drew the listener's attention to two times (past + future) in a semantic suggestion that enriched the vocal rhythm of the text, which indicated leaving everything that confuses and worries, so that this rhyme comes to strengthen the image that describes these errors, as the language of the writer is a practical language of simple and sweet rhythms with selected daily vocabulary and a personal experience depicted in a way that follows in an artistic narrative style: (From Abdullah, the Commander of the Faithful, to whoever this letter of mine has reached from the believers and Muslims, peace be upon you, for I praise to you God, there is no god but Him, and now: (God is good in His creation, His estimation and His management, He chose Islam A religion for Himself, His angels, and His messengers. He sent the messengers (peace be upon them) with it to His servants, and He singled out for it those whom He chose from among His creation. Al-Tabari's History.

Words are repeated and from them meanings are generated that penetrate all the senses and penetrate deeply into the soul of the recipient. To say otherwise will only lead to emptying the rhyme of its meaning and turning it into a mere hollow symbol with nothing in it. The beauty of any prose text lies in its vocal level, which can only be achieved if its phrases are harmonized and play a vocal melody that resides in the transparency of the phrases and reaches the heart through what the writer has done in distributing the vocal melody until it reaches vocal units and rhythmic formations, and the emotional outbursts with the beauty of vocal connotation, which requires the recipient to stand in its presence as if he were inside a temple in which he must commit to silence in order to be able to receive the contents of its messages.

The fact that the Caliph (may God be pleased with him) used rhyme (His management, His messengers, His servants, His creation) indicates the superiority of the vocal language,



especially since the vocal has the ability to move the human imagination and feelings to reach the imaginative awareness of the vocal as an aesthetic form, and its effects on the meaning within the general system of the paragraphs of the message, made it more capable of expressing different meanings revolving around the movement and action of the vocal within the text, and within the self of the creator and the recipient in a vocal image with an aesthetic artistic form, which reflected the strength of the rhythmic and vocal image of the message in the hearing of its recipient, and the rhyme in the message did not come for vocal purposes only, but to reflect a specific psychological and emotional position that led to the renewal of linguistic relationships and prose connotations, and to the growth of the structure of the prose image of the message while maintaining the semantic relationship between the paragraphs of rhyme

Thus, Caliph Ali (peace be upon him), through the technique of narration and rhyme, was able to achieve an artistic level within the message based on the repetition of the meanings he wanted to emphasize, far from any kind of stylistic stereotype. This is because the real text here is not what the Caliph's ingenuity wove, but rather what he discerned from the depths of humanity's collective memory and the depth of its time, which is the cream and essence of what every human being has stored in his or her vocal memory. The Caliph (may God be pleased with him) alluded to the bravery of the leader Khalid ibn al-Walid (And I have appointed you over the armies of the Muslims), but what was mentioned in the phrase (And I have made you the prince) highlights the metaphor in (And I have appointed you over the armies of the Muslims), and the most important aspect of this image is to prove and confirm the meaning by repeating it with the second-person pronoun (the letter kaf), which achieved a sense of comfort in the leader's soul, as Khalid's bravery was colored in both the material and moral senses simultaneously.

In other scenes, Caliph Omar bin Al-Khattab (may God be pleased with him) mentions the seriousness of the matter, but he does not state the proportion to be mentioned as we find in his letter (may God be pleased with him) to Amr bin Al-Aas (If my letter reaches you before you enter, then return to your place...and if you have entered Egypt, then go on your way and seek help from God) Al-Tabari's History.

The Caliph Al-Farouq (may God be pleased with him) did not explicitly attribute the seriousness and gravity of the matter to the Muslim army in Egypt to fight the Roman armies, but rather he referred to it with (If my letter reaches you before you enter, then return to your place), so it carried the moral value of the seriousness of the situation. What strengthens the attribution of the seriousness to Amr ibn al-Aas is the verb form (seek help from God), and this emphasis in the meaning has the effect of strengthening it in the mind of the listener and establishing it.

The Caliph Abu Bakr (may God be pleased with him) established the moral value of confronting and challenging the expansion of the Islamic state, and he hinted at that, saying (may God be pleased with him) to Khalid bin Al-Walid: ((Go to Iraq until you enter it, and start with the relief of India, and win over the people of Persia, and whoever was under their rule from the nations)) Al-Tabari's History



The friend (may God be pleased with him) does not use a euphemism for confrontation and challenge, but rather he strongly emphasized this value, indicated by the phrase (go to Iraq until you enter it) and (start with the relief of India), so we notice the combination of the imperative verb (go and start).

The verb (to be composed) was explained, and from here the friend (may God be pleased with him) drew the temporal dimension to establish the phenomenon of challenge and confrontation, which is the subject of his pride in the metaphorical expression within the construction of the message.

The value of justice and fairness among the subjects had its share in the letters of the Rightly-Guided Caliphs in the metaphorical images, including the image in which the quality of justice and fairness that is intended to be mentioned and that completes the image of the just Caliph is hidden. So Caliph Uthman bin Affan (may God be pleased with him) sent to some of his workers: (The most just conduct is for you to look at them, then repeat the protection and give them what is theirs and take from them what is against them) Al-Tabari's History

The message included a description of virtuous morals, saying (may God be pleased with him): "The most just conduct," a metaphor for the teachings of Islam, which is one of the requirements of the just worker. The quality of equality and fairness comes in conjunction with the application of the teachings of Islam, and combines with it to form a high ideal personality. The most important thing that distinguishes the significance of this image from other artistic images is that the Caliph Uthman bin Affan combined two metaphorical images with an intense meaning in more than half of the paragraph in his saying (may God be pleased with him): "The most just conduct."

Among the characteristics of justice that accompany sovereignty and leadership in the subjects, the Caliph Al-Farouq (may God be pleased with him) sent to his workers: (Take the alms from its middle and do not take from a man if you do not find in his camels the age he is on except that age from the purchase of his camels or the value of a just camel, and look at the ones with milk and the ones in labor from what alms are required for and give them up for the interests of the Muslims, for they are the sustenance of their present, and the provision of their evening or their journey, and the store of their time. Subh Al-A'sha

Al-Farouq (may Allah be pleased with him) described the application of Islamic teachings in charity, and in order to confirm and strengthen the image, he followed it with a metaphorical description of it, (And look at the ones with milk and labor), a metaphor for the pregnant and nursing camels. Among the beauties of the metaphorical expression is that it was used to confirm the meaning and establish it in the mind of its worker, whether he is obligated to give charity or not, from the livestock, sheep, and camels.

Caliph Ali bin Abi Talib (peace be upon him) finds in the metaphorical image a clear artistic style to express the courage of his agent Malik bin Al-Harith Al-Ashtar, whom he sent to the people of Egypt, and his defense of him and his protection of him in his personal pride, as he sent (peace be upon him) to Egypt saying: (I have sent to you a servant of God, Al-Ashtar,



who does not sleep during days of fear and does not retreat from the enemies during hours of terror) Nahj Al-Balagha

The expressive image suggests the meaning of (He does not sleep during the days of fear), which means his courage in facing the enemy face to face, with attack, footwork, horsemanship, and combat, and this can only be achieved with a brave and courageous heart.

The metaphorical style may give an artistic image that indicates advice and guidance, as we find in the letter of Caliph Uthman ibn Affan (may God be pleased with him) to the general public, when he wrote to them: (As for what follows, you have only reached what you have reached by following and imitating, so do not let the world distract you from your matter) Al-Tabari's History

The image is full of psychological significance for its depiction of the scene (Do not let the world distract you from your affair), a metaphor for following falsehood and deviating from the truth. The image suggests the Caliph's mockery and ridicule, in addition to the image of advice and guidance. Thus, achieving psychological contradiction gave the metaphorical image the pleasure of revealing the hidden meaning to the recipient, so he shared in the Caliph's (may God be pleased with him) pleasure with his artistic experience.

Metaphor has the ability to personify and personify things and create an imaginary image by borrowing one thing for another thing that is not of the same kind, to bring the meaning closer to the mind of the listener and stimulate his imagination, so he becomes accustomed to it. Metaphor is an art of rhetoric that transfers the phrase to another place and its essence is to bring the similarity closer and the suitability of the borrowed to the borrowed from, and the mixing of the word with the meaning until they are compatible. Metaphor is one of the rhetorical elements of the text, so the phrase acquires strength and effectiveness through the general context in which it was born, where linguistic relationships and evidence of the miraculous are combined.

The metaphorical text is based on simile, and therefore simile is considered the basic one, and metaphor is a branch of it. You want to liken something to something, so you refrain from expressing and showing the simile and come to the name of the simile, lend it to the simile and apply it to it.

So we find that metaphor is based on breaching the familiar linguistic system, so words emerge from their lexical meaning to suggestive meanings characterized by rhetorical beauty and artistic depiction. Metaphorical depiction in poetry has the ability to absorb emotions and ideas, so it speaks in the souls of its listeners with various emotions and various intellectual fantasies, moving the conscience of its owners with the splendor of the beauty of its art, because it transports them from a bitter reality to a beautiful imaginary reality with the skill of depiction that depends on the artist's ability to show its aesthetic value by creating new relationships for phrases, and with new connotations that go beyond their linguistic connotation and with the magic of the imaginary world in it, the literary image.



A close look at the letters of the Rightly-Guided Caliphs (may God be pleased with them) reveals that they rise to the level of the narrative image they drew, giving it life and renewed movement as they express the imagined sensory meaning or the mental meaning. Thus, the sensory meaning becomes a visible scene, the intellectual meaning becomes a form and movement, and the psychological state becomes an imagined artistic painting, in accordance with their literary experience, the fertility of their imagination, and their mastery of their linguistic faculties, whose meanings suggest suggestive energies that attract the recipient to the image and arouse his emotion and response to it.

One of the types of metaphorical imagery is the sensory image in which Caliph Omar bin Al-Khattab (may God be pleased with him) addresses his workers: (Take alms from the Muslims as purification for their deeds, zakat for their wealth, and as a ruling from the rulings of God) Subh Al-A'sha.

In this metaphorical image, Al-Farouq (may Allah be pleased with him) urged his workers not to hesitate to give up the truth that he supports, and not to care about what opposes it with his hand and his words, especially in the application of the rulings of Islamic law, including charity. His imagination drew the image of (take charity), and in this image is the support of the act of giving and taking (charity), which is a moral act, thus achieving a tangible realization. The word (charity) has transcended the moral reality and ascended to the nature of man in movement and appearance, in an impressive image that recommends firmness and clearly represents the position of the Caliph regarding the just application of the rulings of Islamic law in charity.

Similar to this type of metaphor is what was mentioned in the context of pride, when Caliph Ali bin Abi Talib (peace be upon him) said to the people of Egypt: (I have sent to you, O people of Egypt, a servant of God, and he is Al-Ashtar, who does not sleep during days of fear and does not retreat from the enemies during hours of terror) Nahjul Balagha.

The Caliph depicted his pride in Malik al-Ashtar's strength and steadfastness in defending the people of Egypt. He embodied terror, which is something moral, with something tangible and perceptible, which is (hours), realized in a sensual way. We took in them a comprehensive meaning, which is protection and defense. Thus, the metaphorical image interacted with the Caliph's description of Malik ibn al-Ashtar's fighting morals in pride.

The sensory image may be combined with the mental image at the same time, as in the message of Caliph Ali (peace be upon him) to the people of Egypt: (So listen to him and obey his command in what is in accordance with the truth) Nahj al-Balagha

The image of truth is similar to the image of correspondence. The Caliph transferred the image of correspondence between two material things to an image between one material thing and another spiritual thing. He made what is not tangible into something tangible, thus likening the tangible to another spiritual thing until the spiritual became a part of the worlds of the senses, seen by the eye with the brilliance of the Caliph's imagination, whose image was adorned by Islamic justice and the strength of its suggestion.



Conclusion:

From the above, it becomes clear that the prose image in the letters of the Rightly-Guided Caliphs (may God be pleased with them) was required by literary talent, deep thought, broad imagination, and the creative ability to generate, compose, and expand meanings, which have a profound effect on depiction.

Simile is the method of the Rightly-Guided Caliphs (may God be pleased with them) to clarify the features of the image, bring it closer to the minds, and delight the souls of the listeners by elevating it to the level of imagination. Metaphor is the indirect language of expression that gives the image refinement, gentleness, and decency in depicting things.

Metaphor is a branch of simile, but it has a stronger impact on the soul, because it stimulates the wild imagination with what it suggests of the power of representation coming from the word in ignoring the simile, imagining a new image, and inventing meanings in the ability to embody ideas and feelings in a familiar, sensory image.

In rhythm, the process of constructing the architecture of the prose text consists of rhyme, repetition, antithesis, and rhyme. This gives the language a prominent feature in the prose structure, giving it a prominent artistic character, and granting the prose image an artistic gift rich in suggestion and imagination, especially the artistic image, thus expanding its meaning in brief expression.

We ask God Almighty (Y) to accept our good deeds, for He is independent of His servants, Praiseworthy, Glorious. Our final supplication is that all praise is due to God, Lord of the Worlds, and prayers and peace be upon the beloved Chosen One, his chosen family, and his blessed companions.

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