

Promotional methods in ancient Arabic critical discourse: Promotion through critical news

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Abstract:

This research investigates literary news (*al-khabar al-adabi*) as a foundational promotional tool in ancient Arabic critical discourse, shifting the perspective from purely aesthetic analysis to one of literary marketing. The study argues that critical news functioned as a "referential window" and a "historical argument," transforming subjective poetic evaluations into documented cultural status. By analyzing the narrative structures used by early critics—such as Ibn Sallam and Al-Asma'i—the research demonstrates how anecdotes, courtly encounters, and records of poetic rewards were strategically utilized to legitimize poetic authority, influence public taste, and preserve a specific literary canon. Ultimately, the paper concludes that critical news acted as a sophisticated rhetorical and propaganda mechanism that ensured the circulation and survival of poetic works within the competitive intellectual markets of the Pre-Islamic and Abbasid eras.

Keywords: Ancient Arabic Criticism, Literary News (*al-Khabar*), Promotion, Poetic Authority, Literary Discourse

Introduction:-

Promotionalism is a term that originated in the commodity marketing environment. It presupposes the existence of a (promoting company, consumers, and a promoted product). We found this term present in Arabic literature and criticism. Just as poets promote their literary works, so too have critics promoted their diverse critical visions and ideologies, from establishing standards and rules to issuing critical judgments and creating and grounding various theories. Promotion through critical news is one of several methods that critics have followed to promote their critical work. They have crafted their discourse to achieve this function. To understand this method in critical discourse, the research addresses news patterns from the perspective of the promotional function, firstly, and the argumentative structure that shapes the critical discourse of these news items, and the extent of their persuasive and influential power on the recipient, and their attraction to the promotional message. To understand this, it is necessary to briefly refer to the concepts mentioned above, as follows:

Firstly, the promotional term, both linguistically and technically:

Linguistic meaning: Promotional is the source of the quadrilateral verb (*rawwaja*), and among its linguistic meanings are, The Intermediate Dictionary states: (To promote a commodity: to make it marketable; to promote someone's speech: to embellish and arrange it; to promote someone's speech: to make it ambiguous so that its true meaning is not known ¹).

The Contemporary Arabic Dictionary states: "To promote, to make something widespread and in high demand, and to spread false news: to divulge it. When a promotional campaign is said, it refers to the dissemination of goods and the like through advertising and publicity."²

It was mentioned in Al-Raed Dictionary (The goods were sold: they sold out, the dirhams were traded: people dealt with them, and the wind was mixed and blew from different places ³ Referring to the aforementioned dictionaries makes it unnecessary to mention others, because the meanings contained in them are similar, if not repeated.

Technical meaning:

Promotional activity requires communication between indispensable parties, such as the company, customers, distributors, the consumer public, and others. Therefore, promotion can be defined technically as: (a process of direct or indirect communication directed at current or prospective consumers to urge and persuade them to obtain products and information that will provide them with benefits... and protect them from the possibility of being exposed to any influence that changes the nature of their behavior ⁴).

Thus, it becomes clear that promoting it has a marketing purpose and objective, and it can be said that it is (a persuasive communication act aimed at influencing the consumer and swaying his behavior... ⁵).

Promotion involves disseminating different cultures and knowledge through the influential power possessed by promoters and the intentionality and persuasion inherent in them. Therefore, promotion can be described in its most important sense as: (a cultural authority that works to widely disseminate ideas and trends, and is content with merely transmitting information because its capabilities stop at this function and do not exceed it... ⁶).

Secondly / The concept of discourse:

As for discourse, one of its most famous definitions is that of Al-Amidi, who says: "It is the agreed-upon wording intended to make someone understand it who is prepared to understand it."⁷ Benveniste says that it is: "(an utterance or speech act that presupposes the existence of a narrator and a listener, and the former intends to influence the latter in a certain way" ⁸).

Critical discourse possesses authority and dominance that critics have employed to promote their diverse ideologies. In this regard, Khaled Sleiki says: "Discourse exists only with the existence of authority, which interacts with each other to produce what is called hegemony, which carries out the act of cultural production."⁹

Thirdly / Promotion through critical news:-

Introduction:

In the realm of narrative, news is studied to discover its aesthetic qualities, to delve into the knowledge of its characters, the sequence and development of events, their interrelationships, and their formation of the news. It is a purely aesthetic and entertaining goal. As for critical news, it is constructed and formed to promote specific opinions and ideas; that is, it is for understanding and spreading awareness, and for defending and arguing for specific theories and ideologies, attempting to persuade others of these ideas by influencing the recipient. This is because critical news is a narrative product that works to be faithful to criticism through its formation of a second/explanatory language until

¹ Al-Mu'jam Al-Wasit, presented by the Arabic Language Academy, supervised by Sha'ban Abdel-Aati Atiya and others, Al-Shorouk International Press, Egypt, 4th edition, 2004 AD, p. 380.

² Contemporary Arabic Dictionary, Ahmed Mukhtar Omar, Volume 1, Cairo, 1st Edition, 2008 AD, pp. 953-954.

³ Al-Raed Dictionary, Gibran Masoud, Dar Al-Ilm Lil-Malayeen, Beirut, Lebanon, 7th edition, 1992 AD, p. 378.

⁴ Advertising and Promotion, Miya Ali Tayyub, Tishreen University, Syria, 2007-2008, p. 27.

⁵ Promotion and its role in attracting foreign investment in Sudan, a study of the promotional role of the Investment Promotion Commission, Khartoum State, Hammad Adam Muhammad Hammad, Master's thesis, Sudan University of Science and Technology, Sudan, 2013, p. 23.

⁶ Dictionary of Contemporary Literary Terms, Dr. Saeed Alloush, Lebanese Book House, Beirut, Lebanon, 1st Edition, p. 102.

⁷ Al-Ihkam fi Usul al-Ahkam, Abu al-Qasim al-Amidi, edited by Sayyid al-Jamili, Vol. 1, Dar al-Kutub al-Arabi, Beirut, 2nd edition, 1986 AD: 136.

⁸ The Construction of Discourse in the Modern Arabic Novel, Muhammad al-Bardi, Arab Writers Union Publications, Damascus, n.d., 2000: 1.

⁹ Critical discourse between integrating heritage and the horizon of interpretation, Khalid Slaiki, Tangier, 1st edition, 2007: 39

it becomes a carrier of its critical content. Thus, we cannot consider every literary news item to be critical, but critical news is literary because it is born within its womb.¹⁰ The news then becomes a cultural authority that spreads certain ideas.

A critical report is a short narrative text employed within critical discourse for the purpose of conveying a position, story, or statement with critical significance, in which the narrative functions (narrator, narratee, event, time and place) intersect with the persuasive and promotional functions of the discourse.

It is a report narrated within a critical discourse not for the purpose of storytelling, but for the purpose of protest and persuasion. It is transformed from merely conveying an event into an argumentative structure and a source of knowledge. While the language of literary news is descriptive, based on deviations and rhetorical embellishments, the language of critical news is relatively declarative, but charged with guidance, persuasion, and propagandistic words and methods.

It is a persuasive statement targeting the recipient, and it represents an authoritative value, especially if it has a propagandistic, advertising, and promotional character, as is evident to us in al-Suli's deliberate transmission of Abu Tammam's news from several sources, because news with its various means and types is one of the methods of transmitting ideas and values... and a tool for shaping public awareness¹¹ Or in the news of Al-Jurjani's mediation which promotes Al-Mutanabbi, and others.

Critical reporting fulfills several functions, including: the documentary function, when the report or opinion is attributed to a known narration or witness to acquire the scientific and legal aspect of the report; the persuasive function, because it conveys the judgment in an exciting narrative way to have a greater impact; and the guiding function, when the report is taken as an educational, explanatory, or aesthetic tool that guides public taste in literature.¹²

Based on the multiplicity of these functions, critical news is not limited to conveying information, but rather it turns into a promotional tool that takes on multiple forms and methods according to the nature of the content and its purpose. This can be addressed from the perspective of the function of news first, and the argumentative structure of news second:

First - Promotion patterns in critical news: These promotion patterns can be classified into two main types: The first is the promotion of the creative personality :the poet or the personality of the critic, and the second is the promotion of the critical position or the intellectual and school trend.

1- Promoting the creative or critical self:

This promotion manifests itself by highlighting the creative superiority of certain poets over their peers, and by focusing on the aspects they emphasized to gain fame and recognition in the annals of Arabic literature. Alternatively, the critical figure may appear as a wise and insightful scholar in issuing critical judgments. An example of this is the first-rank poets of the pre-Islamic era. To illustrate the promotional techniques employed in critical discourse, we will present practical examples from classical critical texts.

We try to diversify the reporting of the news in terms of its chain of transmission. Sometimes we take the news directly from the narrator (the critic) and see the validity of its content. Other times we resort to mentioning the names mentioned in the chains of transmission to see the importance of their persuasive significance when their presence gives a documentary power that supports the arguments contained in the news.

1-1 - News of Abu Tammam:

Among the news items that were draped in the mantle of propaganda and whose discourse was shaped by advertising and promotion, is what al-Suli reported in his "Akhbar" (News about Abu Tammam. For example, he mentioned, but not limited to, the following: "Muhammad ibn Yazid ibn Abd al-Akbar al-Nahwi told me: 'Umarah ibn Aqil came to Baghdad, and the people gathered around him, wrote down his poetry, listened to him recite, and presented poems to him. Some of them said to him: 'Here is a poet whom some people claim is the most eloquent of all people, while others claim otherwise.' He said: 'Recite some of his poetry to me.' So they recited to him:

She began to seek refuge in tears, fearing the consequences of tomorrow, and every resting place became a thorny thicket for her.

And what saved her from the throes of death was that it was a separation, not a deliberate rejection.

She is the full moon; her affectionate face is enough for everyone she meets, even if they do not reciprocate.

...The reciter then recited two more verses and paused. Amara said, "Give us more of this," so he continued and recited...and then recited two more verses. Amara said, "May God bless him! Your friend has surpassed all who came before him in this meaning, despite the abundance of those who have said it, to the point that he has made exile desirable! Ha!" Then he recited to him:

The longer a person stays in a neighborhood, the more worn out their finery becomes; so be deceived and you will be renewed.

For I saw that the sun's love for people increased because it is not eternal upon them.

Amara said, "By God, he is perfect. If poetry is judged by the quality of the words, the beauty of the meanings, the consistency of the intent, and the eloquence of the speech, then your companion here is the most eloquent of people."¹³

In terms of constructing critical narrative, prose and poetry have cooperated in building that discourse, because (poetry does not represent an element that is extraneous to the narrative, but rather it is one of the sections of discourse that is integrated with prose within the narrative structure¹⁴ He attempted to work on direct propaganda and promotion of Abu Tammam, where the critical promoter, through (Amara - who is the main character around whom the narrative events of the story revolve - elevates him to the high status of (the most poetic of people, which is an absolute critical preference after the mechanism of critical standards was achieved (quality of expression, beauty of meanings, consistency of intent, consistency of speech). We note that the emergence of the story after this small narrative, where the characters of the story are present, the narrator, Amara, the one who informed him (who recited to him), and the one being informed about, and the dialogue between them, has produced for us a critical report that explains and interprets the position and the critical judgment of the creative text, and is adorned with the mantle of propaganda and promotion of Abu Tammam, because dialogue (is a component of all speech... and dialogue is distributed among the speakers who practice the duality of listening and the duality of presentation... and it is accurate to say that the master of dialogue is the communicative relationship itself¹⁵ .

The news took on an argumentative context, due to the presence of two opposing sides: the supporter and praiser of Abu Tammam's poetry and the opponent of it, with the presence of the judge (Amara al-Nahwi) to whom the people and the opponents gathered. He asked to listen to the two sides (recite to me) and then (give us more). After conducting the standard comparison with others based on the rule (if poetry is of good diction, good meanings, consistency of intent, and evenness of speech), he resorted to issuing his critical judgment (the most poetic of people).

¹⁰Creativity between identity and falsification in old critical news, Salah Hassan Hawi, Larak Magazine, College of Arts, Wasit University, Issue 6, Third Year: 170.

¹¹Ancient Arabic Narrative: Types, Functions and Structures, Ibrahim Sahrawi, Al-Ikhtilaf Publications, Algeria, 1st Edition, 2008 AD: 24.

¹²See: Ancient Arabic Narrative: Types and Functions, Ibrahim Sahrawi, Dar Al-Ikhtilaf, Algeria: 131.

¹³News of Abu Tammam, Abu Bakr Muhammad ibn Yahya al-Suli, edited by Khalil Mahmoud Asakir, Muhammad Abdou Azzam and Nazir al-Islam al-Hindi, Egypt, 1937 AD: 60-61.

¹⁴The overlap between the literary genres of Maqamat, Saleh bin Ramadan, Juthour Magazine, Vol. 4, No. 2, 2000 AD: 110.

¹⁵The Pragmatic Approach, Françoise Armengaud, translated by Dr. Saeed Alloush, Modern Foundation for Publishing and Distribution, 1st edition, 1987: 112.

The phrase “he told me” which begins the news item gives it a semantic dimension, as the news item is based on attribution and documentation, in addition to the dynamism it acquires from the verbs “he said,” “they recited to me,” “increase us,” as it gives it a pragmatic quality, and this style of beginning gives the news item truthfulness and realism, as well as an effect on the recipient.¹⁶.

The persuasive art contained in Al-Suli’s speech, with its clear and dignified language, was extremely beautiful and influential through his formulation of the critical news, because it came gradually, taking into account the recipient’s comprehension capacity. After listening, he surprised the recipient with the exclamation (God bless him which provokes his mind and attracts his attention, then he increases the belief by repeatedly citing the poetic verses, to move from them to certainty and conviction in the judgment which he embodied with the oath (God is perfect, which is an expression that removes the recipient’s doubt and hesitation.

It seems that al-Suli used the formula (he told me extensively in his accounts of Abu Tammam because of its persuasive power and the credibility and documentation it lends to the account. In another account, he said: (Abu al-Hasan al-Katib told me: Ibrahim Ibn al-Faraj al-Bundandji, the poet, used to come to us often, and he was the most knowledgeable person about poetry. Al-Buhturi and Ali Ibn al-Abbas al-Rumi used to come to us, and when they mentioned Abu Tammam, they would exalt him and raise his status in poetry until they would put him before most poets, and each one would acknowledge his mastery and that he had learned from him. He said: These are the most knowledgeable people of their time about poetry, and the most poetic of those who remain.¹⁷.

The critical discourse here relied in its promotion on the authority and literary rank held by the narrators in the account, namely (al-Bundandji, al-Buhturi, and al-Rumi). They were the most knowledgeable people about poetry in their time, and these scholars inform us of the superiority, right, and status of Abu Tammam. Between the beginning of the account (he told me and its conclusion (these are the most knowledgeable people of their time about poetry, al-Suli excelled and ingeniously crafted the critical account by using argumentative reasoning based on these most knowledgeable people. He did not leave the recipient in doubt and confusion, but rather made him impressed, attracted to him, and engaged with his persuasive promotional style. Accounts in general (represent evidence to establish the claim, confirm it, give it presence, and add to it the pleasure of narration.¹⁸.

This is what we observe from the narrative participation of the news in conveying information and judgment to the recipient, making him understand and trying to convince him, in a clear, dignified language far from affectation, in which the elements of narration, from characters, events, description and narrative actions, cooperated to pave the way and facilitate the path of persuasion.

1-2 – News of Al-Mutanabbi:

Al-Jurjani’s mediation—which is essentially a promotional campaign for the promoter (the critic and the poet Al-Mutanabbi—contains many critical statements and speeches cloaked in the guise of propaganda and advertising. These statements, varied in their promotional methods, play their role in defending a poet whose stature in literary circles is well-known. Among these statements is the following: "I still see literary figures divided into two groups regarding Abu al-Tayyib al-Mutanabbi: those who lavish praise upon him, completely devoted to him... They meet his virtues with veneration when they are mentioned and extol his merits with aggrandizement when they are recounted, and they address those who detract from him with contempt and accusations of ignorance... and those who criticize him, seeking to remove him from his rank, yet his merits are not preserved. They attempt to diminish him from the position his literature has bestowed upon him, striving to conceal his virtues and highlight his shortcomings." His faults, and following his mistakes and broadcasting his lapses...

Al-Jurjani begins his promotion of Al-Mutanabbi by establishing a duality (exaggerated/critical between the loving supporter who exaggerates in praising Al-Mutanabbi, and the opposing one who denies his literature and poetry. This duality became the focus of the dialogue between Al-Jurjani, who appointed himself as a defender of Al-Mutanabbi, and the hypothetical character he creates in his structure and context, so that the dialogue with this character becomes a mechanism for conveying his message and a means of convincing his recipient. The dialogue and argument with this character dominated the length of the message of mediation.

The making of critical discourse depends on the existence of a creative text, and the latter is the reason for the birth of the first text (critical, which becomes a completed, guiding, and explanatory discourse. Hence they said: (Abu Tammam’s poetry gave birth to the concept of balance and Al-Suli’s reflections for the moderns, and Al-Mutanabbi’s poetry gave birth to the concept of mediation, and thus Tha’lab produced the rules of poetry...¹⁹.

Since the aim of the discourse is persuasion, the relationship of receiving the poetic creativity of Al-Mutanabbi or others by the critic (Al-Jurjani) is considered the means and mechanism that will draw and represent a guiding and interpretive discourse, because the subject imposes (the existence of the duality of the critical self and the poetic other, the self that relies on the other as a bridge in revealing the self... This is what we find, for example, in the critical movement around Abu Tammam and Abu Al-Tayyib Al-Mutanabbi, as a critical text may be formed through a system of reports or judgments about the same poet, such as the reports of Al-Suli, which found a place for themselves to be formed in opposition to Al-Amidi’s comparison, in which Abu Tammam was an important axis and one of its sides, as well as the mediation of Al-Jurjani...²⁰.

This suggests that the critic also gained self-promotion and publicity, as well as promoting Al-Mutanabbi while defending the latter, given his position in literary memory. The most brilliant name of Judge Al-Jurjani became associated with his mediation, in which Al-Mutanabbi’s text was a part of the equation.

He used his concise, eloquent, and clear language, and short sentences, and built his speech on the contrasting structure between the aforementioned duality, and the escalation of the conflict between them, between exaggerated praise and exaggerated disapproval. This contrast increases the prominence and visibility of Al-Mutanabbi’s name.

It should be noted that the critical promoter deliberately adopted objectivity and critical scientific standards to do justice to Al-Mutanabbi and to follow the truth in separating him from his opponents. He also deliberately compared and contrasted him with great poets such as Al-Buhturi, Abu Tammam, Abu Nuwas, and others, and concluded with positive results, leaving the recipient to respond and interact with the texts presented, and giving him sufficient freedom, which increases persuasion.

1-3- Promoting poets and writers:

Critical discourse and critics have not overlooked the category of writers who have emerged and become famous for their literary arts and creations, which have enriched the literary and cultural memory, and adorned it with the beauty of their style, its charm, and the extent of its influence on the recipients.

¹⁶News in Arabic Literature: A Study in Arabic Narrative, Muhammad Al-Qadi, Publications of the Faculty of Arts, Tunisia, 1st Edition, 1998 AD: 356.

¹⁷News of Abu Tammam: 68.

¹⁸The discourse of ethics and identity in the letters of Al-Jahiz, a rhetorical and argumentative approach, by Muhammad Mashbal, Dar Kunooz Al-Ma’rifah, 1st edition, 2015: 52.

¹⁹The Aesthetics of Juxtaposition or Intertwining of Creative Spaces, Kamal Abu Deeb, Dar Al-Ilm Lil-Malayeen, 1st Edition, 1997: 50

²⁰The Rhetoric of Persuasion in Ancient Critical Discourse, Salah Hassan Hawi, United Arab Company for Marketing and Supply, 1st Edition, 2016: 111

Critics, writers, and historians saw it as their duty to commemorate this literary output and rhetorical embellishment, because the writers deliberately adorned their diverse prose writings with metrical poetic verse, thus adding sophistication to their style and persuasive and influential power to their writings.

This is why we find Ibn Rashiq al-Qayrawani dedicating a chapter to them in al-Umdah, which he called (The Chapter of the Writer-Poets , and among what was stated in it: (The writers are the most delicate of people in poetry by nature, the most elegant in their crafting, the sweetest in their words, the most subtle in their meanings, the most capable of manipulation, and the furthest from affectation ²¹ He is the one who famously said, "I sought poetry from Al-Asma'i, but I found that he only knew its rare forms... So I did not find what I wanted except with the literary figures of the book, such as Al-Hasan bin Wahb and Muhammad bin Abdul-Malik Al-Zayyat..."²² .

Critical judgments were issued, forming a diverse discourse, with a promotional and propagandistic tone, attempting to draw attention, and even to convince, of the strength, eloquence, and beauty of the poets' works, to name but a few examples:

1-3-1- Ibrahim ibn al-Abbas al-Suli:

Yaqut al-Hamawi mentioned him and said: He is (Abu Ishaq al-Katib: He is Ibrahim ibn al-Abbas ibn Muhammad ibn Sul, the freed slave of Yazid ibn al-Muhallab... Ibrahim ibn al-Abbas and his brother Abdullah were among the prominent scribes... Ibrahim was the more eloquent of the two and the best of them in poetry, and when he recited poetry, he would choose it and discard the inferior and include the best of it ²³ He is a skilled and accomplished writer, and Ibn Rashiq quoted some of his poems, including his poem on love (²⁴ :

I see you, yet I do not avert my gaze, lest my eyelids become a veil to seeing you.

Even if I looked with every eye, my eyes could not fully encompass your beauty.

Then Ibn Rashiq comments, saying: "This, by your father, is the explanation, and the news that is as if it were direct observation."

Ibn Rashiq al-Qayrawani's talk about the category of poet-writers constitutes one of the most prominent examples of promotion through critical news in al-Umdah. His dedication of a separate chapter to them entitled: (The Chapter of Poet-Writers reveals an intentional awareness of presenting them as a distinguished group within the poetic field. The title itself acts as a promotional threshold that prepares the recipient to receive preconceived positive judgments about this category. Ibn Rashiq reinforces this trend with a critical report with which he opens the chapter, saying: (The writers are the most delicate people in poetry by nature... and the furthest from affectation .

This discourse, in its deep structure, reveals a collective promotion strategy that relies on a ladder of successive preferential attributes, which produces a highly idealized image of the poet-writers, and establishes in the mind of the recipient the idea of their natural and artistic superiority over others. The text also relies on absolute judgment without hesitation, which contributes to transforming the point of view into a ready-made critical fact with persuasive power.

This detailed description of the attributes and rulings in the report supports a previous ideology (I sought poetry from Al-Asma'i... but I did not find what I wanted except with the writers of the scribes to complete this promotional structure through the technique of comparative reporting; as the critic invests Al-Asma'i's authority and linguistic prestige to highlight the paradox: with the scribes we find the quality of poetry, the delicacy of nature, and the eloquence of performance, not with the linguists and narrators. Thus, the critical narrative is transformed into a propaganda tool that adds further legitimacy to the writers' position in the field of poetry, and directs the recipient's taste towards acknowledging their superiority.

When Ibn Rashiq presents examples of the poetry of Ibrahim Ibn Al-Abbas Al-Suli – one of the most prominent poet-writers – the critical report takes on a clearer form in terms of argumentation and artistic promotion, (for poetry constitutes in a large part of the reports a major component that the narrator and storyteller uses to complete what prose has not done ²⁵ ,In his presentation of the two famous love poems:

I see you, yet I do not avert my gaze, lest my eyelids be a veil to seeing you.

If only I could look with every eye When eyes have examined your beauty

The news transforms from mere transmission into an explicit promotional judgment when Ibn Rashiq comments, saying...:

(This, by your father, is the statement, and the news that is as if it were the eye , so the ruling was the focal point of the formation of the discourse to perform the promotional function.

1-3-2- Ibrahim ibn al-Qasim, the writer:

Yaqut al-Hamawi mentioned him, saying: "He is known as al-Raqiq al-Qayrawani, and al-Raqiq is a nickname for him. He is a virtuous and learned man who has many writings on the science of history, including: The Book of the History of Africa and the Maghreb, several volumes; The Book of Women; The Book of Comfort and Relaxation; The Book of the System of Conduct in Conversing with Kings, four volumes; and The Book of the Brilliant Abridgment of Comprehensive History, ten volumes."²⁶ .

Al-Hamawi reported that Ibn Rashiq had mentioned him before, saying: "A poet with easy and precise speech, gentle and strong in nature, whose writing is evident in his words... He was known for his writing, his knowledge of history, his writing of news, and his role as the court scribe for over twenty years... Then he said, among the most amazing things I heard him say was a poem praising Mahmud ibn Abi al-Arab (²⁷ :

The eyes are cruel, yet their gaze is enchanting, even if the cheeks are cruel and the waist is slender.

I seek refuge from the coolness of your folds, for they have bent hearts towards you, their folds filled with embers.

Your eyes have ensured that my guarantee will cause my bones to wither and not heal

And what a mother with the languid gaze and fluttering heart, to whom the buttercup, the acacia, and the jasmine yielded!

Ibn Rashiq's account of Ibrahim ibn al-Qasim al-Raqiq al-Qayrawani is a clear example of employing exclamation as a persuasive and promotional tool in critical discourse. The account begins by establishing an objective image of the man through Yaqut al-Hamawi's enumeration of his scholarly qualities: "(A virtuous and learned man with many works... " This is a cognitive description that solidifies his position in the field of authorship and writing. However, Ibn Rashiq transcends this descriptive level to construct a highly artistic image, saying: "(A poet whose speech is easy yet precise, whose nature is gentle yet strong, whose words are imbued with a sense of writing... " These are sweeping evaluative judgments that generate a promotional impression that the poet combines ease and precision, and gentleness and strength of character, in a contrasting formula that further highlights his skill and unique style.

However, the peak of the promotion is revealed when Ibn Rashiq declares: (Among the most amazing things I have heard him say... It is a pivotal phrase in critical reporting, as the mechanism of exclamation clearly represents a tool for creating an aesthetic shock that prepares

²¹ Al-Umdah fi Mahasin al-Shi'r wa Adabihi wa Naqdihi, Ibn Rashiq al-Qayrawani, Vol. 1, ed. Muhammad Muhyi al-Din Abd al-Hamid, Dar al-Jabal, 5th ed., 1981 AD: 278.

²²The mayor: p. 54.

²³ Dictionary of Writers: Guidance for the Learned to the Knowledge of the Writer, Yaqut al-Hamawi, edited by Dr. Ihsan Abbas, Vol. 1, Dar al-Gharb al-Islami, Beirut, Lebanon, 1st edition, 1993 AD: 70.

²⁴The mayor: 279.

²⁵Ancient Arabic Narrative: Cultural Patterns and the Problem of Interpretation, by Dr. Diaa Al-Kaabi, Arab Foundation for Publishing and Distribution, Beirut, 1st Edition, 2005 AD: 541.

²⁶Dictionary of Writers: 97.

²⁷Dictionary of Writers, Vol. 1:99.

the recipient to receive an extraordinary poetic model. Exclamation here is not merely a subjective emotion, but an argumentative means that gives the judgment a superior authority, and transforms the poetic choice into an exceptional witness that should be paid attention to and its quality acknowledged.

Prefacing with the word “most amazing” creates an implicit promotional statement that what follows surpasses what came before, and that the poet – as a writer by origin – was able to reach a level in poetry that is astonishing, which supports the image that Ibn Rashiq previously drew of the category of “writer-poets”.

The verses cited by Ibn Rashiq reflect this promotional dimension, as they include precise imagery and a skillful erotic sense, relying on rhetorical contrasts (the coldness of the teeth / the embers of the hearts, the guarantee of the eyes / the thinness of the bones... that demonstrate the skill of formulation that the critic wanted to prove. Thus, the wonder becomes a peak in the construction of the news, linking the news as a narrative with the judgment as promotion. In this context, Al-Raqiq Al-Qayrawani becomes a living example of the ability of writers to produce poetry that not only amazes Ibn Rashiq, but also imposes itself as a standard by which the argument for the distinction of this category in the critical consciousness is confirmed.

2 - Promoting schools and movements:

Critical news has varied in its promotion and publicity, sometimes promoting a school or group of poets who adopted a particular approach, or movements that adopted specific critical issues. Among these schools are:

2-1 – Promoting the Annales School:

Ibn Qutaybah says in another place: (And among the poets are the affected and the natural: The affected one is he who corrects his poetry with refinement, and polishes it with lengthy examination, and reconsiders it after looking, like Zuhair and Al-Hutay'ah. Al-Asma'i used to say: Zuhair, Al-Hutay'ah and their like among the poets are slaves to poetry; because they polished it and did not go the way of the natural ones. Al-Hutay'ah used to say: The best poetry is the annual one that is polished and refined. And Zuhair used to call his greatest poems the annual ones ²⁸ .

In this report, Ibn Qutaybah presents a clear model for promoting the school of annals through critical reporting. He does not merely transmit scattered sayings about Al-Asma'i, Al-Hutay'ah, and Zuhair, but integrates them into an interpretive framework from which he formulates a critical principle, the principle of craftsmanship and refinement, which became a characteristic applied to every poet who is characterized by refinement and education, until it formed a current, or as criticism calls it, the school of annals. Due to the extensive examination of their poems, they were called slaves of poetry.

The news begins narratively from the narrator (the critic), but it goes beyond transmission to theorizing when it differentiates between the printed and the contrived, making Zuhair and Al-Hutay'ah representatives of an artistic trend based on education, review and reconsideration.

Thus, the news is transformed from a description of poetic behavior to the promotion of an organized critical thought, paving the way for what can be considered the first artistic school in ancient Arabic poetry, which is the school of the annals, which is based on an awareness of craftsmanship and the beauty of refinement in contrast to naturalness. This is what Dr. Taha Hussein mentioned about the school of the annals, which (relied on patience and deliberation, and resisted naturalness and impulsiveness in saying poetry with instinct, so simile, metaphor, and allegory were abundant in it, and it relied in its description on physical imagery, and that the poet should take himself to refinement, purification, and revision, then composition ²⁹ .

2-2 – Promoting the schools of Basra, Kufa, and Hejaz:

Ibn Salam al-Jumahi said: (Yunus ibn Habib told me that the scholars of Basra used to give precedence to Imru' al-Qais ibn Hujr, and the people of Kufa used to give precedence to al-A'sha, and the people of Hijaz and the desert used to give precedence to Zuhair ³⁰ .

In his critical and promotional discourse, Ibn Sallam relied on argumentation, linking his rhetorical pronouncements about the three poets to a reliance on a discerning elite—a knowledgeable audience well-versed in the rules of language and the secrets of its eloquence and beauty. This elite consisted of the scholars of Basra, Kufa, the Hijaz, and the desert—the very source of eloquence and rhetoric. The strength of his argument stemmed from his appeal to these groups of recipients, who were well-versed in the beauty and refinement of language, capable of distinguishing eloquent and profound discourse from weak and insincere speech. These were people of refined taste, and whoever was known and respected by them was undoubtedly given precedence over others. Furthermore, the diverse backgrounds of these scholars of language and its beauty (Basra, Kufa, and the Hijaz) provided an incentive to favor these names, lending them a promotional and promotional edge. This solidified the image of the praised figures in the minds of the audience and established them within the realm of Arabic criticism and literature. We have included this statement because the discourse is more promotional for the three scholarly groups than for the poets themselves. Poets can be discussed in relation to other discourses that have spoken about them.

2-3 – Promoting the old and the new:

Al-Marzubani mentions in his Muwashshah what Al-Suli narrated on the authority of Ali bin Yahya, who said: “Ishaq bin Ibrahim Al-Mawsili was prejudiced against Abu Nuwas, and he would say that he was wrong! Ishaq always supported the ancients, so I would recite to him the best of his poetry, but he would not pay attention to it, because of what was in his heart, so I recited to him:

And the tent of a watchman, on a lofty peak, is a place that the hands of whoever seeks to harm it will reach with a slippery hand.

If the sun shines on it, its shadows appear, and if it faces it, it signals the arrival of ³¹

He was as he commanded, so I said: By God, if it had been from some Bedouin of Hudhayl, I would have made it the best thing you have ever heard. ³² .

This news reported by Al-Marzubani is a prominent example of a critical narrative news report that carries a clear promotional and advertising function; as it depicts a dialogue scene between Ishaq Al-Mawsili and Ali Bin Yahya about the poetry of Abu Nuwas, to reveal the conflict between the old and the modern trends. The narrator employs storytelling techniques and sequential attribution to lend the account an air of credibility (al-Marzubani mentions... what al-Suli narrated from Ali bin Yahya). The inclusion of Abu Nuwas's verses within the narrative serves as a model, example, and indication of the superiority of new artistic creativity. He then concludes with a clear critical declaration condemning blind adherence to the old ways and calling for artistic fairness—that is, objectivity in judging poetry. Al-Marzubani deliberately and consciously allows the reader freedom of thought, enabling them to participate in the critical judgment. He achieves this through a discourse meticulously structured and strategically employed, framing the argumentative discourse between two fundamental pillars or positions. The

²⁸Poetry and Poets, by Abdullah ibn Muslim ibn Qutaybah, introduction by Sheikh Hassan Tamim, Dar Ihya al-Ulum, Beirut, Lebanon, 2nd edition, 1986. : 114.

²⁹In pre-Islamic literature, Taha Hussein, Dar Al-Maaref in Egypt, fourth edition: 45.

³⁰The Classes of the Great Poets, Ibn Sallam al-Jumahi, edited by Mahmoud Muhammad Shaker, vol. 1, Dar al-Madani, Jeddah, n.d., p. 54

³¹Diwan of Abu Nuwas, explained and edited by Muhammad Anis Mahrat, Mahrat House for Sciences, Homs, Syria, 1st edition, 2009: 16

³² Al-Muwashshah fi Ma' hadhdh al-'Ulama' 'ala al-Shu'ara', Muhammad ibn 'Imran al-Marzubani, ed. Muhammad Husayn Shams al-Din, Dar al-Kutub al-'Ilmiyyah, Beirut, Lebanon, 1st ed., 1995 AD: 303. The report only included the first verse.

first affirms the stance of blind adherence ("Ishaq, in all circumstances, championed the ancients" , while the second represents a rejection of the ideology of that blind adherence and its detrimental effects on poets, embodied in the phrase ("By God, if it had been written by some Bedouin of Hudhayl, I would have considered it the finest thing I have ever heard" . Between these two discourses lies a mark of creativity. My poetry, leaving the recipient free to choose and avoid, is a style that is extremely convincing and influential.

Thus, the news is transformed from a mere critical narrative into a means of promoting the new aesthetic thought, and an announcement of the legitimacy of the modern trend represented by Abu Nuwas's poetry, in the face of the conservative closure of the school of the ancients.

It is necessary to mention a position in which we see the complete right of the critical scholar Ibn Qutaybah, in which he responded to this fanaticism - which constituted a phenomenon at that time among a number of fanatics - in a rational argumentative manner, supporting the statement of Ali bin Yahya, as we find him saying: (God did not restrict knowledge, poetry and eloquence to one time over another, nor did He single out one people for it over another, but rather He made it shared and divided among His servants in every age, and made every old thing new in its time, and every honor external in its beginning, for Jarir, Al-Farazdaq, Al-Akhtal and their like were considered modern. And Abu Amr bin Al-Ala' used to say: This modern thing has become so abundant and good that I almost wanted to narrate it. Then these became old things to us because of the distance of time from them, and so it will be for those after them for those after us, such as Al-Khuzaimi, Al-Attabi, Al-Hasan bin Hani' and their like³³ Between the claim and the objection, the discourse formed promotional advertising material about the issue of the old and the new, which took up a large space in the space of Arab studies and critical books.

And like what Ibn Qutaybah said, what Al-Mubarrad said in Al-Kamil: "The speaker is not preferred because of an old era, nor is the one who is correct disregarded because of a recent era, but everyone is given what he deserves. Do you not see how the saying of Amarah ibn Aqil is preferred despite its recent era?"

You sought out my anger, and your inquiry altered the very essence of a soul whose conscience was sincere advice.

And the harshness will not last long for a noble soul whose nature is pure, for its bitterness will continue.

The soul is but a drop of fluid in a pool; if it is not disturbed, its pool remains clear.

This is clear speech, and eloquent speech. (³⁴ .

Judge Al-Jurjani had taken a clear stance on the issue of old and new poetry, rejecting this fanaticism and prejudice from some critics, and he famously said, "If our friends were treated fairly, their few would be found more deserving of being praised, and their few more deserving of being esteemed..."³⁵ .

Second - The pragmatic and argumentative structure of promotional news:

If the previous patterns revealed the diversity of promotional fields in critical news, between promoting the creative or critical self on the one hand, and promoting critical positions and schools on the other, then this diversity is inseparable from the deep structure on which the news itself is based.

The promotional component is not achieved merely by conveying the event or highlighting the character, but is based on the methods of argumentation and circulation that give the critical discourse its persuasive power and its ability to influence the recipient.

From here, the importance of considering the argumentative structure of the promotional critical news becomes apparent, as it is the tool through which this discourse is built and directed, and in which the statement is invested to become a means of persuasion, by resorting to the reference, and confirming the cognitive authority, not merely a means of informing or documenting.

Among the accounts that bear the hallmark of promotional rhetoric is what Ibn Rashiq al-Qayrawani related to us in the chapter on the preference and endearment of poetry, where he mentions: (It is narrated that a Bedouin stood before Ali ibn Abi Talib, peace be upon him, and said: I have a need of you that I raised to God before raising it to you. If you fulfill it, I will praise God and thank you, and if you do not fulfill it, I will praise God and excuse you. Ali said to him: Write your need on the ground, for I see your hardship. So the Bedouin wrote on the ground, "I am poor." Ali said: O Qanbar, give him my garment of such-and-such. When he took it, he stood before him and said:

You clothed me in a garment whose beauty fades, so I will clothe you in garments of praise.

Praise revives the memory of its giver, just as rain revives the plains and mountains with its dew.

Do not forsake a good deed you have begun, for every servant will be rewarded according to what he has done.

Ali said: "O Qanbar, give him fifty dinars. The robe is for your request, and the dinars are for your good manners. I heard the Messenger of God, may God bless him and his family and grant them peace, say: 'Treat people according to their status.'" (³⁶ .

The critical discourse, in its promotional function, relied on its argumentative structure, through a narrative strategy that integrates storytelling, moral argument, and religious reasoning. The promoter employed it in the form of a narrative dialogue to be a carrier of a specific ideology that is intended to be conveyed to the recipient, which is the love of poetry, and it is the carrier, thus creating a critical advertising discourse based on influence and persuasion, and it reinforces religious and moral values in poetry.

In this discourse, the Bedouin's dialogue with Imam Ali ibn Abi Talib, peace be upon him, is used as a narrative framework that attracts the reader, enhances credibility, and increases persuasiveness, because (any analysis of the dialogue cannot dispense with the theory of argumentation, because it always encounters facts that belong to argumentation, and indeed, the ideal field for the work of argumentation is dialogue³⁷ Because dialogue conveys critical judgment in a clear and understandable declarative language, the growth of the event in the news called for strengthening noble values such as generosity, wisdom, and justice, while highlighting the wisdom of Imam Ali, peace be upon him, in dealing with and being fair, through practical actions such as offering the robe and dinars, and the reaction of the recipient (the first interlocutor with poetic praise - which is the focus of the argument here - which constitutes a complete argumentative proof in which action is united with speech.

The discourse does not neglect to use religious reasoning, as it resorted to invoking the Prophetic Hadith (Treat people according to their status to strengthen the argumentative power and highlight the promotional process, within the framework of a discourse that carries a specific ideology. What gave the narrative its persuasive power was the eloquent, contextually appropriate dialogue style employed by Ibn Rashiq, who put it in the mouth of the Bedouin: "I have a need of you, which I raised to God before raising it to you. If you fulfill it, I will praise God and thank you. If you do not fulfill it, I will praise God and excuse you." This left the Caliph of the Muslims, Imam Ali, with no option but to respond, honor, and assist the man in his poverty. The style was further enhanced by the poetic form, which increased the response of the listener (the second interlocutor , who readily offered more, influenced by the persuasive style and the meaning of the verses. Thus, we find

³³Poetry and Poets, Abdullah bin Muslim Ibn Qutaybah, introduction by Sheikh Hassan Tamim, Dar Ihya Al-Ulum, Beirut, Lebanon, 2nd edition, 1986 AD: 64.

³⁴Al-Kamil, by Al-Mubarrad, quoted from: Studies in the Criticism of Arabic Literature, Dr. Badawi Tabana: 240.

³⁵Mediation between Al-Mutanabbi and his opponents, Ali bin Abdul Aziz Al-Jurjani, edited by Muhammad Abu Al-Fadl Ibrahim and Ali Muhammad Al-Bajawi, Al-Maktaba Al-Asriya, Sidon, Beirut, 1st edition, 2006 AD: 53.

³⁶The mayor: 7-8.

³⁷The Pragmatics of Narrative Discourse: An Analytical Study of Al-Rafi'i's "Revelation of the Pen", by Mahmoud Talha, Modern Book World, Irbid, Jordan, 1st Edition, 2012: 112.

Abu Hilal al-Askari inclined to prefer poetry over all other forms of discourse, as he says: "Among the greatest virtues of poetry is that the most eloquent, powerful, and rare words of the language are derived from poetry. And whoever is not familiar with the poetry of the Arabs will clearly see the deficiency in their understanding of language." Its manufacture³⁸.

The argument was built by invoking the figure of Imam Ali, peace be upon him, as evidence for the argument by example, especially since he is a central figure in Islamic heritage and Arab culture, known for his wisdom, eloquence, and the strength of his argument. Ali was a rightly guided caliph and an eloquent scholar, and the author of *Nahj al-Balagha*, which is a reference that rhetoricians cite. He is one of the most eloquent and articulate of the Arabs, which makes his appearance in the discourse like presenting the practical linguistic, moral, and wise example that directly supports the arguments. This reinforces Ali's position as a highly influential argument in the text, as he represents the ideal of eloquence, wisdom, and justice, and adds extra weight to the discourse at the level of argumentation and promotion. The discourse also promotes Ali, peace be upon him, in addition to the main goal of promotion, which is the love and preference for poetry.

From a pragmatic perspective, the discourse is constructed within a communicative framework between two people (the Bedouin and Ali), where various speech acts (request, judgment, praise, increased giving) intertwine to form a pragmatic scene that reflects a social and moral stance, and reinforces Ali's position as a role model in justice and generosity. This approach increases the recipient's conviction of the values contained in the poetry, which were embodied in the recipient's (the Imam's) interaction with the poetry. The conviction that arises between the parties to the dialogue is due to the argumentative competence, as the presence of competence among the parties to the dialogue gives impetus to the communicative interaction process.³⁹.

Therefore, it can be said that invoking the figure of Imam Ali, peace be upon him, and then citing the words of the Prophet, may God bless him and his family and companions, in the speech, is an integrated argumentative act based on argumentation by verbal and moral example, and strengthens the promotion of preserving the values associated with poetry and literature.

Finally, it can be said that the discourse formed in critical news performs a promotional and advertising function, and possesses a persuasive and influential power that imposes its authority and power on the recipient, based on its solid argumentative structure and the diversity of its news material that arouses excitement, wards off boredom, and attracts recipients to interact with its texts.

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