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## The Artistic Rhetorical Image in the Novel (Hada'iq Alra'ees)(President's Gardens )by The Novelist (Mohsen Al-Ramli)

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### Abstract

*The study aims to analyze the artistic image included in the novel (Hada'iq alra'ees) by the Iraqi novelist: Mohsen al-Ramli, relying on tracing the rhetorical image by monitoring and analyzing the templates and specific patterns of similes, metaphors and metonymies, to determine the product of the aesthetic expressive connotations, to discover the intellectual and psychological functional connotations, and to reveal the aesthetic of the image artistry and its relationship to narrative structure, to convince the recipient that creativity in narrative discourse moves or transfers it to touch the image and share it with his senses, to interact with the events as part of it, a feeling of intense longing and yearning for salvation as the hero.*

**Keywords:** Rhetorical image, narrative, functional connotation, aesthetic connotation, Mohsen Al-Ramli, Hada'iq Alra'ees.

### Introduction

The multiplicity of analytical readings of narrative literary texts reflects the nature of the work, and helps to comprehend its meanings and the perceptions of the narrator towards his issues addressed in the text, and with the multiplicity and divergence of critical visions, the artistic image still receives the attention of the critical lesson until the present time, because of its great impact in highlighting the aesthetic of the discourse, and determining the features of verbal adornment that give it connotations that may not be disclosed by other theories of analysis, and criticism methods that deal with the linguistic part. and the external contexts of the text.

From this point of view, the research was interested in studying and analyzing the artistic images included in the novel (Hada'iq alra'ees) by the Iraqi novelist Mohsen Al-Ramli, in a focused phrase that stops at describing the circumstances of the scene that frames him rhetorically, relying on the similes, metaphors, and metaphors employed by the narrator, in order to reach an excess indication of the word used to achieve the desired goal of the text, and by standing on what is produced by those artistic graphic images producing those connotations, the effects can be set The intellectual and psychological that it refers to in the discourse, which reveals the narrator's thought, and highlights the reality of the psychological atmosphere that surrounded his cherishing of some of these images - at the sensory and moral levels - over others.

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## **The Study Includes and Contains**

The study begins with an informative introduction, detailing the undertaken plan, its significance, encountered challenges, intended objectives, and an initial framework elucidating the concept and significance of the artistic image in creative endeavors.

And two dimensions, as stipulated in the research outline, are outlined as follows:

- The first axis / the artistic image in the novel (Hada'iq alra'ees), according to this order:
  - Metaphorical image - metaphorical image - ecclesiastical image.
- The second axis / the connotations of the artistic image, and its functional connotations, which includes:
  - Expressive and aesthetic connotations.
  - Intellectual and psychological functional connotations.
- A conclusion of the most prominent and important findings of the study, and important references to the exploration of the aesthetics of the functional connotations of the artistic image in general.

## **The Importance of Research**

To certain observers comparing narrative works where the researcher's methodology centers on the analysis of artistic images, there might appear to be a resemblance between these studies. However, it is essential to recognize that each study possesses a value that is wholly or partially distinct from others. The present study aims to investigate the criteria of artistic photography by exploring the semantics of photography through analogies, metaphors, and metonymy. The goal is to ascertain and trace the significance of the artistic image in constructing the narrative and cohesive portrayal within the artwork.

## **Search Problem**

The problems of this study are summarized in a number of elements, such as the following:

- The scarcity of studies that dealt with the novel (Hada'iq alra'ees) with criticism or analysis.

Identifying the semantic value of the artistic image in narrative texts is challenging, unlike in organized texts.

## **Previous Studies**

Few and varied approaches, it varied between articles in newspapers and electronic magazines since the emergence of the novel in 2012 or panel discussions about it, and published studies and research.

In 2017, the researcher Uday Jassim wrote his book (Personality Patterns and their Role in Narrative Construction in the Novels of Mohsen Al-Ramli) and the novel (Hada'iq alra'ees) was one of the novels of the study. In 2020, the Journal of the College of Education for Human Sciences - University of Tikrit (2020) 27(9)84-102 (Center and Margin in the Novel (Hada'iq alra'ees) by researcher Hawraa Aziz Aliwi.

In 2022, the Turkish Journal of Bingol University (2022) publishes 23(1)15-38 (The study of personality, place and time in the NOVEL (Hada'iq alra'ees) by researcher Ali Khalaf Marzouk

## Research Objectives

Based on what I referred to, from the lack of studies that revolve around this novel, I intended to be exposed to it, according to what I saw of the need to shed light on it through the artistic images contained in the novel to reach its connotations, and therefore its objectives:

- Trying to interrogate the semantics of the narrative text (Hada'iq Alra'ees) by shedding light on the artistic graphic images it contains.
- Exposure to highlight the meanings of the text through technical graphic images and the statement of the implications of their analysis and linking them to the distant meaning and manifestations of significance.
- Enriching the arena of critical analysis, with new titles on the artistic image based on rhetorical and graphic shifts.

Theoretical mulch

## The Concept of Artistic Image

"The meaning of this concept has differed among modern Arab critics, and its issues have branched, and its precise identification has become incurable"( The term "Image Between Ancient and Modern Arabic Criticism (A Rhetorical Analytical Study)," Dr. Hammad Hussein Hassan, p. 3819, Vol. 5, No. 15, 2011.) Criticism, however, is agreed in this regard as a common factor among all critical theories, and therefore it is one of the most common concepts in the modern critical tongue.

With the ambiguity and inaccuracy surrounding this term in its definitions, we find many critics trying to formulate a term close to the desired image, and in light of what we mentioned of the inaccuracy of the concepts set for the image, we find the image "has suffered from a disorder in the precise identification until its determinations seemed untouchable.

The ambiguity of its concept has become common among a large section of scholars"( "The Poetic Image in Modern Arabic Criticism," Dr. Bushra Musa Saleh, p. 19, Arab Cultural Center, Beirut, 1st edition, 1994.), and this ambiguity, which still folds under its cloak, is the lack of researchers possessing the collective sense that enables the development of a comprehensive and accurate concept of the image due to "the fact that the image allows its use in a very vague and very broad general sense, given this use from a special stylistic perspective" ("Rhetoric: An Introduction to the Study of Figurative Language," François Moreau, Translated by Mohammed Al Wali and Aisha Jarir, p. 15, Dar Afriqya Al-Sharq, Casablanca, Morocco, 1st edition, 2003.), although it is flawed in some sciences, but it is apologized for in the critical lesson because of the multiplicity of critics' stripes and their different orientations.

Nevertheless, in the realm of exploring image criticism within creative writings, it is essential to suggest that the image within a literary work is influenced by the linguistic context. The words and composition wield significant influence in shaping the image and accentuating the expressions of its intended significance. This perspective emphasizes that the artistic image in the rhetorical and linguistic domain is essentially a product of linguistic synthesis("Literature and Semiotics," Tzvetan Todorov, Translated by Dr. Mohammad Nadim Khashafa, p. 96, Center for Cultural Development, Beirut, Lebanon, 1st edition, 1996.), rather than solely arising from a particular selection of words.

Dr. Zaki Mubarak has singled out the definition of the image by saying: "It is the impact of the

poet Al-Muflaq who describes the visuals and a description that makes the reader of his poetry what he knows whether to read a poem or watch a scene of existence" ( "Comparison Among Poets," Dr. Zaki Mubarak, p. 64, Mustafa Al-Halabi, 2nd edition, 1936. ), which is one of the definitions that bring together the diaspora of many of what we will stand on from the definitions of the most recent of it, whoever interpreted the literary image as a product that highlights the mythology of significance in the narrative or poetic discourse, defined it as: "The mythological perception in which the link between man and nature is held, as long as poets and philosophers feel this profound connection" ( "Literary Imagery," Dr. Mustafa Nassef, p. 7, Dar Masr Lil-Tiba'a, Cairo, 1st edition, 1958.), and the reliance of this definition on the mythological understanding of the image is unthinkable, which disturbs the linguistic framework that surrounds it, which is not taken for granted.

Dr. Ghonimi Hilal has expanded the development of a concept of the literary image, asserting that "the image may expand its scope, to include the entire literary work, whether a story or a play, or a poem, and the image is also called the parts of the literary work that compose its unity, and the partial image in literature composes the unity of the overall image" ( "See: The Term 'Image' Between Ancient and Modern Arabic Criticism (A Rhetorical Analytical Study), p. 38. "). Perceptual.

- The image between classical rhetoric and modern rhetoric

Arab rhetoricians have taken into account the importance of photography in poetry and other scattered speech positive for the realization of imagination, has multiplied conventions that dealt with the literary image of poetic discourses, but most of them were only passing references make the literary image one of the most prominent components of discourse, and the most accurate manifestations of expression, Al-Jahiz relied on the image in the organized discourse, and made it above the need for the poet's commitment to meanings, he said: "The meanings put forward in the way known by Ajami and Arab and rural and Bedouin, but the matter in the establishment of weight, and the choice of pronunciation, and ease of exit, and the abundance of water, and in the health of printing, and the quality of casting, but poetry industry and multiplying of weaving and sex of photography" ( "Modern Literary Criticism," Dr. Mohamed Ghanemi Helal, p. 416, Dar Al-Ma'arif, Cairo, 1st edition, 1983.), and that concept of the most comprehensive concepts that collected under it a comprehensive integrated perception of the artistic image, Valjahiz did not stop at the limits of pronunciation and meaning, but touched on them to what results from the types of imagination and types of photography "including organized Its definition is from a talk about imagination and metaphorical and metaphorical images" ( "The Book of Animals," Abu Uthman ibn Bahr al-Jahiz, Translated by Abdul Salam Mohamed Haroun, 3/132, Khanji Library, Cairo, 2nd edition, 1965.).

Imam Jurjani also did not overlook his talk about the image in the context of inference on the effects produced and backwardness of the indications of excess to the word that leads by the meaning, he says: "And know that our saying: (image) is a representation and measurement of what we know our minds on which we see our sight, when we saw the Baynunah between the individual races be on the one hand image was showing a human being from a human being, and a mare from a mare with privacy be in the image of this not be in the image of that" ( "Rhetoric: Taste and Approach," Dr. Abdelhamid Issa, p. 270, Hassan Printing Press, Cairo, 1st edition, 1985 ),

the image of Imam Abd Al-Qahir is one of the origins of the statement of meaning and obtaining the desired significance from the discourse.

One of the prominent differences between the old rhetorical critical vision and its modernist

counterpart of the image, what we notice in the semi-convening of opinion in the old criticism that photography, although it is present in both poetry and prose, but poetry has the first, and we note the impact of that difference in the balance between both the opinion of Al-Jahiz and Abdel Qaher on the one hand, and the opinion of Dr. Ghonimi Hilal on the other hand, Dr. Hilal believes that the breadth of the image is too large to be confined to poetry or in just fiction Partial ( "Indications of Inimitability," Abdul Qahir al-Jurjani, Translated by Mahmoud Muhammad Shaker, p. 508, Madani Press, Cairo, 3rd edition, 1959. ), as contrary to Dr. Izz al-Din Ismail Sheikh Abdul Qaher Jurjani in the second restriction of the image in the objects seen, Dr. Ezz El-Din believes "that the image is linked to all that can be evoked in the mind of visuals, ie what can be represented standing in place, as is the case with the image in the plastic arts"( "Contemporary Arabic Poetry,"( "See: Modern Literary Criticism, Ghanimi Helal, previous reference, p. 416.") Dr. Azzam al-Din Ismail, p. 141, Dar al-Fikr al-Arabi, Cairo, 3rd edition, 1966. ), it makes the image of various dimensions, while confined by the old criticism in the partial criterion of it, and then the modern view of the image manifests the will to diagnose or embody the features of things A mentality that we can hardly find a real picture in reality.

## Definition of the Graphic Image

The graphic image is one of the elements of the literary image, it forms part of the parts of the overall meaning, and the old criticism has stopped at the partial image, which is confined to analogy, metaphor and metonymy, but those who stand at each of those graphic images realize that the connotations of public discourse may be subject to understanding this image, which they called the concept of partial image, and the rhetorical image is the one that is related to the science of the statement, which is one of the three branches of rhetoric (meanings - statement - Budaiya).

The rhetoricians have defined the science of the statement as: "the science by which the inclusion of the same meaning is known in different ways in the clarity of its significance"("Al-Khatib al-Qazwini, Illumination in the Sciences of Rhetoric," Translated by Dr. Ahmed Shetewi, p. 235, Dar al-Ghad, Cairo, 1st edition, 2003.), and what is meant by saying (the flag) of the queen by which the speaker is able to discharge speech in different faces, and the meaning of the inclusion of the same meaning in different ways in clarity: to be expressed in a number of structures, some of which are clearer than others"( "The same reference, p. 15."), and this means that the speaker has the good to market the same meaning such as generosity - for example - on different aspects of expression, Fatawa It employs in probing the depths of metonymy, and another uses analogy, and a third goes by it in the doctrine of metaphor, etc., which works to bring out its meaning through it a way out that pleases hearing, to put it in templates of different shapes for one meaning.

The analogy in the terminology of the scholars of the statement: "is the indication of the participation of two things in the description of the thing in itself, such as courage in the lion, and light in the sun" (Book of Definitions," Muhammad ibn Ali al-Jurjani, Translated by Muhammad Abu al-Fadl Ibrahim, p. 57, Al-Asriya Library, Beirut, 1st edition, 2

009. ) In this nudity what brings us under it more than what is contained in the analogy of the features of the graphic image, has been defined by Abu Al-Baqa Al-Kafwi, by saying: "It is the indication of the participation of two things in the description of the same thing in itself", hence we see the link between the analogy and the artistic image, and the extent of what refers

to it from the psychological and emotional connotations, not It becomes clear only by reading the speech through the metaphor.

## **Metaphor**

The metaphor is one of the types of Rhetoric image, which the narrator relies on to highlight his rhetorical intentions, has been defined by the scholars of the statement as: "the use of the word in other than what was set for him for the relationship of similarity between the meaning transferred from him and the meaning used in it, with a clear presumption of the will of the original meaning"( "Sayyid Ahmed al-Hashemi, *Jewels of Eloquence in (Meanings, Expression, and Rhetoric)*," p. 244, Adab Library, Cairo, 1st edition, 2003.), and its functions are to bring out the illusionist, which is not clear only by giving him a present image, in the form of the viewer perceived by one of the senses, and the metaphor in Arabic uses on the analogy in The origin of its building, but with the forgetting of the analogy, an exaggeration of intent, and it is necessary to delete one of its two main pillars, similar or similar to it, with the presumption of Che omitting or estimating it in speech ("Al-Khatib al-Qazwini, *Illumination in the Sciences of Rhetoric*," Translated by Dr. Ahmed Shetewi, p. 306, Dar al-Ghad, Cairo, 1st edition, 2011. ), hence we realize the fact that some scholars have turned away from the concept of metaphor to the term sometimes under the name of analogy, because it is a condition that "its relationship with the analogy be the condition of the intention to exaggerate" ("Baha al-Din al-Sibki, *The Bride of Celebrations with an Explanation of the Summary of al-Miftah*," Translated by Dr. Abdul Hamid Hendawi, 2/142, Dar al-Kutub al-Ilmiyah, Beirut, 1st edition, 2001.).

## **Metonymy**

As for metonymy, it is one of the rhetorical phenomena of a special nature, because of the severity of its need to scrutinize the consideration and toil of the mind in an attempt to interrogate the meaning in which it replaces the part of the whole, in addition to reducing the meanings and connotations of many in a number of words and vocabulary easy, has been subjected Qazwini to define it by saying: "Metonymy: the word I want to have its meaning with the permissibility of the will of its meaning then"( "Al-Khatib al-Qazwini, *Illumination in the Sciences of Rhetoric*," p. 348.), and the metonymy of rhetoric and communication what is not for other types of metaphor in place, they are: Based on the transition from the necessary to the obligatory" including making them as one thing in the connotation, and it then leads the recipient to develop a perception of what is intended, because it refers it to a meaning that may be intended with the necessary meaning, and may not be intended, and its sections are a metaphor for an adjective, or for a described, or for a ratio.( "See: Ahmed Mustafa al-Maraghi, *Sciences of Rhetoric in (Meanings, Expression, and Rhetoric)*," p. 94, Dar al-Kutub al-Ilmiyah, Beirut, Lebanon, 2nd edition, 2007.")

## **The First Axis**

### **The Artistic Graphic Image in the Novel (Hada'iq Alra'ees)**

#### **A\_ Analogy**

One of those simulated images in the novel (Hada'iq alra'ees), what was stated in the novelist's saying: "hanging his legs on one of its sides" ( "Novel: 'The President's Gardens,' p. 7."), within the framework of the novelist's description of the body of the idiot shepherd (Ismail), who was the first to see the banana boxes that include inside the heads of the dead represented by them before killing them, resembling his legs hanging on one side of the donkey, which he often rode with the donkey



part itself, from the intensity of the link between his image in the minds of people with the image of that donkey, hardly anyone distinguishes between His members and his donkey's members.

In another rhetorical image based on the analogy, the narrator is exposed to the position of some women who were not in agreement with her father, and yet she insisted that her father's head should not be buried unless his body was found, so her firm position in refusing to bury him even with the river of people to her and their rebuke and deportation, is similar to her habit of insisting on doing what seemed to her, regardless of the measurement of his health or error, he says: "She objected and wanted to keep her father's head Ibrahim until his body was found, but her objection was in vain,... But as usual, she resolved not to obey..." ("The same source, p. 12.") (In the analogy, there is a transition from the image in which this woman shows the extent of her attachment to her father, when in fact it is not, to the image that shows the reality of her stubborn tendency.

One of his analogies that refer to this temporal reversal, through which the narrator sought to tell the story of Abdullah Kafka and how he arrived at the house of Sheikh Saleh and his wife Maryam, he says: "Maryam revealed the infant with trembling fingers that broke with tears, he was male, and Saleh came out as if one wind was pushing him from behind and another holding him from the front..." ("The same source, p. 14."), and one of the indications of this analogy is to express the extent to which Saleh was confused and hesitated between leaving his house to perform the dawn duty or not.

Then he also gives us another type of analogy in which he relied on the verb, to be an analogy tool instead of the letters (k) and (as if) that were used and used to be known to people, because the situation calls for employing the verb as a tool of analogy, from his saying: "Where the face of Abdullah became similar to the most gloomy and grim images of Samuel Beckett" ("Novel: 'The President's Gardens,' p. 18."), it aims at the reason why Tariq bin Imam of the mosque called Abdullah, Abdullah Kafka, and that he would have turned from it to his nickname Abdullah "Beckett" ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999.

Novel: "The President's Gardens,' p. 18."), If he did not retreat from his readings of foreign books and novels, because of his immersion in reading the books of religion that he inherited from his father, the tendency of sadness that he used to in the face of Abdullah is what led him to call him that name, and therefore the face of Abdullah is similar to the face of Samuel Beckett in its most depressing form, and his use of the verb (resembles) instead of (k) or (as if) evidence of the intention;

Then, since the use of the verb - as an analogy - was not appropriate, he adds to the reason why he called its author Abdullah, Abdullah Kafka, a new reason, by saying: "He was covered with sharp wrinkles and looked like the skin of a carcass of a carcass" ("Novel: 'The President's Gardens,' p. 51."), which increases the effectiveness of this release on him, that it was always expensive, until the skin of his face resembled the skin of the carcass stiff from the length of its dryness.

In the light of that psychological disorder that throws (Ibrahim Qisma) into the abyss of depression and unhappiness, the narrator describes his feeling about what happened from the invasion of the Iraqi army and what he produced in his mind of emotional flows resembling rebellious nightmares, he says: "The path was heavy on his soul, a chaotic fog ravaged his mind, he can not think of something clear, confused confusion, fragments of anxiety, confusion and

suffocating sorrow, vast unknown as climates of nightmares" ("Novel: 'The President's Gardens,' p.51."), and the analogy in that graphic image is representative, it conveys to us through it the image of that unknown The infinite and the one who controls the thought

And the mind of (Ibrahim Qisma), with the psychological atmosphere suffered by those who live nightmares every night.

The scene then moves on to describe the new life written for Ibrahim, resembling the woman who bandaged his wounds after he fell on the battlefield under the weight of the missiles rained down on them by American planes: "Ibrahim opened his eyes and found himself on a strange bed, in a strange house... He saw the face of a woman peeking over his face, she stretched her palm over his forehead and smiled kindly, he felt as if he were his mother." ("The same source, p. 59")

As he recounts his situation and that of his colleagues who were with him in the ranks of the Iraqi army who were captured by Iranian soldiers, he describes the extent to which they were terrified and feared by the intimidation, killing and dismemberment of some of them if necessary: "They wanted what they did to be an example for us, to scare us above our fear from the first shocks, and certainly they achieved it, we were men more afraid than children, terrified as rats in a flood, and more terrified than chickens in a cage. Jackal" ("Novel: 'The President's Gardens,' p. 95."), this text contained a number of individual, representative and implicit analogies.

First, it resembles the state of panic that afflicted them with that state that affects children and makes them fear, then secondly, it resembles their state that they were in with the image of rats panic from a flood sweeping their habitat, and then, thirdly, the effect of that analogy is highlighted in depicting what they suffered from these fears as a result of what they see in the eyes of these soldiers, with chickens that have no refuge to escape while under the control and grasp of a jackal, which is an implicit analogy.

### **B\_ Allegorical Image**

One of the functions that the novelist was exposed to, in order to highlight the axes of the work and produce connotations that lead to an understanding of his intention from the style of storytelling, is his placement of some images in their allegorical framework, and the analogues of those images, saying "Novel: 'The President's Gardens,' p. 62) "Some shelling also affected the markets, and you can imagine: corpses fill the streets and a massive uprising against the government everywhere, it is said that its spark was suddenly launched when people saw a soldier returning from the disaster of Kuwait daring to urinate on a large picture of the president in one of the squares, and then rain it Shot... It is said that a tyrant and his entourage pack their theft bags and prepare to escape" ("Novel: 'The President's Gardens,' p.122"), so the use of the term "tyrant" from this speech is a declarative metaphor in which the narrator portrays the president as a tyrant, limited to mentioning the suspect, dispensing with the likeness, which is (the president);

He also borrows the word (his footnote) for his relatives, and some of his companions, and in borrowing this word for these people, which highlights the extent of their proximity to them, as if they are in the position of the fence from what surrounds it, which is also a declarative metaphor, in which M, saying what is in the previous one, because the metaphor highlights the intended without a permit that may lead the authorized to destruction, and the word footnote indicates the lack of distance between the footnote and its owner.



One of his illustrated metaphors for the splendor of the view and the serenity of the atmosphere, those in which he likened the sun to a quiet being, and the things on which its rays land with a peaceful human being, he says: "There under the thorn of the sea always bright green, in the middle of the cemetery, at the top of its hill, the air was clean and the evening sun was calm with its light mixed of whiteness and yellowness, so everything seemed beautiful and peaceful beneath it." ("Novel: 'The President's Gardens,' p. 127). "The atmosphere that could be more in line with that event, likening the sun in its last appearance as it tends to set, to a calm being, and likening it to the things that the sun throws at its last exhale of the day to a human being

Al-Masalm, gives an impression of the reality of the situation that spread in the soul of Abdullah calm and gentle, and both metaphors are makni.

In the context of his keenness to cover all the meaning of his image, which expresses the most evident expression, resembles the revolution of Mukhtar on his son Jalal, after he knew his crime that he did with Zakia idiots, until she got pregnant from him, the monster breaker that exceeds the lion strength and predation, he says on the tongue of Hajja Zainab: " ("The previous, p. 122.") I begged him to use the mind with him and not harm him, I know his nature, I told him: He is a child, and he said, "What child is this who conceives people's daughters?" Sparks were flying from his eyes, and anger was ravaging him, so that if he was in front of a predatory lion at that moment, he would have preyed on the lion with his hands." ("Novel: 'The President's Gardens,' p. 127)."

One of the metaphors employed in demonstrating this importance that the higher authorities have come to pay as much attention to senior statesmen is: "Feel the special card in his pocket and remember what Saad once said about it: this is very important, it is a real authority, it opens all doors for you, and no one is exposed to you, with it you can enter anywhere in the country, it facilitates all transactions for you without standing in queues." ("The previous, p. 182.") They have the denominator to do what Saad attributed to this card of verbs.

In the same context, he puts the surprise that prevented Ibrahim from thinking about how to spend his vacation after a long period of work in the oil refinery in which he works with Said, the place of the machine that has the characteristic of cutting and amputation, he says: "However, a sudden commotion interrupted his reflections, which took him out of it and from his own enjoyable individuality" ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999.

Novel: 'The President's Gardens,' p. 183."), likening in this speech the sudden commotion to the cutting machine, combining that surprise with the machine that would cut off the characteristic of removal, and prevent him from The thing he practices, which is one of the mechanical metaphors.

Here, under the influence of the shallow life felt by the division of Abraham's daughter, she borrows knowledge in a way that eats a shoulder from her saying: "And what does it matter if it is direct or not? The important thing is that they know where the shoulder is eaten from" ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999.

Novel: 'The President's Gardens,' p. 193"), in response to her father's question: "Do you think that broadcasting is really a live transmission or a recording" ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999.

Novel: 'The President's Gardens,' p. 194."), in order to master these people's handling of things and get what they want without the slightest trouble, a declarative metaphor, in which he mentions the likeness, with only mentioning the likeness of his plasma, which is the shoulder, because it is the most delicious thing that can be eaten in meat.

Among her metaphors, which indicate the extent of her anger against her father Ibrahim, and which she begs to portray her impressions of his work as inadequate, and that he did not fulfill her right throughout her life, is what she implied when she said: "Those who are resigned to surrender and submit and are content to live in the shadows and margins will be exploited by others" ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999).

Novel: 'The President's Gardens,' p. 62."). However, she reflects the issue here, making surrender a corner to which her father resorts, due to his weakness and weakness, which is a mechanical metaphor.

In the aftermath of that sensory image is similar to living servile shadow that keeps everyone who suffers from the heat of the sun, the effort in working to collect gain, similar to the heat produced by the sun and carry the borrower to resort to the shade, as borrow for that type of living the characteristic of the absence of male from existence for those who preferred to live on that state of marginality, the margin borrowed him similar, and the type of metaphor declaratory, and the image of sensory images expressing the extent of what the sense reached Angry at her father's failure to obtain what suits the lives of these people who made achievements out of nothing.

### **C\_ Nickname Image**

He talks about the ruin of the country, and its need to rise from scratch, by saying: "Imagine, Ibrahim, the magnitude of the devastation?! ... , this means that the country is over... It is indeed unfortunate and painful, but rest assured; peoples go through crises and suffer, but they never die" ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999).

Novel: 'The President's Gardens,' p. 63), denying death to peoples who are in conflict with wars for long periods is a metaphor for the annihilation of the ability to restore old pre-war glory, which is a metaphor.

One of those metaphors that highlight the extent of the confusion and confusion of the mother on her son (Ahmed), because he was sometimes late for the date of his return home on the course of habit, saying: "Ahmed was sometimes absent throughout the day, and did not return until evening, and if he was late at night, his mother worried about him; ("The previous, p. 64) "Back and forth" is a semantic function reflected in the sensory image that shows the extent of the mother's anxiety and tension for her son, which invites her to frequent movement and movement in the house, which is also a metaphor.

In the same context, he shows us the extent of the strength of the tyrant's army, and its ability to control the course of affairs after receiving the green light from the American authorities to suppress the rebels against him in the north and south of the country, expressing this in what is close to the metonymy, as he says: "It is a real uprising for the oppressed, and I am a participant in it, but it is unfortunate that some opportunists diverted it from its course, distorting it, many conspired against it, Arabs and non-Arabs, the Americans began to withdraw from the south, leaving the revolting people to their fate, In doing so, they gave the

green light to the tyrant's regime by suppressing it after it was about to fall definitively ("See: 'Al-Nahw Al-Wafi' by Dr. Abbas Hasan, p. 133, Dar Al-Ma'arif, Cairo, 6th edition, 1999.

Novel: "The President's Gardens," p. 124." ), in the text, as noted, a number of metonymies, which were followed to confirm a single connotation.

Vikni (uprising) for the gatherings of people and their angry Surat against the regime, which is a metaphor, where borrow the uprising, which is the act of the bird that shakes off the water from his wet body, for the movement of people, and also tells about the referral of some people to the revolution for their own interests distortion, as if they have taken her way only what must be taken, as he was third about the lofty demands of the revolution distortion, and distortion in qualities that do not fall only on what asks to change its features, and finally comes In a metaphor under which the purpose of his speech is gathered, he spoke about the regime's lack of opinion and decision, about submitting to the authority of the Americans, and who received a green light to continue to take revenge on his people.

One of the images of the Knaya with an emotional dimension, those conducted by Ramli on the tongue of Hajja Zainab, which narrates to Abdullah Kafka the biography of his uncle Ismail the idiot, and his aunt Zakia, who said to him: "Ismail and Zakia since their birth, they were very young as duck chicks without fluff, always sick and mentally slow-growing;

With the increasing area of astonishment that covered Ibrahim's face towards Saad's stories, he quotes another metaphor of a special kind, which raises in Ibrahim's soul even more astonishment, as he tells him about the yacht owned by Mr. President, and he says, answering his surprise that he noticed on him( "The previous, p172)." "The port, the water and the sky turn into a frantic security movement; Flying in every direction, it is a strange, untracked metaphor.

In another metaphor for the intensity of the people's fear of Mr. President, he says: "The musician was sweating, because he wears a formal suit and tie, trembling, and yet playing quiet melodies. (

Novel: "The President's Gardens," p. 185." ), the expression of sweating is usual, but the metonymy in it is what varies according to the context in which it is used, but here the metaphor for the severity of the reservation of the octogenarian man (noble) musician, which made him care about his heavy formal dress that his body cannot bear, which leads to high body temperature, This description is therefore a metaphor for the severity of the reservation in the presence of the President, as he was also trembling about his prestige for the president, and by the quietness of the music by acquiescing to his desire to listen to the quiet melody.

In another metaphor for the fear that dominated Abraham, he says: "Abraham does not know how long he spent stagnant after that? Because the blood had dried in his veins!" (

Novel: "The President's Gardens," p. 189." ), The impact of the president's scene regarding his killing of the musician (Nabil) seemed clear, and in reaching that indication, he employs the metonymy in the adjective twice in a row, the first when he described the stillness of Ibrahim Qisma and nailing him in his place with water, which turned from flowing to stagnation, and the second, when he described the retention of his breath in his hollow and the intensity of his fear that motivated him to this stability in his place by drying his blood in his veins. ( "The previous, p. 190)

He also spoke about the severity of what afflicted Ibrahim a division of fear, with vibrant qualities

in various forms bearing the character of panic, through spoken language, and non-spoken language, which is called sign language or body language, ("The same source, p. 190") and among those metaphors illustrated the nature of this panic, Ibrahim's answer is a voucher for Saad with his head, when he "shook his head in the negative", in answer to Saad's question: "Has anyone seen you?" "Saad breathed with relief("The same source, p.190)", also a metaphor for his reassurance that he realized that no one had seen Ibrahim from the president's entourage.

## **The Second Axis**

### **Technical Graph Semantics and its Functional Implications**

#### **First: The Expressive and Aesthetic Connotations of the Artistic Rhetorical Image**

There is no doubt then that the literary image, which many poets and the class of owners of artistic prose to support the foundations of their texts, is based - in addition to its purely aesthetic role("See: 'The Functions of the Poetic Image in Ibn Haytham's Works,' Dr. Maqtouf Osman Al-Taif, p. 138, Faculty of Arts, Ain Shams University, Cairo, Egypt, Vol. 43, No. January, 2015.") - another role that touches with the significance of the texts, and takes the recipient's hand towards a conscious understanding of the implications of the meaning or what Imam Abdul Qaher Al-Jurjani called the concept of "the meaning of meaning" ( "Evidence of Inimitability," Abdul Qahir al-Jurjani, p. 137." ), and the issuance of the vital functions of the rhetorical image such as metaphor, analogy and metonymy, is the most important purpose involved under the desire of Append those images to the speech.

#### **Simile**

We stop here with some of those rhetorical images that overlap in the novelist's use of the aesthetic criterion with the semantic criterion, and an analogue of this is his statement describing the behavior of people in a time when he can no longer but talk about the war machine: "Therefore, among their thorny relations with each other, were shameful behaviors such as attack, terrorism, wars, invasion and occupation", ("Novel: 'The President's Gardens,' p. 8.") for he gives us an example through this type of representative depiction in which I work graphic analogy, of the behavior of human beings with each other, in an era narrated by the tongue of a slave God is Kafka, who is far from conceptualizing human behavior in an era of injustice and aggression, except as such.

The behavior of human beings is likened to brutal attacks that are absolutely not subject to a law governing them or to a mind that regulates them, and that view expressed in the image highlights the reality of the bitter expectation of the future, and harsh living in the past, so that image had an aesthetic impact in its place that other types of photography cannot perform, to surround the representative image with all Kafka's perceptions of the past and the future together.

One of those metaphors that the novelist discourse has fulfilled in its full corners is a kind of implicit connotation that may be hidden except to those who have repeatedly examined the novel, that image expressed by the descriptive narrative discourse taking place on the lips of the All-Knowing Narrator, who said: "Ibrahim used to advise his wife to comfort her... His wife says: that Samiha's daughter is quite similar to her mother, as if she were a small copy of her in everything, O Ibrahim" ( "Novel: 'The President's Gardens,' p. 44), so carrying the similarity between the child Samiha's daughter and her mother Samiha on the mere relationship between a mother and her daughter is not a reference here, but the analogy was for an accurate meaning that the novelist intends to deliver to his recipient, which is that because of the

intensity of Samiha's association with Abdullah Kavkan and the intensity of her hatred for her husband, from whom she gave birth to that girl, she would not have wished to have children from him, but for the will Fate This procreation prevented her hatred in her husband that the girl is close to him. ("Novel: 'The President's Gardens,' p. 82)

One of the aesthetic criteria around which this moral image turned is the transformation of the meaning from a mere fixed fact that is not hidden to any of the people, as the similarity between the child and his father or mother is one of the obvious perceptions, to a fact embedded in this meaning, referring to the poor relationship of the wife Samiha with her husband, who was raped on her marriage to him, which led to her emotional and physical separation from him, and this is a manifestation of beauty that gives the desired meaning a material connotation that Requires Reflection

In a follow-up from the novelist to highlight the effects of successive calamities on Abdullah Kafka, after his return from Iranian captivity, he formulates this suffering in a metaphor, in which Zainab the blind represents Abdullah's condition, which was formed in her eyes through what she heard from him about existence, survival and life that no longer represents anything to him, and she says in answer to his words: "From your words, as if I see your face and your eyes, I see fatigue and old age dominant!" She wishes to express what was evident to her from Abdullah's talk to her about the uselessness of

Life, and his loss of the sense of the pleasure of living, is similar to what appears to the sighted in an indisputable sign, because man may doubt what he hears, but he does not doubt what he sees.

Her representation of Abdullah's conversation with her, which she had no way to know except by hearing him, in the form of the visible thing, achieves its occurrence and makes it more honest, and more appropriate to the reality that she felt in what she used from his words, and in this type of analogy is a verified representation of an implicit connotation, showing the audible in the image of the sighted, since the two sides of this analogy are sensual, the product of one of the aesthetic features that give the recipient the impression of Zainab's firmness in reading the hidden meanings of people's phrases.

## Metaphor

The descriptive narrative of the event of the death of Ibrahim Qisma, and the presence of his head in one of the banana boxes on the side of the road, goes on to market to us the position of his other friend (Sheikh Tariq, expressed in an allegorical way that carries a connotation that produces its impact in the meaning of what takes it out of belief, he says: "When the news reached the third of them in the friendship of a lifetime, Sheikh Tariq, he almost fainted and fell; In his metaphor of the soul – which is not perceived by the sense – of the body that is aware of the reality of what may cause a collapse in it, he provokes the indication of the severity of weakness and the extreme weakness that he experienced as a result of his inability to believe what he heard. ("Novel: 'The President's Gardens,' p. 9")

Following this metaphor with another metaphor, he indicates the extent of this psychological and spiritual collapse that he summoned by saying: "Basing... , for much that preserves..." A production of religious sayings and phrases is the way out of the pillar that supports this crumbling spirit, and it contains a notice of the extent to which these religious sayings may

provide to man in times of hardship of certainty tinged with sincere faith that enables him to receive events with some submission and satisfaction, and these are connotations with a religious dimension.

The narrative description: ("Novel: 'The President's Gardens,' p. 28 )"She does not want her memory to be a new repository for the content of his memory", is borrowed in this text for what she records as a division of the life of her father Abraham before his death, based on her desire that this would not happen, because she was always objecting to his way of earning a living, because she always avenged her father Abraham because of him, but remained after his death. She blames herself, for realizing the magnitude of her mistake, and in this metaphorical use an aesthetic luster that has its semantic dimensions, as it leads to a functional aspect that illustrates the fact of the separation between this disabled girl and her father, and the beauty of expression with this metaphor is the result of the memory analogy to the warehouse in which the goods are stored until they are requested.

Among the features of allegorical photography, whose connotations revolved around what may affect some people from feeling emotional harm, Zainab launches her phrase: "They broke the heart of the child, God broke their hearts", ("Novel: 'The President's Gardens,' p. 42") borrowing the mental meaning, which is the emotional hurt that affects the heart, a sensory metaphor that embodies this meaning and highlights it in the form of things that are easy to perceive with one of the senses, so it resembles a dry thing that accepts breakage, and this metaphor produces a meaning that gives the heart of Abdullah Kafka, who was met with his request to marry Samiha Zahir and Tariq's sister rejected part of the power derived from his love for her, which ended in breaking after realizing that it was unacceptable, and one of the features of this aesthetic image is to highlight the reasonable in an image that embodies meaning and gives it tangible strength.

### **Metonymy**

In the course of indicating the intensity of the association of the three friends Abdullah Kafka, Ibrahim Qisma, and Sheikh Tariq, it is mentioned from the phrases dipped in a canonical image that reveals the truth of this strong bond, so people's knowledge of these three as: "the eternal trio" or the fun trio(" , a clear metaphor for the reality of that relationship, which they expected to permanence and continue beyond death, and the metonymy in the expression (trio) "The previous, p. 11) is a reason to raise this connotation, and the metonymy with (eternal) is a muezzin People do not believe that death can differentiate between one of them for whatever reasons, but the death of Abraham has formed a new dimension in this The relationship, especially after Abdullah Kafka's reluctance to attend his funeral, is based on an aesthetic artistic connotation that raises in the mind a number of questions about the intimacy of the bond that binds these three together.

One of the metaphors that depend in reaching the truth of what is meant, to inform the recipient of the reasons for its mention, as the narrator resorted in the definition of its reasons to delete and mention, what Kafka said about himself: "I am the victim, the son of the victims, I am the son of the dead until Abel" ("Novel: 'The President's Gardens,' p. 13).", man was not born to be a victim, but to live for a universe and enjoy what God owned in him, and Abdullah Kafka did not build his words this on mere expectations, but on the fact informed by the wife of the chosen Zainab, he knows that he is the son of adultery, His maternal grandparents had drowned, and he was also awaiting that fate.

The metonymy crystallized: "I am the victim... , and I am the son of the dead..." Features of



the significance that he seeks, it is a metaphor for the characteristic of despair and indifference, which prompted Kafka towards the feeling that he is a creature of annihilation and murder, and in the aesthetic metonymy hardly pay attention to it except for those who stood on the reality of the desired words of Kafka, it does not just feel that he is a creature of annihilation, but it refers to the fact that all human beings are the son of a murderer, which is Cain, and that they are killed as their uncle Abel was killed, waiting for murder - for him - a natural calculation that must be conducted by every human being in His head.

One of the ingenuity of diversification in the mention of metonymy, employing the speech to expose the case of both friends Suhail Abi Ibrahim Qisma, and Zahir Abi Tariq, in the Palestine war 1948, for their cowardice, which made Zahir urinate on himself in his pants, and made Suhail hide overturning on his stomach, in the narrator's saying: "No. No one would believe such a story, and with what face or conscience would we claim false heroism after seeing with our own eyes other men who fought like lions?" ( "The previous, p. 24." ), he denounces his friend suggesting that each of them highlight the heroism of his companion that he saw from him on the battlefield against the enemy, exposed to their cowardice, through the interrogative denunciation of his saying: "And with what face or conscience will we claim for ourselves false heroism after we have seen with our own eyes other men who fought like lions?!" The interrogative here in this speech is outside the fact that it is used to denote a sub-meaning, derived through the context, it is a metaphor for exposure, and the meaning of that metaphor, the will to deny the belief of people For what Sheikh Zahir will tell them, because they know what may and may not be, and in the metonymy an aesthetic image that reveals the extent to which the interrogative is related to denunciation, which frames the image of cowardice in a form that does not explicitly reflect it.

## **Second: Functional Semantics of the Technical Rhetorical Image**

The picture of some intellectual and psychological phenomena is evident to us, through their signatory circumstances, to which their rhetorical implications formed by linguistic and structural deviations and deviations from their declarative content refer to what carries for us a concept that is not common to the significance of the image("The Artistic Image in Critical and Rhetorical Heritage," Dr. Jaber Assafour, p. 331, Nahdat Misr Publishing House, 1st edition, 2001.")

### **A- The Intellectual Functional Significance of the Analogy**

From the hadith of the old lady Zainab, Abdullah Kafka, she said: "They remained in our care as two other of our children"( "Novel: 'The President's Gardens,' p. 125), where she wanted not to shock Abdullah Kafka with the truth of his mother and what happened to her at the hands of his father Jalal, who took advantage of her stupidity and manipulated her until she became pregnant from him in Kafka, paved the way for him to soften his heart a little on her after knowing from her that he was the reason for him to be raised in the bosom of a strange man and woman, so Zainab resembles the relationship that linked her to Zakia um Kafka, and Ismail his uncle, In relation to her children, this analogy carries in its multiplication a preconceived idea aimed at informing Kafka of how much Zainab is affectionate to his mother and uncle.

He also invoked the expression "Look how the chosen one gifted this poor orphan to his son as he gives a sheep",("Novel: 'The President's Gardens,' p. 131) a new idea that establishes the loss of Zakia that idiot girl some of her humanity because of her stupidity, to the extent that

people bear when they know that the chosen one married his son Jalal from her, to accuse her of seeing her as he sees the ewes, an idea that strips that girl of some of her rights in the eyes of the chosen one according to the people's view of him, after they knew that the chosen one forced his son to marry her.

### **B- The Psychological Functional Significance of the Analogy**

In the context of Abdullah Kafka's desire to relieve himself and entertain him, he began to put in the hands of his friends Ibrahim and Tariq some of the events that took place in captivity: "Our government was only interested in announcing victories, even if they were imaginary or without factual value, such as climbing a mountain, descending a valley, invading a village..." ("Novel: 'The President's Gardens,' p. 93), he did not mean to compare the emotional state of the government, which invited it to broadcast fake news, to what does not exist on the ground. Reality, but he was seeking to vent those worries perched on his chest by telling his friends about what happened from the Iraqi government in the war with Iran, and that is one of the psychological aspects that the analogy worked to highlight and set a pictorial standard that draws its boundaries in the same Kafka, and reveals the extent of his psychological harm.

Among those psychological functions included in the analogy, what the speech referred to an indication that suggests the extent to which the feeling of sadness and sorrow of the same old lady Zainab, as she tells Abdullah the story of his mother's pregnancy in it, so she seemed during that "as if he was screaming" ("Novel: 'The President's Gardens,' p. 120), so the analogy of what falls in the same Zainab towards what she feels will fall on Abdullah Kafka as the mountain falls on those under him, in the case of those who scream inside himself, explaining the impact of this psychological emotion that generates pain that precedes The hadith whose author is aware of the fact of its influence on the addressees, and it is one of the representative analogies.

### **C- The Intellectual Functional Significance of the Metaphor**

In a deep pause with an idea that would not have crystallized in the folds of this speech had it not been for the metaphor it contained, the narrative description: "I smiled with sweetness that charmed Abraham" ("The previous, p. 197) expresses the extent of Abraham's wife's longing for him, to the point of smiling at his vision in the hospital, while she was in that condition, and she had cancer.

### **D- The Psychological Functional Significance of Metaphor**

While Sayyida Zainab Ali Abdullah Kafka tells the determination of his chosen grandfather to find a way to get rid of him and Zakia, in order to get rid of the scandal, she says: "I pioneered an idea, to take Zakia and the child and escape at night" ("The previous, p. 138), borrowing the idea of what he has the right to have a human being, as if the idea surrounds her and chases her chasing a human being who asks her for what she cannot afford, and it leads that metaphor to put a mark on the psychological state that she felt towards what her chosen husband and his friend Zahir decided to get rid of the idiot girl It is her child.

In another metaphor that also refers to the nature of Zainab's psychological presentation on the issue of getting rid of Zakia and her child, Kafka tells him, "I immediately jumped near him, kissing his palm and begging ... It was my heart that jumped before me and tears" ("The previous, p. 139), where she draws with her metaphor of tears feet that are able to hurry, jump and jump in front of her chosen husband, asking him to pardon the girl and leave her and her child among them until he completes his breastfeeding months, and her heart and tears, which

she portrayed as a human being who jumps begging and hoping that it will be what she wants, expresses the tendency of fear and sadness that has occupied a great place of herself since she learned that her husband had decided not to leave this girl and her child among them.

### **E- The Functional Intellectual Significance of the Metonymy**

The speech reveals the thoughts of Abdullah Kafka's thought: "In short, it was worse than the worst nightmares," ( "Novel: 'The President's Gardens,' p. 83) which tells Kafka's father to talk about his experience in Iranian captivity for fear of inciting fear greater than himself and those to whom he addresses his speech. This was achieved by the Iraqi invasion of Kuwait, which brought with it unexpected troubles to the Iraqi people, as a result of the international coalition's imposition on Iraq of some restrictions that pushed Iraq into poverty and hunger in the aftermath of that era.

The idea that dominated Kafka, which he fears will seep into people if they talk about it, is embedded in the euphemism of nightmares about the severity of its badness, and the extent to which it can harm them, so he preferred to present it in the form of nightmares, without disclosing its merits and circumstances.

One of the metaphors used to indicate the idea of cruelty, saying Kafka describing his situation with his colleagues who were under the captivity of the Iranian forces: "The name of the commander of the camp (Farajallah), was an officer without a heart", describing the commander of the camp with the loss of heart, a metaphor for the characteristic of cruelty and rigidity, and that idea would not have arisen in the mind of Kafka and his colleagues in captivity about this man out of thin air, but after living and long experience, it is a fearful retrospective judgment, not shocking, because they tried it along Many years.

### **F- The Psychological Functional Significance of the Metonymy**

In highlighting the psychological function of the metonymy, what is included in the description expressed as "he returns to sitting and smoking" ( "Novel: 'The President's Gardens,' p. 82), this description - despite the shortness of its compositions forming the ecclesiastical image - expresses the circumstances of the psychological state that Abdullah Kafka felt after returning from his long journey spent in captivity in Iran, where whenever people attracted him to join them in celebrating his return, he returned to that state of alienation and fear, which the text described in this brief phrase.

Abdullah Kafka's lack of the need to sleep in the shade of his home and village, after returning from captivity, expressed in the narrator's speech as "Abdullah Kafka could not sleep, even though this is the second night in the village" ( "The previous, p.111), also reflects his psychological state, and the extent of his discomfort with the past that still haunts him, eliminating his sleep and disturbing his sleep, and preventing him from adapting to the old life, which is currently the new life that he must find. Some way to adapt to it, after recovering itself.

### **Conclusion**

In conclusion, the key discoveries of this investigation revolve around the eloquence embedded in the artistic rhetorical imagery employed by the Iraqi novelist. This eloquence is manifested in the semantics of the work and the exploration of implicit meanings, requiring the audience to delve into the layers of expression to fully comprehend them. This research primarily

focused on elucidating the characteristics

of discursive connotations, addressing the following significant aspects:

- The rhetorical artistic image is one of the most important pillars of significance in literary discourses, poetry and prose, and one of the features of the strength of the text indicating the multiplicity of its practices of linguistic and rhetorical phenomena.

- The novel (*Hada'iq alra'ees*) includes a large number of artistic rhetorical images, which varied between analogy, metaphor and metaphor, evidence of the novelist's awareness of the strengths of the Arab expression of the contents of the narrative discourse.

The novel goes beyond merely highlighting the importance of speech within one form of expression; it delves into the incorporation of analogy, metaphor, and metonymy, showcasing a holistic approach to artistic language.

The novelist is meticulous about enriching the underlying meanings with vivid visual representations, strategically placing them where they naturally fit rather than gratuitously inserting them. The inclusion of these images serves a purpose beyond mere embellishment or aesthetic considerations.

In the context of expressive discourse, the rhetorical artistic image encompasses emotional and psychological nuances. The selection of these images is guided by specific criteria tailored to match the significance they encapsulate.

Ultimately, the intricate and precise interconnection of the narrative construction's creative role with profound vocabulary choices and artistic imagery culminated in the distinctive artistic composition of this creative work, yielding the outcome of "*Hada'iq alra'ees*."

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