

The Morphological Selection of Broken Plurals and Their Discursive Impact in Arab National Anthems

الاختيار الصرفي لجموع التكسير واثره الخطابي في الأناشيد الوطنية العربية

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Abstract

This research examines the phenomenon of the conscious morphological selection of broken plural patterns in Arab national anthems, and analyzes their discursive role in shaping meaning and building emotional and ideological impact. It is based on the hypothesis that the selection by a poet or writer of a specific broken plural from among possible morphological alternatives is not arbitrary; rather, it carries discursive connotations that serve the purposes of the national text, such as reinforcing belonging, mobilizing efforts, embodying strength, and shaping collective memory. The research focuses on the official national anthems of selected Arab countries, considering them institutional discursive texts aimed at addressing a wide audience and entrenching shared values and identity. The research aims to inventory and classify the patterns of broken plurals used in a sample of Arab national anthems, and to analyze the semantic and discursive context in which each plural form appears. It also seeks to reveal the relationship between the original morphological denotation of the plural pattern. The research relies on a descriptive, analytical, and pragmatic methodology, combining: Morphological Analysis: To identify the patterns of broken plurals (e.g., af'āl, fi'āl, fu'ūl, fa'ala, fa'ālā, fa'ālil, etc.) and their denotations. Discourse Analysis: to study the plurals within their textual, social, and political context, and to link them to the objectives of the national discourse. To trace the semantic effect these plurals create in the mind of the recipient.

Keywords: National Anthems; Morphological Selection; Discursive; Broken Plurals.

INTRODUCTION

Text is being considered as a source for study as viewed by modern studies in the field of criticism and reading. Thus, it determines the areas of significance and creativity, and to estimate the potential that the text holds. If reading tends to depend on the reader considering him/her as having a role in the field of analysis, describing the reader as the constituent that contributes to the process of creativity through his/her discoveries and insights that can be as a second text that participates with the original text in the sum of the data provided. The text in this activity turns into "criticism that rewrites the text that it criticizes in another way that transfers it from its first structure to a second structure,

and such a transfer is possible without end, and for this reason the meaning of the text is renewed without end" (Adonis, 1989, 195). Thus, criticism continues to present its statements, analyses, and positions, and works to benefit from what reading offers with all its cultural and cognitive effectiveness in fathoming the text.

Al-Amidi, in his book *The Balance between the Poetry of Abu Tammam and Al-Buhturi*, has represented an important and advanced link in the chain of Arab criticism in the fourth century AH on the theoretical and applied levels, with the achievements he had presented that influenced the critical approach to the creativity of these two poets until this book became "a leap in the history of Arab criticism" (Abbas, 1986, 151).

Al-Amidi has relied in his compromise on the levels of multiple readings of the meaning in order to achieve the intervention of the space of the poetic text, even if in its partial form, as it goes beyond interpretation and explanation to the limits of interpretation, which represents an important mechanism of textual communication mechanisms to reach what can be called "the decision of meaning" that the creator has tried to present or intend in his creativity, which is what Al-Amidi tried to guess or read and think that the creator has wanted to achieve and accomplish. "Poetic meaning" has multiple degrees or levels that may sometimes narrow due to the weakness of the treatment and the weakness of the vision, and sometimes expand due to the horizons that this meaning provides and the effectiveness of the means of linguistic performance that the creator presents as means of producing meaning.

If interpretation has been known to modern critical study and the scope of research in it has expanded due to the extensive developments that the fields of thought and knowledge have reached. Modern reading theories have reached a level in reproducing the meaning and focusing on the specificity of the literary text because reading in its advanced concept is "the reader's vision of the world" (Asfour, 1992, 13).

Thus, the function of producing or reading the ancient text is achieved, as it carries out an implicit evaluation of the vision that this text utters at the level of the historical world of the text being read and at the level of the parallel historical world of the reader at the same time (Asfour, 1992, 13). These theories of reading and interpretation absorbed the trends that preceded them, and discussed and interacted with them in their approaches and achievements.

Ancient Arab criticism has known "interpretation" and worked to apply some of its mechanisms in examining texts in general, and the poetic text in particular, as poetry includes a visionary activity and contains signs and symbols for many phenomena of this world, and it is "an essence whose metal is inexhaustible" (Al-Bajawi, n.d., 44), because it needs to decipher its codes and symbols on the one hand due to the different lights that are shed on it by experience that carries varying capabilities in examining it. Thus, the discoveries that are related to the reader's awareness and the extent of his experiences vary. On the other hand, it is a process of contact with the self and what it contains and with the world with all its manifestations and secrets.

The study tries to uncover the difficulty of receiving Abu Tammam's poetry by ancient Arab critics, including Al-Amidi, due to his reliance on complex structures and unfamiliar metaphorical images. It also tries to solve the confusion of ancient Arab criticism in the face of modern texts that require multi-layered interpretation. Al-Amidi's restriction of the meanings of the texts by trying to subject them to specific standards, which led to narrowing the circle of meaning and interpreting it in a traditional interpretation. Also, Al-Amidi's failure to comprehend the symbolic and imaginative

structure in Abu Tammam's poetry, which led to issuing impressionistic and influential judgments on his texts.

METHOD

The study relies on the critical, analytical and interpretive approach through analyzing Al-Amidi's comparison between Abu Tammam and Al-Buhturi at the theoretical and applied levels. The study reviews the multiple readings of Abu Tammam's poetry, especially Spring and comparing the interpretations of different commentators and scholars. The, introducing the readings and interpretation mechanisms adopted by Al-Amidi in interpreting Abu Tammam's poetry. After that, it discusses the relationship between the poetic text and the cultural and social references that influenced its reception and interpretation by using some modern critical concepts (such as reading and reception theories) to understand the dimensions of Al-Amidi's critical practice.

Data Analysis

The study investigates the position of Al-Amidi Al-Nadi specifically revealing the horizons of his reading and examines some of the problems of his treatment of Abu Tammam's poetry, which represented for him a "problem: of reading and difficulty of reception, and then difficulty of reaching the details of meaning due to Abu Tammam's resorting to special methods in expressing the meaning because modern poetry "and especially Abu Tammam's poetry confuses the taste of some critics and bewilders them" (Adonis, 2006, 196).

This state of confusion among the ancients in understanding Abu Tammam's poetry has its foundation in Arabic criticism. Through a limited and quick survey of the critical efforts that preceded Al-Amidi in examining Abu Tammam's text, we find that most of these opinions and convictions were enveloped in the character of theorizing, generalization, and presenting concepts without directing attention to specific texts and identifying the problems of reading them. They were satisfied with pointing to this phenomenon only, including, but not limited to, what someone said to Abu Tammam "Why don't you say what is known? He said, and why don't you know what is said?" (Al-Marzbani, 1965, 49). Al-Mubarrad's statement about the comparison between Abu Tammam and Al-Buhturi is "Abu Tammam has subtle extractions and interesting meanings that Al-Buhturi does not say the likes of, and he is sound in his thinking and good in his extraction. Al-Buhturi's poetry is more balanced, and Abu Tammam says the rare and the cold. Abu Tammam is not similar except to a diver who extracts pearls and wood" (Al-Suli, n.d., 96-97).

RESULTS AND DISCUSSION

The art of poetry in Abu Tammam is in "diving, extraction, extraction, and saying the rare" and all of these indicate the uniqueness of his creativity and that the meaning in his view escapes the circle of the simple and easy to handle, but rather it is a continuous journey and constant discovery of it, and for this reason it requires an unusual amount of deep experience and precise understanding of the mechanisms of reading to uncover its secrets. This conception prior to Al-Amidi worked in turn to benefit from his statements, as he worked to examine Abu Tammam's poetic text with an applied examination, benefiting from the critical theory that enhances the applied work, so his effort in balancing is to confirm his method of examination and finding textual examples and working on reading them. It is noted that a careful reading of Al-Amidi's effort reveals

the richness of the applied field, as Al-Amidi worked hard to control interpretation to uncover the circle of meaning that represents a major hegemon in Arabic criticism, not only with Al-Amidi, but also reveals the circles of methodological critical heritage. This meaning that Al-Amidi follows through his examination of Abu Tammam's texts can be termed the (intended) meaning that precedes its being and is established within the critic's guidance, not the meaning represented through its multiple circles and open horizons, as if Al-Amidi wants to achieve what Todorov calls "the possibility of conformity" (Todorov, 1990, 110). It is between the meaning produced by the critic's reading and the embodiments of the meaning produced by multiple readings.

Obviously, the meaning produced by the creator is "the first meaning" or the raw meaning established in the text, if the expression is correct, and then the active reader seeks to reproduce it through its interpretation to be another added creation because meaning is not a static, rigid material in one position, but rather the creator on the one hand and the reader on the other hand participate in achieving an interactive result in it, beginning and adding, and because we do not want to obscure the creator's ability to present meaning as an entity produced by his creative energy and his treatment of the potential of language and its symbols, and he is thus a first degree in the ladder of concepts that do not end, but rather continue to be generated and expanded by the additions provided by reading. Al-Amidi has presented terms in his treatment that he called "the aim, the goal, and the purpose" (Al-Amidi, 1973, 1/5).

To achieve these three goals, which are degrees of understanding values, he turned to turning the meaning in different and closed directions in his approach and vision because Abu Tammam needs this level of critical procedures that represent the critic's task in following up on the particles of meaning.

The problem of reading according to Al-Amidi is represented in adopting the social structure and its arbitration in seeking out the specificities of meaning and the applicability of this structure with Abu Tammam's text. Thus, this reading has come to treat the text in light of the possibilities of conformity and similarity because the text may refer to a social or historical reference as a producer of customs and values that the text reformulates and presents according to the exchange of similarities between the text, society and history, but it is difficult for us to work on restricting the poetic text to society alone because the text always works to open special horizons in imagination to reach the poetic truth that escapes in the previously determined frameworks. Then there is what can be agreed upon as poetic reference, which is linked to the poetic meaning that has a special horizon and is connected to the text through its linguistic symbols. Abu Tammam's poetry contains a prominent phenomenon, which is that it "falls within a disturbing aesthetic that requires exploring the meaning and deducing it that it expresses, as this meaning is difficult to convey as it should be achieved in the poem, and it is revealed through successive surprises" (Ibn Al-Sheikh, 1996, 35).

However, Al-Amidi was unable to realize this specificity, so he worked to narrow the circle of meaning in interpretation and explanation in a way that serves his critical insight "and it seems that these characteristics are what shocked the sense of directness, the unity of meaning, and the unity of dimension among Arab poets and critics, such as Al-Amidi in particular, as Al-Amidi may be the most Arab critic who adheres to the unity of dimension, the distinction of dimensions, and the limitedness of things in poetic work, and he confronted Abu Tammam's poetry with this critical mind directed in a mold that

stems from the simplicity of heritage". This poetic shock shocked him (Abu Deeb, 1979, 25).

Al-Amidi has based his knowledge in confronting the poetic text on impressionism and the influential judgments that dominated his comparisons between Abu Tammam and Al-Buhturi, especially in the parts he devoted to the applied comparison that he conducted on the texts of the two poets. His judgments fell within the circle of influence and quick, unpremeditated judgments in many of his positions and approaches. This made his treatments different from his approach on which he built the first part of his comparison, which relied on multiple levels in the approach. This is what made the paradox clear between his interpretations in the theoretical part and his efforts to apply in the poetic confrontation. The serious reading responsible for revealing the dimensions of the text and its aesthetics is the one that undertakes contemplation, research, and setting the results that lead to understanding the difference and agreement in the poetic vision that advises about the poet's position in the face of the artistic images that he presents about the world.

Spring is composed by Abu Tammam to describe spring as an introduction to praising Al-Mu'tasim, so the visionary description merged with presenting an image of Al-Mu'tasim, whom he represented identically to spring in its prime. This poem represented a challenge to the traditional approach within the limits of what Al-Amidi stood on in this text (twenty-one) textual units or poetic verses, from which he only obtained limited comments that do not encompass the totality of the interactions in the text, in which it formed a movement that delves into the depths and explores horizons that Al-Amidi did not reach due to the static or traditional approach according to which he treated the text. Spring will be a field for dialogue and critical questioning of the visionary paths presented by Abu Tammam, as he took a special path in it that carries his poetic sense and vision towards nature and what is happening in it after the transformation that he referred to at the beginning of the poem:

The edges of time have become soft, so they are bitter,

and the earth has become broken in its ornaments

The summer resort has come down, praiseworthy,

and the hand of winter is new and undeniable. (Al-Suli, 1980, 1/536-537).

(rqqt hawashi aldahr fahi tmrmr waghadan altharaa fi hulayh ytkssr

nazalat muqadimat almasif hamidat wid alshita' jdydtan la tunkaru.)

Several approaches were conducted on this text, analyzing its details and examining its pictorial approach and the nature of the linguistic employment that Abu Tammam resorted to in his position on nature, as Dr. Shawqi Dayf saw that it was one of its benefits in describing spring. (Dayf, 1960, 234). In light of the structural analysis of the poetic text, Dr. Kamal Abu Deeb found (that it is a basic interpenetrating image, which is the image of transformation that is contradictory through a series of antithetical dualities) (Abu Deeb, 1979, 232). In these dualities "a hidden network sometimes clear at other times of relationships" (Abu Deeb, 1979, 232). This cohesion at the level of performance and production of meanings and images is completely consistent with the unity in treatment and presentation of assumptions about an intertwined poetic world and not a realistic world in which the boundaries of things and perceptions are felt so that this poem becomes (with the unity of wavy lines) (Al-Rubai 1999, 242), so that nature in this case is not nature produced by phenomena as much as it is presented by the active and passive language with its intersecting, similar and intertwined lines together so that

colors, lines and lights interact to generate a kind of fertile aesthetic pleasure (Badawi, 1985, 104-105).

The commentaries on Abu Tammam's Diwan presented specific concepts about the performance in the language and the adoption of the system of linguistic alternatives that the commentators of the Diwan resorted to in order to create an interpretive area in which meanings move freely and smoothly, not in submission to the requirements of the poetic performance presented by Abu Tammam, but rather these alternatives came to subject the text to a reading that is closely connected to the commentator's awareness and perception and what he can stand on from the limits of meaning in order to reveal the significance contained in the depths of the text. What is noted from the commentators' comments revolves around Abu Tammam's text:

"Rain from which the clearness melts, and after it
a clearness that almost rains from the freshness." (Al-Suli, 1980, 536).
(matar yadhub alsahw minh wabaedah
sahw yakad min alghadarat yamtar)

He conveys to us narrations related to (melts), which was a subject of disagreement between commentators on the one hand, and those who addressed this text through commentary and through reading the meaning in light of replacing this word with other words, all of which are related to metaphorical performance and what it entails in terms of interpretation, as al-Suli conveys "and it is narrated "rain from which the sky flows" (al-Suli, 1980, 536). Some people "narrate that the clear sky is turning from it" and this is a misprint and a mistake because Abu Tammam's words are contrary to that (Al-Suli, 1980, 536).

As for Al-Amidi, he narrated it:

Rain from which the clear sky tasted and after it
a clear sky that almost rains from the freshness (Al-Amidi, 1990, 3/645).
(matar tadhawaq alsahw minh wabaedah
sahw yakad yakad min alghadarat yamturi)

In his commentary on this metaphorical option, he sees that "tasting the clear sky from it" means that it becomes clear that it stops and does not last, and that the clear sky comes quickly in its wake. Some of those who interpreted Abu Tammam's poetry misprinted this word and said "the clear sky is pleasing from it" instead of "tasted". Another said "rocks melt from it" (tadhub alsakhr minh). (Al-Amidi, 1990, 3/647). What concerns us in Al-Tabrizi's explanation is that the verse was confirmed according to Al-Suli's narration, but the researcher indicates in footnote (1) in his commentary on the verse "And it is narrated that the clear sky dies" (Al-Tabrizi 1982, 2/192).

Al-Arbili (637 AH) provides other comments that illuminate some aspects of the image by saying "and tastes from it" meaning he drinks from it and tastes from it). Al-Kharzanji narrated "Rain tastes the clear sky from it" and said Rain tastes the clear sky from it: meaning he jokes with him and engages with him, saying: This downpour is rain that flows after days of clear sky and the clearing of the clouds, and "after it" means: after the rain, clear sky moistens the time until it is as if from its freshness and freshness it breaks and becomes wet... . And in the book of Abu Zakariya it melts from the rain, because after the rain it is bluer than the clear sky after the rain (Al-Arbili, 1999, 8/74-75).

It is certain that attempts to approach the text by (image rationalization), i.e. make it subject to the requirements of the mind that governs the requirements of the

metaphorical image in the patterns of linguistic alternatives proposed to fix the text in a specific form and re-explain and read it in this concept of continuous change. These multiple explanations were reviewed Abu Tammam's text to stand on the size of the multiple readings of the linguistic proposal presented for the previous text to make it subject to explanations and interpretation and complete the requirements of building the poetic image.

In this regard, It is emphasized that all these metaphorical images work on the principle of achieving a vision for a specific situation in the text. Some of them come close to the commentator's interpretation, while others move away from his understanding and perception, and for this reason he does not attempt to provide an interpretation for it. What Al-Suli narrated, as one of the first commentators who undertook to explain Abu Tammam's Diwan, remains the most present, poetic, broad in vision, and precise in pictorial performance in terms of transforming the described situation into a high degree of poetic imagination that works to gather the details of the performance and raise them to a state that reaches surprise in the performance. The engineering of this poetic text depends on making the textual structure closed from the first word (rain) to end with the present tense verb from the same word, which is called in the traditional rhetorical study "the response of the miracle to the chests", which is a stylistic system that aims to distribute the performance units with extreme precision in which two mechanisms of performance combine, which are repetition and the response of the deficit to the chest, with what arises from this combination of cases of formulational interrelation to confirm specific semantic properties. This constructional movement is intended to achieve the requirements of musical and communicative performance, and the degrees are not specified in the metaphorical expression represented by the following formulas:

1. Rain that melts the serenity from it and after it
2. Rain that tastes the serenity from it and after it
3. Rain that melts the rock from it and after it
4. Rain that dies the serenity from it and after it
5. Rain that tastes the serenity from it and after it

These five possibilities that were the subject of disagreement among the commentators include possibilities of semantic transformation that sometimes leads to the image shaking and to its weakness and lack of benefit from its presence. And apart from repetition at the level of formal construction, the metaphor appeared effective and advanced in some of its manifestations and sometimes faded to reach zero in performance, which makes the metaphor unable to represent the level of poetic performance that depends on the principle of unusual displacement.

Before we begin examining his poetic potential in these five forms that we have established, we must stop at Al-Amidi's commentary to understand the extent of the paradox between the depth that this poem was able to present and the weakness of the treatment that did not absorb the details of the general image of the creative poetic mind in constructing images, as Al-Amidi comments on these verses "These are beautiful verses, and correct similes and representations, but the artifice and the severity of the affectation are apparent in them, and their wording and weaving are not beautiful" (Al-Amidi, 1990, 3/649). The method of comparison extends to choosing a poetic text by Al-Buhturi to present an example that is different from Abu Tammam's images to be among the rare good in this meaning. (Al-Amidi, 1990, 3/649).

What is striking is that Al-Amidi has avoided referring to the metaphors that furnish the body of the poem because he seems unable to comprehend the depths presented by the metaphor as an embodiment of the language of imagination, as he was content with showing the validity of the similes and representations and the poor employment at the level of words and texture. It is clear that Abu Tammam's abstractions and the appropriateness of the connotations and images to horizons that are difficult for Al-Amidi to think about, subject to his opinion on the metaphor built on the basis of approximation, suitability, similarity and appropriateness in its employment (Al-Amidi, 1973, 1/266). While the metaphorical formation represents the genius of the poet's performance.

The metaphor is distinguished on the basis of its effectiveness in Abu Tammam's text, as "its effectiveness reaches the borders of achieving the supernatural and appears to be a tool of innovation" (Ricoeur, 2016, 32). And the degrees to which the metaphor ascends to reach a degree achieved for the deep vision of the interaction of the components that make up the metaphorical representation, so that the metaphor becomes "the primary symbol of abstraction" (Ogden and Richards, 2015, 327). For the facts that it expresses to be contained in itself and not visible to the eye in the external world, it does not present a static state of things as much as it is "the rhetorical process by which the discourse liberates the authority that lies in some imaginations in re-describing reality" (Ricoeur, 2016, 45).

It presents a special entity of things linked between the existents and the imaginations based on the purpose of presenting it.

The metaphor stipulated in the rhetorical and critical heritage of Arabs provides an intermediate knowledge or a close image of the facts, but Abu Tammam's metaphor in Spring rises in the far-flung horizons of poetic presentation and ranges between the dullness of the sense in it and the ascent in the performance horizon to the highest, so the first metaphor "rain that melts the clear sky from it and after it" is higher than others in the proposed examples of substitution in the word "melts" as it ranged between "taste" and "the rock melts" and "the clear sky dies" and "the clear sky tastes" so the dominant or metaphorical foundation in "melts" is much higher than others because it achieves a degree of the ladder of ascending transformations as the clear sky turns into poetic chemistry in which one of its two sides cancels out the other side, so the rain cancels out the clear sky, and the clear sky for its part cancels out the rain, but in Abu Tammam's text it is "an embodiment of the presence of both" (Abu Deeb, 1979, 236).

Clearness turns into a dissolved substance and rain itself turns into rain due to its freshness and transparency, as clearness itself turns into rain and rain in turn dissolves clearness, as "this is revealed with amazing clarity in verses that embody the spirit of modernity in Abu Tammam's poetry, modernity that eliminates the boundaries separating the things of the world and reveals the essence of existence as an interwoven fabric in which things overlap and enter through their overlap into the world of absence" (Abu Deeb, 1979, 236). Thus, affectation and artifice in Al-Amidi have been transformed from the beautiful to the innovative, to enter the phase of visionary modernity.

As for the other metaphors "tasting the awakening", they lack the condition of the principle of substitution in similarities, as well as "tasting the rock", which is weaker than the previous one with its lack of usefulness in performance, and the phrase "the awakening dies" is a setback to the principle of approximation itself, which Al-Amidi believes is useful, as it is a "shrouded" metaphor, if the expression is correct, and the last

phrase is not more useful than the previous ones, but rather we feel the weak, loose interference in the metaphorical expression. Al-Amidi was not convinced of the usefulness of modernity in opening new horizons in the poetic treatment of the world's vocabulary, so he chose the Arab method or the column of poetry in its limited form as an alternative to the modernity of vision. Abu Tammam's meanings and poetic intuitions were a contemporary approach required by the process of modernization in Abbasid poetry. Instead of judging the live reading of the poetic text, Al-Amidi resorted to a social reference as a producer of customs and values that the text reproduces according to the principle of exchange of influence between the social reference and the poetic text. Therefore, he began with the ability to provide an interpretation or explanation free from values preceding the text and outside it. The single and compound images are parts of the total poetic image that deals with one or two verses or a scene from the whole text. (Khalaf et al.2024)

Abu Tammam's tendency to discover new meanings and liberate the poetic meaning from the details of another world imposed on poetry and values that do not work to activate the meaning in pushing it towards modern paths that bring poetry closer to the area of gentle meanings that are from the secrets of the mind to transform into embodiment (Al-Jurjani 1988,40), to achieve the process of creativity in a treatment that exceeds the temporality of the aesthetic value and its sociality to be meanings and horizons that carry the essence of poetry.

Among the poetic examples that Al-Amidi has pondered at for Abu Tammam, presenting his analysis of the meaning frameworks:

The birds of death crouched in their nests, so the birds of reason did not rest (Al-Amidi, 1973, 1/244).

(jathamat tuyur almawt fi awkariha fatarkn tayr aleaql ghayr juthum)

He commented on it that "The birds of death crouched" is a poorly divided verse, poorly meaning.

And his saying:

So I twisted the necks of hopes with the promised one, and lowered the purity of the appointment with the fulfillment (Al-Amidi, 1973, 1/230).

(flwit bialmaweud aenaq almunaah wahatat bialianjaz tuhar almaweid)

As Al-Amidi said "He broke the back of the appointment with the fulfillment, a very ugly metaphor, and the meaning is also extremely poor" (Al-Amidi, 1973, 1/230).

And his saying:

The edges of the dream are delicate, if his dream were enough for you, you would not dispute that it is cold. (Al-Amidi, 1973, 1/143).

(raqiq hawashi alhulm law ann hulmah yakfik ma maryt fi anh bunrd)

Al-Amidi's comment "The error in this verse is apparent because I do not know of any of the poets of the pre-Islamic and Islamic eras who described the dream as delicate, but rather it is described as great, weighty, heavy and serious" and he resorts to the anthology of Arabic poetry to cite texts by poets that contradict what Abu Tammam presented in his depiction of the dream. It has been established the extent of Al-Amidi's vision that he sees that meaning can change in time from one era to another, but it must remain in the form and position it left, so that no features of development may occur to it, and that this meaning must remain subject to the first state of advancement presented by those who preceded Abu Tammam's time. It did not occur to Al-Amidi that the image of the dream in the texts of the poets of the pre-Islamic and Islamic eras expresses their awareness of

the nature of the poetic depiction of the limits of meaning and its horizon that these poets drew, and that meaning must roam the horizons of time, but the innovative poet like Abu Tammam must present meaning over the drawing of the early poets.

Therefore, Abu Tammam liberated meaning and returned it to a level of artistic expression that expresses his self-awareness and his perception of the existence of things and their reproduction. Abu Tammam created a paradox that created a gap in the poetic language and what it entails of connotations with a difference in vision and observation. From here lies the precision of the meaning and the difficulty of imagining it, not its impossibility, because the poetic imagination is capable of continuous updating and discovering visions that are rooted in the poet's self. Therefore, the gap that Abu Tammam's texts created in Al-Amidi's mind is because he links things to their causes. The fact is that poetry extends beyond this limited range because it works to present the sometimes escaping experience and the fleeting feeling to an essence and being that is difficult for Al-Amidi to confront, which made him attack Abu Tammam's poetics, accusing him of foolishness, obsession, madness, and other such judgments that do not go beyond his impressionism and vision linked to the heritage that does not move forward to find a place for it that is worthy of its mission and function.

It can be said that Al-Amidi wanted Abu Tammam to present what Al-Amidi wanted to present, so he drew a gap in the image and meaning caused by the linguistic proposal that he intended to present, so he failed the ability of interaction in the poetic text and made it drown in the furnace of multiple narratives based on a wrong perception, although the wrong reading can be a serious reading and produce a meaning that the reader discovers, but Al-Amidi, with his traditional approach, draws the boundaries of creativity in the poet, although the space of creativity is presented by the poet. He deepens communication with the interactions of language, leading to the most accurate perception of the nature of linguistic use. Al-Amidi took a position regarding Abu Tammam's texts in which there were many pitfalls that he had fallen into due to his traditional approach, as he did not treat Abu Tammam's texts in light of the concept of poetic performance in the language of creativity in Abbasid poetry represented by Abu Tammam's approach in presenting his texts. Thus, his vision of the poetic text was restricted to the limits of the familiar and did not accept transgression or overstepping and reaching new boundaries in the treatment.

Al-Amidi relied on a precise applied approach in his comparison, but he was unable to comprehend all the dimensions of Abu Tammam's poetry due to his adherence to the method of the ancients. Abu Tammam's poetry was distinguished by its uniqueness in creativity, as it relied on ambiguity and the frequent use of complex metaphors, which made it difficult for traditional critics at the time to read and interpret it. Al-Amidi's interpretations of Abu Tammam's poetry were governed by the prevailing intellectual movement, which led to narrowing the possible meanings of the texts. The multiple readings of commentators of Spring reflect the richness of poetic texts and their ability to produce new meanings according to the change in critical and cultural backgrounds. Al-Amidi introduced important critical terms such as "the purpose, the goal, and the purpose", but they remained incapable of comprehending the modern dimension in Abu Tammam's poetry.

CONCLUSION

Al-Amidi is one of the most prominent critics who tried to provide a critical reading of Abu Tammam's poetry, but his reading was characterized by traditionalism compared to modern critical approaches that focus on the multiplicity of meanings and the openness of texts to multiple readings. The study revealed a clear contradiction between the theoretical approach presented by Al-Amidi in the first part of the balance, and its practical application in analyzing texts, where he fell into some impressionistic judgments. Different commentators dealt with Abu Tammam's poetry according to multiple interpretive visions, which reflects the dynamism of meaning in poetic texts and the possibility of reproducing them in different critical contexts.

The traditional view of poetic expression with the lack of flexibility of the method adopted in the approach to the critic's situation in the dilemma of distancing himself from the possibilities of the text and not discovering the effective ability in it. Al-Amidi's adoption of a rigid, inconsistent method in dealing with texts made him lose the ability to deal with them according to their specificities. Therefore, Al-Amidi's method continued to present data that do not enrich the text nor illuminate the effective movement, which It made it static and unable to look at the text as a renewed movement, as this text stopped at a state of stagnation and inactivity. Instead of Abu Tammam's creativity moving from a state of static description to continuous discovery and experimentation of the possibilities of linguistic formation and investing its energies in expression, he works to reproduce the poetic text according to a precise method that goes beyond the familiar and generalities to the circle of continuous discovery.

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