

# The Textual Standards in the poetry of Hamid Al-Rawi<sup>1</sup> – The intentionality As A Model

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## Introduction

The critical studies of different branches try functioning everything new in the modern lingual lesson, that changed the stream of the intention from the linguistics of the sentence to the linguistics of the text, since the linguistics of the text contained all that could fall in the circle of the criticism of various factors whether are internal concern a language of a text and what related to it, or external with all that surround the text of psychological,. Social and cultural factors left their impact on it.

Undoubtedly the science of the text language as determined by (Van Dijk) who considers the founder of this science when he published his book ( The Science of the Text is an Introduction of the Interdisciplinary) since he emphasized that it must take in consideration all that surrounding the discourse to give it an area that capable of knowing of all it can rise above it<sup>2</sup>. The theories that interested in the text and discourse have succeeded, and this discourse is an epicenter that the sequences of the text are gathered around it, because it being the idea of the poet that he wants to reach it to the recipient, and the poet tries to vary in his poetic discourse depending on the nature of the poetic experiment, and this functioning embodying it through a certain symmetry shows his special experiment who confers on it much from his life according to the symbolic levels determine the quality of the discourse inside the text.

The Pragmatics looked at the discourse according to its vision to the historical social school that interested in the social and ideological message on the grounds that the discourse ( is a private total for expressions are determined by its social functions and their ideological project)<sup>3</sup>. The necessity of the standing at the social method of the linguistics is a dire necessity to explain the discourse in a sociolinguistical way.

The concept of the intentionality always endeavors to determine the aim of the text and achieving its textuality, but the intentionality merges with the need to find an understanding that the poet gives an expressive area in representing and formulating factors of the artistic creativity, and the poetry is a creative activity in the first degree full of the symbolic and

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(<sup>1</sup>)Dr. Hamid Mez'il Al-Rawi born in 1953 in a village belongs to the city of Rawa in Anbar province, and he studied the primary and preparatory in Ramadi's schools then he moved to study in the department of the Arabic Language at the college of Arts in the University of Baghdad, and accomplished in it his pre and post graduates, then he joined his job as an academic professor in the University of Anbar. He belongs to the intellectual poets which his poetry depends on feeling, imagination and self-interaction. Among the most important events he passed through when he left his land and memories and departed to the province of Sulaimanyah after he left his job in the university, and after 2004 returned to his job and got the post of (secretary of the University of Anbar Council) after that he assumed the post of (advisor of the cultural affairs at the Ministry of Culture and Information). In 2016 referred to retired. Among his most important literary productions: (A Small Sky) in 2009, (Margins of Kohl) in 2013, (Archive of the Tempers) in 2015.

(<sup>2</sup>)An Introduction to the Science of the Text and the Field of its Application: Mohammed Al-Akher Al-Sbehi: 62.

(<sup>3</sup>)Alexicography of the Contemporary Literary Terminologies, Saeed Alwash : 83

lively significances that capable of representing the human experiment, and this makes the intentionality " an endeavor towards an aim, by modifying the means leading to it according to the intent"<sup>4</sup>, and this concept for the intentionality is clear. Although, the attempts of some who want to give to what outside of the text like both Sociology and Psychology a place to be superior to the place of the poetic text to convert the path of intentionality from its actual concept that stemming from the poetic work, and it is known that the value of any poetic element stems from the text itself not from irrelevant external factors.

Accordingly, the intentionality is expanding in its concept and procedures to be an effective tool by which the poet adapts his poetic tools to achieve what he wants and all have been done through elements of the poetic creativity, since any attempt to neglect the vital role of intentionality weakening the communicative process of the discourse, it is mutually supportive with the text ability to grant several interpretations capable of interacting with the recipient in giving text its acceptance.

The textual internationality is one of the standards of achieving the interaction and textual intermingling with the recipient, and this matter is not achieved just when the recipient is a part in the communicative process of the discourse and contributes in achieving the production of the text and its coherence, and the acceptance is much related to the effective recipient for the textual acceptance laws on the grounds it is a producer for the text, and effective through doing some activities that determine for us that acceptance, and by this resembles what the Russian Formalists approached that the text is a process linked with its sources for a certain goal, or as called by (self-end).

### **First: The Intentionality of the Poetic Discourse at Hamid Al-Rawi**

The poetic discourse is mostly based on the poetic effectiveness embodied by the poetic function, which makes it effective in the expression about the self-experiment of the poet; therefore, the significances become loaded with the poet's intentionality, and these symbolic significances are carrying the intent that the poet hides and for this the meanings intertwined with each them, and from this point the poet can express what he wants in a special language he himself created it capable of intimating of what he wants, as he revises the text in front of the reader and the views are multiplied

about it/. This is what most of the contemporary critical studies that interested in the aesthetics of the poetic meaning work on, and what liked to it of opening of the text and multiplying the meanings, as when constructing a certain text, the creative doesn't put in his consideration that a one reader will read his text but he is sure that several readers will read and his text will be a possession of many recipients, which grants the text an ability for the endless opening of meanings and significances that makes the judgement on any text is a relative one, which means the multiplying of the meaning by multiplying the reading of the text<sup>5</sup>.

In this section we try to discuss the intentionality of the poet in his poetic discourse and the extent of his opening, since each recipient has a special reading allows him to penetrate to the depths of the text through his experience and linguistic intuition and culture what makes

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<sup>(4)</sup>A Literary Lexicography, Jabour Abidelnour : 213.

<sup>(5)</sup>The Opened Text and The Closed Text, Mohammed Abdulmutaleb, Damasscus, Syria, Al-Mouqif Al-A'dabi Journal, year 34, Issue 398, 11:2001.

the text an open area to receive various and different interpretations, which the reader reproduces the text and fills voids that show the desire of the creative I measuring the extent of accepting his text, and all these speculations embodied by the recipient are just a process of new production of the text, and all of which lie in the creative's intentionality who puts all elements of the cohesion and coincidence, and here the creative's intentionality embodies. There are two matters that achieve the intent the first is the speaker and the other is the one who received speaking, as the holding of speaking is not called a speaker just he is intending to direct by his listening to the speaker, since the hearer who delivers speaking in his listening by chance is not considered addressee.<sup>6</sup>

The construction of the poetic text at Hamid Al-Rawi represents a great obstacle in front of the recipient since everything is unclear as he is a poet works on the uniqueness of the poetic image and constructing the competent poetic text, and his poetry was distinguished with a self-vision embodies his perspective for the universe and life, so we can consider some of the poet's texts, he says in his poem(Sins):

**A flute agonized by its holes**

**And the age briefs its sins**

**For each shadow two steps**

**Behind them its paths are aging**

**For each colour two Balcones**

**Among them establishing its paleness**

**"Oh, flute who agonizes you**

**Oh, flute who cries you"<sup>7</sup>**

The flute at the poet represents an objective equivalent between him and himself as the flute agonized by those holes so his sins also make pain to him, where the achieving action tempts the poet to hold a comparison between him and the flute, and it is clear that the two parties of the discourse are interactional and the news intent replaces the communicative intent of the sender, and the one who the poet seeks that his status is similar to the flute since it whistles and plays and has become moving among hands but does not possess anything like his status that the sins exhausted and hit by the adversities.

The poet portrays for us this status like the following:

**The flute = agonizes its holes**

**The age = agonizes its sins**

The speaker grants the recipient an area for expression and interpretation, where the linguistic signifier the flute carries different significances and intents differ by the difference of the recipients, as there are who see in the flute a tool sends comfort and joy in the soul when hearing the playing with it and others see in its melancholic melodies sadness and cry,

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<sup>(6)</sup>see: An Introduction To The Science of the Text, Problems of the Construction, Zenteslav Warzenyak:28 .  
<sup>(7)</sup>Margins of Kohl, Hamid Al-Rawi :30

but the poet show to the recipient that his status is like the status of the flute which made its action to stimulate pain and cry as his status, and here the poet replaces a news intent over a communicative intent to the sender, since the sadness is collateral to the flute although there are who see the contrary.

He says in his poem (Putting to sleep):

**From the stars of this bed**  
**Oh, prince have your sleep comfortable**  
**Your brow moon**  
**And the fingers are silver**  
**And your hand is a light**  
**For which narcissus you refer to**  
**And by which perfume you seek protection**  
**Oh, that silk body<sup>8</sup>**

The deliberative context for this text refers to existing the name of a prince who carries two possibilities, the first is a name for each child lives under auspice of his parents as a prince or another possibility that it is for a name of a certain person, and both names carry one significance since this child who slept his endless sleeping after he was killed by the fragments of treachery is as the prince that eyes look at him with love, and this is supportive his saying:

**Oh, the most beautiful dead**  
**And, oh, the pole of martyrdom**  
**As spins**  
**Then at the last inhalation**  
**It is among our ribs a exhalation<sup>9</sup>**

The poet makes from this symbol the most beautiful dead, he deserves the surname of the principedom and this is the intent of the speaker or the sender, and this textual sign is supportive his intend, and the psychological situation contributed in producing this intent.

However, when we read the poems of the poet Hamid Al-Rawi we engrave in the rocks to sense this meaning, it is a crowd of contradictions that make the meaning difficult to attain, it is no wonder that it is the sheikh of the meters and the meaning without competitor, where the streams of the dream gather the contradictions in one crucible makes hard to grasp any meaning, all this comes from a great ability in language, and among these contradictions his saying:

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<sup>(8)</sup>A Clear Sky, Hamid Al-Rawi: 73

(<sup>9</sup>) A Clear Sky, Hamid Al-Rawi: 74

**Oh, my sheikh who prayed three times**

**Before the sacrifice and the vein extinguished**

**And oh, my sheikh we obeyed, then got hungry**

**Is bitten the flesh of his dress by the adherent?<sup>10</sup>**

The Sufi trend is clear since it brought us into a marvelous contrast, as the achieving action grew us into a contrast between two situations between the sheikh and his adherent, since the hunger was the reason behind that obeyness and contrast that wrapped the text, as the bitten content in this text is a discourse carries the meaning of inquiry and carries the meaning of the paradox, and among them the troubled poet self lies and controls everything whereas his status is that adherent who must hear and obey, but here in this his discourse carries structures and symmetries fragmented into puzzled situations. He in this stanza refers to several intents, since they crowded till the poet made us senses with him the bitterness of the submission and hardness of the hunger. The technique of the call style which considers among the directional techniques in the expression about the intent of the sender, he shows us through this style the contrast and paradox that the text was built on, where the poet used this style in intention of showing his stance as being the first producer of the discourse.

The search about the direct intent of the speaker in the style of the call which considers a direction because it carries the recipient to a reaction towards the sender<sup>11</sup>, and he says:

**And, Oh, a Homeland we call it in love and hardship**

**Dear on all the hearts so glorified**

**Your departure from its meaning ... an construed killing**

**Support us not to see it construed**

**And, Oh, our home in the sand your paradise solely**

**And I consider myself come to you in legion**

**And, Oh, our home all directions treason**

**If my face grew at your door neglected<sup>12</sup> .**

This text is from a long poem consists of four stanzas the poet functioned the intent by support of connectivity articles largely inside all stanzas, but he didn't use these links just to intensify the intent; it represents a process of transition among several stanzas full of unified feeling of expatriation and gathered it a one desire represented in the internal thresholds of the text exploiting through which several intents that represent the desire of the poet in living his dreams simply, as his dreaming journey inseparable at him the wish of death, as he expresses this by saying: (your departure from your meaning... a construed killing); but it is nice for him to be killed for its sake, as all these feelings culminated through his obvious intent.

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<sup>(10)</sup>Margins of the Kohl: 26

<sup>(11)</sup>Strategies of the Discourse A Linguistic and Pragmatic Approaching, Abdulhadi Bin Dhafie Al-Shahri: 360.

<sup>(12)</sup>A Clear Sky: 39

This poetic content embodies the truth of the Homeland which is the dream of the poet and a source of his strength that he takes from it his existence, but what is wondering in the matter that everything in its reality is based on hills of sand, as the text carries several achieving actions through the style of the call which controlled on the beginnings of the verses, since the home is the Homeland which represents poet's dream, where the paradox wrapped the text, as the achieving action here is singing for the Homeland which is the home that gathers all under its ceiling, but it seems that this home no longer able to gather all under its ceiling, where all directions have become treason, and the speaker who represents the effective epicenter in the text no more capable of staying in it, and no longer in front him just departure and separation, as the obtaining intent from this context is the bemoaning to what occurred to the Homeland, where the text suggests the hope and pain at the same time, and this significance resulted by an action of the context, when the hope changes into its contradiction, the psychology of the poet worsens and his poetic discourse changes into an achieving action full of despair.

The poet tries to function some of the intent techniques in the aim of the hinting since this is " the strategy by which the sender expresses about the intent in what contradicts the verbal discourse to achieve more than it says...where he expresses by anything isn't standing at the utterance exploiting in this the elements of the context"<sup>13</sup>, and undoubtedly these hints subject to the textual approaching that the discursal necessitation embodies. The poet tries to reach a certain meaning to his recipients, to convey his issue to the world by truthful human feelings, and it is known that each creative for the text has an aim wants to get it, he doesn't produce the text just in the case that his text is intended; therefore, we find the poet Hamid Al-Rawi has several intents endeavors to them, where in the following text the poet wants to reach a message to the world discloses in it all exercises that killed children, he says:

**Here the rise of the soul, do not turn, the country**  
**Arrange its dead children**  
**And packed them one by one with commandments**  
**And sealed them one by one with pray for**  
**Refer to a star in the hollowness**  
**And quench it desperate <sup>14</sup>.**

The poet by his well-known style who doesn't proceed the meaning but hints to it in an intent, how the death of children is free, he puts us in front of a funeral scene embodies all moments of the death, gathers among them a strong link which is the goal and meaning, as the words (rise of the soul, its dead children, packed them, sealed them, hollowness and quench it desperate) are all embodying ambiguous meanings the poet formulated in an artistic style based on the symbol, so the reader must be questioned to reach his poem. The poet in this text doesn't proceed the meaning clearly but leaves for his reader to reach the meaning in order that the poet can achieve the analysis and synthesis, in order to enforce us to analyze and decode its expected codes and intimations, as the poet is the owner of the vision.

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<sup>(13)</sup>Strategies of the Discourse: 370

<sup>(14)</sup>Margins of Kohl: 48

## Second: The Reference of the Intent

The concept of the intentionality at the creative is based on a significance of its text who tries to reach a determined and understood message based on the awareness of the reader, since the poetic purpose is determining the position of that message for the spoken communication in the space of the poetic text, it is based on the poet's vision and what he wants to communicate, and it is mostly showed hidden manifestations between the poet and himself, and it as Poul Valéry says " there is no meaning, and no idea without you are displaying an image that can be observed"<sup>15</sup>. It's known that the modern theories that focus on the intentionality particularly the pragmatics which sees that the intent in the discourse associated with a personal action, i.e., associated with the self, and this attention doesn't appear except via the linguistic communication and the nature of the place. The context performs an interactional role such as determining the intent of the sender and the reference of the relations<sup>16</sup>, for linking the action of the pronunciation with the speaker, accordingly the intent differs from one creative to another depending on the context of achieving the verbal event though the speakers' containment for the same language<sup>17</sup>.

Basing on this, the context is sometimes determined by the linguistic context and it is the linguistic structure that links with each other in a context its task is detecting the meaning, and another is called non-linguistic context which is the context of the situation, "a set of the elements consisted of the verbal situation, and among these elements are the character of the speaker and hearer, and their cultural formation, as well as characters who witness the non-spoken and heard speech – if they found- and stating of what a relationship with the linguistic behaviour, and the social factors and phenomena of the relation with the language and linguistic behaviour for whom participate in the verbal situation as the condition of the air if it has concerned and as the political situation as well as the place of the speech<sup>18</sup>. The discourse intentionality differs from one group to another, and this is determined according to the culture of the society. However, among the poetic models that enriched with a language expresses of what surrounds the poet of linguistic contexts expresses the nature of the society life because the space of the discourse is based on a poetic reference, and as the poetry represents an appearance of the lingual communication, the poet says:

**So you whenever a star appeared... In the maxims you rebuffed a star vanished**

**Oh, the friend of the thirsty, reached two skies... But not turn, Was an apologize?**

**How can I plant in your mirrors a face... Seeking protection who betrayed him<sup>19</sup>.**

The poet is based on a group of the textual sequences that constituted a structure through the intentionality of the poet and his discourse that he directed to himself, since the text changes into a knowledge and cultural accumulation embodying an image of the self-

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<sup>(15)</sup>The Poetic Theory, Construction of the Poetry Language, The High Language, John Kohen:224

<sup>(16)</sup>See: Strategy of the Discourse A Linguistic and Pragmatic Approaching:40

<sup>(17)</sup>See: Pragmatic Issues in the Evidences of the Miracle, Abdulqader Al-Gerjani, Teqbayet Hamada,(Master Thesis), University of Mawlood Moamar in Tezee Ouzo, College of Arts and Languages, 2012:64

<sup>(18)</sup>Dr. Mahmood Al-Sa' ran: The Linguistics (An Introduction to the Arabic Reader), p.338.

<sup>(19)</sup>Margins of Kohl: 13.



discourse images and motivating it, where the poet's talk was representing the highest degrees of the intent since it carried them cargos of the emotion dominated by good thinking in other doesn't meet the similar thing. It's known that the poetry is a linguistic construction embodies all the sensual moments and the creative works on engaging his reader in construing his poetic discourse supporting by a referential intensification based on using linguistic articles such as interrogation, call, and exclamation, and the utterances of this discourse embody self-moments show some of the poet's intentionality and the reader must link it with the event to complete the picture, as the context clarifies for the reader its utterances like (a friend of the thirsty, two skies and her face seeks protection), and this grants the poet's text a poetic feature achieved through a paradox of attribution such as in the sentence we mentioned, where the attribution process that unfamiliar granted his text a grand poetic value, and the talk of the poet with himself created an atmosphere of the artistic enjoyment his reader sensed it and reacted with it effectively, so it always said that the poetic text is a creative one of multiple significances, since " the text intentionality is not given directly... which is associated with the reader's speculations"<sup>20</sup>. This matter is related to the recipient who has to search in the text gaps to reach to the creative's intent.

The verbal event and the creative's intent about certain subject constitutes the text space that carries a referential value forms an urgent necessity to form the discourse and achieving its goals to communicate his message clearly to the consignee, therefore, the reader has to understand the creative's intent in order to achieve the construed action of the discourse and receiving it, and the poet Hamid Al-Rawi was keen on grasping his reader to the reference of the intent, he says:

**Perhaps and since I born**

**I chose madness a friend to me**

**I draw it on a form of a perfume once**

**And I clutter it on a form of butterflies**

**Times**

**Am I did so**

**In order that your madness be your haven?<sup>21</sup>**

When the intent is on a form of a discourse directed to the other it undoubtedly embodies a conflict between himself and this other who represents as the poet described by the madness and accepted to make him his colleague since he was born and this matter may create a paradox, since the poet's intent lies embodying psychological moments and others are unconscious he lived, and his recipient must grasp this intent which confers into a psychological reference mixed with the moments of the despair that the poet lived. From this point, the text reveals for us a loose and flexible language works through this intimation and some ambiguity about the reference of the intent, as the field prepares for opening it and multiplying his intents as well as decoding the message symbols.

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<sup>(20)</sup>The Interpretation in Semantics and Deconstruction , Umberto Eco: 77

<sup>(21)</sup>Archiev of Tempters: 115



Accordingly, the reading of the creative's text and searching for its intents through the action of reading lead to producing meaning which is an interactional process between the text and the reader based on a complementary action between the creative and the recipient where the author " puts the words to be understood by the readers and to decode the codes of the message and to gift the renewing life for the text by succeeding the construed readers"<sup>22</sup>.

However, the intent may follow on an idea of repeating a poetic stanza or a word to express of establishing an idea in the mind of his reader, as the creative has a complete comprehension of the value of this phenomenon since he exploits his creative energy and be keen on highlighting his intentionality through repetition which represents epicenter of the changing in the description to produce it in a renewing form with a sensual and psychological pattern according to a symmetry through which we can recognize the suitable signs of the intent, he says:

**Clouds on the meaning**

**I love you so**

**And I stay embrace the seductiveness so**

**Drunken, winey in metaphor**

**Whenever the paronomasia extinguished**

**Worsen my sound so**

**I laugh and he cries so**

**Tears on the meaning**

**I love you and who is**

**Created you of pain**

**The femininity**

**So...**<sup>23</sup>

The repetition of the demonstrative noun in this way in the original text of the poem that exceeded more than ten times refers to an indirect linguistic action embodies compassions of the love towards the woman who was, he found in (So) an effective linguistic signifier " in the expression about the ambiguity of the love feelings towards this woman since all surround her is ambiguous cannot be expressed by the words of the lexicography"<sup>24</sup>, where the discourse here represents a social reference through which the poet expressed his emotions and referred us to the demonstrative noun which represents the epicenter of the pragmatic event that represents the poet's stance from the other, as the intent here refers to the repetition that the idea works to establish in the reader's mind since the text begins with ( clouds on the

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(<sup>22</sup>)The Philosophy of Interpretation A Study in Interpreting Holly Qur'an at Mohi Eldeen Bin Arabi, Nassir Hamid Abo Zaid:6

(<sup>23</sup>)Margins of Kohl:55

(<sup>24</sup>)The Reference in Poetry of Hamid Al--Rawi, Dr. Luma Abdulqader Chenyab, Asst. Instructor Adnan Hussein Madlool, Urok Journal, Issue 3 , Vol. 10/70: 2017

meaning) then this discourse changes into ( tears on the meaning) because the poet's vision in the beginning of his text puts the reader in a puzzle because the vision is not completed and when love becomes reality the tears grew a natural result for this love which didn't present just the pain for the poet, as the intentionality of the poetic discourse and its reference are clear and this embodied by the linguistic signifier (so) which included on the mature vision for the poet's self without he means that in his separation of himself and his reader must receive and interact with it.

However, all those who see that the action of the intent must include the gathering of the artistic elements, since Ferfateer emphasizes that "all the giving facts that the stylistic search starts in the literary work in unity of gathering its elements to perform a one purpose, which is achieving the epicenter of the intent"<sup>25</sup>. Therefore, the poet Hamid A-Rawi is of much functioning for this concept which based on that the poem is generating from it poetic structures stylistically intensifying and able to reach the intent to the recipient in a suitable linguistic formation and our poet does not know just creating the sedition inside his text and through the search for the action as an effective power multiplying for drawing aspects of his poem, he says in his poem (Papers snatch from a heart):

**I love you**

**It is not my matter to say I love you**

**I may enforce**

**To say it loudly one day**

**And it will on the language**

**To prepare this loudness**

**A sort of certainty<sup>26</sup>**

The functions of the text converts into the poet's self which made the text of the poem of abstract nature created a sort of the paradox since the repetition for some words particularly (I love you and loud) that both are mentioned in an interactional context based on the intent, as the poet's intent in this text carries the pattern of astonishment and paradox I love you is not my matter to say I love you refers this intent to an implied vision the poet symbolizes to it through some utterances that referred to a set of textual sequences of the pronouns that carried by the word loud.

The poet in his text holds a relationship between himself and the other who represents the one that the discourse directed to him, since the communicative action presents a fragmented vision between two selves, the first is the self of the poet who says the love and doesn't say it and what he said loudly must the language deemed a sort of the certainty, where the poet puts us between two contradictions and two visions covered by cultural intent and reference embodied by the poet's ability to play with words, and in this a luring for the reader to construe the text to his intent to understand the aesthetics of the text and its rehtorics.

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<sup>(25)</sup>The Technique of Parallism in the Modern Poetry, Ishtar Dawood Ahmed: 11

<sup>(26)</sup>Archiev of Tempters: 104

### **Third: The Intentional Signals**

The language of the discourse considers a communicative language carries in its details many intents, where its discourse directs to the recipient to reach him a message the creative determines its goals, and the signals are linguistic formulae and expressions and both the sender and the consignee determine the intent behind the discourse and determining its discourse through signal elements to direct a special linguistic context that grants it a pragmatic role in the discourse which is " words and expressions fully depend on the context that in which it used and can't produce it or explain it apart from of it"<sup>27</sup>. We can discuss the most important signals that are functioned in the poetry of Hamid Al-Rawi.

#### **1.The Personal Signals:**

They are represented by the signals that signified a person and this person may be a speaker, addressee or absent through the indicated pronouns, and these signal discourses may change inside the discourse to embody for us a one personality represented by the creative or its discourse vary following to the nature of the event<sup>28</sup>. He says:

**My face is here, and my fingers and my veins... Put off on your mood oh, my lover**

**The swing of the delusion kept calm and still... In the wind and the barren deserts my camels**

**Madly in love puzzled over every day in a stumble...And I say to the riders that is my way**

**They said he love, and I was observe a star...And I comfort by having wine in my jug<sup>29</sup>**

We saw that the discourse is a subjective, i.e., the presence of I the poet through the pronoun (I) from these functions (my face, my fingers, my lover, my camels...), then the poet directs his discourse to him to make pronoun (you) and through the dialogue the discourse changes I into you, since this presence colored with intentional signals has been occurred through changing the formula of the discourse, which means that the self of the poet is itself holds the process of the discourse, and the changing of the discourse is an inevitable result to detect the internal conflict of the poet, as he between the self of him which searches a thing shows for it its way and those who do not see similar to his vision, although the poet's self is effective in the text and able to control the context, and we see that the self is indicated the context and it is an axel of the pragmatic discourse, as the poet here talks about the self of him more than he talks about the other ,so we see the control of the pronoun I on the context. He says using the pronoun (I) by saying:

**The horses for me and the speed its perish...And the restraints and the prohibitive are my choice**

**On my hands its stars and its devils...Both they grew and followed my fates**

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(<sup>27</sup>)New Horizons in the Contemporary Linguistic Research, Mahmood Ahmed Nahla : 15

(<sup>28</sup>)See: Strategies of the Discourse A Pragmatic Linguistic Approaching, Abdulhadi Bin Dhafer Al-Shahri: 82

(<sup>29</sup>)67A Small Sky:

**I'm a chest of rage unbearable its inhalation...Warn of the anger of Iraq warn<sup>30</sup>**

The text carries an intensifying for the pronoun (I) which represents the self of the poet who made Iraq an objective equivalent to it, since the self of the poet is the self of Iraq that made from its self an axel of the discourse and calling the others to warn its anger, where the poet's intent through these signals is embodying for his effective self in the text.

The pronoun we may come with the signals that indicated on the speaker who must be a signifier for the two pronouns of the speaker and addressee, and the pronoun of the presence must be for its presence an effect in determining the context, he says in a poem (We lost the way to our death):

**Our fingers in the dawn**

**And our names in the ashes**

**Was it obliged on us**

**If a stat of the sleeplessness lost**

**And the earth gathered its lands in the neighbor**

**And absent of the heart a face and a house<sup>31</sup>**

The pragmatic value of the intent embodied by the functions (our fingers, our names and on us), and the poet works on embodying a concept of the collective discourse through the pronoun (we) where it controls the streams of the verbal event, since the meanings of the significance units that based on the pronoun we constitute a concept of the sender towards the communicative or corresponding intent which is the main intent of the sender where he wants to embody a tragedy of Iraq as described by a collective state of the textual discourse in which his personal suffering spins, and the poet tries to build his text on the techniques of the previous discourse in order to ensure a great extent of the influence moreover creating an atmosphere of intimation that engulf the text particularly in phrases such as (the earth gathered its lands and absent of the heart a face and a house).

## **2. Time Signals**

The context determines in many discursal utterances the time of the speaking, it is an effective in the spatial reference, and it considers a center of the spatial reference in the speech, since in non-knowing the time of the speaking the matter confused on the hearer<sup>32</sup>, where the context determines the time of the speaking and thus the context must be clear in order that the reader could understand the symmetries of the text and understand the intent because the meaning that the speaker meant is one that determines the way of construing it; therefore, the context is so important in determining the time of the speaking, where the time has become a phenomenon carries varied significances whether symbolic, universal or philosophical, and no longer that the conventional time which linked with the past, present and future; but expanded for psychological and mental fields on the level of the self to include

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(<sup>30</sup>)Margins of Kohl:33

(<sup>31</sup>)Margins of Kohl:23

(<sup>32</sup>)New Horizons in the Contemporary Linguistic Research, Mahmood Ahmed Nahla:19

the historical memory, and the future extensions of the groups and nations<sup>33</sup>, and it seems that the time at our poet is determined in September, he says:

**(September), you, were you hugging September...Oh, the first love, Oh, my first apple**

**From forty, my Winter betrayed its cloud...And extended till heart limits Akola plant**

**Without your eyes and the boundary which I talk...About it in springs live up a dead**

**A date of first love is a promise you hide...Behind your eyelids delaying and contemplating<sup>34</sup>.**

The text carries clear referential significances of the time ( September, first love, forty, my Winter, and a date of first love), since in the first verse we find spatial functions imitate the self of the poet as September carries two meanings: the first is spatial and the second is self which the poet's intent explains it, it is a symbol for his darling, and the first love is a spatial concept the poet doesn't determine, but he explained it in the second verse by saying from forty , which is undoubtedly forty years and he lives in a winter betrayed its cloud, since the communicative intend here appears without a doubt in the past the verbs determine like (hugged, betrayed and extended), so the time of the poet is psychological one embodies an experiment of a failed love since it expanded to limits of the heart as Akola plant. The poet is pleading in the third verse to convert the time of the discourse into the present time through the linguistic signifier (live up) as this synchronization with the time of the speaking emphasizes undoubtedly the continuity of the suffering, it is remained, which means that the communicative action for the intent is a precedent expression, i.e., there are two tenses: the past tense and the tense of the speaking, and the poet tries to conclude his text by saying that all that love he didn't gain from it just delaying and contemplating, since the extension of the past tense emphasizes the continuity of the past events and enhancing the action of the verbal intend built on an effective event. It's known that the time has a crucial effect in detecting about the discourse, as we showed that any confusion in understanding the meaning of the time leads to a wrong intend in determining the path of the discourse, because the spatial signals work on decorating a process of the communication inside its spatial framework, and expresses of merging the speaker and addressee together inside the textual, articulatory and communicative time<sup>35</sup>, he says:

**A quarter of a century ago**

**I still repeat in every morning**

**My attempt didn't fail one day**

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<sup>(33)</sup>See: The Time and its Significances in the Story Who is the Hero? For Zulaikha Al-Saudi, Badees Foghali, The Human Sciences Journal, issued by University of Mohammed Khaider, Baskara, Algeria, Issue 2, 2002: 52

<sup>(34)</sup>A Small Sky: 77

<sup>(35)</sup>See: For the Sake of Qur'anic Approaching for the Diwan (Coquettish of Metaphor) for Jamal Azragheed, Dr. Jameel Hamdawi, The Information Network. The Call between the Grammarians .

**In persuading myself:****That the time still so early****But I say: I love you<sup>36</sup>**

The poet used formulae indicates the time (a quarter of a century, morning, one day, and early), and the time of the text here distributed on various spatial periods as there are far past tense (a quarter of a century ago), then a present tense (I still in every morning, one day, the time is early), here we must understand the time of the speaking that determined by the context; in order to give a clear determination of the meaning, and this matter depends on the referential time that stated in the context the poet used. It seems that the nature of the verbal action refers to that the poet in this his text reminds in the present time, and his saying (ago) refers clearly that the tense of the text is a present one in which he remembers what has gone to grant himself the satisfaction that he still trying to convince himself. The poet's intend will be understandable, and achieving purpose will be clear, although the overlapping the spatial signals, the overlapping of the past with the present and vice versa, and it seems that it is a technique ...the poet adopted<sup>37</sup>. The text carries pragmatic implied intents, where he wants to convince himself of this love that it passed since a quarter of a century, the tense is still continuous and this is similar to what called the time recovery because the poet lives a time of the current reminding and this provides text effectiveness and vitality in embodying the time action, and makes the creative's intent clear for the reader.

**3.Place Signals**

Among the referential elements that the creative's intent based on are what so called by place signals which are place formulae that its understanding depends on the tense and the time of the speaking, and on them the place framework depends on, " they are demonstrative nouns and adverbs of place that refer to near or far place of the speaker place or centrality of the place signal"<sup>38</sup>. The poet functioned the place signals in an expressive way of his sensual status, a matter that made it constitutes a textual domination inside the poetic context, and faithfully expressing his intents, moreover the linking of the place nature with the poet due to the psychological side and the nature of influencing on it, where everything link to the place that its approximation or farness is determined of the poet according to the general psychological atmosphere and so "the word like (this) doesn't possess a fixed referential meaning but it fills of a meaning in the context of the speaker"<sup>39</sup>. It is known that the place links to the poet's identity and his freedom, since he is always attached to it inseparable it and carries with it his different memories and places of fun in his childhood, and if we returned to the poet Hamid Al-Rawi we find that the place constitutes an argumentative relationship with him, it is the referential motive for the textual structures, particularly if we realized the visual relationship in a complete becoming of the textual stimulation, he says:

**With whom you are?! ..and against who?!**

**Oh, that man hanging as the shroud**

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<sup>(36)</sup>Archiev of Tempeters:135

<sup>(37)</sup>The Poetics of the Demonstratives Noun in Al-Khusaibi, Dr. Rasheed Haroon, Wassit Journal For Humanities, Vol:10

<sup>(38)</sup>New Horizons in the in the Contemporary Linguistic Research:21-22

<sup>(39)</sup>The Pragmatics, George Yule, Translated by: Dr. Qusay Al-Etabi:33

**Between the birth and Homeland**  
**With whom you are**  
**And wouldn't be if you broke up**  
**But you wouldn't if you apologized**  
**If you apologize will die in regret**  
**Do not turn east or west**  
**Do not turn just for you**  
**And extend your hand to your hand**  
**All the directions are treason**  
**And the earth is out of you**  
 ...  
**Turn but to yourself only**  
**Do not turn just for this Homeland**  
**Do not turn just for it if seemed**  
**One day similar to the shroud<sup>40</sup> .**

The poet seems surrounding with expatriation where no place contain him and seems besieged between belonging and its opposite and between the birth of himself in the expatriation and starting new life, and between his Homeland that he will separate it, it is so at him a difficult equation between life and death, and here the place becomes carrying two signifiers, one domestic and other aggressive, and he is between them, but although what the Homeland contained of not feeling safe but he chooses the Homeland, and although the verb of the order(for you) repeated, which meant by go far but the poet makes the demonstrative noun (this) embodies a crucial situation to return the poet to his place who with it he feels safe and secure by saying (do not turn just for this Homeland), where the structure of the referential intent here embodied through forming meaning and expressing it through the comparison between the achieving action of the internal dialogue, thus this comparison was briefed a referential horizon in returning the production of the textual epicenter, as the image of the intent here represents an active structure in the text, since the poet's self is between the birth and the death and between the Homeland and none-Homeland and between the belonging and expatriation to form an existing conflict in the poet's self who lives far away his country, as this similar to the feeling of the human in disabling to change his reality, as the self of the poet here tormented under the mercy of the expatriation and losing the original.

The place signals here are determined by a psychological conflict between the poet and himself, as the text begins with interrogation that carries a puzzle significance and exclamation as well as psychological fragmentation, he is although his struggle with himself

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<sup>(40)</sup>Margins of Kohl:54



and between his desire of faraway of his country, but the image of the Homeland stays dominant on the poetic situation and avoiding it by the poet, though what carried of a dark image threatens with death and he says: (do not turn just to it even it seemed one day similar to the shroud). All these textual sequences are clear in the intent at the recipient not need to be construed and thought works, where the intent of the poet here is influence in his recipients from the hand of forming the text and its clear poetic intent, as it is known that the poetry is a form of the lingual expression forms, and it is an expression of the established self because the poem is created in the mind of the poet and his conscience is expressing his state and what he feels " the intentionality determines how to express and the purpose behind, it is so the compass that directs the elements of the poem and makes it brings together and goes for a general intent"<sup>41</sup>.

**The place signals are succeeding in his poetry to express a psychological feeling full of longing and love for that country that he separated, and says:**

**He endeavored between Layla and paintings but doesn't find...For Layla behind the paintings.. Representing**

**He has in the time a corner of noon... Relieving an age on the shoulder relaxing**

**He said here my heart and that my break... And this is my shadow how it seemed flabby**

**Oh, moon of the lovers when there is a rise...And then a set we didn't see in delay?**

**Is there a light under your ceiling we call...That we have a hope and we are hopeful**

**Oh, Homeland we call it in love and hardship...Dear on all hearts glorified**

**Your departure away from your meaning...killing of construer...Support us not to see it construed**

**And , Oh, our home in the sand your paradise individual...And I account myself coming you in legion**

**And, Oh, our home. All the directions are treason... If my face slept at your door neglecttable<sup>42</sup>.**

The love and the Homeland are not separated and Layla seems the symbol of the Homeland who stood on her ruins and didn't see who resemble her , since the (paintings) are the symbol of the poet and his pleasant place and addressing his country with (moon of lovers) which the hearts of the lovers look at it in every hardship, and the demonstratives nouns have expressed his linking with this place, ( this my heart is hanging, and that my break, and that my shadow), all the evidences refer to possessing the place since he used that and this to give the place its significance and its approximation to the place refers to the distance which little though the farness of the Homeland. The poet's insistence to embody the place psychologically pushed him to remember all what he has that made him hanging with it till he reached identification and the poetic Selfness to embody the moment of the pain that he

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<sup>(41)</sup>Analysis of the Poetic Discourse, Mohammed Muftah:53

<sup>( 42)</sup>A Small Sky: 65

lives through personification of the place referentially and by reminding its manifestations and the questions of the poet succeeded, since the poet intensifies the concept of time here through those psychological consequences that constituted the poetic event, and there was a linking between the time of the text and the time of the discourse to open up for various significances he embodied in this text.

### **Forth: The Preceding Assumption**

The preceding assumption is based on the brief of saying ,i.e., that a part of the speech is well-known at the recipient through absent verbal structures, which are endeavoring to overtake the saying for it knowledge at the other with emphasizing on reaching the saying to the other which raises the thinking to reach the creative's intent, that means; it is a thing the speaker assumes preceding the uttering of the speech "i.e., it is found at the speakers and not in the sentences"<sup>43</sup>, thus, the speakers assume that their recipients having a preceding knowledge of what all they say, as the creative tends to hide a part of the speech for his knowledge of it by the other, and the preceding assumption is of an implied lingual formula that it can be realized the creative's intentionality through the linguistic signals, thus, the preceding assumption is inside the speech of the speakers only, which is one of the critics says that it produces spontaneously fro the formulation of the saying that it is recorded in it essentially regardless the privacy the extent of the performing expression<sup>44</sup>, and this matter will urge the recipient to check in the saying to reach to the creative's intentionality through intimate implied matters in the text, this is not meant that it is hidden totally, but it is implied in the creative's saying that expressed. The moment of the detection about the creative's intentionality begins when he creates in himself a feeling pushed him to investigate all what relevant of the saying to make a productive effective process culminated by the meeting from his recipient, where the poetic text as known is an ambiguous text includes verbal actions deviated from the original that needs to be careful and thinking and decoding its codes to win the creative's intentionality.

It's familiar that all speakers setforth from verbal sayings found in advance and be familiar, which are a group of the preceding assumptions " these necessary back communicative assumptions to achieve the success in the process of the communication. It's its content within the contexts and synthetic structures"<sup>45</sup>. Thus, the creative must care about the context and tradition in each creative process to achieve required influence for the text .

Hamid Al-Rawi says:<sup>46</sup>

**I got tired from the questions**

**I got tired of the orphan, that pavement**

**My brother**

**And that rock is my sister**

**I got tired from the neglected paradise**

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<sup>(43)</sup>The Pragmatics, George Yule:51

<sup>(44)</sup>Al-Mdhmer, Kathrin Kereet Arkyoni:48

<sup>(45)</sup>The Pragmatics at the Arab Scholars, Masood Sahrwi:31

<sup>(46)</sup>A Small Sky:23

**You can have a rest**

**I can**

...

**I got tired-then-?<sup>47</sup>**

This stanza draws preceding assumption embodies the poet's psychological crisis, since he live in expatriation far away from his household, friends and his home, the symmetry here of the pragmatic aspect imposes on the recipient to know that the poet lives a real psychological crisis with himself, as the linguistic signifier(I got tired) embodies his condition and the nature of the life he lives, as the poet doesn't repeat it in this stanza four times without a preceding intent; but it is like something accompanied that attract the recipient to the text to make him on the knowledge of the creative's intent. The textual context of this stanza clarifies evidently the poet's statement about his concern and losing and expatriation, where he didn't find who affected him or to feel with him of the compassion, as the whole people have separated him and this matter is famous at Hamid Al-Rawi particularly in this poem that took the name of the poetic collection (A Small Sky), as he embodied all meanings of the longing and affection to his household after he separated them, where the text expresses the poet's suffering in the expatriation and pain he is living, and the longing and affection to his country, but the hope still existing in returning to his country to be comfortable from all these pains.

The discourse refers that the text includes that it is a self- dialogue similar to the abstraction; it is the dialogue of the poet with himself, which is embodied the Ta'a of the subject in the word (I got tired), where the recipient will be present in this discourse the poet attracted to him to make him known of what he lived of the crises, the text is not providing the recipient an enough knowledge of what occurring for the poet, but the external givings like the occasion of the poem and the knowledge of the nature of the poet's life gives a knowledge to the recipient to reach to the creative's intent, where the poet said and still repeat I got tired for ten times it will be lacked to reach his intent to the recipient, here the tiredness that the speaker meant a psychological tiredness but not physical, where he doesn't have an answer to what occurred in Iraq and what reached the poetry to leave his country enforcedly, all these are questions need to be answered but the external givings allow with an enough knowledge to the poet's condition and what he reached which explained by the preceding assumption that grants the recipient an enough knowledge about the nature of the speaker's condition which is showing " that the work included in the saying doesn't achieved except when it accomplishes the included intent in the saying embodied by the implied effect in the saying when receipt"<sup>48</sup>, particularly when the poet's concern is a national one embodying what the Iraqi human feels who lives far away from his country.

It is known that from the primary the preceding assumption that the thoughts laid down by the creative during his discourse is from the heart of the reality, which doesn't contradict with the logic; as the discourse opens for interpretation in the using multiplying various extensions or the hidden meanings by the speaker when he utters with such this discourse or

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<sup>(47)</sup>Margins of Kohl:23

<sup>(48)</sup>The Pragmatics from Austin to Ghreman, Philip Blanche: 149

that in its intentional and purpose context, and at additional significances that the recipients deduced the content of the uttered speech<sup>49</sup>, the poet Hamid Al-Rawi says:

**When the life is a complete correction**

**The language seems thin to the extent of the poverty**

**And the straight words as the pins**

**And the music is mere a cold fullness of the time**

**And he says:**

**When the life is completely correct**

**The green in the grass equals**

**And the green in the traffic lights<sup>50</sup>**

In this discourse we find the preceding assumption highlighted in the statement of the life nature that must be not a complete correction; but it is known at all that the life has high and low tide and it has many gaps will not be straight for anyone, and this is what the poet wanted to reach, since the first stanza supports the second stanza to present together assumptions that the life in its contradictory picture is known for him and to what who read his text, as its status lasts, as the achieving action for the discourse presents a wisdom the poet embodied in his linguistic functions such as (thin language, the limits of the poverty, mere a cold fullness, and the green equals...), the poet is certain that his recipients on a preceding knowledge of what he wants to reach, and the poet when he wants to portray the reality, he must draw in his imagination all his contrasts " the function of the artistic work is not portraying the reality only; but created it"<sup>51</sup>, and the preceding assumption resulted here is a psychological message the poet embodied its content in these words that expressed an artistic personal vision that represents general perceptions at many which doesn't need to works of thought and interpretation.

If we followed the preceding assumptions at the poet Hamid Al-Rawi we see that they have come with hidden implications to appear undoubtedly the world of Hamid Al-Rawi and what he was known for and what he lived of crises that formed a great part of his poetry and life, in which there are much about his special life and his personal suffering and what that Iraq lived of disasters fallen on it, which all impose its presence at the poet.

**Hamid Al-Rawi says:**

**We lost the way to our dead**

**And we turn to you**

**And we were on a distance of a memory from your absence**

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<sup>(49)</sup>See: The Pragmatics in the Contemporary Linguistic Research, Edited by: Bushrah Al-Bustani:265

<sup>(50)</sup>Archiv of Tempeters:68

<sup>(51)</sup>Aesthetics of Reception and Renewing History of Literature, Dr.Saeed Al-Faz'a, Alem Al-Fiker ( Journal, Vol.1, July and September, 2010

**We try to depend on you by our origins**

**Each vein is hugging**

**We were show off, but we were loyal**

**And we were peeling our sounds, so that the singing stays**

**Purifying as you want**

**Oh, Iraq.<sup>52</sup>**

This preceding assumption includes the poet's faith of his country and his love to it and sacrifice for it with everything precious and expensive, the poet was keen to direct his recipients towards this text with what it includes of the meanings embodied the love of the Homeland, which the utterances embodied (we lost the way, we met you, a memory from your absence,...), all these are preceding assumption imitate the bitterness of the poet and embodying that absolute loyalty, and this is the language of Hamid Al-Rawi which doesn't give you the meaning easily, where the viewer to these poetic lines touch that a volume of the words that hide its meanings in intensifying functions full of metaphor like (each vein is hugging, peel our sounds, the singing stays pure as you want). The poetic language in this collection of the symbolic patterns and inspired with the referential dimensions and the intellectual visions, we see the fragmentation of the reality between two selves, the self of the poet and the other is mostly a woman, there is a multiple-signals discourse needs to be detected to show a clear dimension in the depth of the vision.

The pragmatic dealing with the creative's intent must be existed from the reality of the poet and the nature of his relationship with the recipient, he wants to reach his message, and we can deduce " that all implied sayings contain all the news that to be carried by the spoken, they are based on the speaker's intentionality and the event of the addressee who resorts to the construed accounts to be decoded"<sup>53</sup>. It is mostly that the writer resorts to use multiple formulae to express his intent in his communicative strategy of the discourse and how to direct the textual elements towards a certain goal, and this has an extreme impact in influence on the addressee, which makes the poem full of the mental images that constituted in the poet's consciousness due to his preceding assumption who wants to achieve the intended purpose.

He says:

**Do you have drink?**

**I drink till the hollowness**

**And the earth escape from the thumb of the water**

**I drink...**

**Till I touch the throbs of my death**

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<sup>(52)</sup>Margins of Kohl:50

<sup>(53)</sup>The Linguistics of the Articulation and Pragmatics of the Discourse, Thabia Hamo Al-Haj:196

**And what you have for your weakening up?****-I stay the morning that betrays me****-since I departed****And I keep Iraq<sup>54</sup>**

The poet through the preceding assumption tries to show us the value of the Homeland, via the duality of the presence and absence, where the presence is wrapped with a worry full of the psychological fragmentation, which is in fact is an absence and expatriation or losing urges the desire in escaping in the worlds that the poet belonged to them, and with which he feels safe, and keeps its details and returns to his internal world and his Iraqi self, that represents the world of the actual presence for his soul and existence, when he leaves to the dreamy world different of his reality entirely, where he keeps moving among different worlds, and from one expatriation to another and followed by a desire, where everything betrayed him even the morning, the symbol of the hope and the beginning of a new reality, all of the put a hurdle of warning between him and the others, and made him lives the fear, of the world of the absence, and pushed him to backwardness, but he continues in his expatriation and losing, as he moved to his reality, but he returns to the dream of weakening.

**Results of the Research**

-The intentionality in this research paper is based on a pragmatic dimension, tries to show its conceptions and dimensions, in the modern critical lesson in general, and seeks always to determine the goal of the text what granted the text existence of momenta understanding, and the it gives the poet an expressive area in representing and formulating elements of the artistic creativity, and the poetry is a creative activity full of symbols and intensifying significances that are able to move the poetic experiment faithfully.

-The poet Hamid Al-Rawi's intentionality lies in putting his poetic discourse in the position of the textual coincidence and coherence, and from these intents the poet achieves his intended purpose directed to the other who carries all elements of the poetic communication.

-The concept of the intentionality and the discourse reference in the text are based on the communication which carries a clear message constituted clearly in the mind of the recipient and his consciousness, particularly that the poetic purpose is itself determines the position of the message that based on the poet's vision and what he sees and feels around him.

-The poet Hamid Al-Rawi functioned several techniques for the intentional signals, particularly the personal, time and place, that have an impact in detecting about the elements of the text, and these discursal references have directional strategies coincided with the poet's intents and its textual meaning in its different contexts.

-The preceding assumption with its implied manifestations has one of the most important tools that the poet functioned in his poetic texts, that constituted a link between the creative and the recipient, and here the importance of the context highlights in stating the nature of the intent and what the poet hides of intents, since he exploded potential energies were constituting an effective part of the event structure, and its cultural, self and psychological

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(<sup>54</sup>)A Small Sky:25

formation. He presented his different intents that formed a reality full of drama and entertainment.

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