

Figurative Means in Forming the Publicity Discourse of Ibn Hazm Al-Andalusi (456 AH)

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Abstract

Rhetoric mainly aims to affect the recipients and bring ideas into their minds, employing figures of speech and other rhetorical means. It is one of the significant argumentative mechanics employed by a writer in delivering a speech. Therefore, the present study tracks figures of speech (simile, metaphor, and metonymy) and other persuasive means in the publicity discourse in the tradition of Ibn Hazm Al-Andalusi. It highlights their persuasive, argumentative impact in winning over the recipient and the attempt to build a publicity discourse based on stimulating the recipient to achieve persuasion towards the proposed idea and the desired purpose.

Keywords: *Ibn Hazm, Publicity, Persuasion, Sender, Simile, Metaphor, Metonymy.*

Introduction

The figurative aspect is a strong support adopted by the creator to attract and influence the recipient because it can make the text vibrant and semantically effective to have a complete text in terms of rhetoric and reporting. Therefore, figurative uses are a key aspect of creative texts. ((Good eloquence in speech is arranged in levels; the highest is the one that combines reasons for eloquent expression, such as modifying the rhythms to affect listening, which makes it easy to deliver, is accepted by the soul, and is adequately represented to fit the context) (). Undoubtedly, figurative means are the true image of any rhetorical discursive style whose creator aims to highlight the beauty of meaning in the most pleasant and enjoyable form. In many situations, publicity discourse includes special figurative techniques the declarant utilizes to build rhetorical arguments that fit the context because the text's eloquence is shaped based on the main parties of communication (speaker, discourse, and recipient). A speaker forms an image of oneself in the speech to make it acceptable to the recipient to arouse inclinations and desires to influence the recipient and form the discourse in an acceptable manner to the mind using persuasive figurative means that (trigger the emotion and action of the recipient. When this figurative aspect is combined with various arguments and persuasive relations that link parts of discourse, a speaker can achieve the goal of the discourse, i.e., leading the recipient to a concept or opinion and guiding behavior in a certain direction. Figures of speech enhance the persuasive process and facilitate the speaker's desired access to the recipient's intellectual and emotional worlds and actions)) (). Thus, employing rhetorical mechanisms, especially figurative techniques, gives the discourse persuasive power with psychological and emotional features.

To achieve the research objectives aimed at highlighting the important role of the figures of speech in the publicity discourse of Ibn Hazm Al-Andalusi, the concept of publicity should be defined linguistically and contextually:

Linguistically

Al-Ishhār (publicity) is the infinitive form of the derived verb (ashhar yushhr; to make public), which denotes different meanings, such as making something public, announcing, and showing. It is mentioned in Lisan Alarab (Language of Arabs) under the theme (Shuhira) "to make famous," meaning "fame," that is, to make something appear in a certain manner until people make it public (). In Qamus al-Muhit (The Surrounding Ocean), Firuzabadi defines it as ((It is under the theme shahar (make something public and

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famous) (). In Mukhtar as-Sihah, it is reported that (it means famous and clear things. One says: I made something public... So-and-so had a virtue that he became famous for, and he took off his sword for the sake of cutting) (). Thus, publicity denotes the meaning of showing and moving something from concealment to manifestation.

Contextually

Because of the researchers' various points on use, many definitions of publicity have been proposed. However, they share one frame. Publicity is a communicative, social, and economic promotional activity that aims to market a good, service, product, or even an idea and persuade the consumer to buy. The French Encyclopedia defines publicity as "the sum of the means used to inform the public of a commercial or industrial establishment, convincing them of its excellent products, and guiding them in some way that they need such product" (). It focuses on the means used, emphasizing that publicity depends on language, images, and information, all of which are formulated to form a comprehensive definition of a commercial product. Moreover, Moroccan critic Said Benkarad defines publicity as "the basic weapon for adapting individuals to accept this new pattern of relationship between the individual and commercial institutions" ().

Publicity is not limited to the commercial aspect, but it is open to promoting ideas and services in their political, social, religious, cultural, and literary aspects because "it is based on temptation and seduction, which in all cases means luring the consumer through utilitarian satisfaction into the worlds of illusion" (). Accordingly, publicity is based on two main ideas: (a) Presenting a product and offering a service and (b) presenting an idea. It aims to motivate the recipient to buy or adopt an idea through a psychological action to achieve persuasion. It has the ability to influence the recipient, reshape one's awareness, and draw a vision related to the promoted product or idea in context ().

Ibn Hazm Al-Andalusi employed figurative means in his publicity discourse. He often used some artistic tools in poetry and prose (e.g., simile, metaphor, and metonymy) to draw expressive, highly suggestive, and far-reaching denotative images that make the speech elegant and beautiful to convince the recipient of his opinions, ideas, and moral and educational values, as promoted in various contexts and to realize the important impact on society. The figurative means employed in shaping Ibn Hazm's publicity discourse are:

Simile

It is one of the oldest and the closest to understanding forms of rhetoric and imagination. It compares two things with shared meanings. The best simile (occurs between two things that share more properties than their individuals that they may unite) (). A simile is a persuasive means and rhetorical technique that a sender utilizes for the sake of persuading, entertaining, and influencing the recipient. It has certain features and many advantages that make it an important element of persuasion and a powerful tool of rhetorical argument. Additionally, it influences the person through illustration, as reported by the author of *Kitāb al-Šinā'atayn*: ((A simile increases the clarity and emphasizes a meaning. Thus, it has been employed by all Arab and non-Arab speakers.)) (). A simile is a factor of publicity persuasion, as it helps convince the listener or recipient by ((embodying and drawing the meanings closer. The more the images of the simile are eloquent and close to the perception of the addressee, the greater role they have in convincing) (). The power levels of a simile are evident in implying the vehicle and the event. It is more powerful when the simile is implicit, with omitted parties (). A writer utilizing this method is more eloquent and influential because the meaning becomes unclear and requires careful consideration, which is more enjoyable than the clear, understandable meaning (). A simile is a figurative means of argumentation in creative texts because of ((the mental perception feature of this art, as a creator combines two images not only to achieve the aesthetic figurative aspect but to deepen the arguments and explain them in an effective figurative context) ().

Reviewing some of Ibn Hazm's prosodic and poetic texts reveals that he cared for and used this figurative art in his publicity texts to convince the addressees of his opinions and ideas. For instance, he said

(Let this foolish, ignorant person and the like know that this image is theirs, not ours. Their condemnation is pleasing to those they criticize, and their praise is an insult to those whom they praise because they do not speak of the truth, but they are like cattle or more astray) ().

Investigating this text illustrates that the declarant provided a simile artistically to embody the intent and argumentative role of the text in persuasion and influence by depicting his inner talk towards others who described him as a person with ((weak religion, poor mentality, and low distinction and achievement)) (). He was attacked by his opponents, the Maliki jurists. Consequently, Ibn Hazm compared them to a closer figure and intertextualized this simile with the Qur'anic simile of the infidels like cattle, astray, and wandering, making Ibn Hazm's simile superior. Additionally, the simile was complete with all components: The tenor (his opponents, the Maliki jurists) expressed by the pronoun (they), the comparator (kaf), and the vehicle (al-An'am). This confirms the cognitive obsession of the declarant, as he did not leave a part of the figure unclear, relying on the intelligence or imagination of the recipient. On the contrary, he made the image detailed and complete.

Ibn Hazam used a simile in his publicity (to bring the image he deemed appropriate for the position closer to the recipient to be visible. The more the images of the simile are eloquent and close to the addressee, the better it is conceivable) (). In the vileness of sinning in the Ring of the Dove, he said

(The righteous man and the righteous woman are like a fire that lies hidden within the ashes and does not burn anyone who is within the range until it is stirred into flame. But, wicked men and women are like a blazing, all-consuming conflagration))().

Here, the declarant presented his thesis using a simile. He employed nature to illustrate the meaning and make a simile between the two things, i.e., the rightness of men and women like fire that lies hidden within the ashes. He made the vehicle (fire) a means to illustrate the rightness of the topic. A declarant sends a message to ensure that the rightness of society relates to that of men and women. That is, when they are described by ethics and values, the community becomes right. Otherwise, the hidden fire triggers and consumes everything. Moreover, the declarant uses a unique simile, giving the text an artistic, influential feature.

Using a magnificent simile, Ibn Hazm Al-Andalusi brought people closer to the meaning by monitoring the aspects of difference and similarity between the tenor and the vehicle. He used the simile in his publicity speech to belittle him:

(They were like someone seeking refuge from ashes with fire, like someone drinking wine with another name, and like a drowning man clinging to [weak] things to survive) ().

The text highlights the features of the publicity image drawn by Ibn Hazm on those who adopted deduction by analogy of the Islamic sects to belittle them using simile derived from the Arabic wise saying ((One who seeks protection by Amr when in distress is like one who seeks protection from ashes by fire)) (), in reference to the anecdote of Kolib ibn Rabie Altaghlaby in his death, when he asked his killer to give him water, but the latter refused and killed him (). This line of verse has become a proverb for someone who made a mistake and got involved in something unexpected. Ibn Hazm used it to describe his opponent. In the other publicity message, Ibn Hazm wanted to portray the opponent in a mockery by saying (like someone drinking wine with another name).

In another example of simile, Ibn Hazm Al-Andalusi depicted the truth of people suffering:

(In their suffering, people resemble a walker in desert; when crossing a piece of land, other appear and whenever intends a cause, other causes occur) ()

The declarant depicted an eloquent image with exciting indications and social implications to draw in the mentality of the recipient the truth of people's sufferings of worries, pain, and poverty when not fulfilling their needs like someone walking in a vast desert who suffers its vastness that is hard to survive; when

walking a land, others appear, and when meeting a cause, others occur. Thus, the tenor (people's sufferings), the vehicle (walker in a desert), and the event (suffering, many needs, and multiple problems) depicted people in an accurate and beautiful style to trigger the recipient and market the discourse, utilizing the significant features of the image, i.e., the imagination of the parties of a simile (people's sufferings and a walker in a desert). This image depicted broadness with multiple sufferings and needs because ((a simile is an important element of imagination, which is highly important in depicting scenes and situations)) (). Ibn Hazm wanted to send a publicity message through the figure of speech to advise the person to be satisfied with necessary needs only.

Ibn Hazm employed the implied simile in depicting the ideas of publicity, which is (a structure of comparing two parties implicitly that is understood from the context) () for a desire for excitement and pleasure, its effect in deepening the meaning, as well as accuracy, kindness, and vivid feeling. For example, he said () (Wafir)

Anā al'lq alladhī lā 'ybi fyh... sIwā baladī w'ny ghyr ṭāry

Tqur lī al'rāq wa-man ylyhā ... w'hl al'rḍu illā ahlu dāry

Ṭwaw ḥsdan 'alā adbin wfhm ... w'lā mā yshq lh ghbāry

Fmhmā ṭār fī al'fāq dhkri.... fa-mā sṭ' aldukhanu bghyri nāri

The declarant felt proud of himself, renewed his love for Iraq, and was displeased with the denial of his knowledge by the people of Andalusia. The simile shows sensitivity to the treatment of those who envied him and those who denied his virtue. In his poetic publicity speech, he combined an eloquent simile with an implicit simile. An eloquent simile is a unification of two disparate identities by insisting on the meeting point and eliminating the distance of contrast. He likened himself to a precious alaq () with no defects, as emphasized by the implicit simile to express self-pride. It is (fire) in a red embers that emit (smoke), i.e., mention.

Another example of this simile was mentioned in the discourse of Ibn Hazm in a prosodic text, saying:

(Attacking someone who is unable to oppose is a bad characteristic, a vice, incapacity, and humiliation. Whoever does that is like someone who brags about killing a rat, biting a flea, or rubbing a louse, which is enough to be counted as a vice) ()

In this publicity discourse, Ibn Hazm utilized the implicit simile because of its beauty and elegant style. A declarant resembled a boastful and proud person attacking those who could not oppose, such as women, children, and the like, to those bragging about killing some animals that could not defend themselves, including the rat, flea, and louse, out of meanness, baseness, and vice. Controlling such insects is affordable with no pride or honor. The structure of this text adopted the characteristic of an implicit simile when depicting an intangible moral matter, namely those who attack the weak, with another tangible matter, i.e., the one who brags and is proud of killing a rat, a flea, or a louse, demonstrating the reality of this wicked matter. To deliver the publicity message, the speaker employed exaggeration (exaggeration over those who cannot oppose), indicating the meaning of superiority. The suggestive meaning is that whoever is proud and arrogant over the weak inevitably falls. Therefore, the speaker chose, because of those actions, harsh words represented by (a bad characteristic, a vice, incapacity, and humiliation), denoting the downfall of someone who is proud and exaggerated in superiority over the weak, resembling that person to someone who feels proud by killing weak insects.

Metaphor

Metaphor has been significant in rhetorical studies in the past and present because of its effective role in formulating literary discourses, achieving their structures, and fulfilling their aesthetic purposes, all the way

to persuasive purposes. It is a deviation from common language () that the creator resorts to in order to break the recipient's horizon of expectation. It is a simile with one party omitted, as stated by Abd al-Qahir al-Jurjani: ((Metaphor is a form of simile and a type of representation, a simile is an analogy, and the analogy is created with what is known, remembered, and understandable, not just heard))(). Based on Al-Jurjani's opinion, we can conclude the most important features of metaphor in formulating the literary discourse: It enhances the sender's ability to affect the recipient, making the recipient accept and acknowledge the idea, and adds beauty to the speech. Aristotle argued that the greatest of the methods is metaphor, which is a sign of talent that cannot be learned from others (). That is, the rulings on metaphor mean seeing similarity aspects. In discourse, a metaphor is "its effectiveness in influencing minds and understandings. It is important because it can move the recipient's conscience and influence; if that aesthetic is combined with various arguments and argumentative relationships that precisely link the parts of speech and connect its parts, the speaker can achieve the goal of discourse))(). Ibn Hazm extensively employed metaphor in formulating his publicity discourse in prose and poetry to formulate his thoughts, visions, and feelings and reflect his literary style as a linguistic means used to reach argumentative goals and change the intellectual or emotional status of the recipient. For instance, he said:

(It has been tampered with by devastation and has been blinded by destruction. It has become more monstrous than the gaping mouths of lions, calling for the annihilation of the world, showing you the consequences of its people, telling you what will become of everything that remains, and making you ascetic in it. I scrutinized and became desperately sad when remembering when I grew up there love and beautiful days with full-breasted [companions] of equal age to whom aspires the wise...)) ()

In his publicity text, Ibn Hazm revealed the status of his city, Cordova, and its destruction and devastation due to the political conflict. The metaphor is shown using the word (call), denoting the transformation of the inanimate into a living being that calls, highlighting the severe destruction in Cordova and urging the recipient to feel such destruction compared to the end of the world. It is a beautiful metaphor because it transforms the inanimate scene into an animate one (calling for the annihilation of the world, showing you the consequences of its people, telling you what will become of everything that remains), which triggers the imagination and makes the recipient feels more than saying: Cordova became destroyed, deserted, and devastated. This metaphorical shift in publicity draws and, clarifies, and transfers the recipient from the world of listening to the world of participation with the artist and creator.

Ibn Hazm influenced the addressee by using metaphor of different types according to the context, status of the addressee, and circumstances of creating the discourse. Thus, an active argumentative essay was obtained. In a response message, he said:

(So comfort yourself after you have tasted the cold of despair, provided that you oppose, with some obsession, the clear truth in that message) ().

In the text, Ibn Hazm addressed public and private Maliki jurists and their followers to respond to and refute their claims. This text has two metaphors: (a) cold of despair and (b) "with some obsession, the clear truth in that message." In the first, he gave the feeling of coldness to despair. In the second, he gave obsession with what was written by the remote caller. Using the name in the metaphor does not belittle the vivid image because a metaphor itself makes the literary text vital if it is used well. Ibn Hazm mastered this matter. Using two metaphors in the same phrase confirmed Ibn Hazm's ingenuity and mastery of the language and the ability to reveal and express, directing the addressee's mind towards the image drawn, employing the power of language and the emotional and mental impact of the metaphor on the recipient.

In another text, he said:

(By my life, if a sensitive man should expire in the hour of leave-taking, he might well be excused when he reflects upon the situation in which he will find himself after all his hopes are shattered, and terrors grip his soul and joy is turned to sorrow. It is an hour to soften the hardest heart, to melt the most unfeeling breast. The shaking of the head, the long, unwavering stare, and the sighs that follow after farewell tear aside the veil of the heart)) ().

The declarant formulated a vision based on the rhetorical structure to glorify the hour of separation. He used the metaphor in a beautiful artistic image composed of several images with complete intent and meaning. He involved nature in achieving his publicity goal and depicted the hour of separation and its effect on the lover, making her a woman with a wondrous and penetrating ability. Moreover, he embodied the hearts and made them of a nature capable of being shaped when touched to shift between softness, rigidity, and hardness. Hard hearts soften, and cruel hearts relent. Ibn Hazm categorized hearts and minds, describing hearts before the hour of separation as hard as a rock, but they soften upon separation. Likewise, he described hearts as hard before separation, which has a strong impact on the soul. He added more descriptions of the actions of the lover after separation, saying (the shaking of the head, the long, unwavering stare, and the sighs that follow after farewell tear aside the veil of the heart). He embodied these actions, making them a sharp tool that could tear aside the veil of the heart. The declarant embodied the body and made it an object that veiled the soul to hide inner feelings. Therefore, these metaphors and the antonyms of (harness * softness) and (cruelty*tenderness) greatly trigger the recipient. In addition, the sequence of metaphors was self-evaluating in terms of the speed of being convinced by the idea presented.

A masterpiece of metaphor in Ibn Hazm's poetry he said about the meaning of waiting for a visit (): (Taweel)

Aqmtu ilā an jā'ny allylu rājyan lqā'k yā s'ly wa-yā ghāyat al-amal

F'y'sny al'z'lāmu 'anki wa-lam akn ... l'y's yawman inna badā al-layl yattaşilu

Translation: I waited until night, logging in for your meeting, my dearest. Alas, the darkness caused me to despair, which was not my tradition when I experienced a long night. Thanks to his eloquence, the poet could draw a panoramic view of the persuasive effect when describing the beauty of a beloved with illumination to dispel the darkness of the night in the case of comparing the night to a human being. He deleted the deleted the vehicle and mentioned a feature, i.e., the verb (came) because a human comes, not the night, using an implied metaphor because the borrowed word is a derived noun, which fits the vehicle, i.e., the human being. Hence, Ibn Hazm employed the implied metaphor and created a rhetorical image to trigger the imagination of the recipient.

A metaphor may take the form of praise or glorification, as utilized by Ibn Hazm in a creative discursive language to modify the style, rhythm, and type of discourse. Thus, a recipient does not feel bored, and minds are influenced by this pictorial image. For instance, Ibn Hazm praised a friend, saying.

(May he live long in prosperity. May he be praised well long in a prosperous life, and those who praise are beautified by his beauty))()

Ibn Hazm highlighted the greatness of his praised friend; an intended message, demonstrating their close relation using the metaphor (beautified by his beauty) to indicate the great offerings of the praised, including jewelry and gold. He used the metaphor to stress praise, loyalty, and response to the kindness of Muhammad ibn Abdullah ibn Qasim), whom Ibn Hazm defended.

Metonymy is an influential rhetorical method in communication ((it is a strong means of persuasion and influence)) () because of its ((good representation, fun embodiment, and mastery of achievement. It depends on the implied presentation and indirect expression, which establishes and fosters meaning)) (). According to Al-Jurjani, using metonymy (a speaker wants to foster a meaning by another indirect and similar meaning, as evidence)) (). This definition illustrates that a metonymy is contrary to frankness and illustration. It is like the evidence that the addressee employs to convince the recipient and the reader with metaphorical words. Its role is ((to add another meaning that makes the moral in the form of tangible while providing the recipient with the evidence to make the recipient look for its implied meaning)) (), revealing the aesthetic aspects because implying is better than revealing the meaning to achieve utmost creativity.

In the publicity discourse, metonymy directly influences the recipient by providing real and logical pieces of evidence sought by the declarant, who seeks to transfer persuasions to the addressees.

Ibn Hazm utilized metonymy in discourse to express his religious, political, and social situations. For example, when describing a slave girl, he said:

(I can tell you, with regard to myself, that in my youth, I enjoyed the loving friendship of a certain slave girl who grew up in our house and who, at the time of my story, was sixteen years of age. She had an extremely pretty face and was moreover intelligent, chaste, pure, shy, and of the sweetest disposition; she was not given to jesting and most sparing of her favors; She had a wonderful complexion, which she always kept closely veiled; innocent of every vice, and of very few words). ()

This publicity discourse was carried out with a reporting intent in which the declarant wanted to present a set of features depicting the girl he loved. These features were formed using the metonymy of “most sparing of her favors,” denoting that she was not easily accessible and did not turn herself into a commodity for the wicked. Saying that she “had a wonderful complexion” revealed her beautiful face, and “she always kept closely veiled” is a metonymy for chastity and purity. She did not look at the faults of others and did not allow Satan upon her. These metonymic features formed the publicity icon in the text because they were favored in the Andalusian community. To achieve his influential goal, Ibn Hazm employed rhetorical and aesthetic capabilities that demonstrated the rhetorical and aesthetic capabilities in employing assonance that was clear in the text. The first assonance was between (hazl and bazl), i.e., jesting and sparing of, as they agreed in the last sound (lam). The second was between (albeshr and alsatr), i.e., wonderful complexion and kept closely veiled, and the third was between (alzam and alkalam), i.e., vice and words. Such choices were in a natural flow with a sad tune expressed by a heart full of sadness and injuries. Therefore, the declarant utilized word separators with consonants to overcome the monotony of a single assonance to attract the attention of the recipient (), improve meaning, elaborate the style, and make the text vital by forming images that deepen the feeling and trigger the mentality of the recipient. These rhetorical methods are a means of publicity persuasion, revealing true and chaste love and giving an ideal image of it in society.

Metonymy is one of the most accurate, fun, and rhetorical means because it gave Ibn Hazm a place far from declaration and appearance in the publicity discourse and detailing responses to opponents. It relieved psychological stress encountered due to high transparency and helped guide the language in an intentional service. Moreover, it gave him the opportunity to demonstrate his linguistic culture and rhetorical abilities. For instance, he said

(I swear that I am not unlucky in this knowledge; I mean the science of theology and their method of reasoning)) ().

This publicity text is interactive. The sender uses it to express and present his status or idea to the recipient to share acceptance of the idea based on the former's ability to employ persuasive means, especially metonymy as an intelligent outlet. Saying (I am not unlucky) is a metonymy of lack, helping avoid direct praise. Ibn Hazm did not know the significant negative impact of praise on the recipient. In contrast, this publicity metonymy delivered the message well to his opponents of theologians, ensuring his knowledge of their science. He said (Taweel):

Yāmjtly tilka albsātyn ḥfhā riyāḍ qwāryr ghdt b'dnā ghbrā

O my garden, those orchards surrounded by gardens of glass have been destroyed after us.

Ibn Hazm used the text as an announcer when mentioning and lamenting Cordova. He used metonymy to express new meanings, such as (glass) for gardens to denote clarity and good shape, which reveals a feeling of injustice that the city experienced at the hands of the ruling authority. Using duality, mentioned the city's good features and lamented the past, showing the destruction that took place during the disorder.

Ibn Hazm employed metonymy in poetry as an important rhetorical element in his publicity discourse to draw attention to eloquent representation (), saying

Metonymy, with its persuasive effect, was employed in the effective publicity discourse of Ibn Hazm to influence and persuade the recipient of the value of chastity and wearing the hijab for women, saying ():

Tnādy fa-lā tdry al-munādī mfrdan ... wa-qad ḥaṭṭ ‘an wajh al-ḥayāh khmārḥā

Translation: You call, but you do not know that the caller is alone, and the veil of life has fallen from the face of life.

Ibn Hazm used metonymy to denote removing the veil from the face of the girl “the veil of life has fallen from the face of life”, highlighting the virtue of abstinence and abandoning transgressions and sins (). This image represented the aim of publicity to motivate women to adhere to chastity and veil to avoid harm. Ibn Hazm used metonymy to please the recipient and draw attention rhetorically as hijab is a symbol of chastity.

Publicity as a cultural industry highlights some pros and cons. Because praise was not separated from publicity, Ibn Hazm praised a friend saying:

(Fln tzl aldunnyā bkhyr mā dāma mthlk mrfw‘ allwā’, m‘mwr alfnā’) ()

Translation: Life is good as long as you are alive [with a high flag] and good [inhabited life].

Thanks to his literary skill, the sender could utilize rhetorical expression implicitly to achieve the publicity goal. He employed the metonymic style (with a high flag and inhabited life) to denote power, exaltation, and glory to have a greater impact and deeper meaning in the recipient. The sender used this metonymy to depict his overflowing feelings and deep love for his friend (Ibn al-Hawat), who was his companion in prison.

The advantage of metonymic publicity expression is its communicative aspect between the sender, who aims to influence and persuade, and the recipient, who seeks to understand instead of receiving the superficial meaning. Therefore, Ibn Hazm used metonymy to surprise the recipient with publicity of one’s truth.

Conclusion

Reviewing the works of Ibn Hazm regarding publicity aspects revealed that he employed figurative means to fulfill aesthetic and persuasive goals and persuade the recipients of the speakers’ feelings, opinions, and ideas.

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