

## The Metaphorical Image by the Poets of Al-Jaffa In the era of Tawa'ifs' Kings (422-284)

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### ABSTRACT

The metaphorical image is a major component of the language structure in general, and the poetry pattern in particular. It is an important element in the overall construction of the poem. It has gained great importance through its study of poetic texts, methods of their construction, the means of their formation, and a statement that distinguishes this poet from others. The use of metaphor has had a distinct feature in ancient and modern studies, which is one of the important rhetorical aspects, and was more present among the poets of estrangement during the era of the kings of the Tawa'if. Accordingly, the light in this research has been shed on the metaphorical image and its theoretical framework and we have deeply investigated this concept and its definitions in the critical books, and the space for dealing with it in the text. And because of the importance of the metaphorical image and its great role in revealing the components and potentialities of the human soul, and conveying it to the recipient with its influence and shadows, the procedural aspect was relied upon and stopped at the most present types of the era, and this interest relied on the depths of linguistic, rhetorical and literary writings on which poetry is based. The general and metaphorical image has an effective specificity and a large and active presence in the poetry of poets in the era of Tawa'if.

**KEYWORDS** metaphorical image \_ representativeness \_ eloquent \_ sender

Qudamah bin Jaafar defined the metaphor (d. 337), so he said that some metaphors move the heart and touch the soul. Thus, their meanings are inspired by the depths of the soul, and close to the self. It is necessary to choose the metaphor that affects the souls that are inspired by sincere human experiences. And the metaphor of poetry is like silver for crafting, for it is the origin and content of poetry (3)

These some of the opinions that were told about the metaphor, and by which the importance of the metaphor became clear in shaping the construction of the poem. The poetic metaphor has an effective role in portraying and referring to the poet's inner feelings. It was the basis of the poets and the focus of their attention. Metaphorical images took upon themselves to convey what was going on in the poets' souls of sadness or joy, relying on the rhetorical methods that contributed to some extent in drawing the metaphorical image and reviving it (4). The author of the book "Science of Rhetoric" saw the importance of the image in Arab criticism, when he said that emotion and reaction are a good method of seizing it (5).

The status of the metaphor is evident in that it is a structure in which relationships are intertwined and interact with it to produce for us the overall effect that

### Theoretical Preliminaries

The definitions of metaphorical image:

The poetic image was not the focus of the attention of Andalusian poets only, but rather the focus of Arab attention since the Old era. The poets say and critics analyze, and the image represents every expression organized by the poet and the purpose of its organization is to deliver it to the recipient and influence him.

The first appearance of the metaphorical image was represented by Al-Jahiz (d. 255) when he said, "poetry is a craft, a piece of a construction and a type of symbolism" (1).

The image was mentioned by Ibn Tabataba (d. 322) in his talk about the types of metaphors when he said: "The metaphors are of different types. Some of it is likening a thing to a thing as an image and a form, some is likening it to it with meaning, and it is likening it to it as movement, slower and speed, and among them is likening it to a color, and likening it to a sound. These meanings may be mixed (2). Ibn Tabataba showed us the metaphorical images and their relationship to each other, stating their position and the strength of their influence.

something to something alike and similar to it, and the poet or writer expresses meaning in himself, and the further and stranger is, the more beautiful and sophisticated the meaning. (16)

### Procedural Aspect

One of the most common types of metaphor among the poets of the Twa'if era is the representational metaphor, which is intended to simulate an image with another one (17), and the similarity in it is an image extracted from various things such as saying (IbnHazm al-Andalusi) when he used asmooth metaphor with a strong and intense metaphor, so he said a poem:

Lover with emotions that cannot sleep peacefully  
covered with fuss and revelry

As if intention, estrangement, satisfaction similar and  
parallel, sad and happy

In my love, after a long time I prevented and  
became envied, and I was envious.

We blessed with light from the prosperous  
meadow, which was led by Al-Ghawadi, as he praises  
and thanks

As if the living, the sad, and the kindergarten are  
fragrant with tears, eyelids, and a flushed cheek (18)

The poet, in his verses, came with strange poetic metaphors, employing the metaphor tool (as if) to highlight this rhetorical art. He used the metaphor of three things in one line, to supplement them with the metaphor of four things in one line (19), the poet likened (the nucleus, the blasphemy, the desertion, and the contentment), to four others (the marriage, the bond, the misfortune, the happiest). He likened three (al-Hayya, al-Muzn, and al-Rawd) to three others (tears, eyelids, and the cheek of a resource).

This rhetorical art appeared with another Andalusian poet, Abu Muhammad Ghanim al-Maliki (d.470):

Life smiled by his beauty and grace just like a dear  
laugh after a long period of sadness.

Like a coming spring the return of a lover after repulsion

Just like the valley of punishment's grass raining with  
tears running through

It was as if the hair was filtered out in the light of  
sights, it filtered the cheeks, it appeared with the fire of  
its liveliness (20)

opens up to the artwork, brightens its dimensions, and is illuminated by the dimensions of this work (6).

Metaphor has received the attention of ancient Arab critics and rhetoricians. And it had a great significance among the poets before them, also with the Arabs in general. Al-Mubrid went to say that the metaphor is used even in the speech of the Arabs, even if someone said: It is most of their words, he is not exaggerating (7). And then they made it a limit by which the rhetoric is measured (8). And Al-Sakaki defined it comprehensively, in which he mentioned the similarities, the likeness, and the similarity, and what it took from its meaning.

The metaphor calls for two parties: likened and likened to it, sharing one aspect and diverging from another (9).

As for al-Qazwini, he believed that the metaphor is an indication of the sharing of the matter (something or someone) in meaning. (10)

From this way, most of the definitions of the metaphor revolved around one meaning, and one truth, which is that the metaphor is the sharing of a matter (something or someone) to a matter in the meaning, or that it is the attachment of a thing to another thing in a common meaning with a tool for a purpose, so that clarity was the purpose of its existence, and this is what Al-Romani went to when He saw that the eloquent metaphor is to bring the meaning outward to the darkest, with the tool of simile with good composition. (11)

The metaphor is one of the most widely circulated poetic images attached to the poetic structure, despite its frequent use in poetry, it has not lost its vitality in forming connotations and broadening the horizon of the poetic text, so the metaphor remains the main focus of all poets in the poetic image (12)

It is the most widely used art in Arabic poetry in general, and Andalusian poetry in particular (13). It is one of the graphic means that the poet employs to highlight the meaning, reveal the idea, and remove what is hidden from it. The metaphor is the way that one of the two things replaces the other in a sense of mind. (14) Meaning that one of the two things has replaced or acted on behalf of the other because they share the feature of a physical and mental joint, and the reason for the predominance of the metaphor and its abundance may be due to the poets' desire and desirability of it as an easy and likable style for them. (15) The function of the analogy is to depict, to clarify, by moving from

A lifetime likes the lifetime of my resist and lifetime of yours

I accept you even if you do not fulfill the pleasure of your promise (22).

The poet was hoping that his lover would lift the ban on her abandonment and her sanctity, and repel her, and exchanging encounters and adoration. Between the moral significance represented by (May abandonment) and the sensory significance represented by (the gracefulness of the cod) to frame for us the gentle metaphorical relationship and highlight for us in the last verses the meaning of contentment and tolerance for his beloved. Even if she did not be loyal to him and keep abandoning and derelict to him. The poet used the tool of metaphor enough to give us a clear picture of his use of representing metaphor in his verse.

Ibn Hazm Nazim said in his chapter on the metaphor of the recipient:

Shepherd the stars, as though I have been assigned to shepherd all their steadfastness and immortality

It is as if the night with the air fire was kindled in my idea of Hanides As if I was the keeper of a green kindergarten, the plant was covered with narcissus (23).

chosen and preserved for the quality of its pronunciation, and the strength of its meaning, but rather it is chosen on points and causes, including the appropriateness in using the metaphor (26).

Expression based on metaphor is associated with arousing our emotions and in response to poetic emotion. This rhetorical type is considered a factor in the immortality of poetic texts (27)).

On the level of poetry, Ibn Tabataba said, "The metaphors of different types, one of which is likening a thing to a thing as a picture and a form, and some of it is likening it with a sound, and these meanings may be mixed." (28).

The metaphorical pictures are the psychological description that describes everything that is going on in the soul so that the reader can record the reasons for creativity. What this atmosphere created in the poem was faster to stay in his memory, faster in memorization, and more active when he heard it in the ear. (29)

In the first line, the poet likened to spring, upon its arrival and desires, and preferred it to the connection of the beloved, who came after a long break and dryness. In the poet's emotion and being affected by what he saw of the delicacy and beauty of the magical nature, which was his influence on us in employing the metaphor element elegantly. Sensory equivalent or equilibrium from the perceptual nature (21).

The poet likened time to a person who laughs and gave it the characteristic of laughter, so when a person laughs, we see him increase in beauty and splendor, like the boy lover who laughed at meeting the one he loved, after being cried by abandonment, estrangement and lack of meeting. He used the tool (as if) to resemble the state of that lover pouring spring when he is kissed, the trees laugh at him with joy and happiness in meeting him, and the spring may be accompanied by raindrops that wash the riad and give its boil a sparkle, shine, and freshness. Thus, the face of that molding was washed away by tears when its spring came, a metaphor was drawn to it, so it was beautiful and fresh.

And we reach Al-Mu'tamid bin Abbad. He said poetry:

I wish the period of absence was as graceful as your clothes tearing

Just like the flourishing of a rose in the spring not the rose of your check

The poet, in his verses, looked after the stars, anticipating and likening himself to someone who specializes in that and knows about it. He expressed his psychological components with another metaphor. Which was embroidered and decorated with stars, thus, here the exaggeration became clear and apparent, but it reinforced what the poet wanted, which is his emphasis on the intensity of love and the corresponding intensity of dehydration and repulsion (24).

The metaphors were followed by another Andalusian poet called (Ibn al-Haddad), which gave his verses strength and splendor. Nazim said:

-Water is you are and what is good for you, and the fire is you and you are burning in the bush

The poet likened his lover (Nouira) to water and omitted the similarity, and it is known that we cannot catch her, and with this metaphor, he indicated the abandonment of the beloved, the inability to reach her, and her connection. He made similarities likened to the incandescent heat.

The element of metaphor emerged and prevailed over the rest of the other elements, because not every poem is

who likened him to the knife that pierced his heart to leave him bleeding. In love, and this is not a disgrace to him, but is the status of the lovers.

His purpose was to come up with a metaphor without the instrument - which indicates his existence - relying on influencing the recipient with ingenuity and creativity. This type of metaphor is understood from the context of the meaning, and in this beautiful and moving picture, the poet was able to show his hidden feelings (31).

with medicine, so he would ask his beloved for medicine to treat him from desertion disease, so he used to beg and sympathize with her to soften his heart and forsake his repulsion and return to him. His verse is still empty and deserted in the days of separation and dryness. Then, he lures her to sprinkle over his heart, which was ignited by the fire of separation with the water, to cool him and extinguish his fire and extinguish it.

Among the metaphors also is what was mentioned by the birth of IbnZaidoun's beloved, when a gap occurred between her and him. The reason for the estrangement, according to the narrations, was that IbnZaidoun fell in love with his maid, admiring her voice as she sang, and she said:

—

And due to the large use of metaphor, and its popularity, as Al-Mabrad said, to be the first level of the artistic picture since the image is consistent with the philosophy of the Arabs for aesthetics, so it was the pillar of the image in the creative theory (35).

Among the other analogies that I found among the poets of the sects is what the poet Hafsa al-Rukuniya organized when she likened the eyelids and the worries of longing and estrangement that she carried with clouds and ended in tears

And she said poetry

The analogy did not stop with this sect of poets but went beyond it to the poet IbnWahboun al-Mursi d. 484. He depicted the harshness of his beloved, employing the simile, the most wonderful use when he said:

A glorified one who made the heart and his heart and its head instead of the spears (37)

The matter is no less important to the poet of Muhammad ibnAmmar al-Andalusi, for he knocked on the door of the implicit metaphor, tweeting about it, saying:

\* You look at me with a streak, but it is an honor for the sword that his blade is thin (30).

The poet complained in his verse the weakness of his strength, the lack of his resourcefulness, and his dishonor by the people. As a result of love and the torment and cruelty that he generated for him, and the words of the wretched

The poet indirectly presented his feeling to us to reflect us a more wonderful beauty, and with deeper rhetoric (32).

Dr. Ihsan Abbas in (The Dictionary of Sicilian Scholars and Poets) gave an example of a poet called Abu Muhammad Abdullah IbnMakhlouf al-Fafa', who said:

\* People who are rich with medicine do not be skimpy with your medication

And pours the love water the fire of estrangement in its core

You made him sick with your pout you have the strength to heal him (33)

The beloved likened his beloved's stubbornness and repelled him from illness, likened his prayers and proximity to him

If you were fair in love between us, she would not be my maid, nor would she make a choice

And I left a branch that was fruitful in its beauty and drifted to the branch that did not bear fruit

And I knew that I was a full moon in the sky, but I was fond of the buyer (34).

I took birth from the eloquent metaphor, taking to express what he had endured from the depth of separation, and his pain, and he was the one who created eloquent analogies.

Nevertheless, IbnZaidoun tends toward Jupiter, distant and dark.

\_ For my life, he gave my heart a gift and it rained like Al Manhal from Maznah Al Jifna (36)

The poet likened the tears to the torrent, the soul to the fire, and she came with the sufficient simile tool that is frequent in the house, i.e. the simile, the instrument, and the similarity.

pictorial glimpse. IbnWahboun's poetic metaphor images based on the two pillars of the metaphor and likened to it.

Ibn Al-Haddad did not neglect the use of this rhetorical art in his poetry (tasbheh- metaphor), as he said:

\_You have increased your abatement, except that you may have compassion for me sometimes by things.

the beloved that was miserly with him by her connection and increased her distraction by repelling her and her dryness.

And she was skimping on him from the meeting, a little. Because of rare things, the poet likened his metaphors between my senses and my min

kings of the Tawa'if, delivering the idea to the recipient and influence him. The collections of Andalusian poets in the era of the Tawa'if were full of metaphors that drew all the meanings that cured in their chests and formed all their imaginations. Creativity, and what inspired them by their rich civilization, and their beautiful nature, is in this and that was a flowing river expressing sincerity about their own experience, by what their simile was formed, the thing that made it possessed.

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The poet likened his unbelieving lover who specialized in fighting his love and passion. She made his heart a battlefield, and a fierce battle entangled him. From this metaphor, it attracted the reader's attention and attracted it. He embraced the imagination and moved through it to a

It is as if the time of emigration between us is night, and the hours of arrival are in turn (38)

Ibn Al-Haddad likened the time of desertion between him and Nuwaira to the night without a light. Likewise, the hours of connection are few and distinct, such as the turn that if they appear in the darkness of the night, then that is

## Conclusion

The metaphorical image was in several sections among the poets of alienation, and the most present was the figurative image. Because it is represented in the inclusion of two images in one image, and the second image was the eloquent metaphor. While the last and least-received images were the images of the sender, and the metaphor with all of its images contributed to the activation of the idea of estrangement among the Andalusian poets in the era of the

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