

The Graphic Image In Poetry (Mowaffaq Al-Din Ibn Abi Al-Hadid, Who Died In 656 AH)

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Abstract: The rhetoric in the field of literary creativity at its various levels was the primary basis for supporting the text and unveiling the aesthetic of the language. And familiar with the historical facts in the literary field, which raised and took place in the embrace of rhetoric. He realizes that it represented the first rule of the scale that explores the depths of the (aesthetic structure) of the literary text in accordance with the provisions, foundations, and regulations it releases from and to it.

From this vast rhetoric horizon, the researcher didn't and his aim was to achieve an applied study on an ancient poetic achievement for a poet, and to monitor his poetic product, which blooms with rhetorical and graphic methods.

Our topic was (the graphic image in the poetry of Muwaffaq al-Din al-Qasim bin Abi al-Hadid al-Mawtuf (656 AH). It was necessary to study this topic because of its poetic importance first, in addition to the large number of rhetorical images in his poetry secondly).

For this, the research section is divided into an introduction, a preamble, and three sections, then the conclusion that includes the most prominent and important results that the researcher reached, and then a list of sources and references.

The researcher indicated through the preface a reading in the life of the poet Mowaffaq Al-Din Al-Qasim Ibn Abi Al-Hadid.

As for the first topic, it dealt with the metaphor and the poetic images it produces that provide the aesthetic pleasure of the recipient. The second topic focused on the allegorical picture and its personification and diagnostic levels, and the poetic artistic value it highlights for the text.

The third topic dealt with writing and its wonderful style in explaining the apparent meaning, and through it it pushed the recipient to be a partner with the text effectively and combining my poetry. In the conclusion, she addressed the most important results that she reached and revealed the truth of the research.

In my study, I relied on several sources and books to explain the life and poetry of the poet, including: Diwan Ibn Abi Al-Hadid, the book of the biographies of nobles for Shams al-Din al-Dhahabi, my book The Secrets of Rhetoric and the Miracles of Miracles by Abd al-Qaher al-Jarjani, and the book of clarification in the sciences of rhetoric to Qazwini, the key to science for al-Sakaki and the book of the two industries of the military ... and others.

Introduction: The poet (Mowaffaq al-Din al-Qasim Ibn Abi al-Hadid)

(His name, lineage, and life)

Before we start writing our research this tagged with (graphic image in the poetry of Muwaffaq al-Din Ibn Abi al-Hadid, who died in 656 AH), it is necessary to get acquainted with the poet's name, his lineage and his life. Bin Muhammad bin Hussain bin Abi Al-Hadid Al-Madaini Al-Baghdadi. Historians differed on his name, and some of them said that his name is (Ahmad), while others mentioned that he was the denominator (Ibn Abi Al-Hadid, Mowaffaq Al-Din (656 AH):

The owner of his office stated that it is not surprising that a person has two names, but we tend to have his name ((Al-Qasim, with evidence given by three contemporaries (d.735 AH). And the honor of the Damietta religion (d. 705 AH), they translated it for him by the name (Al-Qasim), as the same name was mentioned by the King Al-Ghassani (d. 803 AH), and the author of the book (Accidents), in many pages of their books, which are books of history based on yearbooks, and it is stated that they According to Al-Dhahabi, Ibn Shaker Al-Ketbi, Al-Asiouti, Imad Al-Hambali and Haji Khalifa, in their works)(Ibn Abi Salma: Al Diwan 1988)

Upon reading the books that presented the life of the poet, we found in the nuggets of gold in the news of the gold of his birth also is the conciliator ((Ibn Abi Al-Hadid Abu Al-Maali, Al-Qasim Bin Muhammad Al-Madaini Al-Aslam Al-Ashari, the author of the eloquent creator)) (Ibn Khalkan (d. 681 AH).

There is a group that mentioned and translated him in the name of (Ahmad) according to the letters of the dictionaries, and some of them translated it twice in ((Ahmad and Al-Qasim as Kamal Al-Din Ibn Al-Adim (d. 660 AH), and Al-Adfawy (d. 749 AH) did. know him(Ibn al-Imad, (d. 1089 AH))).

The first topic: analogy with language:

Ibn Al-Atheer knew the metaphor when he said: that metaphor and representation are one thing or he said, ((The scholars of the statement found a distinction between, metaphor and representation and made for this singular, and for this a single chapter, and they are one thing and there is no difference between them at the origin of the situation)) (Ibn Al-Athir (d. 637 AH).

And the analogy was mentioned in the tongue of the Arabs is, ((The source derived from the verb is similar, as the similar tongue, the analogy, the proverb and the plural were similar in the tongue, and likened to the same thing, and in the proverb he likened it to what was unjust))(Ibn Qutaiba, (226 AH) .

And the analogy of representation is: ((representation and analogy, and it is said that we likened this to an analogy, that is, it is similar to it and its meaning was said, similar to each other))(Ibn Manzur, (711 AH) .

As for the terminology: the radiator knew it, (285 AH), by saying, (I know that the metaphor has an end, because things are similar in faces and contrast from faces, but look at the metaphor from where it occurred, so if it resembles the face with the sun and the moon, then it is meant brightness and luster))(Ismail, Izz al-Din 1981) .

Ibn Ja`far sees it before him by saying, "It is well known that the thing does not resemble itself and does not benefit it from all sides, if the two things, if they are the same in all respects, and the similarities did not happen between them, then unite and the two became one, so the analogy remains between the two things, while Participation in meanings that are common and described by them, and separated in things that are unique to each of them as))(Abu Deeb, Kamal1980) .

Either Ali bin Issa al-Rummani (d. 285 AH) says: ((The analogy is the contract that one of the two things clogs the other in goodness or reason, and the analogy is not without being in the saying or the soul)) (Abu Al-Adous 2007).

Abu al-Hilal al-Askari (395 AH) knew him by simulating by saying, "It is the description between one of the prescribers deputizing the other with the analogy" (Ahmed, Fathi 1975).

As for Al-Jarjani's opinion (471 AH) regarding the analogy, it is: "(I know that if the two things resemble one another, this was done on two occasions, one of which is from the side of an order between one that does not need interpretation, and the other is that the likeness is obtained by multiplying from interpretation)" (Atmish, d. Mohsen).

As for Al-Sakaki T (626 AH), he says: In the analogy, that: ((the analogy is a repository of two similar and similar sides, and they shared between them from one side and suggestions from another side)) (Abu Al-Adous 1997).

The analogous image is one of the graphic means that drives the imagination of the married poet, with his artistic intuition in capturing what can be composed, cohesion and defined in a way that attracts the recipient and attracts him, to the scene of an event tainted by the sudden fascination of its colorful horizon, as it transmits emotions and arouses the feelings that echoes respond to, Sounds meet and words move .(Egleton Terry 1995).

The poet holds the tools of the analogous image of agreement, statement, exaggeration and brevity, to draw the indication of displacement and establish it in the mind of the recipient during the open range, and the horizon that makes the poet able to insert the recipient in the total colors and meanings of the poetic text .(Baudelaire 1972)

The simile image is: ((One of the means of photography in which the internal harmony between the artwork and the recipient occurs, because the simulation works to bring meanings and expand knowledge, and it is easy for memory to work by attracting both sides of the simulation to the approximation and show the ingenuity of the image. It stores it and its giving, and it is one of the tributaries of enriching the language with more aesthetics of expression. Imaging by analogy creates an effect on the recipient, which draws the image on his mind. The feeling in imaging of the analogy lies in the likeness of the likeness, on the one hand, and their affinity on the one hand with similarities between two different things in sex) (Ba Taher 2008) .

The poet described in a style analogous to the Tigris when, when he heard that his water was lacking, as the river was drained with water and if he looked at it, his luminosity looked like the moon on the full moon night, and this stylistic interconnection came by knowing the poet with the ingenuity of the language, because language alone cannot produce Significance By placing the dictionary to form an image, it is possible through interfering and linguistic affiliation to produce the sign .(Badawi 1962).

This is what we see spread in the book of the poet Ibn Abi Al-Hadid. In his verse of poetry that he said in the Tigris River when he lacked his water, he said:

You got a sign of being overwhelmed

The wilderness was afraid of its water

In a similar way to full moon

And how it ruled the existence of its types (Bin Jaafar 1975)

And in his saying:

When she saw you, she saw a scientist

The interests of her disease

So, you go to life as you preach

Ugly from the side of her beauty (Jaafar 1998)

The analogy came screaming and all its similar tools and the analogous and analogous tool where it resembled the water of the Tigris, when it decreased (with convergence), and almost likened it

The ugly girl, who does not want to show her goodness to others, due to the lack of aesthetics of her image, then the water of the Tigris was a shortage, go out like the ugly one. And on the human model and human nature, and then the poet ascends the simile image, and it becomes clear from it that the living life and the renewed movement were so the poet's style was evident through the metaphor. (Hassan, Fadl 1978)

In this poetic painting, we find a picture in (Volt shyness, as ugly is folded, on the part of its good deeds), and the similar relationship between them is close, because the degree of displacement between them is weak, because of the presence of the common functional elements between them, because the image basically achieves a shift from perceived to perceived, (Volt is Modesty (and (as the ugliness is ugly)) was done on a verbal basis, because the concept is a clear abstract, (as it predicts), and with this word, the scene was drawn with clear, perceived abstract concepts, and it was presented in a sensual way, and the drawing of this scene came in the representation of the poetic language because ((Like the poetic language, it is always present in emotions, and it develops the mind, specializes it, and mutates it)) .(Deeb, Muhammad Al-Baji 2010)

The creative poet always seeks to harness all his energies to convey the emotions and feelings in the scenes he depicts, and this is what the poet Ibn Abi Al-Hadid brought.

This is what the poet Ibn Abi Al-Hadid did with these two verses to show their significance, and he completed the meaning in them.

The second topic: borrowing language:

Article (one of the nakedness is taken from the nakedness, and the disgrace: what people circulated among them, and the loaned and borrowed from it, and the nakedness and the maneuvering and the exchange, the semi-deliberation and deliberation in the thing is between two)) was mentioned in the Tongue of the Arabs.(Zerbil, Adnan 2000)

Al-Qazwini defined it as a metaphor by saying, "Work is the metaphor, and it borrows meaning, which corresponds to the analogy in the metaphor and borrowed from it, and it is from which it is borrowed from a characteristic of attributes, which corresponds to the suspect in simile") .(Sharad, d. Shaltagh Abboud 2003)

Abdul-Ateeq metaphor also defined him by saying: It is: ((Lifting something and transferring it from one place to another, it is said to borrow so and so from his nickname, lift it and transfer it from it to his hand)) .(Abdel-Fattah 1962)

As for the convention:

Al-Jahiz knew her by saying: That, ((naming the object by the name of someone else when he took his place)) .(Awad, Rita 1998)

And Ibn Qutaybah knew her by saying: It is that "(the Arabs borrow the word and place it in the place of the word, because what was called by it is a cause of the other or adjacent to it or problems") .(Ateeq 1985)

And Ibn Rashiq Al-Qayrawani knew it: by saying ("borrowing is better than a type of metaphor, and it is one of the advantages of speaking if it falls its location and leaves its position, and people differ in it, among them is someone who recovers something that is neither from him nor to him") . Cohen 1986)

And Al-Jurjani knew her by saying: And she ((If you want to liken a thing to something, then let it be revealed by the simile, and appear and come to the name of the likeness, you want to say: I saw a man who is like a lion in his courage and strength of ruthlessness, so let that and say, I saw a lion)) .(Al-Sakaki, 1987)

Al-Sakaki says in the metaphor: which is, "If you remember one of the two sides of the analogy and you want the other party claiming that the suspect should enter the suspect's gender" .(Al-Askari 2006)

Also, those who talked about the metaphor Ibn Al-Atheer spoke about the reason for calling the metaphor so he said: Rather, ((This section of the words is called a metaphor, because the origin of metaphor is taken from the real

nakedness which is a form of treatment, which is that some people borrow from some One of the things, and that does not happen to two people in them because of what requires borrowing one from the other)) .(Al-Qazwini, Jalaluddin (739 AH)

Among the current definitions of borrowing are the following:

The metaphor is, ((the transfer of the word from its meaning in which it was presented and put to another meaning that was not known by it, before the existence of a metaphorical relationship between the meaning of metaphor, and the existence of a franchise that prevents the inclusion of the true meaning, and the metaphorical meaning must be mentioned)) .(Al-Mabard 1998)

The metaphor, then, is ((it combines metaphor with the metaphor, or it is, an eloquent metaphor for the deletion of one of the two parties with the existence of a presumption indicating the omitted or is the metaphor of a linguistically similar relationship)) .

Al-Sakaki divided the metaphor into an expressive and spatial way:

1. declarative metaphor: is, that the aforementioned party on both sides of the analogy is the analogous, that is, to mention the analogy, and you want the analogous, like your saying: You saw a lion, so you want to bold this man and his strength with the boldness of the lion and his power, so the lion is called to give his name to him individually in The remembrance.(Al-Jarjani 2002).

2. The spatial metaphor: is that the aforementioned party of the analogy is the suspect, that is: that you mention the suspect and you want the analogous, otherwise this erects his peers, and that it is attributed to him and adds to him something of the equal requirements of the suspect, such as: likening the likeness By the seventh, then it is singular in the male, adding to it the supplies of the suspect that it is not for him, so that his consort is an indication of what is meant .(Carthaginian 1966)

The metaphor is one of the solid foundations in the integrated poetic construction, and one of the most prominent poetic tools that allows the poet to open new horizons, and it is permanent in creating the continuous generation that is not expected. .

This is because, (“borrowing is not just an expression as it is an object, but it also creates what is not an object, and this ability to create and create makes it more than a linguistic process”) .(Al-Dhahabi 1999)

It transfers the word from its original name to make it a name for it on the temporary loan, not a final transfer in order to exaggerate the analogy. .

That is, it is a mental and aesthetic treatment, and an auxiliary tool in communication, and this metaphor must be of benefit to speak, otherwise the truth will first be patient with it.(Al-Dhahabi 1996) .

The image ((the singular does not appear in disjointed form, but is linked within the overall context of the poem in a sign that swallows a limit of intensity and tension in a poetic image, which indicates the effectiveness of the image to a process of overflow and unlimited detection)))(Al-Safadi 2000)

Elements of metaphor, to borrow from three pillars are:

1. Alias of Him: He is the likeness of Him.
2. His nickname: He is the likeness.
3. Alias: It is the transferred word.

The first and the second are called ((the two ends of the metaphor, and one of them must delete the similar side until the metaphor is correct)) .

We find that the metaphor has taken its way in the analogy, which the poet mentioned, and the poet has used the metaphor in the description because it: ((It gives you a lot of meanings in a well of word, until several charms come out of one charity, and you come from the same branch as types of fruits)) .(Al-Azzawi 1960)

Hence the metaphor of the international poet of the Tigris River, as the rivers are filled with goodness in all its aspects, such as the world that gives others all of their knowledge, and the immortal scientific peaks that illuminate the way for them.

This was shown as he said:

When she saw you, she saw a scientist

The interests of its disease.

And in his saying:

The country dotted the country

I became a community in bounced uniforms.

In this house, the poet adopted for his poetry a declarative metaphor, as he likened the divisions of the countries of the country, such as the community gathered, from many peoples. Here the diagnosis is, ((clarifying the meaning and entrenching it in the mind through the diagnosis)) , as he made the countries of the country in a crotch uniform. It concerns the mental meaning.(Al-Azzawi 1960)

Here the borrowing of the word from the apparent words (like a crotch), and the attributes of humanity in it. This came through ((transferring the phrase from the place of its use in the origin of the language to a purpose other than that, and for that purpose, either, the explanation of the meaning and the preference of expressing it, or its confirmation and exaggeration) In it, or a reference to it by saying from, the word and the cognitive improvement that emerges in it, and these descriptions are present in the right metaphor, and if not for the right metaphor to include what the truth does not include, from an increase in benefit, the truth would have been a first use of it)) . Al-Jahiz (d. 255 AH):

Even his saying in the first part of the house (shared with me), the poet depicts the personal situation that plagues him and life.

Language had a role in the process of dealing with the meaning that the poet employed to build his poem, especially since Ibn Abi Al-Hadid was one of the poets who were dominated by the effective lexical language, because he is from an exceptional scientific family in that era.

His conditions of speech fluctuate however he wants, so we find that his metaphor is of purposeful poetic value.(Al-Qayrawani (456 AH).

This is what we find in the dialectical description in the metaphor of the metaphor in the second part (I became a society), as not all countries of the earth in a society dominated by one dress (uniform), this word made him expand in the field of poetic language.(Al-Razi, Fakhr Al-Din (d. 606 AH)

The third topic: metonymy language:

Al-Razi knew her by saying: It is that ((you speak something and want something else, and I have (Kait), such and such and (Knaut), also (a metonymy), in it))) .

Ibn Manzoor also defined her by saying: The nickname has three aspects: ((One of them is that he refrains from the thing that explores his mention, and the second: The man is in a name that saves and praises, and the third: The nickname stands for the name of the name, so the one who identifies it with it is known as his name as the father of the flame of his name) Abd al-Ezza was known by his nickname so God granted it.)) (Al-Razi (d. 666 AH).

As for the convention:

Ibn Qutaybah sees that: ((The Arabs have metaphors in speech, and its meanings are ways of saying and its taking, for example, metaphor and representation, the heart, presentation and delay, deletion and repetition, concealment and manifestation, compensation and clarification, euphemism, and disclosure)) .(Al-Jarjani 1999)

And the military knew it by saying: ((The speaker wants to indicate the meaning, then he leaves the word referring to him in private, and after he comes the word, which is his buttock, and he continues to him and makes it a meaning that he wanted.)) .

As for Al-Jurjani, he knew it by saying: It is that, “(The speaker wants to prove one of the meanings.(Al-Rommani 1968)

Al-Sakaki defined her by saying: She is: ((leaving the permission to mention something to mentioning what is necessary, to move from the aforementioned to the one who is left behind))

The metonymy is the third principal of the statement, and the predecessors differ in it, and their feet and homes differ in it. It is issued from artistic tastes and rhetorical value, and it also requires a glance.(El-Sayed 1977)

Smart, diving in the meaning, and coming up with pronounced words without cost

Or Manufactured

That is, the metonymic image is his expression in a certain way, and the passage of Muslim women a poetic event through other details, meaning that the speaker leaves the verbal object of the meaning that he wants and expresses it, enabling him to express with the symbol an indication of the purpose of his intention and what he has in mind. (Al-Maraghi 1984)

The metaphoric image ((is one of the methods of artistic expression, and a neutral structure between the truth and the metaphor, it is a method used by the poet to express what he wanted when it is not advisable to mention something and to declare it as a form inconsistent with social custom and moral taste, so I formed a refuge to be used by the poet if he wanted not to authorize to degrade His image with a halo of luxury and gives it the character of influencing the soul, as it is one of the means of forming the graphic image, the most important thing that the image achieves in the style of metonymy is that it gives a connotation to the connotations of things in the image)) .(Al-Hashemi)

That ((the meta-expression contains two meanings, one of which is clear, evidenced by the apparent word according to the prevalence of its use, and the other is subordinate to the first, and it is necessary for him to require custom and habit, and this second meaning, which does not refer to the word itself, is what is meant in the method of metonymy)) .

The indication that is inspired is ((from the metonymic image, which is the magic key that the poet inserted in the pocket of the poetic text, so that the recipient can trace the poem, until the objective image reaches the imposition of

dominance of the text and draws different suggestions that exceed the apparent form, and this results in the cache of emotions. (Fadl 1992)

Negative and constructive (ideological), for the poet, it has a very important effect in depicting the intended meaning of sensitivities and the result was its effect on the soul, because it is affected by sensibilities more than morale). (matloob 1975)

The poet Ibn Abi Al-Hadid portrayed, through the euphemism, several poetic images, including in his saying:
You got Tigris when you were overwhelmed

He added the wilderness from its water

It looks like a full moon

And how her rule ruled its vessels

As the poet described the good about the water of the Tigris in an honest artistic manner with a good rhetorical manner, he opened the poetic horizons for eating the good, and it was the rhetorical method (metonymy), where he forbade the absence of water by (he feared the wilderness of its water), and that this level frame us.

The feelings of the poet to indicate moral and poetic connotations that converge with the sentimental flow around which piles are crowded. From the words to work his mine with the coming moment sweetened on the self, due to the emotional pressure that strives on two axes, the first: to form the emotional,

The second: for expressive composition: In the last formation, the image opens to a wide invisibility that represents the metaphor and the analogy, the truth and others, from the linguistic, rhetorical and musical components. This expressive composition guarantees the symbolic images that embody the feelings of the poet. (Moftah 1958)

And it does not guarantee that it will not remain at the limits of this physical incarnation only, ((but it takes another step towards independence with an autonomous entity separate from the sensible reality)) (Nassef 1983)

This independence is attentive to the nature of the symbolic language to which the poet coined the metonymy in order to demonstrate the poetic description of the image towards the Eternal Tigris River.

Conclusion

Since I wrote this topic until I finished I found in myself the desire to read and analyze poetic patterns glowing with beautiful rhetorical poetic styles, and I expanded on them, and through this I came to the following results:

1. The search revealed the life of the poet Muwaffaq Al-Din Al-Qasim Ibn Abi Al-Hadid, who died in the year 656 AH, and it was a life full of science and knowledge.
2. The poet Ibn Abi Al-Hadid had balanced between the rhythms (the old pre-Jahili) and (the new age of his era), as he worked the poem on the basis that it is an object that has its own principles, means, and decisions, so that it makes it come out of its Qur'anh free and free without suffering from systemic changes and narration.
3. The research demonstrated the poet's mastery in mixing the bonds of simile, as he created creative artistic windows through which the foundations and components of the similarity in the simile image are united. It made them apply a realistic analogous sense.
4. In the poetic image, the poet possesses tools of solid construction, the most prominent of which is the allegorical image, as his selections in metaphor were accurate and his crossing showed a beautiful artistic sense.
5. The poet used in metaphors the metaphors, diagnostic, embodiment, and stereotaxic tools, all of which made the poetic text as if it were a living being.
6. Given through the object's image, it is considered aesthetic, since the expression was accurate to him in observing the other of things, even though his rhythm in the object's image was standard short with the other poetic image.
7. In the graphic poetic image of the poet, the construction was solid and coherent, and he gathered all the parts of the poetic event in its graphic design and provided the opportunity for the recipient to see almost complete what he wanted in the poem.
8. It was concluded from the research that the poet Ibn Abi Al-Hadid had a discreet linguist tongue full of creative intellectual power to pronounce lexical words, which made them grow in his creative taste.

These are the most important results and I presented them briefly in the light of the study (the graphic image in the poetry of Muwaffaq al-Din al-Qasim Ibn Abi al-Hadid) and the last of our prayers is that praise be to God, Lord of the worlds.

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