

Sources of sensory image in the poetry of Islamic poets

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Abstract

The importance of the sensory IMAGE is being the tool that sits above all other poetic tools, so its presence or absence judges this speech that we call poetry, because it is the most influential tool in the soul, and the most capable of fixing the idea and feeling in it. Since it is the visible or tangible face of the imagination, it evokes emotions and moves them from their places, and is based on the emission of emotion, which is the first purpose of poetry, as the sensory image is a way to establish the emotional effects of poetry in our souls, and most of it is that the Islamic poet realized the beauty of the assets and employed his pictures in his poetry and he invested various scenes and colors to convey his experiences and draw their frameworks, and for the importance of its study in Islamic poetry and to stand on some technical aspects in it.

The research included three topics preceded by an introduction, and the first topic was the metaphorical image, the second topic was metaphorical images, and the third topic was the phrase image, using the analytical description method, and I ended my research with the conclusion of the research and its most important sources.

Research Questions:-

- 1- Do sensory images in Islamic poetry have a positive role in developing the recipient's critical taste.
- 2- Are the suggestive connotations in visual images considered a cognitive, cultural and aesthetic tool?
- 3- Are the artistic frameworks in the sensory image in Arab Islamic poetry an effective role in developing the aesthetic sense of the recipient.
- 4-Is reading the aesthetic frameworks in describing pictures sensually a means of acquiring the skills of criticism, taste and technical analysis for poetic and literary reading

Research Objectives: The research aimed at the following:

- 1- Clarifying the elements of the symbolic frameworks in which the poet was employed in his sensory images.
- 2 - suggestive of critical reading of Arabic literature by studying the true meaning of the sensory image in forming the structure of the poem.
- 3 - Developing an artistic taste for the poetic texts of the Islamic era.

4- Explaining the extent to which the poet was affected by the life surrounding him as part of his poetic life

Research Methodology: The researcher used the descriptive-analytical approach, the descriptive approach based on collecting information from references and relevant sources to build the theoretical framework for the research, the deductive analytical approach to what was mentioned in the relevant intellectual and critical literature to reach the research results.

The importance of the research: The contribution of our research to the sources of sensory image in the poetry of Islamic poets lies in the absence of an independent and comprehensive study to study the employment of sensory image in the poetry of Islamic poets, as well as standing on the aesthetic features in the imagination of the Arab poet of its poetic image.

Research problem: The sensory image in Islamic poetry has not received a specialized study of this kind until this time, and perhaps this reluctance to repeat it in the places, but the lesson does not lie behind the abundance of poetry: describing the visual image or saying it as much as what its poetry contains of quality, originality and creativity, even if studies were contingent on the abundance of prescribing; to neglect the study of many poets.

Keywords: sensory image, Islamic era, poets

Introduction

Standing on some aspects of aesthetics in Arab-Islamic poetry, which are associated with mentioning the sensory image in the poetry of the poets of the Islamic era, as it is a tool for imagination, its means, and its inspiration material with which it is practiced. Through it, the beauty of the poetic image emerges with the depth of imagination, which is the description in which poets can compose their artistic images. Therefore, the sensual image is rich in poetry, due to its ability to illuminate the reader's imagination, by giving it spaces for imaginative revelations and linking discordant things, related to the sense of the image. Sensory image passes through two stages represented by perception, so the sensory image takes a semantic direction, because the poetic image is a tool that displays hidden meanings combined with direct words to suggestive perception based on data employment. It liberates the latent poetic energy between the folds of the poetic verses, and the sensory image takes a semantic turn, because the poetic image is a tool that displays an important relationship in the semantic change, which depends on the sensory image of all kinds to raise the recipient to the level of viewing, through which poets translate their artistic experiences and mark their psychological features and embodiment of their experiences. The emotional condition, is related to the material to be full of suggestion and multi-significance. The importance of the sensory image is that it is derived from the senses, the artistic image in Arabic poetry until the end of the second century AH. Dr. Ali:, as imagination is an important element of its composition; because it is a source for generating the poetic image (modern literary criticism, Mohammad Ghunaimi Hilal: 27), then the artistic image of sensory, and its importance lies in establishing a relationship of interrelationship and interaction, and harmony between discordant things, and adds to it from the poet's feelings and emotions, through (unity between the material and the sensual, The intellectual and the moral, and he attributes the artificial boundaries between them, so that the sense is in harmony with the thought without separating it or distinguishing it from it) (The Picture in the Critical and Rhetorical Heritage, Jaber Asfour: 29) The sensory

image is one of the components of the data text, but it does not stand alone. It must be coherent and harmonious with the other elements of the poetic text, such as imagination, emotion, and thought. The poets of the Islamic era used many sensory images filled with suggestive images that convey their feelings to us in a pictorial way. There are methods used

by the poets of the Islamic era when they built their sensory images;

1. Simile, 2- Metaphor, 3- Metonymy

The first focus, **simile**: the sensual image in general depends on the natural phenomenon that surrounds the poet, from which he produces his artistic images that express his emotions and thoughts through his poems and poetic verses. (poetry is an artifact, a kind of weaving, and a

kind of weaving, and a kind of imagery) Al-Haywan, Al-Jahed : 3/131, 132 in addition to that) (the meanings of poetry are the same as the material placed and the poetry in it is like a picture,) (criticism of poetry, Qudamah bin Jaafar 65, this confirms that the image is used to denote everything related to sensory expression: Literary image Dr. Mustafa Nassif: 3, and the image do to show the poet's ability to highlight meanings by imagination, metaphor, simile, metonymy, and other things, which makes his craftsmanship an aesthetic value. (Image in Arabic poetry until the end of the second century AH, Dr.. Ali Al-Batal: 30), and this is what suggests that the simile stems from the innovated imagination, its elements vary between the sensual and the moral and its impact on the reader. Through the simile image, as the sensory image based on the **simile**, has the effect of enriching the poetic text with poetic meanings and suggestive energies, which attract the souls of the recipients. and others, and the poets' use of simile tools varied markedly, as we find that (as if, kaf, as) are used in their sensual forms more than the rest of the tools, and the reason for this may be that they strengthen the likeness to the extent that the viewer doubts that the similar or similar with it or other. (The method of the rhetoric and the Siraj of the writers, Hazem Al-Qartagni: 290.

And Al-Shamakh bin Dirar shows us in a visual sensory way, saying: Diwan Al-Shammakh bin Dirar, Diwan Al-Shammakh bin Dirar Al-Dhibiani, Salah Al-Din Al-Hadi: 299-330;

*I'm wearing a four-legged john
I have a muck that has damaged Anah
The corners of the bottles are square
Until the heat came and sat around it
I want the rest of the sperm and I have reduced it
And solve it even if it is thirsty
Today, Saraya kept swearing his affair
And I'm worried they are an intruder with his bout
Barabiah degenerates from her with a group
And she remained as if the bird was above her head
Fear of homosexuals are excuses
Until the night breaks and I swoop in a boat
I brought her water with the anger of our genius
Bring Ram, make salma
When she came to the water, she hastened
She folded her hands and cried for help*

*pellet of donkeys klum button
When he pulled from it or his stick, it was a stick
As soon as he wakes up while he is tired
Beware of it hash and poisons
Its fruits and in the faces are slander
They hardly have any fat left
?Where is he going
And an emigrant was traumatized by him
Sometimes he rises above it and fasts
Fasting that takes care of the sun while it is
relentless
We have him in their custody Klum
They have the army of puppies, Azum
He has a rash like ghysl in which there is a lump
And with the palm of the runners, the runners are
silent*

*So I fall in love with Maftouq Al-Azarin, Rahaf
So he carried out her bosom and came in front of her
Vult and the caravan in it, as if*

*Foursome for her advent
thirsty and feverish
He is feathered, so he is dark
Tamil drains Al-Jawf while it is intact
ignites in their tracks a fire*

The sensory image here is based on the artistic narration full of sensory scenes (visual and kinesthetic) through analogous graphic elements, likening the camel to a zebra. The analogy of the image added a suggestive sign that suggests the poet's relationship with his environment in this appropriate simile between the similar and similar with in a sensory image full of nature, as the poet repeated the simile tool (as if) at the beginning and end of each section (as if it were Khansa, as if it were suffering). ; With the repetition of the letter "waw" to make its successive analogies more coherent, we see the sensory simile is far in its indication of the imagination that unites, fuses and refers things to tangibles that start from the poet's feelings, as if they were worn by him, so the completion the elements of the simile represented in the similar and similar with it , represents the lowest degree in terms of the effectiveness of imagination and depiction of the metaphor (sensory) elements that are absent from the structure of the external linguistic context. the sensory image mixed with the mental image depends on the sharp conflict between survival and annihilation, within the context of the nature struggle, as the poet was able to give each character its role in developing the event and pushing it towards the climax; It revealed to the recipient the poet's artistic ability to portray situations and situations that mobilize his creative and artistic energies.

Among the most prominent sensory images that relied on the simile element, is the saying of Kaab bin Zuhair, explaining Diwan of Kaab bin Zuhair, al-Sukari: 140-152;

*As if I clothed the nomad, Jonah, four times
He came without water, and the Rassbad is present
He was killed, so he sacrificed himself as if he was a
descendant
It turns to sounds and the wind is calm
And sunken in tenderness, the abode of its pilgrims
And the head of Kidn Al-Tajr came back as if
And his mouth is like a crack in the whole Kor Khan
Both his nostrils are swollen and tenacious
Some of them are waiting for his judgment
And on the side of the water he wanted*

*Wadi Al-Jiba and Al-Saraim included it
And there are the Jams Al-Tamiyat Al-
Khadram
Men's Slip Above Alia Standing
Tamim Al-Nada, with his majesty, has a
.vision that throws it into the unseen
Sambra, so his affection is exacerbated
by the water of the gills, raging
And they are how to sleep, and they are
regulators
By irrigation tanks to fishing world*

Here, the poet likened the camel to the zebra. The poet is depicted in the simile (and his mouth is like a crack in the ball) and the donkey is likened to a human, employing simile and metaphor represented by embodiment and diagnosis by imparting human characters to the animal to create a kinetic and visual image, as the poet drew a sensual image in the nature of novelty to transfer it from proximity to distance, and to make it more influential on the recipient who is shaken by the sensuality of the image and its novelty.

the poets also used the simile tool (as if) in creating their poetic images, they employed the simile (al-kaf) tool, as it was mentioned in many poetic scenes extensively, due to its simplicity and its closeness to instinct and sound, and it is closer to short similes, and it also includes a reference to the validity of the simile, (Ayyar Al Shear). Ibn Tabataba: 23, and

among their funny similes in which they used the letter “Al-Kaf” and the frightening image of war that resulted from that use.

And the visual sensory image comes through **simile** of the letter Nun to the eyebrow of a woman, according to Amr bin Ahmar Al-Bahili, saying the poetry of Amro bin Ahmar Al-Bahili, Hassanein Atwan 141

And an eyebrow like the Noon in it

Writer's skill with pen

The sensory image here lies in the simile ((and an eyebrow like the Nun)), as the poet came with a sensory command and then assigned it to the letter N, thus creating the close image between the sensible and others, and accordingly we find that the image depends on (a special method of expression, or one of the aspects of significance, its importance is limited to what it brings to a sense of privacy and impact, but whatever this specificity or that effect, the image will not change the nature in itself. It changes only the way it is presented and how it is presented)(The Artistic image in the Critical and Rhetorical Heritage Jaber Ahmed Asfour: 323) It is a kind of disclosure of relationships that only the poet captures with his sensitive sense, the strength of his focus and his insight, as he does not stop at the phenomena of things, but penetrates into the depths and sees with his imagination. As the natural elements unite and move in everything around him. Through this, it creates a vivid and distinct image that works to find the relationship between its parts that were formed from it.

Topic two ; Metaphor

The metaphor is one of the elements of the rhetorical graphic construction, and it shows us the aesthetics of the poetic text in the body of the poets' poems. The significance of the familiar words with the rhythm of the musical tone, because it is able to depict the deep feelings, extricate them and embody them, revealing their essence and being, in a way that makes us deeply emotional with what poetic photography involves.(Adnan Qasim,: 105. So, the metaphor is (transferring the phrase on the subject of its use in the origin of the language to another for a purpose, and that purpose, either to explain the meaning and prefer making it clear about it, or confirming it and exaggerating it, or referring to it with a little pronunciation or considering the exposition in which it emerges (Book of the two industries, Al-Askari: 274.) That to mention one of the two sides of the simile and want the other side with it, claiming that the similar is in the gender of the similar with, indicative of that by your proof of the similar what is related to the similar with) Muftah Al-Uloom, Al-Sakaki, achieved : Dr. Abdul Hamid Hindawi,: 474. And that mention one of the two sides of the simile, and you want the other party with it, claiming that the similar is in the genus of the similar with , (Miftah Al-Ulum, Al-Sakaki), achieved : Dr. Abdul Hamid Hindawi,: 474. As the metaphorical depiction of the Islamic poet is organized according to an imaginary view and influential meanings, it depends on diagnosis and embodiment in order to spread the spirit of interaction in the reader, as it is disclosed and portrayed in an influential manner and artistic images with innovative formulations inspired by the elements surrounding the poet from Animals, inanimate objects, and nature, indicating their graphic and rhetorical performance levels, as the sensory image contained several means of formation, moral diagnosis, and physical diagnosis, as well as the metaphorical embodiment of moral and material through the emergence of the gap: the distance of tension between the parties to the sensory image, so it gained its effectiveness, because the more it increased the gap between its elements the greater the dimension of the sensory image, and then the greater its rhetorical value.

The most prominent aspect addressed by the sensory image is the manifestation of war, the saying of Al-Nabigha Al-Jaadi, saying: The poetry of Al-Nabigha Al-Jaadi: achieved by Abdul Aziz Rabah, 9

So we came to the death of Al Sahhabi after stripped naked from evil

The diagnosis made by the poet came in the sensory image, when he diagnosed death with a person who was stripped of clothes, a hideous villain whose color was red with blood. It's like a vampire that can't be satisfied. The chromatic sensory image of the metaphorical image was the choice of the words that caused the required shock to the recipient when the verb (abstract) was attributed to death, followed by the word (naked) which refers to death and then the rhetorical structure came to depict death in the form of a human being, and here the poetic artistry that was depicted was created. The sensory image, through the depiction of the moral (death), strong and powerful, has the ability to harm. As for the musical rhythms, with the dominance of the auditory image over the construction of the sensory image, the sound mixes with meaning, so we see it brings it flowing from the depths by repeating the letter Alif, and thus the poet perfected the graphical vocal structures to give The rhythm has an influential hormonal dimension, as if those sounds mentioned by the poet had a symbolic dimension expressing the contents of his environment and living conditions, so his expression was sincere and influential in the hearts of the recipients.

As for Layla Al-Akhiliya, she portrayed death, a weak human being who has no ability to harm, as she says: Diwan of Laila Al-Akhiliya: achieved by Khalil Ibrahim Al-Attayah and Jalil Al-Attayah 91.

*And how many quarrels have I answered with white, the tax sector is delicate
so I saved him and death burns on him, and he was not stabbed or blown up
his fangs*

Imaging the sensory image by diagnosing death with a person who regrets the loss of his opportunity to harm the others.

All of this was expressed by the sensory image through poetic language, that magical tool that transforms things, changes them and destroys them, and then rebuilds them again in the world of poetry, through attributing displacement, by attributing the burning of the tusk to its real non-actor and by repeating the assertion tool (why) and employing a tool. (km) the interrogative, the semantic structure with rhetorical dimensions was created within the sensory image from a focal point where the focus of meaning meets the focus of words and harmony is established in the ambiguous image. It is accompanied by a development, complexity and depth in the rhythmic structure in a way that accommodates the explosion of significance and achieves a textual coherence that is impossible to separate from the aesthetics of the modern Arabic poem, Dr.. Muhammad Saber Obaid,: 121

And in another pictorial scene, she made death a shadow, as she says in her lament for the repentance of Layla Al-Akhiliya Diwan: achieved by Khalil Ibrahim Al-Attayah and Jalil Al-Attayah

He supplicates for one who grasps, his shadow fails , and he does not grasp when he does not answer for us

In this line of poetry , the poet depicts death as a shadow. It is known that the shadow does not express the nature of the physical body that occupies a space in existence, rather it is one of its effects, and the contemplator in this sensory image does not find a contradiction between death and the shadow, but rather finds harmony and convergence, because the poetic texture of the image indicates clarity or closeness. of its meaning; While imaginative

photography refers to concealment whose meaning is close to mystery, and figurative art is more eloquent than explicit, and this finding in itself is important with regard to the process of receiving, because it suggests on the other hand a fundamental point that can only be touched by reading between the pillars of the image, the poetic text It is based on a basic structure whose elements range from ambiguity to clarity, and therefore there is an intentionality in encapsulating the artistic meaning.

As for the poet Maan bin Aws al-Muzni, he says: Diwan of Maan bin Aws al-Muzni: the work of Nuri Hamoudi al-Qaisi and Hatim Saleh al-Dhamin: 40.

And the one who has mercy, I cut his nails by dreaming about him, and he has no dream

The sensory image was based on an intellectual tremor in the recipient, by creating dissonance between the two sides of the grammatical sentence, as the additive (nails) was a sensory thing and was part of the fingers and toes of the living being, while the additive (the grudge) is a moral idea, which contributed to highlighting the graphic The sensory image embodied an integrated emotion with the rhetorical performance of poetic words, in addition to the fact that the repetition of the literal (ha and m) gave honest and effective sound connotations and artistic strength that pushes the focus of meaning towards the full creation of the experience and then presents new semantic levels saturated with multiplicity and possibility accompanied by development, complexity and depth in the rhythmic structure In a way that accommodates the explosion of significance and achieves a textual coherence that is impossible to separate from the aesthetics of the modern Arabic poem, d. Muhammad Saber Obaid: 121.

As for the poet Umer bin Ahmar Al-Bahili, he drew for us another sensory picture through metaphorical embodiment, saying: Umer bin Ahmar Al-Bahili's poetry: 145

. To the humans, the qattar, the bridge, the Safa, the baldness of the fangs, deaf, and stern

The poet wanted to paint for us a picture of drought, but he did not find it to be expressed except by depicting a barren year, so he employed the adjective of canines for the year, expressing the severity of a barren year that decimated people, and the widespread hunger in it. The creativity of the sensory image stems from the process of giving physical attributes (fangs) to something mental (the year), using the formula of addition between two heterogeneous corners, and this is to create the pictorial structure that has the ability to simulate the poetic experience that the poet goes through.

In another place, Umer bin Ahmar Al-Bahili attributed to the wind a crazy attribute, when he says: The poetry of Umer bin Ahmar Al-Bahili 87.

And every ferocious storm hurled at her without a cock

The sensory image here was its artistic structure and the artistic crowd and the aesthetic of condensation and its connection with the structure of the avatar image, as the metaphorical image in the narration is to make the image visible to the mind of the recipient, as the image combined the material sensory and the abstract moral and combined them, because the reader usually admires the meanings of speech more than his admiration for vocabulary and this is evident from the data image.

And we stand with the poet Layla Al-Akhiliya, who is diagnosing the abstract idea, (hunger), which is not perceptible to the senses, with a human being who was expelled by the generosity of repentance, as she says: Diwan of Layla Al-Akhiliya: 97.

The starvation that has come upon the guest and the neighbors knows that you are his kill

We note that the aesthetics of the sensory image here lies in its artistic effect due to the presence of graphic creativity that occurs from the way of depicting natural scenes with sensory imagination full of vitality and movement, not just describing them in words. Taking into consideration the long distance between the mind and the wind, photography is the art of harmonizing images of sensory perceptions when they are absent from the senses, and that is through poetic depiction of tangible things, in a transferable style that transcends the creator's realistic vision to the imaginative vision vibrant with movement and metaphorical creativity. We find Hassan bin Thabit drawing a sensory image using the element of embodiment, saying: - Explanation of Hassan bin Thabit Al-Ansari's Diwan: Abdul Rahman Al-Barqooqi, 45-46.

<i>Ours is free with its mountains</i>	<i>glory built his house in it, so he qualified</i>
<i>It has palm trees and dirt running through it</i>	<i>Tables may be higher than chips and jerola</i>
<i>On every ribbed ribbed</i>	<i>Empty into a basin of rocks Angla</i>
<i>His cuff in the shade of every garden</i>	<i>Opposes a bottle of water in series</i>
<i>If you come to her, meet her in her room</i>	<i>Anajeej Quba and Al-Sawam Al-Moubala</i>

The poet made for glory a part among the folds of nature from palms, streams, basins, gardens and water by attributing the attribute of glory to one of the actions of man, which is the building from which the line of glory that the poet is proud of, imaging natural scenes with sensory imagination that is full of vitality and movement, not just describing them in words, shows us full sensory images.

As for the poet Suhaim Abd Bani Al-Hashas, his image is based on the diagnosis of rain, as he says: Diwan Suhaim: 33.

<i>when he descended to the mountains and</i>	<i>and the people of the Euphrates went beyond</i>
<i>,their people</i>	<i>the suburbs</i>
<i>He cried and became angry until I thought he</i>	<i>From the distance when the thunder jingle</i>
<i>was</i>	<i>sharply</i>

The sensory image emerged, assigning two characteristics of man (crying and anger) to one of the manifestations of nature (rain) That, there is a sensory dimension between the two sides of the diagnosed image. The poet likened rain to a crying person, so he omitted the similar with it (the human being), and mentioned something of its requisites (crying) as a metaphor, in order to show his condition and the pains and sorrows he suffers from, so he made the rain a person who reaches through him, his sad feelings, because of the effect it has on human souls, the sound of rain when it rains is glorified, so the whole nature becomes silent and unique with its rhythmic clicks alone, hearing everyone on earth, as if the poet combined the clicks of his tears and their impact on those around him, with the effect of the clicks of rain in nature. The source of life, and tears are the source of vulnerability. All these images came in favor of sensory photography that depends on the graphic elements, which were represented by clear metaphors on the pages of nature, accompanied by the rhythmic sounds consisting of (crying and anger), all of which are kinetic sound images, which gave a musical interaction with the statement of sensory photography. In order to convey the significance of sensory imaging to the recipient, with a rhetorical technique full of sense.

Topic three

Metonymy

The metonymy is an art of Arabic rhetoric, which poets used to not declare the name of the thing for a specific purpose, as he said in it: (It is to speak about the thing and expose it

and not declare it, according to what they did in the melody and puns about the thing) kiab al sinatain , Al-Askari: 381, it seems from this that it is working to find the appropriate picture in what it deals with to clarify what it aims at, and the poetry of Islamic poets has benefited from this what came in these metonymies from the words of the poet Umar bin Ahmar Al-Bahili

*The least is the best of eternity, how did it change, so that it started throwing people away
?from a century of deserts*

The poet personified eternity, and portrayed it as a cruel person of little good, who hates others and causes them to fall into various problems, and thus works to change their conditions, After they were in prosperity, they became in a narrower state, so the metaphorical embodiment contributed to drawing a **metonymical** sensory picture, as the horn of the Afra is a metaphor for the height and prosperity in life, and this confirms that the metonymy stands alongside similes and metaphors to draw the poetic image as it is an expressive product It wants it Its meaning is not apparent, that it denotes another meaning in the poet's interior of mental and emotional thoughts.

As for the poet Hamid bin Thawr Al-Hilali, he came to us with a sensual image emanating from nature, as he says: Diwan of Hamid bin Thawr Al-Hilali: achieved by Abdul Aziz Al-Maimani, 38-41.

We find many graphic images in these lyrical verses, as visual images played a prominent role in the sensory depiction of what the poet shaped, likening his beloved to the tree, creating an organized graphic depiction. His sensory image through attributing the human (woman) to a plant being (the tree), so the tree became a metaphor for the woman whom the poet loved. meant by the poet we find the dependence of the expanded image on the generative description of the tree, as it gave accurate descriptions of the tree, which adopted both description and photography, which gave a hidden suggestion of what the poet intended.

And another sensory picture that we pick up from the poetry of the poet Al-Zarqan bin Badr, as he describes his tribe with generosity, and is proud of them, saying: to Zabarqan bin Badr and Amr bin Al-Ahthem, 46-47:

And another sensory picture that we pick up from the poetry of the poet Al-Zarqan bin Badr, as he describes his tribe with generosity, and is proud of them, saying: to Zabarqan bin Badr and Amr bin Al-Ahthem, 46-47;

*We feed Abd al-Qaht, who is coveted of barbecue, if he does not acquaint himself with Qaza
What do you see people coming to us their navels from every land, then we pretend
So let the hills be drained as a waste in our veins for those who descend, if they do not go
down, they will be satisfied
So do not see us in a neighborhood that we are proud of, except that they benefited, so the
head was cut off
Whoever is proud of us in that, we know him, so the people will return and the news will be
heard*

We note that the graphic representation has focused on two aspects, first: the metaphorical depiction, by embodying the meanings of generosity, towards his tribe by saying: (If Yunus al-Qaza' is not), a metaphor for generosity, and (Who is proud of us in that know him), and it is an image that sends a psychological feeling to the poet excelled his tribe, taking from these elements an effective source in the context of sensory photography. When these elements interact with each other, we find that the general depiction of the verses has taken an indicative grant produced by the interaction of photography with the elements of nature to show pride and deliver it to the recipient in an honest and effective manner

Conclusion

After studying the sources of the sensory image in the poetry of Islamic poets, a set of results crystallized, which took a semantic dimension, and several results became clear, the most important of which are;

1-The relationship between the components of graphic and sensory photography has produced an artistic depiction, full of expressive and suggestive evidence, which helps stimulate the recipient's imagination to produce an undiscovered creative sign within the poetic text.

2-The figurative and allegorical photography stimulated as much as possible the production of a semantic structure that supports the vision of the general meaning of the sensory image, which bears figurative dimensions compared to the metaphorical depiction, which is less representative of that semantic structure in those selected texts.

3-The relationship between the image and the poetic purpose was characterized by correct principles and principles at times and tainted by ambiguity, impressionism and superficiality at other times.

4-The study reveals that the relationship between the sensory image and the poetic purpose is governed by the structural context of the poetic language.

5-The research revealed that the psychological emotions that accompany the poetic text, for some purposes, are the main agent for attracting some psychological emotions experienced by the Islamic poet.

6-The research revealed the effectiveness of visual, audio and kinetic images, in order to produce a semantic depiction capable of containing the general meaning of poetic verses.

7-The silent and moving nature led to breaking the poetic monotony and spreading the spirit of poetic significance, which gives it the character of containment and interaction with any pictorial semantic level.

8-The research revealed that the poetic experience chooses its sensory image in accordance with its properties and nature, and this gives each sensory image the ability to absorb a specific type of experiences, each of which is a pulsating spirit, the spirit of the experience is the semantic level and the spirit of artistic photography, when they mix together produces an artistic semantic representation that affects us in the souls of the recipients.

9-The research revealed that the semantic and pictorial structure was its mainstay, a set of relationships based on proportionality and containment, and finding common pictorial semantics capable of containing all the harmonious poetic overtones within the pictorial framework of poetic verses.

10-The research revealed that the semantic and suggestive structure of the sensory image may unite with poetry in terms of semantic and rhythmic structure.

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