

Artistic frameworks for metaphorical images in the poetry of the Islamic and Umayyad era an analytical study

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In the Name of God the Most Gracious the Most Merciful

Summary

Metaphor means a graphic method to create a rhetorical image through a figurative texture, and studies the literary text for being an artistic product, through which the text's capabilities and energies are understood and its impact on persuading and entertaining the listener through artistic performance, and its impact on the recipient, the writer, by exploiting the possibilities of the available language and forming it in a way that reflects his thinking, his taste and his vision of things, dyes his speech with his individual character, and creates for himself a special artistic portrayal that is not repeated by others, so any reader can distinguish, the word gains its strength from its proportionality with each other in expressions that have had an impact on the souls, so the importance of the metaphorical image is the tool that sits above all other rhetorical tools, by its presence or absence, it is judged by this speech, which we call graphically aspect , because it is the most influential tool in the soul, and the most capable of stabilizing the idea and feeling in it. As it is the artistic or tangible aspect of the imagination, it evokes emotions and moves them from their places, and is based on the emission of emotion in the recipient, as the metaphorical image is a way to establish the emotional effects of poetry in our souls, and most of it is that the Islamic and Umayyad poet realized through it the beauty of things, and employed its images In his literature, and invested various scenes and colors to convey his experiences and draw its frameworks, and for the importance of studying them in Islamic and Umayyad poetry and to stand on some artistic aspects in it, the research included three topics preceded by an introduction, and topic one was the diagnostic image, topic two was embodiment, and topic three was the anthropomorphic image, I used the analytical description method, and I ended my research with the conclusion of the research and its most important sources.

Research Questions:-

1-Do **metaphorical images** in Islamic and Umayyad poetry have a positive role in developing the recipient's critical taste.

2- Are the suggestive connotations in the diagnostic images a cognitive, cultural and aesthetic tool?

3- Do the artistic frameworks in the **metaphorical images** in Islamic and Umayyad Arab poetry play an effective role in developing the aesthetic sense of the reader

4-Is reading the aesthetic frameworks in describing metaphors a means of acquiring skills of criticism, taste and artistic 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 metaphorical images.

2- Suggestive analytical reading of Arabic literature by studying the true meaning of the metaphorical image in forming the structure of the poem. 3 - Developing an artistic taste for poetic texts of the Islamic and Umayyad era.

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

5- Standing on some aspects of aesthetics in Islamic and Umayyad Arabic poetry, which are associated with mentioning the metaphorical image in the poetry of the poets of the Islamic and Umayyad era. It is a tool for imagination, its means, and its inspiration material in which it is practiced, and through which the beauty of the poetic image emerges with the depth of imagination, which is the character with which poets can compose their artistic images, Therefore, the metaphorical image is full of great luck in poetry, because of its ability to illuminate the reader's imagination, by giving it spaces for imaginary suggestions and linking discordant things, related to sensation, The metaphorical image goes through two stages represented by perception, so the metaphorical 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 graphic employment, and it liberates the poetic energy latent between the folds of the poetic verses, because the poetic image is a tool that displays an important relationship in semantic change. Which adopts the metaphorical image of all kinds to raise the recipient to the level of viewing, through which the poets translated their artistic experiences, marking their psychological dependents and embodying their emotional experiences, as they are related to the material to be full of suggestive and multi-significance.

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 the metaphorical image in the poetry of Islamic and Umayyad poets lies in the absence of an independent and comprehensive study to study the employment of the metaphorical image in the poetry of Islamic and Umayyad poets, As well as standing on the aesthetic features in the imagination of the Arab poet for his poetic images.

Research problem:

The metaphorical image in Islamic and Umayyad poetry has not received a specialized study of this kind until this time, and perhaps this reluctance to repeat it in the location, but the lesson does not lie behind the abundance of poetry: the description of the metaphorical image and its lack as much as its poetry contains quality, originality and creativity, Even if the studies depended on the abundance of their descriptions; to neglect the study of many poets

Keywords: metaphorical image. Islamic era, Umayyad era, poets

Introduction

Standing on some aspects of aesthetics in Islamic and Umayyad Arabic poetry, which are associated with mentioning the metaphorical image in the poetry of the poets of the Islamic and Umayyad era.

It is a tool for imagination, its means, and its inspiration material that is practiced, and through which the beauty of the poetic image emerges with the depth of imagination, which is the essence with which poets can compose their artistic images.

Therefore, the metaphorical image has a great deal of luck in poetry, because of its ability to illuminate the reader's imagination, by giving it spaces for imaginative suggestions and linking discordant things, related to sensation.

The metaphorical image has received a great deal of attention from ancient and modern critics, because it is one of the important elements on which the poetic text is built, as feelings are embodied and emotions are personified, Poetry is an artifact and a type of textile, and a type of.

Imagery(*Al Haiawan: 3/132*). It is also different in preference and differs according to different people in their images and voices. (*The caliber of poetry: 10*). If the poet expresses those mental images that occur in perception, he establishes the expression expressing the form of that image. of the mentality in understanding the minds of the listeners and attracting their attention (*The curriculum of the rhetoricians and the Siraj of the writers: 25*), with an integrated framework within the overall structure of the text on aesthetic foundations that carries with it different, undefined connotations that express the essence of a particular experience, taking an important place in the overall structure of the text (*The construction of the artistic poem in ancient and contemporary Arabic criticism :52*), through the relationship between the image and the overall context of the of the poetic experiment, to produce that literary effect that opens up the literary work and illuminates its dimensions for the recipient: (*The dialectic of invisibility and manifestation: 21*) Through his imaginative and aesthetic perceptions, then the poetic images are a drawing of words charged with feeling and emotion (*The poetic image: 69*). In a moment from the time (*the theory of literature: 195*), it settles in our minds until we consider it a real thing.(*Psychological Interpretation of Literature: 66-74*), so the image is the means of the poet and the writer in conveying his experiences in life,

Here, the poet's creativity process appears in showing the embodiment of his ideas in wonderful images formed by his imagination from multiple data. the tangible world is at the

forefront, because most of his images are derived from his real experiences in life and the source of the success of his poetic text. Our research will be those images and their sources, as the metaphorical image takes a semantic direction, because it is a tool that displays hidden meanings combined with direct words to suggestive perception based on graphic employment. It releases the latent poetic energy between the folds of the poetic verses, and takes the image, which adopts the metaphorical image of all kinds to raise the recipient to the level of comprehensive vision, not the ideas of the creator, through which the poets translate their artistic experiences and draw their psychological and embodiment of their emotional experiences. . So the art of the metaphorical image, and its importance lies in establishing a relationship of interrelationship and interaction, and harmony between discordant things, and adds to it the feelings and emotions of the poet, through (unifying between the material, the sensory, the intellectual, and the moral, and ascribing the artificial borders between them, so that sense is in harmony with thought without separation of it or distinguish it from it. (*The image in the critical and rhetorical heritage, Jaber Asfour: 29*) the metaphorical image is one of the components of the graphic text, but it does not stand alone, it must be coherent and consistent with the other elements of the poetic text of imagination, emotion, thought and used by the poets of the Islamic and Umayyad era have many sensory images filled with suggestive images that convey their feelings to us in a pictorial manner. There are methods used by the poets of the Islamic and Umayyad era when they built their metaphorical images as follow;

-Diagnosis, 2- Embodiment, 3- Anthropomorphism1

Diagnosis.....

Diagnosis is one of the most important tools for building a metaphorical image because of its superior ability to suggest and represent, creating in the mind of the recipient astonishment and drawing attention. (*Principles of Literary Criticism: 300*). Diagnosis is one of the means of constructing a metaphorical image, as you see inanimate objects is living and speaking, and non-Arabs eloquently, and mute bodies are constructed, and hidden meanings are clearly visible. (*Secrets of Rhetoric: 47*) . Here, things are raised to the level of man, borrowing his qualities and feelings, by creating inanimate sensory materials or natural phenomena and giving them the qualities of man and his actions and spirit emotions (The artistic image in the poetry of Abi Tammam: 168-169) , i.e. imparting the qualities of what is living or human to inanimate things. (*The psychological foundations of Arabic rhetorical styles: 177-178*) .

In order to influence the recipient's psyche and provoke his emotions by diagnosing abstract meanings in sensory images, the diagnosis plays a prominent role in building the metaphorical image, and among those images that embodied this concept is the saying of Zaid Al-Khail, as in his saying (Al-Diwan: 194): [from the abundant}

I knew that my sword It is foul every time you are called to fight

The poet wanted to describe the speed of his sword strikes in the battle, so he used the diagnosis to draw us this painting. The diagnosis here is kinetic, as he likened the movement of his sword to the movement of the speed of the human hand. Thus, the recipient's mind

focused on the speed and regularity of the movement of his sword, and proceeded to use the already-similar letter (is); to make the characterization more coherent when his sword made a human being who does not fear death whenever he is called to fight in combat, so other tribes fear him for his courage and strength.

And another personal picture of Abu Najeed Imran bin Al-Husayn bin Obaid bin Khalaf, in his saying (*The Poetry of the Veterans and the Impact of Islam on it*: 98)

On the eve of Khosrau, the soldiers are stationed

at a saint's door that ends with trumpets

But my people supported me with their spears

in the evening they blew with spears

We see that the poet resembles the image of the spears of his people as a human being who supports him and strengthens his determination to confront his enemies and achieve victory, producing for us a musical depiction, creating an organized rhythm similar to the movement of the spears, so that the diagnostic imaging turns into a vibrant musical representation with its regular vocal rhythms, keeping pace with the moral significance in the context of the text, to be more resonant in the mind of the recipient.

And another diagnostic picture of our poet Nafi' bin Al-Aswad in his saying (*The Poetry of the Veterans and the Impact of Islam on It*": 99):

And I turn away from the Sunnahs of desires

And my spear comes back after Rayyan Nahil

Nafi' ibn al-Aswad attributed his spear to a human act, which is the movement of return as well as the act of thirst and fullness. The diagnostic image in the depiction of the scene is return and perspiration to indicate the extent of friction and intertwining with the enemy, with the poet's hand, he organized his diagnostic image on the activation of (Bahr al-Taweel), as well as the vocal performance by repetition of the letter(Ya)(Ramhi, Rayan, Yarja', Alkeesh, and Wani), all of these ingredients give us a musical rhythm, giving the diagnostic image an aesthetic dimension due to the consistency of its semantic and rhythmic elements.

Among the images of the manifestations of nature, he painted for us diagnostic images, as in his saying (*The Poetry of the Veterans and the Impact of Islam on It*": 381)

Watered by thunder from a summer

And if from autumn, it will not be destroyed

The aesthetic elements in the text have had an impact on consolidating the meanings of the diagnostic metaphor; Because the partial alone does not achieve the full meaning except through its interdependence with the aesthetic elements that are mentioned in the text. Al-Nimr ibn Tawlab gave the attribute of generosity that a generous person is shown on the rainy clouds, likening that person to his generosity. In addition to the repetition of the letter (from)

twice, with the succession of the words (summer and autumn), a form of internal balance that builds an important rhythm that attracts hearing to the text, as well as the repetition of the letter (From) with the succession of the words (summer and autumn), an internal balance is formed and builds an important rhythm that attracts the audience to the text, as well as the repetition of the letter (alif) that enhances the rhythm affecting on the recipients, the aforementioned text is closer, full of duplication and more appealing to artistic beauty(*The artistic depiction in Imam Ali's sermons, 34*)and he performed a verbal sentence watered by the thunder, which suggest its importance to the recipients; to establish in the minds the meanings of generosity and goodness, as well as to confirm the meanings required to be conveyed to the addressees.

Among the texts in which metaphor was one of its elements is diagnosis, as in the saying of Zaid al-Khail Ali, which is speech. He wished that it would be uttered so that the image would embody for us the meanings of courage and heroism in the face of enemies, as in his saying (*Al-Diwan: 156*) [From the abundant]

And if she spoke the land of Qais

Kilab You would complain to Bani

Here he borrowed a human characteristic, which is speech and complaint to the land of Qais, to pass through it to the addressee's notice - of the misfortunes that happened to other tribes as a matter of imagination, exploiting the element of similarity between them in the ability to sweep small, weak things, that is, the similarity is domination, power and domination, then he deleted the simile and left one of his requisites, which is grinding, and made it necessary for this world.

As for the poet Dhul-Rama, he depicted the winds in a composite image, as he says: (*Diwan poetry of Dhul-Rama: 212*)

It sweetens the souls even as if

The darkness enters in the cold of her fragrant breath

We find the diagnostic image in the above part of poetry in making (dark) a person wading in a sea of perfume, as well as the simulated simile (wind, dusk) that was given to the diagnostic image. The graphic depiction of tangible things, in the style of suggestion, the poet conveys true vision to the imaginary vision full of movement and musical rhythm, so the expression is in a diagnostic image in which life and movement pulsate, as it included all the elements of imagination.(*Artistic Photography in the Qur'an, : 36*) so we produce pictorial dimensions concerned with the rhetoric dimensions of photography is able to influence the hearing of the recipients and his ideas, the poet was inspired by it in a composite image of words and meanings to form speaking image in which sadness and pain indicate the metaphor in all its meanings, It made the recipient enter the battlefield of analysis and search for aspects of the diagnostic metaphor.

And another diagnostic image that we pick up from his poem Al-Ra'i, he says:(*Diwan of Dhul-Rama: 214*)

And confused, as if its stars Behind the dark, capricious eyes Khazars

We note that the poet, with his acumen and intelligence, was able to combine in one line verse for graphic elements in which man and the night are involved. He imagined the night with a hesitant, bewildered person who could not do anything, as he was stabilized in his place, through a diagnostic metaphor, and he likened the stars of the night with fixed eyes that were buzzing, for the sake of the simile image with a tool as if, as well as representing a sound and significance by repetition of the letter (Nun), repeated four times, on the dominance of the audio image on the construction of the diagnostic image, the sound mixes with meaning, and thus Dhul-Rama perfected the graphic sound structures to give the rhythm 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. His expression was sincere and influential in the hearts of the recipients, Which contributed to the animated and lively musical photography, in gathering the elements of musical photography, both graphic and rhythmic, granted the poet to express “a complex idea on the one hand and create through it on the other hand, an internal state of order between the images characterized by blending, integration and overlap(*the poetic image in Modern Arab Criticism*, 136)

In another poem, Dhul-Rama draws another diagnostic image , saying: (Diwan Tho al-Rama: 213)

I stood on a quarter of a lameh my camel I still cry over him and talk to him

And I watered it until I almost spread it Its stones and playgrounds speak to me

This ingenuity was represented by the intensification of the graphic elements of diagnostic imaging, by addressing the ruins as he stands in front of a human being and not in front of the remains of silent stones unable to speak and pronounce salutations, taking from the active diagnosis that drives photography, we find the act of watering and crying one, in a harmonious rhythm, as the text gave the characteristic of rhythmic acceleration, due to the disparity of movements and stillness, unleashing his imagination for his artistic depiction, and this close cohesion that stems from the sounds in the formation of the general visionary framework associated with the utterance is able to attract, or seize, the appropriate and harmonious with it musically, according to what the soul is confused and needs from the verbal rhythm in the conscience, as (the musical structure must perform its function when it rises with the text ... and when it plays an important role in the emotional experience, expressing and communicating). (*Poetry Ash: 308*)

And from what came in in lament of Kuthair for Abdul Aziz bin Marwan, when he says: (His Diwan: 316)

I will come to his grave as a Muslim

And if a hole does not speak to those who visit it

Here the poet diagnosed the hole with a person with the characteristics of articulation and speech, is the metaphor of a sensual side for a non-sensory side, and the combination between them is moral, because the poet cannot escape from the fear of death, as well as the

appropriateness between the rhythm of expression and the intended meaning, which increases clarity and strength, and this convenience has gained special importance for the recipient through direct listening, with which the effectiveness of the acoustic characteristics of the speech and the impact of its effect on his ear, and his response and emotion to what he heard, become apparent, His figurative portrait made it more indicative in revealing his intentions in lamenting the Caliph.

The second source :embodiment

The embodiment is one of the elements of the metaphorical construction, and it shows the aesthetics of the literary fabric in the body of the text by attributing human qualities to abstract ideas, or to things not characterized by life. It is (giving morale parts of human, animal and inanimate)(*the artistic image a critical criterion: 419*) and another concept for it (presenting the meaning in the body of a thing or transferring the meaning from the scope of concepts to sensual materialism))(*the artistic image in Abi Tammam's poetry: 168*) so that metaphor plays its role in embodying this transformation in artistic way, to arrive at the creation of aesthetic haste in drawing and constructing the rhetorical image, and in order for it to have a greater impact on the mind of the recipient in persuasion with that tangible thing. Among these images is the words of the poet Al-Nimr bin Tolab (*Al-Diwan: 378*)

So he recommended the boy to build Al-Ula And neither betray nor sin

And wears for eternity

People will not build what they destroy

The poet combined the elements of graphic and rhythmic photography in these two verses. The poet likened reputation and glory with construction and wear for an eternity, giving life to moral connotations. However, the sound image represented by repeating letter (A) more than once, embodied musical rhythms in harmony and rhythmic harmony that corresponds to the psychological and emotional transformations of the poet, this is indicated by the artistic, rhythmic and semantic image, as the poet gave the mental meanings reputation , glory and eternity sensory connotations when he assigned them to confusion and construction, to embody the metaphorical image that expresses the imaginary sensual image of the mental meaning, and the psychological state, and then raises the artistic image that he drew of the mental meaning in it life and movement through dialogue to produce pictorial scenes that reflect the emotional state of the creator capable of influencing the hearing of the recipients.

As for Amr bin Ahmar Al-Bahili, he gave the wind an unsound mind, so it is insane, as he says:(*Diwan: 87*)

And every storm hit her

She has no cock

Our poet drew an embodied image when he combined the sensual material and the abstract and moral and matches between them. As the first party is worn by the other party in that each of them has been taken from the other and has been linked to a common and indissoluble link with it, as it is an important means of persuasion and photography through metaphor that makes the moral thing a sensual image of it, and this metaphor increased in its style the beauty of the rhythmic sound of (Ha). Which was repeated more than and which

contributed to the transfer of meanings to sensory images so that the recipient perceives the images of things. and similarly, the image of Maan bin Aws al-Muzani he says (*Maan bin Aws al-Muzani says: 78*)

The one that, as soon as I remembered me

And I wormed it for eternity, except for Lakmada

I got bored when a boy came to her

The fangs of my life and ashes have stuck together

These verses contained many beautiful images built on strong anthropomorphic images that lay in the existence of a relationship between the simile and simile with , when he made the teeth of time for metaphor and imagination, as the combination between eternity and the animal with fangs, is the ability to harm and kill souls. He deleted the simile with (which is the predatory animal) and left from his supplies, which are the fangs, and carried them out for eternity, to bring his embodied image closer to the mind of the listener and recipient. These images that the poet relied on in his verses to explain his idea briefly recall, the poet was able with a clear skill and imagination to link the divergent meanings in these images that contain both sensory and mental things, as the power of photography lies in linking distant things. A tremor occurs in both the mind and the senses, (*Modern Literary Criticism: 462*), as images are generated from the comparison between two things that are a little or a lot apart. The strong one is that it is generated from the poet's approximation – almost automatically – between two very different facts on which he stands with his thought and imagination (*Modern Literary Criticism: 424*), by creating similar images between these two matters, and thus the poet gives to these images strength in expression, splendor in performance and clarity in ideas, by filling it with multiple descriptions of exaggerated photography. (*The artistic structure of virgin love poetry in the Umayyad era: 233*), as he says: (*His Diwan: 221-222*)

Don't go away, every boy will come

death knocks or leaves

And every repertory is a day

And if stay, it will run out

The poet likened death to a person who knocks or leaves, so he deleted the simile with (the human being), and mentioned something of its requirements (the act of knocking, leaving) as an embodiment metaphor, in order to show his sad feelings, expressing the inevitability of death and the absurdity of life, in addition to the rhythmic sounds the repetition of the letters (waw, lam, yaa, baa and faa) are all sound images that gave a musical interaction to the duality of life and death with an indication of the harmony and calm harmony of music, in order to convey the significance of the graphic metaphor photography that attracts the reader and draws him to him in a sad tone that combines sadness and sorrow, realizing the right of realization of inevitability death to increase the impact of the catastrophe and its horror.

Anthropomorphism

It is the other color in the construction of their metaphorical anthropomorphic images, through which the poet aims to make the tangible spirits by giving movement to the spirits after giving them the characteristics of moving creatures. So the moral will have from the behavior what a person, animal and inanimate have, so it turns into sensory hearing, touching, smelling, or tasting(*The artistic image. Critical Criterion: 428*). This can be clarified in a more precise sense that the poet seeks through embodiment to convey the abstract meaning of the person's rank in his abilities and power, so his images are more beautiful and splendid. among the images of diagnosis due to its accuracy and concealment (*The artistic image in Abi Tammam's poetry: 170-171*), and thus the anthropomorphism plays its role in highlighting the mental meanings that are far from the world of sensation and perception in the mind of the recipient to a tangible and visible world so that those meanings that come from the human mind have been embodied and seen by eyes (*Asrar Al-Balaghah: 33*), and it is possible to enter the vast imagination and exaggeration in employing ideas so that the poet embodies the feelings and sensations of inanimate things and breathes life into them, as if he interacts with them in that universe. (*The Science of Methods of Statement: 188*), as one of the scholars believes that speech includes imagination is more wonderful and more influential on souls than speech that is all true. (*The foundations of literary criticism among the Arabs: 474*), and through our extrapolation of the poetry of these poets, we find that there are images in which mental meanings have been embodied in various ways, and among those metaphorical images is the saying of Nafi' bin Al-Aswad (Al-Diwan: 99.: (From Al-Taweel)

Whoever lowers your hands, then I If she bares her tusk, it is not inactive

Here we see this embodiment pulsing with movement and turmoil, so he carried the mental meanings in a graphic form, attributed to the tooth the human qualities in strength, steadfastness, and patience over adversity, but he described the cowardly person who is afraid of carrying arms as (low hands), and the strong and courageous person with readiness and not idleness to the enemy, making from the character of grins and anger (for the human being) tangible something for the outbreak of war and preparing for it by observing the enemy, to improve the word and give it beauty, its actions become (Mutafaeln, Mutafaeln,Falatun), achieving a musical diversity that attracts the listeners' hearing.

Al-Nimr bin Tawlab also excelled in drawing the attention of the recipient's mind when he made a human being to speak and respond to the invitation in his saying (Al-Diwan: 330)

But my concern called me when I reached

To you and free from your sustenance

The elements of musical photography resulted from a set of relationships based on functional interdependence between the elements of the graphic and rhythmic elements within that poetic text, in a unique way, represented by the metaphorical depiction (my mission called me), as well as the musical structure that had an effective role in showing the characteristics of the musical structure for the long sea(Al Baher Al taweel) has its characteristics, and this reveals the extent of the interaction of the accidental sea (Al Baher Al Uroodi) with the poetic

purpose, through the achieved harmony between the figurative significance of the poetic purpose and the rhythmic movement of musical weight, this harmony expresses the act of weight in poetic photography that fused within the elements of the poetic text, and thus the process of fusion performed its aesthetic function, from the weight being a wide template for the long sea to an element that works to suggest the semantics of the text, and transfer the aesthetics of the poetic experience to the recipient (*the effectiveness of rhythm in poetic photography. 2012: 84*), the relationship between the features of the weight of the long sea and the purpose of praise, we see it existing between the signifier and the signified, after (the determination) was a mental meaning, it became a tangible thing that has the ability to speak and move, as it takes the activities of the long sea, it takes various forms in order to reach the figurative and suggestive purpose of the semantic meaning expressing the poet's psychological and emotional state.

And we take another metaphorical picture, in which the element of anthropomorphism is present, in the words of Al-Makhabal Al-Saadi (Al-Diwan: 34)

And when you saw glory in the house of his family,

I wished, after graying, that you were the carrier of it

Here he diagnosed of glory, which is a moral thing, and making a tangible, material thing a home, i.e. making glory a person with a home, and this transition from an abstract meaning to an embodied expression without resorting to tools of analogy or comparison, carrying photography in its construction to condensation, which gave surprise and excitement in the mind of the recipient, due to its artistic accuracy, power of photography and after imagination, and this lies in the poet's abilities to create this kind of imaginary images, through the blending of those sensory and mental relationships and what is mental and sensory and transferring them to suggestive figurative evidence, as well as the interaction between the structure of the musical activation and the structure of the semantic depiction of the metaphorical image, the process of fusion generated within that structure, has produced a pictorial musical framework, which has the ability to contain psychological emotions, as the poet has succeeded to choose appropriate musical weights for his pictorial and suggestive abilities that he wanted to deliver to the recipient.

Conclusion

After this journey in the search for the literary heritage in two of the most fertile Islamic eras for the growth and prosperity of poetry, which expressed the nation's political, intellectual and ideological orientations, it was possible to draw conclusions that can be summarized as follows;

1-Diagnostic metaphor has a great and effective role in the pictorial suggestion, as it affected its repercussions on the poetic contents, and poets have invested this art as a graphic tool for conveying an artistic image and pictorial scenes about their emotional conditions and states.

2-It is evident from some metaphors of an anthropomorphic nature that bear the character of freedom of expression and photography, with an imaginary intensity.

3- The clarity and depth of the Qur'anic influence in the art of Islamic metaphor and Umayyad in language, style, ideas and meanings, which led to the refinement of the language of poets and its distance from the brutal stranger and rude Bedouin, and the expansion of the linguistic dictionary of poets based on what was mentioned in the Holy Qur'an of new connotations of well-known words, as the Qur'anic style was clear impact on the poetry of Islamic and Umayyad poets, as poets invested in their poetic images, especially in drawing graphic images.

4-The impact of the environment was great on their poetic images, especially metaphorical images such as diagnosis, embodiment and anthropomorphism.

5-The Islamic and Umayyad poets have the ability to accurately describe the wrestlers of their dead in the battlefield, and employ those painful scenes to serve their political goals and to show the cruelty of the killers.

6-The privilege of images of the poetry of Islamic and Umayyad poets by exaggerating their depictions, especially those that they throw to the ears of the Caliphs to convince the addressees of their ideas, as well as their keenness to evaluate the Caliphs who are Rashdian I and Umayyad and to suggest the specifications of the desired Caliph.

7-Underestimating death and longing to meet enemies and obtain martyrdom appears in metaphorical images, as they are depicted as considering death as killing on the battlefield as their ultimate goal; So we find with them diagnostic and embodied images that express their longing for death, and the issue of martyrdom in the battlefield with open arms.

8-The dominance of the idea of death and annihilation and the futility of the world over most of their metaphorical images, especially those in which sublimation is an element of their composition.

9-The political purposes were among the most artistic contents because they contained the most rhetorical and graphic features that were considered a feature of the poetry of the Islamic and Umayyad era.

10-The decoration of their metaphors with verbal and moral improvements came in a pinch and was not intentionally motivated by dumping in the improvements, so it fell into a good and influential position in the same addressee.

11-The dependence of the Islamic and Umayyad poet on the balance of linguistic and rhythmic performance in constructing their metaphorical images, with the predominance of the structural style and the abundance of phrasal verbs.

12-The clarity and integrity of the language in the poetry of the Islamic and Umayyad poets, with the abundance and strength of the expression, and the poets do not resorting to strangeness and the use of abandoned words, so their metaphorical images did not descend to the level of vulgarity and did not rise to the level of strangeness and opacity. It was clearly understood, and the mix and environment had an impact on the refinement, freshness and transparency of the language for the recipient to understand.

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