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THE FORMATION OF IMAGERY IN AL-HAMSHARI POEMS IN THE
ELECTRONIC ENCYCLOPEDIA OF MODERN POETRY

Wagih Abdel Fattah Ahmed Matar

Associate Professor of literature and criticism in the Department of Arabic Language -College of Arts and Sciences, Wadi Al Dawasir, Prince Sattam Bin Abdulaziz University, AlKharj, Saudi Arabia
w.mater@psau.edu.sa

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ABSTRACT

This research aims at revealing the methods of forming the poetic image in Hamshari's poetry. Whether in the formation of the traditional image in which the relationship between its elements is clear and close to addressing, or to the modern image that depends on suggestive words, and the formation of new relationships. The method used in the research is the descriptive and analytical approach and the most important findings of the research is the correlation of the formation of the image in Hamshari's poetry with the nature and the language of dreams. His image is sometimes enveloped by transparent ambiguity, especially images that depend on abstraction, because the edges of the image are far apart, and the poet brings them closer by discovering the relationships between them with his spirit and imagination, so that he brings them closer to the reader. The research suggests encouraging researchers to thoroughly study the poetic image of Hamshari.

I. Introduction:

Some of the stable and constant believes among writers and poets, is that imagination has an important effect in shaping the poetic image. For instance, the visual world of Baudelaire is (a storehouse of significant images and scenes, and the imagination is the one that makes each of them and earns it its own value, and the whole world is an anonymous material in need of the imagination which represents and organizes it. (Hilal, Muhammad Ghunaimi, 1987). Imagination is the one that conveys the elements of the image from its physical, physical reality and reformulates these components of the image to “become an image of the poet’s poetic world with all its emotional, psychological and intellectual components.” (Zayed, Ali Ashri, 2000), and, this poetic reality is not being judged by the laws of the physical and sensible world and its logic, because, this

poetic reality has its own laws and its own logic. Moreover, this poetic reality represented in the poetic image is not to be subjected to a logical mental analysis, because this image is not based on understandable and logical relationships between things that can be perceived with the mind. Rather, it is often based on breaking down the physical and logical relationships between their components and components to create new relationships between them (Ismail, Ezz El-Din, 1963)

The traditional and modern partial picture: Photography is considered one of the prominent features in poetry, although artistic prose also uses photography, but it, - photography - remains a prominent feature inherent in poetry. The poetic image is a fundamental corner of the poetic experience, because the most important thing that distinguishes poetry is its pictorial material, and the image is not a literal transmission about reality and nature and simulating it. Rather it must mix it with its sense. So it penetrates through its sense in nature, and falls on the scene or the hidden movement (Ismail, Ezz El-Din, 1963)

First, the traditional image: By the traditional image, I mean the image in which the relationship between its elements is clear and close to approach, the similarity relationship is the most relationship among its elements. Forming the image in this way most common in our ancient Arabic poetry. John Quinn believes that the function of the image is condensation because poeticism is the condensation of the language, and the poetic word does not change the content of the meaning, rather reforms it. It expresses from neutrality to intensity, and the analysis reveals that the image has two features. It is structurally holistic, and functionally intensive. So comprehensive in order to intensify) (Quinn, John, 1995), and the traditional images are few in Hamshari's poetry, including his saying in the poem (Your Love)'Hubbak': laqad kan mithl alnsym alkhfy yuhass wala yartaiyh albasar falamaa
tjafayt shaa alhuuaa wasbh mthl shueae alqamar

The suggestive image that depends on:

(Symbol and transmitting the data of the senses) is one of the technical means that Hamshari relied on in forming the image. It corresponds to the information of the senses and the symbol. Writers have used this method, whether in poetry or prose, although this method is clear and apparent in poetry than in prose. The idea of communicating the data of the senses is based on (describing the perceptions of the senses with the attributes of other perceptions, giving the audiences colors, the slanders become tunes, and the visuals become aromatic). (Hilal, Muhammad K Ghanimi, 1956), he says in a poem to: (Jata alfatina fi madinat al'ahlam) ha hu allyl qad 'ataa fta'aly ntahada alaa dfaf alrimal f'nsym almsa' yasriq iatraan min riadin sahiqatin fi alkhyal

II. Personification

It is (highlighting inanimate objects or what being abstracted from life, in light of the image in the form of an object distinguished by feeling, movement and life). (Jabour Abdel Nour, 1979. Personification is an artistic method that poets used to form the image in ancient and modern poetry, and if the ancient poets used the personification. However, the use of this method by poets in the modern era is a clear feature in their poetry, especially in emotional poetry of the romanticist; many of them use it in their poetry. The personification is distinguished in their poetry as (truer, more varied, and broader in scope, so it was considered a feature of their characteristics, because of their subtle sense and the softness of their feelings)

(Hilal, Muhammad Ghanimi, 1956)

The use of the symbol to suggest the psychological atmosphere: In this medium, the poet does not express a direct expression of his emotions and feelings, but rather expresses them through poetic images to embody his thoughts, and the truth may be mixed with fiction. The poet takes a starting point for the image from reality, and then the poet gives it from his imagination after they are mixed with his feelings and sensations. Evidence for this is from Hamshari's poetry, as he said in the poem, 'Alawda'

laqad rannaqat ayn alnnahar wa asdalat dafayraha fawq almurwj alldayajr waqad
kharaj alkhuffuash yahmis fi alddujaa w'dabat ealaa alshshat alhawam alnwafir
<https://alraqmiyyat.github.io/2013/02-03.html>

III. Incarnation

The dictionary of Arabic terms defines Incarnation as (attributing human characteristics to abstract ideas, or to things that are not characterized by life, for example those virtues, and vices embodied in the moral theater. Or in the European symbolic stories in the Middle Ages, another example also is addressing the nature as a person who hears and responds in poetry and mythology) (Magdy Wahba and Kamel Al-Muhandis, 1984). The incarnation is to give the spirits the attributes of the tangible: The poet says in (The poem of the Wizard of the Valley): hunak mwj alfana' yaqdhfh alya s ealaa shati alssikun alrrahib yastajib al'asda' wahi tueani ma yueani, fama laha min mujyb

Abstraction in the language is the removal of something from others in communication. (Thaalabi, Abu Mansour, 1989) He says in: Shati' Al A'raf:
ya lah mrkbana ghalayilhu alnuwr w'min khalis al'athir shiraeh

IV. Metonymy and symbolic metaphor:

One of the means that the poet relied upon in forming his images is metonymy and symbolic metaphor, with composite images (in which the poet embodies abstract meanings in sensual forms, so that all its movements and words can nevertheless be interpreted in an abstract way) (Ahmad, Muhammad Fattouh, 1977). In the poems (Shati al-A'raf - Canticle of the Ships of Death) he says: nasalat min ghubariha sfun almaw t wsart biman tuqill khifafa lffaha almwt fi ghayahibhi alssud w'asraa yatwy biha al'asdafa

Formation of the image away from the metaphor and called the scene image: If the poet relied in the formation of many of his images on metaphor, whether the personification, or the correspondence of the data of the senses, the abstraction, or the symbol. Then the poet came with images completely devoid of metaphor. It is not necessarily that the transparent ambiguity that envelops the rhetorical image is based on metaphor In order for the picture to be suggestive, there are poetic images that are very clear, yet they have not abandoned the transparent ambiguity and suggestion, they are suggestive poetic images by all standards. And there is a lot of suggestive energies that are not in many pictures that are based on pretentious metaphors and the measure of image quality in the end, is its ability to radiate, and the richness of suggestive energies, so the richness of the poetic image with suggestive energies increases its poetic value). If we dealt with some pictures in which he does not depend on metaphors, in the poem "Al ughnia Almsaeia" (The Evening Song), he says: kam

mashayna bayn alhqwl tawyla nashtaky alshshawq walhwaa walgharama wa'idha ma tebt njls hina fawq shtt alghadir nashku alssiqama

V. Image formation by color code

The words of colors have a great role in shaping the image in the poem, especially if it is clearly repeated within the poem. In this case, it may reveal the poet's philosophy in dealing with his real and natural world, and with the linguistic and social heritage, and the extent of his transgression of the color characteristics found in the visible facts around him, and the significance of this Colors in the culture and memory of society. When the poet uses colors, s/he does not use them just for adornment, but rather uses them to reveal one or more aspects of his poetic experience. (The role of color in the poetic image of the ancients was associated with the form and the present form in the field of describing things and embodiment of the meaning, and infusing life into the solids by means of simile, metaphor and representation in the form of a visual image) (Nawfal, Youssef) How Hamshari used colors to form his image, we find:

- 1- **The white color and its synonyms:** The white color is at the forefront of the colors that the poet used in the composition of his images, as he used it about a hundred and seventy-one times. Perhaps the poet more than the white color because it is related to multiple connotations revolving around purity, purity, innocence, beauty, tranquility and serenity. We find white in (Alsubh –Alfajr - 'Alnur-'Aldiaa'-Alshms –Alqamar - Alzahr –Abadr – Alful – Althalj Alkawkab) in the poem (The Beach of Al-Araaf - The Anthem of the Poet and the Gods) says: *ay nwr hth'ha alth'y yubhr aluafq wyazhu mughashshayaan janabath? hu ya shaeiri alsaghir rikaby wyashu alddia' min mishkatih*
- 2- **The black color:** One of the prominent colors in the Hamshari book of poems, which he used to form his pictures, is the black color and its synonyms, and this color has been used approximately one hundred and nine times, and the poet's use of this color does not differ from two styles: The first type: indicates sadness, depression, grief, pessimism and despair. The second style: It comes for decoration and beauty.
(Shati al-A'raaf - al-Shore Description chant) says: *tubsr alddawh saeda fi fda' yatra'aa ealayh kalashbah fi lubus min alldayajyr daj lffah ghayhb musif aljnah*
- 3- **The green color:** The green color has no presence in Hamshari's poetry, such as white or black. The poet used it forty-two times, and the significance of this color does not deviate from fertility, growth, joy and optimism. The synonyms of the green color are found (Green, Al-Hugul, Almurooj, Alushb - Sundus-Al-Rawd-Al-Ashgar) and one of the examples of green that denotes goodness and growth: In the poem (To the beautiful Jata in the city of dreams), he says: *ha hu allyl qad ataa fta'aly ntahadaa alaa difaf alrrimal fansim almsa' yasriq eitraan min ryad sahiqt fi alkhayal*
- 4- **Yellow color:** Yellow comes in fourth place among the colors that he depended on in the formation of his images, and he used it approximately twenty-seven times, and this color was used to denote sadness, as in the poem
'Alawda' waqad nataf alshshahrur fi alrrawd rishah wahallat alaa alssifsaf fih dafayr waqad khayamat fawq alaraysh wahshatun wa samt alaa 'awraqiha alssufr nashir
- 5- **The red color:** One of the colors that Al-Hamshari used in forming his images is the red color, as he used it approximately thirteen times. The synonyms of the red color that were mentioned in the Book of poems is (the ember, burning coals, fire). Sadness and grief, or associated with connotations of beauty. Among the examples of the red color indicating sadness, the poet said in the poem Shati Alaraf (The

Beach of Al-A'raf - The Song of the Singing Organ): *kaljamr taht alrramad min fawqih alnadd fah*

- 6- **The blue color:** The blue color is the least used color in shaping the image in Hamshari's poetry, as it was used five times, and the synonyms of the blue color mentioned in the book of poems are (blue-space). The blue color and its synonyms indicate clarity and purity. Evidence for this is in the poem 'hada'iq Alshafaq (Twilight Gardens), the poet says: *qad zall najm alddujaa sahman yaqdhifuh bi'ashm tatahadaa minh wda'ai sighat min allylk alghafy ashetuha fa'asbhat bayn byda'ain wzrqa'ai* 7 - **The composite color:** The poet not only used single colors in the formation of his images, but also used composite colors. I mean by composite colors, that he uses more than one color in the poetic verse, and all the colors he uses are related to the image he forms, to reveal more than one of its aspects or exaggeration in describing something associated with the image. And we learn how the poet used composite colors, in the poem; Umsia Shitei'a fi Dahia (A winter evening in a suburb) he says: *almsa' almghyam alth'hhby walghina' almetr alshshafaqi w'khayal al'ashshajar yahlum fiha al'arij almjannah allyly*

The third chapter: the overall picture: I mean, by the overall picture, the picture that consists of several partial images. This overall picture may extend to include the whole poem, and the poem can consist of several overall pictures. This image contains movement, sound, color, so the poet paints a whole scene. If we dealt with some examples that illustrate this, in the poem Alrabee (Spring), we find the whole poem is a holistic painting, so the poet painted the scene of the universe in the spring season, and any painter can use this poem to draw the most beautiful scenes of the universe in this season, the poet says: *hu alrrabye 'ith'a habat shmayerilhu hazza albasitta danyha w'qasiha*

faslun jmyl min aljnati mashrqatun tubdi alttabyatu feehi kulla ma fiha

VI. Conclusion

This research attempted to discover the methods of Al-Hamshari's formation of the poetic image in his book of poems, and the study reached the following results:

First: The formation of the image in Al-Hamshari's poetry was linked to nature and the language of dreams.

Second: The image for Al-Hamshari is sometimes enveloped by transparent ambiguity, especially images that depend on abstraction, as the edges of the image are far apart, and the poet brings them closer by discovering the relationships between them and his spirit and imagination. Therefore, he brings them closer to the reader.

Third: The poet employed the color symbol in the artistic formation of many poetic images. The color symbol gave the pictures impressive suggestions, so, from the colors he uses we come to know about his feelings, his sensations, and his inner basements.

Fourth: The poet often links images that depend on the correspondence of the data of the senses with the incarnation and the personification, and this creates a talking live image.

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