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THE LITERARY OF THE POETIC IMAGE IN THE KEY OF (MINDING OF
THE SPECTRUM) FOR LESSAN ELDEEN IBN AL-KHATEEB

Asst. Prof. Dr. Sadeeq Battal Houran Salih

University of Anbar- College of Arts- Department of Arabic Language

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ABSTRACT

The research paper is interested in an important aspect of Lessan Eldeen Ibn Al-Khateeb's prose, which is (The Keys) namely that are related to the Literature of Travels. The study is also interested in studying the literary of the poetic image and applying its techniques as well as recognizing the factors of the literary creativity at him following the analytical method in attempt to draw a complete landscape through several consecutive sections. The significance of the study lies in that there is not existing similar study which cared about this aspect of the literary prose, moreover the most prominent aesthetics in the art of the travels and stating the extent of the recipient's response for his prose texts and interacting with them.

Introduction

All praise to Allah, the Lord of all Worlds and peace and prayer to our Prophet Mohammed and his household and all his companions and those who guided straight by him till the Resurrection Day.

The terminology of the literary basically contributes in constituting the poetic image that prevails the prose texts which is a pillar by which the poetic creativity is formed namely that the keys of Lessan Eldeen Ibn Al-Khateeb possesses the literary and knowledge richness which makes it full of the literary expression.

Importance of the Subject

The endeavor to shed light on an important aspect of the production of Lessan Eldeen Ibn Al-Khateeb to what it enjoys with of the literary and historical importance where his key (Minding of the Spectrum) in the travels is the axel of the study- attempting to highlight the artistic aspect related to the literalism of the poetic image and its aesthetics, trying to apply the literary on his prose production which dates back to an old man of letters who died in 677 H.

Literature Reviews

The difficulty of this study has come through that there is not previous critical studies addressed in prose of Lessan Eldeen Ibn Al-Khateeb on contrary to his poetry that dealt with in many studies, most important of them are: The Antagonism in the Poetry of Lessan Eldeen Ibn Al-Khateeb, for Osama Al-Khutar, The Rehtorics of the Poetic Image at Lessan Eldeen Ibn Al-Khateeb, for Essa Fares, where the most significant previous studies close to our subject are: The Art of the Keys Between The Orient and The Occident, for Noor Awadh, The Prose in Anduls in the Era of Al-Mouhdeen and Sons of Al-A'hmer, for Hussein Ahmed Nasser, but we don't find a detailed study interested in Ibn Al-Khateeb's keys and travels , so this study came to be a serious addition in the field of Andulsi prose and Ibn Al-Khateeb's prose in particular.

Method of the Research

In the research method, the researched depended on the analytical method which based on analyzing prose texts according to what put forward by the literary theory of principles and thoughts.

The Plan of the Study

The study include a preface and three sections. In preface we defined the term 'literary' and we talked about it as it was at the old critics, then we dealt with it within the concept of the modern criticism, and showed the extent of understanding the 'literary' and a capability of applying it on Andulsi literary prose.

However, the topics of the sections are dealt with as follows: in the first section we dealt with the simile and its role in achieving the literary where we talked about the sending and rhetorical simile and other kinds, whereas in the second section we studied the metaphor and we observed that the literary metaphor has a distinguished presence in Lessan Eldeen Ibn Al-Khateeb's prose , then we allocated the third section for the metonymy since we dealt with it in respect of the adjective and adjectival noun and its role in achieving the 'literary'. After that we concluded the study with the most important results that we deduced and ended the research paper with a list of the sources and references that we cited in the study.

Preface

First: The Concept of the Literature and Literary

The critical concepts are multiple and varied, and the successive literary ages have produced issues, concepts and terms that led to the controversies

and problematic issues, where new literary concepts appeared in the field of the literary research which highlighted with the emergence of the modern critical theories that actually built by the hands of the Russian Formalists, they overwhelmed the literature by the structural function since the comprehension of the literature is a comprehension of the discourse from where it is the structural theory of the concept of the function in the usage of the language, see: *The Concept of the literature and Other Studies*, (Todrof, 2002:17). Todrof asserts on the necessity of merging the literature in a general theory of discourse, because the literary privacy is not of the linguistic nature, but of a historical and cultural nature, *The Poetic*, (Todrof, 1987:26), and the knowledge of the textual context is a necessity to understand the discourse. On this ground, the concept of the Literature is developing and renewing which is "a continuous creature and an endless extension, and a great variety, and these are factors enabling to constitute a proportion of the literary aesthetics in each historical stage". *The Literature and the Literary*, (Al-Ahmed, 2015:18).

The terminology of the literary attracted the attention in the critical circles, so the concepts and the critical methods as well as the literary trends have been varied which the terms characterized by ambiguity, illusion and strange penetrating, as the concept of the literary is a vague concept suggests with various and deep significances and therefore the literature links coherently with the details of the human life, where the literature is the expression of the reality, and emerged the modern critical discourse that calls for establishing profound concepts of great intimations and significances, since the critical discourse is a fertile soil to create complete concepts which grew and developed under the hands of the Russian Formalist amongst the concept of the 'literary' that corresponds the 'poetic' and interferes with it "and if the aim of the literary is the science of the text it is then enters under the poetic, and its aim is finding a scientific theory of the literature", See: *Analyzing the Novelist Discourse (Time, Narration)*, (Saeed Yaqteen, 1997:14)

The literary is attributed to the literature which is the aesthetic of the organizing and the prose and all that the human mind produced of the knowledge sorts, and the literary is attributed to the literature. It is said: a literary value: is a moral but not material express; amongst a literary center.. *A Lexicography of Al-Wassit*, (Mustafa, et al, 2005:10). The 'literary' is an artificial source derived from original source which is the literature by its creative meaning, that is an utterance consisted of two parts, the word literature followed by a suffix which means attribution to the field of the sciences and equity by its characteristics, *An Introduction to the Stylistics*, (Al-Jatlawi, 1992:8).

However, literature is a formula which is branched from a large formula, it is a structure within more comprehensive structure that is the language, i.e., the writing is a social foundation governed by rules, customs and certain codes as the language which is a system and from this perspective it becomes a kind of the verbal exercise, and by its turn it becomes as for its types a linguistic system, and these kinds transformed to take its literary

and qualitative features, A Guide of The Literary Critic, (Al-Rwayli and Al-Bazee,2009 : 33).

The concept of the literature, the text or the literary is linked with the study of the literary discourse which is in the Arabic lesson is included two meanings: the first is linked with the feature of the aesthetics, since it could be an aesthetic merit only, or an aesthetic merit associated with a general intellectual feature, whereas its special meaning is at the certain structure.

Third: The Literary in the Modern Criticism

Most of the critics and those who are studying in the modern critical field linked the literary with poetic which is a modernized old production and entered into the circle of the critical functioning under the effect of the Russian Formalist School which raised many issues and was the ground that the critical studies based on after it. The term of the 'literary' is an old new one attracted by two points of view, one of them is Aristotelian refers it to the (science of poetry), and the other is structural refers to the (science of literature), and establishing on these two points of view, the two terms interfered each one and paralleled together to be consistent in many critical usages, goals and methods, but although the difficulty of controlling their relationship and distinguishing its boundaries, the literary sometimes abandons from being an independent theatrical concept to be a topic for the poetic, as the literary is the last topic of the poetic, and thus the relationship between the poetic and the literary is the relationship of the method with the topic consequently, The Concepts of the Poetic- A Study in the Origins, Method and Concepts (Nadhim, 1994:36), and basing on this understanding the pragmatic exercise of the two terms will be determined, The Literature and The Literary (Al-Ahmed,2015:18).

The poetic is an approaching of the literary which is asserted by Roland Part, and "that the matter is related to a general mutual field of language among the whole sorts, it is for the prose as it is for the poetic verses", A New Reading of the Old Rehtorics(Part, 1992: 107-108). The talk about the literary implicitly is the talk on the theorist Roman Jakobson, (Jakobson is one of the scientists of the Russian Formalist Theory and the Owner of the Establishment of the Name of the Modern Poetic Theory, The Literature and The Literary- Al-Ahmed,2015:37) and the poetry at him "doesn't interest in the wide meaning of the word, function or in poetry only , where this function dominates on the other functions of language, but it also interests in it outside of the poetry as it gives the priority for this function firstly on account of the poetic function", (Poetic Issues, Alwali and Hasoun, 1988:31) and he sees that the subject of (science of literature) is not the literature but the literary, i.e., what to makes of a certain work a literary one, (The Poetics, Todrof, 1987:84)

The literary is a fruit of a complete construction of the structural discourse which is " a choice done by the speaker in his speech dependent on his implicit linguistic inventory or what Tshomafesky called the (Competence) , and it is a performance exercised by the speaker according to the grammatical rules that may not void of a displacement from what preceded that allowed by the language, (The Stylistics and Discourse

Analysis, Al-Masdi, 1977:104), which is a function for the difference relations between a kind and another of the discourse kinds", (See: The Stylistics and Style, Al-Masdi, 2006:103).

The term of the literary is a product of the modern criticism by which the abstract ordinary speech transforms into a creative literary speech. This term is sometimes specialized of a scientific formula, and thus it is a foundation for a human knowledge which its topic (science of the literature) and its orbit is this virtual world to determine the identity of the literary discourse in its structure and function, which highlights the abstract laws that the whole literary effects share in them, thus, the proportion of the literary to the literature will be as a proportion language to the speech in De Saussure's Theory, (See the Stylistics and The Style, Al-Masdi, 2006:103).

Fifth: The Literary and Modern Linguistic Criticism

The modernized Arab critics interested in modern foreign critical studies and they influenced in them, and tried to highlight the features of interest and endeavor to make the text an independent structure of the writers and other writing forms. Among the Arab critics that interested by the study of the structure and the knowledge of the text, style and narration, is Abdulmalik Murtadh, Salah Fadhil, Yomnah Al-Ead, Abdulsalam Al-Masdi, Abdullah Al-Ghanami,,,and so on. They studied the literary by the structural approaches to reach to crystalize a criticism capable of reading the textual literary from a perspective in line with the givings of the Arab Thought, (See The knowledge of the Text-Studies in Literary Criticism, Al-Ead, 1985:39-40).

The literary of the text is a signifier based on a rhetorical system associated with the context significances in the semantic aspect, whereas the significance of the signifier is what creates at the reader of aesthetic emotions accompanying his comprehension of the literary text, (See: The Criticism and the Modernization,(Al-Masdi, 1983:39). The literary is the essence of the literature which is deeper and more brilliant and the Stylistics Theory is to reach to alter the literary of the creative discourse not in terms of it is a qualitative form embodied in a specialized text , but in terms of it is a whole phenomenon requires detecting its aspects. Therefore, the analysis of the text stylistically supports to detecting its literary source, which may provide an explanation of the creativity of literary text even at the long term.

The Simile considers among the most important rhetorical images that depends on the displacement system since it enjoyed with a wide place in the literary, critical and old and modern rhetorical arena. Al-Ramani(died 286 H.) defines it " it is the bond that one of the two things replaces the other in a beauty of mind", (Al-Nakat in Qur'an Miracle within Three Messages, Al-Ramani, 1960:74). The simile is a relation of a comparison gathers between two parties to be unified or taking part in a feature or a state or a group of the features and conditions: (See: The Artistic Image in the Critical and Rhetorical Heritage at the Arab, (A'sfour, 1974:17).

The simile also considers among the important tools that the poet dealt with in the limits of the simile aesthetics and through what he produced of the

meaning clarity and the approximation of the simile, as he creates the astonishment and surprise at the recipient by distancing between the two parties of the simile. Thus, the meeting of the discordants and the consistents in the simile is among the reasons of the displacement, it must provide between them a reasonable correct similarity and to make annual composition and convenience between them a doctrine to be adopted: (See: *The Poetics*, Todrof, 1987:52). The modern criticism looks at the simile as a poetic image based on an approximation between two facts, and the created new relationship between the two parties of the simile to generate new intimations and significances: *The Poetic Image in the Artistic Writing, The Origins and Branches*, Al-Bustani, 1986:115). The poet used the simile image excessively in his travel (minding of the spectrum)- as we see him once says in his description of the people crowds who stand in queues to receive the prince by saying: "the moonspushed with white chests as the flocks of the doves, decent by their meadows disguise their beauty as the flowers with the masks" (*Minding of the spectrum, Travels in Morocco and Anduls*, Ibn Al-Khateeb, 2003:43). He portrayed that crowd in an artistic creative way resembling the pushing of people with the pushing of the moons functioning the rhetorical simile which the simile tool was deleted from it and the aspect of the similarity by his saying (the moons pushed to be in the lead), leaving for the recipients an opportunity to choose the similarity who finds it appropriate, then he strengthen the text with another similarity by saying ((white as the flocks of the doves)), since the simile has come in the form of the sending simile resembles theses crowds of people with the white flocks of doves as for plenty , purity and whiteness where these gathered in a sensual beautiful way. The poet enhances this image by another simile by saying ((disguised by their meadows as if disguise their beauty as the flowers with the masks)). Those women were decent disguise their beauty by veils they wear as if a meadow of green meadows.

The poet functioned the rhetorical simile using the absolute object (fill with a scent) to express this image leaving the space to the recipient's imagination to find the similarity between them which carries certain significances, and he didn't go away in describing women (decently) in this travel by saying ((the virgins discovered their green dresses of the market as if raised their tails to cross the valley on the custom of the Bedouin women)). (*Minding of the Spectrum, Travels in Morocco and Anduls*, 2003:35)). The image of the women who were attending to see the prince and they were behaved decently attracted the imagination of Ibn Al-Khateeb and linked this view with a scene for women from the Bedouins when they were crossing the valley. It seems that an idea of the women's reception the prince admired Ibn Al-Khateeb and we see him mostly asserting on it in his travels, and he says in another position ((the regiments were crowded by women, as the waves were pushed, the wing lift and the lower wing, and prepared for them a means for kindness)): (*Minding of the spectrum, The Travels of Morocco and Anduls*, 2003:48).

However, this simile image that Ibn Al-Khateeb by which resembled the crowding of the women in front of the Caliph with the pushing waves, functioning the beautified simile in drawing this image and the antithesis and gathering between the two opposites with it to draw this image. The lift

of the wing which carries a signification of lift the embarrassment by the prince for those women as if wants to justify for them this pushing and in return he uses the lower of the wing which refers to the kindness and mercy of the prince's heart who received the women simply. Therefore, the importance of the simile seems obvious through puts the reader in front of a new world of the relations that were absent of his mentality, (The Aesthetics of the Style and Reception, Quartet, 2011: 60). The image of gathering people in crowds around the Caliph in the places he visited is still in the focus of Ibn Al-Khateeb's attention and admiration, since we see him describe people who were gathering around the prince by his saying ((the rich men reproduced in lines and rows as the rows of the Chess on their necks scarfs of Crusaders)) (Minding of the spectrum, Travels in Morocco and Andalus, Ibn Al-Khateeb, 2003:47)). The expression of the man of deba was used by Arab for the rich men who wear jewelry of gold and silver, resembling their standing in rows to receive the prince as the rows of the chess attempting to give them a civilized feature then add to them another description by saying ((on their necks the scarfs of the French, i.e., they were with their military uniform and vulnerable with Crusade scarfs)).

However, if we moved into another image which is his description of some animals as we see him talking about the tired wolf ((as if for excessive of the weakness and exhaustion seemed as a lover or a remoteness mastered by a creative ora crescent or a piece of bracelet)) (Minding of the spectrum, Travels in Morocco and Andalus, Ibn Al-Khateeb, 2003:46). Ibn Al-Khateeb drew a beautiful literary image resembling the wolf with the lover for the intensity of his weakness and the exhaustion that appeared on him and he increases the clarity of the image by saying ((or a remoteness mastered by a creative), where he resembled it with the remoteness that he writer acquired quickly. He enhances this image by another simile by saying ((a crescent or a piece of bracelet)), and a crescent is the crescent that appears in the last day of the moth and can't be seen except with extreme difficulty, and this exaggeration in describing the similar noun with the descriptions that he wants to prove till imagined to him that it is an origin on which it measured and annexed to it the literary plagiarisms, (Tabanah, 1974:293). Then, Ibn Al-Khateeb moved into another image to describe another animal the literary embodied in it brilliantly when he describes a scorpion by saying ((we found on among the houses some scorpions, with black heads, opened with its tails similar to the peacock)) (Minding of the spectrum, Travels in Morocco and Andalus, Ibn Al-Khateeb, 2003:39).

The Simile

In this above simile we observe that there is a clear strange aspect of the poet's description between the tail of the scorpion which full with the poisons and disgusting and the beautiful peacock that when it spreads to admire its female by this movement and this intimation in the season of the mating season, where we do not find something common just both of them are tails, and they are hooked, and that was the tail of the peacock represents beauty for him whereas the tail of the scorpion is a source of

power for the scorpion and this strange aspect in this image couldn't be dealt with before Lessan Eldeen Al-Khateeb.

However, if we moved to describe a horse hoof, we see that Ibn Al-Khateeb creates in describing it with high literary by saying ((the crescents of the hoofs of the horses by the walking turned into as the old zigzag)), moreover the simile image that the poet wanted through it to praise the prince's horses and its capability to challenge the nature- till these hoofs have become stuffed and like the old zigzag. By this beautified simile which lacked the similar noun and the tool, Ibn Al-Khateeb wasn't right from where the proportionality between functioning the Qur'anic text and hoofs of the horse.

The metaphor is a linguistic standard has a similar relationship with a preventive evidence among its opinions is the actual meaning to guide the reader to the intended meaning and so the metaphor will be in substituting an actual word by a metaphorical word and this substitution is based on the relation of the actual similarity or illusive one: (See: The Applied Rehtorics- Analytical Study for the Rehtorics Science, Ramadhan, 2000: 316). Dr. Jaber A'sfour determined the concept of the metaphor in the rhetorical and critical inheritance and it becomes considered as the linguistic relationship for people on the comparison which is similar to the simile, but it distinguished that it depends on substitution or transition among fixed significances of different words, (See: The Poetics of the Contradiction- A Study by to Deal With the Metaphorical Substitution in the poetry of Al-Sayab, Othman, 2009:26). We see the metaphorical symmetry is based on the familiar methods in the linguistic relations which contemplate to excite the reader and motivate his mind to avoid the surface meaning into the intimative deep meaning that it doesn't enable the reader to reach it except through the productive reading: (The Discordant Metaphor in Models fro the Modern Arabic Poetry, Qataris and Rababa, 1994:52).

It seems that Ibn Al-Khateeb had functioned the metaphor in drawing the image of the literary much more, as the metonymy metaphor attained the good luck among his metaphors and it was for the nature a share of this metaphoric functioning and he says in his travel in a rainy day (the tears of the clouds were dropped for our Farwell): (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:33). We see him embodying this nature and applying on it a necessity of the woman's necessities which is the veil i.e., this cloud spread in the horizon and veiled it, the he adds another necessity which is the clouds' tears by which he wanted to say that the sky got sad on their Farwell and their departure since their tears started dropping in a sadness on them. In another situation he describes his entering to Qaswaryah by saying((we marched under Allah's Providence and Allah is the leader and we have from His care a link and a yield and our ships receive waves of tide and the plateaus support us: (Minding of the Spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:41)). The poet achieves the metaphor by a language by which he exits from the familiar things and so the welcoming attributed to the plateaus embodying them with some human features which after that the

weather conditions got bad and so expressed them with high literary,(Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:43).

However, Ibn Al-Khateeb also was functioning the metaphor to benefit from the features of the human by his saying(the chest of the weather breathed and its face frown) achieving the aim he wanted to reach by his saying (we no longer bear this raining accident), (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:43). Then this accident left bad effects on the agricultural fields which the winds and rains played with them where he expressed by saying, I irritated them by glasses of the clouds till the drunk: (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:43). In this metaphor he draws a literary image so wonderfully and beautifully, decorated by a sort of the seriousness and strange aspects as he functioned the displacement and transition out of the text, so the metaphor had a special impact to highlight the significance, and growing them through loading the connotations of the words wide meanings, since the signifier plays a main role in creating an argument inside the book leads to multiple the meaning and to blast it: (The Degree of Zero for Writing: Part, 2980: 18). However, when he describes his saying to the (platoon) and how the reception of people for them by his saying((the town prepared by its youths to receive them)) (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:47). In his saying (the town harbored) we observe a displacement exited out of the familiar when he predicted the verb harbored to the feature of the living being features to the town, and undoubtedly the metaphor is itself that creates a new existence through composing it among things there are no links among them in reality: The Text Dynamics: Muftah, 1990:56).

We see that the metaphor strongly present when he describes the valley of Bajanah and the state of weather which accompanied this visit by saying((by which the clouds spread and the spiders extend its fabrics and the eyes of the sadness are crying and the houses from the intensity of longing are complaining)) (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:52). We see him express in a high language works to excite the astonishment to the reader because he avoided the logical origins in new relations and events and gathered among the basic things between them since providing clouds a sensual feature through attributing the spiders to them and made them extend its fabrics towards the earth in a way has something strange and unfamiliar as well as hinting to the eyes for crying and made them crying due to their expectation the departure of the prince. All this made the text flows with the vitality full of emotions and deep feelings because the image which is existing on anthropomorphism is not dependent in depicting the reality but its role embodying in describing the scopes of the poet and there are of different emotions and affection in himself and presenting all these in material and graphic blocks: (See: the characteristic of the Style, 1981:201).

We also observe the literary of the metaphorical image by his saying ((when the night smiled and waited the dawn and the morning came to give the moment of our observation its brightness)) (Minding of the spectrum,

Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:54). He functioned a group of the metonymy metaphor that based on the personification in drawing an audio visual image since he used the which is the metonymy of the close coming of the morning and going of the darkness and enhanced it by another evidence which is (the boundary of the dawn) moreover his saying (our moment witness knocked by the Armed).

The metonymy is a graphic image which includes a certain feature intended to give indirect meaning with the hint it. Abdulqader Al-Jerjani defined it as proving a meaning of the meanings without mentioning it by the utterance it used with in language, but it comes a meaning of what followed and similar to it in the existence so he believed it and made it a knowing evidence: (The Evidences of the Miracle, Al-Jerjani, 2000:45), which is a compositional structure of production since it confronts a formulation production has a semantic production parallel to it entirely due to the positioning but it was exceeded in considering to the deep level of the mind movement which possesses an ability of the linkage between the assertions obligations: The Arabic Rehtorics – Another Reading, Abdulmateb, 1997, 187). The metonymy has varied purposes it uses in, amongst the blindness, intensification and the desire to avoid the bad utterance to what it meant in another formula and the intensification and glorification: Al-Kamel in History, Ibn Al-Atheer, 1997: 52). The purpose behind using metonymy is that the writer formulates a perception tries to add to this text an artistic touch contributes in creating a new vision affects in the spirit of the recipient, i.e., it represents to the recipient the poet's artistic experiment indirectly and emotionally in the spirit of the recipient with an artistic beautiful formulation which gathers all literary ingredients s of the image to constitute a linguistic tissue through transiting the idea that intended to be informed: (See: Abdulqader Al-Jerjani A Critical Method: Al-Dahman, 2000:239).

However, we can discuss some examples that Ibn Al-Khateeb had functioned the metonymy in them through his travel the minding of the spectrum as we see him depicting for us a scene of the nature scenes and views that he saw in his travel by saying ((the dinars of Abo Al-Tayab spread above watching the stars of castles and forts through the clouds of the branches)): (Minding of the Spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:40), since Ibn Al-Khateeb portrayed to us the beauty of the nature for a metonymy of the adjective of the sunlight that reaches to them in the form of golden dirhams and dinars in intensity of the tree branches as if he returns to the minds the Image of Al-Mutanbi in depiction by saying (Dinars escape from the fingers): Diwan Al-Mutanbi. Here Ibn Al-Khateeb wanted make a metonymy about the intensity of the trees and enhanced this significance by his saying ((watching the stars of the castles and forts)) where he wanted to show a metonymy associated with the height of its enlighten castles and forts which were the source of these golden dinars that were shedding light that penetrate from these trees in the form of dinars and enhances this image once again by his saying((through the clouds of the tree branches since he made a metonymy for the merging of the branches with clouds that grant the penetration of the light just partially)). From this point, we observe that the metonymy which carries in

its details a symbol and intimation which activates the imagination and attracting the recipient's attention to achieve a rhetorical goal: (See: Aesthetics of the Displacement in the Arabic Poetry: A'wad, 2014,128). In another scene, Ibn Al-Khateeb addresses his people and says((Oh, people you won the pupil of the eye and be cheerful by approximating the meeting and the crows were slaughtered for you)), (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003, 42). However, the functioning of the metonymy was clear and beautiful as his saying(the pupil of the eye as a metonymy for the pleasure , happiness, stability and safety, whereas his saying (the crows were slaughtered), it is known that the crow is a symbol of pessimism, separation and quit that inflect people when seeing this crow the people feel of fear of separation, so Ibn Al-Khateeb symbolizes for this crow with non-stability and separation that made the recipient finds a psychological enjoyment which moves the imagination and activates mind as well as detecting secrets and details and the meanings with intimations and symbols more than using the obvious and disclosed context: Arabic Rehtorics- Another Reading: Abdulmutaleb, 1997:178), and his saying in depicting the valley of Bajanah((The amber in its sides and the sundis filled the valley of Bajanah)): (Minding of the spectrum: Travels in Morocco and Anduls: Ibn Al-Khateeb, 2003:51), where the image of the metonymy seems clear since ha made a metonymy of the smell of the trees with the scent of amber and that for the intensity of the trees and its beauty was the motive to move his imagination resembling it with silk that the hands of the valley weaved as if similar to the dress of the paradise where he wanted to say that these trees were weaved carefully and were organized in an engineering way that added to the beauty of the nature another aesthetics.

However, the flow of the writer's fantasy and imagination as well as the truthful emotions and senses affected on his psychological significance since he glows with sensual meanings and feelings in the faith that these expressions can reflect a beautiful image to perform his rhetorical task: (The Rehtorics and the Application, Matloub,1999:379). We also observe in functioning metonymy by his saying ((I was turned to see the hills and not to separate between the arms and the beautiful eyes)) (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003: 53). The poet expressed the reception of)the city people came to a limitation with a high literary and beautiful entities and so he used a metonymy of individuals of the quarter), depicting the owners of the minds and the noble persons of the people. There were many crowds of people on the road from both men and women to receive the prince and there is no an area to distinguish among them on the practical or social basis, and enhances this significance by a second metonymy by his saying((we didn't separate between the arms and the beautiful eyes)), since he made a metonymy for the arms over the crowds and with the beautiful eyes to plenty of women and enhanced them by his saying((not between the redness of the articles and redness of the checks even the mutual thing is the red colour, but he also asserts that the flow of the men and their coming and carrying the red banners as a metonymy of their courage.

His usage to this poetic language and the metonymy displacement has the great effect in the self of the recipient where he cause in him what a high-level literary formula created: A Phenomenon of Al'odool in Poetry of Antrah, Abdulraheem, 2015:100). When he depicts the city of the Prince, we find him functioning the metonymy in a great way as he says (which there was a place in the quarter that competed it or to be like its beauty when the black clouds were absent of its sky and the aesthetic clouds filled the horizon and beautiful stars spread in the sky)) (Minding of the spectrum, Travels in Morocco and Anduls, Ibn Al-Khateeb, 2003:55)). He made a metonymy for this city as (a forest of lions) which became a resort and using lions was a metonymy of their courage and strength as well as he enhances this significance by his saying (clouds of generosity), which is also a metonymy of their bounty and generosity who asserts on another feature accompanied to the bravery which is the generosity by using metonymy beautiful style and he adds another accompanied expression by saying (stars of pleasures) which is also a metonymy refers to the beauty that the princes enjoy with since they were glowing as the brightness of the stars as they were a source to make their people happy.

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