FIGURATIVE STYLE

IN THE POETRY OF MUHAMMAD SAEED AL-JUMAILI (MAY GOD HAVE MERCY ON HIM)

AN ANALYTICAL STUDY

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Summary:

Praise be to God, who by His grace all good deeds are accomplished, and blessings and peace be upon our master Muhammad, his family, his companions and those who follow him, and after.

Reasons for choosing to search:

• Showing the areas of beauty and standing on the splendor of figurative photography, one of the methods of graphic representation in Arabic rhetoric by making the applied field of research a poet of the modern era.

• Contributing as much of my energy and effort as demonstrating the aesthetic value of our modern Arabic literature, in order to complete what my research colleagues started to entertain the listeners with the quality of literary texts, highlight the beauty in them, and to show their precious treasures.

The difficulties faced by the researcher:

• The poet Muhammad Saeed did not exhort the poet with sufficient care and attention, as I found only one study that dealt with intertextuality in his poetry. Therefore, my study is the second with regard to the poet. Great in studying his poetry by studying the most prominent graphic images.

Research objectives: Identify contemporary poets with expressive energies and pictorial imaginations, which would enable the researcher to learn about the poetic richness of modern Arabic literature.

Research plan: The plan that I followed in studying the topic included an introduction, two studies, and a conclusion, and in conclusion we show the most important results that the researcher reached at the end of his study, which are the following:

• The depth of the conscious experience and the sincere emotion of the poet in expressing the issues of the Islamic nation, and the national belonging that the poet lives in a clear manner appropriate for poetic purposes and in conformity with the requirements of the situation.

 •The poet relied in producing his pictures on his broad imagination, deep sense, and fertile poetry, and his poetry was distinguished by honesty, influence and realism that touched the conscience of the recipient. His concom is to support the oppressed.

Introduction:

Praise be to God, Lord of the worlds, and blessings and peace be upon our Master Muhammad the Sincere and the faithful promise and upon all his companions the lamps of guidance until the Day of Judgment, and after

The choice fell on the subject of the research entitled (Method of figurative depiction in the poetry of Muhammad Saeed Al-Jumaili (may God have mercy on him) - an analytical study). Because poetry has a great influence on the souls, as it is "whose purpose lies in the intensity of its influence.(1) "

Our modern literature is an extension of our authentic Arab heritage full of hidden and inexhaustible valuables, and graphic imaging has attracted the interest of critics and scholars in our modern era, and this is what poets and writers did, which made them supply contemporary poetry with allegorical images that occupied a prominent place in modern literary study, as it relies on analysis The poetic text, its explanation and criticism, and I liked that my study is related to our modern literature, and the role it carries that illuminate the paths of researchers, and draw from the help of researchers.

Reasons for choosing to search:

 •Standing on the secrets of figurative photography, its creativity, and the splendor of its statement in the poetry of Muhammad Saeed (may God have mercy on him); And when the researcher tends to read Arabic poetry and savor its meanings.

 •Show the areas of beauty in our modern literature, and show his continuous innovations, as he made the researcher the field of application in his research this poet of the modern era.

 •The abundance of benefits included in the poet's poet (Shards of Words), which can be an emulated study, from which one of the three sciences of rhetoric is devoted to the science of rhetoric whose luster is not depleted as we see it developing with the development of Arabic poetry.

Introducing the personality of the contemporary poet Muhammad Saeed Al-Jumaili (may God have mercy on him) through my studies of a aspect of his life. To find out his poetic imaginations, and his beautiful graphic images that attract hearts.

• What prompted me to choose the poet is not to circulate it in literary and cultural circles, knowing that he has some of the poems that leave hearts and ears happy for them. Therefore, scientific honesty requires introducing this courageous poet; To be a material for researchers, and to enrich our modern literature with modern and advanced topics.

The difficulties faced by the researcher:

•The poet Muhammad Saeed (may God have mercy on him) did not exhort the poet with sufficient care and attention, as I found only one study that dealt with intertextuality in his poetry. Therefore, my study is the second with regard to the poet, and I dealt with the poet through graphic imaging methods in his poetry.

•The lack of sufficient resources related to the poet's life but only one source for Dr. Bahjat Al-Hadithi (the Islamic poem and its contemporary poets in Iraq), which prompted me to make a great effort in studying his life through repeated meetings with his brothers and close associates, and in studying his poetry by standing on the most prominent pictures. Figurative, beauty and splendor of its statement.

Difficulty navigating and obtaining information; Because of what the world is going through today of an outbreak of Corona virus, which forced most universities and libraries to close their doors, but with the facilitation of God Almighty, the research was completed in this beautiful manner after relying on it, and overcoming difficulties thanks to him and his generosity.

Research aims:

•Identifying contemporary poets with expressive energies and pictorial imaginations, which enables the researcher to learn about the poetic richness of modern Arabic literature.

• Adding a great scientific wealth to the researcher's cultural and knowledge inventory by standing on the metaphor method; To add a wealth of poetry to our modern literature, it is the focus of researchers' attention.

Previous studies:

The poet Muhammad Saeed al-Jumaili (may God have mercy on him) was not prompted with attention and extensive study by researchers in the literary and linguistic fields. However, the researcher was introduced to only one study by the researcher Dhikra Ahmad Nile in 2019 for its topic tagged (Intertextuality in the Poetry of Muhammad Saeed Al-Jumaili - An Analytical Study) ; This is because he is one of the contemporary poets who passed away in July of 2014 AD, as it was the first study, and the researcher observed some scientific and technical lapses regarding the researcher's study of the poet Al-Jumaili during his research journey; And because of the sobriety and scientific honesty of its role in highlighting the literary work in the most pompous manner, and the most complete aspect of the researcher is the most prominent of the mistakes made by the researcher, and the most prominent of which are:

•The researcher mentioned that the poet studied a master's degree at the University of Baghdad - College of Islamic Sciences (2). After researching and communicating with his colleagues who were admitted to the master's degree in the same year in which the

poet was accepted, it became clear that he was accepted into the College of the Great Imam, may God have mercy on him, in the 2012 academic year. 2013, and the researcher found that the poet did not complete his master's studies. Because of the events of destruction and displacement by ISIS terrorist gangs that passed over the city of Fallujah in December 2013 AD, and which led to his death in July 2014.

 •The researcher did not mention the study carried out by Professor Bahjat Al-Hadithi in his book (The Islamic poem and its contemporary poets in Iraq) issued in 2010 AD, in which the poet Muhammad Saeed Al-Jumaili mentioned with some of his poems, as the researcher's study was in 2019 AD.

Search Plan:

The plan that I followed in studying the topic included an introduction, two papers, and a conclusion.

 In conclusion, the researcher cannot but praise and thank the Creator, the Almighty, who has enabled him to complete this study in this way that if I succeed in obtaining the right thing, then this is from His Almighty's bounty, and as for what was deficient in it, it is from the researcher, then I thank Whoever illuminates the path for me with his thought, knowledge, and guidance, and this is especially the case for my professor supervising this research, Dr. Al-Mufdhal (Ahmed Saleh Ibrahim Al-Qaisi), and the last of our prayer is Praise be to God, Lord of the Worlds, and blessings and peace be upon our Master Muhammad and all his family and companions.

Foreword

In the definition of metaphor, language and idiom

Metaphor as a language:

Most of the linguistic views that talk about the meaning of a metaphor in language are almost converging in explaining what it is. So the metaphor and the permissibility: the position: you cut the place, walked in it, and the successor granted it and cut it, and permitted it and implemented it.(3)

Ibn al-Atheer echoed the linguistic meaning and said: "It is taken from a permissible from this place to this position if it goes beyond it, so the metaphor is a name for the place in which it is permitted, and this was made to transfer words from one place to another" (4). We will be satisfied with another definition of Dr. Fadl Abbas clarifying to us its linguistic meaning after examining the linguistic views of the concept of metaphor, so it is a meme source of the permissibility of a thing as it goes beyond it, and it can be in the sense of the name of the place from their saying: Language is the constant thing, and the metaphor is the transgression of the thing, and perhaps the reader will notice a contradiction between the two words, because what is permissible to place is beyond it and is not established in it (5). And there is a difference between them. The metaphor falls and the truth is modified to it by three meanings, which are: breadth, affirmation, and simile. The lack of these descriptions was the truth at all. "(6).

Metaphor idiomatically:

The metaphor was the subject of rhetoric interest and attention, and Abu Ubaidah (d.210 AH) was the first to use this term, when he wrote his book (The Metaphor of

the Qur'an), in which he explained how to reach an understanding of the Qur'anic verses, but he did not concern himself with the metaphor that is the division of truth. Metaphorically expressing the verse.(7)

Al-Majaz is considered an original art in the Arab heritage, and it is a feature of literary expression because of its accuracy in depicting phrases by choosing meanings and starting with them in the fields of imagination. It is also an element of the linguistic heritage, and one of the means of innovation.

Al-Jahiz says in the metaphorical style: "This section is the pride of the Arabs in their language, and in it and in its equivalents it has expanded.(8) "

When Ibn Jinni came, he set a limit for him after he reported the truth and said: "The truth is what is approved in usage based on the origin of its position in the language, and metaphor is the word that is not approved in usage based on its original position in the language." This definition fits the meaning of the metaphor for the term lion. The language is originally for animals, but it was not approved in use on the basis of its linguistic status, as it is a metaphor because it permits its original meaning and transcended it to another meaning: the brave man as their saying: I saw a lion, that is, a brave man like a lion.(9)

Imam Abd al-Qaher al-Jarjani set a comprehensive and detailed term for the terminology of metaphor, saying: "As for metaphor, every word I want is other than what it has fallen to him in the position of its author, for a note between the second and the first, it is a metaphor" (10). And in another definition, he says: "The metaphor is to be removed from its position and used in a manner other than that for which God has been placed, (11) so it is said a lion and it is intended to be brave".

As for Al-Sakaky, he believes that "metaphor is the word used in other than what it is intended for by investigation in use in others in relation to the type of its truth with a presumption prohibiting the will of its meaning in that type" (12). And in another definition of the metaphor: It is the term used in a manner other than what is set for it in the terminology of communication for a relationship with a presumption prohibiting the will of the positivist or metaphorical meaning, and the relationship between the real and metaphorical meanings may be analogous, and it may be other (13).

The researcher believes that most of the poetic images may be metaphorical, as they convey to our imagination something more than the external facts because they carry suggestions and imaginations that reflect the emotion and emotion of the poet.

Al-Majaz is one of the methods of Arab graphic creativity. Because the Arabs have the ability to articulate and use different methods of expressing what is in the soul of meanings that are meant to be expressed.

The Arabic used it in its different ages, in its metropolitan areas and in its valleys, a very brilliant and wide use, until the Arabic language in its metaphors reached an impressive amount of the genius of its speakers in pre-Islamic eras and in the Islamic eras, and it was for poets, masters of rhetoric of writers, and wonderful preachers. Metaphorically, it is only hunted by the intelligent, the shrewd ones who are experienced in indirect expression methods for their purposes.(14)

When talking about the metaphor, de Lewis believes that "every poetic image ... is to some extent metaphorical.(15) "

The poet may resort to metaphor; To express the essence of his poetic experience with what the allegorical image suggests from a dimension in meaning, and the metaphor has increased in the words of the Arabs, because sometimes it is more telling than the truth and better in hearts and audiences.(16)

The metaphor is divided into a mental metaphor, and an apostate metaphor (17). The researcher will explain each of these two types, and their relationships, as mentioned in the poet Al-Jumaili's book.

The first topic

The transmitter metaphor

The transmitter metaphor: "It is the word used in a manner other than that which has been placed for it for a relationship not similar, with a presumption prohibiting the will of the true meaning." And this is what was the relationship between what was used in it and what was placed in it that had a relationship other than similar, and the example of that hand if used in grace, because of what happened in the habit of issuing it from the offending, and by means of it reach the intended. From this he, may God's prayers and peace be upon him, said to his husbands: "Hurry you to join me with the longest of your hand," since what is meant is the extension of the hand by giving and giving, that is, you spend the most.(18)

And in a more detailed definition with regard to the metaphor of the sender, which is of two types: The first type: in it there is a relationship that is not similar between the real and metaphorical meanings that the word was used to denote, such as the use of "hand" in the sense of grace for the relationship of the hand being the means that is usually used in giving, and as the attribution of action or What is in its meaning other than what is his. As for the second type, it is the one in which there is no intellectual relationship, but rather a linguistic expansion, such as the metaphor for deletion without observing an intellectual relationship, and the metaphor of the increase, and so on. And the metaphor of the sender was called a metaphor for being sent by being bound by the relationship of likeness, whether it had a relationship other than the like, or it had no relationship.(19)

The mursal metaphor is described as "a style of speech based on the original expression and the expression of the meaning in a word indicating another meaning in the origin of the language, but they are coherent and coherent, so the foundations of the sender metaphor are therefore three: the expression of another term, the connection according to the connotation, and the adoption of the metaphor.(20) "

Dr. Ahmad Al-Hashemi defines the metaphor of the sender by saying: "It is the word used intentionally in a way other than its original meaning to notice a relationship that is not similar with a presumption indicating the lack of will of the positive meaning .(21)

The sender metaphor: "In the transfer of expressions from their linguistic facts to other meanings, there is a link and an occasion.(22) "

The relations of the sender metaphor are many, including: causal, causal, partial, total, current, local, the consideration of what was, the consideration of what is, the mechanism, the neighboring, the binding, and one of the scholars mentions that many relationships amount to eighteen relationships.(23)

The sender metaphor has a set of relationships in the poetry of Muhammad Saeed al-Jumaili (may God have mercy on him), and we see the poet's skill and creativity in his employing the sender metaphor, although it is little if compared to his use of similes, so he used the sender metaphor skillfully, and with a wonderful graphic depiction, and its clarification will come according to its appearance in the poet's poet . (24)

First: Causation: which is meant in speech to mention the reason and the intended reasoning, and it is one of the relationships of metaphor sender.

The causal relationship is one of the relationships that overflows with a pure metaphor, far from the truth, and away from simile relations (25). The poet used his image in the transmitted metaphor through the causal relationship to decorate the beauty of the Qur'anic verses, and explain their significance after he drew from them his poetic image as he says (from Al-Kamil):

Thy great miracles, with heavy torrential rains, rained down and revived from awareness of their meaning.(26)

The poet used the word (rain), which is a reason for reviving the life of the earth and what it produces from plants, and he meant here what the verses cause of reviving hearts, so Al-Jumaili showed us a metaphor that sends his causal relationship, just as rain is a cause of revival, he showed us the Noble Qur'an and the guidance it causes. Which means reviving the heart after its delusion, and we see that the poet drew this verse from the words of God Almighty: چﮃﮄﮅﮆﮇﮈﮉﭨﭧﭼﮈﮉﮊﭼ (27) .

That is, "He went astray, we guided him" (28), and God Almighty made the condition for reviving the heart and guiding it with awareness of these verses and the application of what came in them.

Second: Locality: It is the fact that something is permissible in it for others, and the metaphorical representation emerges with the relationship of the locality in the metaphor sent to our poet in a wonderful and sad manner that confirms his sense of the homeland and its fragmentation and loss, as he says (from the simple):

Oh my eyes, oh my country, who I have spread for themSouth weeping north was crying him

Eyes blink so narrowAnd the East asks for the West to console it(29)

The poet paints a national picture for us that a torrent of grief has afflicted his country, Iraq, whose wounds have become bleeding from all sides, so he used the sender metaphor in this wonderful depiction through the relationship of the locality in the part of the house and its helplessness, so the one who cries is not the south but the people of the south, so he used the south in the form of the sender metaphor As for the impotence of the house, he repeats the metaphorical depiction, but not in the way of weeping, but in the manner of a question. He who asks is not the East, but they are the people of the East. He employed figurative photography to give the image a

dimension and magnification that would not have happened had he resorted to painting his image in real terms.

The poet shows us in a metaphorical depiction that is sent and his local relationship as he lists metaphors in one part, and this indicates the poet's imagination, his expressive potential and his ability to include metaphors and make them the obedience of his thought, imagination and conscience as he says (from the sand):

Al-Quds became so great that the Euphrates filled it, throbbing with blood, and a tearful end.(30)

The poet's imagination emerges through his presentation of two close-up pictures showing the bonds of intimacy, love and unity of the Islamic nation as if it is one body, a member who asks, and a member answers a person who grows up and another who responds. In something other than it, the poet expressed (the greatness of Jerusalem) metaphorically, as Jerusalem does not grow up except that he intended the people of Jerusalem as a way of the relationship of the locality in the metaphor of the messenger, then the poet followed it with a local relationship as well, which is (and Labah the Euphrates) meaning the people of the Euphrates, so he produced for us two mixed images with his attractive imagination Readers and listeners of this beautiful photography.

We see that the poet has mentioned more than one of his poems about Iraq, and this indicates his sensitive patriotism that is filled with love and sacrifice for the sake of his country, so he says: (From Al-Kamil)

And the burning of longing in the wings of young people weeping on the square and the mihrab.(31)

In this house the poet called the place the place and wanted its people, who are both the square and the mihrab, so those who fought against the occupation with their blood and souls to defend the den of their country have been cried by the people of the field, and the people of the mihrab also cried. From bitter events that pushed his youth to sacrifice the most precious thing, which is the soul, to drive out the greedy invaders, and to the greatness of sacrifice and redemption, the poet's imagination was wide open. To make these places a soul and a body that have eyes to cry over the achievements of the heroes.

Third: Partial: That the writer uses as a metaphor for the sender a word that carries a partial meaning and wants it all, as in his saying: (From the abundant)

I bring good tidings to you that the head intends to withdraw, but rather to leave, but rather to flee.(32)

The poet depicts for us the exit of the American occupation forces from Iraq and in the manner of humiliation and humiliation of what they found among the arrogant heroes of Iraq, while he was withdrawing, defeated, and fleeing from the woe of what they taught in defense of honor and religion. We notice the poet in this house expressing pride for the Iraqis, euphoria and victory, humiliation for the occupiers, brokenness and defeat, he gives us a metaphor that sends his partial relationship, so he released the part (the head) and wanted all as a metaphor, and the head here means the occupied countries that are headed by America, and this is called the partial relationship of the metaphor. The sender.

In another place, the poet describes a metaphor for his partial relationship, but with a taste of pain due to the suffering he suffers from the state of Iraq, asking that the Iraqi elite find someone who takes the initiative to support Iraq and its sympathy, by describing to the eyes of Iraq that it brings tears, demanding its consolation by saying: (From The comfort her). He says (from the simple):

I have a cry under my ribs. The eye of Iraq cried from the comforting one.(33) ?

We see the poet in this wonderful graphic depiction using the metaphor of the sender with his partial relationship, by releasing the part (the eye) and what is meant by that is all, which is (Iraq) whose tears are poured out and whose blood is shed. This image is acquired from the reality of the painful events, so the poet showed it with his imagination to his readers and listeners, and the researcher thinks that this house can be considered a metaphor sent to the local relationship through the poet's expression by saying (Eye of Iraq) meaning to the people of Iraq, and it is also possible to regard it as a partial relationship through the release of the eyes part and the intended The people of Iraq, and this is the creativity of the poet who makes the imagination of the student and the reader a wide horizon for obtaining the valuables and the essences of metaphorical relationships.

The poet repeats the partial relationship with another house in the same poem, but with a stronger and more accurate illustration, where he depicts the eyes of Iraq in tears, but he adds another expression to it and another image that dazzled the recipient and added a new suggestive coloration, since from excessive crying the tears turned into bleeding blood and was blinded by the tragedies of what he is going through. The country is one of the cruelest types of torment, pain and transgression, as he says: (From the simple):

The eye of Iraq cried until the tears were bleeding and blinded by its tragedies.(34)

The relationship here is partial because the poet launched the part and wanted the whole, as it was mentioned in the previous house (Ain al-Iraq). I mentioned the house because I saw in it a wonderful illustration that envelops the reader's imagination through the transformations shown by the poet. They bleed profusely, and if the tragedies and woes blind this eye, which is lost between the pouring of tears and its abundance, between the bleeding of tears and their heat, and finally the serious events caused by the blindness that afflicts the eyes, and he was the best and best poet in this metaphorical depiction of the sender, which made it contain more than a wonderful representative scene.

The poet's imagination begins in the statement of the wonderful metaphorical representation through the metaphor transmitted by his partial relationship also as he says: (From the abundance)

A hand reached out to my country, ravaged my history and canceled my wishes.(35)

Al-Jumaili mentioned in this house the part, which is (the hand) and wanted all, which is (the invading forces). , Then use the hand as a metaphor, not the truth with the partial relationship, which is one of the sender's metaphor relationships.

Fourth: The college: which is for the writer to call the word comprehensive, but he wants only a part of it. The comprehensive word includes something else, "and that is

if he mentioned the whole and I want the part" (36). We find this relationship also with the poet from his saying: (From the abundance

You rode on the sea as a faithful captain, and despite the waves, you drove the ship (37)

In this house the poet used words that indicate the strength and rigidity of his praise, so he drew for us a beautiful metaphorical picture that produced for us the total relationship. The poet launched the whole (the sea) and some wanted (the ship), so the sea does not ride all of it, but the poet called this as a metaphor, not the truth, so it is impossible to ride The human being is a sea other than a metaphor, and he added to the drawn image attributes, including the word captain, which denotes leadership and valor, and the word honest when the great leaders have this virtuous quality, then he gives us another image, which is despite the waves, temptations and massive events, the ship ran with your strength, integrity and wisdom, to anchor On the shore of safety.

And the poet said in praise of Iraq (from Al-Wafir):

Your heads defied every wind, and your horses tired of the crowd of prostitutes(38)

The heads of Iraq and its flickering banners defied all the fierce winds of temptation and woes that wanted to undermine Iraq, then the metaphorical depiction in the overall relationship shows us when he made the horses tire the greedy enemies and prostitutes except that he released the whole and wanted a part of the horses, so not all the horses of Iraq but a part of it Everyone wanted the part. This clearly shows that the relationship is universal.

We see the poet enchanting us with a painting that he adorns with the universal relationship of the sender, as he says (From the Wafr): In a poem he called (Evacuating the Occupation Forces).

I bite my fingers and blame myself for bastards and the mobilization of female soldiers (39)

Through the sender's metaphor, the sighs of remorse and self-blame appear to us when the occupation decided to evacuate its forces from Iraq, not out of love for their survival, but rather wanted to get out nothing but trapped dead people who would be transported in torn pieces for their killing, detonation and injustice. He wanted to show that the young men and children who were killed as martyrs must be avenged and not allow the invaders to come out unless the bereaved mothers and orphans have been healed for revenge, and he used all the fingers and wanted a part of them, so it is not possible for a person to bite all his fingers, so the metaphor used It is the word (fingers) and its total relationship.

The poet's innovations in the universal relationship are one of the relationships of the sender metaphor, as he says:

The placement of the fingers in the ears is known to the people of Noah, so who would dictate it to the people(40)

Al-Jumaili released his fingers, and wanted the fingertips to produce a metaphor for us that transmits his total relationship, and he derived his metaphor from the Holy

Qur'an, where God Almighty says through the words of our master Noah, peace be upon him:

The poet excelled in this relationship through his use of influential meanings that touch the feelings of the readers, as the poet moved from one stage to another in a new way, as he says (from the simple):

The days of your lifetime, if you die hard, then left lights behind their darkness(41)

Through his painting, he shows us the suffering and pain that afflicted the Iraqis during the days of the economic blockade, and the ulcers and need that afflicted the people that these days, if you die, are full of hardship and distress. Creativity of the great Qur'an, God Almighty said .(42) جٌوۡؤُؤُجٌ :The metaphorical image appears to us from the abundance of the poet's imagination, as he mentioned the whole (the age) and wanted the part, which is (the age). It is unreasonable for a person to live for an eternity except through metaphor, so our poet produced a metaphor that was transmitted by his total relationship and his dazzling metaphorical depiction.

Fifthly: Concern: It is that the word is specific to one thing, such as giving the name of the person to the tribe towards: Rabi'a - Quraysh.(43)

The poet shows us a wonderful picture of the metaphor sent to the relationship of koshas when the Islamic nation invokes the nation of the billion as it is called in our time when it is required to ride horses to defend the usurped lands.

If it is said, "Horse, ride," give a billion people who are called upon.(44)

The poet employed in his metaphorical words an expressive picture of the state of the living nation when he responds to the call of those who seek help from it seeking help. The Messenger, may God's prayers and peace be upon him, that the nation is victorious with dear glory or humiliation, and he shows us a metaphor that sends his relationship with regard to the fact that the word (billion) denotes the Islamic nation, so the poet's intent is "a billion to meet), that is, a billion Muslims.

We can consider the first part of the poet as a metaphor for the relationship of the neighbor, so he said (Oh horse, ride) the researcher believes that the poet came to the relationship of the neighbor, so the horses do not ride, but the people are the ones who ride it, so he came to ride by means of figurative photography and he intended by that the preparation and the rides of the knights on it to defend the nation.

We see the poet repeating the word (billion), indicating that it is assigned to the right of the Islamic community, as he says (from the simple):

Our billion has zeros fixed in vain, and the truth is that the north of the number is zeros(45)

The poet showed us an image that is contradictory to the first image, the first image depicts a billion that they are ready and responding to the call, but in this image inspired by the painful and wounded reality of the nation, he shows us that we do not deserve this number as the zeros of the billion were placed in vain for not doing what we ought to be of unity and support. And victory and empowerment despite our huge numbers that reach more than a billion, then the poet comes out to us with the conclusion that the right that everyone in this universe should know is that our actions

and our positions indicate that the zeroes of a billion must be in the north so that the number is nothing to mention, and that Because they allowed their enemies to obtain the sacred things and good deeds without a situation mentioned, and he resorted to the wonderful metaphorical representation through his movement between the verses in this wonderful assignment that shows the state of the nation, between the metaphor of the messenger that related to the particular in the word billion, which, as we said, has been allocated by the poet to the Islamic nation in terms of The transmitter metaphor.

Al-Jamili completes his wonderful metaphorical painting with the relationship of khass, one of the relations of the sender, and this time he depicts Iraq speaking about himself in the poem (I am Iraq) saying: (From the simple):

I am Iraq, whoever listens to my countryA billion forefinger behind me

It heals my deep surgeriesAnd the Arab nation will not forget my suffering(46)

Al-Jumaili produces for us a metaphor for the love of Iraq, so he depicts Iraq talking about himself as the groans, woes, and breakdowns that this country is facing over the ages, and he did not find anyone who listened to his pain and suffering, and he did not find anyone who wipes over his deep wounds and heals them, and the poet excelled with his delicate patriotic sense and was better in his portrayal of Iraq The wounded man and what he suffers from the events recorded by history and continues to be recorded with a golden sponge.

As for the metaphor of the sender in this verse, it served to amuse the soul and excite the mind of the reader, so meanings fell into the hearts of the readers, and the metaphoric word in every house performed meanings that showed the poet's ability to conjure meanings in a metaphorical manner.

The researcher concludes with the testimonies he has reported pertaining to the metaphorical depiction sent by a beautiful painting that he embroidered with the beauty of two relationships of metaphor of the sender in one house, that is, in the part of the house, and his impotence for Iraq in his poem (Remember, O Iraq), as he says (From the multitude):

Remember, O Iraq, a sirat, a caravan with their horses, over the Euphrates(47)

In this wonderful illustration, Al-Jumaili blended two relationships in the same house, one of which was a local relationship, where he mentioned Iraq and wanted the Iraqis. To his metaphorical painting another dimension, as he excelled in this wonderful transition through which he showed another image in the impotence of the house in the style of metaphor sent in relation to the totality, he launched the whole which is (the Euphrates) and wanted some of it. It is not possible for horses to walk on the whole Euphrates except as a metaphor. We have another sender metaphor, but in another relationship, which is the college, so that the poet adds to his expressive ability and creative imagination a beautiful description with wonderful meanings.

The second topic

The mental metaphor

Mental metaphor: "It is the utterance that is indicated by the attribution to other than what the speaker has of the ruling in it for a form of interpretation, not by means of a statement like your saying He healed the sick doctor, so healing from God Almighty

was assigned to the doctor as a metaphor, and the prince defeated the soldiers, so it was the prince's army and not the prince. The same, but the matter was assigned to him metaphorically.()"

Al-Qazwini defines it as "assigning the verb or its meaning to something other than what he has with the speaker on the surface for a relationship with a clear context for that the attribution is to what is his.(48) "

And the mental metaphor occurs in the chain of transmission, "it is the attribution of the verb, or its meaning of a subject's noun, or an accusative noun or an infinitive to something other than what it appears to be, from the case of the speaker, due to a relationship with a context that prevents the attribution from being based on what is his.(49) ".

Perhaps Ibn Jana did not set a chapter for the mental metaphor, nor did he devote a chapter to it, but rather came in an example, one of his examples that he gave for the metaphor in general. However, we notice a distinction between the mental metaphor and the sent metaphor, through his talk about the broadness of the metaphor, he said: Do you not see you say: (the prince cut the thief), and the cutting is by the order of the prince not by his hand, and if you say: the prince himself interrupts the thief, you raise the metaphor in terms of action And I came to the truth, but there remains a metaphor from another place, which is your saying: the thief, perhaps he would cut off his hand or his leg, and if I was cautious, I said, the prince himself would cut off the thief's hand, or his leg.

Thus, we find that Ibn Jana had warned that in their saying: (The prince cut the thief) could be a metaphor:

One of them: a mental metaphor for its causal relationship in assigning the act (cutting) to someone other than the prince, but by his order, and that the prince was a reason to cut off the thief's hand, but he was not the one who cut it.

And the other: a metaphor that transmits his overall relationship with (the thief); Because he may have cut off his hand, or his leg, so he released the whole and wanted the part.(50)

The examples of Ibn Jana in the metaphor helped to convert Abd al-Qaher al-Jarjani to differentiate between the mental metaphor and the sent metaphor, as it was the thread of light that guided him in explaining the difference between the metaphors (51). Al-Maraghi describes the mental metaphor as a form of expansion of language methods, and an art of brevity.(52)

By tracing the poet al-Jamili's book, we see that the poet has little use of the mental metaphor, when compared to other methods of photography.

First: Attribution to time: "temporality: it is what was built for the subject and was assigned to time metaphorically" (53). That is, that the verb is attributed to time, and Al-Jumaili mentions to us in this verse a mental metaphor for its relationship with time, as he says (from the simple):

O my lord, the days have passed proving that the Creation, if His Excellency desires (54)

The verb (dart) is assigned a metaphorical attribution to the days, so the days do not rotate except that the poet assigned the rotation to the days as a metaphor rather than the truth, and it is an abstract meaning that does not perform an experiment. Rather, the one who performs the experiment is the poet himself who intended the events of the days. That metaphorical representation has endowed the meaning with an effect and an ability that arouses in the recipient the enjoyment of the beauty of the meaning.

He employed the chain of transmission to time in the mental metaphor elsewhere, but with a word that differs from its predecessor, as he says (from the simple):

The years that blinded us have been a trap for our families in their shafts(55)

Al-Jumaili showed us in this house a metaphor that dazzled the recipient, as he assigned two metaphorical images to years, the first: that years are the blind insights as a metaphor, and the other: the years are attributed to them as traps, and we have been captured in their shafts, and it is unreasonable for years to perform these two The two images, but the poet attributed this to the years by metaphor, not the truth, for what blinds, captures and anticipates are the events and tragedies of the years, and thus the poet has shown us an allegorical painting in which he achieved the imagination that gave the reader beauty and pleasure.

The poet repeats the mental metaphor of the relationship of the chain of transmission to time with a poem he gave about the reciter and the muezzin he called (To the reciter and the muezzin) in which he said (from the simple):

Days almost shrouded you in forgetfulness while you are greater than the injustice of Shana(56)

The poet assigned the verb (to shroud you) to the days in the form of the relation of attribution to time in the manner of mental metaphor, and that days cannot be shrouded except that the poet has assigned this as a metaphor rather than a truth, and the poet intended by this that both the reader and the muezzin are counting the dead and in the fold Forgetfulness where the fate of death is shrouded. Likewise, society has forgotten what they are performing in terms of a legal and humanitarian duty. As for the second part of the house, it praises them that they are old and worthy people, even if they are forgotten by the events of the days.

Second: Attribution to the reason: "It is the release of the word" cause and mention of the cause "(57). We see this relationship in the poet's saying (from al-Raml):

Haman built an edifice that reaches a door, but Pharaoh's plot ended(58)

The poet assigned the action to its cause, so the one who built the edifice was not Haman, but his soldiers who built it, but the poet assigned the action to Haman as a metaphor as it was a reason for its construction, and the relationship in this metaphorical depiction is the relation of attribution to the reason in the mental metaphor, and the poet drew his image from the Qur'an Generous, as God Almighty says on the tongue of Pharaoh.(59)

Third: Attribution to the place: "The locality: which is what was built for the subject and assigned to the place" (60). He says in assigning a verb to a place as a mental metaphor (from the simple):

Oh people of goodness, enclose them as a nursing woman

Good to hold the fragrant blood of the four of usShe embraced her warm breasts

And the universe prided itself on it and its narrator(61)

We find that the city of Rawa has gained from the poet's love by praising their heroes who have offered their souls in defense of their city and Iraq, so the poet used a mental metaphor for his spatial relationship. Using a metaphor, the poet depicts the place with a painting that he adorns in the most beautiful form of the solutions of sacrifice and sacrifice, as if the city includes under its arms in the ground of the earth its heroes who sacrificed their lives, just as a nursing mother includes her newborn child to her warm chest, and we see that the poet has combined two wonderful graphic styles with a peerless illustration when Combining the mental metaphor with the representational metaphor in one house, and this is calculated for the poet, as we see among contemporary poets a scarcity in depicting the representational simile, but the poet has more than him. Metaphor to be complete, we have a painting embroidered with the beauty of figurative and representational pictorials, in a scene that dazzles the listeners and astonishes the readers.

The poet Al-Jumaili introduces his listeners to another spatial relationship, one of the mental metaphor relationships in his poem (Complaint), as he says (from the simple):

Walk to a boy crying over a child and empty the tears from the hiding place of the fugue(62)

We notice that our poet has a clear complaint in the poetic verse, as he portrays the child crying over another child in a wonderful depiction that expresses deep sadness in the poet's body and with sincere feelings. The poet produced for us by using this spatial relationship a mental metaphor and with evocative and influential meanings, and this is evident in the impotence of the house, as the severity of sadness led the poet to his desire to empty the tears hidden in the eyeballs with a beautiful painting that dazzled the listeners. (63)

 The researcher sees from the foregoing that the poet excelled in his use of metaphors, both the sender and the mental, to decorate the readers and listeners with paintings of beauty embroidered with the most wonderful metaphorical images.

Conclusion:

Praise be to God who humiliated the difficulties and provided me with patience to reach the effort and generosity I have come to after the enjoyable study of figurative depiction in Al-Jumaili's poetry, as the researcher tried to clarify the great importance and position of photography in literary studies by analyzing and explaining poetic texts. The guarantor of clarifying the ambiguities of every literature, and the study concluded with a set of results, and new recommendations that the poet's poet (fragments of speech) did not have sufficient study, and the researcher's findings can be summed up as follows:

 •The depth of the conscious experience and the sincere emotion of the poet in expressing the issues of the Islamic nation, and the national belonging that the poet lives in a clear manner appropriate for poetic purposes, and in conformity with the requirements of the situation.

•The poet relied in producing his pictures on his broad imagination, his deep feelings, and his fertile poetics.

•We notice the poet's ingenuity through the multiplicity of metaphorical techniques, which indicates the breadth of his imagination, the accuracy of his selection of words, his good performance of meanings, which contributed to highlighting the texts in their bright colors and beautiful paintings.

•His poetry was characterized by clarity, and he made the Holy Qur'an and the Sunnah of the Prophet the two main pillars from which he derived his most prominent metaphorical images. The reason for this is due to the religious tendency that characterized the poet, and his inclination to address the various problems of society by following the example of the Book of God Almighty, and the Sunnah of His Prophet, prayers God be upon him.

•His poetry was distinguished by sincerity, influence and realism that touched the conscience of the recipient, and we note the absence of his poems from spinning and love poems as we see him carrying values, patriotism and humanity, which made him distant himself going into these purposes as he made his concern to support the oppressed, defend against the occupiers, and work on the arbitration of the law of God, the Most Gracious, the Most Merciful. This was evident through the skill that was reflected in most of his poetry.

•We notice the poet's use of traditional expressions frequently in his poetry. Which contributed to linking our beautiful poetic present with our authentic Arab past.

•Finally, the researcher does not fail to mention the poet's good choice of the title of his poem (Shards of Words), because of the beautiful fragments it contains, and impressive graphic images.

And my hope is that I have succeeded in this scientific effort, and God is the Grantor of success

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