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SIMILE AND ALLEGORICAL IMAGE IN THE POETRY OF KHALED AL-BAHRUZI

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ABSTRACT

The research studies the Simile and allegorical image in the poetry of Khaled Al-Bahrizi, who is one of the poets of the seventieth Iraqi generation whose production was distinguished by its richness and artistic and cognitive flair. A tool to reveal graphic artistic images and to trace the meanings and connotations emanating from those artistic formations through which the poet reflected the psychological, social and economic structure, in order to expose reality and reveal it to the recipient in order to educate him and open his insight and to form his consciousness and pattern it according to the vision of the creator of the world, and in this he is not far from a region The realist school that links form with content to establish a vision that does not transcend reality as we observe in the ideal school, but emanates from the core of reality, in an attempt to correct it and restore its ruin. This is due to the poet's ability and his mastery of his artistic tools with graphical dimensions (metaphorical and allegorical) that formed those visions, ideas and perceptions that the creator embodied in his texts.

Introduction

A arose poetic image of its fully scholars, researchers and critics , and because of its great importance in building and shaping the texts of poetry formations technically away where the report and direct , it is jewel poetic work, as ((an important element

of the elements that build the poem in terms of the installation of a Sloppy supports the art for language fundamental base in this building)) (stubbornness 1994) for that they reflect the ability of Alachua Presentation in the formulation of ((aesthetic version in which the language forever is a sector sensual body or emotional to not Jassam or meanings with new wording dictated by the poet 's ability and on his experience in accordance with the technical neutrality between two parties , namely metaphor and truth)) (Abdul Allah, 1987) , P picture is perception , and therefore they come from and nothing but it is not the same thing . The image of a featured tools and methods of poetry , which is based on Al guardian poet to express his vision of intellectual own and connect his experiences of poetry to the recipient, Fa The experience was creative poetic picture poetic basis ((is the technical means for the transfer of experience)) (Abdul Allah, 1987) and creativity and skill in the poetic work comes from ((the ability of the poet to discover secrets of the language and extract what their energies are rich inherent in its words with much possession of the energies of language and life Fa NH gives personal and entity making them able to excite and move, this is the most wonderful goal and the most dear goal of poetry) (Adnan, 1988) . And the poetic image is not improvers verbal or decorative and is grown representation and determining the internal state of the poet , it is that the boat is interesting , which is characterized by the poet Muqtadir it through ((selection of appropriate championed verbal in terms of its music tone , their hidden significance, and melted down in the crucible of his feeling and conscience , and reformulating its structure and coordinating it according to the vibrations of his emotions or his senses)) (Majeed, 1984) and the poet through his poetic compositions embodied in his experience all his feelings and his inner feelings, whether they come from sensation or action (Majeed, 1984) and therefore the image is considered Poetry is a unit that expresses an artistic formation through the synergy of its components . One of the characteristics of the successful poetic image is its association with other images of an emotion that makes it transcend the apparent meaning, because the poetic image is the basis of perception of things, so the image is therefore the product of emotion and “emotion without a blind image, and the image without empty emotion” (Karouch, 1947). Reflected the eloquence of the image and aesthetics in the manufacture of linguistic relations between the ULC to Matt beyond direct meanings to the meanings of revelatory confer on the interior multifactorial special flavor, no poet ((tendency to express the emotional worlds in a way that makes investing perceptions of the world and its sensual things to do the task of performing it by reshaping it according to the perceived meanings and connotations of which the direct language is unable to disclose)) (Abd al-Salam, 1994) . And consists of the poetic image of the important elements are : the imagination and passion are participating in the work of Yeh making the poetic image and maturity, as a n fiction is made and broadcast the image of poetry is the motive for ((organic unity in the poem)) (Fawzi, 2004), and when n limit the imagination we mean by the element most concentrated and beautiful, it is through which we are trying to reach things that cannot be accessed without it , it is our means sailing past worlds and present and what is non - existent, and all that there is outside the framework of the poetic experience that are Without it, it is less clear and less perfect (Lewis, 1982) . Fell to the imagination effect is evident in the formation of the idea embodying Lothario ((not n only Wonsan had

received ideas greeted by his heart and emotions)) (Fawzi 2004). Therefore, critics count it ((The basis of the literary image, regardless of its artistic level, is to the achievement of the merger between feeling and the unconscious, and the achievement of compatibility between unity and diversity, which creates the artistic work) (Bashar, 1983). And the poem discriminator Gaza is not worth gaining and not with all its poetic images expressive Lecco Nha poet's imagination in line with the other queens. The importance of passion highlights the clearly in the formation of the poetic image ((the emotion is blowing intuition cohesion Wu unity is not considered intuition really intuition but not passion, and passion alone can be emotional intuition)) (Karouch, 1947) It is the basic element ((for the effectiveness and vitality of the image)) (Sanaa, 1989). Therefore, the most talented and creative poets are ((those who are able to stir up different emotions in our souls in a strong degree)) (Sanaa, 1989). Emotion explains the properties of the poetic image. It conveys its beauty, influence, and splendor, and therefore the poet must be fluent in conveying and conveying it. Perhaps what he said Abdul Qadeer Jerjani in ((meaning, and the meaning of meaning)) (Mohammed, 1988) is approaching a lot of the concept of the poetic image of modern meaning, meant is a key to enter the poetic image worlds of the meaning of meaning, P is ((the words of a charged strong would ship consists usually sensible elements, lines, a Luan, movement, shades bearing in the idea of a and passion: that is, they suggest more than the apparent meaning, and emerged from the reflection of external reality, and Tal in whole words consistent)) (Rose 1971), and this harmony of the words can be a n gives ((intellectual knots and Atef Yeh in a while a uniting not to Vaz degrees)) (Austin, 1972) and we can say E. Nha and means of expression from the outside world and around through the vision The poet's own account of this world, things and tools, and making the recipient contribute to the creative poet in his perceptions, ideas and emotions, and this makes the text seem appropriate for the age and its transformations. See Si de if the ((it is in the simplest sense drawing texture words)) (Lewis, 1980), but this should be poetic image to be in the best you can order the poet connects E. Lena idea, from a specific angle seen E of the guardian poet, Fa image ((always unrealistic, although extracted from actually n technical picture sentimental belong in essence to the world of conscience a many of its affiliation E. Li world of reality)) (Izzedine 1978), because the poet creative my place emotional liftings on his view of the reality It is not a reflection in conformity with reality. Because ((The relationship between the word and the occurrence in poetry is more ambiguous and remote than the relationship between the image and the object depicted in the drawing, for example, the word that denotes something that does not need to be used in the poetic image is intended to evoke the image of that thing from the mind)) (Ezzedin, 1978), that the poetic image has a close relationship with language ((poetry is a linguistic art and a form formed from language, and language is a group of relationships, so if it is transferred to another language, the relations that form the image will be disturbed)) (Muhammad, 1993), One of the important things in shaping the image through the linguistic structure is the structural interconnection (((If the image is connected in drawing with lines and colors precisely, then the image in literature is related to the language or to the linguistic formation, and without it there would be no image at all)) (Mohammed, 1993), in the foundation of a poetic image is to emphasize the linguistic aspect as

((if any of the lattice image including a crowded where the T. raised voice, and dimensions of thought and emotions impact of creating relations contexts of Heresies poet is not essentially non image of language, not the poet when used linguistic context , the words come out of sense of adversity Plan context in which tens of meanings)) (Mohammed, 1993) so that the language has conjunctions impact Meh m in E. starch declared words vitality and luster vinegar in August, E. y ((of this relationship limit the density and tension in the images of lattice, making the effectiveness of the image to the process of flux and only albedo detection and limitless ... this efficiency alien images crystallize when dealing with imagination vinegar things as are symbols directly aware evoke field of emotions and only the conclusions and semantic)) (Kamal, 1979) , and It is through the constructive relationships of the poetic language that the imaginative energies of the poem are crystallized . Therefore, in this study, we will try to shed light on the poetry of (*Khaled Al-Bahrizi*) to reveal the artistic and aesthetic values that reflect his various subjective experiences that depend on ((the full equivalence between the emotion that the artist feels and the image in which he expresses this emotion)) (Karouch, 1947) The poetic image has an important effect on the poetic formation of the poem , as the poet reflects through it his thoughts, psychological state and emotions and passes them on to the recipient clearly . Hence the poetic image is formed when *Khaled Al-Bahrizi* according to the methods used to poets ancient and contemporary on the formation, a picture of the simulated image and allegory.

Literature review

1. Image metaphor

Suc 's most important metaphor a Rakan poetic image; Because of its energy elucidation of ideas, and to clarify the meanings, connecting things, blending together, it is in the most basic definitions based on ((that one described representative another tool analogy)) (Karouch, 1947), and in analogy to be Through relationships in which both ((the transmitter and the acceptor are opposite in the depiction that is based on this type of relationship), the first is composing and the second analyzes, and the composition requires extensive experience and accurate knowledge of the secrets of the human soul and its tendencies , so that a marriage of the described facts can be extracted. the images descriptor barely paired even pronounce , if not pronounce a failure for all analysis late process only creativity)) (Trabelsi, 1981) and image simulations are ((a feature of the features of the literary work of art, has diversified into a forms and were the core of the desire of the artist's expression, and moves with him in the fast outlook, a and in complete his term , and be of help to him in exposing the components of the chest in the poems careful where the formation restores linguistic exception to overlap)) (Fayez, 1996) the analogy method of important a to bring things E. Li feelings and self ((analogy knowledge of where he is Lisse 's p Li Alma The ball of her work, so he does not need to conclude that all the characteristics related to everything separately, based on the selection of the indicative faces that we can, thanks to a few of them, bring many more.) (Al-Trabelsi, 1981) The poet resorts to using the simile image, not because it is only a

means of photography. Rather, the image based on simile in its representation is characterized by characteristics that have a great role in uttering speech with rhetorical meanings and suggestive energies, and this increases the poet's ability to influence the hearts of his recipients. The critics, ancient and modern to the analogy, Khatib Qazwini said: ((a metaphor, significant participation over the order of the meaning)) (Trabelsi, 1981) and Sherwani FH Dr. Ahmed Al Nasser as ((linking two or more recipe of the qualities or a massively multiplayer)) (Ahmad, 1986), the general interpretation of these circular data is a partnership between the two parties in one or more, as each one of them remains different for machine another, and this is what Nu e has a son Agile Cyrene by saying: ((The analogy is an attribute of a thing with what is close to it and it's like from one side or many sides, not from all sides, because if it fit it completely, it would have been it)) (Al- Umda, 1972). and poet, a skilled used as an important tool in connecting things and approximated ((resort the Presentation of increases meaning clearer and stir only neuroleptic)) (Ahmad, 1980) and it should be ((be precise and improves connectivity and holding asset of the things to lead its meanings on a good face and to very beautiful depiction)) (Ahmad, 1975) because of the analogy explained and as the arts of rhetoric in the filming and rounded sense. It was transmitted from the mind of the poet skilled to the recipient's mind by readers of this method (metaphor tool, similarity, resemblance style, saturated do, and the context of semi - appropriate) to reach. listener after special readings and through a certain change, employ as well as a nature of the neighborhood of sterols in favor of the art of metaphor in general, but these similes became ((hammered respond to self - lukewarm response to the numerous her, which is on the other hand, predicted weak queen creative when the poet, and extinguished the flame of e - sensitive and therefore He seeks help from his mental reserve and his heritage archives) (Shari's, 1982). And these similes ((with the passage of time, frequent use, and by virtue of a reference to it in texts that circulate in these contexts, they lost their good and symbolic nature and became a legacy that the successor passes on from the predecessors)) (Nuzha, 1991), so the process of analogy often takes place. any serious extent winding between converging things, through a Happenings and positions acknowledge with the description of certain perceived by the poet between these things, which culminates with a broad thought, and imagination market ed, not Druk this harmony, but this does not only mean Union Parties participation in an important analogy were many common traits that combine the parties, to achieve simile function this is when there are two parties possess nature seriously Maly where their kind of correlation, not entitled through the high rate of only did not highlight the significance of similarity in the text (Muhammad, 1995), so the simile is an inherent part in the composition and poetic structure of the poems, that is, it is not an ornament that the poet puts in his poems, and this is what makes us consider the simile an element ((a) is essential in the overall composition, and the general meaning is to be accomplished only with it, because the excellent literary text does not intend To the simile not only as an analogy, but also as a need It is based on the necessity of formulation and installation) (Muhammad, 1995) it shall take the poet *Khaled Al-Bahrui* this art form in the formation of a lot of pictures, which in more and dominated to shake the old Arab taste especially with recipes acclaimed, and often see the use of the poet to a series of similes in the formation of texts of poetry,

in his poem (Pictures in the Memory Museum) and in the part that he called (Baghdad 72) he says:

*In an internal insatiable village
Just like a trance in the impossible sky
And the water of love in the eyes is clubbing, and what is kohl?
The command and the fire of the feminine in the heart rises
Which in the veins is highly flammable?
But it is the spirit, ah, throughout the years it disappears in a female's eye
And in the Shaybah of Depreciation (Khaled, 2013)*

In this text, the image of Baghdad appears which the poet enters for the first time in the youth stage, where the city is bustling in its loudness. With the joys it contains that send safety and beauty, he paints an analogy of Baghdad, which he sees as a girl in the prime of her youth, with which the fire of femininity glows despite all the hustle and bustle that the city is experiencing, so the poet resorted to likening Baghdad to a group of analogous images as in his saying: (Nashwa, Water of passion, shadows, fire of femininity, rapid flammability, female eye, youthful exhaustion) for these analogous images are what together formed meaning and connotation of the text through which the poet wanted to show us Baghdad with the concept and perspective of youth and the feelings and sensations that he himself is experiencing. It was clear to him when reading these verses, but that he made Baghdad more beautiful than beauty itself, as evidenced by his saying:

*The stranger pleads to the filly contained in insanity
And the flame is rising
Any of these is figs lips
And I like this milk from wine (Khaled, 2013)*

The poet describes Baghdad as that girl who bears all the attributes of beauty, femininity and youth pleasures. These similes have gained another meaning, which is the image of the sexy woman and with these analogous images, the poet touched all means of communication to draw that image in the mind of the recipient, and says in his poem: (Flight in a dream):

*I flee towards skies that have not fallen
No, Baghdad hurts crazy
Erbil has not changed my hair
No Basra leaves salty leaves in my hands
Not overly spiritual death among people Waller Man
I don't know where the paper bat will land me
And I the damaged the folding Ran
There is no savior in sight
Not only circumvent the and them
And Adoor such as a horse whinny (Khaled, 2017)*

The poet uses the analogy not to the instrument as in (not overly spiritual death among people pomegranate), for achieving image simulations, here the spirit of the poet and saturated his love of his pomegranate, a what the similarities can be touched from the interweaving of the negligence of the soul and the neglect of the love of the pomegranate, as he chose to simulate his rotation with the rotation of purebred horses, and this was an analogy of the extent to which his city embraced and wrapped

around it, as well as wrapping around it, and thus the poet excelled in drawing a metaphorical picture rich in connotations, and the simile in its reality ((pure creativity of the soul, which cannot be assumed of similarity, and grew between the two facts apart too much a little, and all that as you are the links between the facts of the for Tin approaching them the poet distant and accurate whenever the image is stronger and better able to influence, and he sang poetic truth) (Khalil, 2003), and he says in his poem (Like tears and like me):

*When the stone cries blood, its color is white
On the one hand, she got addicted to her sadness and shortened the bleeding
Like the ignition of blackness at the roots of the mountains
And like a rain of flour from the sky
And like a poet breathing his last breath
And resolve Guet in his poem
And like the heart of a woman is lost in majestic loss
And like a tear fell from the eyes of God (Khaled, 2020)*

It enables the poet in this text from E. popularized of an atmosphere of sadness and only represents for the level of significance between the crying stone and many photo-realistic, was the analogy effect of the actor in this interlocking discovery done by the poet in the text of e to doubt for a general picture seemed clear do not need great mind to see the elements Simulators method, and the image founded on analogy ((to deal with reality perceived dimensions, and with the abstract aspects of intellectual, and with deep psychological sense of the parents of Mark, which is distributed by the nose positions is high, and is not there focal point fixed for significant a and a merely psychological but dictates that take a and that the starting point of the context and the experience of the artist telling them)) (Fayez, 1996) Perhaps the poet chose the crying stone and no one else did a possessed stone of hardness and hardness and a crying stone, impossible metaphor; So it was the m likened a Adha impossible as (blood color a white, flare black mountain roots, pour flour sky, tear fell from the eye of God), reveals a pattern fiction for posts enables the poet of language in the selection of the image components of poetry, no matter how Its accuracy, and blending it into his poetic imagination and pouring it into his poetic text to be embodied by the simile formed by the poet in this text, and he says in another poem (Return to the Self):

*The moon of the balconies baptized into the wine of your heart, catching the horns
of light
Then your tears turn up like goats over the meadows of the wandering mountain
Winepress made you the world
And like ants alone trains barely
And Others Are Attacking (Khaled, 2017)*

Text form of similes group date and turned to structure the general picture of the text of poetry, and was baptized the poet to that multi-configuration similes to show enable hair systems and creating poetic images deep, these reveal the Tishbite Hat which gleaned from the nature of vinegar impervious to a statement of self-image of retreating anxious, we can and we see through the similarity extracted from a doubt the several, it looks like self once a goat on the slopes exposed mountains coup, again likening b workers ants when sooner and tire and other orphaned, which is in this

formation Simulators but constitutes a consciousness and his vision of the world around him, he is indignant of the dominant class in society that allows lifestyle to being in this way that make a lot of human beings to end its production of plunderers, and this is what a revolted the ire of the poet and make it stems from the vision of resentful of capitalist society class , and so tried the poet through Previous texts employ metaphor as an important technology for conveying his feelings and suffering to the recipient, through the overlap of experience with the poetic image , so it was a representation of the individual and the collective self

2. An allegorical image

Metaphor is a poetic rhetorical feature that is formed in the poem and crystallized with its linguistic value and is based on ((that the word has an origin in the known linguistic situation, evidenced by the evidence that it is concerned with it at the time of the situation, then the poet or non- poet uses it and transmits it is an unnecessary transfer)) (Abdel-Qaher, 1979) and this definition shows the linguistic source of the metaphor that arises on an agreement and an identical link between the pseudonym and the borrowed for it, and this is what Ahmad Al-Hashemi explains in his definition when he says: He developed a similar relationship between the meaning conveyed from him and the meaning used in it, with a (presumption) preventing the will of the original meaning , for the metaphor is only a brief metaphor, but it is more informative than it.) (Ahmad, 1980), and Dr. Ahmed Al-Nasiri believes that the metaphor is ((A new creation process in language, and a language within a language, as it protects from new relationships between words, and with it, the elements of reality are dissolved to be reconstituted again, and they are in this new structure as if they conferred a homogeneity that they were missing)) (Ahmed, 1980). Therefore , we find that (the metaphor remains a life in the poem as a measure of the President of the glory of the poet)) (Lewis, 1980) from here shows how important the image to install the meaning of the required and not to change it , as well as its role in the poetry of Walsh Pay , ((metaphor explained metaphors in the An image , it is the horizon of the poet in which he formulates his dangers, and in the field of his creativity , the inhabitant moves and utters the inanimate objects , and the earth laughs , and with it he can gather the world and flee it in one phrase, for metaphor is the most important tool of the image tools, and in it the field of creativity the poet in the use of language)) (Sana, 1989) so that they a are metaphor in her role as Dr. Ahmed Nazareth ((lead metaphor Akt t which analogy leads in photography because it is a much ability to skip the reality and draw a new picture , including from pot)) (Ahmad, 1975) . It is not surprising a n have to borrow of this effect is important in the formation of poetic, they are ((do self - what does not do the truth, according to confirm the meaning and the amounts of the brevity and improve the meaning and highlighted, and then is E. Li Besides the whole way to generate and renewal, because her reveal new images and meanings of exquisite)) (Ahmad, 1984) and this is confirmed by Abdul Qader Jirjani when he says : ((you borrow the term the best of what is below, and metaphor flight is a wing if a set speed, and the onslaught of planetary mare if A faster in his movement from a height, and swimming for him if he excepted an enemy, as if his condition in him is similar to that of the swimmer in

the water, and it is known that flying, pouncing, swimming and the enemy are all the same sex in terms of movement at all, except that they looked at the properties of the bodies in their movement. They singled out the movement of each type with a name, and if they found in the thing in some cases a resemblance to a movement other than its sex, they borrowed the phrase from that gender () (Abdel-Qaher, 1979). The poet adopted Khaled Al-Bahrushi in the formation of texts of poetry, which gave those texts energy expressive suggestive - based on the mentality associated between their parts, and this is what granted it both serial dependent on the compatibility and similarity relations between the alias and of an alias for him, and so say in the poem (Photography):

*How much the poem lies
How much sacrifice as the hair on the small minds like the grain of wheat?
In Baydar, there is more space
How much the words scratch the nakedness of the space between a blade and a text
How much paper we burn to protect our souls in the fall of the day
And how much we need time by dreams in The Way Li Jingling
How much shoes and shoes we steal?
To be sane and fear God in us (Khaled, 2020)*

image Here is a list not to start, as expressing the vision of the poet frustrating and disappointment came in many of the events that revolve around it , metaphors have received it was a great role in the embodiment of these feelings frustrating and of them (the poem lie, laughing hair , scratch words, paper we burn to protect our souls, the way to Golgotha, rational minarets) , although this only Start in the mind of the recipient state of frustration and anxiety, even considering the expression audited pictorial careful to questions such as, how the poem to tell a lie? How can poetry laugh? Here lies the value of the metaphor in poetry, it makes it superior to the familiar and the prevailing linguistic expressive, and in fact neither the poem lies, nor does the poetry laugh, but it borrowed for them human qualities through the technology of diagnosis, and in this a departure from the ordinary, and this is what the poet wanted to convey to his recipient, As well as the threshing floor, how has the ability to contain the earth and more? In his saying (word scratching) he borrowed words for the characteristic of scratching through the technique of personification that gave words high energies in causing them to hurt the feelings of others and smash them psychologically and physically. An insight into the domains of continents in the structure of Iraqi society, and in his poem (Summer of 99 Predictions unthinkable for the end of a bygone century) the poet says:

*In the third and fourth summer of the same year
The sun of love rose slightly and people prayed from despair
Knocking a Bo, a b Damascus Allen sense
Beirut put her eyes out. Tehran will be blind
Baghdad T. Dunn S.
Mecca curses*

And other cities wear non - mourning, dress a Black (Khalid2013)

En text here is based on tropes as it reflected the vision of the poet internationalism cosmic and position the direction of the world, standing at these cities that suffered t many calamities and woes confirms this , he used the poet a number of metaphors

had a significant impact in the OT systems that suggest its impact on the misfortunes of those cities , including (knocking at the doors of Damascus jinx) and (Beirut , glaring eyes) and (Tehran Stamy) and (Baghdad desecrate) and (Mecca captive) , how to feel to knock the doors of Damascus? How can the eyes of Beirut be raised? How can Tehran go blind? How does Mecca take refuge? It's metaphors that make the hair and give it a special flavor, as well as the poet infused through which his vision of the world, it is these images could poet to portray the extent of the Nakba, which resolved T. b those of the cities, and through it tried to make the position of nationalism; To show that it belongs to humans in general over any land and under any sky.

Conclusions

After our trip with pictures of simulations and Khaled Al-Bahrushi study found a set of results that reflect the convictions taken root in the mind of the researcher can be summarized in the following:

- The poet was distinguished by his richness in poetry, as he issued three poetry collections that included in their body poems that were dominated by the graphic form (metaphorical and allegorical).
- The poet was distinguished by the richness of his poetic lexicon, and his tremendous coordination ability, and this is what made his works launched in their essence towards navigating the mind of the recipient from the abstract to the sensible.
- The poet drew his themes through a realistic view of the world, as embodied his breath burning through the high value of expressive e h politicians Pegrptin (internal and external).
- His metaphorical and metaphorical formations were packed with intentional connotations with various connotations that controlled the production of his poetic text.
- The poet revealed that his experience was mixed with the collective human suffering, based on the idea that the poetic experience is inseparable from its historical, social, economic and cultural entity.
- The metaphoric structure blended psychological and intellectual reality with artistic reality, and this is what made its language characterized by the subjective character that expresses artistic consciousness.
- The poet adopted the simile structure based on the multiple images extracted from the sum of his situations, and the representational simile is more effective in creating poetry because it needs mental hardship accompanied by contemplation and interpretation.
- The poet employed an allegorical structure (both personification and personification) in the formation of his artistic images and to get the idea out of its mental character to its sensory character.
- Hired the poet neighboring structure of the list on the juxtaposition of analogy with metaphors in most texts, this technology t grant image kinetic energy and suggestive deep.

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