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**THE IMAGE AND THE MUSICAL STRUCTURE IN THE POETRY OF
SAFWAN BIN IDRIS AL-ANDALUSI, AN ARTISTIC STUDY**

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ABSTRACT

This topic aims to shed light on the special style of poetic and prose performance, as it has a wide imagination, especially in the description, and to show its dependence on many rhetorical methods, especially simile and clarify beautiful similes, and to show the music of his poetry in harmony with the seas, and to dive into the internal music and the statement of repetition, and blasphemy which he adopted in many of his poems. The problem: There are several questions that we are trying to answer within the aspects of the subject, including the following: How did Safwan Al-Andalusi deal with the image and the musical structure in his poetry?

INTRODUCTION

In Andalusian literature is considered one of the most mature types of Arabic literature. By comparison, we find that it is an extension of literature in the Abbasid era, but Andalusian literature was distinguished by types and purposes that were not known in the Middle East, that is, in the Abbasid state. What distinguishes it, and the nature that characterized Andalusia and luxury, produced books such as Safwan Al-Andalusi, Ibn Khafajah and Ibn Zaydun, who are the flags of Arabic poetry and its prose . In our talk about Safwan Al-Andalusi, we want to know him about the Andalusian writer who extended his influence on literature in poetry and literature.

We divided the research into two sections: the first topic: was devoted to building the image and came into three divisions, which we dealt with in the first: the style or performance in which the poet excelled through his poetry and prose.

The second is imagination, which provides the poet with ideas and words that characterize his literature. The third: mentioned the rhetorical methods of measurement.

In the second topic: devoted to the musical structure, and it has three sections, in , In the first: how is external music formed from the weight and what is based on the seas in his poetry.

The second: specific to the rhyme, and took from it the restricted rhyme and the absolute rhyme. And the third: an epilogue lit up with music that adorns poetry from the outside and shortens it with (repetition and export). Then the conclusion, and a list of sources and references. In conclusion, I ask Almighty God, Lord of the Great Throne, that this work be in my work sheets and the work of everyone who contributed to the completion of this work, especially the supervisor professor.

The first topic: building the image

First: Style (performance, whether poetry or prose)

And it requires from the poet or the prosector in the structure of any literary pillar that an integrated structure must be built for all the work, whether poetry or prose, this is completed by the unity of the subject or the unity of the house.

The house in Arabic poetry is based on its meaning, and it is independent of itself and is not related to what comes after it, and the independence of the house in its meaning is in response to the Arab nature, which affects brevity and paints an integrated picture that does not need the next house. On her tongues full meaning does not need anything else, And it requires from the poet or the prosector in the structure of any literary pillar that an integrated structure must be built for all the work, whether poetry or prose, this is completed by the unity of the subject or the unity of the house.

This is found in the poems of the poet Safwan bin Idris Al-Tajbi Al-Andalusi, when we read the first verse when he said (Al-Maqri: 1968).

And if one day he thinks he will fall asleep then he will repent, as everyone repents for the individual

The picture of the description is complete in this house, even if it is recited or imagined, because it is self-contained and likewise

And if one day they fall in her yard together then he will repent, as everyone repents for the individual

This is another picture of the description

I see my sighs being shriveled and my tears uttering two opposites. They prayed and rose.

Thematic unit (poem unit):

It is based on the poet's development of the sections of the poem an organic development so that each part of the previous one arises naturally and in disguise, and the next part calls for an inevitable summon, so that the parts of the poem are integrated and include a unified emotion.

This unity is achieved in poems with one subject, which are short poems such as poems of yarn and lamentation, and in pieces, or long poems with narrative themes, or depicting specific events.

As in his saying (Al-Maqri: 1968):

O moon rising from my ribs He has the blackness of the heart in which there is dusk

Perhaps he ignited the fire of passion and turned it into a twilight color

You took me in the country of Saba and trapped me in the trap of Hadd

I have your love as if I walked in the sea a torch would burn

As for prose, he was very good through the simple and elaborate style that expresses the poet's ability to mix words and tight linkages, and no interruption between the topics presented.

Where he says, "May God guard your happiness and your happiness, and make your right hand the friend of Islam, as you know, and my oldest covenant still has a foot in it. I drenched in its fountains and was swept away, and your letter has fulfilled, so I said, 'Durr has scattered what is in it, and it has reached my soul of what was mentioned.

(Hadeeth: If the dead were to be called to each other... he would have become alive after he was buried in the grave) handsome, and drinking me heavy with your indifference to what I narrate and Aseem, and making me live from you in peace and a breeze, the thought

would not have helped me to divide you. You are still in the shade of living and luxuriating, wearing the robe of knowledge, and peace is over.”(Al-Maqri: 1968 AD)

Second: Imagination (the poetic queen to creating and fixing an image)

Safwan bin Idris Al-Tajbi Al-Andalusi, poetic and prose images:

One of the elements that were closely associated with poetry, and it was a prominent title in the privilege of poetic language over prose language. There has been a lot of discussion of the many definitions that dealt with the issue of the concept of the image; Because everyone who knew the poetic image, looked at it from a different angle, limited to taste, experience, vision and different references from social, psychological, aesthetic and others, but this does not mean that the problem of the concept.

A big problem separates one definition from another; The result of delving into what was written by the ancients and moderns who did not agree on a single definition.

The first definition of the poetic image came from the tongue of Al-Jahiz who died in the year (255 AH), and he named the image by the name of photography. He is imaginative and has a vision that draws inspiration from a poem and portrays him as a tangible world. For example, he describes a book (Salman: 2007 AD):

Did not time permit it a book whose arrival has become frequent and forgotten, so apa I don't know if they were under a promise he called with them to heal me and they responded

And my hand has yielded the sheep from it so I wish that time had passed for me.
If I did not benefit from anything else I would be content with the same as a commentary on Baba.

I stoned the devil of my concern so did you direct a caravan or a meteor
I sipped the sweetness of torment with it it reminds me of your torment
find the image of the book in the recipient's imagination moving and drawing an imaginary and beautiful picture, as if describing a friend or someone close to him.

Watered the racket of tents from my knowledge we find tears in my clouds, and the life of the affluent

And there was sufficiency in my tears but what dried them of the ribs of the fuel
If the fire of the ribs stops for a while then you will see them exploding the serpents.
And if one day he thinks he will fall asleep, then he will repent as everyone repents for the individual.

And if one day they fall in her yard together then show them what has befallen the utmost affection

I see my sighs being shriveled and my tears spitting out They prayed and recited roses.

Is it by what you saw or heard clouds without horizon and lightning without thunder
To me, God, how much Najd and its people were devastated and I have nothing but delusion from a covenant.

Third: Tasbeeh (a similar contract between two things)

The analogy: the language of representation - he said: This is the likeness of this: and its likeness

The analogy: idiomatically - a similar contract between two things, or: more, with the intent of their sharing an adjective: or: more, with an object: for the purpose of the speaker intends to gain knowledge (Al-Hashimi: 1999AD).

Among the simile images that fall under the eloquent analogy, what is illustrated in the experience of Safwan bin Idris al-Tajibi at the separation of his loved ones and his saviors, his saying in depicting what happened to him, when the loved ones were displaced (al-Tajbi 199):

Our loved ones, we have been removed from your arms the cup has been removed from the palm of the Nadeem

I bid you farewell to your righteousness but farewell to the full moon to the wild night
The place of this righteousness among us was the place of innocence in the sick body
The poet's awareness and sensitivity to the privacy of these loved ones who left him and left him, made him in a state of formation of the nature of the literary text, when he established this in the subject of the text and its poetic tools, and due to the bitterness of the experience, it necessitated to rise with the usual tools.

employment of such weights in the Arabic section of his poems.

The poet relied on many seas, out of the total of fifty-four poems, we find that he mentioned the long sea in nine poems, the simple in five poems, the simple in ten poems, the complete in thirteen poems, the light in three poems, the sand in one poem, and the abundant in six. Poems, and Almnsarh in four poems and fast in six poems.

It is noticeable in the poet's use of weights that he relied in most of his poems on the seas that were common in Andalusia, such as the long, the simple, the mixed, the simple, and the kamil From the long sea is his poem that he opens by saying (Al-Maqri: 1968 AD): Perhaps the Messenger of Lightning would seize the reward sprinkle water on me, which I have learned in prose

A transaction in which he brought up without guilt so I shall spend it with tears at a point in the sea.

The long sea is one of the weights peculiar to Arabic poetry, and the sharp facing weights represent the best representation. It was used in this poem to show emotional meanings. It is complete in his saying (Al-Maqri: 1968 AD)

We said, while Al-Hussam was snoring he was slandered pixie drums

Is his sword from his side or the tip of his sword, or is that a third party

The same is true of the poet's use of the sea, the mukhla' al-basit, as in his poem (Al-Maqri: 1968 AD)

Passion warms his heart and ignites it so he must die or die

Al-Athal said about him He asked God for what he imitated

And with the wretched goodness of Ghazal, he saw his luck. By taking a quick look at Safwan's poems, it becomes clear to us that the close connection between weight and content on the one hand, and the beautiful nature of Andalusia that benefit from the poetic seas on the other hand.

Second: Rhyme (restricted rhyme - absolute rhyme)

Types of rhyme in terms of launch and restriction The rhyme is divided into two parts:

First: absolute rhyme: It is what was mobile by rwy, i.e., after its narration, it reached the satiation of a damma, fatha, or fracture, as well as if it reached Baha' al-Wasl, whether it was static or mobile, and it is divided into six sections: Absolute, stripped of spanking and foundation, connected to softness, for example (Salman: 2007 AD)

Which of the noble and lofty things I did not achieve or which promises of virtue I did not fulfill

He is the master of brilliance, he decrees them according to their decree he is attributed to them, or to my glory is to be cherished.

The people slept from the heights and I wish I had attained from them the fulfillment of a desire.

Absolute, devoid of spanking and foundation, attached to ha', for example:

o His goodness, and goodness are some of its attributes and magic is limited to its movements If the full moon had been told to him, Suggest for hope he would have said, I will be one of his auras

The branch gives comfort to a branch that lasts The morning's load was one of its flowers

Second: restricted rhyme:

It is what the letter Royi had as a sukoon, and they are of three types Restricted, stripped of foundation and rump, for example (Salman: AD)

To the likeness of your meeting the stirrups are girded and towards you the relentless slasher is challenged

And your light clears the darkness when you bind the children of the way to the dark

And the knees commend you what you deserve and the mounts under them and the bags commend you

Restricted, synonymous, and obligatory to be stripped of foundation, for example (Salman: 2007 AD):

We said, while the Hussam snorted, ridiculed for bribery he used to tamper with the arrows

Is his sword from his side or the tip of his sword, or is that a third party

Restricted institution obligatory to be free from spanking, for example:

Shatiba Al Sharq is an evil house whose inhabitants are not peasants
Injustice is forbidden to them and it is permissible for them

Third: Inner music (repetition - blasphemy)

Repetition: one of the pillars of the internal rhythm, and one of the building blocks of the artistic construction of the poem.

Repetition is used to serve and reinforce meaning. It is close to the complete alliteration in which the words are repeated but with different meanings. The repetition oscillates between the poet's repetition of letters and the repetition of words. As the repetition of the word (Susanna) to confirm the description of the aesthetic and hint of innocence (Al-Maqri: 1968 AD)

Ome to his cheek with a yellow lily that was shaped from the cheeks of his servant

My eyes did not see before him forced Susan grow Iza rose

usually the rhyming letters are repeated, so the repetition of the rhyming letter in the filling increases the unity of the musical tone in the poem and intensifies the rhythmic aspect in it (Salman 2007)

Passion warms his heart and ignites it, so he must die or die

And al-Athoul said about him He asked God for what he imitated

The important thing is that repetition should not be aimless, such as to prove poetic ingenuity or to fill the void of weight. As we find it in his saying (Al-Maqri: 1968 AD)

Where is my statement or where is my eloquence if I no longer mention the honorable or express.

Alteration: a verbal enhancer that acts as a rhythmic adjuster. It is only in poetry, without prose. It is used at the opening of the poem, or used as an internal inflection when moving from one object to another. Which is: The continuity of the offerings is the same as the continuity of the beating. And when the house is not dead, it is called silent.

In most of his poems, our poet relied on the inflection, which is the agreement of the rhyme of the first part of the first line with the rhyme of the poem, and its purpose is to evoke poetic obsessions, provoke emotions, and enter the poem with a repetitive rhythm that increases the sweetness or expressive smoothness.

Gad Al-Ruba from Banah of the poor Naan from my tears and a cloudy sky

The house is from Bahr al-Kamil and the beating and rhyme came on the weight of (interactive) (interactive) (Salman: 2007 AD).

Did not time permit it a book whose arrival has become frequent and forgotten, so apa
The house came on the sea of the wafer and the beating rhyme on the weight of (mafael) (mafael) (Salman: 2007 AD).

O His goodness, and goodness are some of its attributes, and magic is limited to its movements.

Likewise, this house is on the sea of al-Kamil, and the rhyming beats are similar to the weight of (interactive) (interacting) (Al-Maqri: 1968 AD).

We said the Hussam Sham Mkhwa bribery Baadith Aldraghem messed up

Likewise, this house is on the sea of al-Kamel, and the rhyming beats are similar on the weight of (interacting) (interacting) (Salman: 2007 AD).

Shatiba Al Sharq is an evil house whose inhabitants are not peasants

This verse is from the simple Mukhla', which is light in pronunciation, and the beating and rhyme come in the weight of (verbal) (verified).

CONCLUSION

Praise be to God in the first and in the last and in the outward and in the inner, and blessings and peace be upon his beloved Muhammad and his family and companions and peace. Andalusian poets are among the most prominent poets who excelled in spinning and describing their beautiful nature and the luxury that characterizes the golden age in Andalusia. The poet Safwan is one of the most prominent poets of Andalusia. He is glorified in poetry and prose, and he has a lot of poetry and prose scattered in the books of the ancients. He is considered one of the poets with a good artistic image. We found in the first topic that he had his own style in poetic and prose performance, and he had a wide imagination, especially in description, and he relied on many rhetorical methods, especially the simile, because his poems are full of beautiful analogies. In the second topic, the music

of poetry was harmonious with the Arabic seas, and the long and full would be used extensively in praise and description. It also used the simple khulla in spinning because it is the lightest sea and the easiest to deal with spinning. It relied on the restricted rhyme and the absolute rhyme. As for the internal music, it was a little less, such as repetition, and Al-Tasree' adopted it in many of his poems.

In conclusion, we ask God □ to have the fruit of this effort in the sheets of our professors and everyone who taught us, even with one letter.

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