The Impact of the Senses in the Building of the Artistic Image The of Andalusian Poets in the Literary Encyclopedias …The Mamlooki Era is an Example

Saad Sabir Nimal 1, Assistant Prof. Dr Salam Abd Fayad 2

1 Department of Arabic – College of Education for Humanities- University of Anbar
2 Department of Arabic - College of Education for Women –University of Anbar- Iraq

Email 1: Saa19h2037@uoannbar.edu.iq, Email2: Edw.salam-dleem@uanbar.edu.iq

ABSTRACT

The ancient paid attention to the image, and set special controls for it that guarantee its quality and perfection, and this attention was focused the graphic colors, and the poet’s ability to generate meanings from the words. In every industry, there must be something in them that accepts the effect of the image, such as wood for carpentry, and silver for crafting and their care.

Keywords: Artistic Image, Mamlooki Era

Introduction

Praise be to Allah and peace be upon His messenger Muhammed and his companions. I tackled the effect of the senses in the building of the artistic image for the Andalusian poets in the literary encyclopedias for the Mamlooki era. The critical movement submitted the poetic image for scrutiny in the old ages. The results were rich accepting the modern critical frames, whereas it surpasses the old critical view to what is more important. Thus the dexterity of the poet in portraying indicates his ability to recall the incarnated images in his inner mind. They appear when it is invoked by a certain factor. It appears that it carries his opinion and attitude from reality. The limits of the image became clear when the two worlds meet: the world of the assumed poet, where morals meet the sensed, and the world of the hearer which is bound by the poet world. Thus the artistic features of the image are formed. The study is divided to a group of fashions illustrating the impact of the these senses on the recipient in building the image. These fashions are represented by the impact of the visual image in that building and formation and the audible image and its impact on the drawing and formation, and the tasteful image and its impact on the drawing and formation, and the smelling image and its impact on the drawing and formation. I hope that I have placed a new literary fruit in studying the building of the artistic image Allah grants success.

The Impact of the Senses in Building the Artistic Image for Andalusian Poets in the Literary Encyclopedias

It is of no doubt that the artistic image is associated with the senses of the recipient who looks for evoking his emotion and attracting his attention, and participating in the poetic product, and then after his recourse to all the means which imply the required interaction where the constructive texture and the portrayal counterpart are met in order to connect the hearer to the portrayal in the lines. This done by recalling all the senses or one of them.

This is often done in the visial image when describing or in the love poetry for example, which calls for the hearer to participate with his feelings to recall the pictured described by the poet, or his beloved who he flirts with. Thus the poet purports the hearer would participate in its imagination or calling the praised to point out the truth of the poet regarding his right in the pictures.

According to this the artistic image is associated with the senses of human beings to what is recalled by the artistic image. It is clear in their definitions of its features. One of these is what is narrated by Ali Al-Batal who submitted his artistic image definition that “what the senses do together with what cannot be overlooked from the intellectual and psychological images. In its construction is what is known by the rhetoric images such as similarity and metaphor together with the meeting, the shades and colors. This formation would take the poetic moment and the external view.”

www.turkjphysiotherrehabil.org 23783
Ali Al-Batal connects artistic image and what evokes in the recipient from the sides of the sense world. It is taken from his senses. This is what interprets the connection the recipient with the sense images which are framed by rhetorical frames whose limits and rules take their sources from the senses of the recipient as a main branch.

One of the earliest studies which are concerned with the study of the image is the study of Mustafa Nasif. When we look attentively in this study, we find that he directs towards the reduction of the old efforts. He denies that the Arabs knew the artistic image, claiming that the old Arabic criticism did not know how to be concerned with the psychological forces related to the production of poetry. The image in his critical view is an approach over rhetoric to point out the reality of things. This what makes them surpass the truth which the recipient stands on its laws to the limits of the metaphor which is governed by laws. Its realization is by hidden realizations of the human senses. These images will evoke the recipient, in the form Mohammed Hassan Abdulla has mentioned regarding the artistic image that it is "a sensitive image in words, which are borrowed to an extent in its context, a hidden tone of the human emotion, but it carries to the reader a poetic emotion or a agitation" (3), the norm of its excellence is what it invokes its reader or listener which guarantee its arrival to the reader in addition to its interaction with him.

The types of the artistic images will be dealt with here which depend on the evocation of the stimulation of the recipient as the following:

**First: The effect of the visual image in the building and formation**

Of this is what is mentioned by Ibrahim bin Khafaja Al-Andalusi (from Al-Kamil)

Red whose dress quarrels with wind weakly it struggles with the sky with shoulder
She smites a heavenly smoke over her no glimpse of stars will appear
She granted on each grant a firebrand where the north wind is on observation
She blazes and becomes golden fair be delighted in a dark dust

The poet describes fire waged during night where a cover of smoke is on it. This is dependent on the visual image in different places as his saying: red whose dress quarrels with wind. He makes the blazes of fire a human being. He makes the wind another human being quarreled by flames. These are two metaphors which are based on the visual image which was typical of the desert environment which is the best glory for Arabs: the fire which is raised for travel and for those who seek food. "The more it is high-ranking, the more it is sublime"(5). He used the verb of movement (quarrel) in his saying: she quarrels with her shoulders like the vision of the natural view of people crowding in the market place. This what increases the effect of the image on the stored intellectual material of the recipient.

The similitude depends on the vision as in: she smites smoke over her. This entails the density of fires. It reflects the generous hearth, which induces the guests or wayfarers. The image extends in the second line to the depiction in his speech: no glimpse of stars will appear which is a description, the density of fires. The expression blazing has added certain beauty to the image. This is what is described by the poet in his saying:

The blazing fire when got burned has an effect on the depiction. Thus the metonymy comes his saying: she is like those glowing fires. This, of course, depends on the visual seeing from the extension of fires. Her appearance through the smoke as a fair lass is conveyed by the similitude: as a lass delighted in dust. This is beautiful, for it increases the visual images of fair lasses in the Andalusian environment. Together with the factor of vision with the image in the lines. This helps the hearer in depicting these images. The dependence on the intellectual storage was clear which supported this interaction.

In another place we find Abduljabbar bin Hamdees Al-Siqlli depicting a house built by Al-Mutamid bin Abbad from the long lined verse:

Oh Allah has stated that it was a house where every prestige is renewed
It is only the dominion plan where every hopeful will travel
When it opens its doors it is like saying welcome the entering one
He describes the house of Al-Mutamid bin Abbad. He describes it is of a renewed prestige and it is shelter for the seekers of the mercy and generosity of the house owner. It is as if saying to the visitor "welcome"
It is noted that the poet restricted his picturing of the house on ethical points, and the spiritual value which takes the hearer to the yearning of that distinguished house. This is the start of the visual image in the lines; "every prestige is renewed" which are conceits in which the poet means to depict the renewal of the
owner of the house. He makes prestige a material which resists consumption. He pictured the prestige as non-consumable. The second metonymy of what the hearer accustomed to see of the gathering of the needy who are crowded around the house which is a shelter for them in his saying "comes to it every hopeful ". It is a psychological motive for the visitor. The features of the hearer are pictured by the mercy. It is impossible to pay him his reward when hearing "welcome" which is an audible picture fortifying the visual image which makes the praised full of vision and hearing from imagination of the hearer of opening the doors to the palace and the welcome of the owners. This is audible. The poet supports the visual image in the lines by saying it is the ordain of Allah which he gives it sanctuity. The signs of the divine blessing.

One of the examples is what ibn Burd Al-Asgar Al-Andalusi (7) said:
I still thinking that has rain and a blazing fire
Like a camel in its walking when there are golden whips

The poet uses the morning view and it spreads of splendor and hope. The beauty of the view forces him to describe it. He depends on the visual image. Thus the similarity comes in the similarity of rain to the she-camel which walks slowly and carefully. This is what draws the attention of the hearer. The likeness of the rain in the morning is very beautiful according to what he used to see in the Andalusian environment of infatuating sights. This gives way to the visual image in the following image: the whips of gold, which is very eloquent similarity in which the poet adds the liked with what it likes in the form which gives him movement and vital picture conforming the verb ( put) which comes together with walking. The conjuring of the she-camel as a means of communication was popular in Andalus, especially in the grazing areas. This adds to the visual similitude in the two lines. Thus it comes spontaneously. The constructive texture intermingles with the visual image in order to add complete symmetry to the artistic image. The verb ( still realize ) means that the poet speaks out of his memory. There is a kind of recall of the addressee in his imagination.

The verb ( account ) points very precisely to the form of similarity, which moves the attention of the hearer, makes participate in the view dealt with by the poet. The plural of ( bawariq ) comes in conformity with ( whips of gold ) which forms a very beautiful view worthy to be contemplated which convenient to the visual imaging in the lines.

Ibn Al–Zaqaq Al-Andalusi (8) said in the description of rain and lighting:
I see a glimpse in the Ablak which glitters it removes the darkness and spreads it
As if Sulaima appears from its heights stretching a dyed hand and grasps
The poet describes the view of the lighting with the rain for it spreads its light for a short term, then disappears. The conceit is clear in his saying: it removes the shoulders of darkness. The poet transforms the lighting to a man carrying his mats and paints the earth once with gold and another with silver. The poet holds himself and calls the beloved Sulaima–as Sulaima- which is acting scene, the poet purports to make the relation between the colored change in the hand of the beloved while grasping or stretching, and the sight of the glowing of the lighting and its disappearance. This strengthens the
The verb ( I see ) has a kind of continuation. The verb ( she comes from the balcony ) is in conformity with the Proximity. The two views as far as the hearer is concerned. The glowing and disappearance of the light are in conformity with the grasping and stretching of the hand. The poet describes the hand by dyeing since the glowing light, in the grasping and stretching is the base on which poet builds his visual image in the two lines.
Abdul wahid bin Futooh Al-Andalusi\(^{(10)}\) depicts the doves with quickness of flight
Roaming the valleys of rain with a whisk as the lighting glitters in the rain
If he races the southern wind he comes with its similar or racing
The poet deals with the view of doves which fly very quickly as if they are in race with the wind, which calls the visual imaging in the two lines, The metaphor (whisk) and its partial relation expressing the very deep view of the flying doves. It comes from the verb (whisk) pointing of the spontaneous flight. The fa of quickness in (it glitters) deals with the quick counter act, which characterizes the doves. This adds the visual image a movement which the hearer is habituated to see with the doves in the form confirmed by the conceit: if races the southern wind it comes with it or surpasses it. The personification in the metaphor adds to the qualities of the bird. The comparative form (it surpasses) comes in the conjure of the hearer of the image of the wind
As if it is in a race with the bird. The image is full of vitality which is transformed from an ordinary view to a portrait
Throbbing with movement. Thus the hearer thinks that he is in a race between two competitive parties.

Second : The Audible Image and Its Effect on the Building and Formation
The Andalusian poets are concerned with the images which depend on the hearing sense. The are many locations for the Audible imaging in the books under study. Ibn Khafaja describes the mountain:
I came close to but it was dumb the perpetual night talked with about wonders
Saying you used to be a refuge and a dwelling place for the repent
How that many people passed by saying in my foot riding
Or slaps of the passers-by and crowd with the green seas
Those were no more exist at the hands of the calamities wind\(^{(11)}\)
The poet deals with the description of the mountain, and goes on between them in an imagined speech depending on the Audible image.
He said that the mountain was dumb, which is a conceit where the poet makes the mountain a human being.
The image extends to: the speechless. The hearer perceives a speech was once spoken, inspiring the deep grief in himself. Because he alone, never be passed by
The poet makes out of the night a third party in the session in his speech: the night told me many wonders. The poet directs the attention of the hearer questioning about what went between them. It natural that the dumb goes on in the dialogue
The metaphor was in the question of many had refuge in it. The image requires the participation of the two parties
The stretch of the audible image is clear from the spread of his complaint to the poet, of the passers-by and the suffering
Reclusion, that adds to the area of the audible image in the description: you used to be a refuge to the repent. The poet
Perceives the heavy strife and toning between the mountain and the passers-by, as if hears their voices pray to the Exalted creator. The audible image heavily in the saying: on my foot...as a metonymy for those who passed by it. What increases the value of the audible imaging is the integrated end of the passers-by, i.e., they all died. The mountain is represented by the Agony of the speaker.

Third: The Taste Image and Its Impact on the Drawing and Formation
The taste sense comes to as one factor which the poetic image depends for the Andalusian poets. What makes the hearer Value the image is that it is related to the taste sense. The speech of Faraj bin Khalaf Al-Andalusi is an example:
Gnats make my blood coffee singing with different kinds of singing
As if my arteries are their string and my body the violin and they are the singers
The poet deals with the complaint from the spread of the gnats which make a coffee from his blood. This
is conveyed by

The eloquent similarity: my blood coffee. This calls for the delight of the gnats with his blood. The picturing in the two

Lines is based on the taste sense, because the image depends on it in the first half of the line. His body is

sphere for taste in different places. One of these is the similarities in the second line in his saying: my

arteries are strings , my body a violin

And they are the singers, which is based on the taste of the blood of the poet and his enjoyment with it.
The constructional texture is concomitant with that of the image. This comes at the beginning of the line:
gnats

Fourth: The Smelling Image and Its impact on the Drawing and the Image
This image is of the concern of the Andalusian poets according to the following:
The speech of Asaad bin Bleta Al-Andulisi:

It walks with the darkness musk that of enchantment it vanishes except some which remains

A flooded morning and a dark night soaked in it as the negro drowns in the river

Confused between them in a moon orbit waves like the part between the cheek and hair.
The poet deals with the spring of the light in early morning. He depends on the smelling image in his
saying: musk of darkness, which is an eloquent similitude and the attraction of the sweet smell which fills
the place of the poet. This allows

The conceit in the: a flooded morning is taken as a metonymy in which he transforms the morning to a
flooded river.
The senses are mixed in that line and the hearer perceives the beauty of that scene. The ( expression
soaked) adds to the spread Of the scent in the place. The similarity is representative denoting drowning in
that spreading smell which has an Effect on the smelling image in the first line of it.

Fifth: The Touching Image and Its Impact on The Drawing and Formation

The touching image has a role in the portraits of the Andalusian poets, such as: the speech of
Ibn Al-Khayyat Al-Andulisi:

Swords when come at the parts of districts of them they take as tokens in their necks
And every Thursday the weather is covered with dust in the narrow path of horses

The poet deals with a scene from the battle where swords are competing and cavaliers who are on the
horse back in the high lands, their narrow and wide, .The poet calls the touching sense. In his saying that
the tokens around their necks is a very

Beautiful similarity which depends on the touching sense which shows the places of swords when hung
around the necks. The metonymy in the second line depends on the touching sense pointing to what
narrow and wide in the image. In the saying

A narrow for horses leads to the epithet ( saladim) which has an effect on the touching sense of the image.
The strength is touched in the pads of the horse. The image is established on the touching sense of the
hearer with the ellipsis of the

First part of the line which calls for the touching sense of the hearer

Other phases of the touching image are represented by the saying of Ibrahim bin Khafaja Al-Andalusi:
Welcome the house of fire as a house constructed to the pious and the sinners

Enters a seeker of a delicious thus entering paradise in hell

The poet describes the bathroom where people come to it for bathing In its hot water vapor which clean
the body. It depends on the touching sense. It is described as the house of fire which indicates the high
heat. It is for all people: the pious and the sinners and it is for those who wish to bathe. The poet depends
on expressions which help to convey his idea to his hearer, in

Emphasizing the word ( welcome ) which refers to the concern of the people to enter it as a whole.
The image springs from the great infatuation of the poet in it, for he brings the metonymy ( house of fire )
to point out the high degree of temperature of water used in bathing. In his saying: seeks for the delight.
The images depend on the touching sense of what is touched whether hot or cold. This is eloquent in
making the image Outstanding, so as to reach the hearer.
Conclusion
Thus are the views of the impact of the senses in building the artistic image of the Andalusian poets in the literary Encyclopedias. The impact of the effect of the senses was wide and large in producing the artistic image of
The poets from the Andalusian poets especially in the two senses auditory and visual. We noticed that the Andalusian poets were skillful in portraying the effective scenes of the recipient from the different sides. It is of no doubt that these images
In this research form an effective factor in the artistic means as regards expressing them through the beauty of the views and the transmission of the image to the reader through the senses which gives evidences and the correct drawing of the Image. The poets of Andalus depend on the mainly on the senses to realize the components of the artistic image. The depicting comes alive and throbbing. Their images are in the agreement between the poet and his listener, in addition
To its impact on the intellectualty of the hearer.
This is what has been reached in this research. Praise be to Allah the Cherisher and Sustainer of the Worlds.

References
1. The image in the Arab poetry till the end of the second Hijri century, Ali Albattal. Dar Al- Andalus, Beirut,1981
2. The Literary Image, Mustafa Nasif, Dar Al-Andalus, Beirut, 1984.3 2-
5. AlHaymwan, Umru bin Bahr bin Mahboob al-Kinaani, Abu Othman Al-Jahid Dar Al-Kutub Al-Almiya, Beirut, ed21442A.H,
6. Diwan ibn Hamdees, investigated by Ilhsan Abbas, Dar Sadir, Beirut 6 -
8. Al-Ilam, Kharuddin bin Mahud, Al-Zarkali Aldashqi, Dar Al-Alim Lilmallien ed15, 2002 A D9 -
9. Kitab ALAin, Abu Abdulrahman bin Ahmed AlFaraheedi AlBasri investigated by Mahdi Makzooni- Ibrahim Assamarai Dar and Maktabat Al Hilal-
10. AlWafi bil Wafiyat, Assafadi Salahuddin Khalil bin abeek bin AbdullaInvestigated by Ahmed Arnaoot –Turki Mustafa Ilyaa Al Turath, Beirut ed42 2000A.D
11. Diwan bin Khafaja. Discussion: Omar Farook AITabba. Dar Al-Qalam