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The graphic image in the literature of Ali Al Ghurab Al Safaxi (d 1883 AH)

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Abstract---This research deals with one of the important aspects in the literature of Ali the Crow of Sfax, which is the graphic image, which is an important part in the formation of the poetic images of this poet. During which about his purposes, so this research tried to identify the simile image, the metaphorical image, and the allegorical image in his poetry.

Keywords---graphic image, literature, Ali El Ghorab, Sfax.

Introduction

Praise be to God, Lord of the Worlds, and the outcome for the righteous, and blessings and peace be upon His servant, His Messenger, His friend, and His chosen one of His creation, our Prophet, our Imam, and our Master Muhammad bin Abdullah, and upon his family and companions, and those who follow his path and are guided by his guidance to the Day of Judgment.

And yet:

In this research, we will talk about the graphic image in the literature of Ali Al-Ghorab of Sfax, and know the extent of his ability and skill in these rhetorical methods.

This research dealt with the graphic image in terms of definition and the opinions of some rhetoricians in it and its importance in poetry systems. The second axis included (metaphor), as it emerged in its declarative and metaphorical sections in his literature, and made it a bridge to reach his goals in the ingenuity of expression. As for the third axis, he dealt with (metonymy), and this was clearly evident in his poems, as he made this art a template that pours into his emotions

and feelings, showing us his ingenuity in it. Then, this research included the conclusion, in which I talked about the most prominent results that I reached, and after that I provided a list of the sources and references relied upon in this work.

Prelude Remakes

At the beginning of this research, we must introduce the poet, as he is: Abul-Hassan Ali Al-Ghurab Al Safaxi. He was born in the city of Sfax, at the end of the first decade of the twelfth century. He, may God have mercy on him, was proficient in the arts of literature, for this reason he was called "the master" (Khair al-Din al-Zarkali, 4/319). He has a collection of poetry and wonderful literary stations, and he is a skilled poet who is famous for his wit for what his poems contain of similes, puns, and metaphors. And arithmetic, as well as he had abundant luck in the sciences of rhetoric, history and people's days, and his reputation spread in the east and in the west due to the knowledge and vast knowledge that he possessed. (Muhammad bin Muhammad bin Omar, 1/501.).

Graphic Image

Since ancient times, the concept of image has been linked to rhetoric according to its scholars, so we see Al-Jahiz saying: "Poetry is an artifact and a kind of weaving, and a kind of imagery" (Al-Jahiz, 3/132). The image emerged from Abd al-Qahir al-Jurjani as analogy and representation, as he says: "And know that our saying: "the image" is a representation and analogy of what we know with our minds over what we see with our eyes. A horse, with a specificity that it is in the form of this and not in the form of that, ... Then between the meaning in one of the two houses and between it in the other is a distinctness in our minds and a difference. There is something about that in the picture that we started with, and it is denied by an objectionable person, rather it is a well-known usage in the speech of scholars..." (Al-Jarjani, 330).

The image gives the imagination and makes there a mediator and a point of contact between the writer and the recipient, and from this point of view the great importance of it appears in the construction of the poetic text, and it is the most important criterion and the basis upon which the success or failure of the literary text is based (Khaled Shaker, 134). The image does not represent a mental form only, but a tangible form as well. The writer has only to embody the ideas and weave them in a new dress (Ibrahim Ahmed, 40). And the statement is "what a thing is clear of in terms of significance and other things" (Hassan Tabl, 8).

Through the foregoing, it can be said about the graphic image that it means the form and appearance in which the writer expresses a specific experience using the energies of language, as well as the graphic connotations that address the sense, conscience and heart of the human being, (Ismail Haqi and Ilham Ismail, 12). The various graphic arts of simile, metaphor and metonymy are what form the artistic image, and Al-Jurjani says, "Most of the merits of speech, if not all of them, are branched from it and return to it, as if they are poles revolving meanings in their behaviors, and countries surrounding them from their sides" (Al-Jarjani, 29). On this basis, we will talk about the graphic image of simile, metaphor and metaphor

in the literature of Ali the Crow of Sfax, to reveal his experience in these arts, as the means through which the writer reveals his emotions and feelings, and this is done by employing words and structures that have expressive connotations that have a clear impact in the mind and soul of humanity.

Analogy

The analogy is one of the most important pillars of graphic arts, by means of which the creator can transcend reality to express the imagination in his mind, and Ibn Rashiq defined it as “the attribute of a thing with its closeness and likeness” (Ibn Rashiq, 1/286). According to Ibn Sinan al-Khafaji, it is: That one of the two things to be likened is similar to the other in most of its attributes and meanings, and it has the least resemblance to the one being likened to it, so it is bad (Bin Sinan al-Khafaji, 264). According to the author of editing al-Tahbir, “it is a contract that one of the two things blocks the other in a state or contract” (Abd al-Azim ibn al-Wahid, 159).

The art of simile is one of the oldest and most beautiful sections of the statement and the closest of these sections to understanding and mind. It represents the first stages of literary photography, through which the writer can clarify things while adding an aesthetic touch to the described, and this art, like other arts, has gone through many stages of development, after the Arabs moved from living in the desert to the urban and luxurious life, this art became one of the most important means through which they expressed the beauty of the environment, and they dressed up in it (Ahmed Matlab, 27).

The art of simile has received extensive attention. Because it is one of the most widely used arts in the speech of the Arabs, and they made it the clearest evidence of the writer’s poetic and mastery of the arts of rhetoric. , 42). [The long] So his horses came upon them, as if from the air they were a vulture, and I am glad. In this house the poet paints for us a sober and beautiful picture that is close to the strength and valor of his praises in the war, and that his horses on them resemble the punishment or the eagle that descends from the top of the air on the battlefield. In a commendable comparison of courage in all its meanings.

And he said, proud of himself: (Diwan Ali Al-Ghurab, 116), [Al-Tawil]. As if I am the fragrance of the perfume that I spread to the deaf, and the perfume is aggravated. He likened himself to the fragrance from which the scent of perfume spreads, so he is like that, because the goodness of his mention, his name and his position is widespread among people and he likened his haters to being like those who lack smell, those do not smell the scent of the fragrance, and these do not see it and do not know its qualities, so use the imagination to draw us a beautiful picture of himself; because the analogy throws To depicting things in the image of imagination, and drawing accurate artistic images of everything that affects the mind and conscience of the writer or his feeling (Raheeq Saleh, 165).

The analogy of Ali the crow is not limited to (as if), as we see many similes to (kaf) in various forms, including his saying: (Diwan of Ali the crow, 42), [Al-Tawil] And they were like valleys of ants until I destroyed them with the soldiers of Solomon, so they turned and turned away. He likened the enemies of the praised prince to

being like ants due to their large number and weakness, and he likened the soldiers of this praised one to the soldiers of Solomon for their strength, courage and patience, so the poet created this analogy, and this is the importance of the analogy; Because it is considered one of the noblest speeches of the Arabs (Abu al-Hasan Ishaq, 107)

The analogy with Aba al-Hasan al-Safaqi was not limited to the two tools (al-kaf) and (as if), but we see its occurrence with (like) in other forms. The feast among the old days is like a prince among the servants. He drew for us a beautiful artistic picture that drew the attention of the recipient to it; As the prince likened the intended day of Eid to a sign of his radiance among the people and the importance of his position among them. He resembled him other than his gender. Because the simile is based on symptoms, not on substances, and that poets liken a thing to its counterpart and what is similar to it, even if it is not of its kind, (Ibn Rashi, 286).

From the foregoing, we saw that the Sfaxian crow employed the method of simile for the purpose of praise more than other purposes, and perhaps this is due to his interest in the princes and the care of praising them in various ways in order to produce strong poetry that would gain their approval. Graphic images with multiple meanings, made the recipient exciting and fun in many of his poetic verses in which the methods of simile varied, and this makes the meaning stronger and more general.

Borrowing

Metaphor is one of the most important pillars of speech and is considered the second type of science of eloquence. Judge Al-Jurjani defined it as "a kind of simile and a pattern of representation" (Al-Jurjani, 25). Shihab al-Din al-Nuwairi defined it as "claiming the meaning of truth in a thing in order to exaggerate the analogy, while subtracting the mention of the simulated from the clear in wording and appreciating" (Shehab al-Din, 7/49).

Concerning its characteristics, Al-Jurjani says: "It gives you many meanings in the simplest terms of the pronunciation.... You see with it the inanimate living and speaking, the non-verbal eloquent, the mute bodies are shown, and the hidden meanings are clearly visible.... If you wish, I will show you the pleasant meanings that are from the mysteries of the mind. It was as if it had been bodied until the eyes saw it..." (Al-Jarjani, 40).

As for Richards, he believed that metaphor is "the greatest means by which the mind brings together different things in poetry that did not exist before, in order to influence situations, and this effect results from the combination of the things that the mind creates between them" (Richards, 296).).

And metaphor as a means of forming a poetic image, we find it clear in the literature of Ali Al-Ghorab of Sfax, for his expression of emotions in his mind, which he brings out in the form of multiple images affecting the recipient. Among the masterpieces of the art of metaphor for the Sfaxian crow in praise of one of the princes, we see him creating a new relationship between the words by drawing

a graphic image in the metaphor of one of his praises, and he says:, (Diwan Ali Al-Ghurab, 79), [Al-Tawil] The face of the earth smiled and closed a gap, and the star of the flower appeared like the star of the flower

The person of the Sfaxian crow in the metaphor is that his praise when he came, the earth smiled at him and rejoiced at his arrival, and the star of the flower appeared when he saw the prince's face, and he deleted the borrowed from him and came with one of his supplies, which is the face and smile, and he mentioned the alias to him, the star, metaphor is an important part in the process of order and the judge talked about it at length Al-Jarjani sees that in metaphor something that cannot be explained or understood except after looking into the system and knowing it and finding out its truth (Ahmad Matlab, 35). And he has a house in which he used a beautiful metaphor in which he says: (The Diwan of Ali Al-Ghurab, 165), [Al-Basit]

Badr Al-Duja keeps longing for his love, have you not seen the costs in it? So the literary poet portrayed the metaphor in elegant words, so he borrowed the word (desire), which is one of the human attributes, to the word (Badr), so he deleted the metaphor from it and kept something of its supplies. It is appropriate, so he leaned on this rhetorical method to form for us wonderful poetic images that draw the mind of the recipient and the listener to it.

The Sfaxian crow employed for us in his metaphors wonderful pictures and scenes that drew the attention of the recipient to them, so he added beautiful pictures to the words used, and Judge Al-Jerjani says about them, "It is the universal virtue in it that it always highlights this statement in an emerging form that increases his nobility, and requires him to be credited as well, and you find the word One has gained benefits from it until you see it repeated in places, and in each of those places it has a singular affair, a singular honor, a distinguished virtue, and an outstanding charm." (Al-Jurjani, 39).

Metonymy

Metonymy is the third type of science of eloquence, and it is according to Al-Qadi Al-Jurjani "that the speaker wants to prove one of the meanings, so he does not mention it with the wording that is placed for him in the language, but he comes to a meaning that is next to it and is next to it in existence, so he indicates it to him, and makes it a proof of it (Al-Jurjani, 51).). Ibn al-Atheer divided the metonymy into two parts: some of them are good to be used, and others are not, that is, they are not used properly (Ibn al-Atheer, 2/187), and some researchers mentioned that it is divided into three sections. Al-Mu'taal, 3/539).

This art has an abundant share in the literature of Ali Al-Ghorab of Sfax, as he used many metaphors in his literature to the fullest, adding wide and expressive images that have an impact and impact on the mind of the recipient. One of his beautiful metaphors is his saying: (Diwan Ali Al-Ghurab, 39), [Al-Tawil] A deer voluntarily leads a lion for luck, as if it is a sleeper who is alienated. The word (gazelle) is a metaphor for beauty and magic, as well as a metaphor for speed. It is known that the deer is one of the most beautiful and fastest creatures. The Arabs,

if they wanted to describe the beauty of man, they likened him to a deer. It is about the beauty of the Mamdouh, his speed in the field and his courage.

He also has a clear metaphor in praise of Amir, when he says: (Diwan Ali Al-Ghurab, 51), [Al-Munsarh]. It is a king who has rest if it is flat, and the abundance of the sea has islands

He says: (Diwan Ali Al-Ghurab, 98), [Al-Tawil]

The seas of the earth are jealous of the abundance of his palm, and from his goodness the abundance of clouds is ashamed

In these two houses a metaphor for generosity, intensity of giving, and generosity of the giver. And (the clouds of clouds are ashamed) and this is also a metaphor for the abundance of generosity, giving and generosity. Which only every experienced, eloquent, and skilled in the art of speech can do (Abdul Aziz Ateeq, 223).

In one of them he has a funny metaphor, and he says: (Diwan Ali Al-Ghurab, 285), [Al-Basit]

And the Azorar refused his eyes a traveler, he said modesty, I am the first to travel How do I stay in al-Zawra, where I do not live there, nor my she-camel, nor my camel?

The first house included a metaphor and metaphor, and this is evidence of his ingenuity in creating many artistic images in one house, so he said (The Azurar) about boldness, ugliness, and lack of modesty. Strong, through which the poet wanted to leave a mark in the same satirist, so he gave modesty the act of saying to go because of the audacity of the satirist and his lack of travelling. The Sfaxian crow was able to pour its emotions and feelings into wonderful artistic molds that aroused the attention of the reader. These artistic images are the natural outlet through which the poet and writer can reveal his experience, his own position, and his view of life, (Hassan Tabl, 28), the reliance of the Sfaxian crow on these methods His mastery of rhetoric, his care for it, and his use of it to embellish his poetry and prose, this led to his writings being so beautiful and creative.

Conclusion and Discussion

At the end of talking about the graphic image of the writer Ali Al-Ghorab of Sfax, it is necessary to mention the results that we reached during the study of these rhetorical methods with him. And we noticed that he employed this art for the purpose of praise more than the other arts, and he used the simile tool (Al-Kaf) more than others by a little difference, and he excelled in the art of simile because of his mastery of it, manipulating the meanings in many ways. As for the art of metaphor, it appeared to a lesser extent than the art of metaphor in his literature, but his skill in employing it seemed clear, as he employed many words in beautiful artistic images that aroused the mind of the recipient to it, and this art emerged among the poet's various arts.

And the art of metonymy emerged clearly in his literature, and was mentioned in a greater proportion than the art of metaphor, as his metaphors emerged in a wonderful style, through which he wrapped these metaphors with a transparent curtain and wanted the recipient to pay attention to them. The art of metonymy has emerged in the purpose of praise and the Brotherhood in abundance, and perhaps the poet's interest in embellishing his praises and brothers is due to the

large number of his sayings in these purposes, or his interest in the praised princes and sheikhs.

Through the foregoing, we can say that Ali Al-Ghorab of Sfaxi was skilled in his use of rhetorical methods, as it seemed clear and evident in the system and scattered from his literature, but his systems had the largest share of these rhetorical arts. These are the most prominent results that I reached in studying the graphic image in the literature of Ali the Crow of Sfax, and another let us praise be to God, Lord of the Worlds, and prayers and peace be upon the Seal of the Prophets and Messengers and upon all his pure family and companions.

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