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The phenomenon of diagnostics in the poetry of staying Al Randi passed away 684 A.H

Kahla Yasir Hamad Sulaiman

University Of Al Anbar, College of Education for Human Sciences.
Email: Kah20h2004@uoanbar.edu.iq

Prof. Dr. Mahmood Shakir Sachit

University Of Al Anbar, College of Education for Human Sciences.
Email: Mahmood_shakeer@uoanbar.edu.iq

Abstract--The research deals with an important rhetorical phenomenon found in Arabic literature, as the literary text gives it an aesthetic privacy, and it is the phenomenon of diagnosis, as it appeared in the poetry of (Abi Al-Baqa Al-Rundi). As it appeared in the poetry of (Abi al-Baqa al-Randi) in a distinctive and stylized artistic image, characterized by vitality and activity in a beautiful suggestive image, which contributes to arousing the emotion of the listener within the poetic text, trying to question the abstracts in an expressive painting in which the elements of suspense, emotion and surprise are integrated.

Keywords---Phenomenon, diagnosis, poetry, Rundi.

Introduction

Praise be to God, Lord of the Worlds, and prayers and peace be upon the most honorable of all creation, sent as a mercy to the worlds, and upon all his family and companions. Al Randi is one of the prominent poets of the seventh century AH. By imparting human qualities or some of its parts, within the poetic text, the poet showed his ingenuity and artistic ability.

His life

Abu al-Tayyib is Saleh bin Yazid (Abu al-Hasan) (Al-Marrakchi, 2/128, Al-Maqri, 4/486, Al-Zarkali 3/198)

Bin Saleh Bin Musa Bin Abi Al-Qasim Bin Ali Bin Sharif Al-Nafzi, known as Abu Al-Baqa' (by Ibn Adhari, 463, by Ibn Fadl Al-Omari, 367/17), Lisan Al-Din, 3/360, Al-Safadi, 16/160, Al-Taher, 283, Muhammad Radwan, 356), and he is from the city of Randa (Al-Hamawi, 3/73).

Diagnosis

The linguistic meaning of it is “every body has a height and an appearance, and what is meant by it is to affirm the self, so the word person was borrowed for it” (Ibn Manzur, 7/45). As for the terminology that is intended to replace the attributes of what is alive or human over inanimate ones (Cecil de Lewis, 123), it is one of the pillars of the important poetic image through which a suggestive picture is drawn to communicate thoughts and emotions (Saleh Khalil Abu Asba’, 40).

In the context of Al-Jurjani’s talk about metaphor and its role that “you see with it the inanimate living and speaking, the non-verbal eloquent, the mute bodies are clear, and the hidden meanings are apparent ... and if you wish, I will show you the gentle meanings that are from the mysteries of the mind, as if they had been bodied until the eyes saw them” (Al-Jurjani) (43) It is evident from Al-Jurjani’s saying that metaphor has a distinct specialty in poetic imagery, as it lies in depicting abstracts that do not move and speak and move, and have a body, that is, making them rational beings.

The function of diagnosis lies in leaving the effect on the recipient’s soul and provoking his emotion by diagnosing those abstract meanings in sensory images, for a specific purpose, which is to exaggerate the affirmation of the attributes and prove the meanings that the poet wants to display in certain images, as well as in order to make the imagination better able to produce the appropriate response. of the image in the recipient's imagination (Majid Abd al-Hamid Naji, 177). Among the metaphorical images of Al Randi that he used the diagnosis, taking from nature as a way to do that, as the poets inspiring, these poets began to mean by diagnosing and portraying her in a humane manner characterized by vitality and activity, so the poets began to organize in them the pearls of speech (Rahma, 328) You have awakened with your exalted health, and the earth rejoices in your face, and the clouds descend upon it.

The poet here in the first house is a body for us. The lofty body is like a human being enjoying health and activity, because of seeing that newborn, and the lofty thing is a moral thing that Al Randi gave it tangible qualities. He mentioned that there is a festival, recovery from illness, and a return from travel in the same house.

In a poem in which he praised the Minister Abu Khaled Sahib Shuraish (Ali ibn Abi Zar’ al-Fassi, 79), and from his saying (Al-Randi, 111): (The Fast) And the garden has been tamed by a calamity, so the litter is licked by a grizzly
Al Randi was able to draw a beautiful poetic picture, as the vast land is green, including different types of plants and orchards, all of which have become obedient to the rain that descends from the sky. Rod too.
And from his saying in a poem he said about reconciliation and intermarriage with his relatives (Al-Randi, 153): (Bahr al-Taweel)
The breeze of youth blew in Nasr Bani Nasr, or did its tails run on the amber of the trees? And the pomegranate twig shook after its equilibrium, or the garden of singing smiles from a gap

The poet depicts a scene in front of him, which is what happened in Bani Nasr of reconciliation and intermarriage. He described that good, soft wind that blows at sunrise as having tails, as if it were a beautiful Ghada that fluttered with the wide clothes that she pulled behind her. The breeze is the tails of clothes like these beauties, so it depicts the movement of the branches that vibrate after they were still, with joy and happiness. Al-Randi formulated for us another beautiful metaphorical image in his saying (the mother of the garden smiles at a gap), so he made a smile that is a human act for something sensual and rigid, which is (Al-Rawdah). Here he mentioned the suspect (kindergarten) and omitted the suspect (the human being) as a metaphor for the diagnostic tool. The diagnosis represents the poet's ability to imagine life in a lifeless world and to give those inanimate objects or natural forces or meanings personalities, i.e. imagining them as people standing by themselves, (Muhammad Al-Nuwaihi, 249).

Likewise, he said in this poetic text (Al-Randi, 160): (Bahr al-Kamil).

As that city flattened a wrist, and the river twisted half a wall on it.

And the wind of wish blew out, and I smiled at the faces of the dawn

In the first part, an allegorical description of Anmaz with strength and luxury was mentioned, as the poet portrayed the city as a (wrist), and this wrist was wrapped in half a bracelet, making the river's circulation around the city like a bracelet that women wear, so he borrowed an adjective specific to man and personified that city, as he made it a living being. He has a wrist, so the metaphor was removed from him, and he came up with one of his attributes, which is the ornament that beautiful women wear, so this diagnosis gave a good imagined picture, and in the second part he described the wind of semen and how it breathed - she smiled at those beautiful faces, so the poet mentioned the metaphor to him (the wind) and deleted the metaphor from it (the human being)) and kept some of his supplies, so the poet hired here with the statement, Al-Badi' in drawing this picture, so the alliteration in these verses had a great role in artistic depiction, and a striking description of the recipient such as the complete alliteration (sena - semen) and incomplete alliteration in the word (instant - so I smiled). It is not acceptable until the meaning is what the poet requested and conjured, so the good naturalization from the perspective of Sheikh Al-Jurjani is what the speaker says without intentional (Al-Jurjani, 11).

Conclusion

In the end, we must address some of the results of the research, as it became clear to us that Al Randi's diagnosis was crystallized in several joints, namely (the manifestations of inanimate nature). The art of metaphor in building the image has a distinct effect in drawing a suggestive image, using it as a means to highlight his emotions and feelings. Nature received great attention from Al Randi, so he described and diagnosed its various scenes and breathed life into them. The diagnosis here, through which the poet expressed his feelings in order to frame the recipient's relationship with the poet and his surroundings.

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