

## THE METAPHORICAL LOGIC IN AL-MUTANABBI'S DIWAN

Aliaa Salih Dhafer <sup>1</sup> and Dr. Abbas Ali Hussein <sup>2</sup>

<sup>1</sup> M.Sc. -Student, Part of Thesis, Arabic Department, College of College for Girls, University of Kufa, Iraq.

<sup>2</sup> Advisor, Arabic Department, College of College for Girls, University of Kufa, Iraq.

DOI: 10.17605/OSF.IO/RCWEX

### Abstract

The methods and types of analogy reflected to us rhetorical images in which the poet excelled in making his saying influential in the recipient, as it was issued by a scholar of the arts of saying, taking into account the position of the addressee, aiming to reach his thought and heart without toil, and his poetry enabled him to do so, because the casting and harmony that occurs in analogy sentences within the context the poetic verse produced many meanings for us that enriched the intended purpose, which is praise, but the poet deliberately employed specific genres without others, because this is due to the moral and verbal significance that characterizes each genre. Eloquent, as the focus is on depicting the appropriate scene for praise, not on the pillars. As for the implicit analogy, it is a statement of what is unfamiliar and what is not customary to what has been done with it, as we see the purpose of analogy and its specific types in the verbal sentences, which is to bring the distant meanings closer and enable them to the recipient for ease. Perception, and let the process of interaction and communication take place in a manner consistent with the poet's intentions.

**Keywords:** Analogy, Psychological Sense, Verbal Analogy, Verbal Sense

### INTRODUCTION

The verbal analogy is one of the graphic methods and the creative arts, as it is the basis on which many linguistic texts were built in the speech of the Arabs, especially their poems that were full of poetic collections [1], including the collection of Al-Mutanabbi, as the poet used it in many of his poems, and the verbal sentences formed rhetorical texts I disclosed its meanings by analogy, as the poet employed it in saying praise and satire, because of its impact on the recipient's soul and the good effect it leaves on it, as it is one of the faces [2] of rhetoric and one of its pillars. Specific to his purpose, he mentioned the representational analogy in portraying the generosity of the praised and his giving, as it is a form of exaggeration that is required by the place of praise, and the poet drew flirtatious paintings from him that describe his imaginary ideas to us in tangible forms, so that these paintings appear to be graphic scenes that speak and express their meanings by themselves without consideration and interpretation [3].

### ANALOGY

#### First: The Concept Of Analogy And Its Purpose:

Al-Sakaki explained the concept of similitude, which is "what evokes two parties that are likened and likened to, and that they share in one aspect and separate in another". The analogy is only a description of his participation in the likeness in a matter, so the two things must be involved in one aspect, and he resorts to it in composing for a specific purpose that varies between proximity and distance, acceptance and response, and the purpose of the analogy is mostly due to the likened and may refer to the likened. In other words, analogy is "a method of portraying the meaning based on comparing one thing to another" and it is one of the rhetorical methods of the

Arabic sentence, as it deals with the sentences and then studying the methods and the secret of expression . The analogy occurs in several ways in poetry, as it comes directly and indirectly, singular or compound, sensible or imaginary, and what imposes that on the poet is the context and the circumstances [4, 5]. Each image of simile has an advantage in speech that is unique to it and not others, and the poet's purpose is to prefer these images in a way that achieves the purpose and is consistent with the appropriate method. And analogy is based on two kinds of likeness of a thing to a thing in terms of image and form, such as the analogy of a thing when it is rotated with a sphere in one aspect and with a ring in another, and it is an analogy in which interpretation does not take place, and it is not lacking in obtaining it, and the other analogy is that which occurs by a type of interpretation such as: This is an argument Like the sun in the appearance, so what way of interpretation varies greatly, some of it is close to its socket and easy to reach it, even as if it enters the multiplication that is not from interpretation in anything, and some of it requires a measure of contemplation, and some of it beats and closes until it needs to extract it to the virtue of vision and kindness. an idea and from the eloquence of the analogy is the ability to find coalitions between two parties that seem far apart because they are actually dissonant, and creativity lies in finding what is common between the dissonant ones or because the images of things are fixed and someone comes to move them, so that the image of the analogy appears very exciting, surprising and self-influencing amazement, which is the goal that Rhetoric aims at it and aims to reach it in all its various arts, as it influences the recipient, and that is the task of creativity, and that is knowing the unknown, not more of the known, as the simile appears to be a real transfer of feeling and not just an emergency formal ornament, so that it interferes in the context of the text and cannot be dispensed with because it will touch the essence the idea. In similes, there must be a meeting of a specific description between the likened and the likened person, as the description is indicative of the meeting between them, and the likened person must be of a higher status than the likened one in order for exaggeration to occur there. Its purpose is to establish the likeness in the soul in the form of the likeness or with its meaning, so you can benefit from that eloquence in what is intended by it from the likeness in all its aspects of praise, slander or encouragement, for the purpose of brevity and brevity in the expression and for the sake of clarification and clarification. And it has its advantages in speech, as it is one of the colors of elegant expression that souls instinctively seek when prompted to it. No ears and ears [6]

## **Second: The Types Of Analogy In The Saying Sentence**

Most of the verbal sentences were organized for the purpose of praise, as it is the main purpose on which many of the poems in the Diwan were built, so it was the most purpose of expression by saying because praise carries many meanings and connotations, such as saying about generosity and generosity, news of honorable people and giving before asking, courage, patience, daring, as well as abundance of mind Honesty in saying, loyalty, conservatism, humility, contentment, integrity, wisdom, as well as the meanings of gratitude, praise, promise, achievement, apology, and sympathy , and the poet was keen to employ it to draw a rhetorical image of the praiseworthy and make it a lively and influential image in the recipient. Mentioning the virtues of the praiseworthy with morals that he praises, and then comes the description, because the goal is praise, and then satire comes after it. For us, the most

prominent types of similes employed are the representative, eloquent, and implicit similes [7], and we will present them according to the most recent ones, as follows:

### **1. Representative Analogy**

The analogy is representative, if its face is extracted from multiple things or several things, and the more the combination is from more things, the more eloquent and distant the analogy, and then the likeness is extracted from their totality without it being possible to separate them from each other, and the poet used it to express the meaning of the saying in Seven verbal sentences on a variety of poetic topics distributed between spinning and describing, and all of them were conducted for the purpose of praise.

**It is as if a raven is watching him, so whenever he said this, he groaned in earnest**

**A sea of wonders did not remain in Samar, nor a sea of wonders after It**

The saying was mentioned in an analogous context, according to the meaning explained by Ibn Jinni (395 AH) and the meaning of the context of the saying, just as the crow of the obvious does not slacken from shouting, just as the praised one does not slack off from giving, which is a distant [8] meaning because the crow slackens from shouting while it is not in a state of continuous shouting, as for the other meaning of the context The saying: This money is as if the crow of the clear is watching it, so whenever a questioner comes, the crow shouts at it, and it disperses, meaning that his money is watched by the crow of the clear, so if the questioner comes, the praised one separates his money, so it is as if the crow of the clear is playing with the money of the one who is praised by dispersal In drawing a vivid picture of the giving of the Praiseworthy, the crow's wailing means misfortune from the lack of money due to the abundance of giving [9]. The common link between those concerned is the description of the generosity of the praiseworthy and his dispersed giving, like a crow when it crows in the homes of a people who disperse. Thus, the money of the praised one is in the state of its dispersal at the arrival of the beggar, just as the crow disperses between the sons of the people, so their unity does not remain. Likewise, the money does not remain with the praised one due to his abundance of giving to the beggars [10].

Al-Aroudi said: By my life, what Al-Mutanabi said is good, but his interpretation is not good.

And the pillars of the analogy sentence to say is the analogy, and it was mentioned in the sentence, which is money and the tool, as if, and it is useful in its indication of the confirmed analogy if it is mentioned in the analogy sentence, and the analogy is the people who separated when the crow played at them, and it was not mentioned explicitly, but the aspect of the similarity is varied from multiple forms In a representative image and a stereoscopic scene, it gave a benefit in approximating the intended meaning, and with it the intended image and the desired purpose, which is praise, was fulfilled. And from the representative analogy, Al-Mutanabbi said flirting for the purpose [11] of praise: [From Al-Mansarh]

**Every abyss is as if her eyeball is saying: “You and her”**

**There are those where swords drip blood when the lover's tongue calls them**

The saying is metaphorical and not real, and it was made in the context of analogy, and the abyss is likened to a brutal cow by a beautiful woman for her beautiful eyes. In this verse, Al-Mutanabbi combines the metaphorical and metaphorical image by saying (Beware of you and her) and the art of diagnostic metaphor by saying (her eyeball says) in one context, as if the eyeball of the abyss says. Likewise [12] , he said laudatory :

**I blame the people of Aba Al-Ashaer in the presence of  
his hands with the eye and the paper**

**Rather, it was said why I was created like this,  
and the Creator of creation is the Creator of creation**

Its appearance is an analogy and its content is a metaphor. For every woman is beautiful, and she is the one to whom he referred to the term, for her saying is permissible, when she warns those who look at her, so she says, “Beware of her.” So the saying is in the warning, and it was done in the case to require the declarative position of it. In this house, Al-Mutanabbi diversifies in styles and excels in moving from one style to another, in order to show his rhetorical ability and his ability to be creative in it. So the simile, if the tool is mentioned in it, is mursal, and the simile tool enters into the simile, so it likens the eyeball of the abyss to someone who speaks and says, or relates to him . If it falls on the tongues of people from the simile that is recommended to them and from the origin they took, that they liken the eye of a woman to the eye of a gazelle or a wild cow . Among the likening of the meaning that indicates the likeness to the tangible thing is the saying of the poet praising: (From the close). So I said, “And he is the horse of the speakers.” This is what al-Assad Ibn al-Assad does.

This verse is from the poem (Al-Assad bin Al-Assad) said by Al-Mutanabbi when reading a book and it was answered by Abi Al-Fath bin Al-Ameed , when he described it as a galloping horse, he made it a lion, because the horse is one of the actions of the lion and he wants it to reach in its capture of their hearts the same as the lion reaches if the horse gallops [13] .

Al-Wahidi said about it, “If Al-Mutanabbi did not describe the book of Abi Al-Fath Ibn Al-Ameed with what he described, it would have been good, as if he had never heard a description of words.

As this analogy is exaggerated, and exaggerated in the characteristic that combines the likened and the likened, it is an analogy that transcends the limits and transcends what is customary among people. Exaggeration of simile phrasing. We see from this line that he used analogy to represent the moral thing, which is eloquence in saying the sensual thing, and it is the lion in the power of prey, that is, the power of influence for the eloquent speech, as words capture hearts and have power in communication, as the lion does with prey. It is also a metaphor for the saying of the poet, describing his saying from a poem in praise [14] : (from abundance).

**I have taught myself to speak about them as teaching a cruiser without Spears by the support of the state, it abstained and was honored, and there is no one but the supporter of two hands**

Al-Mutanabbi talks about himself, and he says, "I taught myself to speak poetry about people in their praises, just as the stabbing learns first without a tooth, so that the learner becomes skilled in it. Likewise, I learned poetry in praising people, so that I gradually reached his praise and service, and by it he wanted the praised one, and he indicates by this that he did not mean seriousness in praising others." Rather, he used to train himself on poetry so that he would know how to praise him properly when he reached him. And it is narrated to him that I knew a meaning for his sake, and that is more evident in the meaning . As he taught himself to say in poetry for the sake of the praiseworthy, because he wanted the praise to be the result of training and experience in order to be right in it and in what he says of words and not be mistaken in the right of the praiseworthy of his greatness.

The pillars of the tashbeeh sentence that he employed to show this meaning are the mushhabib, which is (I taught myself to say), and the instrumental kaf and the mushbih are those who learn to stab gradually without sharpening [15].

It is noticeable that analogy is mentioned through composition by joining the words and their attribution to each other, and it took place between two moral parties. Teaching is a moral thing, and the focus was on the meaning, not on the image [16].

**Including the poet saying praisefully: (From the long)**

It is as though the necks of the people said, "Your companion is Qaysi, and you are Yamani."

The saying is figurative because it is for the necks of people, and it is directed at the sword with the tongue of the situation that your companion is Qaisi and you are a Yemeni, so it is a metaphor for the presence of the simile (as if) so he gave the characteristic of speaking to those who do not speak, and it is the necks of people with the partial relationship because the neck is part of the parts of the person who speaks, so he dispensed with the whole with the part. People's necks were tempted by what was between him and his sword, which is the purpose of the saying, when she saw the large number of pieces of necks, so she addressed the sword by saying that your companion who accompanies you is Qaisi and you are Yemeni, and good swords are attributed to Yemen [17], so his sword parted from him

**When he knew that he was originally against him**

**One of the representative similes is his saying praising: [From the simple]**

Glory is not realized except by a master who is shrewd when he is hard on the effective masters

Your sufficiency and entering the kaf are diminished like the sun. I said, and the sun has no parables

The metaphor in the first verse is a description of a person who has attained glory, and one of his qualities is that he is a shrewd master. And the sun has no equal. So if it is said that you are enough, and the entry of the kaff is deficient, then he makes a similar to it, and it is diminished by that, but my saying is like the sun, even if it has no



similarity to it, and the kaff is extra and it is sufficient [15-17] for the analogy. And the meaning of this verse is that the praised one missed you, and the whole house is built on kaf, and here it is not superfluous, and that he wanted no one to realize glory except for a man of these qualities that you mentioned, then he likened him to your death, then added it by saying entering the kaf is incomplete, i. The thing that is desirable on the surface, and there is no similar to it.

So he repeated the likeness of it, which is (the sun), which is the saying of the likeness in order to realize the first thing likened to it (Fatak), so he wanted to dispense with the first likened to it because the likeness to it is incomplete so that he replaces it with the sun by saying, I said like the sun because the sun has no equal, so the saying was a comprehension of the first meaning, i. Then he likened it to your death, then corrected it by saying, "The entry of the kaf is deficient." If you say he is such and such, then you have made an analogy for him. Saying contributed to modifying the meaning and replacing it with another more accurate one in the context of analogy, so its function was illustrative. And the pillars of the analogy sentence are the analogy is (the discerning master) and the kaf is the tool and your death is similar to it, which he corrected by saying (the sun) and the face of the similarity is that he has no equal. And his limbs were sensual, so the likeness is a man of master shrewdness, and the likened to him is Fatih or the sun, which is what he corrected with by saying [18] , so the tashbeeh "contracts that one of the two things blocks the other in sense or reason."

### **Eloquent Analogy**

The analogy is eloquent when the tool is omitted with the face of the likeness, and the poet employed it after the representational analogy to express the meaning of the verbal sentence, as it was mentioned in five verbal sentences, and we will list them according to the most frequent purposes, so praise is the first of them, then description and satire, as follows [19] : It is praiseworthy to say: (from light)

**Every poetry is equal to its saying in you,**

**and the mind of the metaphor is the mind of metaphor ( )**

**The phrase "saying" and the distraction refer to poetry,**

**i.e. every one who writes poetry,**

And it has a relationship in the second part, as the meaning of the saying phrase has been clarified, and by the metaphor he means the praised one who gives the prize and the metaphor is the poet who takes the prize, which is the context of analogy as he likens the mind of the praised one to his mind. And it is an employment for the purpose of praise, so both parties are achieved in the sentence, which is the likeness and the likeness without an instrument and a face of likeness, and the meaning of saying by analogy is that poetry comes according to its speaker. So the simile image came as a living embodiment of the sentence, an explanation, clarification, and an approximation of its meaning that it expressed (every poetry is a counterpart to its speaker). The saying in poetry is due to the ability of the speaker and his possession of the elements of saying, otherwise what he says is not an eloquent statement that reaches the ears and hearts, but rather it is ordinary, and what is more of it and more of those who say it. So if it is said that you are enough, and the entry of the kaff is deficient, then he makes a similar to it, and it is diminished by that, but my saying is like the sun, even if it has no similarity to it, and the kaff is extra and it is sufficient for the analogy.

And the meaning of this verse is that the praised one missed you, and the whole house is built on kaf, and here it is not superfluous, and that he wanted no one to realize glory except for a man of these qualities that you mentioned, then he likened him to your death, then added it by saying entering the kaf is incomplete, i. The thing that is desirable on the surface, and there is no similar to it. So he repeated the likeness of it, which is (the sun), which is the saying of the likeness in order to realize the first thing likened to it (Fatak), so he wanted to dispense with the first likened to it because the likeness to it is incomplete so that he replaces it with the sun by saying, I said like the sun because the sun has no equal, so the saying was a comprehension of the first meaning, i. Then he likened it to your death, then corrected it by saying, "The entry of the caf is deficient." If you say he is such [20] and such, then you have made an analogy for him.

**Saying contributed to modifying the meaning and replacing it with another more accurate one in the context of analogy, so its function was illustrative.**

And the pillars of the analogy sentence are the analogy is (the discerning master) and the caf is the tool and your death is similar to it, which he corrected by saying (the sun) and the face of the similarity is that he has no equal. And his limbs were sensual, so the likeness is a man of master shrewdness, and the likened to him is Fatih or the sun, which is what he corrected with by saying, so the tashbeeh "contracts that one of the two things blocks the other in sense or reason [21]."

### **Eloquent Analogy**

The analogy is eloquent when the tool is omitted with the face of the likeness, and the poet employed it after the representational analogy to express the meaning of the verbal sentence, as it was mentioned in five verbal sentences, and we will list them according to the most frequent purposes, so praise is the first of them, then description and satire, as follows: Every poetry is equal to its saying in you, and the mind of the metaphor is the mind of metaphor

The phrase "saying" and the distraction refer to poetry, i.e. everyone who writes poetry, and it has a relationship in the second part, as the meaning of the saying phrase has been clarified, and by the metaphor he means the praised one who gives the prize and the metaphor is the poet who takes the prize, which is the context of analogy as he likens the mind of the praised one to his mind. And it is an employment for the purpose of praise, so both parties are achieved in the sentence, which is the likeness and the likeness without an instrument and a face of likeness, and the meaning of saying by analogy is that poetry comes according to its speaker. So the simile image came as a living embodiment of the sentence, an explanation, clarification, and an approximation of its meaning that it expressed (every poetry is a counterpart to its speaker). The saying in poetry is due to the ability of the speaker and his possession of the elements of saying, otherwise what he says is not an eloquent statement that reaches the ears and hearts, but rather it is ordinary, and what is more of it and more of those who say it [21].

The one who gives the prize realizes the meaning of the saying, its importance, and its influence, so his reason is like the mind of the glorious speaker. Creativity and the status of the praised in poetry, criticism and knowledge of what he deserves. And it is narrated instead of (saying about you) that he meets him through you, so the speech

is for the poet, so he says: If you praise someone, then he accepts your poetry, then he is his counterpart, and this means that the scholar of poetry accepts only the good, and the ignorant of it accepts the bad. The purpose of the mentioned analogy is merely to combine two things, meaning the common destiny between them, without looking at the increase or decrease in the two parties [22].

**Including the poet's laudatory saying: (From the close).**

**And I did not say to the full moon, "You are the Lujain,"**

**and I did not say to the sun, "You are the gold."**

In this poetic line, Al-Mutanabbi denies the saying by analogy, as if he did not say it, so he says that I have not diminished you from what you deserve of praise in a way, just as the full moon is diminished when it is likened to radiance, which is silver, and the sun when it is likened to gold. He is like you in his long-suffering and slow anger, so he used similes to justify his saying and his stance. As for the pillars of the verbal analogy sentence that he employed to express his purpose, they are the metaphor, which is the full moon and the sun, and the analogy to it is the moon and the gold. In this verse, the image of the analogy was repeated twice, to confirm and strengthen the meaning, and that when he intended to describe the full moon as a moon and the sun as gold, he moved the thought to the intended meaning and brought it with all approval. Poetry, which is one of the best described, as an analogy to the occurrence of the occasion between the full moon and the moon in its silver color, purity and brilliance, and the sun in its yellowness and golden radiance, which often accompanied Al-Mutanabbi in his eloquent sayings and affecting the hearts and hearing, and that was extremely accurate and gentle [23].

**It also includes the saying of the poet Haji: (from the close).**

**Half of it is black and encrypted, and it is said to him: You are Badr al-Daji**

Al-Mutanabbi means Camphor in this verse, describing him as having a large lip, even as if it were half of him, and they disguise him and compare him to the full moon, and the full moon represents what is beauty and radiance, and black represents what is ugliness and darkness. Al-Mutanabbi says that in Egypt there is a great-lipped lion who praises him with lies, and they say to him that you are the full moon, but the full moon includes light and beauty and ugly black people with great lips, how does it look like the full moon, as he was given ciphers because of the thickness of his lips, and the ciphers are for those who have lightness, so if he describes a man as tough and harsh, they make him ciphers. Perhaps Al-Mutanabbi wanted to ward off the effect of satire by means of good analogy, which is the sum of sayings that mitigate the intensity of satire and the effect of the meaning on the soul of the satirist [24], so he resorted to false sayings.

**Except all the cattle of Al-Khaizli**

**for all the cattle of Al-Haythbi**

The pillars of the anecdotal analogy sentence are the likeness, which is camphor, who contented himself with mentioning his descriptions and did not state his name, so his word is black, you get used to him and point to him, and Badr al-Duji, which is likened to without a tool, a face of likeness, and appreciation: it is said to him, like full moon, and the face of similarity is appreciated through the word likened to, as it is used to describe the beautiful in goodness and radiance, but he described bad manners, so



there is no common denominator between the likened and the likened in the face of the similarity, so they differ in the proportion of the similarity, because the analogy was not real, but rather camouflage, so it is a composite similarity, considering the mention of the characteristics of the similar, as it was not mentioned in the singular, and the similarity with it was higher than the similarity This is based on what is not customary in the analogy, as it must share the tangible qualities between the two parties, such as the participation in the visible characteristic, so the analogy contained is perceived by sight, so it is a tangible analogy, so the purpose of the analogy is to establish the likeness in the soul in the image of the suspect or in its meaning, so the benefit of rhetoric in what is intended by the analogy is to include [25] .,All aspects of praise or slander, and here is what is meant by slander.

### **Including the words of the poet describing the Persians: (from light)**

#### **The disbelievers of the messengers did not see it except that the saying was true in the characteristics of Al-Buraq**

The poetic verse in describing the Persians, and to improve the purpose of the description, Al-Mutanabbi sought help to show it by analogy, so the saying is for the description, so whoever said in describing the Persians what he said about it is true, and he likened the Persians to Al-Buraq, and Al-Buraq is well-known, and it is what the Prophet (may God bless him and his family) rode on the night of Isra and Mi'raj, for the horse's running is like the Buraq's running. If the disbelievers of the messengers looked at its speed, what was said about Al-Buraq was true, and it is one of the exaggerations in the meanings that the poet was known for, even at the expense of the sacred meanings [26] , such as his saying in praise: [From the perfect].

**If Dhul-Qarnayn had acted according to his opinion,  
the darkness would not have come, they would have  
become suns or, Ather's head came across his sword  
on the day of the battle of Laaia Issa or the sea was like  
his right hand, it was not split until Moses passed through it**

And the pillars of the verbal analogy sentence are the analogy, and he was not mentioned with a word, but he mentioned a presumption that indicates it in his word (what he saw). the meaning implied by the context, It is the speed of the horse, likened to the speed of Al-Buraq, for it is an eloquent analogy. The graphic image has the ability to express, so the idea is not separated from the image, and the image came with the idea, and it has the splendor of beauty and radiance. He thinks when he depicts and depicts when he thinks, and this graphic image is one of the most powerful artistic tools of the poet, because it Elevated by saying to the level of persuasion and influence in the recipients.

#### **Implicit Analogy:**

What is meant by it is "bringing out what is not customary to what is customary" in the sense of bringing out what is not known by intuition to what is known by intuition. If the image of the likeness is strange, then it calls for its denial and rejection, and then in order to accept it and explain its possibility, we need to measure it with an analogue that is recognized by it, and that is a hint, not a statement, which is what is called implicit analogy . The poet employed it in several verbal sentences when he wanted

to express the purpose of praise, so the implicit analogy in praise occurred in four verbal sentences [27] and he said in praise: [from the simple]

**She passed us between her upbringings, and**

**I told her where did this young Arab come from**

**So she laughed, then she said, like a relief, he sees**

**Laith Al-Sharra, and he is from a hurry, so they are related**

Verses said in praise, from the beginning of the poem?

**Tears flowed, and he spent a quarter of what he owed to his family, and he healed me, and there was no distress**

He says when she passed us, I said to her: You are from the antelope, and your confusion is from the Arabs. These are his descriptions, and it was said that this tribe, which is a hurry, came from these descriptions. The poet employed the implicit analogy to approximate the meaning, and since the saying was not Muslim to him, neither reason nor habit, he needed to strengthen it, so he attached it to what there is no dispute about it, which is (Layth Al-Sharra), because it departed from its origin, and became another gender, so it was possible. The implicit simile is to show the possibility of the simile and goes beyond it to include every simile that moves in the depths of the literary text and does not float on its surface. The implicit analogy in the above verses came in the form of a dialogue, and the dialogue gave it humor [28], dynamism, and movement

**Likewise, he said laudatory:**

**They said: Did His Eminence not suffice him until he built his house on the roads?**

**I said that the boy's courage shows him in stinginess the image of the difference**

**The verses were said in praise from the beginning of the poem**

I blame the people of Aba Al-Ashaer in the presence of his hands with the eye and the paper

When al-Mamdouh wanted to be praised by al-Mutanabbi, he did so, and his saying (I said that a young man's courage shows him...) is carried on in an implicit analogy. The meaning of his saying this is that the brave man is not miserly, but rather avoids miserliness as he avoids fear, for he is not only afraid of fear but also of miserliness. And that everyone loves him for his courage, as he loves those who flatter people, soften them, and court them, and that he was not before concealing generosity, nor veiled from the harvest like the sun, with its distance seen by every R. The poet deliberately used similes to bring the meaning closer to the mind of the recipient, as the darker came out to the clearer and the nearer the distant, and thus it has benefited a statement, for it is what a person perceives from himself, and what is familiar is clearer than what is unfamiliar. To bring the meaning closer to the listener's understanding and clarify it for him, We have alluded through the implied meaning of the analogy that is usually given to indicate that the matter that was assigned to the suspect is possible and reasonable, so he fears cowardice as he fears and fears poverty [26]. Evidence of the meaning of courage and the negation of what is below it of fear and cowardice, and the poet used it because of its impact in saying, as it is one

of the pictorial means of expression that derives its strength from imagination, as it is a disclosure of the idea and an expression of emotion, including the element of imagination, so that the sentence of implicit analogy seemed as if a drawn painting, as sometimes it presents the scene at once and all its elements cooperate to influence the soul in one moment, and sometimes it shows us the simile phrase, the elements successively in every verse part until the scene ends in presentation and statement, as it is more like the means of illustration and the models of lessons that precede the explanation, so that what may be humiliated It is difficult to understand and establish its meanings in the mind, and all of this indicates the bewitching statement that emanates from the stimulatory sentences like the emanation of magic, so it does its wondrous work in the soul and in it there is intelligence and ingenuity, and its employment in praise was more pompous, luxurious, noble and greater, as it brings joy and captivates the tongues and I remember and first That hearts attach him [27] .

In this part, personification and metaphor meet in the function of statement, beauty, influence, approximation, and interpretation within the framework of the literary work. He begins by pointing to the contrast between the lions of relief and the haste of his lineage on the lips of his laughing belle. The invalid would walk, the ignorant would wake up, and the mute would speak (), what an eloquent fall in a well-woven saying context. The implicit simile is to show the possibility of the simile and goes beyond it to include every simile that moves in the depths of the literary text and does not float on its surface. The implicit analogy in the above verses came in the form of a dialogue, and the dialogue gave it humor, dynamism, and movement :

**Likewise, he said laudatory:**

**They said: Did His Eminence not suffice him until he built**

**his house on the roads? I said that the boy's courage shows**

**him in stinginess the image of the difference**

**The verses were said in praise from the beginning of the poem:**

I blame the people of Aba Al-Ashaer in the presence of his hands with the eye and the paper., When al-Mamdouh wanted to be praised by al-Mutanabbi, he did so, and his saying (I said that a young man's courage shows him...) is carried on in an implicit analogy. The meaning of his saying this is that the brave man is not miserly, but rather avoids miserliness as he avoids fear, for he is not only afraid of fear but also of miserliness. And that everyone loves him for his courage, as he loves those who flatter people, soften them, and court them, and that he was not before concealing generosity, nor veiled from the harvest like the sun, with its distance seen by every poet deliberately used similes to bring the meaning closer to the mind of the recipient, as the darker came out to the clearer and the nearer the distant, and thus it has benefited a statement, for it is what a person perceives from himself, and what is familiar is clearer than what is unfamiliar. To bring the meaning closer to the listener's understanding and clarify it for him . We have alluded through the implied meaning of the analogy that is usually given to indicate that the matter that was assigned to the suspect is possible [28] and reasonable, so he fears cowardice as he fears and fears poverty. Evidence of the meaning of courage and the negation of what is below it of fear and cowardice, and the poet used it because of its impact in saying, as it is one of the pictorial means of expression that derives its strength from imagination, as it is a disclosure of the idea and an expression of emotion, including the element of

imagination, so that the sentence of implicit analogy seemed as if A drawn painting, as sometimes it presents the scene at once and all its elements cooperate to influence the soul in one moment, and sometimes it shows us the simile phrase, the elements successively in every verse part until the scene ends in presentation and statement, as it is more like the means of illustration and the models of lessons that precede the explanation, so that what may be humiliated It is difficult to understand and establish its meanings in the mind, and all of this indicates the bewitching statement that emanates from the stimulatory sentences like the emanation of magic, so it does its wondrous work in the soul and in it there is intelligence and ingenuity, and its employment in praise was more pompous, luxurious, noble and greater, as it brings joy and captivates the tongues and I remember and first That hearts attach him. In this part , personification and metaphor meet in the function of statement, beauty, influence, approximation, and interpretation within the framework of the literary work. He begins by pointing to the contrast between the lions of relief and the haste of his lineage on the lips of his laughing belle. The invalid would walk, the ignorant would wake up, and the mute would speak , what an eloquent fall in a well-woven saying context. and he says:

**She said not to wake up, so I told her she told me that passion is drunk**

**If we lose your morning and stand alone, the flirtation impediment**

**These verses were said in praise of the poem that begins:**

**A third, for we, O hills, are weeping, and camels are strapped under us**

And the meaning of his saying; God does not cut off a root that gave birth to us like him, and kept the offspring who spread His bounty upon us, for I saw that the branches are only perfumed according to the goodness of their origins, and she told me - to the imams of love - not to wake up from your idleness, so I said to her: You told me - in the content of your words when you commanded me to wake up that passion is drunk because awakening It is not without intoxication [29] , and this is an indication that he was unaware of his own state of mind due to the intensity of his hesitation, and that it alerted him that he was intoxicated with passion, so the outward appearance of the words indicates flirtation and dialogue with the beloved, except that inwardly there is praise. If the ruler of the state - with his grandfather and availability on the arrangement of the king - came to you in the morning for the raid and you appeared to him, you would have slandered him in his heart, so he inclined towards you and hindered him from the war because of your position in goodness. This is one of the battles when it defeated someone, so how did it support the state, and what is the face of defeat from those who are described as beautiful and say that it is a Bedouin who was enchanted by the garments? The supporter of the state, with his availability and his grandfather, is on the arrangement of the king. If this woman were exposed to him, she would have flirted in his heart, which prevented him from returning from her, so that he would imagine after that the division of the battalions [ 30] , but it would disperse from them due to its abundance of flirtation, amusement, and the pleasure of winning the beloved . The implicit simile was employed through the composition, as it is a body consisting of two things or several things that have mixed together to make them in the rule of one thing. Between two different and different things, and shows us the same image in many forms, until it hit the soul with passion and admiration, and it is an exaggeration in depicting praise [30], and he says: [from the perfect]

**And if the surrounding sea becomes silent, say to him,  
“Let it be,” for you are incapable of his condition**

**The one who inherited the grandparents and did not see  
their actions was given to a son without his actions**

The verses were said in praise of Abdullah bin Saif al-Dawla in Aleppo, from the poem that begins: The dream would not be serious with it, nor with its example, had it not been for the remembrances of its farewell and its demise., What he means by this is that he did not find the dream of the beloved, that is, I did not see him in sleep, nor did I see his imagination, had it not been for the long time I remembered his farewell, parting with him, and continued thinking about him day and night.

And the meaning is that you remember in wakingness farewell and parting He showed me in sleep his imagination, then he says after that say to the sea Leave this fullness and pride, for you will not reach his level of generosity and the gesture by saying (the) goes back to what is understood from his saying (Tama) of greatness and pride, because he is endowed What he inherited from his ancestors in terms of money and all the exploits, so he gave the money to chastity and left the glories of his fathers to his people without being proud of them, because he is only proud of his own actions and does not see the ancestors' deeds as honorable without building on them [30] . That the actions of grandparents do not prove their honor to the son unless he intercedes them with actions similar to them and all of this is one of the meanings of praise that raise the power of its influence on the recipient, and that the effective rhetorical arts are employed in praise to spread it among people, because it is one of the repercussions of eternity and survival and a personal witness to the poet's words and actions The praised one and his glories, and the quality of the praise is whenever he drowns in the descriptions of virtue and comes with all its characteristics, as in the description of courage, daring, generosity, generosity, and praise with these qualities, the poet is right in the same way as the right thing, and then he has the right to say because of his psychological impact, so the saying of praise should be close to kings and princes. As they are the Kaaba of the destination and the citizen of hope and awe, so we found the poet keen to employ the most rhetorical arts, signed and influential in the soul [31].

The poet used it because of its impact on the saying, so he is in the honor of his ability and the majesty of his command in the art of rhetoric. In the soul from intimacy by bringing it out from the hidden to the manifest, such as moving from what happens with the idea to what is known by instinct, or taking it out from what it is not familiar with, or moving from what it knows to what it is more knowledgeable about [32] . While an explanation of the types of analogy has been presented, it became clear to us that the representative analogy was more used and employed in verbal sentences, and we sensed that the expression of the analogy was not specifically stated, but rather mentions its qualities and meanings to indicate it, because it began with knowledge of the speaker, and that most of his poetry is directed to him, so he did not mention it, but he gave evidence. It is necessary for the simile to be more effective when it mentions more than one adjective and meaning for the praiseworthy person instead of mentioning his name, and since the focus in the simile sayings is on depicting a vivid acting scene that embodies generosity and giving, and drawing a [33] descriptive and flirtatious image with integrated dimensions to satisfy the purpose of praise, the representative simile was the most used [34]. We conclude from the foregoing study



that analogy contributed to the construction of verbal sentences in a manner consistent with the meaning to be expressed, as it is one of the methods that approximate the meanings required to be said in it, such as praise, description, and satire [35-37] To say that a phenomenon seemed clear in its purpose, and what was employed of certain types of it without others was a matter of selecting what is appropriate for the intended purpose .

## RECOMMENDATIONS

- A-** The method of verbal analogy contributed effectively to the enrichment of praise poems, which formed the bulk of the diwan, because saying is a general concept that includes all concepts and components of speech, starting from the word to the text and context.
- B-** The benefit obtained from the method of analogy had a very important role, as the analogy was considered a rhetorical phenomenon in the verbal sentences in the Diwan, and that benefit lies in the power of influence and influence that the sentence leaves in the mind of the recipient, so he clings to it without others, so it becomes current on the tongue and repeated in it.
- C-** The poet's selection of certain types of similes and not others for rhetorical reasons and repercussions, including taking into account the appropriateness of the situation and the appropriateness of the place in which the simile sentence was said and the circumstance that included it, so he employed the representative, eloquent and implicit simile without other types of simile, because the focus in it is on the artistic depiction of the meanings of courage, generosity and generosity And the stimulatory saying was not limited to these meanings only, but it went beyond it to employ other meanings, such as flirting for the sake of praise.

## CONCLUSIONS

In this house, personification and metaphor meet in the function of statement, beauty, influence, approximation, and interpretation within the framework of the literary work. He begins by pointing to the contrast between the lions of relief and the haste of his lineage on the lips of his laughing belle. The invalid would walk, the ignorant would wake up, and the mute would speak , what an eloquent fall in a well-woven saying context.

### Index

- ❖ Miftah Al-Sakaki Sciences: 332.
- ❖ Z: Same: 332-340.
- ❖ Arabic rhetoric, the science of eloquence, d. Muhammad Mustafa Hadara: 33
- ❖ P: The statement in the miracles of the science of the Qur'an, Dr. Salah Al-Khalidi: 145
- ❖ P: The Art of Simulation in the Abbasid Era, Dr. Muhammad Rifaat 470
- ❖ Z: Asrar Al-Balaghah, Abdul-Qaaher Al-Jurjani: 69-71.
- ❖ Z: The Qur'anic Impact, d. Abbas Al-Fahham: 149-150.
- ❖ T-Taraz, Al-Alawi, 1/274
- ❖ Z: The Art of Analogy, Ali Al-Jundi: 1/43-45.
- ❖ The End of the Lord in the Arts of Literature, Al-Nuwayri: 3/164.

- ❖ Diwan: 54
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 1/244-245
- ❖ P: Explanation of the Diwan, Al-Akbari: 1/117
- ❖ P: Simulation tools, d. Muhammad Musa Hamdan: 116.
- ❖ Diwan: 415.
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 4/407
- ❖ P: Writing Industry, d. Rafik Khalil: 22-23
- ❖ P: Al-Masoun in Literature, Abu Ahmed Al-Askari: 60.
- ❖ Diwan: 142
- ❖ Same: 531
- ❖ P: Explanation of the Diwan, Al-Akbari: 2/58
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 2/160
- ❖ P: graphic imaging, d. Abdulaziz Al-Ammar: 123.
- ❖ Diwan: 409.
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 4/390
- ❖ Diwan: 405.
- ❖ Z: Explanation of the Diwan, Al-Barqouqi: 4/374.
- ❖ Diwan: 301
- ❖ Explanation of the Diwan, Al-Barqouqi: 3/398-399
- ❖ P: Fahul Al-Balaghah, Muhammad Tawfiq Al-Bakri: 143.
- ❖ The Miracles of the Qur'an, Al-Baqalani: 263-264
- ❖ Diwan: 186.
- ❖ Z: Explanation of Al-Dawan, Al-Barqouqi: 2/293
- ❖ P: Simulation tools, d. Muhammad Musa: 254.
- ❖ Diwan: 48
- ❖ Z: Explanation of the Diwan, Al-Barqouqi: 1/226
- ❖ P: Al-Juman in Similes of the Qur'an, Ibn Naqia Al-Baghdadi: 408
- ❖ Diwan: 30
- ❖ Explanation of Al-Diwan, Al-Barqouqi: 1/167 W.: Explanation of Al-Akbari: 1/43
- ❖ R: Al-Tiraz, Al-Alawi: 1/266-274
- ❖ Diwan: 233
- ❖ Tahrir al-Tahbeer, Abu al-Asbaa al-Masri: 2/160.
- ❖ Same: 2/ 160-161
- ❖ Z: idiomatic rhetoric, Abdo Qaliqala: 52.
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 1/239-240.
- ❖ Z: Idiomatic Rhetoric, Abdu Qaliqala: 52-53.
- ❖ Z: idiomatic rhetoric, Abdo Qaliqla: 55.
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 3/111.
- ❖ Z: Al-Umdah, Ibn Rasheeq Al-Qayrawani: 287-290.

- ❖ P: The statement in the light of the methods of the Qur'an, d. Abdel Fattah Lashin: 103-108.
- ❖ P: Chapters in Rhetoric, d. Muhammad Barakat Hamdi: 284-285.
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 4/17-18.
- ❖ Z: The Science of Statement, d. Bassiouni Abdel Fattah: 25-136.
- ❖ P: Explanation of the Diwan, Al-Barqouqi: 3/183-188.
- ❖ Z: Qudama bin Jaafar and the criticism, d. Badawi Tabana: 334-350.
- ❖ P: For the purpose of clarification, Abdul Muttal Al-Saidi: 3/7-10.

## References

- 1) Abbas Ali Hussein al-Fahham. (2011). The Qur'anic impact on Nahj al-Balaghah, a study in form and content., 1432-2011 AD.
- 2) Muhammad Musa Hamdan . (1992). Simile tools, their meanings and uses in the Holy Qur'an, Al-Amana Press - Egypt, I: 1, 1413 AH - AD.
- 3) Sayyid Muhammad Rashid Reda . (1988). The secrets of rhetoric in the science of rhetoric, Imam Abd al-Qaaher al-Jurjani, corrected and commented , Dar al-Kutub al-Ilmiyyah, Beirut - Lebanon: I: 1, 1409 AH - 1988 AD.
- 4) Mahmoud Muhammad Mazroua .(2006). The Miracle of the Qur'an, Judge Abu Bakr Al-Baqlani, study and investigation: Al-Azhar University - Umm Al-Qura, Knowledge Treasures Library, Kingdom of Saudi Arabia - Jeddah, vol.: 1, 1427 AH
- 5) Abdul Mutaal Al-Saedi . (2000). In order to clarify the key to the sciences of rhetoric, Faculty of Arabic Language - Al-Azhar University, Library of Arts, Al-Mutamajiz Press - Al-Jamiz.
- 6) Dr. Abdou Abd al-Aziz Qaliqla . (1992). Idiomatic rhetoric, Dar al-Fikr al-Arabi - Cairo, vol.: 3, 1412-1992 AD.
- 7) . Salah Abdel-Fattah Al-Khalidi . (1989). Statement on the Miracles of the Qur'an, Library of the Converted, Dar Ammar, Amman - Jordan, 1409 AH - 1989 AD.
- 8) The statement in the light of the methods of the Qur'an, Dr. Abdel-Fattah Lashin, Dar Al-Fikr Al-Arabi, Cairo, vol.: 2, 1418-1998 AD.
- 9) Graphic representation in the Qur'an's hadith about the Qur'an, Dr.: Abdul Aziz bin Saleh Al-Ammar, vol.: 1, 1428-2007 AD
- 10) In Arabic rhetoric, the science of eloquence, Dr. Muhammad Mustafa Hadara, Dar Al Uloom Al Arabiya, Beirut - Lebanon, vol.: 1, 1409-1989 AD.
- 11) Tahrir al-Tahbeer, Abu al-Asbaa al-Masri (d. 654 AH), presented and investigated by: Dr. Hanafi Muhammad Sharaf, 1963 AD.
- 12) Diwan Abi al-Tayyib al-Mutanabi, investigation: d. Abdel Moneim Khafagy and Saeed Quality Sahar and d. Abdel Aziz Sharif, Egypt Library.
- 13) The Diwan of Abi al-Tayyib al-Mutanabi, Abu al-Baqā al-Akbari, which is called al-Bitbian fi Sharh al-Diwan. It was compiled, corrected, and clarified in its indexes: Mustafa al-Sakka, Ibrahim al-Abiyari, and Abd al-Hafiz Shibli, Dar al-Ma'rifah for Printing and Publishing, Beirut - Lebanon.
- 14) Explanation of Al-Mutanabi's Diwan, Abd al-Rahman al-Barqouqi, Dar al-Kitab al-Arabi, Beirut - Lebanon, vol.: 1, 1407 AH - 1986 AD.
- 15) Writing Industry, Dr.: Rafik Khalil Atwi, Dar Al-Ilm for Millions, Beirut - Lebanon, vol.: 1, 1989 AD.
- 16) Al-Taraz, Imam Yahya bin Hamza bin Ali bin Ibrahim Al-Alawi Al-Yemeni, investigation: d. Abdullah Al-Hamid Hindawi, Modern Library, Sidon-Beirut, vol.: 1, 1423-2002 AD.
- 17) science statement, d. Bassiouni Abdel-Fattah Fayoud, Al-Mukhtar Foundation - Cairo, Dar Al-Maalem Al-Thaqafia - Al-Ahsa, I: 2, 1418 AH - 1998 AD.

- 18) Al-Omdah in the Beauties, Etiquette and Criticism of Poetry, Abu Ali Al-Hassan bin Rasheeq Al-Qayrawani Al-Azdi (456), investigation: Muhammad Mohiuddin Abd Al-Hamid, Al-Saada Press, The Great Commercial Library - Egypt, vol.: 2, 1374-1955 AD.
- 19) The Behavior of Rhetoric, Al-Sayyid Muhammad Tawfiq Al-Bakri Al-Siddiqi, vol.: 1, 1313 AH.
- 20) The Art of Simulation, Ali Al-Jundi, Faculty of Dar Al-Uloom, Fouad I University, Nahdat Misr Library, vol.: 1, 1952 AD.
- 21) The Art of Analogy in Abbasid Poetry, Dr. Muhammad Rifaat Ahmad Zanjeer, Dar Al-Aman and Dar Iqraa, vol.: 1, 1423-2002 AD.
- 22) In Arabic rhetoric, the science of eloquence, Dr. Muhammad Mustafa Hadara, Dar Al Uloom Al Arabiya, Beirut - Lebanon, vol.: 1, 1409-1989 AD.
- 23) In Arabic rhetoric, the science of eloquence, Dr. Abdul Aziz Ateeq, Dar Al-Nahda Al-Arabiya, Beirut, 1405-1985 AD.
- 24) Qudama bin Jaafar and Literary Criticism, Dr. Badawi Tabana, The Anglo-Egyptian Bookshop, Cairo, vol.: 3, 1389-1969 AD.
- 25) Al-Masun in Literature, Abu Ahmed Al-Hassan bin Abdullah Al-Askari (d. 382), investigation: Abdul-Salam Muhammad Harun, Kuwait, vol. 2, 1984 AD.
- 26) Alaa Farhan Sahib., Zainab Ali Kazem Al Mahnah. (2023). Aesthetics of displacement in the titles of the poems of the poet Badr Shaker Al Sayyab., Journal Al-Harf., ISSN: 0378-6955, 16, May 2023., P:266
- 27) Abdali Alkhafaf. (2023). Gender and Woman in Iraqi Literature and Lyric. Journal Al-Harf., ISSN: 0378-6955.,16, May 2023., P:265
- 28) Kawther Hatf Kareem. (2023). Narrative space and its manifestations in the poetry of the Bani Fazara tribe., Journal Al-Harf., ISSN: 0378-6955.,16, May 2023., P:268
- 29) Jasim Huseen Sultan AL Kaledi., Talib Salman Aubid . (2023). Forms and types of ambiguous poetic identity among poets of the era of early Islam., Journal Al-Harf., ISSN: 0378-6955.,16, May 2023., P:269-271., <https://sites.google.com/view/alharafmagazin>
- 30) Sabah Abbas Anouz; Muhammad Waleed Al-Hamidawi. (2023). Cultural criticism concerns., Journal Al-Harf., ISSN: 0378-6955., 16, May 2023, P:272-273.
- 31) Key to Sciences, Imam Abi Yaqoub Yusuf bin Abi Bakr Muhammad bin Ali Al-Sakaki (626), compiled it and wrote its margins and commented on it, Naeem Zarzour, Dar Al-Kutub Al-Ilmiyyah, Beirut - Lebanon, vol.: 1, 1403-1983 AD.
- 32) Shafquat Inayat , Chan Kim Geok , Chen Yoke Yong ,Rekaya Anak Vincent Balang. (2023). A Systematic Review On Intimate Partner Violence (Ipv) Among Male Partners And Its Psycho-Social Impact., Community Practitioner ., Jun 2023.,1-12.
- 33) Al-Juman in Similes of the Qur'an, Abu Al-Qasim Abdullah bin Naqia Al-Baghdadi (410-485), investigation and explanation: Muhammad Radwan Al-Daya, 1411-1991 AD.
- 34) The End of the Lord in the Arts of Literature, Shihab al-Din bin Ahmad bin Abd al-Wahhab al-Nuwairi (733 AH), investigation by Mufeed Qamiha, Publications by Ali Baydoun, Dar al-Kutub al-Ilmiyyah, Beirut - Lebanon.
- 35) Imitation at Al-Mubarrad, and Hiba Bin Haddou, MA in Rhetoric and Stylistics, Abi Bakr Belkaid University - Tlemcen, Department of Arabic Language, 1427 AH - 2006 AD.
- 36) Al-Fayani, MA . (2017). Similes in Four Parts of the End of the Qur'an, Thesis, Aladdin Islamic Government, College of Arts and Human Sciences, Department of Arabic Language and Literature, 1438 AH .
- 37) Abdel-Qaher, Abdel-Karim Al-Hiyari . (2006). The study of analogy in jokes in the miraculousness of the Qur'an by Al-Ramani and its impact on the rhetoricians., Volume 33, Number 2, 2006 AD.