

Article

Diagnostic Frameworks in Arabic Poetry

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Abstract: Poets have relied in poetry on metaphorical performance, the effectiveness of which begins with groups of semantic transformations. Rhetoricians often begin metaphor analysis by discussing diagnosis, as it represents the two sides of the basic transformation. It is an advanced stage and an important means of drawing the metaphorical image to discover the poet's inner world and explore his unknown worlds, and his inner feelings with what he possesses of symbolic and psychological rules. The concept of personification overlaps with the concept of metaphorical performance through a set of rhetorical analyses by highlighting the similar graphic relation between these analyses. Metaphorical performance aims to convey the information, knowledge and experiences to the recipient by a productive diagnostic structure within the framework of a successive graphic and rhetorical structure of interconnected images. Thus, every metaphorical performance has its diagnostic units and its harmony in a specific rhetorical context constitutes a rhetorical transformation, whether in poetry or prose. The reader of a metaphorical text becomes a party to the diagnostic text, as the diagnosis is represented in the unnatural language relations, and this matter makes us consider the metaphorical text an achievement of a rhetorical system and a material embodiment of it.

Keywords: poetry; Arabic; statement; metaphor; poets

1. Introduction

The interest of rhetoricians in studying these structures, in our opinion, is due to what they noticed in them of expressive potential within a linguistic framework. As performing the metaphor necessarily requires evoking the diagnosis, this and the rhetorical view of the diagnosis relies on such observations, to exercise its effectiveness in producing the meaning that occupies the recipient in searching for it.

From the person, which is (the blackness of the night if you see it from distance, and everything whose body you have seen, you have seen its person, and its plural is people and persons), and a person for a specific thing, and a specific thing, i.e. a specific one (Yamout 1983). As for the terminology, it is to highlight the inanimate or the lifeless, through the image in the form of a being distinguished by feeling, movement and life, by attributing human qualities to abstract ideas or to things that are not characterized by life (Al-Askari 1952).

Some rhetoricians, such as Al-Jahid (d. 255 AH), discussed the issues of diagnosis in metaphor, as: "The indication in the inanimate dead is like the indication in the speaking animal, so the silent is speaking from the aspect of indication and the dumb is expressed from the aspect of proof... and whatever indicates a meaning has been reported and indicated, even if it is still, it is a means in constructing the narrated image, because the metaphorical image does not live with its components to form a unified context for the rhetorical image (Al-Jurjani 1979).

However, Abu Hilal Al-Askari (d. 296 AH) was alerted with his taste to the phenomenon of diagnosis through his talk about metaphor and what it contains of the ability of beauty and imagination in the poetry of poets (Abbas 1987), but they did not reach in what they built that they made it an art with elevated rules as Abdul Qaher did after them, especially his book *Secrets of Rhetoric*. For him, it is an expression through the tangible, imagined image of the mental meaning, so it grants a distinct life and the renewed movement and if the human model is prominent in it. It is one of the most dangerous tools of the poet and the artistic means of conveying the experience, and the means of the writer in expressing his imaginary world with its various imaginary, realistic and mental sources. From all this, we realize that the rhetorical view of personification has been based on a kind of comprehensive conception of the metaphor that combines its vocabulary in a transformative rhetorical relationship on the meaning of the existence of the basic structure that turns into a group of structures that have a great deal of imagination at different levels to produce the meaning of the process of creation and innovation, in a broader literary formation closer to the true

Citation: Entehaa Abbas Aliwi. 2024. Diagnostic Frameworks in Arabic Poetry. *Digital Social Sciences* 1, 10-15. <https://doi.org/10.69971/zpwzpk29>



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understanding of poetic discourse and further from affectation by creating a kind of surprise and pleasure, and that interest has a great impact on the process of poetic creativity, enhancing the evaluation of the rhetorical text, creating the pure world of the poem to arouse the recipient's emotion in a sensory image that he imagines is united through the artistic vision of things and the human suffering of its owner, by adding a characteristic of the living being to the borrowed things, its characteristics from the tangible and material, so he sees in it a person like him who has a life like all living beings, as the poet's ability to depict his suffering has its great effect on the process of creativity in photography and visualization, and the mixing of his imagination with reality in order to enlarge the details of things in advanced images, so the diagnosis occupied a space in their metaphorical images, and through induction and analysis of the performance of the personification in the metaphorical image, we realized that it was embodied in three topics: the diagnosis of nature, morals, and abstractions.

2. The Nature

Nature, in both its silent and moving forms, is one of the vital aspects that gives it the diagnosis of life, the poets found in nature an outlet through which they could breathe their concerns and the feelings they had towards what surrounded them, leaving the diagnostic performance the major role in drawing their colonial images, as Al-Araji says (Al-Araji 1956).

*Except, the quarter whose family is afraid
And the evening became empty without people
Are you from me where your people?
With Hawa And you, expert, if you spoke to a questioner*

The diagnosis was based on extracting a general advantage from intangible things and attaching it to tangible things, so the union and interaction was through combining two things (material, moral) relying on the imperative sentence (Are you from me), and attributing it to inanimate something (the home), to clarify the image of his nobility, honor, and good morals to his beloved, using personification in its metaphorical form to approximate its meaning, and for this image to be of the love that draws him towards the quarter and then the recipient, in addition to his use of the tool (Ala) to add to his formulation a rhetorical touch that increases its beauty and art, which enters the ears and hearts together, arousing pleasure and shaking the soul.

However, the horizon of our poet Al-Akhtal had used the diagnostic performance through the metaphorical image to achieve a semantic dimension in referring to the mockery and artistic pleasure of social reality through still nature to draw a painting with artistic and rhetorical taste, as he said (Qabawa 1979):

*The ashes of sleep in his head as if he
A victim whose friends drink wine*

The poet used the art of diagnosis in this verse, by depicting (Al Kara) as a living being that he brought to life by removing the inanimate feature from it, and drawing the psychological atmosphere that he projected onto nature and made it a party of the parties to achieve the goal of praise and obtaining satisfaction from the praised and an attempt from him to reach the example in descriptive creativity (Al-Aws 1989).

And Thu Al Rimaa provides us with this metaphorical image perfumed with the scent of Al Khuzami, saying (Al-Aws 1989):

*The wind of Khuzami was sprinkled with dew after
The night approached until it touched it with feet*

The construction of the metaphorical image came through the diagnostic performance, through which the night personified a person approaching the horizon, to participate with Al Khuzami flowers in the blooming gardens, making the recipient breathe fragrant breaths in which the diagnostic image contributed, which granted the poetic metaphorical image mixed with the fragrant scent of poetry.

We should not forget to mention the personification of nature by Ibn Khafajah, as Ibn Khafajah was considered among the foremost poets of his time in Andalusia in his interest in nature, so he made nature a shade under which he could take shelter and fill its gardens with love, passion and ecstasy with the elite of his companions, and he would talk to it sincerely and spontaneously. From his personification images, we take this image when he said (Al-Aws 1989):

*The branch of the purity has worn
And the ornaments of the day's stories*

The poet has drawn an image of spring, as the branches have worn their green garments and the ornaments of the chatterboxes that have embroidered the face of the water. The diagnosis image here is found through attributing a characteristic of the human being (and stories) to an element of nature (day), which is an unreal actor, meaning that the homogeneity between the two sides of the image led to the astonishment of the recipient, and then he granted himself the interpretation of the text that contributed to filling the gap (The distance of tension) that occurred between two heterogeneous elements. The poet's style was described as radiant and sweet, the language of the figurative image was characterized by simplicity, flexibility, beauty, movement and vitality. Abdul Samad bin Al-Mu'addil said (Al-Mu'addil 1998):

*If you saw us in the shirt of darkness
You would think we were in one body*

The poet mastered the craft of description at the level of visual scenes of silent nature, and this affected him by attributing the act of wearing the shirt, which is for a human, to darkness, using the diagnostic performance to depict the state of his integration with nature and its picturesque and playful nature as if they were one human being, as diagnosis contributed to giving the image another dimension that excites the recipient's imagination, but the visual image provides the mind with the largest amount of ideas and the most diverse, complete and enjoyable.

3. Inanimate Objects

Diagnosis of inanimate objects constitutes an artistic phenomenon in the poetry of poets, and is part of their artistic personality. Thus, diagnosis of these inanimate objects becomes an energy that is consistent with the components of the image, granting an artistic dimension away from the directness that spoils the artistic spirit in the poem. Here is Al-Akhtal carrying his beloved's partridge to run, saying (Qabawa 1979):

*A flowing stream of tears, as for her scarf
It is flowing, and as for the partridge from it, it does not run*

In this verse, the diagnostic performance did not stop at the metaphorical image, but rather went beyond that to the symbol based on precision in the axis of influence (Qabawa 1979) and the psychological suggestion of drawing the features of his beloved from the beauty of her cheek, waist and leg, in addition to the artistic rhetoric represented in the imperfect alliteration (running, runs), which gave the personification image an artistic characteristic, without transforming the sudden astonishment into a deep intellectual dimension.

In another place, Dhu al-Rummah speaks to the stones of his beloved's quarter as if he were a person who is conversing with him and addressing him through the figurative image, so this painful narration came out to us with spiritual emotion, overflowing with his rhetorical ability, saying (Bah 1945):

*I stood on a quarter of a hundred of my camel
So I still wept at him and addressed him
And I watered him until he almost vomited
His stones and playgrounds spoke to me*

The poet chose the diagnostic performance to draw his metaphorical image, sending through it memories of the days of visit with his beloved's quarter of a hundred that time and abandonment had stolen, leaving wishing and regret in Dhu al-Rummah's soul, which led him to speak to the stones of that quarter as if he were a person who was talking to him and reproaching him. However, his imagination mixed his feelings of love and longing for his beloved through this rhetorical image, its location being the mind and its engine being the heart. Ibn al-Mu'tazz asks the body and the eye answers, as he said (Qamiha, no date):

*He said, "Ask the body and it will tell you about its visit."
The means of hearing also about him and sight
The eye said, "I don't read books about him
And my hearing said I did not know any news about him*

The diagnostic image has an effective role in the narrative of the metaphorical image in these two verses to embody a social value, announcing the poet's complaint on the tongues of his body parts, in addition to the irony of fate that brought him to this suffering, and this, if it indicates anything, indicates Ibn al-Mu'tazz's ability to employ his pictorial ability in creating artistic creativity that this characterization came out with from images with spiritual and psychological emotion, because language has a spring in the hands of the poet that overflows with his rhetorical ability as he wishes in it. Al-Mutanabbi gives the dinars the characteristic of fleeing, saying (Azzam 1965).

*And the East threw them in my clothes
Dinars fleeing from the palms*

The poet began in this verse, as usual, wonderfully in poetic formulation, using the figurative image in the suitability between meanings and words and the precision of mixing rhetorical and pictorial artifice, describing the infiltration of the sun's rays through the branches as small golden dinars, which soon flee quickly between the shadows, personifying the dinars, dinars A human being with the movement of escape to breathe life into it and to give his artistic image movement and freedom, the reader almost feels the axes of beauty and colors in those inanimate objects. We find Saif Al Azim asking Abu al-Baqa al-Rundi, as he says (Al-Dayah, 1976):

*And if the sword of determination is drawn one day
On a matter, then peace be upon you*

The poet in this verse appears to be generous and courageous, the sword speaks like living beings, but his speech has a temptation to strength and courage, as he possesses what qualifies him to speak and peace.

In another place in his poetry, we find the candle crying from the crying of its owner until his psychological state appears to be in harmony with him in sadness. This stems from the poet's vision in the accuracy of the depiction (Al-Dayah 1976):

*Yellow the color of gold, I shared it with love
If I cry for love at night, it cries with me*

4. The Morale

In studying the diagnosis of morals, we are concerned with its ability to convey the suffering of its owners, in addition to what was mentioned above, the role of diagnostic performance in drawing the metaphorical image, and presenting it in a way that differs from its familiar patterns, diagnosis was an important position in describing many of the poets' social and political suffering, and the renewal of meanings and rhetorical artifice to draw their images for their recipients.

As we browse through Arabic poetry and the impact of morals in drawing the diagnostic image in metaphor, we find that poets treat gray hair as if it were a person who possesses all the praiseworthy and reprehensible qualities that a human being possesses, therefore, we find it extorting the place of youth with Al-Mutanabbi, as he said: (Azzam 1965)

*O dyer of the beard, you will reject
In a little while, the exhibition will be lost
A draft with a white conscience
The dye slept and the gray hair runs*

A poet focused on the sensory and moral direction, so he practiced a psychological and emotional process, pushing the recipient to become familiar with the diagnostic image through the psychological formation to know the action he wanted, relying on the contextual formation, so he chose the imperative sentence (O Khadiban), so the vocative expression was appropriate for the poet's intention that shows his vision towards the bitterness of gray hair, making gray hair a human being so that he runs, by virtue of the psychological crisis and the intensity of the emotion, which prompted the recipient to address his topic to alleviate his worries and the weight of his suffering, as the poet moved from the position of the metaphorical image as a cover for the diagnostic image from the senses to the innermost recesses of his self (Al-Hawi, no date, page 53), which he wants to convey to the recipient, to an image of the narrative images drawn by the figurative image through the metaphorical performance through the sweet verbal fabric in its clarity, the closeness of its meaning, and the harmony of its vocabulary, especially if the poet has grown old.

The poet chooses the diagnostic performance in his metaphors when his function is basically based and expressive of his interaction with the poetic experience in the form of discovery and emotion, where behind the diagnosis is the existence of life and movement, the aesthetic quality emanates from the recipient's response to it (Zaid 1978), as the poet achieves a semantic dimension in referring to the mockery of social reality, so the poet introduces the metaphor through the means of diagnosis, making gray hair a human being who goes beyond the head with our poet Al-Sharif Al-Radi (Harun, no date):

*The gray hair went beyond his head
And it was the highest dome of youth*

The verse began with an action through which he denied time and youth, and announced that his grief and complaint were from time and its people, as gray hair became a human being running and went beyond the head that caused his premature gray hair, as the poet dealt with reality verbally by observing it with the lens of diagnostic performance, making gray hair a human being through it, so the relationships between metaphor and diagnosis were a relationship of interaction and communication, because the angel of diagnosis is the approximation of similarity and suitability the borrowed for the borrowed (Miftah, no date, page 87), so the psychological features present in the diagnosis appeared, which refers to a meaning behind which lies the social dimension, as we find the antithesis (grey hair-youth), carrying with it the pains and sufferings that are emotionally compatible with his emotions to convey the idea and between what the poet's mind and depicted mood in an accurate depiction, and penetrating the heart of the reader or listener, so that feelings are stirred in them, and it is more surprising that we find money crying and complaining through this image (Miftah, no date):

*The voice of money is hoarse from
You crying and crying*

In this verse, the connotations move to represent feelings in the area of metaphor and contemplation, so the relationships become intertwined and interact in the poet's use of diagnosis, so he brings money in the wrong place, so the poet sets out to diagnosis to allude to the depiction of the extravagance of his praised one so that he does not have any money left with him, as if money were a human being whose voice has become hoarse from the injustice of its owner, loaded with a huge amount of internal tension, in a literary discourse that has the ability to absorb the situation that is to be expressed, so that the poet focused on the vocal aspect (cries and becomes) through intensifying the metaphorical revolution, so that diagnosis is a contributing factor in the suggestive launch of the rhetorical image through intensifying the diagnostic image, when he resorts to combining more than one sensory perception by attributing the act of crying and screaming (Abu Mousa 1959).

The poet was able to tame and expand it, so that it is consistent with the accuracy of his subject in describing extravagance with money, as his style was described as radiant and sweet, as the diagnostic image was characterized by movement and humor.

We may find two interrelated qualities in one verse, in which the metaphorical performance played a role in their diagnosis, and this is what we find in the saying of Abu Tammam (Abu Mousa 1959):

*Your generosity still fears the assault of miserliness
And your stick has ceased to water the garden of the rain*

The poet began drawing his metaphorical image with diagnosis and attributed morals to generosity and miserliness, so he hid the human being, and replaced him with generosity and miserliness, so he pointed to the addressee, then turned to the diagnostic images that close the meaning to reveal the mind of the conscious thanks to contemplating generosity with the image of the heroic human being whose assaults are feared by miserliness through the style of matching (generosity-miserliness), in consistent diagnostic images in its rhetorical field, as it fills the soul with joy and happiness with the victory of generosity, then he drew another image, which is different from the first, as your stick has ceased to remain the garden of the rain, and Ibn al-Mu'tazz describes the world as delicious food, saying (Qamiha, no date):

How sweet the world is thus

If it were not for the separation shortly

There is no doubt that the diagnosis of morals in the purpose of description depends on the tasteful image (the world), to highlight the moral aspect that absorbed the sensory aspect of it in drawing the metaphorical image within the framework of the psychological experience, regarding that there is a relationship between the elements of the image, as it feels the poet's feeling and spiritual emotion within a rhetorical framework that contains wit and intellectual creativity, as it is not just an expression of meaning but a fabric with its own features, the criterion of which is beauty in a creative image with artistic value (Jaafar 1998). Abu Firas Al-Hamdani describes the pain of separation, identifying patience and tears as two contradictory people, one of whom is a loser and the other a supporter, saying (Jaafar 1998):

O watchful one, I have met the hands of separation with him

And patience is his loser and tears are his supporter

Al-Akhtal depicts death as a human being moving right and left, saying (Qabawa 1979):

They sought death from us, so it came to them

From acceptance to them and from waste

When he said (Qabawa 1979):

Death leads me from my home, so I follow it

And I have been defeated by the tips of the withered spear

These metaphors elevated the senseless things to the level of the human being and imitate his actions.

5. Conclusions

With the brevity of our journey with the diagnostic performance in the metaphorical image, and what it is distinguished by in terms of poetic images, we can summarize that the medical work in the diagnostic image worked to adapt the poetic subjects to the emotional flares, in the production of the poetry of Arab poets. Morals in the diagnostic image did not take the path of deconstruction as much as they mixed with the rest of the overall structure of the poetic image. The inanimate objects in the diagnostic image formed a clear indication in showing the poetic beauty that the metaphorical images are distinguished by, in addition to what it achieved in terms of associative relationships to produce new images. Alliteration helped in drawing the diagnostic image and in forming a creative product in its internal fabric. The diagnostic performance has a great impact in forming the metaphorical image, as it is the cornerstone in this formation to build the relationship between words and meanings to influence the recipient. The sources of the figurative image are considered important pictorial methods that poets have employed in order to convey aesthetic subtleties in the pictorial composition of the metaphorical image. The figurative image in its sources in terms of artistic construction as sensory images and other mental images. The sources of the figurative image in the metaphorical image provided poetic energy for artistic creativity and combining reality and imagination with the freedom of the poets' artistic mind. The sources of nature, morals and inanimate objects in the figurative image included the narrative and story aspect in diversifying the features of artistic images.

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