

Types of Poetic Images in the Poem of Praise in the Two Collections of Ibn Al-Jiyab and Lisan Al-Din Ibn Al-Khatib (A Comparative Study)

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Abstract

This research monitors the diversity of poetic images in the poem of praise in the two collections of Ibn al-Jiyab and Lisan al-Din Ibn al-Khatib, describing it as a comparative study that attracted, through its artistic context and its various connotations related to sensory suggestions, the most prominent images in their poetry, between kinetic, color, scenic, and luminous images.

Keywords: *Poetic Image, Praise Poem, Kinetic, Color, Scenic, Light.*

Introduction

This study dealt with the types of poetic images in the poem of praise in the two collections of Ibn al-Jiyab and Lisan al-Din Ibn al-Khatib in a comparative study. The research material was divided into an introduction and four chapters. The introduction explained the image in its general overall form. The first chapter dealt with the kinetic image with its realistic and symbolic connotations. The second chapter monitored the color image in a distinctive aesthetic context. The third chapter followed the descriptive scenic image, while the fourth and final chapter was devoted to studying the light image.

Prelude

The effective artistic image represents the link between language and thought, as it embodies the vision of the creator in a verbal context in which creative effectiveness is achieved between the two parties: language and thought.

The image is that “special linguistic formulation, through which meanings are represented in a new and innovative way, which transforms them into expressive visual images. This distinctive and unique formulation is, in reality, a departure from referential forms of speech to suggestive forms, which take their expressive dimensions into the folds of literary discourse.”

This transition is not normally possible, but rather “it is a crossing that takes place by circumventing a word that loses its meaning on one linguistic level or acquires it on another level, and thus leads to a fixed meaning that is not possible to perform on the first level.”

These transformations show us those linguistic and metaphorical shifts and semantic paradoxes that the image forms in an increasing and growing manner throughout its poetic path. Despite the artistic adornment and aesthetic decoration it adds to the text, it is not the first requirement. The poet draws inspiration from it as dictated by his poetic experience ((so that it pulsates with a life that opens our eyes to truths that may not be revealed by the truths of life or the states of the soul as they appear to most people. The words of the language and its dictionaries may fall short of revealing them, since the poetic image and what it contains of suggestion are more expressive and influential) The poets’ task then becomes “to arouse, through their chosen words and good images, all the feelings and memories they can arouse in the souls of the readers.” ...to be full of connotations of richness and depth, for ((the power of the image lies in arousing our emotions and our response to poetic emotion)

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The image does not exercise its effectiveness and activity unless the element of imagination is brought into play as its tool and source ((and it has an effective value in perceiving the scattered details of ideas and linking them to form an integrated artistic unit that enters into drawing the harmonious and cohesive poetic painting. Abstract ideas and mental images cannot be conveyed to the recipient without pouring them into words that embody them, so imagination is the most important source, but not the only one, of the poetic image)

With this and other things, the poetic image has taken on great importance in the structure of the poetic text, as it is “the greatest aid to appreciating the poetic unity and to revealing the deep meanings that the poem symbolizes.” ...as well as ((organizing the comprehensive human experience to reveal the deeper meaning of life in terms of content and structure in a suggestive way enriched in terms of form, and for this reason the image becomes the means by which poetry achieves its distinctive language)) ()Because ((each poem has a complete unit within which are organized multiple units that are the building blocks of its general structure, and each of these building blocks is an image that, with its brothers, forms the overall image that is the work of art itself))¹⁰ This is because ((one of the most important things that distinguishes poetry in all languages is its pictorial material. Poets do not express facts as they are, but rather present them in the form of ghosts and spectres, and these ghosts and spectres affect us more than the facts themselves)) ()From here we can sense the function of the image and its effectiveness in the poetic text, with what it leaves for the recipient of aesthetic pleasure, which makes him feel artistic enjoyment in accordance with that linguistic, intellectual, and thematic cohesion, which he senses in the text with various different connotations and implications.

Entrance

Poetic images vary in the variety of methods of expression. They aim to arouse the recipient’s feelings, thus stimulating his curiosity to uncover their semantic implications. We find some of them built on kinetic effectiveness, some based on the effectiveness of color, some illuminated by the light form, and some formed into an integrated scene. They came as a reflection of the poet’s mental perceptions and their emotional value, adding an aesthetic touch to the poetic text. The images were represented in the poems of the two poets, as follows:

The first section: the kinetic image:

The kinetic image occupied an important place in poetic formation ((the power of poetry is manifested in the movement that possesses the artistic potential and aesthetic values that enable it to express the emotional experience and its details. Movement is the most prominent feature of the visual image, as everything in the photography almost appears moving)), The image in which the movement is represented radiates precision, magic and beauty, and this is what Abdul Qahir al-Jurjani stated in his saying: ((Know that what increases the precision and magic of the simile is that it comes in the forms in which the movements occur)) It is a fundamental pillar in building poetic images. ((Just as the photographer fails if he attempts to depict successive movements, so too the poet fails if he tries to draw for you, with successive words, a fixed scene devoid of movement)

This type of imagery was not absent from the two poets in their poems praising the Sultan, but rather it carried their visions and charged them with its suggestive energy, giving them successive emotional surges, especially the nature of the combative atmosphere that called for that kinetic activity.

When looking at the kinetic images in Ibn al-Jiyab’s poetry, the diversity and extent of movement and the amount of influence achieved by the poet from the beginning of his poems become apparent. He says in one of his examples:

He is the glory whose canopy is extended over you. He is the victory whose forerunners are drawn to you.

The formative body included in the verse was formed through the element of movement (extended/southern) two images that indicate what necessitates pride in the Sultan, as glory surrounds him

in honor and support, as glory (a tent) is erected for the gathering of glory in a kinetic image depicting the arrival of the congratulators and in a subsequent image in that glory comes from the greatness of the victory achieved by the Sultan, an image that suggests kinetic connotations related to what the context reflects, as victory rushes to him and comes to him in order to confirm its achievement at his hands.

In the introduction of Ibn al-Khatib, the movement appears clearly and distinctly, congratulating him on the conquest of Karkabul, as he says:

Good news for which time will rise up as an orator, and the horizons will smell good from it.

The movement generated by the present tense verb (is doing) contributed to depicting the sincere feelings and various emotions of the poet as he depicted the good news of victory, personifying with the metaphor the act of speech for time by being an orator to immortalize the exploits of that good news throughout the ages, and its fragrant scent filled the horizons. What supported the statement of the kinetic image was its olfactory connotation, as the image was linked to mental and visual dimensions that the context of the text helped to crystallize and clarify.

Ibn Al-Jiyab is keen to give his kinetic images the quality of being seen in order to convince the recipient of what he wants to convey, as his images confirm several meanings. He says in his praise of the Sultan:

His beautiful strange stories tell the truth	And you returned with the army
	whose news is
Towards the enemy, early and late	Raging lions on horses
On the day of battle, the wings will attack	You think it's a plane with armor

The poet relied on movement to present an image of an army led by the Sultan and his subjects in another movement scene, boasting about the great news of the precious victory. In their boasting, movements are formed as these soldiers narrate the joy of happiness in their victories, and explain the wonders of what they did in the battle, and the strangeness of the honorable deeds they performed. The effectiveness of the movement is concentrated in his saying (sawanaha and bawaraha), as they are in constant movement, back and forth.

Ibn al-Khatib documents the (jihadist movement) of the one being praised, saying:

When the caller responds, she comes to	And you wrote battalions of the lions
him quickly	of the guardians
As the clouds pull the rising moons	When they drag the tail of the
	armor to the battlefield

The text expresses images of movement in what the Sultan writes of an order calling for jihad in an image that embodies the speed of the movement of response to his order, as everyone in his presence is at the peak of obedience to his call, a kinetic image indicating the soldiers racing to the field like the movement of clouds following the rising full moons; confirming the illumination of hearts and sharpening of resolve.

Ibn Al-Jiyab depicts the movements of striking and stabbing among the soldiers of the praised one, saying:

She stirred up the clouds of blood-soaked	Like truffles when the winds of their
soil	determination blow

Soon, if their swords are drawn

They extract the souls of the enemy

from their bodies.

Rays of war fire ignited by polishing

Who is armed with his armor and
sword?

The kinetic image is embodied in all its dimensions, semantically and apparently, in his saying (they extract the souls of the enemy), in order to extract those souls by force, while the Sultan's army remains apparently strong in its entirety.

Ibn al-Khatib depicts his patron storming the field through a moving image, in which he says:

You unsheathed the sword of the arm, and the rain was trembling, and there was lightning and thunder upon it.

And you led the naked to it, and victory fluttered and hovered over it, and the angels were in numbers.

The image drawn by the poet is a kinetic image par excellence, and its details were derived from images of combat represented by drawing the sword, supporting the significance of movement in it with heavy rain interspersed with very cold breezes, in the context of praising the strength and courage of the praised one, showing the terror in that majestic atmosphere. There are two kinetic images: the movement of drawing the sword from its sheath, and a movement that is deduced in pouncing on the enemy, embodied by the sound image represented by the sounds of nature (and for terror there is lightning and thunder upon him) so that the banner of victory is raised in an image indicating movement and life.

Ibn al-Jiyab combines the static and dynamic images in his evidence, as he says:

You calmed a sea that is still raging with its horrors and waves.

The significance of the still movement is evident in the past tense verb indicating the actualization that has occurred when he says, addressing the Sultan, "You have calmed down." In calmness there is stability. Then he establishes the power of continuity for the actualization in the past tense when he says with the abrogating verb, "He remained," as evidence of the continued steadfastness of the Sultan and his soldiers, and their ability to confront that surging sea, the intended meaning of which is the enemy soldiers, despite their large numbers, in the movement of waves crashing in the sea.

The formation of kinetic images, according to Ibn al-Khatib, is not limited to the movement that is apparent to the eye, but is also sensed spiritually, as he says:

O King, whose piety to his Lord is attested to by his news.

How many situations have you taken while hearts are throbbing, and its majesty is like the heights of the mountains?

The tongue of religion turns to the Sultan, calling for his continued glory and sovereignty, to express through the kinetic image and (the hearts throbbing) that the recipient feels when his heart beats in some difficult situations, the strength of the Sultan, who is as firm as mountains in the face of calamities, bringing down his affliction upon the enemies.

In a moving picture, Ibn Al-Jiyab expresses the strength of the praised army, saying:

And a sin that tells the story of living lions writhing in their fangs, with poison in their teeth.

The poet praises the movement of the Sultan's army, a deadly, inevitably fatal, undoubtedly fatal, movement indicated by the image of the snake, highlighting its movement as it wraps around the enemy's army. This is a kinetic scene that indicates the strength of the wrapping, confirming the ability of the Sultan's army to surround the enemies and eliminate them without sparing any of its enemies.

Ibn al-Khatib depicts his patron in a moving image as a savior, as he says: People's hearts called you, as their attraction became widespread, grief became deep within them, and regret became great.

Then you sent down rain from a turbulent sky, whose buckets were seen as flaming spears hurling.

The winds of victory blow gently in its sides, and the thunder of the drums is pounding behind you.

The movement began with the act of supplication (I called you) and the response was through the verb (I sent down), and this was reinforced by the phrase (winds of victory) with what it carries of the connotation of the power of giving from good that brings about prosperity ((and what helps us feel this vitality is the use of sound to highlight the movement.

She walked like flocks of quails in his den	You have prepared the crows of the fleets that
Who denies the religion of Ahmad?	You directed them as arrows of war that fought
Like the party that previously won in its intensity	From every morning to her enemies
Playing with his greenery or his extension	And the hands of the winds drive it, so it bends

The kinetic image came to embody the features of the strength of the fleets of the praised one, he opens it by saying (crows of fleets) in reference to the bad omen that these fleets warn their enemies with, and the phrase (flocks of quails moved) came to indicate the speed of their movement, and these fleets (are driven by the hands of the winds) so they sway, not terrified by the waves of the sea in the least, but rather they set off (playing with the ebb and flow of its greenery) so those fleets fear nothing, indicating strength and steadfastness.

Ibn al-Khatib employs the meaning of the verb (shaken) to express the atmosphere of peace and tranquility under the rule of his patron, saying:)

The royal gardens have guaranteed you, with their palm trees, a fresh branch that is not afraid of withering.

And the tree of the kingdom swayed from him, blessed and satiated, the dew bent it and tilted it.

We find the centrality of the image manifested in the word (shaken) in a funny metaphorical kinetic depiction in which the beauty of the praised person's action is combined with the beauty of nature and life in Andalusia.

Ibn Al-Jiyab employs the movement within the context of praying for the sultan's glory and power to remain, saying in his conclusion:

May you always be the conqueror of enemies, so whenever you throw an arrow at them, it will not miss.

And Saudi Arabia is your rising army, so when you call for help, it burps out.

The poet conjures up a war image with kinetic clues that are easy to imagine. Whenever the sultan's order to his soldiers to advance and shoot arrows at the enemies was made clear, his shout of the order was effective, fulfilled, and effective in the soldiers' resolve with satisfaction and support.

In the context of congratulating on the Newroz holiday, Ibn al-Khatib draws a moving picture in one of his conclusions, in which he says:

Many of them came to you after him.	Happy Newroz has passed
So he hoped for what he was accustomed	He came to you knowing your
to from your grandfather.	generosity to mankind
He keeps urging her towards you and	And he is only a herald of good news
leading her.	

Ibn al-Khatib depicts the movement of his coming after his passing, holidays after holidays, then the growth of the movement of the coming of the holiday in the time of the one being praised, hoping for more of his generosity and abundant giving. The movement of the images is moral, embodying the joy of the holiday under the rule of the one being praised.

Section Two: Color Image

The intelligent poet realizes the suggestive value of colors, so he is keen to employ them in his poetry. Hence, the colors in the text are not "lines or formal strokes devoid of aesthetic, expressive, and symbolic connotations... but rather they are images that express the themes of life and the artist's emotions towards them.")Thus, color in the poetic text plays a role that exceeds its situational significance, because color has become a living member in the unity of the text, especially if sound and movement are combined with color.).

Among the color images of the two poets, Ibn al-Jiyab said in one of his opening lines:)

If your bright face appears to us at noon, then our days are fresh: Eid al-Fitr and Eid al-Adha.

The color connotation is evident in the bright white color that appears on the Sultan's face at noon, revealing the glory of the one being praised and sensing his majesty.

The significance of color also comes clearly and clearly in the introduction of Ibn al-Khatib, in which he says:

Where the white domes and the brown lions are the lions of rain whenever the rain fails.

Ibn al-Khatib sensed the shadows of beauty in the tall, luxurious palaces, so he came up with colour images that embellished this beauty in his saying (white domes) and (brown roots) in a special definition of the splendour of the white colour, the colour of ((transparency, shine, lustre, and purity)) It is protected by spears, indicating the combination of beauty and security in the praised region.

In a beautiful image by Ibn al-Jiyab, he uses the connotation of the color black, in his saying:

Happy Eid to you, may you return with happiness and fulfillment of what you choose and want.

And to you from him is the garden of the etiquette of reason, your blessings are bestowed upon me by the clouds.

The word (al-Ghamam) came with the connotation of blackness, expressing an original characteristic of the one being praised, which is the characteristic of generosity. The one being praised is generous, and his subjects enjoy a comfortable life under his shadow, enjoying the abundance of his giving.

We find the color indication of the intensity of blackness in a funny picture by Ibn al-Khatib, as he says:

And she is beautiful, her beauty is amazing, and her features are enchanting.

I hid the meanings in the blackness of her ink, just as the flowers of the blond faces hid them.

The color connotation was imposed by the two words (blackness) and (ink) in a precise descriptive sequence that documents the beauty in the poet's poem and in the faces of the white beauties.

Ibn Al-Jiyab calls upon the color red in the formation of his images, as it is mostly present in mentioning battles, blood, and killing. He says in one of his examples:

A sword dyed with the blood of their kings, ready and waiting for death

The significance of the red colour is linked to the description of the Sultan's sword stained with the blood of enemies. We notice that the red colour reflects psychological meanings that are consistent with the requirements of the poet's ideas according to his poetic need.

The red color has often been associated with the color of blood, and poets have often sung about its color, which stained their swords with the blood of their enemies. This is a witness by Ibn al-Khatib, who teases the recipient's imagination to share with him the color connotation hidden under the shadows of war. He says in it:

He performed Tayammum while there was water available for her, slaughtering the enemy, and it was the best Tayammum.

A deep color image that stimulates the reader's imagination and emotions to conjure up its aesthetic dimensions.

One of the colours that rarely appears in the poets' eulogies is blue, which comes as a hidden, implicit meaning in a picture by Ibn al-Jiyab, in which he says:

They replaced the amulets of ascension with the sword of the fierce Yemeni sword.

The beauty of the color image lies in the connotation of the word (talismans) to color as a means by which a person confronts the envy he feels directed at him by another party.

It is met with a blue color image by Ibn al-Khatib, in which he says:

Throats are gaping and souls are thirsty Your sword is for God, and hearts are
capable of reaching it.

As if he is a blue drop Souls crowd around its flowers

Ibn al-Khatib builds his color image on the style of simile in his saying (as if it were a blue drop), likening the sword with its clarity and purity in the crowd of souls to pure blue water, as ((the blue color indicates an element of desire in it that restores the thirsty ones' strength)

The color contrast is an effective basis in building the color image, including the saying of Ibn al-Jiyab:)

Whenever a cloud fails to rain, He has in His hand five clouds that are scattered.

The word (clouds) described as breaking its promise of rain carries the connotation of the color white, while the word (clouds) in the plural form described as (thirty) carries the connotation of the color black, because black clouds carry heavy rain, unlike white clouds that are devoid of rain.

Contrast gives the text coherence and harmony, as “the two contrasting colours strengthen each other by highlighting the contrast.”)We find evidence of this in the words of Ibn al-Khatib:)

And they came, while the religion of God is not for its people except a faint night and a covenant.

They suppressed the enemies with it until they submitted, and the eggs were made of the filth of the saplings.

(Suppressing the enemies) is a color image that we perceive after recalling the beginning of the battle and its results. It refers us to the black color associated with the dust of battle. As for the word (eggs), it indicates the white color of swords, and the word (naji) documents the outcome of the battle, which is the victory over the enemy.

Ibn Al-Jiyab brings us a witness in which he depicts the change and transformation of colours, saying:

So say, "Ghayuth, when drought appears and people are in various crises."

A picture of the Banu al-Ahmar kings in Granada, showing the colours that the faces of the subjects could take in times of crisis. They were colours with a dusty tinge indicating a period of time, followed by colours indicating a time of prosperity and happiness under the rule of these kings.

Close to this is what Ibn al-Khatib said:

The eyes of the people aspired to meet you, as if they were all chameleons.

The word (chameleon) refers to more than one color that appears on the faces of people as they gather to meet the one being praised, and each color reflects a beautiful emotional and psychological state in the recipients.

We stand before artistic paintings dyed with an aesthetic hue, in which the two poets excelled in drawing the colors of horses, representing the color crowding of the two poets, including the saying of Ibn al-Jiyab:

From a meteor like a shooting star, from its fire, a cursed one is thrown, other than you, desiring.

As if the morning had wrapped him in a blanket, and his shirt was torn from its light.

Or a dark-skinned man who protects honor, as if he were counted among the Banu Ham.

Or a yellow, high-quality man, as if the gazelle's neck was that good one.

The gold is colored, the peridot is a hoof, and the edge is like a mirror, and it is iron.

Or a red that pleases the eyes, its color is the color of the cheeks, adorned with rosiness.

The color images begin with the color (meteor) in a color dazzle that sends its meanings with the color white; supporting the brilliance of its light speed and the courage of confrontation, then comes the image of (the darkest of horses) to evoke the connotations of protection and defending the Sultan's sanctity, then turns to a more radiant factor, which is the color yellow with its connotations of shining horses amidst the dust of battles, ending with the color image indicating the red horse, in color paintings that mean singing the praises of the beauty of the horses of the praised army.

Ibn al-Khatib's wonderful condensation in describing the colours of horses is a wonderful description, in which he says:

Joking of the souls, women and the deal	O leader of the horses, you are thrown into their reins
The gazelles of Wajrah are beautiful in color and creation.	From every red and pink you compete with
As if he is a slanderer who is falling for a thief	And a burning meteor in the sky of dust
And the color is dark if its deception reveals you	And the color is dark if its brilliance shows you
His legs crossed a river of dawn	As if he is covered in darkness
As if the proportion of the eyes had made her tender	And a piebald man, the beautiful women were infatuated with him

And a piebald man, the beautiful women were infatuated with him As if the proportion of the eyes had made her tender

This moving natural painting was dyed with various colors, which had different meanings depending on their colors, as the poet emphasizes the performance of colors in focusing on the crowded aesthetic images, and in that there is an inference of his feelings in dealing with color and its inspirations)) Confirming the authenticity of these horses through their multiple colours, "The poet dyed the painting of horses with an aesthetic hue that placed the poetic text between the symbolism of beauty and strength together."

The third topic: the scenic image

The poet draws through the scenic image a group of images that arise from a single event, or are gathered for it, or are revealed because of its occurrence. In the vastness of the scenic image, various components appear to the eye in their forms, and activities are realized, each of which is improved in value, and all of them are elements that point to specific meanings, each of them, in a state of succession or proximity in time and place, and they have an effect that requires bringing them in poetry in general, and in the poetry of our two poets in particular. The most important thing that fascinates us in the scenic image is the participation of the recipient with the poet and making him an eyewitness, as he sees. S. Eliot: that ((the dramatic element in poetry lies in its ability to convey to us the feeling of the present, that is, the complete characteristics of a moment according to how one feels it with an actual feeling)), Evidence of this is found in Ibn al-Jiyab's saying:

With the serenity of piety, a station of supplication	When you passed by the prayer place standing
But it is a source of strength for those who are astray.	In a stubborn army, the first to be guided is pleased
Above every disaster, there is a humiliation	In it are the lions of war in the ghail of the spear
In every predicament, there is a crushing disaster	Who is the one who receives the spear with his sword?

A joyful tiding for the eyes	Or a nobleman with a Turkish turban
Embroidered and decorated with an ivory fist	He wears a bow on his shoulder, and
	he has an Arabic sword

A descriptive scene of the Sultan's march to his prayer place, in which Ibn al-Jiyab records the details of this march, as the soldiers surround the Sultan from every side, and the pictures are taken in sequence to depict the soldiers wearing armor of safety and protection, to be met by those Turkish turbans on their heads, concluding his depiction by referring to those strong weapons of ivory handles represented by Arab arrows. The scene is a literal translation of the event of a majestic reception for the Sultan, which the poet continued to represent and describe.

We find the pictorial scene present in the verses of Ibn al-Khatib, which include:

And the patient was patient and the consolation was difficult	Even if their souls are tired of destruction
Since there was nothing but submission and loyalty	They arrived and made their shields a means of supplication.
They have a way of begging at the door of its gate.	And they took refuge in the house of the Caliphate
Whispering and echoing their words are nods	Their eyes are images and the impact of their speech
A hopeful and tyrannical man driven by resignation	A fearful and forgiving person who is tormented by the generosity of his heart
They felt good when they did wrong.	They knew the locations of their sins from His forgiveness.
The flint is the place where fires rest	Do not let the Romans think that your peace is a sign of fear.
But souls were made permissible and bloods	The swords were not sheathed due to weakness in them
The treatment for excessive flatulence is sleeping.	She slept full and they were at peace

A wonderful depiction of the scene of the arrival of the Roman delegation to request a truce from the praised one. The two connotations of despair and submission on the part of the enemies dominate these scenes, for "their souls are tired of destruction," so they find no alternative but submission and surrender. He comes with images that personify the state of the Roman delegation, for their eyes are pictures, and their speech is a gesture and allusion to the effect of panic and fear. Lisan al-Din's vision turns to the Sultan, approving peace from a position of strength and pride, not out of fear. The course of describing reality continues to show that swords are drawn in the hands of his soldiers, and they are fully prepared to fight the battles, for peace does not cause slackness, but rather it is a temporary phase.

The scenic depiction in a text by Ibn al-Jiyab documents the victory of the praised one in the Wadi Yana incident in a descriptive poetic scene, in which he says:

As the glimmering of the hoped-for victory
 appeared
 How many tyrannical heads has your sword
 cleaved?
 The darkness is revealed by the gleam of India's
 swords
 And thunderbolts rained down on them from
 his gazelles
 Hasten the precious victory with its documents

 Oh, good and beautiful, he came while the
 hatred was suffocating him
 One day, the caravan will be led by its young
 women

Ask the shore of Wadi Yana about the
 incident
 Where the pigs of misguidance argued

 And a heart with the trinity is pitch
 black
 When the Indian had satisfied his
 rights with them
 The rest of them were controlled by
 the old man
 Oh, how beautiful is the one who fell
 and the sword was sharp
 They are led in chains, like a slave.

The poet begins his scene with a question that appears to be a construction but is actually a report, with (ask) as a preparation to recall a war battle in which the Sultan achieved his victory, continuing to describe the effects and events it left behind. Heads fly with the sharp sword, and the sharp swords of India erase the blackness of their ignorance, so that the visual image extends in Ibn al-Jiyab's praise of the Sultan's strength and his skill in splitting necks in the style of an exclamatory call (Oh, Hassan, good, he came), and the image continues in overthrowing these enemies until the poet employs the scene of humiliation and degradation for the enemy soldiers in likening the prisoners who are led in chains to the scene of the camels that are led on the journey.

We find that narrative glimpse in Ibn al-Khatib describing what the battle left behind, as he brings evidence in the context of comparisons between the state of the Sultan and his army in the joys of victory and its celebrations and the armies of the Crusaders who were suffering humiliation and disgrace, as he says:

They got drunk on the sealed nectar offered

 In the sea, she is asleep, but she is not asleep

 For the whale, the bird, or the lion

 This is what it does for such a season.

 Snake venom under the skin of the numbers
 And she covered him with the edge of the
 marked cloak.
 He pushed her away and extended his hand to
 her in surrender.

So they left the parties of the cross as
 if they were
 Its parts are separated by water as if it
 were
 He fell down on the dust of the sands,
 a feast
 You called her, the rude one, and it is
 not surprising
 From every hidden and withdrawn one
 And wrapped in a nerve, she exposed
 her back
 Or with weapons he could not defend
 himself

The visual image in this text has accumulated within a narrative form whose purpose and effect is to depict the scenes of the enemies after the victory of the Sultan's army. They are like drunkards who have been destroyed by the horror of what they have tasted. With every partial image that the poet weaves, his goal is to confirm the strength of his praised one through these poetic outpourings. With a clear indication, we contemplate those lifeless bodies floating on the surface of the sea water, likening them to the forms of those sleeping, even though they are not sleeping. He depicts with the visual image their ends in devouring those bodies so that they return torn and torn, as if there is a feast presented by the Sultan, a temptation for snakes, to come as a sign of surrender so that they taste the humiliation of captivity and the disgrace of defeat.

Ibn Al-Jiyab presents a scene that seems to be from a theatrical or cinematic work, describing the state of generosity or kindness generously given by the Sultan in one of his final episodes. He says in it:

I long for that place intensely	They emerged like bears, urged on by
Whoever finds it will not miss out on anything	Horses and men intending to lead
The most abundant and richest of its kind	There are arts in kissing a hand as long as it lasts
Saud showered them with his light	They watch the beds of the face that
Time is fleeting, but it has no number	Demonstrating with military equipment

A different scenic image of the soldiers gathering around the Sultan. These images meet, despite their differences, in that they revolve around one orbit, which is the one being praised. A scenic image that refers us to the manifestations of military celebrations at the present time.

Ibn al-Khatib's scenic depiction embodies his pride in his poetry, as he says in the conclusion of one of his eulogizing poems:

And below you are gems from the sea of my thoughts

It is worn on the neck and strung on a necklace.	And below you are gems from the sea of my thoughts
He translates my love and tells of my affection	The country's orator is the one who opens its horizons
And I heard the ears of the sublime from afar	I ran for her, my horse, with all my might
Quickly, and in her eyelids is the year of sleeplessness	She came, and in her words was the wrapping of sleep.
I wonder if this rival has any rival on earth?	Poetry narrators say when they hear it
And may you be blessed with a generous master and a generous servant.	May God bless the country whose sky has shown you

A scene of pride in the poetry of Ibn al-Khatib, for this poem of praise is jewels that are arranged like a necklace on the throat, and time is its orator, indicating its quality, its advantage of wit, sweetness of meaning, and precision of words. It is also a remembrance that the narrators of poetry in Andalusia recite.

According to this vision, the visual image in the poems of the two poets takes a descriptive approach in a narrative style. In addition to that, they share a long poetic breath in those images that require detail in the presentation to clarify the purposes and for accuracy in presenting the event with successive images.

Section Four: The Photo Image

The light image constitutes a presence and excitement among the poetic images in Arabic literature, as ((the artistic form of the image depends on the extent of the use of light in expressing the subject)))The poet draws it influenced by the bright elements of nature: the moon, the sun, the stars, and others, in a specific mental representation that has its own value and emotional significance. It is not far from nor does it differ much from the color images, as they are “two fraternal sidewalks.”)Examples of light images include the words of Ibn al-Jiyab:

I swear by the light of your radiant forehead and the abundance of your generous right hand

The poet presented a light image represented by the brightness of the face of the praised one, the radiance of the beauty of God’s creation that illuminates his face with the light of innate beauty and the firmness of faith in his being. It is a light formation that is apparent to the eye.

This light comes with a prominent use of the light image. We see it and contemplate its light in the opening of Ibn al-Khatib, in which he says:

When you walk, the light walks wherever you turn, as if you were a full moon and the lands were towers.

The poet drew the luminous connotation from the word (light), linking the movement of the Sultan’s path to the movement of his path, supporting that connotation with a simile of the brightness of a full moon that illuminates everything around it in all its vastness, for it is a moving full moon with towers in the heights that are built by victory.

The image of the sun is one of the most frequently used light images in the poems of the two poets. Its appearance in a witness by Ibn al-Jiyab as a source of light at the time of the mill of war, and the strength of the Sultan’s army in defeating their enemies is evidence of a power that leads to victory. He says in it:

Whoever takes the spear as his weapon will meet the enemy at night and at dawn.

The sun set the alloy on fire when the iron met its shining rays.

The light image in his saying (and the sun set the alloy on fire when) refers to the sun’s blaze in the middle of the day. In that blaze, weapons are transformed into alloys of color, by its rays that touch the soldiers’ swords and the tips of their spears, making them appear as alloys of precious metals that shine in multiple colors whenever the light rays move. You see them while the Sultan’s army is pouncing on its enemies throughout the day of fighting, in the evening and in the morning.

Ibn al-Khatib draws a picture of the sun shining in the splendor of the morning in an artistic, figurative way, saying:

A face like the sun at noon, and a hand like the one you were told about, who stands over the clouds.

We glimpse the Sultan's beauty and radiance, his face likened to the face of the sun at noon, clear and shining through a pure space, his beauties shining like the brightness of the light coming from the sun, golden.

Fire is a source of radiation and power that Ibn al-Jiyab employed, depicting the Sultan’s determination to achieve the power of the burning, luminous fire, by saying:

A man of determination, if his eyes were to see him, he would be like the blazing fire from which fuel would be kindled.

Ibn al-Khatib contrasts the image of fire with Ibn al-Jiyab, saying:

The fire of acceptance has consumed the sacrifice	It is as if they and the mashrafiya are above them
An Indian woman who comes without smoke	God has a fire that has destroyed its worshippers
Water that quenches the thirst of the thirsty	Fire, but in the midst of its flames

(Fire) Here is a light image that reveals the swords separating the enemies' necks in a way that quenches the thirst of souls thirsty for victory.

Ibn Al-Jiyab resorts to the color image represented by the color of the gray horse to mix it with the light image of the meteor's light in his saying:

From a meteor like a shooting star, from its fire, a cursed one is thrown, from among your breasts,

As if the morning had wrapped him in a blanket, his shirt was torn from its light.

In this text, we notice the strength and speed of the praised horse, likening it to the sparkle of a meteor, flashing with its radiant fire, and the word "morning" reinforces the meaning of light in this interesting color imagery.

The color and light images come together in a verse by Ibn al-Khatib, which says:

He wore a necklace of starry flowers, and from the crack of dawn he became cold.

Ibn al-Khatib derives his light image from the words (stars) and (morning). This light image carries meanings that call for the recollection of the sultan's glories.

The color gradation appears in Ibn al-Jiyab's words in praise:

When the clouds were heavy, they would pour down, and when the darkness fell, they would be bright.

Here, an implicit light source is lightning, which heralds rain, and another bright light source is the lamp.

Light sources are crowded in the house of Ibn al-Khatib, in which he said:)

He is the clouds in generosity, the stars in ambition, the full moon in the dark, and the sun in vision.

We are faced with crowded light images, confirming the generosity of the praised one, his high ambition, the brightness of his face, and the originality of his opinion through the succession of light sources in the house: lightning, planets, the full moon, and the sun.

Conclusion

After reviewing the evidence of poetic images in Ibn al-Jiyab and Ibn al-Khatib, it becomes clear to us that they invested in the elements of movement, color, and light in drawing expressive images of the virtues of the praised one and his soldiers. The kinetic image was the dominant one in the poet's poems of praise, which is a natural thing. We found it in the opening lines of the two poets. Ibn al-Khatib was creative in

drawing some deep kinetic images and successfully invested in the significance of some words for movement, in contrast to Ibn al-Jiyab's success in combining movement and stillness in the kinetic image in one of the examples.

The colors in the poets' light images were varied, including white, black, red, and blue. The two poets excelled in using colors to draw expressive poetic images, especially the symbolic use of the color black in their works, in addition to the depth of meaning in expressing the color transformation in some of the evidence, and investing the expressive energy of the color contrast in other evidence.

The scenic images carved a descriptive trend in an expressive narrative style for the two poets. The two poets shared in the length of the poetic breath because the scenic images require detail in the presentation; to illuminate the purposes.

The sources of the visual images were diverse for the two poets, and they were successful in drawing those images in a way that ensures the expression of the desired meaning.

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