

Patterns of Sensory Imagery in the selections of Abu al-Baqā al-Rundi from the Book (Al-Wafī in the Organisation of Rhymes)

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Abstracts

This research aims to reveal the characteristics of Abu Al-Baqā Al-Rundi's selections in the book (Al-Wafī in the System of Rhymes), from the patterns of the sensory image, which embodied the poets' experiences, as these images varied between the visual, auditory, olfactory, taste, and tactile images, as these images emerge from poetic texts, chosen by Abu Al-Baqā Al-Rundi from poems by poets belonging to different time periods, and this indicates the critical role of the senses in developing the poetic image, as the poetic image is an essential element in the structure of the poetic text, through which poets can express their poetic experiences, and reveal the secrets of their emotional and psychological selves, so the poetic image was a tool that suggests their poetic vision, and embodies their different positions and opinions, and the poetic image was not limited in its patterns to images based on the various sciences of rhetoric, such as simile, metaphor, and metonymy, but other patterns of images appeared, depending in their formation on the human senses, which Through it, he can perceive things and transfer those perceptions and sensations to the outside world. Writers and critics have been interested in this type of poetic imagery. Because it represents a type of modern poetic image, based on sensory impression, it is based directly on the poet's mental perception of things, relying on his senses, to show a sensory image that affects the recipient's soul, and the book (Al-Wafī in the System of Rhymes) is one of the essential sources, which is full of sensory poetic images, as the selected poetic texts were distinguished by the use of this type of poetic imagery, as the sensory style formed a significant space in the poetic texts in the book, so the poets expressed through their sensory imagery their different poetic experiences, in a manner that is consistent with their eras and environments to which they belong, so the sensory poetic image in this book came expressing emotional contemplations and diverse psychological emotions, characterised by the diversity of styles and their beauty, emerging from their vision of reality and their view of life, and this is what prompted us to choose the book as a subject of study, with the aim of identifying the aesthetics of sensory imagery among the poets whose poetic creativity Al-Rundi chose, and in this study I relied on a method Descriptive and analytical, concerned with deducing the artistic aspects and revealing their beauty, as the poetic image and its sensory pattern were one of those artistic aspects that have a broad impact and influence on the soul. The sensory patterns varied in the book (Al-Wafī in the System of Rhymes), including the visual, auditory, colour, taste, olfactory, and tactile images. Thus, this pattern played an essential role in constructing the creative poetic text, expressing the poets' experiences,

positions, and personal vision and conveying them in an influential way by suggesting various connotations that make the recipient understand what the poet wants to convey through those poetic images.

1. Introduction

The sensory pattern is one of the most essential patterns in poetic imagery, as the image's establishment is not based only on mental perception. Still, the senses also play a role, so the poet's creativity in forming his poetic images results from the cohesion and association of cognitive and sensory perception, as the poetic image emerges from the compatibility of mental and imaginative perceptions with the five senses: Visual, auditory, tactile, gustatory, and olfactory, so we can express the concept of a poetic image as a sensory experience, conveyed by sight, hearing, smell, touch, or taste.

The creative poet is the one who employs his senses to express his inner self, such as emotions, sensations, experiences and feelings, so that his poetic images appear distinctive and influential to the recipient.

The book (Al-Wafi in Rhymes) is complete with these sensory images, as the poets employed sensory patterns in their poems by the sensory bodies prevailing in their external reality in those periods to which they belonged, so their images varied between visual, auditory, gustatory, olfactory, and tactile. Hence, the visual image occupies an essential place in the structure of the poetic text. An important place in the structure of the poetic text because it depends directly on seeing and perceiving things externally, in terms of shapes, sizes, colours and others, while the auditory image relies on the presence of sound for the manifestations of various things, such as human, animal, or nature sounds, while the colour image also takes a raw role, and this is due to its importance in suggesting because of its significance in telling the connotations associated with the inner workings of the human psyche, such as joy, sadness, etc. As for the gustatory image, we notice its wide presence in the anthology of Abu al-Baqaa al-Randi, as the poet invokes words based on the sense of taste to express his intentions; as for the olfactory image, it influenced the sensory composition of the poetic image, as it emerged by relying on the sense of smell. As for the tactile image, its importance is highlighted by describing things that can be perceived by touch; these poetic images constituted an essential motive in constructing the poetic text, thus increasing its impact by suggesting the connotations intended to be communicated to the recipient.

I. The Visual Image

The visual image occupies an essential place in the construction of the poetic text; this is because it is the tool by which the mind receives the images of tangible things that exist in reality, and the most prominent thing we see in the importance of the sense of sight is what Ibn Hazm said ((Know that the eye deputises for the messengers, and realises the purpose, and the four senses are doors to the heart, and niches towards the soul. The four senses are doors to the heart and windows to the soul, and the eye is the most informative, accurate, and precious. And it is the

actual pilot of the soul, its quiet guide, and its revealed mirror, with which we stand on the facts, distinguish the qualities and understand the senses) (Ibn Hazm 137).

From Ibn Hazm's text, we can realise this image's aesthetic value to the poetic text, as ('the idea of beauty itself has arisen in man from some visual data') (Zakaria 66).

The sense of sight is one of the most influential and powerful human senses in terms of its interaction in building the poetic image, as ((the eye is the storehouse of vision that leads to the psychological sense of beauty, ugliness, love, hate, satisfaction and aversion)) (Hafez 153). The visual image depends on perceiving and seeing things externally, in terms of shapes and sizes, contemplating the nature of movements and stillness, and the colour difference. The poet is inspired by these qualities and interacts with them psychologically, emotionally and artistically to produce a poetic image that expresses his own poetic vision. ((A visual image is a feeling or perception, but it also refers to something invisible, something internal, it can be a representation or a representation)) (René and Austin 255).

The effectiveness and value of the image lie in the ability to see things in a new light, with new associations and relationships, achieving a new perception and awareness (Jaber 310).

The visual image is the sensory composition that arises due to the invocation of various visual stimuli and their association with the poet's subjective experience, thus forming a visual poetic image that excites the recipient's mind by reflecting various sensory overtones.

The use of this type of sensory imagery can be seen in the poets selected by Al-Rindi in his book, as we can find in the saying of Al-Mu'adad ibn Abad (Al-Mu'adad 15):

She stood up to obscure the light of the sun from my gaze. She obscured it from the gaze of others

As you may know, the sun's light is not blocked by the moon but only by the moonrise.

The visual image is evident in the author's statement using the words 'see' and 'look'.

He depicts the height of one of the girls visually, as he makes her height block the view of him and others, as it is a visual image, and the recipient seeks the intended connotation, which is the description of her height and flirting with her beauty.

In Andalusian poetry, Ibn Sahl paints a sensual image in his words (Ibn Sahl 75):

I threw a mirror into my mind, smelling the images of

He reversed the image, and flames grew in his insides.

It's a mysterious and mysterious thing that I'm interested in splitting up.

Like a cloud, if the noonday sun would set and spill out.

May your imagination run wild in the slippery water if the sun is absent.

If he wants to drink, he should drink, and he is drunk.

The visual image in this passage is evident through the use of the words indicative of the sense of sight, namely (his image, my sight, he sees your imagination), as the image of the beloved is perceived through the sense of sight, and crying over her separation is diagnosed through that sense. The poet also employs the verb (see) to clarify the visual image, as witnessing the lover's imagination is only done through the eye, so the significance of this imagery is an expression of the poet's sadness and pain for that separation.

II. The Auditory Image

The auditory image occupies an essential place in poetic imagery, as the sense of hearing represents a primary outlet for perceiving and feeling things. Its importance lies in sensing sound's aesthetic value by investing its linguistic energy and employing it in the structure of the creative text. Hence, poets work in their various poems to form a poetic image based on evoking sound effects in their external environment, such as human, animal or nature sounds and others, influencing them and employing them in the context of the text, influenced by them. Poetry is not woven from ideas but from words, as a poem exists as a poem in the relationships between words as sounds, and the meaning of a poem is evoked more by the construction of words as sounds than by the construction of words as meanings. The intensification of meaning we feel in any authentic poem results from the construction of sounds.' (Archibald 23) Moreover, the poet may develop ((through his auditory repertoire)) a symbolic image and connotations beyond what is realised in the text (Essam 199).

We can observe the auditory image in Abu al-Baqaa al-Randi's selections from Andalusian poetry, such as his selection from Ibn Zaydun's poetry (Ibn Zaydun 386):

Enemies were angered by our love for each other, so they prayed for us to sing, so may Allah grant us amen.....

The secrets of injustice keep us hidden until the morning does not reveal us.

We grieve for you if you are urged by the sun and sung by a singer

This image is illustrated in this stanza through the use of the word: (These words represent a dialogue that requires the presence of the voice, as no supplication can come out of speaking, questioning, asking for an answer, and confirming this by saying: (In the second stanza, we can see the suggestion of the use of the auditory sense through the use of a metaphorical structure (the tongue of the morning reveals our secret), so we can perceive the acoustic connotations within this phrase, the disclosure of the secret may also require the presence of the voice or speech, and this can only be perceived through the use of the sense of hearing, as well as the use of the sense of hearing. Thus, the auditory image in this passage was formed through these words, which suggest many connotations that make the recipient feel the pain, sadness and suffering expressed by the poet as a result of the separation of his beloved, in an emotional experience in which he revealed what was in his chest.

As for Ibn Khafaja, al-Rindi chose his words (Ibn Khafaja 289):

When the breath of the Khuzamis and the Saba met, the ghouls and the pigeons sang.

Then the day was over from a day of peace and contentment, so he was with his goddess, peace be upon her, the sweetest peace.

The auditory image in these verses is formed through the use of words that denote sound connotations, such as 'singing' and 'singer', words that require sound recall, as singing and singing cannot be perceived without the sense of hearing, thus forming an auditory image that suggests the attitude that the poet wants to convey to the recipient.

We also see in verses by Ibn Hamdis an employment of this sensory pattern in his words (Ibn Hamdis 182):

The movements of sorrow have calmed down, and my heart has been stirred.

She is the one who embraces it, the one who kisses its strings, and the one who dances with it.

And a dancer whose foot has met the account of a hand that has clicked its bird.

In this passage, we notice that the poet employs words that contain a connotation that can be understood by hearing through the use of words related to singing some musical instruments (strings, ouda, oboe, flute, and click), as these words suggest singing and the tone it produces; as musical tracks that pour their melody The auditory image in these verses makes the recipient realise and visualise the scene with its movements, dancing, singing and music, a scene that conveys what takes place in the councils of Anas and amusement in Andalusia.

III: The Colour Image

Colour is the most essential sensory stimuli that form the elements of the poetic image in its technical and aesthetic representations; this is due to its connotations and suggestions related to the human psyche, and it is an essential element of the aesthetic elements on which the image is based in its construction; and((since the effect of colour is more closely related than other senses to the perception of objects, this effect quickly becomes a factor of beauty)) (Hussein 19), so poets have invested the energy of colour around them to depict them. this effect soon becomes a factor of beauty) (Hussein 19), so poets have invested in the colour energy surrounding them to describe their emotions and sensations or to express specific intentions so that the poetic image mimics their external reality.

Although colours are directly associated with the arts of painting, this does not prevent them from being associated with psychological and emotional aspects and the revelations they carry that express the inner workings of the human soul, including joy, sadness, love, hate, hope and other human emotions (Moussa 46). Colours have become one of the main pillars that complete poetic imagery, as the lyrical language, with its sonic and semantic suggestions, enhances the ability to abstract colours from their physical elements and transform them into mental elements that perform a linguistic and poetic function (Alaoui 144).

This shows that colours significantly impact the recipient's psyche, as they can touch his feelings and moods and are associated with different areas of life. Therefore, it is used to build the poetic image and shape the connotations and symbols with which man expresses various aspects of his life.

Among the most prominent selections of Abu al-Baqaqa, whose poets employed colours in the contents of their verses, which carried connotations related to their attitudes and poetic experiences, was his selection from the poetry of Zuhair ibn Abi Salma (Zuhair 91):

He is white, his hands are like a cloud on his shoulders, and his favours do not stand.

When you come to him, you will see him cheerfully, as if you were asking for what you are asking for.

In this device, we notice that the colour image becomes apparent through the use of the white colour, which came to carry the connotation of purity and serenity and was directly linked to the purpose of praise, as the poet begins this verse by mentioning the white colour to draw images of the praised person, as its colour connotation was linked to the description of his generosity and generosity, his unique qualities and virtues, and his good qualities and qualities.

As for the black colour, Al-Bahtari used it to depict the night (Al-Bahtari 80):

I did not ride with the planets with a determination like a planet.

And the night in the colour of the raven, as if it were him in his sweetness, even if he is not weeping.

In this passage, it is clear that the use of the colour black to paint the image of the night and describe its darkness through the simile of the raven because it allocates the colour to depict the intensity and blackness of the darkness, this colour image carries the connotation of dread, fear, and pessimism of something undesirable happening through the association of the black colour with the raven, as the ancient people believe it is a symbol of pessimism and misery due to its dark blackness and frightening sound.

The connotation of the black colour is also associated with expressing sadness and miserable situations, while white is an expression of joy and a happy feeling, as we observe in Ibn Zaydun's saying (Ibn Zaydun 386):

Our days became black, and our nights were white.

In this verse, we notice that the connotation of the colour black is associated with expressing feelings of sorrow and grief, as the poet embodies that feeling by drawing the image of the days passing black and dark after the nights were light and bright, not feeling its darkness due to the presence of those he loves near him, as the monthly image is based on the relationship of opposition between the words (black and white) to reveal that psychological feeling expressing the pain of separation, for which he made the black colour a symbol, and also expressed his happiness about the closeness and connection before the separation came, so he made the white colour a symbol of that feeling.

As for the colour red, Abu Tammam employed it in his words (Abu Tammam 81):

He wore the red garments of death so the night did not dawn for her, but she was made of green sundresses.

The chromatic image based on the use of the colour red in this verse is directly linked to the purpose of lamentation, as well as to the expression of facing death and gaining martyrdom through the use of a metaphorical colour phrase (the clothes of death are red), as these clothes are stained with the colour of red blood, and the moral connotation is blended with strength and courage in the face of death. The moral connotation is mixed with strength and courage in facing death and confronting the enemies. This connotation moves on when he employs the colour green in the same verse to mix with the connotation of the sense of bliss, reward, and reward for achieving martyrdom, as this colour is the colour of the clothes of the people of paradise; it carries the connotation of stillness, calmness, and a sense of satisfaction and eternal bliss.

As for the colour yellow, we can find its use in Marj al-Kahl (Marj al-Kahl 83):

"The colour of the sun at sunset is yellow only because of the difference in the quality of that sun.

We notice here the colour image based on the use of the colour yellow, which came to suggest the connotation of sadness and pain that occurs after separation and distance, and we notice here the poet's use of an alternative art called (sound reasoning), in which the description of the feelings of the beloved is linked to the colourful manifestations of nature.

We find the same meaning in verses chosen by Al-Rindi from his poetry (Al-Rindi 98):

If I wept for love at night, she wept with me, and if I wept for love at night, she wept with me.

Like me in my sickness, my colour, my burning, my patience, my sacrifice, my silence and my pain.

In this passage, we notice that the image based on the use of the colour yellow is related to the connotation of longing, suffering, the abandonment of the feelings of love and concern, and what the lover has suffered from longing and weeping; the poet depicts his psychological state through the use of the metaphor of that yellow candle, which in its yellowness resembles the colour of gold, as he suffers from the pain of parting and the intensity of longing. The meaning of this colour is related here to the expression of illness, watchfulness, patience and sorrow due to the separation of communication and separation.

IV: The Gustatory Image

The poet returns to the formation of his poetic images to employ everything that can be tasted, so he appreciates that this type of poetic imagery is directly related to sensation because ((taste and sensation are very harmonious in the processes of building a lyrical text and taste is directly related to feeling, so the poet expresses beautiful situations with good tastes, and expresses bad situations with similar tastes. Taste is directly related to feeling, so the poet expresses beautiful situations with good tastes and expresses bad situations with similar tastes, as perceiving and tasting things affects the sense of them)) (Hilal 211).

The poet then invokes words that rely on the sense of taste to directly influence the recipient, inspiring the connotations and suggestions intended to be expressed and realising through them the poets' intentions, and from his selection of poems by poets, we find that there are words that

these poets relied on in their sensory depiction, as in the verses of Al-Mutanabbi in his saying (Al-Mutanabbi 201):

"Taste the water, Ayyah, and savour it, for I have not obtained any sabah or honey.

And there are pansies on every hill with flowers watered with water, but they are not harmed by the blood.

It is as harmless as food but does not harm the human body. It is better than food, which is challenging to handle.

In this passage, the poet employs words that indicate the importance of the sense of taste that the poet has adopted in depicting the severity of my days. The words 'I have tasted the severity of my days' and 'it is sweeter than honey', these phrases are used by the poet to portray the severity and difficulty of his days, indicating things that are perceived by the sense of taste, as the taste of bitterness and the sweetness of honey can only be perceived by the sense of taste, and thirst can be perceived by the sense of taste. The image he wanted to convey to the recipient enables him to realise the poet's position through this expression. These words, which rely on the sense of taste, express the fluctuation of the days that do not last in one state. The image he wanted to convey to the recipient enables him to realise the poet's attitude through this expression, and these words are based on the sense of taste, which expresses the fluctuation of the days that do not last in one state, they are changing, shifting between the beautiful day and the bad day which he spoke with sweetness and bitterness.

Ibn Hamdis employed sensory gustatory imagery by saying (Ibn Hamdis 183):

"I remembered Sicily, and sorrow is a joy for the soul.

If not for the saltiness of the weeping water, I would think my tears were rivers.

In these verses, we notice that the image is based on the use of the sense of taste through his words (the saltiness of the water of weeping), as the saltiness of something is perceived by tasting it, so he expressed this phrase in painting the poetic image that suggests his pain and sorrow when he remembers his legs, as the saltiness of his tears when crying over them indicates the intensity of this crying and the flow of tears, and if it were not for this saltiness, these tears would be rivers because of the intensity and abundance of their water.

Ibn Khafaja used this sense to paint a picture of nature by saying (Ibn Khafaja 289):

I was watered for a day and soaked with water, so the wind played with my hair, and the water played with me.

Drunkenly, the pigeons cover her, and she bends over; the clouds water her, and she drinks.

This gustatory image reveals the beauty of nature and the movement of the trees, as if she is drunken, singing to the birds and drinking from the clouds when it rains. This image suggests to the recipient how beautiful Andalusian nature is in its riads, flowers and trees, which the poet was painting a painting that can be perceived through the use of the sense of taste in its content.

V: The Olfactory Image

The sense of smell is an essential element of the sensory composition of the poetic image, as poetry employs the sense of smell to produce a sensory image that excites the recipient and makes him visualise the objects.

The aesthetic aspect of the olfactory image is an essential component of the sensory composition of the poetic image, as poetry employs the sense of smell to produce a sensory image that excites the recipient and makes him visualise the objects expressed through its smell in its integrated and interconnected form and its poetic images, which are generated by the use of an olfactory component, as it ((it becomes filled with fragrance, so you do not touch the artistic beauty in the rhythm of poetry alone - this is something like the sound attribute - but you also seek it in the beauty and elegance of the perfume, and this is something that emerges from the olfactory attribute)) (Abdul Malik 437).

The aesthetic aspect of this image lies in the recipient's feeling and sensation of those odours and the feeling of inhaling them as if they were confirmed through the use of olfactory words that touch and affect the soul, leading to a multiplicity of moral connotations and aesthetic suggestions emanating from the sense of smell (Ahmed 244).

We see the use of the olfactory sensory in drawing the poetic image in Randi's selection from Kashagem's poetry in his words (Al-Nabawi 160):

"Your temperament is that of the methane from the air, the Saba from the wind, and the delicate Saba from the wine.

If you were light, you would be a double rose, and if you were sweet, you would be from the grapes of the tree.

This olfactory image is illustrated using words such as oud, wind, Saba, Tayyib, and amber. These words indicate the feeling of a pleasant odour perceived by smell to carry a sensory connotation that suggests the beautiful qualities expressed by the combination of these odours and fragrances that can be perceived sensually and the feeling of the beauty of the image and the kindness of the expression.

As for the saying of al-Mu'adad ibn Abbad (al-Mu'adad 17):

When you conquered the jungle in armour and hid your face in glory.

I thought your countenance was the morning sun with a cloud of grapes on it.

In these verses, we notice that the poetic image is based on the sense of smell through the use of the word (amber), which indicates a pleasant odour, as the poet depicts his praise on the day of the battle as he breaks into the war, like the sun when it rises at the beginning of the day, and the clouds that carry the smell of amber when it rains, so the olfactory image carries a sign that reveals the strength and courage of the praise.

As for his poetry, Al-Rindi chose his words (Al-Rindi 110):

He flowed the fragrances of forgetfulness on the night, wandering between the morning and the afternoon.

When the rain threw arrows at us, the river was clothed with a nation of it.

In these verses, we contemplate the image of the calm, soft wind through the poet's use of the phrase (the fragrance of the breeze), as he makes this breeze a fragrance that can be felt through the sense of smell as he depicts the movement of that breeze, as it wanders between the north and east, hinting by this sensory imagery of the aesthetic elements that nature contains that can be felt and expressed through this sensory pattern.

Sixth: The tactile image:

This image is achieved by describing things that are perceived through the sense of touch. A skilled poet ((can invest this sense in depicting sensory perceptions through their qualities such as softness, roughness, tenderness, smoothness, delicacy and thickness)) (Hilal 318), and the sense of touch is of great importance in achieving the poetic image as it excites the recipient and arouses his sense of things that cannot be seen by sight but are perceived by touch. The sense of touch is of great importance in the realisation of the poetic image, as it excites the recipient and arouses his sense of things that cannot be seen by sight but are perceived by touch, such as the sensation of cold, heat, softness or roughness, as well as the sensation of pain and others, this image directly affects the recipient's sense of feeling and achieving a superior ability to imagine the tactile nature of those things, and the associated suggestions and connotations resulting from this sensation.

Al-Mutanabbi employs this image in his saying (Al-Mutanabbi 154):

She looks at me with the eyes of an antelope, wiping the mud over the roses with her hands.

In this verse, the haptic image is complemented by his use of the phrase 'she wipes the rain over the roses with an anam', a tactile sensory image that is mixed with a metaphorical image to suggest that beauty mixed with sadness and crying, as he depicts his beloved looking at him like a doe, wiping her tears, which he likens to delicate raindrops, on her cheek, which he likens to roses with anam This is a sensory image that can be perceived by touching it with the hand, as wiping tears and touching the cheek can only be done with the hand, and touching the face as well, so this employment was made to describe the beauty and qualities of the beloved that can be seen using sensory depiction.

As for the tactile sensory employment in Abu al-Baqaa's poetry, we observe it through his words (al-Rindi 77):

O ribs whose heat is flaming, O tears whose tears are plundering.

In this verse of Abu al-Baqaa al-Rindi's poetry, we realise that the tactile sensory image is clear, as the feeling of this heat in the ribs, and its constant flames, can be perceived through touch and the poet's inner sense of self, resulting from the longing and distance he suffers from, thus depicting his sad state and suffering that he embodies in this image; he made the heat and flames a sensory symbol of that painful feeling He made the heat and flames a sensory symbol of the painful feeling that he is going through and lies deep inside him, and the repression increases his suffering, deepening the bitter psychological impact of the poet's psychological experience, which he painted in sensual, expressive and influential words at the same time, in harmony with

the image of the anagram between the two verbs (flame and plunder), so that the colouring in the speech is in harmony with the internal sound rhythm of the house, which we will address in the topics of the next chapter.

Results:

The research aimed to study the patterns of sensory imagery in Abu al-Baqaqa al-Randi's anthology (*Al-Wafi fi Nizam al-Qawafi*), and through this effort, I came up with the following:

1. The ability of the poets - whose poetic texts were selected by Al-Rindi - to employ different types of sensory images, including visual, auditory, gustatory, olfactory, tactile, tactile and colour pictures.
2. The multiplicity of connotations carried by these sensory images, their diversity, and their significant impact on the recipient.
3. Poets used these sensory images to express their psychological conditions, emotions, and sensations.
4. Sensory images are a variety of phenomena that affect the level of reception, as the recipient can see the colour, hear the sound, taste, savour, and smell the smells, which leads to the production of sensory interaction, capable of causing pleasure in the recipient's soul.

2. Conclusion:

The poetic image is a means used by poets to express their feelings, sensations, and emotions or based on the sensory perception of the external reality that they are affected by. The various sensory images have a wide presence in the book (*Al-Wafi in Rhymes*), as the use of visual image is evident in these selected texts, as the poet, distinguished by his creative style, can influence the recipient by depicting things sensually, to make him able to perceive them as if he could see them.

As for the auditory image, it is frequently used in Rendi's selections, in addition to the gustatory image, because it is related to the sense of feeling and taste of things, and taste is usually related to feeling, as tasting things has a significant impact on feeling them, as well as the use of the olfactory image, based on the perception of things through the sense of smell, and the poet's attempt to link them to his external or internal reality, as well as the use of tactile and colour images that make the recipient affected by them and aware of their aspects as if they were authentic images.

So we understand that the sensory image has a vital role in embodying meanings and their significance and deepening them in the recipient's soul, as the poet can express his emotions and sensations transmitted to the recipient, who can perceive them and be affected by them.

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