

Poetic Images in (The House of Female Reciters) By the Poet Sadiq Al-Tarihi

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Abstract

It has become clear to us that the simile image is the dominant image in the poet's collection of poetry (The House of Female Reciters) and that the metonymic image is ranked second in terms of the intensity of its presence after the simile image. The Qur'anic textual reference represents the main tributary to the formation of the image in the House of Female Reciters, while the literary textual image comes in first place. Second after the Qur'an in terms of its presence. Traditional and contemporary poetic attempts represented a clear presence in (The House of Female Reciters), as the textual reference enriched its texts.

Keywords: *The Image, House of Female Reciters, Poetry, Al-Tarihi, Sadiq.*

INTRODUCTION

Sadiq Bin Abbas Bin Hadi Al-Tarihi was born in Al-Hillah city in 1964, he is a poet and a novelist who holds a Bachelor's degree in Arabic Language from the College of Education / University of Babylon, he also holds a Master's degree in Arabic Language Teaching Methods from the same college and university in 2006, and he worked as a university teacher at Ahl Albait University in Karbala; Al-Tarihi currently works as a university teacher at College of Education / University of Al-Qadisiya.

Al-Tarihi wrote many poems and volumes of poetry and has a variety of poetic experiences including the volume (The House of Female Reciters). He garnered numerous awards including the first place/at even for his poem (Names) in Azeez Alsayed Jasim contest in Baghdad in 2009.

The research is divided into two topics, the first one tackles the types of images in (The House of Female Reciters) including simile and metonymic images; as for the metaphoric images, we did not find any examples for them in the targeted volume, and the second volume discusses the imagery references which included the religious and literary ones.

I have followed an inductive approach as I pick the texts necessary for the research.

FIRST TOPIC

(Types of Images)

Poetry is an art based on depicting ideas and meanings, utilized by the poet to express their emotions in creating the image structure which is organized by its specific eloquent wording hence, a new representation of meaning emerges and turns it into a descriptive visible image.

That image becomes the active tool in the texts which hold the creativity within its structures and if it were not for them, the flame of the text would have quenched, since they represent the constant and fixed core and go along with the poetry and subject to expression whenever the poetry becomes subject to expression of its concepts and theories.

The meaning of imagery gained an unlimited and wide attention by critics and rhetoricians, through the imagery heritage, the poet drew his vision throughout his constructive journey as he uncovers the connotation of those meanings and know their cohesiveness within the texts, therefore the intonation came to be represented in showing eloquent imagery methods.

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We will try to stand at the eloquent imagery of (The House of Female Reciters) as it was limited to simile and metonymic images.

Simile Image

Simile (linguistically) means likening someone to something, and something to something since they both have similar features.

(Terminologically) it means following the likened with a one of the tools (*Kaf*, *Kan* and all tools that have similar meanings) - (these tools serve the meaning of (as / like) in a sentence).

For your perusal.

The simile concept is defined as following something with (something that has a meaning using a simile tool in order to deliver the speaker's intended meaning), or it is about drawing a comparison between two elements through associating them with a mutual characteristic or by using a simile tool in order to depict feelings putting into consideration the unique meanings and stimulating the reflection since it explains the emotions and transfers a feeling.

Names approximation

Oh, last poem

Why have you approached now...

Irresolute, and hasting...

Broad, like a temple of love...

Narrow, like a wounded boat?

Shall your name become that sound descending from cedar tree?

In the above text, we notice Al-Tarihi's care to simile in the simplest and clearest images possible using simile tools. When he compares the poem with the temple of love and the cedar boat, it ascends to reach the level of sacredness that it becomes far in terms of its cleansing load, as the poem pleases and excites the soul and its contents are equal to an invocation, since it (the poem) gives the sense of a psychological divulgence; the poet chose it to be an articulation of his feelings and ideas that expand until they reach the wounded boat.

In another poem titled (smuggled love poem) we read:

Black and American you are

Half-breed, subject to Saint Lincoln

Strong and beautiful you are

Like the statue of liberty...

In this poem, Al-Tarihi made a comparison to the (pagan) of liberty in America, and he showed that the poem can no longer express the false pretenses or claims that came with the statue, since freedom does not have the scent of gunpowder and blood. In other part of the above poem:

You are a child, white and close

Vast in the land

Oh, your beauty when running

Like a shore in the black!

Your forehead

Like a platform of a Sumerian god,

Who was murdered near the museum,

Murdered in Karkh in Baghdad

In this part, the poet addresses his poem as he sees an image of a white child and expresses his admiration of her nimbleness, especially when she floats (like a shore in the black).

The poet invested the motion of this part which moved to the far left in order to dramatize the state of passing and going to the unknown.

In the same part, he compares her forehead to (a platform of a Sumerian god) in reference to her sacred horizon, especially the comparison here is with a statue of god which is on the contrary of the American god of war.

We can also take a look at another text from a poem titled (The Seven Poem Leaves):

The night was a sound collapsing in the absence

And the mirrors.....are its broken light

The poet compares the night to the sound collapsing in the absence in reference to the broken horizons of reality and its decline which is associated with the broken light on the mirrors.

In another text from a poem titled (Speak, Abdullah!), Abdullah here represents a mosque in different imageries and since he is a true Mesopotamian, his shirt was given, by the poet, the characteristics that of the Prophet Joseph, his infamous shirt and his miracles describing the shirt as green as the Tigris and Euphrates and in a single text, he can survive the lean years:

Oh Abdullah!

Is this your shirt? Or is it a shirt stained with fresh blood?

Green, like Mesopotamia in the lean years

Yellow, like the wheat in Joseph's stocks

His eyes turned white from the grieve over the darkness

Why, (we did not recognize you with your scent over it)?

In another text titled (Her whine over the land) which represents a message to AL-Jawahiri, in which the poet speaks for a whining woman who adores beauty and singing, as he creates an existential relation between poetry and life stating that the last can bring life into anything.

Like the water in the drought

I am a woman in love

I love to sing to whomever turns poetry

Into water in the drought.

Metonymy is a figure of speech which is neutral between reality and fiction, some researchers believe that Ibn Al-Athir was the first to point out to this matter.

The above said: every text that includes metonymy is to have both reality and fiction and it can be it can be applied on both.

This means that metonymy is a dual productive structure that faces a crafted production which gives a semantic product equivalent to the first in terms of the theme provided that the crafted product must be overpassed when tackling the deep state of mind.

Oh, the person coming from the villages!

The lady of silence is no more

She left, with her face gazing over you

In a land looking like a language

Where the writing possibilities vary

In expressing birth

The above text, morphologically, presents a discourse of vocative manner, the noun in the vocative case is deverbative (the person coming...) and preceded by (the) along with the support of the prepositional phrase (from the villages); it is consistent with originality and the stretching between vocation and statement.

Using the negation (no more) refers to the unavailability of the lady of silence in what is considered a supposed metonymy.

The poetic event revolves around the reality that enforces its own language represented in the calmness of silence.

Despite the disadvantages and reorganization of life, we see him seeking the possibilities of fertility and birth to announce new promising aspects in life. We also find that the poet uses metonymy in another example in his poem (Diaries of the Eminent Prophet):

Without lying brothers

Without armed brothers

To repel the foxes,

Without brothers with swords,

To free Iraq

Metonymy in the above text is limited to the negation words (without) and confirmation for the sake of reasoning which leads to the symbolic presence of Prophet Joseph and his brothers.

(Without lying brothers), (Without armed brothers) and (foxes repelling) to express mental need of continuity which is consistent with sincerity, and peace that is consistent with avoiding carrying a weapon and causing harm as we can notice clearly in (repelling the foxes) away from Iraq:

That is how I became brown

The sunlight fades in wars

The genes' memory fade

The Blood color pops

That is how I became brown

Metonymy is clear in more than one place since war reflects the sky covered with blood and it reaches everyone; when the blood leads the scene, the poet shifts to the fruit which represents destruction and damage as below:

I fear disputation during the national fertilization season

No dispute over timings

I fear picking a suitable name for me

And my father has given me one

I am in his house

Shortsighted

For the buildings spread everywhere

Leaving nothing but waste and smoke

In the above text, the poet shows how the conflict takes place between constructive primitivity represented in the look and spontaneity when he compares between the human's starts in the vast universe and the city along with its complications represented in (buildings) and the cars smoke only to find themselves trapped in the advanced civil life and its complications.

SECOND TOPIC

(Image References)

Image References

Reference (Marji') – (Linguistically) conjugates to: Raja'a / yarji'u / Raj'an / Rju'an / Raja'a / Marji'an / Marji'a: in Arabic the word Marji' can give the meaning of reference and the meaning of coming back or returning.

In Quran, one of the verses mention: {Surely! Unto your Lord is the return} / {Inna ila rabbika alrruj'aa} and alrruj'aa means the return which Sibawayh stated regarding the base verbs which take the form of fa'el or ya'al on ma'el with kasra, and here it must not be a noun of place since it is transitive to (ila / unto) and the adverb is in the upper-case line, it is worth noting that the noun of place is neither transitive to a letter nor the adverb is not upper-case line, and the sentence in fa'el / ya'al, the base verb must be in the conjugation ma'el, Raja'a (revised) something and Raje'a (returned) to something, Ibn Jini Said: Rajatuhu, Orjoho, Raj'an, Marji'an, Marji'an wa Arjatuhu (different conjugations equal to many forms of the verb Return)

Reference (Terminologically): Some researchers indicate that the reference represents a thing or a group of things existing in the world from which the sign derives its spirit, meaning, and reference.

The sharpness of these references are of different methods according to critics, as they sometimes come into being in a psychological form, at other times in a material form, and at other times in a moral, suggestive form, such that they work to activate the primary aspect of the relationship with the thing, meaning that the reference is the source of knowledge to which the reader must return in expressing the textual phenomenon based on the relationship of the signifier and the signified. Perceiving the reference image as manifested with the image of the signifier, which produces a certain meaning through the representation of the image of the reference and its presence in the scene of the formation of the meaning.

Religious Reference

It means the religious textual reference on which the poet relies while creating his text, which contributes to supplementing the text with semantic energy and synthetic images, in a way that works to belong to it and enriches it...

Religious culture represents an effective central reference in the production of the Arabic poetic text in general, and some poets attached importance to it and it appeared as an unmistakable central reference in their poetry. Therefore, we are in the process of defining the religious reference to intertextuality in Al-Kawaz's poetry as a contemporary Arab poetic product behind which there are many references, including religious texts to which it attaches great importance.

In this quest, we will try to trace the manifestations of that reference in the House of Female Reciters. We find that the Qur'anic reference is influenced by the largest share in terms of its presence in the texts of that group. We read the following:

Perished are the steps in the sand, they are perished

Hurried....

Blazing the dispersions of flames

Whenever the poem followed him...

And he will perish

He lurked...

Behind thousands of speeches

Outraged.. around his neck a halter of drought

Screaming....

The above text takes reference from Al-Masad verse: {The power of Abu Lahab will perish, and he will perish. (1) His wealth and gains will not exempt him. (2) He will be plunged in flaming Fire, (3) And his wife, the wood-carrier, (4) Will have upon her neck a halter of palm-fiber. (5)} considering it a religious Quranic reference.

In another text from the poem (Names Approximation), we read:

Twelve springs

Twelve cities

Twelve poems

Twelve springs

The immigrants drunk from, in search of the name...

The above poem draws clear reference from Surah Al-Baqara: {(Remember) when Moses prayed for water for his nation, we said to him: 'Strike the Rock with your staff. 'Thereupon twelve springs gushed from it, and each tribe knew their drinking place. 'Eat and drink of that which Allah has provided and do not act evilly in the land, corrupting}.

It is well known that the use of the above Quranic text was beneficial, as it contributed to conveying the moral significance poetically, so that the poem, for example, quenches the thirst of the thirsty.

In another Quranic text comes the Quranic oath in Surah Al-Teen: {By the fig and the olive, (1) By Mount Sinai, (2) And by this land made safe; (3) Surely We created man of the best stature (4) Then we reduced him to the lowest of the low, (5) Save those who believe and do good works, and theirs is a reward unfailing. (6) So who henceforth will give the lie to thee about the judgment? (7) Is not Allah the most conclusive of all judges? (8)}.

The Qur'anic text is considered a contributing element to the structure of the poetic text according to the poet Sadiq Al-Taribi, as he used it poetically as an indication of the noble decent of Sumer, and in another text under the title ((A love poem. Smuggled to my beloved Rice))

Your poetry is like a blessed tree,

An olive tree, neither Sunni nor Shiite

It shall be watered by a pearly river

Its water almost lights the darkness

The darkness in a bottle

The bottle is a love poem that I am writing now.

Surah Al-Noor is presented to us here, with its hymns and signs, to contribute to presenting a sacred ritual that the poet narrates in relation to his poem, which he likened to the niche and the light, and here is an intertextuality from Surah Al-Noor:

{Allah is the Light of the heavens and the earth. The example of His light is like a niche within which is a lamp, the lamp is within glass, the glass as if it were a pearly [white] star lit from [the oil of] a blessed olive tree, neither of the east nor of the west, whose oil would almost glow even if untouched by fire. Light upon light. Allah

guides to His light whom He wills. And Allah presents examples for the people, and Allah is Knowing of all things}.

In another text from the poem (Speak, Abdullah!):

My lord, keep this heart

And fill it with words

To create generations of separation

Which are not fond of it

Amen

Amen

The previous text with the supplication that appeared in the Holy Quran on the tongue of the Prophet Ibrahim (peace be upon him) in Surah Ibrahim, in the following verse: {And when Abraham said, "My Lord, make this city [Makkah] secure and keep me and my sons away from worshipping idols}.

With a slight shift, Al-Tarihi's supplication is for the heart instead of the country, and there is no doubt that he considers his heart a country that can accommodate all the words, and in another text under the title (Lam Meem):

Did you not see how the lord lifted your burden from you?

And separated your text...

Did He not make you a survivor in the land of texts?

Surah Al-Inshirah is mentioned as an indication of salvation and passage towards prosperity after a long hardship: {Did We not soothe your heart for you? (1) And lift your burden from you (2) Which weighed down your back (3) And We raised your reputation for you (4) With difficulty, there is ease (5) With difficulty, there is ease (6) When your work is done, turn to devotion (7) And be eager for your Lord (8)}.

Literary Reference

Intertextuality represents one of the linguistic structures in the structure of a poetic text. The process of creativity is based on a group of linguistic structures that transpire from one text to another, over long periods of time.

It consists of texts intertwined with each other, and their reading requires recalling previous texts.

In this research, we will intend to study the references of (intertextuality) with image dimensions in (The House of Female Reciters) by the poet Sadiq Al-Tarihi in an attempt to determine his artistic use of those images. This employment contributed to supplementing the new text with expressive energy in terms of the image, the idea, and the subject, and in a text by Al-Tarihi under the title (Smuggled Love Poem). We read:

Your eyes

Like two doves flying over the Hussein Shrine

In the time of prayer

Or two balconies in the dome of Al-Khilani

Where he recites the Quran

Your eyes like two palm offerings

Accepted by the Lord in the seventh day of creation,

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In the above image, Al-Sayyab's influence is evident as a contributing reference in recreating Al-Tarihi's imagery scenes, which indicates the depth of his influence by Al-Sayyab's texts, the first creator of that image.

In another text under the title (Rhythm) we read:

**... Me and him are one
Not as two spirits dwelling in one body
Or presumptive lovers
One has fallen defending the poetry
And shall rise later on**

In his poetic speech, Al-Tarihi intersects with Al-Hallaj in his wonderful use of vocal tone, as the intertextuality with the sacred self appears in it in a way of love when he says:

**I am He whom I love, and He whom I love is I
Two spirits dwelling in one body
If you see me, you see Him,
and if you see Him, you see us.**

In another poem named (By a Prophecy), we find the poet using Imru' Al-Qais's famous hanging poem as reference to create his own image:

**By drought, flood, down from high, is cast
And the desert swallows what they write
We are on the brink of a war
With no savior comes to support**

The intertextuality of the image with Imru' al-Qais appears in the latter's verse:

**To charge, retreat, and wheel - he's strong and fast
As boulder, by floods, down from high, is cast**

It also intertextualizes with the saying of Imru' al-Qais, which has become a proverb, when he was informed of his father's death:

**He left me when I was younger
Burdened me with vengeance when I grew older
For today I shall not sober, and tomorrow I am no drinker
Today I drink, and tomorrow for vengeance, I shall endeavor**

We can see the above saying clearly in AL-Tarihi's following text:

**Today there is a text, and tomorrow there is another
I am not afraid of the Caesar
And not afraid of the European uniform**

In another text, he takes reference from the beginning of Mahmood Darwish's (Mural):

**And I to write this poem
To take the fast lane**

My horse that carries my innocent face

So we do not walk towards the war

And the storytellers forget my poem...

In this text, Al-Tarihi resorts to taking the beginning of Darwish's (Mural) as a reference for shaping his image when it is reads the following:

Here is your name

Said the woman

And vanished in the corridor

A hand's reach away I see heaven

A dove's white wing transporting me to another childhood.

CONCLUSION

After a journey with (The House of Female Reciters), we reached the following results:

Some scholars believe that the poetic image organizes the human experience in general and achieves the unity of existence. There is no doubt that the poetic image has come to hold a distinguished position.

It became clear to the researcher that the simile image is the dominant image in (The House of Female Reciters), and perhaps the reason for this is due to the poet as he seeks simplicity in forming his images.

The metonymic image is ranked second in terms of the density of its inclusion in the volume after the similes, and the verses did not contain any metaphorical images due to Al-Tarihi's tendency to simplify his poetic language.

The Qur'anic textual reference represents the main source of image formation in the poems.

The literary textual image comes in second place after the Qur'anic in terms of its presence in the volume.

Traditional and contemporary poetic attempts have a clear presence in (The House of Female Reciters), as they have enriched its texts.

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