

Literary Aesthetics in Nabil Yassin's Poetry

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Abstract

The research revolves around the subject of literary aesthetics in the poetry of the Iraqi poet, journalist, writer and political activist Nabil Yassin, born on March 18, 1950 in Baghdad. He graduated from the Faculty of Arts from the University of Baghdad. He left Iraq in 1980 and settled in Britain. He obtained his doctorate in 1986. The research included three topics: the first: the concept of poetic aesthetics in literature. The second research: formations of the aesthetic image. The third: The aesthetics of the poetic image according to the poet Nabil Yassin. The researcher also used the descriptive analytical method.

Keywords: *Literary Aesthetics, Nabil Yassin's Poetry*

INTRODUCTION

Poetry represents the Arab nation's collection in which it stores its events, memories, and experiences. Add to this the lyrical music that characterizes poetry, which leads the Arabs to sing of glories and rejoice in the achievements they have achieved in their daily lives. Poetry is a great record of the momentous events and great events that the Arab nation has known, and it is their refuge if crises become severe. It was necessary for the Arab to describe the worries and sorrows he was experiencing, and in addition to this, the poet enjoyed great favor with the Arab society as a whole. The Arab tribes used to feel proud and celebrate when they had a poet who would sing of their glories and immortalize their memory. Modern Arabic poetry forms a link connected to previous episodes of successive Arabic poetry throughout the ages, and in some aspects it is a mixture of influences and influences received by our contemporary poets. However, modern poetry was exposed to many waves of external influences, some of which were related to the musical aspect, such as meters and rhymes, some of which were related to the general form of the poem and the issue of the poetry column, and others related to the formal aspects of the poem. Tafsir poetry appeared in the middle of the twentieth century, in addition to the poets' encyclopedic culture, their knowledge of world literature, and their. Then they try to highlight some of the features of that world literature in their poetry, and to innovate as much as possible in the structure and themes of the Arabic poem. However, the message of Arabic poetry has not changed since ancient times, and Arabic poetry remains a full record of the events that pass through the poet and his nation, and it is one of the most sacred literary messages throughout the ages. Perhaps one of the features most associated with the literature and language of Arabic poetry is: aesthetic feature; We often read about aesthetics related to different elements of Arabic poetry. Such as: the aesthetics of pronunciation, structure or phrase, the aesthetics of images, the aesthetics of rhythm, the aesthetics of style in general, and other aesthetics. Many poets, ancient and modern, have been known for their revolutionary tendencies, and numerous critical works have dealt with their biography, probing the depths of the poems, and examining the political background that nourishes them. Our Iraqi poet (Nabil Yassin), born in Baghdad in 1950 AD, is one of those poets who were destined to rise and fall as rivals. About Arabs and Arabism, and haunted by the obsession of revolution and resistance; Whether regarding his home country, Iraq, or his larger homeland and its major tragedies.

Research Aims

The importance of this study is that it reveals the features of poetic aesthetics in some of the poems of one of the most prominent contemporary poets in Arabic literature in general, and Iraqi literature in particular, the poet (Nabil Yassin), who represents one of the interconnected episodes of Arab poets' momentum, in addition

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to what is hidden behind the text. Poetic, and trying to reach the depths of meaning through apparent superficial elements.

RESEARCH METHODOLOGY

The researcher in this proposal is based on his belief in an important principle, which is the necessity of coupling the aesthetic function of the text with the moral, political, or social function, which is what Dr. Muhammad Fattouh Ahmed proposed in one of his books that he translated, in which he says: (... in order for the text to achieve its aesthetic goal, it must At the same time, it carries the burden of an ethical, political, philosophical, or social function, and on the contrary, in order to achieve a certain political lesson, it must perform an aesthetic function. (Lotman, 1995, p. 22).

The researcher followed the inductive approach to see the poetic text from within itself as a linguistic structure in the first place that gives its keys from within it first, to the extent that it illuminates the area of this or that text.

The researcher also used the descriptive analytical method, the nature of which allows for exploring and interrogating the text, placing the entire political scene in the background of the analysis.

-Search Plan

Based on the above; The researcher decided to divide this research into

.The first topic: The concept of poetic aesthetics in literature-

.The second topic: Formations of the aesthetic image-

-The third topic: The aesthetics of the poetic image according to the poet (Nabil Yassin).

The First Topic

The Concept of Poetic Aesthetics in Literature

Before starting to talk about the aesthetics of poetic language according to the poet Nabil Yassin, it is necessary to: Explaining some theoretical matters related to the concept of (aesthetic), as well as the concept of (poetics), as an approach that has appeared in literary studies in recent decades, as follows:

First: The concept of aesthetic

(Aesthetic) In The Language: aesthetic is an artificial source derived from (beauty), and beauty: beauty in character and character, camel, like generosity, so it is beautiful, and beauty: the beautiful, perfect body of every animal, and beauty: he is adorned, and he is beautiful: not described by brotherhood. ; Rather, anoint him with kindness, or be kind to him, and your beauty is that you do not do such and such, temptation, that is: adhere to what is more beautiful and do not do that, and more beautiful in your request: be patient and moderate and not exaggerate (Al-Fayrouzabadi, 2005, p. 979).

Beauty: the noun of beautiful, and the verb is camel. And his saying, peace be upon him: "And therein is beauty for you when you give rest and when you set forth" [An-Nahl: 6]; That is, splendor and beauty, and (Ibn Sayyidah) says: Beautiful beauty is in action and creation, and a man has made a beauty, with the addition, beautiful, so it is beautiful and beauty, with the mitigation; On the authority of (Al-Layhayani), the last word's beauty is unbreakable, and beauty, with dammah and emphasis: more beautiful than beautiful, and beautified, meaning beautified, and beautification: the affectation of beauty, and it is said a beautiful and beautiful woman: It is one of the words "I will not do it for her." He said: It is not right that you should fall in love with what you like, if it is not more beautiful. (Ibn Manzur, p. 126/11)

2-(Aesthetics) in terminology: Aesthetics or the science of aesthetics is primarily a philosophical topic, and this term is defined in the French dictionary as a part of philosophy that studies beauty, its history and principles. (Maury, 1999, p157)

The philosophy of art and beauty has occupied philosophical thinking from the Greek era until the modern era, and the Dictionary of Philosophy defines it as: (the science that investigates beauty and the emotion it evokes in us). (Didier 1964, p. 278)

In the modern era, philosophical thought in this field witnessed many and diverse approaches that extended from idealistic philosophy to existential philosophy, and between them there were philosophical contributions whose trends varied from metaphysical idealism to material realism. In addition to the intuitive, existential, and symbolic tendencies, perhaps one of the most original and profound philosophical approaches in researching the philosophy of art and beauty is that of the German philosopher Immanuel Kant (1724/1804) in his book (*Critique of Judgment*). (Matar, 2002, p. 24)

Perhaps it is clear - in this context - that we are not intending to expand on the science of aesthetics from a philosophical point of view, as that is not in the nature of the research here, nor in its objectives, and the previous few lines are nothing more than a cursory overview of this large topic, because what matters in this research, the science of aesthetics or aesthetics is specifically related to the field of language and literature, and in this context, it will be sufficient to present some terminological definitions, and then it will be followed by some opinions and ideas that examined the issue of the aesthetic dimension and its manifestations at the level of the linguistic fabric.

Jabour Abdel Nour defines aesthetics as a science that studies two aspects. (Abdel Nour, 1979, pp. 86-87).

A- The nature of artistic feeling.

B - What creates beauty in a form of art or expression.

As for beauty itself; It is what arouses in us a sense of order, harmony, and perfection, and this may be in a natural scene, or in a human-made artistic effect.

In other words, beauty is that amount of regularity, harmony, and perfection that is available in nature or in art, that is, in the external reality, to touch the internal reality within a person, which are the areas of perception and feeling. He lives in a state of pleasure, enjoyment, joy, and happiness with his taste of this beauty.

Abdul Salam Al-Masadi believes that the word aesthetics is used as an adjective for everything related to beauty or attributed to it, and it is also used as a noun and means the science that is concerned with the evaluative judgments by which a beautiful person is distinguished from an unbeautiful person, and therefore some of them called it the science of aesthetics. (Al-Masadi, 2006, p. 113).

Perhaps the most prominent obligatory features in a literary work are related to what is called the term (aesthetic framework) or (aesthetic context). This means that beauty in a literary work is often linked to a specific framework, or a specific context. We cannot isolate a word or image from the context in which it appears in order to then try to realize its beauty in itself, and this applies to artistic work in general.

Beauty is what the artist creates in its appropriate place in his artistic work, and similes and images in literature are measured by that. They are not chosen on the basis of their beauty in themselves, but because of what their location requires in the totality of the literary work and everything according to this relative degree. (Hilal, 1982, p. 296).

Another researcher pointed out something like this, saying: We do not judge that a single word or sentence is beautiful unless we recognize its place in the literary work, whether a play, poem, or story, and within the framework of the general situation. As for it in itself; It should not be described as beautiful or ugly." (Asi, 1980, p. 71).

In our critical and rhetorical heritage there are many and varied references to the importance of the system in the poetic industry and its role in achieving the aesthetics of the poetic work. Perhaps the most prominent principle upon which the system is based is (the principle of proportionality), whose image is completed based on good selection and the skill of composition and composition. (Al-Askari, 1419 AH, pp. 147-148).

As for the quality of paving and casting, it was mentioned that it is good composition, which increases the meaning clearly and in explanation, and good paving is when words are placed in their places and concise in their places, and each word is joined to its form, and added to its consonance. (Al-Askari, 1419 AH, pp. 147-148).

Among those who expanded on the graphic and aesthetic value of proportionality (Hazem Al-Qartajani); He mentioned several aspects of proportionality at the level of verbal formulation, including: the combination of the letters of a word with each other, the combination of a word sentence with another that juxtaposes it, the use of compound words in the amount of use, including that some of their characteristics are proportional, such as: that one of them be derived from the other, and that they be similar. The weights of words, their syllables should be balanced, and each word should have a strong demand for what follows it. (Al-Qartajani, 1981, p.44)

These aforementioned meanings of integration, harmony and proportionality between form and content in Arabic poetry are among the most prominent determinants of its aesthetic value. This was emphasized by a number of ancient critics, and is similar to what critics and researchers in the modern era have decided in ways whose forms differed and whose goals were consistent.

In this context, Abdul Malik Mortada chose the dual term (idea and structure) to express the duality (content and form) and the artistic perfection that is supposed to be present in them - together without separation - which is the secret of beauty in literature and art. The dualistic tendency of form and content must be replaced by the concept of the idea that is accomplished within an appropriate structure, and not far from this opinion is what was proven by another Arab researcher regarding the necessity of seeking the spirit of aesthetics in true harmony between form and content. (Murtada, 1983, p. 12).

Second: The Concept of Poetics

This term has sparked great controversy in literary circles. Whether Arabic or Western, especially in the aspects of defining the term, explaining its concept, and arriving at the mechanisms that define it. (Hussein, 2003, p. 21).

However, some critics, before setting a precise definition for this concept, start from the general vision that affects the concept of poetics. In order to understand poetics, we must start from a general vision of literary studies, and this general vision represents the important elements in defining poetics, in addition to the presence of two trends that represent the outlook on the literary text, which are: (Todorov, 1987, p. 20).

Others linked the concept of poetics to the concept of poetry itself, and explained that poetry is a constant latent energy, linguistic magic, and fascination, and that the role of poetics within this framework is to reveal the secrets of this latent energy and that fascination. Poetics, then, seeks to find those infinite differences that distinguish literary works and literary texts from one another, and then attempts to discover the secrets of those infinite differences. This definition makes the field of research in poetics linked to finding those features and secrets that distinguish the aesthetics of poetic language and nothing else. (Quinn 2002, p. 259/2).

However, Dr. Ahmed Heikal explains that poetry is linked to psychological emotions, and how to express these emotions, and that it is not just worthless talk. He also links the literary work in his poetry to the elements of organic unity between all parts of the poem. Poetics is what was said in analyzing the emotions of the soul and describing its movements, and poetry is what made you feel and made you feel the emotions of the soul intensely, not what was a mystery or imagination. Poetic meanings are a person's thoughts, opinions, and experiences, his states of being, and expressions of his emotions, and the value of a line in the connection between its meaning and the subject of the poem. Likewise, a poet who does not care about giving the unity of the poem its due is like an engraver who makes the share of light of all the parts of the image that he engraves be one share. (Heikal 1994, p. 156).

We find that some scholars have expanded the concept of poetics, taking it to a very great extent. They considered poetry to be a shift, and they built their theory based on the difference between poetry and prose. They considered that the formal material was the decisive factor in determining poetics, not the rhetorical

material. That is, they relied on formulated linguistic elements and not on the rhetorical material and the images that that material expresses. They considered poetry Deviating from the standards and laws of the language, every poetic image violates a rule of the language or one of its principles, and the rhetorical classifications that scholars talk about in each of the individual images have no value in this. Rather, the aesthetic effect must be achieved in the entire literary work. (Cohen, 1986, pp. 8, 14, 28).

In general, the researcher points out in this regard that the concept of poetics relates to those general features and laws that control the literary text, and which the creator used in order to reach a literary work characterized by poetics, including the relationship between lexical vocabulary, the nature of the shifts that control the text, and the inclusion of literary discourse on elements Intertextuality that links that literary discourse with elements of the linguistic and literary heritage, in addition to the poet's own tools of imagery and enchantment. All of these elements and laws control the nature of poetry and contribute to creating its general concept.

In this context, our poet (Nabil Yassin) says: (Poetry is an overflow, and this overflow stems from the existing things, from the river that penetrates the city, giving it magic at night, where all the lives and beings are under its surface in the waters sparkling by the lights of the bridge, even the doors, windows, and balconies that... Poems provide images, shapes, and moving inspirations: trees, birds, childhood, people, and things, all of which are sources and wellsprings for poetry, for the magic that poetry exerts. He also says: (Poetry is the unconscious resulting from consciousness. Everything that precedes the writing of poetry is consciousness and matter, Sensible and visible, lived and experienced, but as soon as you start writing poetry, all those tangible, experienced, visible, and existent things dissolve and dissolve like dew drops and turn into poetry. Their role ends as soon as you start writing. They turn into sources and not into an origin. Poetry is not made only by readings. These readings are similar to... Learning the language in childhood, after that, learning the language is no longer important, but rather how to write, think, and read.

Regarding the concept of poetics, he says: (I believe that poetry is inspiration, as Aristotle acknowledged, and I agree with Archibald MacLeish that poetry is an experience, and I agree with Cocteau that it is a necessity, and I agree with the common Arabic definition that it is rhymed and measured speech, and I agree with Abu Hilal Al-Askari that it is an industry, and I agree with Al-Jahiz that it is capturing the fallen and transforming it. To gold, but all of that is linked to the poet's space-time, his vision, and his ability to practice magic and live in an abundance that is unique to him alone.

Regarding the general features and laws that control the literary text, he says: (There is no awareness at the moment of writing poetry, awareness of life, the world, history, philosophy, birth and departure, residence and exile, awareness before starting to write, preparations, supplies and media for writing the poem, no awareness at the moment of writing. I tried to be aware of Writing the poem, I could not leave the path of the poem, so I neglected every conscious moment, because what comes from this awareness is nothing but bad design and distorted random engineering. Let us accept what Aristotle said about inspiration in poetry, whatever the form and interpretation of this inspiration is. (Aqeel, 2021).

The Second Topic

Rhetorical Formations of The Aesthetic Image

In The Poetry Of (Nabil Yassin)

-First: the simile

A simile is one of the rhetorical arts. It indicates the breadth of imagination and the beauty of imagery, and increases the meaning's strength and clarity. A simile is a mere comparison between two distinct parties, because they share the same characteristic, or a requirement and ruling for it. (Al-Jurjani, 2001, p. 77).

As for the old general rhetorical conception about the concept of resemblance, it was said: (If a thing takes the place of another thing or its owner, then it is the custom of the Arabs to imitate it in many cases). (Al-Jahiz, 1424 AH, p. 373).

The simile has become widespread in the language, and has become abundant in the poetry of the Arabs. They have made it one of the standards of literary excellence. Its eloquence also arises from the fact that it moves you from the thing itself to something beautiful that resembles it, and a brilliant image that represents it. The more distant this transition is, the less present it is in the mind or mixed with a little or a lot. From imagination, the simile was more wonderful to the soul and called for its admiration and arousal. (Al-Juwaini, 2005, p. 33).

As for modern rhetorical studies, they rejected the ancient rhetoricians' view of it as a means through which the poetic experience is revealed. An authentic simile may aim to make clear, provided that the clearing is understood as a type of revelation and recognition of the mysterious aspects of the experience that the poet suffers from (Asfour, 1980, p. 415).

The simile appeared in all the purposes of Nabil Yassin's poetry, and in most of its poetic meanings and purposes. He based these images on different types of simile in explaining these images. Perhaps the most common type of simile in him came from the use of eloquent simile, and examples of this include:

From the poem (Prayers of Loved Things):-

I am the poet, my lord
My ribs are a feather
And give me the paper
I am Al-Hallaj, my lord
Hallaj of all times
Stuck in the gallows.

The eloquent simile was mentioned in: (My rib is a feather), where his rib was depicted with a feather as a metaphor for the pen with which he writes, and the simile tool was deleted. The secret of its beauty is the clarification because it involves likening a physical thing (my rib) to a physical, tangible thing (the feather), and the feather here was interpreted as the pen for the significance of the eloquent simile. The other one comes after it (and I have the paper in front of me); He likened (his forehead), that is, his forehead, to the paper on which human destinies are written in proverbs, and he omitted the simile tool, and the secret of his beauty is clarification.

And also from the poem (Abortion in the Sixth Month)-

I shout in Bedouins
-Come back to me
Hanging above the cross of ancient times
Pending, if you come by tomorrow
I spread my face as a moon, and my body as a road.

The eloquent simile was also mentioned in (The Cross of Time); Where he likened (time) to the instrument of death, which is (the cross), and the simile and the similarity were deleted, and the secret of its beauty is anthropomorphism. He compared something intangible (time) to something else sensory, and the similarity was deleted.

Among the general aspects of the simile from the poem (Sea Songs):

And hidden anger?²-
I smell it in my body like a cloud,
I smell it like a wounded homeland, like two eagles.

The general simile lies in likening the (buried anger) within himself to (a cloud) pregnant with rain, and he stated the simile device (kaf), and deleted the aspect of the simile, which is (the smell of the explosion); The smell of his buried anger is about to explode, like the smell of a cloud from which rain is about to explode, pouring down in torrents. Also, the (buried anger) inside him is likened to (the smell of homeland The wounded), and the omitted similarity is (the smell of blood) bleeding from the homeland's wound and its wounded internal anger, as well as (Nasreen), which is a white, aromatic, strong-smelling rose, from the rose family.

Second: metaphor-

The theme of metaphor is of particular importance because of its intimate relationship with artistic expression and its connection with image patterns.

Rhetoric scholars state that a metaphor is used if something is permissible. It is permissible if it goes beyond it, and if it changes the wording from what the origin of the language requires, it is described as a metaphor in the sense that they have gone beyond its original place, or it is permissible in the place in which it was first put. (Al-Jurjani, p. 278)

Others also defined it as: the expression used in a way other than what it was intended for by investigating the terminology of the addressee with the presumption of his non-will. (Al-Qazwini, 1999, p. 96).

The rhetoricians believed that metaphor is of two types: metaphor through language, which is the linguistic metaphor, in which the metaphor returns to the single word, including the transmitted metaphor and the metaphor, and the linguistic metaphor, if the relationship in it is similarity, the metaphor is called metaphor, and if it is not similar, it is called the transmitted metaphor. It is a metaphor through meaning and the intelligible, which is the rational metaphor used to describe sentences in composition and attribution. Meaning that the mental metaphor is the attribution of an action to someone other than its real actor because there is a relationship between him and the real actor. (Al-Jurjani, p. 286).

The poet Nabil Yassin used metaphor to express the artistic image in many of his poems:

From the poem Poets satirize kings:

And it was my country,

You quarrel with me under a gate of dried blood,

Fight with me

I have never heard a country quarrel with its people

Nabil Yassin used the mural metaphor in the word (my country), where he attributed the verb (to quarrel with me) to someone other than its real subject. He attributed the quarrel to its non-real subject (my country) and meant someone who lives in the country, and therefore it is a metaphor sent with a local relationship because he mentioned the place and the intended residents.

-And also from the poem (Poets satirize kings):

My blood calmed down under the roof of Tarawih between passion and love/

Dry joy

And eternal night

And the prayers that did not find an outlet to heaven

She calmed down under the corner of the mat

I used to supply it on winter nights

With eternal torment

Nabil Yassin used the mursal metaphor another time in the word (prayer), and it is a mursal metaphor whose relationship is completely; Where he mentioned the whole (prayer), and wanted the part, which is (supplication).

From the poem (Prayers of Loved Things-

So help me

I came running away with a scar on my throat

So help me

I come to you from a land where the ruler does not know his Lord.

As for the word (my throat), Nabil Yassin employed the transmitted metaphor and its partial relationship. Where he mentioned the part (my throat), and I refer to the whole as (the body), this is inferred from the words mentioned above, such as: (my throat), (my voice), (my lungs), and (my face).

-Third: Metaphor

A form is a type of semantic expression that is based on similarity; As it faces one party that takes the place of another party and takes its place, for a relationship of association similar to that on which the simile is based. This means that the metaphor is more aware of the nature of the image and its relationship to the imagination, and in other words, the metaphor represents a deeper stage in the poet's sense of the material that he forms. (Asfour, p. 201)

It is one of the most prominent features of linguistic activity that brings meaning out of its narrow scope to a broader scope, in which imagination is called upon in an attempt to unleash the latent energies between language relationships. They form vibrant images between them. (Al-Dalahma, 2001, p. 100).

Rhetoricians have explained the metaphor to mean that something is likened to another; So she refuses to express the simile, and comes to the noun of the simile, then lends it to the simile and applies it to it, that is, transferring the meaning from one word to another, sharing between them, while mentioning the one to whom it is transferred. (Ibn al-Atheer al-Katib, 1420 AH, p. 83/2).

The ancients paid attention to metaphor as one of the most prominent tools of the poet in creating his images, so they exalted its value and demonstrated its virtue. Because it is more effective in achieving the process of (claiming), that is, claiming that the suspect is in the same gender as the suspect, and is more capable of achieving the desired meaning and expressing feelings and emotions, when ordinary language is unable to express that. With this understanding, metaphor ceases to be a tool of decoration and embellishment. If it takes its place and takes its place, the metaphor has a distinctive position, not only because it has the ability to create an artistic image, but because it is the greatest means by which the mind brings together in poetry different things that had no relationship between them before. (Al-Qayrawani, 1981, p. 239/1)

The most used types of metaphor by the poet Nabil Yassin are the verbal and the declarative. It is one of the most important methods of photography for him, even though he did not deviate from what previous poets were accustomed to using them, although he sometimes tried to break the restrictions of dependence on his predecessors, and he created some new images and added his feelings to them, so they became vibrant, as follows:

1-Metaphor: This is what is mentioned in which the suspect is mentioned and the suspect is deleted and referred to with one of its clues. Some rhetoricians believe that the metaphor is based on a type of diagnosis that is difficult to treat through the supposed narrow relationship between the borrowed and the person being borrowed for, but rather it should be treated through the principle Essentially, he appreciates the nature of the special activity that the poetic imagination exercises within the poem. (Asfour, p. 237)

Nabil Yassin seems to focus on similar relationships in his poetry, which is why metaphors abound in the aesthetics of his artistic images. He used it in his poetic purposes, drawing its material from his experience, and

relying in its formation on diagnosis, as his aesthetics stem from his revival of inanimate sensory materials, and imbuing them with human characteristics that share the poet's feelings, sensations, and emotions, as follows:

From the poem (Poets satirize kings):-

The ground was bare,

I dreamed that the sky was mat, and that crying was fields of jasmine

Where the metaphor is found in: (the earth is bare); He likened (the earth) to a naked human being; He deleted the suspect (man), and used one of his attributes, which is (nakedness), to indicate the stripping of the land of plants, crops, and everything. She appeared empty and naked, like a naked human being, and the secret of her beauty was the diagnosis in depicting the earth, which is a tangible material object, with the human being, which is a tangible material object.

From the same poem (Poets satirize kings):-

Children - in clusters - on top of weapons,

The kids turned off

And nights are thrown upon nights

And endless sufferings pile up on the pavement of the heart,

Killed revolutionaries, extinguished weapons on the pavement of the heart,

And burning marshes

The metaphor is found in (the children were extinguished); He likened (children) to candles that go out, and he deleted the analogy (candles), and used one of its characteristics, which is (extinguishing), to indicate the loss of hope.

2-Declarative metaphor: which is when a thing is likened to something else, then the likeness is deleted and one of its attributes is used to refer to it. Accordingly, it is one in which the likeness is stated and the likeness is deleted from it, with a presumption that prevents it from intending the real meaning. It is unlike the verbal metaphor. (Al-Jurjani, 264).

The poet Nabil Yassin used it as follows:

From the poem (Abortion in the Sixth Month):-

I got lost on the yellow island, my forehead, and my voice

My chameleons were lost in its sand

He restored my youth to me

He restored my youth to me

The declarative metaphor lies in (a chameleon), where he likened (the days of his youth) to bayonets, and he deleted the suspect (the days of his youth), and stated the similarity (a chameleon) as an adjective indicating that the days of his youth were his weapons with which he resisted, just as a soldier resists in battle with bayonets.

From the poem (Poets satirize kings):-

A revolution that passed through my blood like wars,

And under my dress I could see her teachings as a flame

Oh, my God:

The city was discovered murdered under the city wall

The declarative metaphor is found in the word (flame), where he likened (the revolution) in its ignition to a flame that spreads like wildfire. He deleted the metaphor, which is (burning fire), and stated one of its descriptions, which is (flame), in order to indicate the state of the revolution and its teachings that began. The flames spread.

The Third Topic

The Exquisite Formations of The Aesthetic Image

In The Poetry Of (Nabil Yassin)

Nabil Yassin's passion for the beautiful, as did other poets of his time, and this is what prompted him to adopt it in shaping his artistic images, so he chose the best words that struck a bell in the ear, and composed from them decades of words with a striking musical impact, to compose between them poems containing many Types of wonderful people who are enchanted by their beauty; He found himself in a good position.

Perhaps the reason for Nabil Yassin's lack of adherence to the abundance of Badi' is due to the penetration of this phenomenon among the people of his time and the poets who preceded them. It was necessary for him to comply with this phenomenon, in order to demonstrate his poetic skill and linguistic ability. Whatever the case, Nabil Yassin was keen on this verbal adornment in his poetry, without exaggerating it.

Among the most exquisite formations in Nabil Yassin's poetry are the following :

Contradiction: Contradiction is the combination of two words that are opposite in meaning, and they may be two nouns, two verbs, or two letters. The two meanings are matched, which makes the speech more beautiful and funny. (Al-Hashemi, 1999, p. 291).

Nabil Yassin was successful in using counterpoint, as he presented it in two contrasting images that contribute to the clarity and clarity of the image. Whereas a thing is mentioned by its opposite, just as it may be mentioned by a similar thing, given that the opposite of a thing increases its clarity when it is mentioned. (Al-Qayrawani, p. 139).

From the poem (Poets satirize kings):-

Al-Nafiri led me through a withered body

He led me - then - into a forest of tears

A forest that fenced a forest

We parted under a gate of candles

Neferi drove me into a cold flame

Where the antithesis lies in the words: (flame) and (cold), the poet Nabil Yassin highlighted the meaning and highlighted it through the opposition and contradiction of the two images between the flame with its heat and the cold. What makes the recipient feel them, so the mental image that the poet wanted is confirmed and settled in his conscience.

Also from the poem (Poets satirize kings):-

A revolution whose teachings fill my heart

She declares that I am a seducer

I sleep with her until she grows old, but I: Have I hurt her teachings?

Then she knows that I did not reveal a secret, and I did not take the police with me

Where you live

A revolution inhabited my body:

I then shut down my body and it caught fire

It went out: but it calmed down

I then closed my body and screamed,

But she calmed down

Where the positive counterpoint lies in the words: (ignited) and (extinguished); The poet Nabil Yassin highlighted the meaning and highlighted it from Through the contradiction between the two images between the ignition and the extinction that happened to the revolution; This is what makes the recipient feel them, so the mental image that the poet wanted is confirmed and settled in his conscience.

Likewise, the positive antithesis continues in the next line between the two words: (I shouted) and (I was still). The poet Nabil Yassin wanted to express the calm of the revolution after its clamor. He used the counterpoint between the two words to make the recipient feel the violence of the revolution in "I Screamed." Then he came with its opposite (sakant) to express the silent calm after the momentum, so the reader receives this with confirmation in his mind of the lukewarmness of the revolution after its momentum.

Other types of wonderful adjectives in Nabil Yassin's poetry include the following:

Redundancy: It is adding the word to the meaning for the benefit of the word, or it is presenting the meaning with a phrase that is additional to what is known in the circles for the benefit of strengthening and confirming it. (Al-Hashemi, p. 201)

-Among them is in the poetry of Nabil Yassin, from the poem (Abortion in the Sixth Month):

I got lost on the yellow island, my forehead, and my voice

My chameleons were lost in its sand

He restored my youth to me

He restored my youth to me

Nabil Yassin used repetition in (Fard me my youth) to confirm and strengthen the meaning.

From the poem (Poets satirize kings):

Al-Nafiri led me through a withered body

He led me - then - into a forest of tears

The poet used redundancy in "He Led Me" to confirm and strengthen the meaning.

It is also a good thing to consider the counterpart, as in the poem (Prayers of Loved Things):

A gentleman wipes henna from your doorstep,

At the door, he receives sacrifices and vows

The consideration of the counterpart lies in the two words: (sacrifices) and (vows), and the poet combined two things that are appropriate, namely: sacrifices and vows, and this is not in terms of contradiction; Rather, it is a harmonization to create a musical tone that pleases the ears and attracts attention.

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