



The Aesthetic of Metaphorical Expression in the Poetry of Sheikh Dr. Abdul Hadi Al-Fadli

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KEYWORDS

Aesthetics,
poet Al-Fadli,
metaphorical
expression,
true meaning.

ABSTRACT:

The research presented a rhetorical study of the art of metaphor and its expressive aesthetics in the poetry of Sheikh Dr. Abdul Hadi Al-Fadli. The poet Al-Fadli used this art to conceal the true meaning, in other words, the recipient infers it indirectly. This is the secret of the beauty of this art. Al-Fadli used metaphorical expressions to conceal the attribute and the described, using symbolism in them and using words that are concealed to highlight the aesthetics of expression first and to expand the circle of meanings that come to the recipient's mind in a way that serves the text and increases its eloquence. Especially since the phrases that are concealed in his poetry are not motivated by fear or criticism or because they hide words or ideas that are outside the norms of society and religion, but rather they are a means by which he expresses his love, loyalty, and pride in his children, friends, country or his criticism of some negative phenomena in society. Therefore, metaphorical expression was a rhetorical means by which Al-Fadli achieved his goal and influenced the recipient.

INTRODUCTION

This research focuses on the aesthetic of metaphorical expression of a poet known for his comprehensiveness in encompassing the arts of the Arabic language. He is a critic, rhetorician, prosodist, grammarian, and has written and authored in all of them, in addition to many other specialties. He has a poetry collection that includes various purposes of Arabic poetry. It is known that the most profound and magnificent meanings are those that reach you through an indirect style, meanings that the recipient translates into many connotations according to the data that the poet refers to. Therefore, the art of metaphor with its aesthetics in concealing meanings behind the veil is the means that the poet used to achieve his goal.

Therefore, this study reviews the linguistic origin of this art with an explanation of its terminological limit and some closely related axes. It also explains its role in highlighting its aesthetics and increasing the emphasis on meaning in Al-Fadli's poetry through the procedural application of this art in his poetry.

Metaphorical expression:

The art of metaphor is considered one of the rhetorical arts that has been terminologically defined by the

greatest figures of language and literature. It has gone through different stages until it reached Abdul Qahir Al-Jurjani (471 AH). Most rhetoricians took what he mentioned as a definition of metaphor, where he defined it as follows: "It is when the speaker wants to prove a meaning from the meanings, he does not mention the subject in the language, but comes to a meaning that follows and is related to it in existence. He hints at it and makes it a proof of it [1]."

It should be noted that the linguistic rooting of this art has shown and paved the way for the terminological meaning. The metaphor means linguistically: concealing something with something else, and when speaking about something else that can be inferred from it. And concealing something out of arrogance. And concealing a man with a name of respect and glorification so that its owner knows it [2].

Metaphor has issues attached to it, which the researcher refers to in the form of axes, including:

The first axis: Concealing the meaning, and every concealment is a technical feature [3].

The second axis: The meaning hidden behind the metaphor is known in the recipient's mind, i.e., rationally, taking into account the first axis.



The third axis: A means of concealing obscene words whose motivation is disgust generated by emotions or fear of blame, criticism, and abuse. It is outside the norms of society in which he lives. This is what sociologists say [4].

The fourth axis: Metaphor has two meanings, one of which is concealed (not apparent), and the other is clear (apparent). The concealed one is the metaphor because the truth is understood first, and understanding accelerates towards it before the metaphor. As for the metaphor, it is understood after understanding the truth, and it is understood by looking and thinking [5].

This art has many advantages that can be extracted from what has been said before: It is an end that every eloquent person creates by putting meanings into a tangible image through its mediation. It is concise and the mind is present in it, especially in concealing ugly or unused words with more beautiful and tasteful words, hiding behind them those meanings.

Metaphor in Al-Fadli's poetry:

Metaphor came as a complement to other rhetorical arts. It was explained for meanings that Al-Fadli wanted to convey, pulsating with life and spoken by him. You can see it in his description of Basra city when he says [6]:

(The simple)

O porthole, homeland of the cubs and the lion, and the playground of love in distress and in raging

"Thaghr" is the city of Basra that Al-Fadli portrayed with his known loyalty, explaining its status. In the poetic verse, two metaphors meet. The first one is "homeland of lions and lions," which is a metaphor for strength and leadership. In the second half, "the playground of love" where the poet wanted to symbolize the state of love in its weakness (distress) and strength and durability in luxury. It means that even if it goes through situations of weakness and despair due to the difficulties it faces, it returns and becomes strong, capable of leading itself. It is the homeland of lions. We find the suitability between the real meaning and the metaphorical one [15][16].

Al-Fadli mentioned "homeland of lions and lions," and he did not mean this word itself but the necessary attribute, which is courage and bravery. It is a metaphor for the courage of the people of Basra and glorification of them. The metaphor came as a metaphor for what is concealed about it as a metaphor for the attribute [7].

When he mentioned "Thaghr," those metaphoric images were attributed to it in the first and second halves. The mind moves to realize the attributes of what is concealed behind those metaphors [17][18].

These attributes are hidden behind the veil of metaphor to stimulate the recipient's mind to bring them out and discover their meanings.

We notice the metaphor of the attribute in his saying [8]:

(the long)

My heart, sweet graces and dew, for you are good tidings and glad tidings of your first birth

The poet said it congratulating his son Fouad on his newborn (Mohammed), calling him (sweet qualities), which is a metaphor for good morals and beautiful manners. This word suggests an increase in the recipient's perception, which is a technical feature of the metaphor. The moral attribute mentioned itself from the same word and the connotations that the metaphor gives to that word. The mind moves while realizing that the attribute is the intended one [9], thus increasing the beauty of speech.

Like Al-Fadli's saying from the poem "On the slopes of Hira" [10]:

(The light)

A nation in the height of the peaks, in the openness and in the shade of the purest serenity

The phrase "on the heights of the peaks" is a rhetorical phrase that the poet used to refer to the elevation and summit of this nation. This nation has nothing higher than it in its status and achievements. The word "Futuhah" is in harmony between the metaphorical and real meaning. The nation of Al-Dhurra has victories and achievements that the real meaning of the word "Futuhah" confirms.

We find a beautiful metaphor for the described in his saying [11] [19]:

(The light)

You have given me the reins of rhymes, so You have sent Al-Quraid as a supreme revelation

In this verse, the poet uses a metaphor for the real meaning, meaning that it has a great degree of kindness. He says: "Revelation upon me," meaning that it is the source of inspiration for poetry. He became a poet



because of his love for it, as evidenced by his saying: "You have ruled me with the reins of poetry." The metaphor came and proved the meaning that the poet wanted behind the veil of the metaphor, giving it connotations. Therefore, the metaphor was more effective than his statement of this real meaning. The metaphor conceals the real meaning and its kindness, following it and possessing it. The metaphor for the described is the second type of metaphorical categories as it is attributed to him. In his saying: "You have ruled me with the reins of poetry," he uses this famous metaphor for this attribute [12].

And from what he said about his daughter, Hanan [13] [21].

(alrajz)

Tenderness, my song, and the longing of eternity.

As usual, Al-Fadli writes about his sons and daughters. He follows the tenderness of his sisters, whom he praised in his poetry with love. The poet used the art of metaphor in the word "my song" and the word "lullabies," both of which give the meaning of continuity that the two words symbolize. We notice the poet's abbreviation of them, intensifying the meaning in them. His love is still there, endless and renewed. Therefore, the metaphor came for his love for her and the continuity of this love. It is more beautiful and effective than direct statement [14] [20].

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3. See also: Lisan Al-Arab: 12/174 (Kani material).
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5. See: Rhetoric, Dr. Abdul Aziz Atiq: 226.
6. See: Rhetoric and Novelty, Dr. Talib Al-Zoubi. Nasser Halawi: 113.
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